

I N S I D E :

TALLYING THE
FORMAT RESULTS

Steve Feinstein lists the relevant stats and up-or-down status for the nation's AOR stations in the winter book, while Brad Woodward charts the progress of America's News/Talkers. Next week, the Country Scoreboard.

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BIRCH WINTER RATINGS

12+ Birch results for Atlanta, Baltimore, Cleveland, Minneapolis, Pittsburgh, St. Louis, San Diego, and Seattle.

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CLEARING UP

RATINGS DISTORTION

With the recent de/relisting of WHTZ, there's a need for concrete guidelines to deal with the problem of ratings distortion. Jhan Hiber presents an in-depth look at what has been going on and what's needed in this sensitive and growing area of concern.

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AIRPLAY TRACKING:
A DETAILED LOOK

After a news story (May 9) introducing the MCS system of comprehensive airplay tracking, Adam White talks to the originators of this new system for more detailed data.

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IN THE NEWS THIS WEEK

- Tony Richland, Rusty Garner, Shelley Green appointed as EMI/Manhattan expands national staff
- Roger Barkley does KJOI mornings
- Dave Lee Austin PD at WHJY
- Bob Christy PD at WLTE
- Charlie Van Dyke Corp. VP at Broadcast Group
- Katy Daley PD at WMZQ
- Robert Visotcky GSM at WFIL & WUSL
- Cliff Schultz Sales Director at EMI America
- Setback for Blair/MacFadden deal
- Gannett buys KHIT

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AC DOES IT: STATE
OF THE FORMAT

After one year as AC Editor, Donna Brake reviews the positive and negative developments in this volatile format over the last 12 months.

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WGCI AIMS FOR THE
TOP IN CHICAGO

WGCI-FM has set a course to blow away the competition in Chicago. Walt Love talks with PD Lee Michaels about the giant steps his station has taken.

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NEXT WEEK IN R&R

From "We Are The World" to "Hands Across America" to "JAM '86," charity and cause-related records have become a part of the music industry fabric. Adam White surveys the trend next week.

Newsstand Price \$5.00

Jenner, Lott Expand
Arista Sr. VP Duties

Don Jenner

Arista Senior VPs Don Jenner and Roy Lott have taken on expanded responsibilities as a



Roy Lott

result of changes in the label's management structure. These follow the departure of Exec. VP/GM Sal Licata, who became President of RCA/A&M/Arista Sales & Distribution three weeks ago.

Jenner, previously Sr. VP/Promotion, is appointed Sr. VP/Marketing & Promotion, adding responsibility for marketing, sales, artist development, and publicity. Lott, who was Sr. VP/Business Affairs, is named Sr. VP/Operations, adding responsibility for international operations and creative services.

Both executives report to Arista President Clive Davis. ARISTA/See Page 6

CALARCO WCBS-FM GM; LOTHERY TO WCBS-TV

Widmann Heads CBS AMs

Former WCBS-FM/New York VP/GM Nancy Widmann has been named VP/CBS Owned AM Stations. She replaces Gene Lothery, who was named VP/Station Manager at WCBS-TV in New York. KRQR/San Francisco VP/GM Rod Calarco replaces Widmann at WCBS-FM. Calarco formerly served as GSM at WCBS-FM.

CBS Radio Division President Bob Hosking commented, "Nancy is a valued member of CBS Radio. She has done an outstanding job at WCBS-FM, and will continue to do so in this new position. Rod's five-year tenure as GSM for WCBS-FM, plus his station management experience in San Francisco, amply prepared him for this position. We're delighted to have him back in New York as GM of our FM flagship station."

Widmann told R&R, "I have been with WCBS-FM for five and a half years, and there is no question in my mind that this is America's number one oldies station. My experience and



Nancy Widmann

time here have been the best. It's always sad to leave a place to move onward, but I am thrilled about the opportunity to work again with some of the country's most important AM radio stations."

Calarco said, "I had been GSM at WCBS-FM for five



Rod Calarco

years when the opportunity to move to KRQR arose. It's very difficult to leave San Francisco and this station, but it would be difficult to pass up the opportunity to manage CBS's flagship FM station. New York is my home, my family still lives

WIDMANN/See Page 6

WIN Communications
Buys Mid America

Cleveland-based WIN Communications, headed by President Walt Tiburski and VP An-

thony Oceppek, has agreed to purchase the six Mid America Media radio stations, including WIRE & WXTZ/Indianapolis, WBEZ/Tulsa, WIRL & WSWT/Peoria, and KRVR/Quad Cities. No price was disclosed, but industry sources estimated the properties at around \$25 million. The Ted Hepburn Co. served as broker for the transaction.

Tiburski told R&R, "We're very pleased to assume the ownership of the Mid America Radio Group from (President) Leslie Small. These stations are excellent radio properties with talented and experienced people operating them. We look forward to the continued growth and development of these people and stations and to becoming part of the fine communities they serve. The stations have excellent formats and we plan on further enhancing them."

WIN, which presently owns Easy Listening leader WQAL/Cleveland, is expanding its commitment to that format with these acquisitions, as with the exception of WIRE (Gold) and WIRL (AC), all of the Mid America stations offer Easy Listening programming.

Phillips VP/GM, Call
OM At KIMN & KYGO

Wayne Phillips

After nine years with Sentry Broadcasting, WILS/Lansing VP/GM Wayne Phillips has been named VP/GM at Jefferson-Pilot CHR/Country combo KIMN & KYGO/Denver. He succeeds Steve Keeney, who joined crosstown KHOW & KPKE as VP/GM seven weeks ago. Concurrent with Phillips's appointment, KYGO/Denver PD Bob Call was upped to OM

for both stations, taking over for



Bob Call

Doug Erickson, who left last week to become KHOW & KPKE's Director/Operations and Group Program Consultant for parent Legacy Broadcasting.

A former GM at WJJK & WBIZ/Eau Claire prior to WILS, Phillips has also worked for United Broadcasting, Mutual Broadcasting, and stations in Chicago and Detroit. Phillips PHILLIPS/See Page 6

FORMS
CONSULTANCYMcLaughlin
Leaves ABC

Ed McLaughlin

ABC Radio Networks President Ed McLaughlin has announced that he will retire effective July 1. McLaughlin, who held the nets presidency for 14 years, will be leaving Cap Cities/ABC to start his own communications consulting firm, to be headquartered in the ABC complex. ABC has signed as his first client, and McLaughlin is currently examining other opportunities in radio and television consulting/ownership.

McLaughlin told R&R, "It's very tough leaving ABC. It was something I'd always planned on doing when I was 62; I'm three years shy of that now and when I looked at the merger I saw an opportunity to accelerate my eventual plans. The company has been terrific with me and I've been very happy with the job, but it is now time for me to move on and do some other things. It's going to feel strange, but I guess there is life after ABC."

McLAUGHLIN/See Page 6

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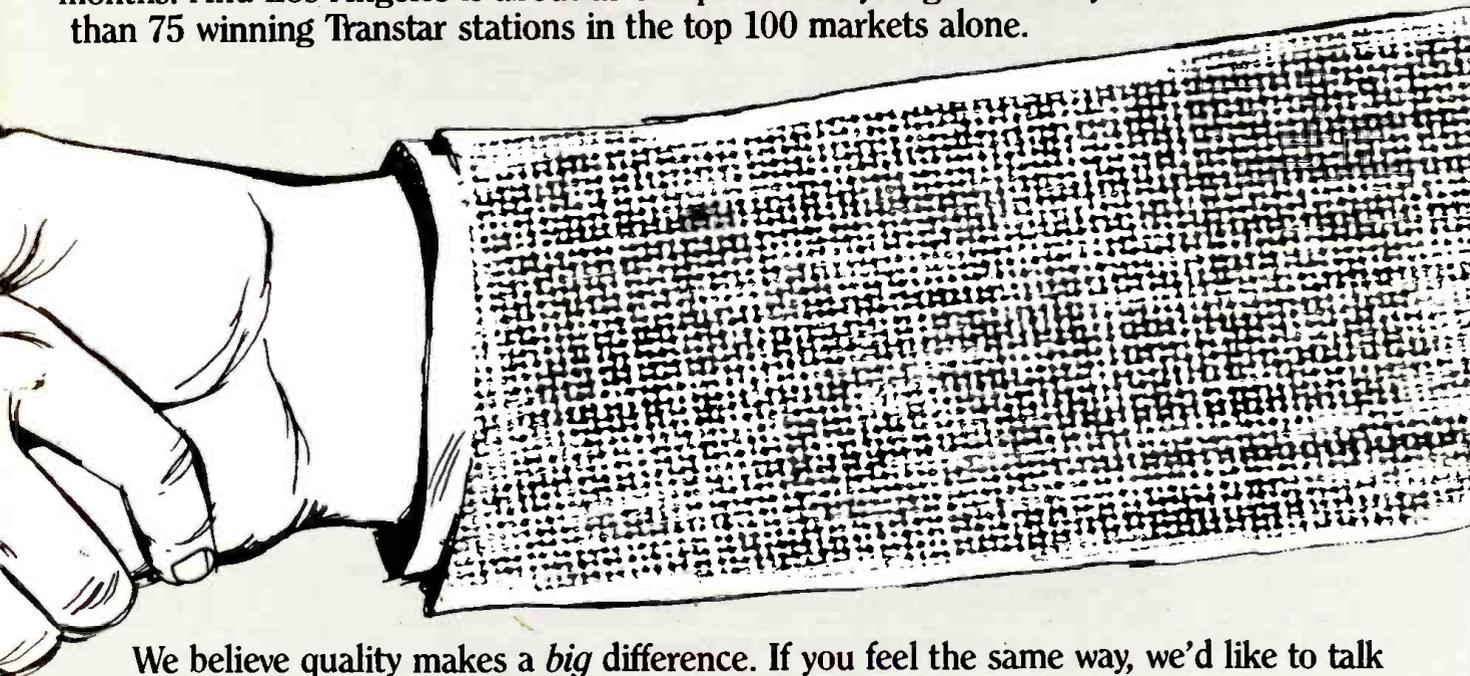


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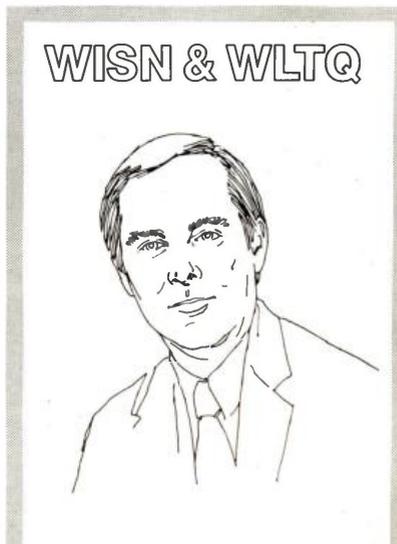
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MAY 23, 1986

CAVETT EMPTOR

Concluding his series on network comedy, **Reed Bunzel** interviews popular talk show/radio host **Dick Cavett**, who offers candid opinions on the strength of the radio medium and the weakness of some of its practitioners.

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Christy PD At WLTE

Bob Christy has been named PD at WLTE/Minneapolis, replacing Tom Graye, who departed to program WRKA/Louisville.

Prior to joining WLTE, Christy was involved in ownership in Oregon. Earlier, he worked in consulting and operational areas for Yancey Marketing, and also handled corporate programming and consulting for Fairbanks Broadcasting. His past programming positions include WHDH and WVBF/Boston.

Christy commented, "(WLTE GM) Rand Gottlieb is a good friend. I've consulted for him and helped him with specific projects since 1979.

"We have some research projects underway, but there's really nothing concrete about what exactly we'll do here. It's a tough market. I think (competitor) KS95 is one of the best ACs in America. It would be premature to talk about any new direction, but there are a lot of options, obviously, because the station's not in very good shape."

Memorial Day Holiday

In observance of Memorial Day, R&R's offices in Los Angeles, Washington, Nashville, and New York will be closed on Monday, May 26, resuming regular hours on Tuesday, May 27.

RICHLAND, GARNER, GREEN DIRECTORS

EMI, Manhattan Expand National Promotion Staff

EMI America and Manhattan have made new appointments, both national and local, to the promotion team which the labels share. **Tony Richland** joins as National Director of A/C Promotion, **Rusty Garner** becomes National Director/Club Promotion (while also handling this function for Capitol), and **Shelley Green** advances to National Director/Video Promotion.

Richland and Garner are both independents, while Green was responsible for club promotion and trade liaison at EMI America. Based in Los Angeles, they report to EMI America VP/Promotion **Dick Williams** and Manhattan VP/Promotion **Jack Satter**, as do two newly appointed local Promotion Managers: **Jack Silverstein**, working out of Buffalo, and **Harry Schwartz**, based in Charlotte. Both were independents.

Commenting on the moves, Williams said, "Actually, this expansion began about five months ago when we reentered the black music business and secured the



Tony Richland

services of **Michael Johnson** to head our R&B department."

Johnson and Manhattan VP/Black Promotion/Marketing **Varnell Johnson** share Manhattan's black music field staff, while **Jack Satter** and recently named Manhattan Director/National Promotion **Rich Tamburro** utilize the EMI America pop field force.

Continued Williams, "As our business has evolved and the requirement to expand has become apparent, we've sought to acquire the finest promotion staff available. **Tony Richland** exemplifies the ideal promotion man — it's like having **Mel Brooks**, **Harpo Marx**, and **Joe Smith** all in the same office.

"Harry and Jack's combined 25 years of experience will strengthen our presence in their respective markets. Rusty's experience as a producer, promoter, and VJ will benefit all three labels." In addition to Green's new responsibilities, Williams noted that she'll continue to handle trade liaison for EMI America and Manhattan.

Satter added, "We're very fortunate to have been able to hire these industry vets. Their years of experience will undoubtedly enhance our performance in a very

EMI/See Page 12



Roger Barkley

Barkley To KJOI Mornings

Roger Barkley, who split up with longtime personality partner **Al Lohman** upon leaving AC-formatted KFI/Los Angeles May 8, has been named morning personality crosstown at Legacy Broadcasting Easy Listening flagship KJOI. Barkley will take over for **Burton Richardson**, who moves to the midday shift vacated last week by former PD **Fred Missman**, now Creative Services Director at competitor KBIG.

Barkley's move reunites him with KJOI VP/GM **Bob Griffith**, who was GSM at KFI & KOST before joining KJOI in the fall of 1984. Griffith told R&R that Barkley's availability was "spectacular timing" with Legacy's decision to bring KJOI more to the foreground in approach in morning drive. "When a class act like this becomes available, you can't waste time," he said, noting that Barkley had signed a "substantial" long-term contract.

However, Griffith maintained that the 5:30-10am "KJOI & Barkley" show would remain as music-oriented as before. "I don't think you're going to see a dramatic change, and we'll be very careful with it. We just felt that for years morning drive has been kind of a nondominating portion of the format. We want to be not only a music service, but also a radio station and an entertainment vehicle, and we feel Mr. Barkley's going to contribute to that from his marquee value, experience, and ability conversationally on the air."

Griffith added, "We're hoping for Roger's outside visibility to be very intensive. We'd like Roger to possibly become 'the face' of the radio station."

Asked about any snags about joining KJOI after severing contractual ties with KFI, Barkley told R&R, "KFI has been most gracious in letting me have my freedom." Of his new post, Barkley said, "I like (Legacy President) **Carl Hirsch** and **Bob Griffith**, and in addition to doing my show I'll have an opportunity to consult some of their other stations. The intention is to give KJOI mornings a little more presence, and I can certainly adapt to that approach. I think I'll fit in well."

Barkley's appointment marks the first time in 23 years that he's worked on-air without **Al Lohman**. "It'll take some time to adjust to that," Barkley said. "It's hard to learn to be a two-man team, and it will be hard to unlearn it as well. My hope is that **Al** also finds something fulfilling for him, and the day I hear that good news is the day I'll feel very comfortable at KJOI."

Van Dyke Corporate VP For Broadcast Group

Longtime programmer/personality/voiceover talent **Charlie Van Dyke** has retired from the microphone to take a new position as Corporate VP/Programming for the Broadcast Group. For the past year and a half, Van Dyke has been morning man on the company's KFYI/Phoenix and programming consultant to sister station KKFR.

Broadcast Group Exec. VP/GM **Fred Weber** said, "We're presently looking at other properties in three other markets, and Charlie will be in charge of programming at any new stations we acquire." However, he noted that Van Dyke is not



Charlie Van Dyke

responsible for the group's WCAR/Detroit.

A former PD at crosstown KOY, Van Dyke was selected because "he's the right fit," said Weber. "Charlie is well known in the industry, and he certainly knows music and understands talent. And he's one of those rare individuals in this industry who has both talent and a mind for business. We're going to capitalize on that."

Van Dyke was unavailable for comment at presstime.

Daley PD At WMZQ (AM)

WMZQ (AM)/Washington midday personality **Katy Daley** has been upped to PD for the Classic Country outlet. She will continue her airshift in addition to coordinating all special AM programming and other management responsibilities. Daley takes over the AM duties from **Gary Balaban**, who's been both the AM and FM PD for the past year; he retains the FM post.

WMZQ-AM & FM VP/GM **Frank Byrne** said, "Katy has always been one of our most popular personalities, and her dedication to both the country music industry and WMZQ is a true asset to our marketplace."

Daley has been with WMZQ for over seven years, most of it as an FM personality; she's been on the AM side for the past eight months. Prior to WMZQ, Daley spent seven years as the producer of the "Drivetime Bluegrass Show" on WAMU, the public radio outlet at nearby American University. Earlier, she was a publications editor for the CIA. "WMZQ has been home for a long time," Daley told R&R, "and Viacom is a great place to be. I feel fortunate they have the confidence in my abilities to do a good job for them."

Austin Takes Post WHJY PD



Dave Lee Austin

After a four-year hiatus from radio, **Dave Lee Austin** has been appointed PD at Federal Communications AOR WHJY/Providence. He replaces interim PD **Ian Grace**, who's returned to Australia.

VP/GM **Janet Karger** commented, "Dave's got what I was looking for all along — he's oriented towards management first and music second. He sees the announcers as the core of the station, and everything points to his ability to work with the staff. Dave has the energy to get the job done and the patience to take the time. You're either built that way or you're not; it's got nothing to do with smarts."

Austin's last radio job was handling middays at then-AOR WMET/Chicago in 1982. He's been PD of WAAF/Worcester-Boston, OM of WLIR-FM/Long Island, morning man at KZEW/Dallas, WCOZ/Boston, and WCCC-FM/Hartford, and also briefly programmed Easy Listening-formatted WEFM/Chicago. "HJY is already well-positioned," Austin told R&R. "The airstaff's depth of talent, combined with a knowledge of technique coupled with human emotion, makes us unstoppable. We're the kind of terrible machine you'd never want to face in a competitive situation."

Simply Read Caption



While in the U.S. for a concert tour, Simply Red lead singer Mick Hucknall (right) met with E/A Sr. VP Mike Bone.

Arista

Continued from Page 1

who commented, "We're really fortunate to have the kind of management strength within our organization to draw on the outstanding talents of Don and Roy. The creative, organizational, and leadership abilities of each have made a great contribution to the company over the past few years, and will now assure Arista's continued strength and growth."

Stated Jenner and Lott jointly, "We're extremely proud to have received Clive's expression of confidence, and are eager to continue and expand upon Arista's current level of great success. By working in tandem with the great record people throughout the departments, we're certain that Arista will continue to have the best success ratio in the industry."

Jenner has been with the label since 1983, Lott since 1979. Both were appointed Sr. VPs in January.

McLaughlin

Continued from Page 1

ABC Talkradio is one area where McLaughlin expects to test his expertise. "I started Talkradio, and that's where my programming skills mostly lie. I look forward to getting that thing profitable. A lot of what I do depends on who my successor is, and that hasn't been announced yet."

McLaughlin joined ABC in 1964 when he was named GSM at KGO/San Francisco, and was named GM in 1967. The following year he was appointed VP at ABC, and was named President of the Networks in 1972. Prior to joining ABC he was GSM at KGBS/Los Angeles, and also served as an Account Executive at KEWB/San Francisco.

Phillips

Continued from Page 1

remarked, "Jefferson-Pilot has presented me with an outstanding opportunity - responsibility for the direction of legendary stations in a highly regarded market. KIMN continues to build on its decades-old tradition of superior programming and community service, while KYGO has established itself as Denver's premier Country station. What's truly exciting is the superb staffing of both stations, backed by a quality company which operates its properties not only with astute business sense but also with heart, soul, and commitment."

Of Call, Phillips continued, "Bob's done a superb job as KYGO's PD for the past six years. During the last two months as interim GM, he's broadened his perspectives and responsibilities as well as gained the respect of the entire staff. He also comes very highly recommended by (Jefferson-Pilot Executive VP) Jim Babb. This is a promotion which really makes sense, and I'm personally delighted to have his expertise near at hand."

Call, a former PD at WSOC/Charlotte before joining KYGO, told R&R, "Both stations are coming off of great winter books, so they're in prime shape for the spring. We feel good about everything, including solid airstaffs on both stations. My first objective will be to hire separate PDs for both stations, as I will be involved primarily in an operational capacity with an overview on programming."

At present KYGO morning drive personality Rick Jackson and KIMN Production Director/Assistant PD Bob Karson are serving as interim PDs of their respective facilities.

Widmann

Continued from Page 1

there, and I'm looking forward to going back."

Widmann joined CBS in 1972 as an Account Executive for CBS Radio Spot Sales, and in 1976 was named New York Sales Manager. Three years later she became VP/GM of the division, and held that position until she was named VP/GM at WCBS-FM in 1980.

Prior to becoming GSM at WCBS-FM, Calarco was Manager/CBS Radio Spot Sales in Chicago. Prior to that he served as Local Sales Manager at WCAU/Philadelphia. He joined CBS in 1973.

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The Week of June 9



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THE PICTURE PAGE

A-Ha Takes On Platinum



WB's A-Ha received U.S. platinum plaques for their "Hunting High And Low" LP recently. Pictured (l-r) are group's Mags, manager Terry Slater, group's Morten Market and Pal Waaktaar, and WB VP Andy Wickham.

Pet Shop Boys In America's West End



EMI America's Pet Shop Boys visited L.A. on a promotional tour. The duo stopped by the Rick Dees show on KISS. Pictured (l-r) are group's Neil Tennant, EMI's Mark Kargoi, Dees, and group's Chris Lowe.

Atlantic's Pair Of Shooz



Nu Shooz founders John Smith and Valerie Day met with Atlantic executives while recording their recently-released LP "Poolside." Pictured (l-r) are Atlantic VP/GM/Black Music Operations Hank Caldwell, Day and Smith, and Atlantic's Sylvia Rhone and Marty Mack.



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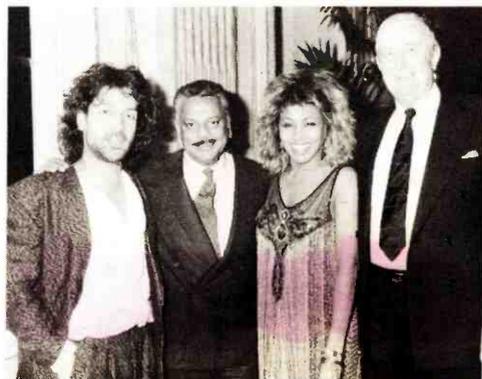
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Stars Gather At EMI Execs Confab



EMI Music Worldwide recently held a Senior Executives' conference in Scotland, with over 90 staffers and several artists on hand. Pictured (l-r) are Billy Squier, EMI Music Chairman Bhaskar Menon, Tina Turner, and EMI Europe/International President Ken East.

MORE PROGRAMMING THAT WINS

AUDIO DATEBOOK

From the Beatles to Springsteen, from the Bay of Pigs to the Iranian Hostage Crisis, the sounds of a generation come alive in this weekly feed of audio cuts spotlighting the unforgettable events your listeners grew up with!

With Audio Datebook, you have a selection of classic cuts from the past 25 years to use in morning

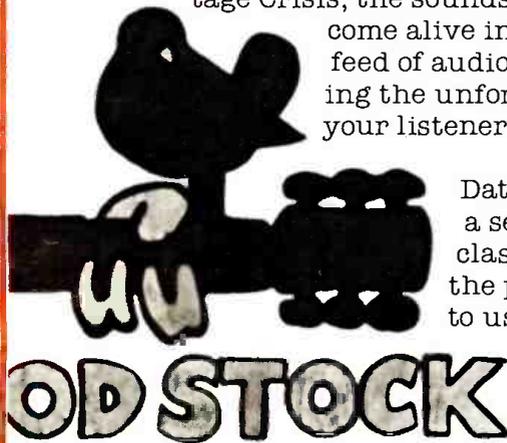
shows for trivia contests, Today In History Features, newscasts and drop-ins.

ABC Radio Networks delivers programming that wins big audiences—like American Top 40 With Casey Kasem, Paul Harvey, ABC News Coverage, Live Aid, American Country Countdown, Rockline and Powercuts.

And now—Audio Datebook—more programming that wins—
from ABC Radio Networks.



For more information about all the services of the ABC Radio Networks, call John Axten, Vice President ABC Radio Networks, (212) 887-5688.



FROM ABC RADIO NETWORKS

WESTWOOD ONE RADIO NETWORKS PRESENT

PSYCHEDELIC PSNACK

The Westwood One Radio Networks invite you to tune in and trip out with *Psychedelic Psnack!* Premiering Monday, June 2, it's a daily flashback to the kicky psychedelic Sixties guided by host Dave Herman of WNEW-FM/New York. Ranging between 6-10 minutes, each exciting show spotlights two classic songs from 1965-69, along with exclusive interviews, vintage news clips and memorable commercials from the era. The Summer of Love lasts forever on *Psychedelic Psnack*, a kaleidoscope of hip nostalgia for some, and a fascinating slice of rock & roll history for all. To get experienced, contact your Westwood One Representative: New York (212) 682-4600; Chicago (312) 938-0222; Detroit (313) 354-4270; Los Angeles (213) 204-5000; or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

NEWS IN BRIEF

Jones Honored At Martell Dinner



The 11th annual T.J. Martell Foundation dinner in New York raised a record \$3.66 million for leukemia and cancer research. Quincy Jones was this year's honoree. Pictured (l-r) are Jones's wife, actress Peggy Lipton; CBS Records Group President Walter Yetnikoff, WCI Chairman Steve Ross, Jones, Foundation President Tony Martell, and Foundation Chairman Floyd Gilner.

Arista's Jersey Jam



Arista has released a charity single by Jersey Artists For Mankind '86 (JAM '86), entitled "We Got The Love," with net proceeds going to hunger-oriented charitable groups. Among the artists on the record are Bruce Springsteen and four members of his E Street Band, plus Southside Johnny and Frankie Valli. Pictured (l-r rear) are Arista VP Abbey Konowitch, Sr. VPs Don Jenner and Roy Lott, JAM trustees Vinnie Fusco and Alan Kaplan, JAM legal consultant Vincent Paragano, Arista's Phillip Wild and Arista VP Milton Sincoff; (l-r seated) JAM exec. producer Lee Mrowicki and Garry Tallent of the E Street Band.



Matt Clenott

Charles King

Phil Straight

● **MATT CLENOTT** is named Operations/Program Manager at WKTH & WGRD/Grand Rapids. Formerly Director/Local Creative Services for SMN, Clenott earlier programmed WDAI/Chicago and WKTU/New York. Also at WGRD, three-year station personality LARRY OLEK has been named Music Director.

● **TAD GRIFFIN**, PD at KELT/McAllen, TX, is promoted to Operations Manager for the AC outlet.

● **WTCO/Utica-Rome, NY** has switched formats from Country to Easy Listening, adopting new call letters WKAL ("K-Lite 96"). There were no staff changes.

● **The NSBA Radio Network**, which produces the weekly CHR entertainment feature, "On The Radio," has signed a distribution deal with DIR Broadcasting. The agreement for the show, hosted by KIIS-FM/Los Angeles personality RON O'BRIEN, takes effect in June. JEFF LEVE is Exec. Producer.

● **THOM SUTTON** becomes VP/Manager of Eastman Radio's Chicago office. A ten-year Eastman veteran, Sutton most recently was VP/Manager of the company's Houston office.

● **CHARLES KING** joins United Stations Radio Networks as VP/Affiliate Relations. King previously served over ten years with the ABC Radio Networks, last as VP/Affiliate Affairs & Acquisitions.

● **LIVING MUSIC RECORDS** has signed a distribution agreement with Windham Hill and A&M through the RCA system. Living Music will continue to do its own marketing and promotion.

● **ELLIOTT SCHNEIDER**, a broadcast sales and management executive in New York for over 20 years, is named General Sales Manager at WRHD & WRCN/Riverhead, NY.

● **MARY LOU HUTCHENS** is promoted from Local Sales Manager to GSM at KMJ & KNAX/Fresno. She previously worked in radio as a sales executive and sales representative.

● **MIKE DAWSON**, formerly MD at WMAL/Washington, has joined Voice of America/Europe in Washington as Music Director.

● **PHIL STRAIGHT** is named Director/International for Warner Bros. Records, based at WB's Burbank headquarters. An eight-year company veteran, Straight was previously WEA/JUK Director/International A&R, a post he held for four years.

Schultz Directs EMI America Sales



Cliff Schultz

Cliff Schultz has been appointed National Director of Sales for EMI America. Schultz transfers from the Special Accounts Manager/Dallas position at Capitol. He will be based in L.A. and report to EMI VP/Marketing Colin Stewart.

Stewart commented, "Cliff Schultz's outstanding performance over ten years with Capitol in sales and promotion makes him an exciting new addition to EMI America's marketing management team."

Schultz joined Capitol in 1976 as Minneapolis Local Promotion Manager, moving to sales in 1979 as Kansas City/St. Louis Territory Manager and taking his Dallas-based post in 1983.

RADIO'S **HOT** TEST WEEKLY SHOW

THE **HOT** TEST HITS

THE **HOT** TEST LATEST INTERVIEWS

Information on TOURS, MOVIES, new RELEASES, and more!

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FCC Deals Setback To MacFadden's Blair Bid

MacFadden Acquisition Corp.'s hostile takeover attempt for John Blair & Co. suffered a setback last week when the FCC denied its request to conduct the takeover quickly through a trustee, former New York Gov. Hugh Carey.

The trustee would have bought up Blair stock and taken control, with FCC permission, if a controlling share was acquired. Then MacFadden's application to take control from the trustee would have been considered through the Commission's regular "long-form" application process.

Use of a trustee by MacFadden was denied because the plan called for immediate removal of Blair's entire board, to be replaced by MacFadden principals Peter Callahan and Michael Boylan, plus one other director. They then planned to sell off most of Blair's nonbroadcast operations.

Control Transfer Premature

The Commission said the plan "went too far" in transferring control to MacFadden, instead of leaving the trustee in power until MacFadden's long-form application was approved. It added, however, that MacFadden's

pleadings will be handled on an "expedited basis."

The trustee mechanism was crafted by the FCC last year so that its normally slow approval process, which takes at least several months, wouldn't unfairly insulate broadcast companies against hostile takeover bids.

Blair's eight radio and five TV stations represent 16% of its revenues and 41% of its assets. Its radio properties are WFLA & WPDS/Tampa, WIBC & WEAG/Indianapolis, WHDH & WZOU/Boston, and KVIX & KVIL/Dallas.

Gannett Heads Northwest With \$6.5 Million KHIT

KHIT/BREMERTON (SEATTLE)

PRICE: \$6.5 million
BUYER: Gannett Co., Al Neuharth, Chairman. It also owns KIIS-AM & FM/Los Angeles, WGCI-AM & FM/Chicago, WCZY-AM & FMDetroit, KBQ-AM & FM/Houston, KUSA & KSDO/St. Louis, WDAE & WIQI/Tampa, KTKS/Dallas.

SELLER: Bingham Broadcasting, owned by Bob Bingham.
DIAL POSITION: 106.9 MHz
POWER: 100 kw at 1494 feet
FORMAT: CHR

KLEF/SEABROOK (HOUSTON)

PRICE: \$3.7 million
BUYER: Classical Media Corp., headed by Joe Russo, whose D. Russo Companies has bought 10% of UPI. Other principals in Classical are Judy Berry, Kathryn Hamltou, John Johnson and Harold Klingler.

SELLER: Roy Henderson, who is currently an applicant for new FM stations in Central Valley, CA; Aspen, CO; South Padre Island, TX; Karmen, CA.

DIAL POSITION: 92.1 MHz

POWER: 1.4 kw at 485 feet

FORMAT: Classical

WQFX-AM & FM/ GULFPORT, MS

PRICE: \$1,250,000
BUYER: Steere Broadcasting, headed by David Steere, who recently sold WKMI/Kalamazoo.

SELLER: Caravelle Broadcast Group, principally owned by Howard Schrott, Robert Beacham, and Rick Bernhart. Caravelle also owns WISP & WQDW/Kinston, NC; WIOU & WZWK/Kokomo, IN; and is purchasing WKCN & WDXZ/Charleston, SC.

DIAL POSITION: 1130 kHz; 96.7 MHz
POWER: 500-watt daytime; 3 kw at 245 feet
FORMAT: Oldies: Urban
BROKER: Mitt Younts, Chapman Associates

FREE INVESTMENT DIRECTORY

Consultants Frazier, Gross & Kadlec See Strong Broadcast '86-'87

The financial consulting firm Frazier, Gross & Kadlec predicts brisk buying and selling of broadcast properties in 1986 and 1987, following an "unparalleled" 1985 that saw nearly 2000 stations worth \$8 billion change hands.

The forecast is contained in the firm's second annual "Directory of Lenders and Investors to the Broadcast Industry." The booklet, which is available free of charge (call 202-966-2280 for a copy), lists 128 sources of financing for broadcast

properties. That includes 60 banks and 68 investors (such as insurance companies and venture capitalists) that finance station acquisitions. Also listed are the terms and conditions of each group's loan policies.

Strong Demand, Supply Predicted

"The financial environment, with lower interest rates and a relaxed regulatory posture, will stimulate broadcast investment interest," says company President Charles Kadlec. "Increasing advertising revenues will make some marginal stations economically viable and marketable. And we also see the longterm formation of large broadcast agroups continuing over the next several years, enlarging the demand for properties."

Kadlec said these factors will continue putting stations on the block:

- Hopes to capitalize on strong demand
- Sales as limited partnerships are liquidated
- Group spinoffs due to FCC restrictions or the need to generate cash
- Sales of family-owned stations to meet estate taxes.

AM Financing More Scarce

The report's summary concludes that "banks generally were willing to finance FMs, AM/FM combinations, turnaround situations, stand-alone stations, and station groups. Over 20% of the banks indicated they would not consider financing stand-alone AM stations." Most banks won't finance start-ups and CPs, however.

- Other key findings:
- Average broadcast loans run five to seven years. Median loan is eight years.
 - Most frequent loan rate was prime plus 1 to 1.5%.
 - Typical bank will lend four to six times cash flow.
 - Most lenders require historical financial data, business plans, and biographical data on operating management.

KLAR/LAREDO, TX

PRICE: \$450,000
BUYER: Crystal MYDIA, Inc., owned by Mary Furrh George of Marshall, TX.

SELLER: KLAR Radio, Inc., a subsidiary of Hicks Communications, R. Steven Hicks, President. Hicks also owns KNOW & KEYIA/Austin, TX; KLVI & KYKR/Beaumont-Port Arthur; KYNK-AM & FM/Baton Rouge; and KAYI/Tulsa.

DIAL POSITION: 1300 kHz
POWER: 1 kw days/500 watts nights
FORMAT: Country
BROKER: Norman Fisher & Associates, Inc.

KBBW/WACO, TX

PRICE: \$600,000
BUYER: KELPEI Paso GM Steve Williams, dba American Broadcasting of Texas.

SELLER: Brown Broadcasting of Waco, owned by John Brown University in Sioam Springs, AR.
DIAL POSITION: 1010 kHz
POWER: 10 kw days/2.5 kw nights
FORMAT: Contemporary Christian

Reporting Transactions To R&R

To have a radio station transaction listed in R&R, broadcasters and brokers should contact the R&R Washington Bureau (202-662-7484) as soon as details are available.

EMI

Continued from Page 3

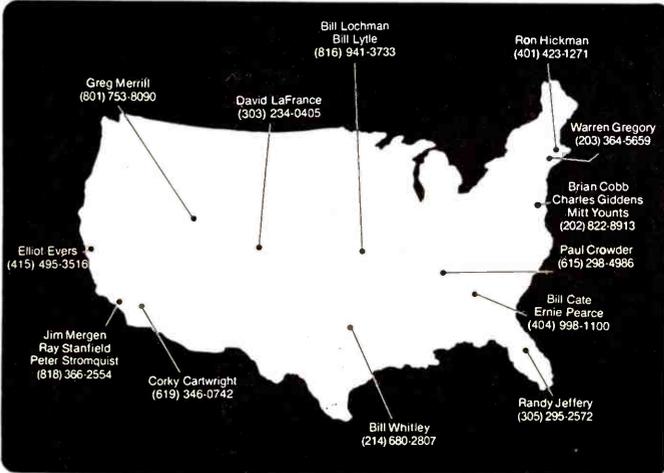
competitive marketplace." Richland told R&R, "After having read all the quotes of other people who've assumed new positions, I agree wholeheartedly with everything they've ever said. Especially the lines about 'being excited to be here' and, of course, 'the next exciting challenge.' But in all double-sincerity, this will be a fun position working with Dick Williams and a great EMI and Manhattan staff. We have some super AC product now out, and more is on the way."



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for

AMNESTY INTERNATIONAL

JUNE 15, 1986

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Joan Baez

Peter Gabriel

The Neville Brothers

Lou Reed

Sting

U2

and more

As the official radio network of the historic six-city *A Conspiracy of Hope* tour to benefit Amnesty International, Westwood One proudly invites you and your listeners to join us June 15 for a live broadcast of the year's most important musical event: the tour's climactic concert at Giants Stadium in East Rutherford, New Jersey, featuring an incredible lineup of rock & roll superstars and celebrity hosts including Mia Farrow, Anjelica Huston, Madonna, Sean Penn and Meryl Streep.

We're making this spectacular concert available live via satellite in digital stereo to any radio station on a non-exclusive basis, with our fleet of mobile recording studios and a seasoned team of concert broadcast producers on hand to deliver this event as only Westwood One can.

And as anticipation builds for the tour's finale,

Westwood One will be delivering exciting via-satellite tour reports every day from Westwood One's London Correspondent Roger Scott, who will be travelling with the tour from the opening date June 4 in San Francisco all the way to Giants Stadium. Westwood One will also be providing station affiliates with a special series of celebrity PSAs detailing Amnesty International's Nobel Peace Prize-winning work on behalf of human rights and prisoners of conscience throughout the world.

A Conspiracy Of Hope is rock & roll's way of raising awareness of and funds for Amnesty International (for more info about the organization, call (800) 253-1100). Show your station's support by joining the Conspiracy - contact your Westwood One Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

6000 EXPECTED

NAB Previews Radio '86 In New Orleans

NAB Radio this week predicted that up to 6000 people — the largest crowd ever — will attend its fall radio-only convention in New Orleans, September 10-13.

Cosponsored by NAB and NRBA for the past two years, September's meeting will be the first staged by NAB Radio since the two associations unified this spring. "Who knows where this convention may grow to?" NAB President Eddie Fritts remarked. "The sky's the limit."

At a press conference to announce first details of this fall's conference, NAB also unveiled most of the schedule for radio meetings for the next five years:

- 1987 — Anaheim, CA, Sept. 9-12
- 1988 — Washington, DC, Sept. 14-17
- 1989 — Site unchosen
- 1990 — Boston (tentative)
- 1991 — San Francisco (tentative)



Gary Owens

Engineering Program Doubled

Officially dubbed Radio '86, the schedule at the New Orleans Convention Center features 81 panels, equally divided among sales, management, programming, and technical sessions. Based on a followup survey last year, the engineering program has been doubled, with an emphasis on "nuts and bolts" information useful to "practicing engineers," according to NAB staff engineer Mike Rau.

The conference will be preceded on September 10 by a separate daylong seminar on compliance with new FCC rules on RF radiation.

Here's how convention highlights are shaping up:

- New Orleans Marriott selected as headquarters hotel. Additional hospitality suites at Fairmont.

- Annual Radio Award to Gary Owens, Gannett VP/Creative Services and KKKGO/Los Angeles morning man.

- Two evenings of major entertainment, not yet announced.

- Exhibit hall spanning anticipated 25,000 square feet, up 25% over last year.

- Traditional syndicators' breakfast switched to afternoon Syndicators Champagne Showcase

- Unchanged admission prices: \$295 for NAB members, \$445 for non-members (\$50 penalty for late and on-site registration).

Payola Issue Sidestepped

One hot radio industry issue missing from the tentative agenda is payola. "It's not on the program and I don't know how we'd respond to that," says NAB Radio Chairman John Dille III. "It hasn't come up." Dille is co-chairing the event, along with Gannett Radio Division Chairman Joe Dorton.



- Radio luncheon address by "Megatrends" author and social forecaster John Naisbitt.

Broadcast 'Congress' Charges Schools With Print Bias

Broadcast programs get far less attention and money at schools and universities than do print journalism programs, the "congress" of broadcast organizations charged last week. Meeting in Washington, the representatives of 27 broadcast organizations passed a resolution calling for equality between print and broadcast education programs.

That was the only resolution passed by the group, which was summoned at the invitation of NAB Board Chairman Ted Snider. The association executives steered clear of more divisive issues facing the industry, concentrating instead on ways the groups can work together.

Among the areas of agreement:

- NAB will act as a clearinghouse for all organizations' dates for conventions, conferences, seminars and board meetings. That could help avoid conflicts like last year's overlap of RTNDA's annual convention with the NAB-NRBA meeting in September.

"The council is so print driven that when broadcast programs apply they get turned down."

— John Abel

- The groups will explore new ways of keeping in touch, such as electronic mail or satellite-SCA links using addressable receivers and bolts.
- Mailing lists will be exchanged, when needed.

- A comprehensive list of publications, both free and for sale, will be compiled from all the associations.

- All groups will be invited to attend (free) and exhibit at other groups' conventions.

- The groups will exchange lists of available speakers and their areas of expertise.

- The "congress" of groups will meet at least once a year.

According to the Broadcast Education Association (BEA), there were 34,140 undergraduate broadcast majors at 261 colleges and universities last year. Yet only ten of those schools' broadcast programs are accredited by the Accrediting Council on Education in Journalism and Mass Communications.

"The council is so print driven that when broadcast programs apply they get turned down," said NAB Sr. VP/Operations John Abel.



CONGRESS CONVENES — NAB Joint Board Chairman Ted Snider (standing) chairs last week's Congress of Broadcast Organizations. Executives of 27 associations met in Washington, agreed on areas of cooperation, and called for improved broadcast education.

Of 24 organizations that sit on the council, only three — NAB, RTNDA, and BEA — are still broadcast-oriented. Abel said the hitch is that the council views broadcast education as "technical/vocational."

In addition to passing last week's

resolution, the groups not already on the accrediting council will seek membership to balance the print interests represented. And four broadcast association executives will seek a meeting with the U.S. Secretary of Education to discuss the situation.



GENEVA BRIEFING — Leaders of the U.S. team that helped negotiate rules for extending the AM band from 1605 to 1705 kHz last week briefed the NAB Executive Committee on the Geneva international conference. Making the presentation (left to right) were Wilson LaFollette, FCC; Mass Media Bureau Chief Jim McKinney; Wally Johnson of Moffett, Larson & Johnson; Bill Jahn, State Department.

NEWS BRIEFS

\$1.5 Billion Media Blitz Vs. Drugs

The advertising, print, and broadcast communities are banding together for a three-year campaign that could put up the equivalent of \$1.5 billion — that's billion with a "b" — in anti-drug messages before the public in three years.

The project was unveiled last week at the annual meeting of the American Association of Advertising Agencies (AAAA). Agencies will prepare the ads free of charge, and ad time and space will be donated by various media.

"As an industry we are credited with — or sometimes blamed for — selling Americans fast food, soft drinks, cars, and jeans," said AAAA Chairman Louis Hagopian. "We've done a lot of changing opinions and beliefs of people."

"Now we need to take those brains and energy that have sold so much to the world and convince people that drug usage is not chic, not acceptable, and is plain stupid."

WRBQ Denied Permission To Move

Edens Broadcasting's WRBQ/Tampa has lost the first round in an at-

tempt to move its antenna to the Riverview antenna farm southeast of its present site atop Tampa's First Florida Tower. The move would hike WRBQ's height above average terrain from 555 ft. to 1423 ft.

Edens argued for the move on grounds its signal is now shadowed by tall buildings, harmful RF radiation is being generated towards a new building nearby, and the inability to increase present antenna height to at least 984 ft. will result in downgrading of WRBQ from Class C to C-1 status.

In denying the request, an FCC law judge noted that the move would short-space WRBQ by 3.74 miles to WVFM/Lakeland, FL. The judge also determined that the antenna farm is not the only tall tower site available in the area.

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inside story
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Ask Rona Barrett



Rona Barrett, America's most respected and influential entertainment reporter, hosts her very first national radio special – *Ask Rona Barrett*, a live, hour-long call-in program airing Sunday, June 8 (11 p.m. E.D.T.) on the Mutual Broadcasting System.

Ask Rona Barrett will feature surprise celebrity guest stars from the entertainment, sports and political worlds along with calls from listeners across the country, who're invited to talk to Rona Barrett on Mutual's toll-free hotline, 1-800-345-7755.

You've seen Rona Barrett interview the stars on countless television programs, and heard her concise, illuminating reports on

the entertainment scene each weekday on Mutual. Now, for an opportunity to talk to the woman who knows Hollywood inside-out, from in front of the camera to behind the scenes, it's *Ask Rona Barrett*, airing Sunday, June 8, exclusively on the Mutual Broadcasting System.

For more info, contact your Mutual Station Relations Representative in Arlington at (703) 685-2050 or in Los Angeles at (213) 204-5000.

 **MUTUAL
BROADCASTING SYSTEM**

PRO:MOTIONS

PolyGram Taps Diamond



Marty Diamond

Marty Diamond has been named Manager/International Artist Development at PolyGram Records. Diamond most recently served as Director/East Coast Operations for Bill Graham Productions; he also worked in an A&R capacity for Winterland Productions.

MG Media Promotes Two

MG Media has upped Matt Anderson and Lynne Boutross to VPs. Anderson was previously New York Manager; Boutross was West Coast Manager.

PROS ON THE LOOSE

Mike Beach — Afternoons WAVA/Washington (703) 250-8612

Max Dunlee — Mornings KICS/Hastings, NE (816) 744-2184

Paul Harns — Mornings WYNY/New York (516) 921-2715

Mike Ruble — MD WGBR/Goldsboro, NC (314) 781-9195

Rob Ryan — Operations Manager WMNI & WRMZ/Columbus (614) 761-2918

Ron Tavernit — Air Talent WCXI/Detroit (313) 978-7091

New Appointment For Wakefield



Jeff Wakefield

Major Market Radio VP/Research & Marketing Jeff Wakefield has been appointed to the company's Executive Committee. Wakefield has been with the company since 1979. Prior to that he was a research analyst for Torbet Radio.

IGC Taps Russell, Strominger



Frank Russell



Mindy Strominger

Frank Russell, President/GM of IGC/Direct Response Networks, has added Sr. VP duties of parent firm The Independent Group of Companies, Inc. and Mindy Strominger comes aboard as Director/Media Operations, IGC/Direct Response Networks. Before joining the marketing firm, Strominger was a media buyer/AE at MSG Advertising.

Weiss & Powell Enlists McGavren

Weiss & Powell has signed Darren McGavren as Marketing Consultant. McGavren, founder and former President of McGavren-Guild, presently owns KAFY/Bakersfield and is also owner/President of Gilmar Sports Marketing.

CBS Songs Promotes Armbeck, Clare



Seline Armbeck



Victoria Clare

Seline Armbeck has been appointed CBS Songs' West Coast Creative Manager. With the division since 1979, she most recently held the Creative Coordinator post. Concurrently, Victoria Clare has been named Creative Director/ATV Music, CBS Songs. Before this appointment she was West Coast Professional Manager for Chrysalis Music.

Marra New Malrite Controller

Nicholas Marra has been named Controller for the Malrite Communications Group. Prior to accepting this newly-created post, Marra was an audit manager for Arthur Young & Co., where he had worked since 1980.

O'Brien New Atlantic Studios GM



Tony O'Brien

New York-based Atlantic Studios, a division of the Atlantic Recording Corporation, has named Tony O'Brien General Manager. O'Brien's background includes public accounting work in the U.K. and serving as U.S. Financial Officer for the Robert Stigwood Organization. He most recently worked as a record industry financial consultant.

CHRONICLE

Born To:

- Associated Press Director/Station Services Pat Hazan and Mutual News Director Bart Tessler, son Alexander Maxwell, April 26.

- WIZN/Burlington GM Arty LeVigne and his wife Jane, son Zack, May 1.

- KYVA/Billings PD Charlie Fox and his wife Kathy, son Darrin James, May 8.

Married:

- KFI & KOST/Los Angeles Programming Asst. Mary Lynch to Ken Austin, May 3.

- KWSS/San Jose MD Robin Kipps to Lee Silva, May 17.

- WQSR/Baltimore Promotion Director Gwen Braverman to Sean Kessler.

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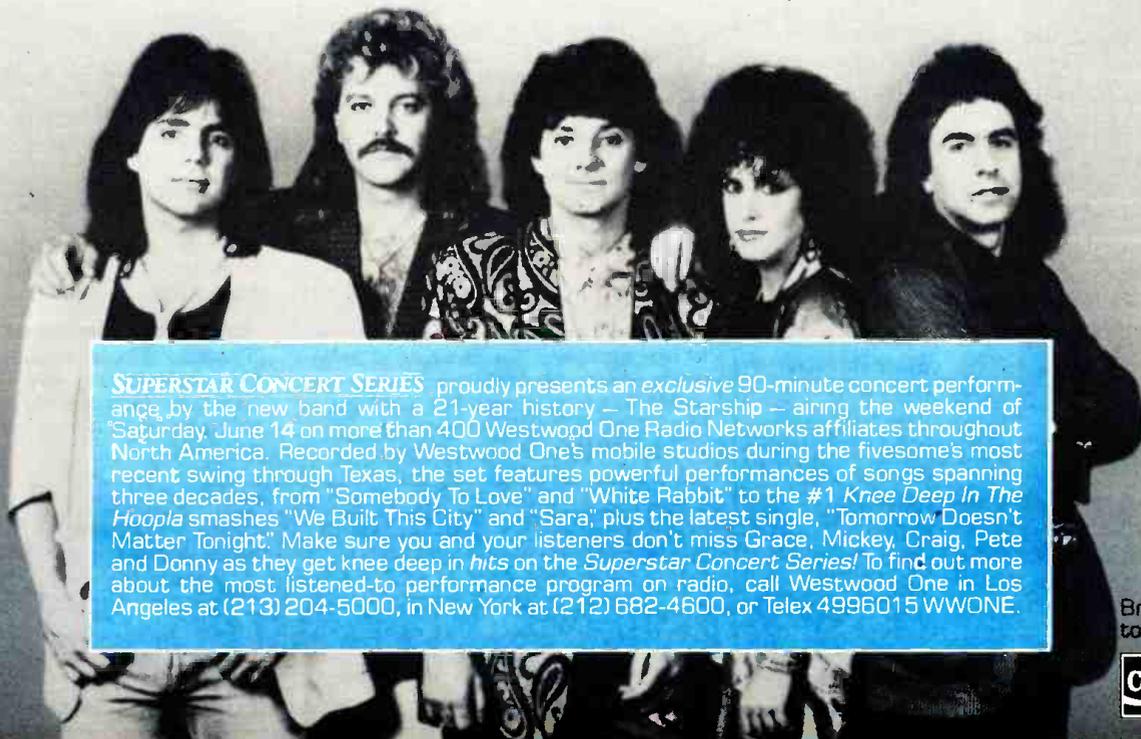


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P R E S E N T

STARSHIP



SUPERSTAR CONCERT SERIES proudly presents an *exclusive* 90-minute concert performance by the new band with a 21-year history – The Starship – airing the weekend of Saturday, June 14 on more than 400 Westwood One Radio Networks affiliates throughout North America. Recorded by Westwood One's mobile studios during the fivesome's most recent swing through Texas, the set features powerful performances of songs spanning three decades, from "Somebody To Love" and "White Rabbit" to the #1 *Knee Deep In The Hoopla* smashes "We Built This City" and "Sara," plus the latest single, "Tomorrow Doesn't Matter Tonight." Make sure you and your listeners don't miss Grace, Mickey, Craig, Pete and Donny as they get knee deep in *hits* on the *Superstar Concert Series!* To find out more about the most listened-to performance program on radio, call Westwood One in Los Angeles at (213) 204-5000, in New York at (212) 682-4600, or Telex 4996015 WWONE.

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- WKRZ-FM
- WTLQ
- KZZB
- WSSX
- WANS-FM
- KRBE
- 94TYX
- KBFM
- BJ105
- Y106
- WKDD
- KIKX
- KMGX
- KCPX
- WGUY
- 103CIR
- 95XXX
- 100KHI
- WGAN
- WOMP-FM
- KQIZ-FM
- Q104
- WYKS
- WZYP
- WGLF
- WHSL
- WDBR
- KOZE
- KBIM

**MAN
MAY
YAN**

R&R STREET TALK

GANNETT Chairman **AL NEUHARTH** shocked his annual stockholders' meeting Tuesday in Washington with the announcement that he's stepping down as the company's CEO. He will remain as Chairman, but the new CEO is Gannett President/COO **JOHN CURLEY**.

The latest smoke signals rising up over Washington point to FCC Chairman **MARK FOWLER** going for another term. For the record, Fowler is still "undecided" about what to do when his current lease at 1919 M St. expires June 30. If he pulls a surprise and leaves, however, no arm-twisting would be needed to get either of the remaining two GOP Commissioners, **MIMI DAWSON** or **DENNIS PATRICK**, to step up to the chairmanship.

Turbulent times at **WZGO/PHILADELPHIA**, which has changed calls to **WTRK** under the guidance of consultant **MIKE JOSEPH** and cleaned house, with only AM driver **ROSS BRITAIN** remaining. Gone are **CHRIS TRANE** (6-10pm), **ANDRE GARDNER** (2-6pm), **DR. JOHN** (10pm-2am), and **CRAIG NOVAK** (interim middays), with **HARRIET COFFEY** moving from overnights to production duties. The station still sounds straight-ahead CHR.

What's all this talk about **WMAQ/CHICAGO** going Talk? That's the rumor, fueled by the arrival of **WTVN/COLUMBUS** talk host **DREW HAYES**. But PD **BILL GAMBLE** says the 50 kw **NBC O&O** won't boot its Country franchise; instead, he'll look to make the music more broad-based. True, there will be less music during the week than before, but it's all still Country, including the all-music weekends. Drew replaces seven-year station vet **NANCY TURNER**, who remains with 'MAQ' til June 30.

WINZ-FM/MIAMI has dropped the use of "195" and is now referring to itself as "95-INZ, Rockin' With Class." VP/GM **GARY LAWRENCE** called ST to describe it as Contemporary Adult Rock, saying, "We're still playing the hits, only emphasizing contemporary rock music, with an adult presentation directed at a 20-40-year-old age group. We're energetic without the hype, stylish without being faddish, and fun-sounding without being childish." According to market observers, "They're just not playing the dance music anymore."

JOHN BLAIR & CO. has disclosed plans for "golden parachute" severance agreements for nine employees. Blair says none of the nine is an executive or director, so could they possibly include such major Blair radio stars as **KVIL/DALLAS's RON CHAPMAN** and **WIBC/INDIANAPOLIS's GARY TODD**? The

one-year compensation payoff provision provides a generous pension if these particular people are terminated or have their duties curtailed as a result of an ownership change (for more on that possibility, see Page 12).

Sad to report the death of Evansville, IN radio legend **TINY HUGHES**, who died of a heart attack this past week. Hughes, 48, had been with **WROZ** the past 14 years.

The radio & records relationship will get the once-over from **WBCN/BOSTON** GM **TONY BERARDINI** when he co-keynotes this year's New Music Seminar. He'll share top speaker billing with **WEA RECORDS UK** chief **ROB DICKINS**. The confab takes place in NYC July 13-16.

On the subject of the UK, the new **EMI RECORDS** Managing Director there is onetime **EMI AMERICA** President **RUPERT PERRY**. Globetrotting Rupert has been running the multinational's Australian music operations on assignment, following a spell as VP to **EMI Music** worldwide boss **BHASKAR MENON** in L.A.

The **RIAA** will now hand out platinum and multi-platinum certifications for product issued before 1976. That was the year the platinum award was introduced, though it didn't apply to anything released previously. Now (for a fee, natch) labels can seek an **RIAA** audit/platinum certification for releases between 1958-76. It takes sales of one million units to get a platinum album, or two million singles.

Will **CBS** soon announce plans for its own compact disc manufacturing plant? The company sold its stake in the joint **CBS/SONY** factory in Terre Haute last year, but locked up capacity there through '87. Industry forecasts are that at least 35 million CDs will be sold to US consumers this year, so it's hardly surprising that **CBS** would want its own facilities.

JEFF CHARD, a 13-year veteran of **AOR WOUR/UTICA** who'd been GM for the last seven and also managed nostalgia AM sister **WUTQ** for the last year, is resigning. New owner **RICK DEVLIN** will be coming in to operate the stations.

Also on the loose (see Page 18) is **ROB RYAN**, who's left Country combo **WMNI & WRMZ/COLUMBUS, OH** . . . Leaving **WLTE/MINNEAPOLIS** as MD is **MIKE SOMMERS**, who's joining **CHR WDJX/LOUISVILLE** for nights.

If you read **ADAM WHITE's** column "Promotion In Motion For 50 Years" (**R&R** 5/9), please note that **MOE PRESKELL** has not retired. Moe's definitely very much on the job, alive and well and raisin' hell at (305) 887-0259.

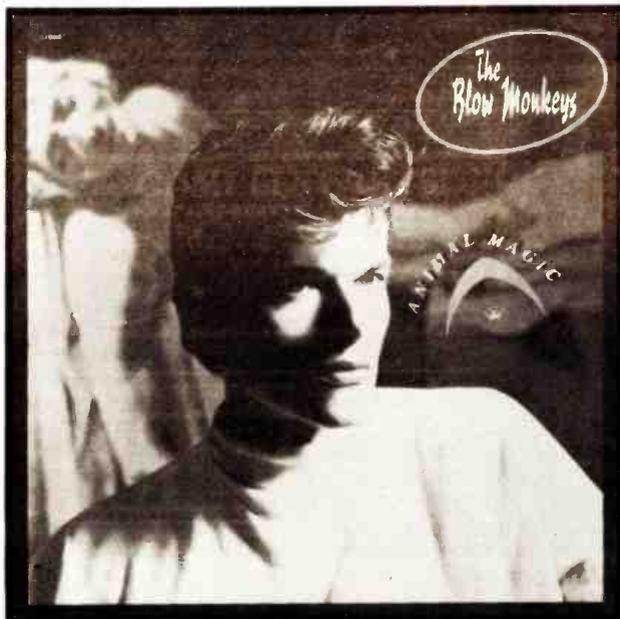
Continued on Page 22

B I O	TO	PROGRAM DIRECTORS	AIR DATE	JULY 4 TH WKD.	TIME	4 HRS.
	FROM	WESTWOOD ONE	AREA CODE	213-204-5000	NUMBER	
M E M O	MESSAGE	SCOTT SHANNON'S RED-HOT SUMMER SPECIAL				
		WACKY SUMMER BITS & BEACHIN' SUMMER HITS!				
		<input checked="" type="checkbox"/> FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY				

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THE BLOW MONKEYS



The hit single

"DIGGING YOUR SCENE"

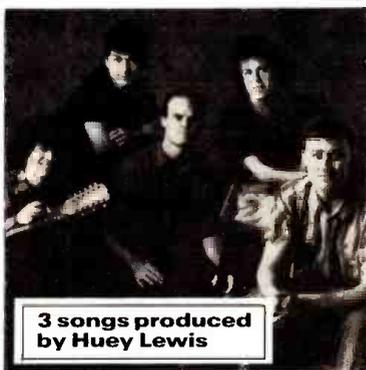
from their debut album

"Animal Magic"

CHR NEW & ACTIVE

NOW ON 100
CHR REPORTERS —
43%!

KIIS-FM 28-18
WHIT 18-15
WXKS-FM 32-25
WNYS 35-28
PRO-FM 32-27
FM102 deb 25
KS103 34-27
KWSS deb 28
KUBE 30-26



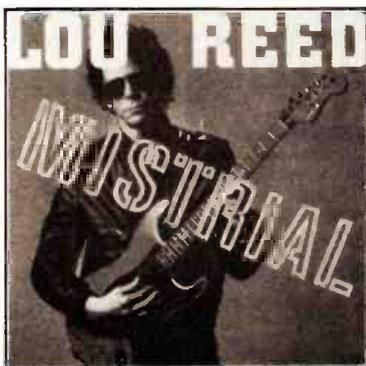
BRUCE HORNSBY AND THE RANGE

Their hit single

"EVERY LITTLE KISS"

from their debut album "The Way It Is"

Exploding at AOR and now CHR.



LOU REED

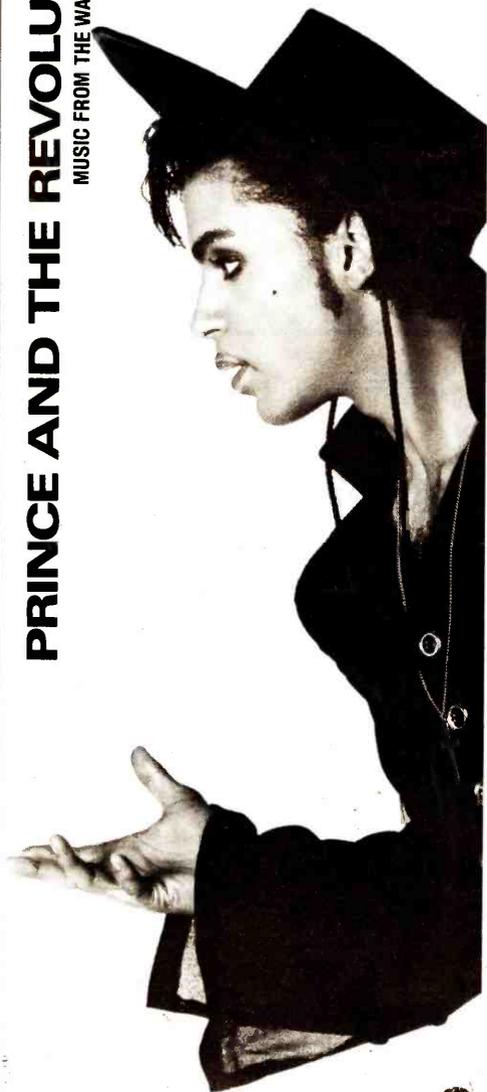
The hit single

"NO MONEY DOWN"

from his new album "Mistral"

**Already top 20 at AOR—fast crossing CHR.
On your desk this week.**

PRINCE AND THE REVOLUTION/"MOUNTAINS"
MUSIC FROM THE WARNER BROS. MOTION PICTURE "UNDER THE CHERRY MOON"



THE SINGLE FROM PARADE

NEW & ACTIVE

131/41

Continued from Page 20

Is an Orlando-area station switching to AOR or Classic Rock?

Fulltime jazz in New York? Not yet, but pop-standard outlet **WNEW** is now jazzing it up weeknights from 11pm-5:30am and Sunday nights with former **WRVR** PD **LES DAVIS**. Some of those Sunday shows will be live from area jazz clubs. And **ALISON STEELE**'s 6-9pm show is also a little jazzier... Sunday morning jazz is on the menu at Urban neighbor **WRKS**, where folks are probably hearing the rumor about **FRANKIE CROCKER** rejoining **WBLS**. 'BLS VP/GM **CHARLES M. WARFIELD JR.** says it's not true, but did report that former **WRKS** MD **FRED BUGGS** is his Urban outlet's new MD/weekender. Fred was once an engineer at 'BLS.

Our condolences to the staff of **KWTX/WACO** on the loss of midday man **BILL McADAMS**, who died suddenly after a station promotion. The accident occurred when the beer he consumed at the pizza parlor where he was appearing didn't mix with the muscle relaxer he'd been given on doctor's orders a few hours earlier.

And our sympathy goes to **WQXI-AM & FM/ATLANTA** OM **DON BENSON**, whose father, William, passed away May 19.

L.A.'s latest **ARBITRENDS** show **KABC #1** (6.1-6.8), but the winds of change are blowing up a big thunderstorm between **CHR KIIS-FM** (7.4-6.6) and new Urban **KPWR** (4.4-5.8.) In AOR, **KROQ** still leads rivals **KLOS** and **KMET**.

In N.Y., **WPLJ** is back on top (5.5-6.3), leading **WRKS** (5.6-5.2) and **Z100** (6.1-4.5). **WNEW-FM** (stable 3.7) found **WXRK** creeping closer (2.8-3.1) with **HOWARD STERN**, who with his wife Allison, welcomed daughter Debra May 9.

And cheers to **POLYGRAM** Rock Radio Sr. Director **FRED DEANE** and wife Arleen on their first child, son **MARK EDWARD**, May 17.

Reach Out I'll Be Bear? An upcoming Sun Country wine cooler TV commercial features the **FOUR TOPS** — inside polar bear suits. The company has been using various showbiz personalities dressed up as bears for its ongoing campaign. Street Talk could suggest a few other candidates.

Country singer **JOHNNY PAYCHECK** was found guilty last week of shooting a man in a bar after an argument and sentenced to up to nine years in prison. An appeal is expected.

Congratulations to **SUSAN STAMBERG**, cohost of **NPR**'s "All Things Considered," on a rare honor for any broadcaster — she's been asked to deliver the commencement address at the Univ. of New Hampshire May 24.

STREET TALK

Who's got the winningest key? **KLOS/LOS ANGELES**'s "key song" contest has awarded lucky keys to 14 Porsche 911s. Now **KIIS-FM** is "keying in on winners," one of whom will, in a one-week promotion, take a \$57,000 Mercedes 560SL out of the prize garage. A \$300,000 RTD bus can't be far behind.

And speaking of KIIS, when it inked **LORNA DEE** as the new sidekick to **RICK DEES** there was no debate about whose last name would be modified. She's now known as **LORNA LOVE**.

Former KIIS morning cohost **RAEHEL DONAHUE**, who now handles mornings at KLOS, is facing a multimillion-dollar lawsuit filed by **BOB SCHUMACHER**'s **POLYHEDRON PRODUCTIONS** over an alleged breach of contract involving radio projects based on archival tapes recorded by her late husband **TOM DONAHUE**. At presstime, Raechel had not yet been served, but she told ST, "We had nothing in writing. There was a handshake agreement, and I fulfilled that. The charges are groundless." Meanwhile, is there a chance Raechel will join **ABC-TV** as well as radio?

WMZQ (AM)/WASHINGTON is presently conducting on-air auditions while searching for an addition to its afternoon team. If you'd like to join the "jock-off," as new PD **KATY DALEY** terms it, call her at (703) 534-1390.

Also on the Country front, **BILLIE RODELY** has stepped out of her partnership with **DAN ROBERTS** at **KFKF/KANSAS CITY**, so PD **CLIFF BLAKE** is looking to replace her. Contact Cliff at (913) 321-3200.

Veteran label exec **DICK FITZSIMMONS**, most recently of **ALLEGIANCE RECORDS**, died May 13 during heart surgery. Friends have established a Georgia State U. educational fund in his name, which can be reached c/o **NARAS**, Box 77287, Atlanta, 30357.

"And The Winner Is... Not Here," read the headline of the *Post Crescent* newspaper. **WKAU/APPLETON-OSHKOSH** had gathered 80 of the 98 hourly winners in its "Fantasy Sweepstakes" at a mall for the grand prize drawing of \$50,000, selected by former Green Bay Packer great Ray Nitschke. But where was winner Linda Maas? The lucky lady was near labor, so she was home taking it easy.

The growing strength of **NAB**'s fall radio-only conference in New Orleans Sept. 10-13 is evident from the way companies are lining up to sponsor big-ticket events this year. Here's the list so far: **MUTUAL** hosts the opening cocktail reception; **ARBITRON** has a walk-around lunch on the exhibit floor; **WESTWOOD ONE**'s bringing in major entertainment; and **McGAVREN GUILD**'s behind the annual awards luncheon. So far, nobody's spoken up for the post-convention cleanup.



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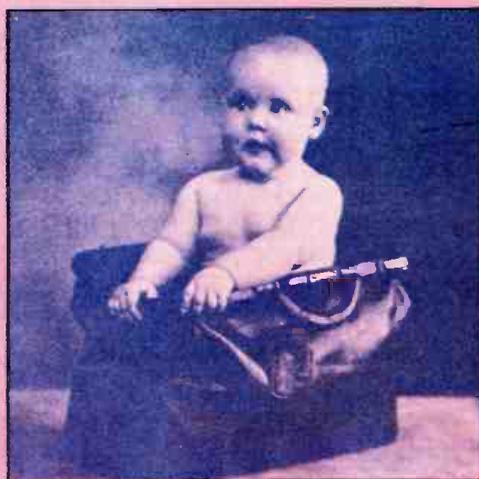
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RATINGS AND RESEARCH

WEEK IN REVIEW

Birch Reissues 20 Reports

Due to "a computer programming glitch," Birch is reissuing the March/April monthlies in 20 of its markets. The key problem shows up in the hour-by-hour section, specifically 7am-8am. In New York, for example, WABC shows a 73.9 share during that hour. Contact your Birch representative to see if yours is one of the 20 markets being reissued.

Ratings Distortion: What Next?

Talk about a tempest in a teapot. The recent brouhaha in New York over WHTZ (Z100)'s "now it's delisted/now it's not" status is a great example of a situation that's gotten out of control. The teapot will be boiling over soon with broadcaster frustration unless the ratings services can quickly come up with clear-cut guidelines regarding what is/isn't ratings distortion.

So what's ahead? Let's look at some key issues that remain and some questions that still need to be answered.

New Policy Update Needed

Concerning Arbitron's stance (we'll look at Birch later), last year's events seem to cry out for another manifesto from the ratings leader. This policy update/clarification is vital given the way the ratings firm handled three cases: the aforementioned Z100, WLS/Chicago, and KELI/Tulsa.

Last summer serious questions arose regarding on-air comments by some WLS personalities. WLS received the mildest of hand slaps, much to the amazement of many local observers and others.

Last fall KELI mounted a brazen attempt to suborn the Arbitron sweep by offering to buy diaries if KELI was written on every line. As you might imagine, this ticked off other Tulsa stations, not to mention the folks at 1350 Avenue of the Americas in New York. This blatant gesture resulted in the station being delisted.

Next came the Z100 uproar, which arose from a complaint by ABC-owned rival WPLJ (R&R 4-4, 4-11). In this case the federal judge decided that delisting was too severe. The Malrite station's fight recalled a precedent set two years earlier in a complaint involving WLW/Cincinnati. In that particular instance remarks that were isolated and humorous/exaggerated in content were deemed not to war-

with industry officials, Arbitron could come and say "X is a delistable offense, Y is an okay activity, and we're reserving judgment on Z." That would at least somewhat clarify the situation and give signals responsible broadcasters could interpret.

This last suggestion may never see the light of day. Arbitron officials tell me they don't want to spell out what is/isn't okay because a station will then stretch the letter of the policy to the limit. What do they think happened in the WLS case? Arbitron admitted as much in its release following that decision.

"It's time for research industry leaders, as well as Arbitron subscribers, to voice their feelings concerning ratings distortion."

rant delisting. Arbitron's original intent to remove Z100 for similar remarks would have signalled an important shift in its thinking about what's delistable.

Given the maze of developments in these three cases, Arbitron could score some real points with the industry by making its stance clear. The firm could choose to do one of the following:

- Nothing. Let the current situation ferment until it triggers a broadcaster revolt, hurting radio in the eyes of the ad community.

- Adopt the laissez faire approach. Internally there's a conflict at Arbitron about how much/little it should act as the industry's policeman. If Arbitron can't/won't update, then it should announce its procedures/concerns, step back, and get out of the way. It could adopt a Mark Fowler-like attitude - if there's a problem, let the stations battle it out in the courts. That would get Arbitron out of the hot seat and leave the stations in charge of policing their own.

- Have Arbitron Chairman Ted Shaker update his ratings distortion policy statement. After some intense discussion internally and

Industry Input Necessary

Following the decision not to delist Z100, some broadcasters were disappointed and confused, saying Arbitron should take strong action against any station that threatens the quality of the respective sweep. Others were relieved that Z100 was not delisted. There's obviously a difference of opinion in the industry regarding how/if Arbitron should enforce a ratings distortion policy.

It's time for research industry leaders, as well as Arbitron subscribers, to voice their feelings. How about asking former Arbitron employee and current Arbitron Radio Advisory Council Chairman Ray Gardella what ARAC intends to do given the outcome of the Z100 case? Wouldn't the next meeting between ARAC and Arbitron be an ideal time to have Arbitron float a trial balloon about what changes, if any, it plans to make concerning ratings distortion?

And what about our friends on the RAB GOALS Committee? Will they be discussing ratings distortion with Arbitron at their next get-together? Will a policy suggestion be forthcoming from GOALS?

Mel Goldberg, new Executive Director of the watchdog Electronic Media Rating Council, might also want to keep an eye on this issue. Sources close to Z100 tell me the station was considering asking for an EMRC mediation hearing (used only twice before to our knowledge) to redress the grievance. Perhaps the EMRC can get involved, other than as a mediator, in trying to set industry standards for what is/isn't distortion activity.

Finally, and most importantly, there are the Arbitron subscribers. Contact Arbitron, either by yourself or through the Advisory Council, if you care about this issue. Maybe ratings distortion policy doesn't occupy a great deal of your thinking now. But when you receive a complaint letter from Arbitron alleging diary distortion activity, it can sure ruin your day. It ranks right up there with seeing the "60 Minutes" truck pull up in your driveway.

There looms another opportunity for Arbitron to make a policy statement and score a PR coup - the September Radio '86 NAB/NRBA convention in New Orleans. Having been involved on the convention's planning committee, I know that one of the sessions the planners wanted to see was a side-by-side Q&A session, featuring Tom Birch and Arbitron President Rick Aurichio. Assuming Rick agrees to this panel, it would be an excellent opportunity to make a ratings distortion policy declaration that would be heard loud and clear. Let's see what develops.

Birch's Position

Speaking of Birch, how does it

handle potential ratings distortion activities? It appears to act on complaints much more quickly than Arbitron. In the case of Z100, for example, Birch responded within a week of receipt of WPLJ's complaint, stating that in its judgment Birch did not consider Z100's remarks to have distorted the survey.

There are many stations running contests aimed at doing well in the Birch telephone sweeps. However, I'm not aware of any complaints about or actions against stations that have led to delisting from the Birch reports. Birch probably has some point at which it would consider delisting, but what is it? Perhaps the New Orleans forum will allow Tom Birch to clarify where his company stands on this controversy.

Let's Stamp It Out

There is general feeling in our business that ratings distortion (especially something as blatant as the KELI case) is a significant problem that needs to be dealt with - whether by the ratings companies, the courts, or self-policing among stations. There has to be an agreement not to engage in such activity. Playing games in the hope of short-term gain only penalizes radio in the long run. Advertisers see such exercises as folly, tending to put radio in the media minor leagues. And that can mean the kiss of death.

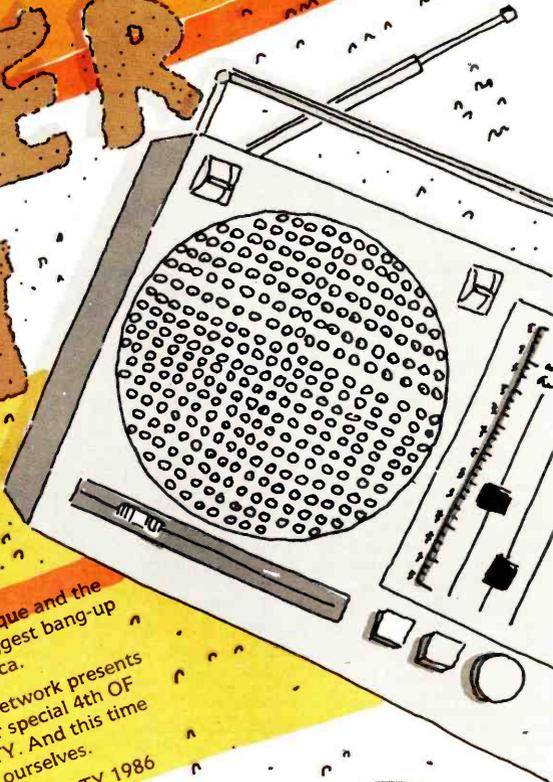
Ratings distortion - let's agree on what it is/isn't. Then let's stamp it out.



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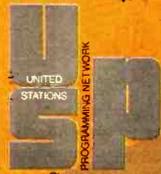
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For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

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*Source: R. M. Brunich, Omnitel, July, 1985.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

RATINGS

Winter Birch Results

Winter '86, 12+

Pittsburgh

KDKA Rockets Back To First Place; WDVE Keeps Flying Up; WHTX Stays Ahead Of The AC Pack; WJAS Up A Half-Point.

	Fall '85	Win '86
KDKA (AC)	11.8	16.0
WDVE (AOR)	12.1	12.6
WBZZ (CHR)	11.8	11.0
WAMO-FM (B/U)	7.1	7.2
WSHH (B/EZ)	9.2	6.2
WHTX (AC)	4.6	3.6
WJAS (BBnd)	2.9	3.5
WWSW (AC)	3.4	3.4
WMYG (AC)	2.9	3.1
WPNT (AC)	3.3	3.1
WTAE (AC)	3.6	2.9
WYDD (CHR)	2.6	2.8
WDSY (Ctry)	2.0	2.7
KQV (News)	3.1	2.6
WTKN (Talk)	3.3	2.5
WMBS (AC)	1.0	1.5
WWCL (AC)	1.1	1.3
WQED (Misc)	1.3	1.2
WESA (AC)	.7	1.1
WEPP (Ctry)	1.0	1.0

Atlanta

WKLS-FM Rocks Into First Place; WZGC Is Up; WQXI-FM Increases Distance From Competitors; WYAY Lassos Great Gain.

	Fall '85	Win '86
WKLS-FM (AOR)	9.5	12.3
WZGC (CHR)	10.7	11.1
WVEE (B/U)	12.9	10.8
WQXI-FM (AC)	8.3	8.5
WYAY (Ctry)	5.1	8.2
WPCH (B/EZ)	6.8	6.7
WSB-FM (AC)	6.5	6.1
WSB (AC)	5.6	6.0
WKHX (Ctry)	6.4	5.9
WCLK-FM (Jazz)	2.5	2.4
WARM (CHR)	2.7	2.3
WAOK (B/U)	2.5	2.2
WFOX (AC)	4.6	2.2
WEKS-FM (B/U)	.7	2.1
WGST (N/T)	1.9	1.9
WABE (Clas)	1.2	1.3
WPLO (Ctry)	1.6	1.3
WCNN (News)	1.3	1.0
WIGO (B/U)	1.4	1.0

Minneapolis-St. Paul

WCCO Remains 12+ Leader; KQRS-FM Hits The Teens; WLOL Adds Nearly Two Points.

	Fall '85	Win '86
WCCO (AC)	17.8	17.3
KQRS-FM (AOR)	10.6	13.5
WLOL (CHR)	8.7	10.6
KSTP-FM (AC)	8.2	9.4
KEEY (Ctry)	6.7	7.4
KDWB-FM (CHR)	8.9	7.0
KSTP (Talk)	4.2	3.9
KJJO-FM (Gold)	3.8	3.8
WAYL (B/EZ)	3.8	3.8
KTIS-FM (Rel)	3.8	3.2
WDGY (Ctry)	2.7	3.1
WLTE (AC)	3.4	3.1
KTCZ (AOR)	3.2	2.8
KLBB (BBnd)	1.6	1.8
KSJN-FM (Clas)	2.9	1.7
KMGW (AC)	1.3	1.4
KMOJ (B/U)	1.0	1.0

San Diego

XHRM Wins With Double-Digits; KGB Grabs Three Full Points; KFMB-FM AC Leader As KIFM Closes Gap.

	Fall '85	Win '86
XHRM (B/U)	9.0	14.2
KGB (AOR)	8.3	10.3
XTRA-FM (AOR)	7.0	7.4
KJQY (B/EZ)	7.7	5.5
KSDO (N/T)	4.7	5.5
KSDO-FM (CHR)	6.8	5.5
KFMB-FM (AC)	6.1	5.3
KIFM (AC)	2.6	4.6
KSON-FM (Ctry)	5.7	4.1
KPOP (BBnd)	4.8	3.3
XTRA (Gold)	2.4	3.2
KFMB (AC)	3.6	3.1
KLZZ-FM (AC)	2.9	2.9
KCBQ-FM (Span)	2.6	2.3
KYXY (AC)	2.0	2.3
XHITZ (AOR)	2.4	2.2
KCBQ (Span)	1.1	2.0
KFSD (Clas)	2.2	2.0
KNX (News)	2.3	1.9
KWLT (AC)	2.6	1.8
KPBS (Misc)	.9	1.4

Cleveland

WGCL Gains Over Two Points; WZAK Remains B/U Leader; WGAR-FM Almost Doubles Size; And WMMS Still Owns Cleveland.

	Fall '85	Win '86
WMMS (CHR)	18.2	19.0
WGCL (CHR)	5.8	8.0
WZAK (B/U)	7.8	7.7
WDMT (B/U)	5.0	6.4
WGAR-FM (Ctry)	3.1	5.6
WMJI (AC)	6.9	5.6
WDOK (B/EZ)	6.8	5.4
WQAL (B/EZ)	5.1	4.7
WERE (N/T)	4.2	4.5
WWVE (N/T)	4.6	4.2
WLTF (AC)	7.3	3.6
WBBG (BBnd)	3.1	3.2
WRQC (CHR)	2.2	2.7
WCRF (Rel)	3.4	2.4
WONE-FM (AOR)	2.3	2.0
WHK (Gold)	2.3	1.9
WRMR (B/EZ)	1.2	1.9
WGAR (Ctry)	.8	1.7
WCLV (Clas)	2.6	1.6
WCPN (Misc)	1.6	1.4

St. Louis

KMOX And KSHE Still In Double Digits; KHTR Gets Slim Lead Over KWK; All B/U Stations Post Gains.

	Fall '85	Win '86
KMOX (Talk)	24.0	17.0
KSHE (AOR)	19.2	16.6
KMJM (B/U)	8.1	8.7
KHTR (CHR)	4.4	5.7
KWK (CHR)	4.7	5.4
KEZK (B/EZ)	5.1	4.6
KSD (AC)	4.8	4.6
WIL-FM (Ctry)	3.8	4.5
WMRY (AOR)	1.1	3.0
KUSA (Ctry)	3.6	2.9
KYKY (AC)	2.6	2.9
WRTH (BBnd)	1.6	2.5
WZEN (B/U)	1.0	2.5
WESL (B/U)	.7	2.4
KATZ (B/U)	1.6	1.9
WKXX (Ctry)	.9	1.7
KLTH (AC)	.7	1.4
KGLD (Gold)	1.0	1.2
KXOK (Talk)	1.9	1.2
KADI (AC)	1.1	1.0
KFUO (Clas)	.8	1.0

Baltimore

WXYY Now Double-Digit Leader; WPOC Increases Format Lead; WBAL Slides To Second.

	Fall '85	Win '86
WXYY (B/U)	8.5	10.0
WBAL (AC)	10.9	8.7
WLIF (B/EZ)	7.1	8.7
WBSB (CHR)	7.2	8.0
WIYY (AOR)	7.4	7.5
WPOC (Ctry)	5.3	7.4
WMKR (CHR)	5.2	5.1
WWDC-FM (AOR)	2.8	4.0
WHUR (B/U)	1.4	3.2
WROX (CHR)	1.6	2.7
WWIN-FM (B/U)	2.4	2.6
WCAO (Ctry)	4.2	2.2
WFBR (AC)	3.1	2.2
WHFS (AOR)	1.3	2.1
WITH (BBnd)	2.3	2.1
WQSR (Gold)	1.8	1.9
WRBS (Rel)	1.7	1.7
WWIN (B/U)	2.4	1.6
WEBB (B/U)	2.2	1.5
WBGR (Rel)	3.0	1.4
WCBM (AC)	.8	1.3
WYST-FM (AC)	3.3	1.3
WAVA (CHR)	.2	1.0
WBJC (Misc)	1.7	1.0
WGRX (AOR)	1.5	1.0
WLTT (AC)	.5	1.0

Seattle-Tacoma

KIRO Keeps Double-Digit Dominance; KISW Grows Over A Point; KUBE Down But Leads CHR Pack; KVI Mines A Golden Gain.

	Fall '85	Win '86
KIRO (N/T)	10.5	10.3
KISW (AOR)	8.1	9.5
KMPS-FM (Ctry)	7.2	7.1
KOMO (AC)	7.2	6.2
KUBE (CHR)	6.6	6.0
KNBQ (CHR)	5.0	4.8
KPLZ (CHR)	3.5	4.7

KRPM (Ctry)	3.0	4.1
KLSY-FM (AC)	3.5	3.9
KKFX (B/U)	1.7	3.3
KMPS (Ctry)	2.7	3.3
KVI (Gold)	2.0	2.8
KCMS (Rel)	2.7	2.7
KIXI (BBnd)	2.4	2.6
KSEA (B/EZ)	2.9	2.6
KBRD (B/EZ)	3.8	2.4
KZOK (AOR)	2.4	2.3
KING-FM (Clas)	3.3	1.9
KEZX (AOR)	1.7	1.7
KING (News)	1.5	1.7
KMGJ (AC)	2.8	1.6
KJR (AC)	1.8	1.5
KIXI-FM (AC)	1.4	1.4

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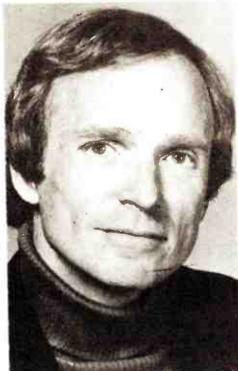
MR. CAVETT SPEAKS

Network Comedy: The Final Chapter

Every living person (to whom any reference made in this column is purely coincidental) has his/her own personal opinions about comedy. It is almost as personal as deodorant. This column's recent look at comedy on radio (R&R 4-25) sparked many comments from many folks, including talk show/radio host Dick Cavett.

Cavett began his entertainment career as a stand-up comedian, working in a number of clubs across the country. As a practicing magician he somehow managed to work his comic style into both radio and TV, where he became known for his wry, subtle humor. Appearing on everything from "V.D. Blues" to the "\$25,000 Pyramid," he remained focused on television until St. Louis-based Clayton Webster Corp. chose him to succeed the late Jack Carney as host of "The Comedy Show" and "The Comedy Spot." Cavett, a self-proclaimed radio loyalist, jumped at the chance to blend his two favorites: comedy and radio.

Here, then, with a (final) sequel to the "comedy on radio" issue, are Dick Cavett's personal thoughts on radio's merits for presenting comedy.



Dick Cavett

running gags and familiarity of any character on those old shows

The Trinity

R&R: Having experienced radio, television, and the stand-up comic circuit, which medium do you think is best suited to comedy?

DC: I like radio. I've always maintained that it's a much better medium than television in every way I can think of. It is certainly better for comedy, because you can perform an unlimited variety of characters on radio and because the writing is much more concise. Radio is a much more versatile medium; it hits you deeper, it can scare people better, it can make them laugh harder. I think it was Groucho Marx who pointed out that the invention of the laugh track for television made it no longer necessary for comedy writers to be funny. That's never been true on radio.

R&R: Are you a "golden age of radio" sentimentalist?

DC: Probably. What I like about the radio show is the old stuff that's played. It's so rich and full of character, and so many people really still enjoy it. The older ones, that is — those who still remember Pearl Harbor. The old Fibber McGee, Bob Hope, Jack Benny routines — all that stuff.

R&R: Has television spoiled all that?

DC: I think so. Among the many things that are so much worse on television is comedy. The comedy of character is so much more prevalent on radio than it is on TV. The

are its strengths. The audience started laughing the minute they heard a character's voice, because they'd think, "What's this guy going to do this week?" Voice was so much more important on radio.

The Write Stuff

R&R: What makes television comedy inferior to that on radio?

DC: In comedy the writing is almost everything, as is the performance. The skill of the great dialecticians on radio was something I miss today. You just don't see any creative material on TV. Picture plus voice adds up to much less than just voice.

R&R: So comedy should be something heard but not seen?

DC: Sometimes. The old radio writers wrote knowing it was only for the ear. It's such a paradox that with so much more to see on TV, you have much more vivid images on radio. As Bob Hope always says, you can picture the Fresh Air Taxi Co. without any trouble even though you never saw it. I want to avoid the cliché, but it's true: radio gives you imagination.

R&R: Do you think today's kids are growing up in an unimaginative, thought-free television society?

DC: I'm not a social philosopher, but I do think a lot of kids have no concept of sketch comedy or character comedy on radio, and they're sick of their parents saying, "You don't know what you missed." Now they're beginning to see what it was, and now they're saying, "Why isn't there more of this?"

"Comedy is total escape. Laughter is good for the body chemistry. It makes you healthier, and humor is wonderful therapy. People are hungry for it."

—Dick Cavett

Cogito Ergo Radio

R&R: So television has eliminated the need to think?

DC: I think so. The versatility and intelligence of the old comedy was so fantastic. With TV sitcoms now you have a plumber and moth-

er and cab driver who all do gags in the same style and they have nothing to do with character. You could interchange the lines and it wouldn't be any funnier. It's just plug-in formula writing. It's junk — that's the word.

R&R: Laughter is one of those few phenomena that crosses virtually every culture. Why do you think people like to laugh so much?

DC: Comedy is total escape. Laughter is good for the body chemistry. It makes you healthier, and humor is a wonderful therapy. People are hungry for it. I was out in Nebraska a little while ago and this woman was telling my mother that her husband, who is close to losing their farm and "suffering from economic blight, listens every week to the "Comedy Show" because the only time when he can laugh is when it comes on. It temporarily gets him out of his depression.

R&R: We've heard a lot about how comedy is making a comeback in radio. Who do you like on the air today?

DC: I'm sure there's got to be a funny DJ out there somewhere; statistically there has to be one. But I have yet to come across him.

Radio Vs. TV: Network News Coverage

Following are some thoughts on radio news vs. TV news, offered by **WMBD/Peoria PD Robb Westaby:**

In the aftermath of the Challenger shuttle tragedy, most people expected and got what has become an obligatory part of major news events: analyses of the way television covered the event.

Less than 36 hours after the shuttle blew up, *USA Today* had cover-story coverage on how the networks did the story. Boxed items dotted the national news magazines, detailing the pride and the pitfall of the way America experiences its news — through television.

The Tube Rube

The most thoughtful piece was by Steve Daley of the *Chicago Tribune*, who asked if television wasn't so much showing us what happened as showing us how to react to it. Daley's focus was not on the Challenger coverage, but the penchant for TV anchors to wax poetic for the nation. Ted Koppel read a poem at the end of "Nightline" the night of the shuttle disaster. Dan Rather asked, on the air, for a moment of

silence for White House Press Secretary Jim Brady after Brady was shot with the President. Each network rushes its star anchorman into coverage of major events as a matter of course. Are Americans sharing common experiences through the eyes of a handful of people with a talent of talking into a TV lens?

Unnoticed in all this hubbub over the tube — hubbub which, in light of the events covered, is arguably overblown — is radio. What is known but never said is that most people who learned about these major events from a medium (besides word of mouth) learned about them from radio. From their radios they dashed to the nearest television set to plug into what has become the national consciousness.

More important is that radio has been immune to the evolution experienced by television, and today offers better, more factual, less directed coverage of news events.

Since the '60s, when Walter Cronkite became the most trusted man in America, television has become increasingly focused on the anchors of its nightly newscasts. At one time, when a fast-breaking story hit the tube, the anchor passed the baton of information-dissemination to the reporter on the scene. Today the anchor is flown to the site immediately, "reporting" the nightly news from the location and many times replacing the reporter on the scene in special reports. Hence, America gets its news from fewer human sources and is guided by the emotional reactions of those few.

On The Spot Coverage

Radio still relies on the reporter on the scene. Since there is no one star anchor at any of the radio network news operations, the story, not the anchor, becomes the story. Seconds after Challenger exploded, the CBS Radio Network had the reporter on the scene describing what he saw. It was Christopher Glenn, and he was emotional in the moment, but as coverage expanded to nearly three hours Glenn

was not the focus. He was allowed to continue in his duty as reporter and report what information he could while anchors (there were four different ones throughout the day) moved the coverage from Florida to Houston to Washington to Florida.

When it became obvious that no more facts or worthy comments were forthcoming, the coverage stopped... at 1:30pm. Coverage resumed with succeeding NASA news conferences, but the constant repetition of known facts ended.

Meanwhile, the television networks droned on. With no new facts or comments to offer, the temptation crept in for anchors to speculate, theorize, and emotionalize their coverage.

The nut of all this is that, while television coverage of major events is more vivid through its pictures, it also tends to be more emotionally directed by the network. Writer Steve Daley was asking the right question: is television "doing some of our thinking and feeling and praying for us?"

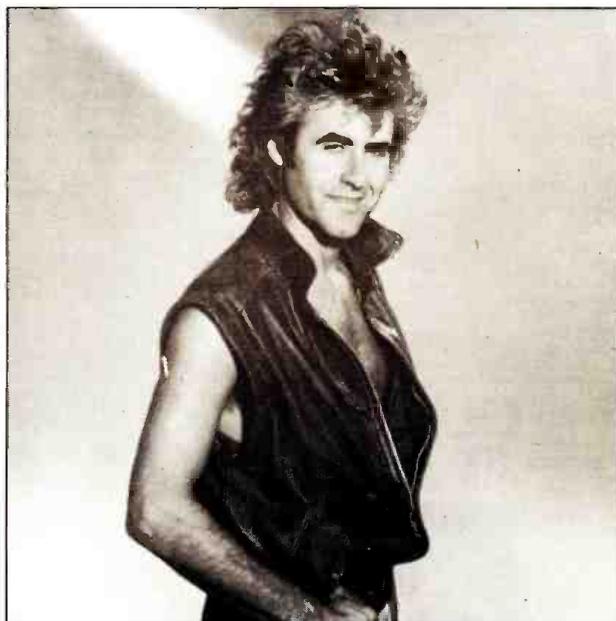
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NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

May 26-31

MUSIC FEATURES

The Week Of

June 2-6	
Country Closeup (NP)	Nitty Gritty Dirt Band
Country Report (WRN)	Tanya Tucker/Ed Bruce (6/2) George Strait/Holly Dunn (6/3) Tanya Tucker/Judy Rodman (6/4) Ed Bruce/George Strait (6/5) Tanya Tucker/George Strait (6/6)
Country Today (MJJ)	John Schneider
Earth News (WO)	Boys Don't Cry/Simply Red/Bass —Armstrong/Virginia Madeline/Kate Capshaw
Encore With William B. Williams (WO)	1955 McGure Sisters
Live From Gilley's (WO)	Forester Sisters
Metalshop (MJJ)	Do
Off The Record (WO)	Jackson Browne-Joe Cocker The Call
Off The Record Special (WO)	John Cougar Mellencamp
Solid Gold Country (USP)	Birthday & anniversaries (6-2) This week in 1965 (6-3) Sgt. Pepper (6-4) This week in 1970 (6-5) Rockabilly (6-6)
Solid Gold Scrapbook (US)	June calendar (6-2) Festivity year 1970 (6-3) Salute to Statler Bros. (6-4) Music city news awards (6-5) Joe Stampley (6-6)
Special Edition (WO)	Jermame Jackson (6/26)
Star Trak (WO)	Moody Blues-Julien Temple/The Jets
Star Trak Profile (WO)	Steve Nicks

The Weekend

May 31-June 1	
American Christian Countdown (SP)	Andrus & Blackwood
American Eagle (DIR)	Eddy Raven
The Countdown (WO)	Michael Henderson/Mel's Murgatroyd
Countdown America With Dick Clark (US)	Julian Lennon
John Leader's Countdown USA (CUSA)	Starano
Country Calendar (CW)	Mickey Gilley/Randy Travis
Country Report Countdown (WRN)	Exile/Juddie/Eddy Raven
Dick Clark's Rock, Roll & Remember (USP)	Beach Boys
Dr. Demento (WO)	Rock songs II
Elvis Hour (CRN)	Move songs
Future Hits (WO)	Bruce Springsteen/Jackson Browne
Gary Owens' Supertracks (CRN)	Danny Roy
Great Sounds (USP)	Steve Allen
Hot Rocks (USP)	Thompson Twins
Jazz Show With David Sanborn (NBCE)	Spyro Gyra
King Biscuit Flower Hour (DIR)	Mr. Meter
Musical! (WO)	Tony Awards special
On The Radio (NSBA)	Simple Minds
Power Cuts (GSN)	Geneese/Flo/Journey
Reelin' In The Years (GSN)	Beasties/Steven Sills
Rick Dees' Weekly Top 40 (USP)	Howard Jones
Rock Chronicles (WO)	Rock & Roll Therapy/Bryan Adams/ Graham Nash
Scott Muni's Ticket To Ride (DIR)	Yoko Ono
Scott Shannon's Rockin' America Countdown (WO)	Level 42/Jamie Jackson/Van Halen
Sinatra Special (CRN)	Singer's Songs
Solid Gold Saturday Night (US)	Morlaes
Super Gold (TRAN)	Beach Boys (5/31)
That's Love (WO)	Roger Vadim/Suzanne/Pleasance/Roy Orbison
Weekly Country Music Countdown (USP)	Eddie Rabbit

COMEDY

Blankety-Blanca (ASR)	Hollywood heartbreak/Glitz auto sales/race like mango/shaggyest dog/tongue twister
Comedy Hour (MJJ)	Billy Crystal/Mel Brooks/Carl Reiner/Jay Leno/Monry Python/Sat. Night Live Cast
Daily Feed (DCA)	Chemobyl transition/slowing summer early/DeeDee's pass/lobbyist scorecard/budget fodder
Laugh Machine (PRN)	Robert Klein/Jackie Mason/Steven Wright/Woody Allen
Live From the Improv (DIR)	Kelly McDonald/John Mendoza/Rick Corvo/J.J. Walk/Came Show
National Lampoon's True Facts (SLP)	Dueling grandpas/conspy crook/miracle pooch/bowling for coppers/dial a curse
Party Drop-Ins (ASR)	Party with your food/surgery by number/hold on glasses/purple mud wrestling/party line
Radio Hotline (ASR)	I just turned 21.11 am stunned/food pervers/plumbing company/photographer
Stevens & Grdnic's Comedy Drop-Ins (ASR)	In search of...my doctor's doctor/loose PSA/sarpanim Emmett & Ethel's house of organs
United Spots Of America (ASR)	Mulgrew mattress/presidential spatules/lunch with Dick/Bernie and steel/Barton B.W. Banana

GENERAL INFORMATION

The Blimp (PRN)	On the run/back to the future/power trip/tusk tusk/the coolie crumbles
Computer Program (PRN)	Employment possibilities/TV newspaper/fashions & furniture/tanking/home computer
NBC Extra (NBC)	Fast track to Indy
Sound Advice (PRN)	Equipment placement/set-up/good connections/ground/prasing

Next Week:

Guest Column By

NBC VP/News
Jim Farley

ABC Grabs Exclusive Liberty Broadcasts

ABC Radio Networks has obtained the exclusive radio rights to broadcast all entertainment programs which are part of the official, four-day Liberty Weekend Celebration over the July 4th weekend. Four music/concert events are scheduled July 3-6, and are slated to be broadcast live via satellite to radio stations nationwide.

The four entertainment broadcasts include:

- **Opening Ceremonies, July 3** — Presidents Reagan and Mitterand will light Miss Liberty's torch, followed by performances by Frank Sinatra, Neil Diamond, Kenny Rogers, and Debbie Allen.
- **Americana Concert, July 4** — Concert featuring John Denver, Whitney Houston, Barry Manilow, John Williams & The Boston Pops, Johnny Cash, and Joel Grey. Fireworks will follow the concert.
- **International Concert, July 5** —

Classical music concert featuring the New York Philharmonic with Zubin Mehta, James Galway, Pinchas Zukerman, and Placido Domingo.

• **Closing Ceremonies, July 6** — Closing concert featuring Frank Sinatra, Willie Nelson, Lionel Richie, Kenny Rogers, and Patti LaBelle.

The Liberty Celebration is being produced by David Wolper, credited with the success of the Opening and Closing of the XXIII Olympiad in Los Angeles.

PROGRAM SUPPLIERS KEY

AA = Audiotape Auction (416) 457-2741
ABC = ABC Radio Network (212) 867-7777
AP = Associated Press (202) 954-7200
ASB = All Star Radio (212) 850-1189
BME = Barnhill Robbins (616) 788-2331
CB = Continuum Broadcasting (212) 540-5523
CBS = CBS Radio (212) 875-4321
CBSR = CBS Radio/Video (212) 879-4371
CCS = Counties Countdown America (212) 850-3589
CRS = Creative Radio Shows (616) 787-0410
CUSA = Countdown USA (415) 985-2302
CW = Clayton Wheeler (214) 281-9488
DCA = DC Radio (202) 638-8222
DIR = DIR Broadcasting (212) 371-0820
EBO = Entering Syndication Group (202) 578-6747
GSR = Great Sounds Nat (818) 906-1888
IR = Interview (212) 653-8710
ISE = Joe Stevens Enterprises (616) 981-8250
LSP = Live Style Prod (212) 258-2778
LW = London Wheelwright (814) 381-7600
MBS = Musical Broadcasting (703) 895-7000
MJJ = MJJ Broadcasting (212) 249-5010

MS = Musical Supertracks (415) 363-7827
NBC = NBC Radio (212) 664-4444
NBCE = NBC Radio Entertainment (212) 664-4444
NP = Newport Productions (212) 756-3320
NSBA = NSBA Network (213) 308-8029
PNC = Plan Pop Countdown (213) 480-2012
PNN = Progressive Radio Network (212) 654-8920
PNA = Public Interest Affairs (212) 843-8880
RI = Radio International (212) 302-1870
RWD = Round World (213) 318-1886
SC = Synchro (415) 586-1781
SLP = Synchro II (616) 841-8350
SLP = Steve Lerner Productions (213) 487-2346
SP = The Sport Productions (518) 371-8100
SPS = Spot Publications Inc (212) 496-5100
TRAN = Transer (213) 480-8363
USP = The United States (703) 278-2900
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WO = Westwood One (213) 204-5000

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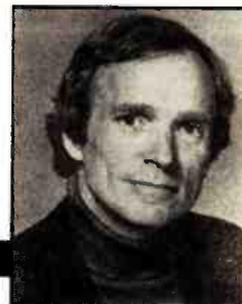


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1985

MARKET	STATION	%CHANGE	MARKET	STATION	%CHANGE
DETROIT	WXYT	+16%	SACRAMENTO	KFBK	+112
PITTSBURGH	KQV	+171	SAN ANTONIO	WOAI	+102
OKLAHOMA CITY	KTOK	+249	MILWAUKEE	WTMJ	+103
MIAMI	WIOD	+88	NEW ORLEANS	WWIV	+25
ATLANTA	WGST	+30	GREENVILLE, S.C.	WSPA	+129
RALEIGH	WPTF	+32	TAMPA	WPLP	+14

Source: Fall 1985 and Spring 1985 ARB Radio Survey for Adults 18+ (Average Persons) in the total survey area. Audience increase is for actual time period "Comedy Show" aired.

KNBR continues to be pleased with the progress of the "Comedy Show" ... we air "The Comedy Show" Sunday mornings from 8-10 a.m. Our Sunday 6-10 a.m. daypart shows that KNBR ranks 2nd in adults 25-49 and #1 in adults 35-54, one of our all time best Sunday morning books. This is in a market which measures a total of 48 radio stations in the latest Arbitron Survey.

Ron Reynolds
Program Director
KNBR SAN FRANCISCO, CA

1984

MARKET	STATION	%CHANGE	MARKET	STATION	%CHANGE
PHILADELPHIA	WCAU	+15%	CINCINNATI	WCKY	+57
SAN FRANCISCO	KNBR	+19	RALEIGH	WPTF	+193
HOUSTON	KTRH	+33	HARRISBURG	WHP	+24
ST. LOUIS	KMOX	+21	WILKES-BARRE/		
PHOENIX	KOY	+55	SCRANTON	WBAX	+311
KANSAS CITY	KLSI	+84	SACRAMENTO	KFBK	+224

Source: Spring 1985 and Fall 1984 ARB Radio Survey for Adults 18+ (Average Persons) in the total survey area. Audience increase is for actual time period "Comedy Show" aired on station noted above.

KTRH promotes our "Sunday Nights are Special" programming very aggressively... the "Comedy Show" promos sound like Dick Cavett does the "Comedy Show" for KTRH only and sounds great in all dayparts, including morning and afternoon drives.

Bill Van Rysdam
Production Director
KTRH HOUSTON, TX

1983

MARKET	STATION	%CHANGE	MARKET	STATION	%CHANGE
PHILADELPHIA	WCAU	+20%	CLEVELAND	WERE	+600
MIAMI	WIOD	+429	MINNEAPOLIS	KSTP	+33
CINCINNATI	WCKY	+46	SAN ANTONIO	WOAI	+82
SAN FRANCISCO	KNBR	+43	OMAHA	KFAB	+13

Source: Fall 1982 and Fall 1983 ARB Radio Survey for Adults 18+ (Average Persons) in the total survey area. Audience increase is for actual time period "Comedy Show" aired on stations noted above.

We receive a lot of calls about the "Comedy Show" ... the "Show" is well produced with great comedians and topical subject matter. We know the "Comedy Show" has great appeal to our 25-54 target audience.

Yolanda Parapar
Program Supervisor
WIOD MIAMI, FL

1982

MARKET	STATION	%CHANGE	MARKET	STATION	%CHANGE
DETROIT	WXYZ	+24%	OMAHA	KFAB	+2
SAN FRANCISCO	KNBR	+3	AKRON	WNIR	+115
MIAMI	WIOD	+68	AUSTIN	KLBJ	+63
BALTIMORE	WCBM	+116	WHEELING	WOMP	+29
SAN DIEGO	KOGO	+3			

Source: Fall 1982 and Spring 1983 ARB Radio Survey for Adults 18+ (Average Persons) in the total survey area. Audience increase is for actual time period "Comedy Show" aired on stations noted above.

... the Dick Cavett comedy material is classic. Keep up the good work "An A + Plus" from my office.

Bob Middleton
Program Director
WWIV NEW ORLEANS, LA

... we have received a tremendous amount of feedback from our listeners, and it's all good. Our ratings continue to increase as a result of the "Comedy Show" in its particular daypart. The demographics could not be better either... Congratulations and Thanks...

George Oliva, III
Operations Manager
WERE CLEVELAND, OH

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HARVEY MEDNICK

Strategies For Staying On Schedule

One of my responsibilities here at R&R, just as it was when I was on the station side, is the production of the print materials used to market and promote our newspaper. I'm sure you do the same thing at your station, and that means another fedora on the stack you already wear — "Production Manager." If your station runs like most, you're constantly reminded that every day lost to poor scheduling renders the material less and less effective. Having recently taken a look at producing an effective media kit (R&R 4/18), it seemed logical to look at methods for getting it out on time.

The hardest part of being a production manager is keeping your projects on schedule. It seems as though every contributor to a given project wants additional time to do his allotted task, and no one at the station is willing to let the materials come out late to compensate for those delays. I'll bet that if you

look back at the last five print projects with which you've been involved, at least two (maybe three) were late by a couple of days, or more. I know you already employ the old trick of setting up a padded delivery date to ensure that you have what you need on the real date. Discounting that overused

ploy, what steps can you take to keep on schedule?

Strategies To Stay On Schedule

Michael Golden, associate production manager of *Family Circle*, has a ten-point plan that works for him, and I'd like to pass it along:

1. Plan a realistic schedule. Be sure and ask everyone involved how much time they need to do their individual tasks; then program it. Make every effort to stick to the schedule you've programmed. If contributors sense that the schedule is bogus, they violate it.
2. Watch out for overlap. Sometimes, for example, copywriters may be writing profiles for one personality one-sheet when the deadline for another comes due. This in-

dicates that your program was not developed realistically.

3. Get approval of the schedule before finalizing it. This ensures that contributors won't be able to come back to you later and say they missed a deadline because the original schedule was unreasonable.

4. Make up a separate schedule for each department involved, showing their particular deadlines. For yourself and the GM (or GSM), keep a master schedule with all the deadlines. That way, other contributors don't have to wade through a lot of scheduling they don't understand or are not involved with to check their own deadlines.

5. Prepare a calendar for each project, indicating when each item goes through the various stages of production. Record when each element comes in, when it's typeset, proofed, etc. That way, if you receive an outline from a manager who expects you to turn it into a finished one-sheet in one day, you can show why it's not going to happen.

6. Stay on top of things as the production cycle progresses. Remind people of their deadlines (copy, photos, interviews) when necessary, but keep personalities out of it. Try not to police the individuals involved; that should be the job of the manager.

7. Pad the schedule a bit to allow for slippage. Things happen to even the best schedules and the most conscientious suppliers. As Golden says, "Schedules never get longer; they only get shorter."

8. Make sure your suppliers are willing to help occasionally by turning material around more quickly to make up for lost time. The key word here is *occasionally*. You don't want to ask for this favor every time, but there should be the flexibility and understanding so it can happen once in a while.

9. Keep tabs on what it costs to miss deadlines. Will you pay outrageous typesetting rush charges? Does your agency/art service have to bring in extra paste-up people? Does your printer charge you rush/overtime charges? If you can document these costs, you might be able to persuade those involved that getting radically off schedule affects their budgets too. Because it affects the ad/promo budget, they'll have to generate extra dollars to make up for those spent paying unnecessary charges. At worst you can take the figures to your GM, who might be moved to get involved and make some procedural changes.

10. Finally, smile. You could be working at an industry newspaper, where weekly production really keeps you in the pressure cooker.

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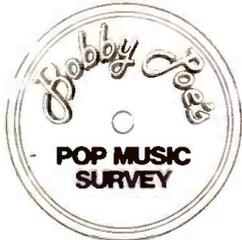
- R.T. Simpson KZLA & KLAC/Los Angeles OM
- Jack Clements President Mutual Broadcasting System
- Gerry Cagle Operations/Programming management at Summit/Kansas City
- Dallas Cole VP/GM at WKTU/Milwaukee
- Quincy McCoy PD at WKTU/New York
- #1 CHR: "Everything She Wants" — Wham! (Columbia)
- #1 AC: "Axel F" — Harold Faltermeyer (MCA)
- #1 B/U: "Sanctified Lady" — Marvin Gaye (Columbia) (2 wks)
- #1 Country: "She Keeps The Home Fires Burning" — Ronnie Milsap (RCA) (2 wks)
- #1 AOR Track: "Little By Little" — Robert Plant (Es Paranza/Atlantic) (2 wks)
- #1 LP: "Shaken And Stirred" — Robert Plant (Es Paranza/Atlantic)

FIVE YEARS AGO TODAY

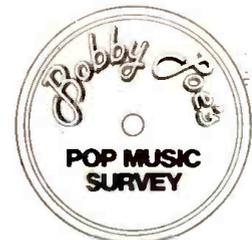
- Bob Hattrik VP/Programming for Doubleday
- Mark Fowler FCC Chairman
- Bert Wahlen VP/FM Stations, Westinghouse
- Earnest James KDIA/Oakland GM
- #1 CHR: "Bette Davis Eyes" — Kim Carnes (EMI America) (2 wks)
- #1 AC: "Living Inside Myself" — Gino Vannelli (Arista)
- #1 B/U: "Two Hearts" — Stephanie Mills (20th Century)
- #1 Country: "Elvira" — Oak Ridge Boys (MCA)
- #1 LP: "Hard Promises" — Tom Petty (MCA)

TEN YEARS AGO TODAY

- J.J. Jordan PD at WRKO/Boston
- Jim McKeon West Coast AOR Director for Epic
- #1 CHR: "Silly Love Songs" — Wings (Capitol) (2 wks)
- #1 AC: "Happy Days" — Pratt & McClain (Reprise/WB)
- #1 B/U: "Kiss And Say Goodbye" — Manhattan Transfers (Columbia)
- #1 Country: "One Piece At A Time" — Johnny Cash (Columbia)
- #1 LP: "Black And Blue" — Rolling Stones (Rolling Stones/Atlantic)



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Keynote Speaker*

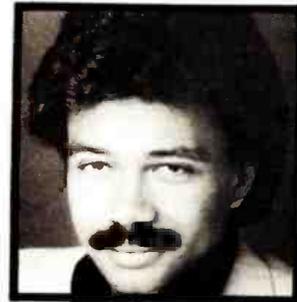


Alan Burns



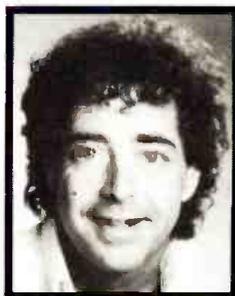
Elliot Goldman

*Introduction
Convention Host*



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KEN BARNES

ON THE RECORDS

Female Vocalists: Where Do They Fit In?

On the May 2 Black/Urban chart, the top eight records (and 11 of the top 12) were by female vocalists or groups featuring a female lead vocalist. That stat, in a field (popular music) generally regarded as a male preserve, was startling, and made me want to track a few trends, to see how female vocalists have been faring over recent years in B/U and the other formats.

If you look at the box of figures up there in the usual righthand corner real estate, you'll see a mixed bag of data, with only two constants: Black/Urban over the last four years is the most receptive format to female singers, and AOR is by far the least receptive. The three other formats are consistent only in their inconsistency. (To be strictly accurate, CHR was fourth all four years, but with widely varying percentages.)



Taking it year by year, 1982 found Black/Urban with the highest percentage of female vocalists on Top 15 hits, but barely ahead of AC, which hit its four-year high point. Country, which is generally consistent around the 25% mark, was right there, while CHR came next with 21%.

Never again were these four formats so closely bunched, with a difference of just 6.2% between the most female-receptive format, B/U, and the #4, CHR. Meanwhile, AOR (based on Top 15 LPs, as the Tracks chart wasn't introduced until the following year) was far behind, with not quite 6% of its hits sung by women.

Fluctuations In '83

That neat 1982 distribution caved in the next year. Women accounted for almost one-third of the Black/Urban hits, a 5% increase over 1982. Country, while declining slightly to 24.1%, placed a solid second as AC dropped dramatically from 27% to a bit under 22%. And the market for female singers collapsed in CHR, to 14.4%, or just one-seventh of the hits.

1982's 6% difference between #1

B/U and #4 CHR ballooned to 17.9% in 1983, the biggest gap in the four years surveyed. But as AC and CHR nosedived, AOR came up to 9.2%, a 60% increase, with double the actual number of Top 15 hits sung by women.

1984:

A 1982 Rerun

Next year, just to muddle things more completely, turned out to be practically a rerun of 1982, with only B/U appreciably more receptive. Black/Urban continued its four-year upward trend, inching up to 32.6%. AC came almost all the way back to 1982's 27%, hitting 26.5% and reclaiming second place from Country, which declined a tad to 23.6%. CHR made 1983's low point look like an aberration by jumping to its four-year high, 22.5%. (The number of female-sung Top 15 CHR hits increased from 18 to 32.)

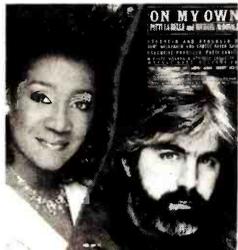
The range between B/U and CHR narrowed from 18% to 10%, while AOR lagged way behind, logging its low point, just 5.6% — one-fourth the acceptance of females CHR demonstrated, and only a bit over one-sixth the figure for B/U.

1985 found B/U increasing its percentage to 35.7%, more than 10% higher than the second-place format, which was Country this time. Country established its four-year high with 25.2%, while AC slid to its low-water mark, barely one-fifth of its Top 15 hits. CHR slipped a bit to 19%, while AOR was up slightly to 6.6%.



Elusive Conclusive Section

We can see, summing up, female artists on a roll in Black/Urban, the most receptive format and one in which the percentage of female-sung hits increased each year. Country is remarkably consistent: in fact, the actual number of Top 15 hits by female artists was 35 in



each of the four years (percentage differences caused, of course, by varying total numbers of Top 15 hits).

AC and CHR wobbled rather alarmingly, and interestingly, hit their low cycles in the same years (1983 and 1985). And AOR was consistently far less receptive than the other formats; one could conclude, considering the format's concurrent inhospitality to black artists, that it's pretty much a white boy's club, but that's probably no new trend and nothing anyone didn't already figure.

As far as why the other formats react the way they do, you could speculate that product flow has a lot to do with it, and otherwise little suggests itself. The days in which programmers worried about playing two females back to back appear to be mostly gone, and if there are a lot of hot female vocalist records, stations will apparently play them without appreciable hesitation. (I'm hedging a little because I lack one relevant piece of information — the percentage of all records released that is sung by female vocalists. If it's higher than the levels of Top 15 hits by females, then I'd conclude that some kind of consensus quota system is still in place.)

In Black/Urban, the rise in female vocalist hits may be directly related to attempts by programmers, especially on the Urban side, to avoid rap records (overwhelmingly male) and some forms of street funk in favor of more mass appeal records, many of which may be by women, both ballads

What Formats Favor Females?

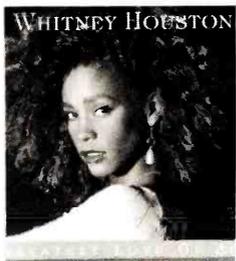
Year	B/U	Ctry	AC	AOR	CHR
1982	27.2%	24.6%	26.9%	5.8%	21.0%
1983	32.3%	24.1%	21.7%	9.2%	14.4%
1984	32.6%	23.6%	26.5%	5.6%	22.5%
1985	35.7%	25.2%	20.2%	6.6%	19.0%

* Based on Top 15 LPs; remainder based on Top 15 AOR Tracks

These figures represent the percentage of Top 15 hits in a given format by a female solo vocalist or a group with a female lead singer featured (on an individual song). Male/female duets are included if the female singer has top billing (e.g., Patti Labelle & Michael McDonald).

and uptempo. I'll be interested in seeing if the rise continues.

(In fact, I got so interested I decided to track the Black/Urban Top 15s so far this year. It is a remarkable trend: 51.6% of the hits through May 9 were female-led. It's hard to avoid the temptation to conclude, "Sisters are doing it for themselves.")



Indie Hit Profile

Boys Don't Cry's "I Wanna Be A Cowboy" is the first record on an independent label to hit the CHR chart since KC's "Give It Up" on Meca two years ago. That says a lot about how difficult it is for small labels to compete in the CHR arena, and it's interesting that this breakthrough should occur after majors dropped independent promoters.

Whatever, it's an achievement worth celebrating for Profile Records, which has consistently placed artists on the Black/Urban charts (rappers like Run-D.M.C., Paul Hardcastle's instrumental "Rain Forest," and others) but rarely even releases a pop-rock-styled record. It's all the more notable, then, for the label to score a bulls-eye on this release by a British group which, among other UK records, once packaged a T-shirt with a five-song EP as a marketing move.

The AC format, not widely known for its open-arms policy toward new artists, not only broke Simply Red first but took it to No. 1 May 9. Now David Pack and Jonathan Butler have broken first in

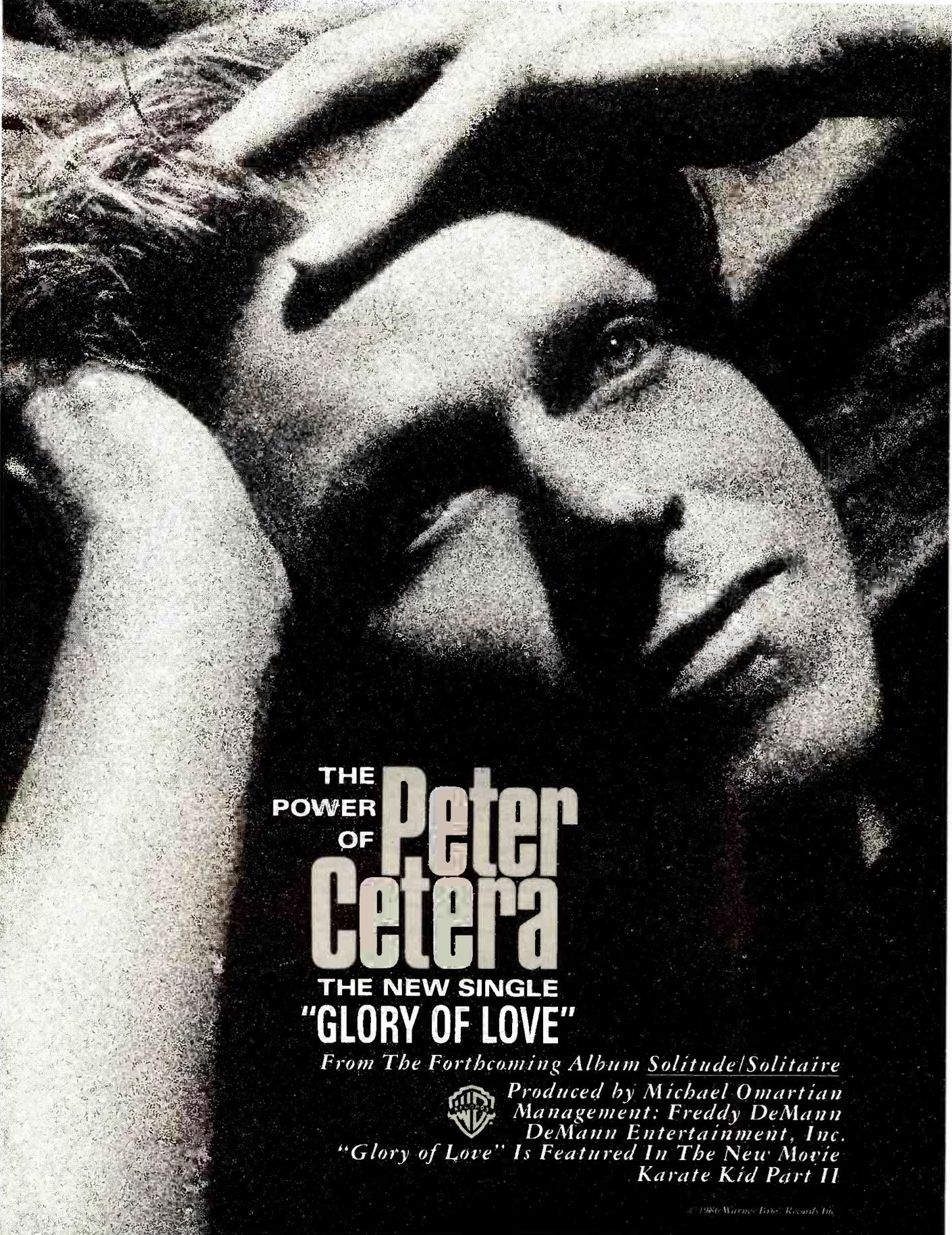
AC. Things appear to be stirring (see Donna Brake's state-of-the-format assessment this week).

Foreign artists continue to crack the B/U chart. Joining Five Star, Billy Ocean, Loose Ends, Junior, and others as British-based B/U success stories is 52nd St., while Precious Wilson was based in Germany during the '70s and early '80s (see next week's column). And Dutch trio Mai Tai have their second B/U chart hit now.

RCA's Bruce Meltzer corrects the note that B.J. Thomas had recorded the Dionne & Friends song "That's What Friends Are For." He did a song by that name, but it's a different tune altogether, written by Paul Williams.

Self-correction Department: Before I get in dutch for this one, let me add to the list of 20-year rock groups currently recording the illustrious name Golden Earring, whose Netherlands hits started in 1965 in an imitation Beatles style and evolved through various pop and bubblegum and hard rock phases, including the international smash "Radar Love" (which shares the distinction, with Ben Vaughn's "I'm Sorry (And So Is Brenda Lee)," also recorded by Marshall Crenshaw, of being the only song to mention that diminutive hitmaker).

Under Cover Department: Cover versions are pretty rare on the charts at the moment (the only previously-cut CHR hit is "Greatest Love Of All"), but some of the recently-charted covers come from intriguing sources. I guess the idea of the Fat Boys covering James Brown's "Sex Machine" isn't totally outlandish (although retitling it "Food Machine" might have been a logical move). But Giuffria isn't the first group I would have picked to cover a Mink DeVille song ("I Must Be Dreamin'"), and Waylon Jennings covering Los Lobos' "Will The Wolf Survive" is a surprise, too. Good to see an adventurous spirit in searching for material.



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36/R&R FRIDAY, MAY 23, 1986

DATEBOOK

SEAN ROSS

David Cassidy's White City Fighting

MONDAY, MAY 26

1966/Soon to become a famous bootleg: **Bob Dylan** and the **Hawks/Band** play at the Albert Hall.
1974/One teenage girl is killed, four are hospitalized, and more than 1000 require medical treatment after a **David Cassidy** concert at London's White City athletic stadium.
1977/Founding **O'Jays** singer **William Powell** dies of cancer at age 35. The group has had only one more major hit without him.
Birthdays: **Stevie Nicks** 1948, **Hank Williams, Jr.** 1949.

TUESDAY, MAY 27

1957/Canada's premier rocker for many years. **CHUM/Toronto**, goes Top 40.
1977/**Fleetwood Mac's** "Dreams" goes #1 CHR. On the same day, the **Sex Pistols'** "God Save The Queen" is released in the UK.
1979/**John Lennon & Yoko Ono** take a full-page ad in the Sunday *New York Times* explaining their whereabouts for the past five years.
1983/The recently-departed **WUWU/Weathersfield-Buffalo** was the source of many great radio war stories. In one of the few that's printable, former GM **Bob Allen** hijacks the station to protest his firing.
Birthdays: **Don Williams** 1939, **Bruce Cockburn** 1945, **Ramsey Lewis** 1935, **Siouxsie Sioux** (Susan Dallon) 1958.

WEDNESDAY, MAY 28

1977/After floating around as an import for several years, **Suzy & The Red Stripes'** "Seaside Woman" is released in the U.S. Despite being the first semi-new **Wings** record in a year, it doesn't become an American hit.
1977/**Bruce Springsteen** and **Mike Appel** settle their lawsuit; work on "Darkness At The Edge Of Town" commences.
1979/NBC launches its young-adult network, the **Source**.
1983/**Simple Minds** and **Naked Eyes** debut on "American Bandstand."
1984/**Teddy Pendergrass** releases "Love Language," the first new LP since his auto accident.
Birthdays: **John Fogerty** 1945, **Gladys Knight** 1944.



Don Williams, Siouxsie Sioux, Wynonna Judd, Stevie Nicks

THURSDAY, MAY 29

1971/**Paul McCartney's** Thomas Edison cover, "Mary Had A Little Lamb," is released.
1977/**Elvis Presley** walks off a concert in Baltimore. Columbia President **Godard Liberson**, who introduced LPs and popularized soundtracks and original cast LPs, dies of cancer at age 66.
1979/Great moments in chicken rock: **KGB/San Diego** wins an injunction barring **Ted Giannoulas** from wearing its chicken outfit. The San Diego Chicken eventually finds a replacement.
Birthdays: **Rebbie Jackson** 1950, **Danny Elfman (Oingo Boingo)** 1953, **Mel Gaynor (Simple Minds)** 1959, **Gary Brooker (Procol Harum)** 1949, **David Palmer (ABC)** 1951.

FRIDAY, MAY 30

1974/The staff of **KROQ (AM)/Los Angeles** walks off the air over late paychecks; the telephone company then cuts off KROQ's phone. Among the strikers, **Shadoe Stevens**, now known to appliance fans throughout the West as **Fred Rated**.
1975/**Don Williams's** "You're My Best Friend" is #1 Country.
1978/**Led Zeppelin** begins work on "In Through The Out Door."
1982/**Deborah Allen** and **Rafe Van Hoy** are married.
1985/**Don Cox** locks himself in the booth at **WINZ-FM/Miami** and plays "Smugglers Blues" 51 times.
Birthdays: **Wynonna Judd** 1964.

SATURDAY, MAY 31

1982/Vandals topple the tower of **Jerry Falwell's WRVL/Lynchburg**. Falwell responds, "Many oppose the station because of their opposition to the gospel of Christ . . . and Jerry Falwell." Many locals had just been mad at WRVL for interfering with their TV reception.
1984/**Willie Nelson & Julio Iglesias's** "To All The Girls I've Loved Before" is certified gold.
Birthdays: **Corey Hart** 1962, **John Bonham** would be 38.

SUNDAY, JUNE 1

1967/"Sgt. Pepper" is released and goes gold immediately.
1971/**Elvis Presley's** Tupelo birthplace is opened to the public.
1979/Classical **WFMT/Chicago** announces its plans to become the first nationwide Cable FM. On the same day, "Get The Knack" is released.
1984/**Elton John's** "Sad Songs (Say So Much)" is released.

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ADAM WHITE

RECORDS

Submarines, Playlists, & Listening By Computer

In the record business, this year is proving why the ancient curse, "May you live in interesting times," is indeed a curse. As if independent promotion upheavals weren't enough, record companies are now hearing about a new radio monitoring system which proposes to track exactly what music is being played on stations nationwide. Think of the changes that could bring about.

I'm referring to the service developed by Kansas City-based Broadcast Recognition Systems, Inc., whose operations were outlined in R&R's May 9 issue. If accepted and used in the manner anticipated, this development will have longterm implications for labels in promotion, marketing, and sales. It'll obviously have implications for others, too, including the programming community.

What follows is a look at the proposed service itself, and details of the involvement of MCA Records' Executive VP/Marketing & Promotion Rich Palmese and his marketing lieutenant, Glen Lajeski. Both were active in the hands-on testing of the Music Classification System, as it's called, and in the creation of its report software.

Sour Experience

The man behind MCS is Robert Uhlmann, who got into songwriting, recording, and promoting indie projects on a modest scale in Florida several years ago. Soured by the experience, he subsequently looked into the possibilities of automated airplay recognition, and teamed up with Kansas City financier Hal Oppenheimer.

After some false starts with various research companies, the Uhlmann/Oppenheimer enterprise tapped into technology capable of handling large volume, continuous broadcast monitoring. Incidentally, this process is not new: it's an outgrowth of military work in submarine recognition techniques and the like. And you thought record promotion was a battlefield.

Broadcast Recognition contracted, at undisclosed cost, with a defense firm in Washington, DC and another subcontractor. The result was a process where digitized "reference patterns" — song segments — could be recognized upon broadcast and correlated with a central computer's information bank, yielding continuous and 98% accurate identification of records played by radio.

At the same time, Robert made several early label contacts, including Arista's Rich Palmese, who expressed interest. By the time the project was realistically advanced, Rich was at MCA and willing to help it further. He says,

"I was intrigued from the beginning by the idea of a computer listening to radio. Two years ago, I said, 'OK, guys, I'm willing to be the test' and opened all the doors. We made available our office space and executives. The distribution, sales, and promotion people talked with them and educated them to our business and exactly what data we were looking for."

"I strongly believe this is going to help the record industry, be-

to be in a form easily recognized and used.

By January, the electronic audit system was sufficiently ready for an intensive 14-week test, monitoring the five largest-share CHR and AOR stations in L.A. Says Rich, "It was very successful. You can see exactly what your rotation is, exactly what time the record is being played. And when it comes to making those hard decisions about when to buy time and when to ship records into a market and expect results, we're now doing it far more intelligently than just following a playlist."

No More Mystery?

The system takes a lot of the mystery out of promotion and marketing tasks, observes Rich, compared to current methodology.



cause finally it's at the point where we're getting sophisticated in marketing, not just flying by the seat of our pants."

"We've Got It" — Whoops

The project was kept under wraps, not least of all because of extensive equipment snafus. The Broadcast Recognition people would disappear "for months at a time," notes Glen Lajeski. Adds Hal, "We kept telling MCA, 'We've got it, we've got it,' and then, whoops! We'd be back in the lab for another year. Finally, last November, we showed up with a machine that worked."

At least as much time was spent creating software reports from all the airplay information being gathered from the Los Angeles market, says Hal, and this was done with the help of every MCA department. "We knew it wasn't going to do us any good to deluge record executives with paper." Each report had

"Usually someone calls and says, for example, 'Look, the record's been played for two weeks in Kansas City and it's not selling.' So often you're tempted to get off the record because you're really under the gun to work the next project. That was never an intelligent way of doing it. Who knows how many times the record was being played in Kansas City? Your promotion person may tell you he's hearing it, but let's face it, he's traveling and not always listening to the station."

"With this system, if I see in a three-to-four week period that a record is getting airplay and not selling, then at least it's an intelligent decision to go on to the next single. Or if it's not being played, maybe you don't pull the plug. Or if it's being played many times in a market and doing well, you take that information to a programmer in another city and say, 'Look, if you'll only increase your rotation, you'll see the same results,' and so on."

MCA is continuing to act as a laboratory for the MCS system (Rich gets the Los Angeles data daily for free) and is now gearing up for trials with Black/Urban and Country stations.

A Coin Flipped

Broadcast Recognition's pitch to labels stresses the disparity between ranked playlists and airplay reality, as tabulated via MCS. "When we got the results of the test," says Hal, "nobody believed the playlists were that inaccurate, including us. Knowing how the stations put you on their playlist tells you where you really are about the same as the flip of a coin. You can't conceivably manage with that information."

But Rich comments, "We all know that playlist chart position doesn't really indicate rotation. When a record's sitting at number two, it doesn't mean it's getting the most plays. But where MCS truly helped me is determine how we stand with a record that's at, say, number 18. At that point, the station is playing it more than they were and probably less than they will, so it makes the decision a lot easier as to when to go in and buy the station, put more records in the market, or put the record on deal (discount/delayed billing program). That's happened over and over again with several projects."

Glen Lajeski mentions the measurement of "I Miss You" by Klymaxx during the MCS test. The record's published rank on two station playlists was in the low 20s, but the actual rotation put it in their top ten. "Having that type of information is obviously influential in spot-buying decisions," he says.

Audience Share

Beyond that, the value of the monitoring service, if it's accepted by the record industry, lies not in measuring merely rotation, but audience reach. Says Hal, "Now that we know the minute of the day a record is played, we can tie it to the Arbitron database. What you need to know is exactly what the audience share of your song is, so in our reports, we put a big emphasis on gross impressions per station."

"Instead of saying, 'Where's my record on the charts?' or 'How many rotations did I get?', you're asking, 'What was my audience reach last week?' That's the real breakthrough. Over the next couple of years, record company executives will think of themselves as consumer products people, and airplay just as consumer advertising."

Are You Ready For Airplay Audits

What exactly does Broadcast Recognition Systems hope to sell to the record industry? If enough labels commit to its advance subscription (that's \$ub\$cription) proposal, the company says it'll roll out the Los Angeles model on a national scale by the beginning of 1987. This would mean remote, computer-connected listening devices installed in the top 50 markets, covering between 300 and 400 stations in CHR, AOR, Black/Urban, and Country.

These would yield "airplay audits" of every record on every monitored station, in the form of daily reports delivered to label offices on-line. The number of individual plays and estimated listening audience per station would be detailed, broken down by last 24 hours, week-to-date, and per-week history for up to 12 weeks.

Playlists Vs. Play

Also provided: the ranking of a song relative to all others on that station by rotation and by audience reach, plus what are called "airplay accuracy" and "chart variation" reports which would compare published playlists with actual airplay.

Customers would, in theory, have access to data tracking a song on a specific station, all metro stations, stations in a region, or nationally. This would be done by format, and a time log (to the minute) shows when a title is aired.

Broadcast Recognition's presentation to potential clients claims, "A rough estimation of usage industry-wide-by-label indicates an industry-average expense of \$262 per week per song," but that depends on how many labels sign up and how many titles they want to track.

"For people in the promotion side of the business," says the document, "MCS will not make the job of getting a station to pick up a song any easier. It will, however, eliminate the time and money spent on achieving a station playlist position that's either exaggerated or nonexistent."

As I noted, these are interesting times.

Over the next couple of years, Broadcast Recognition Systems is also looking at other applications of its technology. As well as meeting label marketing executives in New York earlier this month under the auspices of the Recording Industry Association of America, Oppenheimer and Uhlmann presented a comparable Royalty/Track System to ASCAP representatives. They also plan to develop reports comparing record airplay to actual retail sales which, when combined with audience reach information, can yield a short-term sales forecasting model.



DAN O'DAY

AIR PERSONALITIES

Critique Of A Morning Show, Part II

In my previous column, I began a critique of an air-check sent to me by KPUR/Amarillo's Michael & Joey, with their permission. This week we continue the critique. In certain places I spell words as they were pronounced. The punctuation I use reflects the rhythm of the person's delivery. Interspersed throughout are my own comments, in italics.

"Sports Shorts" — This consists of Michael reading straight sports copy over marching band music. This is a team show; where is Joey during this?

Next, they do a trivia question with prize. They promoted it just once; it should have been teased more to build listener interest.

M: Stereo KPUR, the Morning Show with Michael & Joey, 7:33, Hump Day.

J: From Lillian Young, author of 'Around The World,' these facts on kissing (sfx: crowd goes "oooh!"). Each kiss (music begins: cathedral-type organ music) takes three minutes off your life.

M: It's all wear and tear on the heart, which beats faster in men than it does in women when the kissing starts. See now, guys, this is another way they're trying to get us.

J: The (indecipherable) tribe in the Himalayas have a kissing ritual that lasts a half hour.

M: (not at all spontaneous) Could you imagine how much money Chapstick could make at a thing like that? The male tries to make as much smacking noise as he can with his lips. The females apparently just try to smack him.

(At this point, the bit ends as it began: without any attempt at a transition; they simply go to a commercial. If they really thought this bit was worth doing, they should have promoted it in ad-

memorate Eichmann's birthday in a morning show? From her tone of voice, it sounds like Joey doesn't know who he was; if so, why is she mentioning it at all?)

M: Author Irving Wallace is 70.
J: And Ursula Andress is 49. (music ends)



Michael Williams & Joey Griffin

vance and given it a solid ending.)

M: 7:39 the morning show with Michael & Joey. We've got some birthdays to talk about this morning. ("Happy Birthday" music begins.) Locally, happy birthday to Mike Hodges. Mike turns 30 today, works at Ralph David Carpet Warehouse. Hope you find your car, Mike. (Nice touch, a la Garrison Keillor.) Also happy birthday to 7-year-old Paul Jones, goes to school at Mesa Verde.

J: Wyatt Earp (I guess they're no longer doing local birthdays!) was born on this day in 1848.
M: Judge John Sirica is 82.

J: (very cheerfully) Adolf Eichmann would have been 80 years old today. (Good grief! Why in the world would anyone com-

M: And that's a look at this morning's birthdays. If you are celebrating today...

J&M: (singing, with Mike humming it out cornily) "Happy birthday to you."

From the whole Caper Crew...

We also have "Amarillo Hospital"... soap opera, KPUR. (Well, at least they're promoting some bits. But can't they come up with a more creative, dramatic way to promote their satirical soap opera? Does ABC plug "General Hospital" by saying, "Stay tuned for our soap opera, 'General Hospital'?")

J: KPUR with the soap opera "Amarillo Hospital" coming up.

M: In about ten minutes. In about five minutes, we're gonna be talking about famous last words. Stick around for it, on Amarillo's only stereo AM, KPUR. (Gee, that sounds like it could be an interesting bit. Why don't they tell us more about it — and why promote it only minutes before it airs?)

"Famous Last Words" — (M&J read a series of excerpts from a book, in a mechanical manner. These aren't "last words" after all; they're predictions that turned out to be wrong. The music bed they're using runs out in the middle of the bit. The quotes are mostly trite, the bit boring.)

"Swami Yo Mommy" — the Swami gives comedy horoscopes, with sitar music underneath. Pretty dull.

"Amarillo Hospital" — Soap opera music begins. Mike's recorded voice is the announcer. It sounds like it's recorded at a slower speed, and it's muddy, hard to understand. The announcer's pronouncements are followed by recorded crowd responses, which are out of place (apparently intended to let

the audience know the announcer is saying silly things) and which sometimes obscure the dialogue that immediately follows. Joey does a good character voice. Mike does a couple of good character voices. Joey does a good character voice over Mike's announcer voice, making it impossible to hear his words. Mike now is slurring his narration — very unannouncerlike. Now the crowd response noises don't even seem to relate to what's just been said. The music ends before the bit ends. Mike comes in live with, "Well, you can be with us some other time for another true-life episode..." His live voice accentuates how muddy the taped bit had been. All in all, this feature was a complete, self-indulgent mess.)

M: Question of the Day: Who writes the best love letters?

J: Teenaged boys.

M: No. Really!

J: Yeah. The Letter Writing Bureau of England polled young romantics and found that 14% of teenaged boys had written a love letter in the past three months. (Hey, this doesn't support your lead-in. You're saying who writes love letters more frequently, not who writes the best. And why didn't you promo this bit?)

M: Only 7% of the girls had. (Hey, Mike! A moment ago you sounded shocked at the answer to Joey's lead question; now you're jumping right in with statistics... letting your listeners know you weren't being honest when just a moment ago you expressed surprise.) Seems a little unfair, doesn't it? 80% of those interviewed believed a letter was the best way to express, uh, awkward emotions?

J: Yeah, but what is art? Consider this recent example written by...

M: A teenaged boy: "Roses are red/Peaches have pits/Will you still love/If I break out in zits?" (record intro begins) Boy, that just kind of gets you right here, doesn't it? (Is this actually from the story, or did they make this up as a punchline? I'd guess they made it up, but they did nothing to indicate it was their response to the story. As a result, the "punchline" just kind of sits there...)

M: And that's got it done for us today. Join us tomorrow when we acknowledge Poison Prevention Month with a few tips on what you could do to prevent accidental poisonings. (Wow! I can see thousands of Amarilloans setting their clock radios and circling their calendars; you can bet they won't want to miss a few tips on what they could do to prevent accidental poisonings. Frankly, if that's going

to be the highlight of tomorrow's show, I'd be making a note to find out what the other radio stations in town are doing tomorrow.)

J: Do join us. We've got a lot planned. We're 14KPUR the Morning Show. ("Tonight on 'The Tonight Show With Johnny Carson': Johnny's got a lot planned! Don't miss it!" You've got a lot planned, huh? Tell us about it! Give us a reason to tune in!)

Some Weaknesses To Consider

1. Putting music beds under all of their bits strips the features of any spark of spontaneity.

2. Having every line of every bit written in advance prevents either Joey or Michael from responding naturally to what's being said. Perhaps the single most powerful aspect of a two-person show is the potential for the listener to feel as though s/he is eavesdropping on a spontaneous conversation. This is a genuine and powerful advantage of a single-voice show, and it's a shame to waste that advantage.

3. Some features seem to be there just for the sake of having a bit. Do M&J really think each bit is entertaining? If not, why do it in the first place?

4. If they do think a feature is worthwhile, they should be promoting it continuously.

5. Mike has a tendency toward sloppy diction and sloppy word choice. He runs words together in a non-stop fashion, mechanically, in a non-conversational manner. Sometimes it's as if he's a character in 1940s B-movie, speaking not in complete sentences but in fragments, staccato-style.

6. Mike also has a tendency to speak in clichés. The first time I heard a disc jockey use the phrase "Hump Day," I thought it was pretty clever. I was ten years old at the time. Mike used that phrase repeatedly throughout the show. It's trite. It's not entertaining (except, possibly, to the original ears of 10-year-old listeners).

7. M&J undercut the impact of entertaining features by hamming it up and by not being consistent within the presentation of a single bit (i.e., changing their perspectives within the bit).

If I have so many criticisms, why did I bother to critique their show in the first place? Because I think they both have talent, and from the amount of preparation involved it's obvious they want to produce a quality show. In order to do so, however, I believe Michael & Joey need to concentrate more on making each bit work and less on simply filling up air time.

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BRAD MESSER

CALENDAR

Taking The Money

Forty young broadcasting students sat at their desks listening to inside information and tricks of the trade, as the guest spoke about the business they plan to be a part of after they graduate.

The guest speaker told the class a few radio stories, passed along the standard gems of wisdom concerning audition tapes, gave tried-and-true pointers on getting that first job, and so on, just another radio guy giving another standard talk to just another eager class of would-be broadcasters.

Following the talk, the students' questions contained no surprises. The guest's answers were equally conventional. During the two-hour talk to the radio class, everything was quite proper and pleasant, just as such things should be. If any student had a challenging or rebellious thought, it certainly didn't show.

On the other hand, the guest speaker did have a rebellious thought, all during the second hour. The thought wouldn't leave my brain. A rebellious and improper thought. (Actually, two improper thoughts, if you count the young woman in the first row who kept making her skirt slide up by spreading her knees apart.)

The rebellious idea that could not be expressed by the guest speaker, because it was unquestionable and absolutely improper, was this: "Has it occurred to you innocent young people that perhaps you're throwing your money away on this particular broadcasting school? You've each paid many thousands

of dollars for instruction, without knowing that probably fewer than four of you have even a prayer of entering and staying in broadcasting!"

Surely many broadcasting schools screen applicants and refuse to accept money from those who obviously lack the basic qualifications for success, and thus earn our respect, but I suspect that some schools grab all available bucks and turn away no one.

The take-the-money guys, if only by unwarranted association, unfairly erode the reputation of those legitimate schools which deserve respect. It would be good if prospects had a way to tell the difference before taking out their longterm student loans.

(Note: See last week's *Broadcast Schools* article for pointers on this subject.)

Memorial Day

MONDAY, MAY 26 — Radio Tokyo announced in 1942, following a series of naval victories, that World War II had been won by the Japanese, saying "America and Britain have now been exterminated!" On the same date three years later, American bombers set 20 square miles of Tokyo on fire (1945).

England's last public execution took place in 1868, the hanging of **Michael Barrett** for a terrorist bombing in which 12 people died. Also in 1868, President **Andrew Johnson** (Abe Lincoln's successor) avoided being impeached "for high crimes" by a margin of only one vote.

Birthdays: **Hank Williams Jr.** 37. **Stevie Nicks** 38. **James Arness** 63. **Peggy Lee** 66. Astronaut **Sally Ride** (1951-1986) would have been 35. **John Wayne** would have been 79.

Golden Gate Bridge

TUESDAY, MAY 27 — The Golden Gate Bridge was dedicated 49 years ago (1937). It is named for the channel of water it crosses - the entrance to San Francisco Bay - which was named the Golden Gate during the California Gold Rush in the mid-1800s.

Alaska became the first state to decriminalize possession of small amounts of marijuana in 1975.

Brunswick Records released "That'll Be The Day" by **Buddy Holly & The Crickets** 29 years ago (1957).

Six years ago, **Ronald Reagan** won three more state primary elections and locked up the Republican Presidential nomination (1980).

Birthdays: Swimmer **Bruce Furniss** 29. **Lou Gossett Jr.** 50. **Henry Kissinger** 63. **Christopher Lee** 64. **Herman Wouk** 71. **Vincent Price** 75.

Attorney Advertising

WEDNESDAY, MAY 28 — In a move which did nothing to end heated debate in the legal profession, the Supreme Court ruled in 1985 that lawyers have every right to advertise their services.

An Unknown Soldier from Vietnam was interred at Arlington National Cemetery in 1984.

10th Anniversary: Washington and Moscow signed a treaty limiting the size of underground nuclear tests in 1976.

Arizona pilot **John Leggatt** flew his Champion Decathlon upside-down for 2 hours 15 minutes to set the **Guinness** record for inverted flight in 1974. The WWII evacuation of Dunkerque, France began in 1940.

Birthdays: **John Fogerty** 41. **Gladys Knight** 42. **Jerry West** 48. **Carroll Baker** 55.

Soccer Riot

THURSDAY, MAY 29 — The Belgium Soccer Riot was one year ago (1985). British fans attacked Italians during a match in Brussels, touching off a panicky stampede in which 38 people died. Because of the riot, British teams were banned from playing on the European continent.

Thomas Bradley won a runoff election and became the first black mayor of Los Angeles in 1973.

25th anniversary of the first food stamps issued by Uncle Sam in 1961. "Cathy's Clown" by the **Everly Brothers** reached #1 in 1960. Mount Everest, world's tallest, first climbed in 1953. **Bing Crosby** recorded the world's best-selling single, **Irving Berlin's** "White Christmas," in 1942. The first Corsair fighter plane was test flown in 1940 (WWII). Wisconsin became 30th state 1848.

Birthdays: **Al Unser** 47. **Bob Hope** (Leslie Townes Hope) 83. President **John F. Kennedy** (1917-1963) would have been 69.

First Indianapolis 500.

FRIDAY, MAY 30 — 75th anniversary of the first Indianapolis 500 race. The winning car at the brand-new Indianapolis Speedway track was a Marmon Wasp (one of the first cars with a water-cooled engine) which averaged 75 miles per hour (1911).

Northern California's Mt. Lassen volcano erupted in 1914 and stayed active three years. The first Memorial Day was observed in 1868.

Birthdays: **Michael Pollard** 47. **Keir Dullea** 50. **Clint Walker** 59. The first American man to surgically change sex, **Christine Jorgenson**, turns 60.

Saturday (5-31) **Brooke Shields** 21. **Joe Namath** 43. **Johnny Paycheck** 45. **Peter Yarrow** 48. **Clint Eastwood** 56.

Sunday (6-1) Hurricane season begins. **Cleavon Little** 47. **Pat Boone** 52. **Andy Griffith** 60. **Nelson Riddle** 65. **Marilyn Monroe** (1926-1962) would have been 60.



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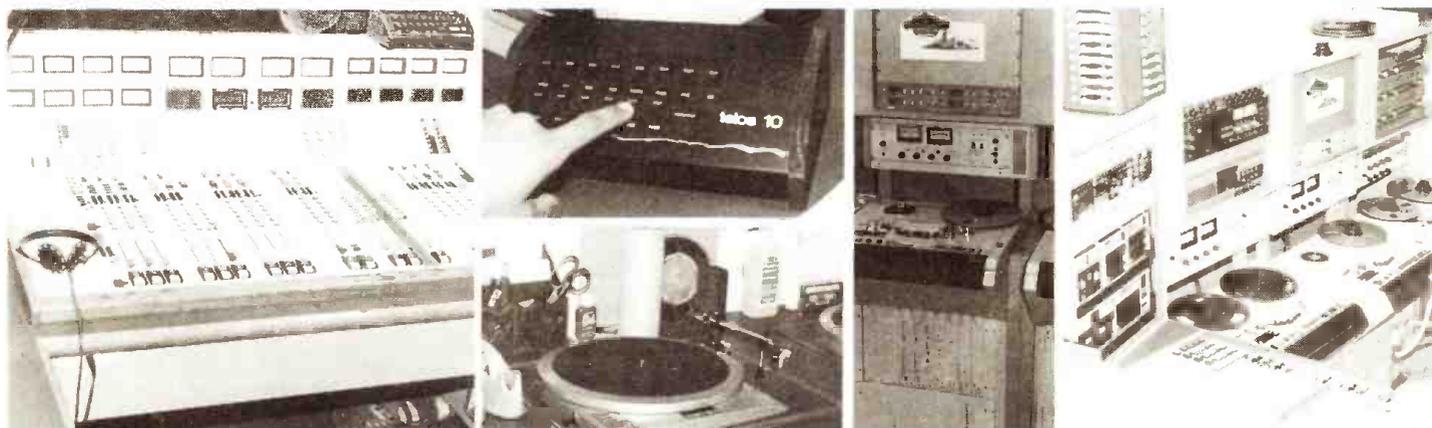


JOEL DENVER

CONTEMPORARY HIT RADIO

THE MASTER BLADERS

Caution! Production Whiz At Work



There is a lot to be said for those who have the talent/ability to go on the air, ad-lib, and be creative every moment, set after set, record after record, day after day.

But there is also a lot to be said for the behind-the-scenes talents of a production whiz. This is a uniquely skilled individual who can go into a studio and create something from almost nothing. From just a few words, a few copy points, a few seconds of music, or a general concept can come a work of audio art.

Now, we're not talking about taking an agency tape and reading the live copy over the donut and putting it to cart! I'm talking about the kind of stuff you hear that makes you wonder, "How in the hell'd he do that?"

More Fun Than An Airshift

WYTZ (Z95)/Chicago Production Director Jeff Davis, KZZP/Phoenix Production Director Bud Latour, and WAPE/Jacksonville VP/Programming Mark Driscoll (who's widely acknowledged for his production skills) commented on the skills and philosophy of good production.

"It's sure a lot more fun than being on the air every day," said Jeff. "Your efforts certainly become an integral programming element of the station. When I go into the studio, I go in to create something, not just put something to tape and move to the next project."

Mark recalled how his love affair with production came about. "When I first got into the business, I was a poor jock, but being in the studio was heaven for me. I could go in early in the evening and not notice that it had suddenly become 4am."

Painting A Mental Video

"To me it's like painting a video with your mind, then taking that image and transferring it to tape. It's the problem of getting it to tape that baffles many people. That's where skills and knowledge come

in through trial and error... almost like osmosis."

Mark compared today's facilities with those of the past. "My Production Director David Jay is fortunate enough to have a state-of-the-art studio. We used to sit with these huge Gates turntables that made noise when you turned them on, and some antique two-track reel-to-reels; that was all we had. You didn't even think of splicing tape to make a commercial creative. Until the late '60s that's the way it was. A cart machine was a luxury."

In today's world of CDs and addressable digital memory, we have lots of outboard gear to play with in studios. Bud said, "I encourage the use of multitrack production. At a radio station, I think a four-track is minimum but generally offers enough flexibility. However, I wouldn't kick if they ordered me and eight-track tomorrow. For enthusiasts like us, the more toys the better."

What You Say And How

It's those "toys" which have allowed a person with an average voice but fertile imagination to produce tracks that sound as if the heavens themselves have opened up in an aural Armageddon.

Mark described his favorite types of voices and some of his favorite voice talents, stressing that you don't have to possess a huge voice to be good at production. "The three best deliveries are soft, hard, and deep sells. sort of slow, deliberate, and intense. I really believe the key to voicing good production is in what you say and how you say it."

"When creating a promo with anticipation, the right music and processing alone can blend to get

"To me it's like painting a video with your mind, then taking that image and transferring it to tape. It's the problem of getting it to tape that baffles many people. That's where skills and knowledge come in through trial and error... almost like osmosis."

— Mark Driscoll

the desired effect. For my tastes, Z100/New York's J.R. Nelson is tremendous, while KFRC/San Francisco's Bobby Ocean does the most effective what I call 'Hyper-cool' (close to deep sell) delivery I've ever heard. I really have to give Z100 and KKBQ/Houston a lot of credit for so much of their in-house production."

Invest Time To Learn

So how do you learn to work a mike properly to best suit your voice? How do you use the equalizer and flanger in perfect harmony? "Log in some hours," says Jeff. "You have to experiment if you are going to learn how to master the studio. With the signal-processing equipment we have, there is always something unique that can be created. You have to marry yourself to the equipment and learn its nuances on a day-to-day basis."

Noting the complexity and cost involved in today's production rooms, Mark stressed the importance of a clear understanding of what the equipment is capable of doing. He recommends that production directors make sure everyone is checked out on the room.



Mark Driscoll

"You must invest the extra time to train others, and have someone who's qualified to maintain the gear. The production director should take the responsibility of setting up the maintenance schedule and working closely with the Chief Engineer."

Input To Engineering

Along the same line, it's necessary to have input into the equipment that's purchased for the production room. If it's exclusively done by the engineering department, chances are some aspects of need and practicality might suffer at the expense of the bottom line. It's a good idea for a production director to know what kind of equipment is available so he can back his request with a legitimate case.

"We've got some good equipment in our two production studios," said Bud. "One is set for two-track, the other for four-track. I've always maintained a good dialogue with engineering, and as a result have a lot of input. (Parent) Nationwide gives us a wish list for each area, and they always seem to come through with the gear I need."

"All of us have worked at radio stations where the on-air studio, much less the production room, was held together with chewing gum. Think what can be accomplished with all the right stuff," he added.

Don't Overdo Effects

So now that we have the right outboard gear safely in our racks, what's the next step? As a programmer, Mark outlined a problem of supply and demand. "Nearly everyone seems concerned about finding creative production people and the severe lack of them. It simply takes time to learn this craft. You just can't drop a needle on an obscure piece of production music and expect to have it turn out as a quality piece of work."

Jeff amplified Mark's earlier thoughts about painting a mental picture in the studio, referring to the production process as becoming "your own Spielberg or Lucas." He said, "The amazing thing about layering sound and mixing things together is that you can make something mundane and ordinary very special. This format, in particular, really needs promos which take them beyond the ordinary."

A 30-second promo might take 20 or 30 splices and many layers of overdubbing to get everything accomplished, especially on a two-track machine. So how much is too much? Said Jeff, "You don't have to use lots of effects. Just layer the sounds so you can pick them out without straining." He cautioned, "There's a time and place for everything, but if you use an effect make it subtle, not overbearing to the point of causing listener fatigue. The two most commonly overdone effects are flanging and reverb."

Building Promos

This abuse is most likely to occur with the station/contest promo. Said Mark, "I just did six new promos today; on the average, I must do two or three. The load itself becomes one of the hardest things. Without overdoing it, the promos must stand out, yet they can't

Continued on Page 44

CONTEMPORARY HIT RADIO



Caution! Production Whiz At Work

Continued from Page 43

sound like spots. If they do, listeners will simply tune them out. For that reason, we keep them brief and to the point, yet creative. I believe they shouldn't run more than 20-30 seconds."

Mark offered some sage advice on the subject of promos as well. "I've always had a bit of Orson Welles in me. In much of the radio production I hear, I don't think enough of that (theater of the mind) going on: If a promo is staged right it will simply come alive on the air. You can make a well-done 30-second promo say a lot more than a sloppily produced 60."

When asked for ideas about constructing a promo, Mark continued, "Establishing what you're trying to get the promo to do is your first step. If you have a flair for writing, all the better. Take a moment to describe the mood you're setting. Then find the music that will best carry the message. If it's a heavy dramatic impact you're trying to create, then find the music to support it."

Finding Production Music

"Don't settle for something that almost does it. Once the mood is created musically, then put the music on and start writing. Even if you have to play the same piece of music 20 times to get the inspiration for the right script, do it."

Okay, so where does one go for this incredible production music? There are, of course, commercially available production and sound effects libraries (some of which are now on CD), and our experts offered some additional ideas.

"Sometimes it's just a little five-note piece that will catch my ear. I'm always listening for it in everything I do," said Jeff. "If it could possibly work in a spot or promo, I'll try to isolate it and store it somewhere. We're getting ready to buy some Beta and VHS hi-fi recorders for the production studio. The audio quality is amazing, and they are wonderful for storing lots of production music."

Inside Tips & Tricks

"Most of my beds come from albums and 12" records. I spend a lot



KZZP's Bud Latour and Mike Elliott



Jeff Davis

of time going through extra albums from the music department, putting them into some general categories. As I listen, I log on the album any cuts or passages which really hit me. It becomes a handy way of locating a bridge that can be looped for a spot."

Bud also picks up a lot of material from 12" discs. "When I find something really strong, I'll stop everything, put together a 60-second bed, and store it for future use. That way I can go right to it."

Jeff offered a neat idea for creating certain effects. "I'll often go back and use the Eventide signal processor. Working with only one channel (with the sound of a horn, for example), I'll reprocess that sound into stereo. I then take the original track and run it simultaneously with the one through the processor. It gives a great background effect that's not overbearing."

"You don't have to use lots of effects. Just layer the sounds so you can pick them out without straining. There's a time and place for everything, but if you use an effect make it subtle, not overbearing to the point of causing listener fatigue."

— Jeff Davis

Homebrew Sound Effects

Bud does something similar with an MXR Pitch Transposer, but his great love is to vary the recording and playback speed on a tape deck. "In combination with a VSO, I can create many special effects and character voices. To get some homebrew laser sounds I run low frequency tones, VSO them, and regenerate them through the transposer."

With the price of synthesizers and drum machines coming down drastically, they also become a good source for creating your own beds, even if you can't read music. Chances are someone around your station is a musician and would let you borrow his gear from time to

time. Many of them have preset voices which offer a strong base from which to build, distort, flange, reverb, harmonize, and VSO to your creative heart's content.

Mark testified to their versatility. "I can't tell you the number of times I've created my own sounds by customizing a sound already provided. We made a five o'clock whistle using a harmonizer and a steam jet from a coffee pot. We just played with it until it sounded better than any factory whistle you've ever heard. Your imagination is your only obstacle. And you've got to put the time element out of your head once you hit the studio."

Coming Attractions

You may be wondering what all of this is leading to. Well, next week we'll explore what some people are doing with this state-of-the-art technology. A lot of creative minds are hard at work on their own time in the production rooms of America, conjuring up some of the best send-ups, commercial spoofs, and records ever heard. Many are political and topical in nature and are making the phones ring off the wall. This new phenomenon is becoming standard fare at many stations, and is proving to be a ratings grabber. Tune in next week!

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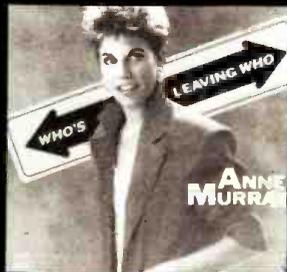
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has a new single

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and it's perfect for

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STEVE FEINSTEIN

BEHIND THE 12+ CONTEST

Winter ARBs: The Rest Of The Story

Behind the 12+ beauty contest lies the real ratings scoop. Let's find it by flipping through the pages of Arbitron.

Atlanta
WKLS-FM topped the market for the first time since spring '81. Though its 10.5 12+ was two-tenths short of its highest share ever, it was composed of 45% 25+ listeners, versus the 10.7's 22%.

Baltimore
Through two PD changes, WIYY stayed on top in men 25-54. Note that DC101, coming in from Washington, is tied for #2 in men 25-34. WGRX, now consulted by Alex Demers, has recently switched to a Classic Rock presentation in place of John Sebastian's New AC format.

Boston
AOR Gold WZLX made significant inroads. It's second in adults 25-54, trailing leader WBCN by only

three-tenths of a point. Having nearly tripled in men 25-34, it's

within two shares of 'BCN there. While down overall, 'BCN showed growth in women, finishing second in 18-34 femmes. WAAF doubled its share of men 18-24, taking top honors in the demo.

Legend

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

Stations with #1 shares in their market have 12+ figures in bold. Stations debuting this book have an asterisk next to their 12+ share.

First or second place rankings in cumes and demos are indicated. *Italics* signify a tie for the position. Underline-line signals are included in determining a station's rank.

*%25+ refers to the percentage of a station's quarter-hours from listeners over the age of 25.

Consulted stations are noted by (A) for Burkhardt/Abrams/Douglas & Elliott; (F) Frank Felix; (H) George Harris; (J) Fred Jacobs; (P) Jeff Pollack Communications; (S) John Sebastian. Dual consultancies are also noted.

The listing of consultants is done only as a point of reference. Credit for ratings performance belongs primarily to onsite program directors.

Under-the-line stations and stations listed as appearing in metros in addition to their own; e.g., KOME/San Francisco-San Jose, do not contribute figures toward the scorecard.

Format Scorecard

	Winter '86	Winter '85
Stations Surveyed	61	50
12+ Scores	30 up (49%) 26 down (42%) 1 flat (2%) 4 debut (7%)	36 up (72%) 11 down (22%) 2 flat (4%) 1 debut (2%)
Markets Surveyed	27	25
Markets With AOR #1 In Adults 18-34	55% (15)	68%
Markets With AOR #1 In Men 18-34	89% (24)	92%
Markets With AOR #1 In Men 25-34	81% (22)	84%
Markets With AOR #1 In Men 25-49	44% (12)	36%
Markets With AOR #1 In Teens	7% (2)	4%

Chicago

WLUP morning man Jonathon Brandmeier owns 18-34 men, with twice the share of anyone else. WCKG is making steady progress, passing WXRT in cumes and coming within a tenth of matching 'XRT in men 18-34, and behind it in 25-49 men by three-tenths of a point. 'XRT itself showed gains in women.

There's a heavy metal show brokered on suburban, 3kw WVVX that's making noise at night. The only outlet for hard stuff in Chicagoland, "R.P.M." (Real Precious Metal) is fourth in teens, ahead of CHRs like WLS and WYTZ as well as the three adult AORs. Scott Loftus, ex-WMET, programs and hosts the show,

which is produced in association with an area concert promoter, Jam Productions.

Dallas

PD Rob Barnett's repositioning of KZEW as offering more variety has paid off. A 4.4 12+ is the 'ZEW's highest in almost two years, and the station topped rival KTXQ in both men 18-24 and 25-34, nearly tripling its share of the former.

Denver

KBCO-FM and KBPI must have a tacit agreement - KBCO will take the 25+ rockers, while KBPI can own the 12-24s. KBCO leads in both men and women 25-34, and comes out #1 adults 25-49. Mean-

Continued on Page 50

Winter '86 Station Stats

Station/Market	12+	Cume	Adults	Men	Men	Men	Teens	%25+
			18-34	18-34	25-34	25-49		
WKLS/Atlanta (A)	9.0-10.5	—	1	1	1	1	2	45
WIYY/Baltimore (A)(H)	5.6-5.6	—	2	1	1	1	—	50
WGRX/Baltimore (S)	1.1-1.3	—	—	—	—	—	—	91
WBCN/Boston	7.4-6.8	—	1	1	1	1	—	53
WZLX/Boston	3.1-5.0	—	—	2	2	2	—	68
WAAF/Boston-Worcester	2.4-3.3	—	—	—	—	—	—	18
WLUP/Chicago	4.0-4.7	—	1	1	1	—	—	49
WXRT/Chicago	2.6-2.8	—	—	—	—	—	—	74
WCKG/Chicago (A)	1.9-2.2	—	—	—	—	—	—	62
KTXQ/Dallas (A)	4.7-5.1	—	—	2	—	—	—	43
KZEW/Dallas (P)	3.1-4.4	—	2	1	1	—	—	49
KBPI/Denver	7.3-7.2	2	2	2	—	—	2	31
KBCO/Denver	5.9-6.7	—	1	1	1	1	—	77
KAZY/Denver	5.6-3.4	—	—	—	—	—	—	57
WRIF/Detroit (J)	4.9-4.4	—	2	1	1	2	—	53
WLLZ/Detroit	4.2-4.1	—	—	2	—	—	—	34
KSRH/Houston	5.0-4.7	—	—	2	—	—	—	51
KLOL/Houston (A)	4.5-4.3	—	—	—	—	—	—	53
KRBE/Houston	7-8	—	—	—	—	—	—	74
KYY5/Kansas City (A)	5.9-7.2	—	1	1	—	—	2	38
KCFX/Kansas City (J)	2.9-4.8	—	—	—	1	—	—	68
KROQ/Los Angeles	3.9-4.3	—	—	—	—	—	1	23
KLOS/Los Angeles	4.8-3.3	—	—	2	—	—	—	52
KMET/Los Angeles (A)(H)	2.5-3.2	—	—	—	2	—	—	65
WQMF/Louisville	8.5-8.8	—	1	1	1	—	—	43
WSHE/Miami	5.6-6.0	—	1	1	1	1	—	44
KORS/Minneapolis (J)	9.0-8.5	—	1	1	2	—	—	33
KTCZ/Minneapolis	2.7-4.5	—	—	—	—	—	—	67
WNEW-FM/New York (A)(H)	4.1-3.7	—	—	1	1	1	—	62
WXRK/New York (P)	2.1-2.8	—	—	2	—	—	—	50
WMMR/Philadelphia (A)(H)	9.8-9.7	2	1	1	1	1	—	63
WIOQ/Philadelphia	3.7-2.8	—	—	—	—	—	—	72
WYSP/Philadelphia (P)	3.0-2.8	—	—	—	—	—	—	33
KUPD/Phoenix	10.4-7.6	—	1	1	1	2	2	41
KDKB/Phoenix	3.7-3.9	—	—	2	—	—	—	45
KSTM/Phoenix	2.0-2.2	—	—	—	2	—	—	75
WDVE/Pittsburgh (A)	8.4-7.3	—	1	1	1	2	2	36
KINK/Portland	7.1-6.5	—	—	—	2	1	—	83
KGON/Portland (H)	6.4-6.0	—	2	1	1	2	—	46
KZAP/Sacramento (A)(P)	7.0-6.9	—	2	1	1	1	—	58
KPOP/Sacramento	2.0-2.1*	—	—	—	—	—	—	38
KSHE/St. Louis (P)	12.4-12.6	2	1	1	1	1	1	39
WMRY/St. Louis	8-2.3*	—	—	—	2	—	—	66
KRSP-FM/Salt Lake City (F)	9.9-9.0	—	1	1	1	1	2	40
KCGL/Salt Lake City	1.8-2.4	—	—	—	—	—	—	17
KGBI/San Diego	7.8-5.9	—	1	1	1	2	—	43
XTRA-FM/San Diego (J)	4.5-5.5	—	2	2	—	—	—	28
XHIT/San Diego	2.7-1.8	—	—	—	—	—	—	57
KFOG/San Francisco (A)	2.3-2.4	—	—	—	—	—	—	72
KRQR/San Francisco	2.5-2.2	—	—	1	2	—	—	49
KKCY/San Francisco	.7-1.1	—	—	—	—	—	—	93
KOME/San Jose (P)	3.0-3.9	—	2	1	1	—	—	44
KSJO/San Jose	3.2-3.6	—	—	2	—	—	—	36
KISW/Seattle	6.2-4.7	—	2	1	1	2	—	46
KEZX/Seattle	1.9-2.6	—	—	—	—	—	—	68
KZOK/Seattle (A)	2.2-2.4	—	—	—	—	—	—	67
WYNF/Tampa (P)	6.3-5.5	—	2	2	2	—	—	26
WKRL/Tampa	4.8-4.5*	—	—	—	—	—	—	63
WWDC-FM/Washington (A)	6.5-5.0	—	2	1	1	1	—	59
WCXR/Washington (J)	1.9-4.1*	—	—	—	2	—	—	57
WHFS/Wash.-Annapolis	1.8-1.3	—	—	—	—	—	—	61
Out-Of-Market Signals								
WHFS/Baltimore-Annapolis	8-1.1	—	—	—	—	—	—	58
WWDC-FM/Baltimore-Wash.	2.5-2.5	—	—	—	2	—	—	49
WONE-FM/Cleveland-Akron	1.4-1.5	—	—	—	—	—	—	63
KTCL/Denver-Ft. Collins	1.5-1.1	—	—	—	—	—	—	71
KNAC/Long Beach-L.A.	.5-6	—	—	—	—	—	—	24
WBAB/New York-Long Island	8-7	—	—	—	—	—	—	32
WLIR-FM/New York-Long Island	.7-8	—	—	—	—	—	—	42
KOME/S.F.-San Jose	1.2-1.4	—	—	—	—	—	—	44
KSJO/S.F.-San Jose	1.1-1.1	—	—	—	—	—	—	33

CONGRATULATIONS STAFF!!!

The Denver-Boulder "Book" is out.
You said it could be done.
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First in Adults 18-34*
First in Adults 18-49*
First in Adults 25-49*

First in Men 18-34*
First in Men 18-49*
First in Men 18-49*
First in Men 25-34*
First in Men 25-49*

First in Women 18-34*

#2 in Adults 18+

First in my book any time.

Bob Greenlee

Bob Greenlee, President KBCO AM/FM

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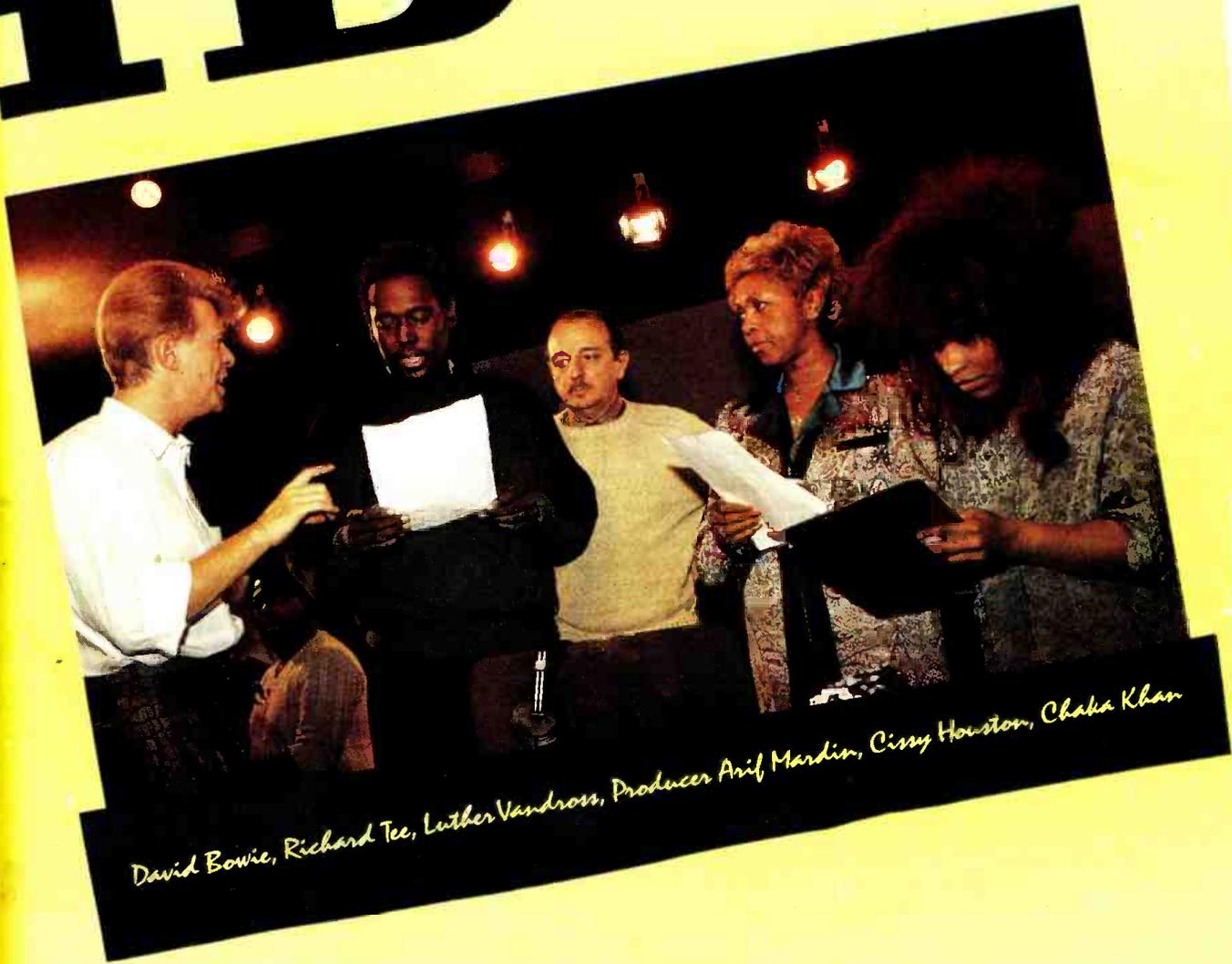
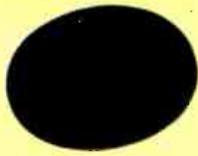
MARDIN

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The first single from the Jim Henson film



WID



David Bowie, Richard Tee, Luther Vandross, Producer Arif Mardin, Cissy Houston, Chaka Khan

GROUND

Executive Producer George Lucas Director Jim Henson



Winter ARBs: The Rest Of The Story

Continued from Page 46

while, KBPI has 20+ shares in teens and men 18-24, and takes top honors in women 18-24. In fact, 'BCO and 'BPI are #1 and #2, respectively, in women 18-34. Take that, AC and CHR!

While KBCO notched its highest ever 12+, KAZY was down to its lowest in almost ten years.

Detroit

Jim Johnson & George Baier's fans have followed them from WRIF to WLLZ. Since last summer, WLLZ mornings have tripled in men, while WRIF's have been cut in half.

The stations are the closest they've been in 12+ since tying at 5.3 in fall '83. WRIF pulled away after that, and is still leading in 25-34 men, where WLLZ has dropped to fourth place after coming in second last fall.

Houston

Two years ago, KSRR and KL0L commanded over 13 shares together; now they're down to nine. A bright spot is KSRR reversing a decline in total men, with its best share since fall '84. It leads KL0L in men 18-24 and 25-34.

Kansas City

KYYS gained ten shares in men 18-24 and doubled in women 18-24. But it lost a third of its men 25-34, where KCFX more than doubled to come out ahead, although by less than a point.

Los Angeles

KROQ, without doing big giveaways or spending a dime on research, moved ahead of KLOS and KMET in men 18-24, where it trails leader KIIS-FM by only three-tenths of a point. KROQ is also second to KIIS in women 18-24 and still #1 in teens. Urban KPWR, whose 4.4 debut showed strength in KROQ's demos, didn't hurt KROQ

at all; it seems instead to have bit-ten into KIIS.

KLOS was down in all demos, while KMET gained mostly in 25+ men. 25-34 men is a crowded demo in L.A.; KIIS leads, only two-tenths ahead of a tie between KMET and Gold KRTH, with KLOS behind KIIS by 0.6.

Louisville

WQMF grew in all adult demos, while losing seven shares in teens. It commands over a 40 share in men 18-24, three times that of any other station.

Miami

WSHE's #2 finish 12+ was its highest rank in memory. Adding nine shares of 18-24 men, it also moved into double-digits with women 18-24.

Minneapolis

KQRS continued growing in 25-34 men, narrowing the gap behind AC KSTP-FM to less than a share. Its first 12+ drop in five books came from dips in teens and in men 18-24, where it still has over a 30 share. Alternative KTCZ rebounded nicely, making a surprising five-fold gain in men 18-24 for second place honors, and finishing third in 25-34 men, women, and adults. On April 25, its power was doubled to 100kw.

St. Louis

With Cardinals baseball over, KMOX dropped enough in men 25-34 to allow KSHE to nab top honors in men 25-49 for the first time. KSHE also moved from fifth to second in 35-44 men.

Besides tripling the 12+ share it got as a jazzer, WMRV's debut as a free-form, progressive rocker notched it second place honors in men 25-34. PD Mark Klose can also tell of a 500% increase in men 18-24 and women 25-34, and a third place finish in men 18-34. It's still got a lot of territory to cover before approaching KSHE's mega-shares.

New York

WXRK is #2 in men 18-49, trailing only WNEW-FM. It tied 'NEW-FM in men 18-24 and cut the gap in men 25-34 from over eight shares to less than three. 'XRK beat 'NEW-FM in men 18+ in both drivetimes, where Howard Stern switched from afternoons to mornings six weeks into the book. Playing nothing but album sides from 6-10pm saw 'XRK double its share of men 18+ at night, with 'NEW-FM still ahead by two points.

Philadelphia

WMMR continued its ratings rampage, dropping a bit 18-24 but widening its lead with adults 25-54, where 'MMR is in double digits and #2 (AC) WMGK is shy of a seven.

WIOG dropped from first to fifth in women 25-34, while WYSP's backing off hard rock and emphasizing classics ironically picked up 18-24s and lost a few 25+ shares.

Phoenix

KDKB went Classic Rock and doubled in men 18-24 while dipping 25+. You figure it. Regardless, it moved 'DKB from third to second in men 18-34.

Alternative 3kw KSTM made a modest 12+ gain, but more than doubled in men 25-34 for a second place spot in the demo. Perhaps it's become a source of relief in a town saturated with Oldies radio.

KUPD had its first down book after moving 5.4-10.1 over five books with PD Val McIntosh, who has since exited.

Pittsburgh

For the past few years, WDV6 has had low winter shares, and then recovered in the spring and done even better in the fall.

Portland

Seldom has a down book held so much encouraging news as this one did for KGON. It lost men 18-24 and teens, but moved into first place for

men 25-34 by holding its share in the demo while former leader KINK slipped by eight shares. KGON also gained three shares in women 18-24, while KINK doubled in women 35-44, and took first place in adults 25-54.

Sacramento

KZAP, stable in 12+, is back on top in 18-24 men, where CHR KWOD had beaten it last fall. KZAP slipped in men 25-34 while improving 35-44, doing well enough to land first place in men 25-49 as usual.

New AOR KP0P doubled in men 18-24, though still a distant fourth to KZAP.

Salt Lake City

KRSP-FM dropped almost 20 shares in men 18-24, but still has over 25 of them left, almost three times anyone else. It went up 50% in men 25-34, and moved into first place for women 18-24.

For a 500-watt station, exceptionally adventurous modern rocker KCGL did exceptionally well - with gains that boosted it to third in teens, and a tie for fifth in men 18-24.

San Diego

91X and KGB haven't been this close in 12+ since they tied at a 5.6 three years ago; this is the lowest share KGB has had since then. KGB has twice as many 25-34 men as 91X, which took the crown with 18-24 males and teens.

San Francisco

Both KFOG and KRQR dropped in men 25+, with KRQR's smaller decrease enabling it to top KFOG in men 25-34 for the first time while

coming in second to Urban AC KBLX.

Progressive KKCY doubled in men 25-34, with its greatest strength at night, where it bests KRQR and KFOG in men 25-44.

San Jose

KOME rebounded from its worst book in years, and KJSJO continued rebuilding. Both stations gained in men and lost women, with KOME recapturing first place honors in 18-24 and 25-34 men.

Seattle

KISW lost almost half its 18-24 men, coming in second to KUBE. Its 25+ men were stable, teens were off a bit, and it grew two shares in 18-24 women, tying for third.

KZOK improved in men 18-24 and 25-34, while dropping further in women and teens. Alternative KEZX's biggest gains were in the unlikely area of men 18-24, where it increased by 400%.

Tampa

AOR Gold WKRL's switch from CHR made for a nice demographic makeover, as it shed 20 shares of teens and moved from 11th to third in men 25-49, ahead of WYNF, which was up in teens and 18-24s but down 25+.

Washington

Strange, but true... WCXR's Classic Rock debut had little effect on the upper demos of DC101, which instead lost half its teens and a third of its 18-24 men while actually improving in men 25+. 'CXR's strengths include being fourth in men 25-49 and a close second in women 18-24.

50/R&R FRIDAY, MAY 23, 1986



BURTINICK CRANKS UP 'DHA — Jersey boy Glen Burtinick played a free concert for WDHA/Dover's 25th birthday. From left, backup singer Shelly Thompson, Burtinick, and PD Mike Boyle.

SEGUES

After 13 years at WOUR/Utica, the last seven as GM, Jeff Chard is resigning... KMOD/Tulsa is no longer consulted by Jeff Pollack... WOKU/Greensburg switches from heavy metal to Country.

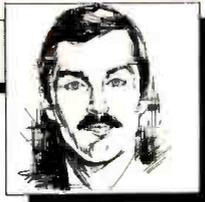
MD Tommy Smith and newswoman Donna Britt leave KMJX/Little Rock for mornings at WEGR/Memphis. KMJX names afternooner David Allen Ross MD and Zeke Logan Assistant MD, while WEGR brings back two personalities from its previous AOR incarnation as WZXR: PM driver Rob Grayson returns from WMC(AM & FM) and midday gal Debby Clark rejoins from WMC(TV).

WWCK/Flint ups MD Lecia Macrynn to Assistant PD and names Chuck Hill

Frank Eriksen is appointed PD at KSPN/Aspen.

Ron Clay leaves WQMF/Louisville mornings for the same at KZAP/Sacramento... Ruben O. Garcia takes on KESI/San Antonio overnights... Suzanne DuFresne from CITI/Winnipeg joins Q107/Toronto for weekend news... Louis Hirshorn is upped to WYSP/Philadelphia Assistant MD... KCAL/Riverside names afternooner Lynda Clayton Promotions Director.

Doug Wendt's reggae-based "World Beat" show, heard in the Bay Area for seven years, is being syndicated. Call (415) 474-7773 for more info... KKGR moves to 1777 Forrest Park Drive, Anchorage, AL 99517; (907) 258-KKGR.



BRAD WOODWARD

WINTER ARBITRON WRAPUP

Winter Winners: WRKO, KSDO, KFBK

In discussions about the future of News/Talk with various broadcasters, I've often asked the question, "Where is the next KABC taking shape?" Or, "Who is building the News/Talker that will someday own its market like WGN?"

Well, the winter Arbitrons may provide some clues. Reviewing those figures, it seems to me that three stations in particular show real potential for developing into mass appeal market dominators — WRKO/Boston, KSDO/San Diego and KFBK/Sacramento.

In a tough format where overnight success is unknown, all three have grown steadily over the past several years, to the point where they're now at or near the top of their markets.

WRKO Hits The Top

In a stunning surge, WRKO leaped into first place (12+) in the competitive Boston market this winter with a 5.2-7.6 burst. Whether the station can maintain that lead remains to be seen. But there's no doubt that WRKO will be a major player in its market for many years.

KSDO has yet to claim San Diego's number one spot, but it's getting close. Continuing a trend of gradual building, the station's 6.1-6.6 showing this winter made it San Diego's second most popular radio station.

KFBK continues to flex the muscle that helped it knock longtime competitor KGNR out of News/Talk in the past year. KFBK moved into third place in Sacramento with a 6.7-7.3 record last winter.

KMOX Loses Five Shares

In other winter ratings news, San Francisco's perennial runner-up, KCBS (6.2-6.6), managed to narrow KGO's (9.0-7.6) lead to a single share. WBBM/Chicago posted an impressive 4.5-6.1 gain, only to see WGN rebound nicely, 8.0-9.7 in the book. And KYW/Philadelphia turned in its strongest showing in several years, up 7.0-8.0.

On the down side, KMOX/St. Louis took a nasty bounce, 22.6-17.5. Others suffering sizable drops were KCMO/Kansas City (7.8-5.4), KXL/Portland (8.0-6.3), KIRO/Seattle (10.9-9.2) and WPLP/Tampa (2.9-1.7).

Overall, of 55 News/Talk stations rated by Arbitron this winter, 42 gained in 12+ shares from their most recent books, 45 slipped, and 11 were level.

	Fall '85	Winter '86
WGST/Atlanta	2.6	3.1
WEEL/Boston	5.0	4.5
WRKO/Boston	5.2	7.6
WBBM/Chicago	4.5	6.1
WGN/Chicago	8.0	9.7
WERE/Cleveland	4.5	4.9
WWWE/Cleveland	5.5	4.8
KLIF/Dallas	0.8	0.8
KRLD/Dallas	7.7	7.2
KDEN/Denver	1.6	1.2
KOA/Denver	6.5	6.0
KNUS/Denver	3.3	3.8

WWJ/Detroit	6.2	5.6
WXYT/Detroit	3.2	3.2
KPRC/Houston	3.2	3.5
KTRH/Houston	5.3	4.6
KCMO/Kansas City	7.8	5.4
KMBZ/Kansas City	4.1	4.6
KABC/Los Angeles	6.0	6.1
KFWB/Los Angeles	3.9	3.3
KIEV/Los Angeles	0.5	0.5
KNX/Los Angeles	3.0	3.3
WWSW/Miami	3.4	4.1
WIOD/Miami	3.3	3.1
WNWS/Miami	3.9	3.1
WOCN/Miami	1.7	1.0
WQBA/Miami	5.7	5.7
WRHC/Miami	2.9	3.2
KSTP/Minneapolis	4.0	3.1
WABC/New York	2.6	2.8
WCBS/New York	3.6	3.7
WINS/New York	4.5	4.7
WMCA/New York	1.0	1.0
WOR/New York	5.2	5.2
KYW/Philadelphia	7.0	8.0
WCAU/Philadelphia	3.7	3.7
WWDB/Philadelphia	4.1	4.7
KFYI/Phoenix	0.5	0.9
KTAR/Phoenix	9.3	8.4
KQV/Pittsburgh	2.6	2.1
WTKN/Pittsburgh	4.3	3.9
KKEY/Portland	1.7	0.7
KXL/Portland	8.0	6.3
KFBK/Sacramento	6.7	7.3
KMOX/St. Louis	22.6	17.5
KXOK/St. Louis	2.0	1.5
KTTK/Salt Lake City	2.9	2.8
KSDO/San Diego	6.1	6.6
KCBS/San Francisco	6.2	6.6
KGO/San Francisco	9.0	7.6
KING/Seattle	1.4	2.1
KIRO/Seattle	10.9	9.2
WPLP/Tampa	2.9	1.7
WNTR/Washington	0.8	0.7
WTOP/Washington	4.5	4.7

"WHODUNIT" PROMOTION

Murder Mystery Unfolds On KABC



KABC/Los Angeles is in the midst of a unique six-week promotion that capitalizes on America's current fascination with murder mysteries. Each day the station airs the latest segment of "Whodunit," an ongoing "tale of suspense, murder, and intrigue" featuring KABC's own voices and personalities.

Listeners who follow the clues and mail in guesses about "whodunit" at the end of the promotion are eligible for drawings to win London vacations, an Orient Express trip, and a \$10,000 necklace. Smaller prizes are awarded daily during Sportstalk (4-7pm) to listeners who call in correct answers to a question based on the mystery clue from that day's morning show.

KABC sent an elaborate (and extremely clever) "black" mail package on the promotion to over 500,000 Los Angeles area households. In addition to mugshots of the KABC suspects, the piece boasts a bullet hole, blood stains, and even a picture of the obligatory "red herring."

KABC now plans to syndicate the "Whodunit" promotion to other radio stations. For information, call Creative Services Director Judith Learner at (213) 557-7318.



WOR FAREWELL — Bruce Eliot (center) has retired after 45 years as a staff announcer at WOR/New York. Above, Eliot accepts an Atwater Kent antique radio from VP/GM Lee Simonson and PD Bob Bruno.

TALK TAKES

Pat Parnack moves into morning drive at KYW/Philadelphia ... WWWE/Cleveland names David Lee Miller special assignments reporter ... 1986 "Talk Show Guest Directory" is now available (\$19.95). It lists 2192 groups (indexed by 3355 topics) that welcome news and talk inquiries. Groups range from the serious (15 listings under terrorism) to frothy (Nude PAC, Boring Institute, and New York's school for beggars). Call Broadcast Interview Source at (202) 333-4904 ... Bob Oakes and Communicast offer Time Passages, a custom-tailored package of 120 spots for stations to promote their news images. Dramatic

and emotional spots feature actualities from the most memorable news events of the past. Call (215) 793-3100 ... KFWB/Los Angeles organizes "mobile phone force" of over 2000 listeners who call in news and traffic tips from their cars ... Weekly personal computer show debuts on KING/Seattle with host Frank Catalano ... Syndicated weekly show "Speaking Of Your Money" (two hours) is available on barter basis from Starburst Information Radio; (215) 565-5099 ... KRNN/San Antonio raises funds for families of two fliers killed in US attack on Libya ... Thursday fishing show casts off on (noon-1 pm) on KMBZ/Kansas City.



DONNA BRAKE

ADULT CONTEMPORARY

FOR ALL YOU DO, THIS, BUD, IS FOR YOU OR . . .

You Can Be Safe And Sorry

I recently celebrated my first anniversary as AC Editor here at R&R after over eight years in programming and on-air work in the format. I must say it's been quite a year!

In many ways you could say I've had a chance to see the format through what the gifted comedian Gallagher would call "New Eyes," and listen to many very bright people in the radio and records industries through "New Ears."

This column is devoted, for your perusal, to my personal assessment of what's going on in AC these days, and serves as a segue to a series of columns reflecting the views of some talented PDs on the same subject.

During the past year, I have seen some exciting and innovative things happen in the format, and some disappointing things. But the good news first!

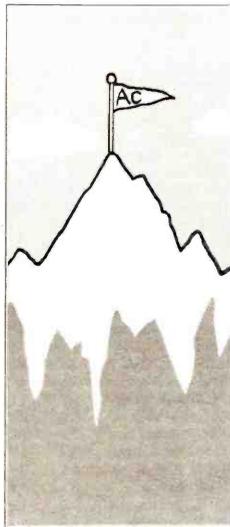
I've seen some bold, courageous action from the radio and records industries, as each continues to attract and capture that "contemporary adult." On the radio side, it's been thrilling to see PDs moving their stations forward through music, promotions, personalities, and marketing, clearly recognizing that their respective audiences are always in a changing mode, and to keep up, so must they be.

It's exciting to see stations experimenting and winning with new musical approaches, whether it's

through the addition of new age-type music, jazz, album tracks (old and new), or whatever is deemed appropriate in each market. It's been refreshing to see the inclusion of fresh material, and a departure from the "world's-300-safest-AC records" mentality. I've made it a point to highlight some of those stations and ideas. Maybe you noticed.

On the records side . . . thank you! Music has never been better for adult contemporary radio. Thank you for recognizing that today's contemporary adult has diverse tastes and lifestyles. Thank you for refusing to take no for an answer in getting airplay and breaking new artists in AC. (As of this writing Simply Red's "Holding Back The Years" is the number one music-intensive AC record in America.) Yes, Virginia Slims, we have come a long way!

As for the not so good news: we still have a long way to go. There are still a lot of folks out there who cling to the past and are terrified of change in any way. These people have become tired and complacent and have lost sight of goals, or in some cases, have lost the desire to win — to continue to evolve.



It's not an uncommon ailment. As with anything in life, there is almost always some degree of resistance to change. But change brings about growth, and growth is necessary for the format to thrive.

I also understand that there are a lot of people out there who know

what to do, but are in positions where station or company politics stifle many good concepts. Don't give up. Keep educating the people you need on your side to bring to fruition the winning ideas you might have.

Many people who have talked with me believe that the single biggest obstacle to change in a radio station is the GM. If that's true in your case, slide this column under the door and see if that opens some communications with him or her. I know there's often that fear (especially after a good book) to "not change a thing!" or "Don't take any chances!"

But as WMJI/Cleveland PD Rick Torcasso points out in next week's column, people often take the biggest chances and are most vulnerable to competition when they refuse to continue to take a few chances.

As I examined the cases of the risk-takers in radio and records who have successfully taken new winning approaches, I saw some key similarities. In each case there was insight, determination, confidence, desire (passionately at times) and above all, support. Without the support and understanding of your GM, consultant, VP of Promotion, or whatever, good ideas remain simply "the one that got away."

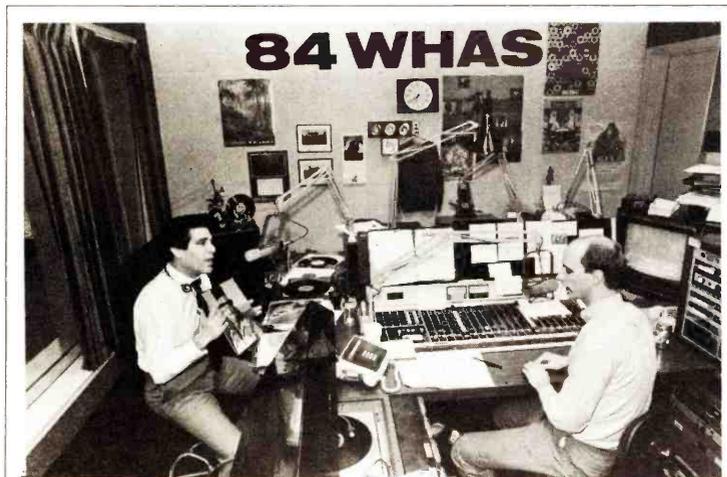
I'll make my descent from my soapbox with a couple of final com-

ments. To all you guys and gals out there pioneering new concepts and approaches, Bravo! This Bud's for you. To those of you resisting change, wake up and smell the coffee!

In AC today, we're like the gold miner who's just found that first nugget. There's a lot more gold in them hills (and I don't necessarily mean oldies); you've just got to dig for it.



BEST IN THE U.S.A. — Miss U.S.A. (Laura Martinez-Herring) paid a visit to J.J. Capasso during his afternoon show at KBST/Big Spring, TX. But all she got to keep was his station hat.



JERRY & TERRY MAKE MERRY — Louisville Mayor Jerry Abramson (left) joined WHAS personality Terry Meiners for an afternoon of spinning records from the Mayor's collection. When he left, his honor was a proud member of Terry's "Stupid Club."

ACCELERATION

Kelly McCoy adds Assistant PD and MD duties to afternoons at WSB-FM/Atlanta . . . **Ken Medek** moves from WCHV/Charlottesville to WQHQ/Ocean City as PD . . . **Blair Kullman** moves to WLTS/New Orleans from WTIX as afternoon personality.

Changes at KSD (KS94)/St. Louis: **Cathy Kelly** becomes Promotion Director, **Mike Watermann** moves to noon-3pm, **Kris Kelly** takes 9am-noon departing KWK/St. Louis, and **Lee Cory** leaves KIMN/Denver to be Production Director.

Dick Elliot is elevated to MD at WEZS/Richmond . . . **Joni Caryl** joins **Charlie Tuna** for mornings at KBZT/Los Angeles and **Dana Lauren** moves to middays.

At KHYL/Sacramento: **Brad Smith**, ex-KROC, is doing afternoon drive. **Greg Roberts** joins as overnighter from KRNO/Reno. At KMGQ/Santa Barbara: **Nancy Newcomer** moves from overnights to afternoons, **Jim Watkins** moves to evenings from afternoons.

Paul Bullock is new overnight personality at WGBR/Goldsboro . . . **Doc Holiday** is the new MD/7pm-midnight host at WAEV/Savannah . . . **Bob Savage** joins WWKB/Bufalo as afternoon drive personality . . . **Mike Evans** leaves KROO/Los Angeles to do mornings and take promotion duties at KORL/Honolulu.

Jack Scott will do afternoons at KLSI/Kansas City . . . **Dave Bridges** adds Production Director to morning drive duties at WCIL/Carbondale.

Tami Herring is upped to MD at KDUK/Eugene . . . **Roger Nelson** is MD at WZLQ/Tupelo . . . **Ross Shafer** leaves Seattle TV to join KJR as afternoon personality.

Barry James is named Assistant PD at KOAQ (Q103)/Denver . . . **George Lindsey** becomes morning man at KQKT/Seattle.

Correction: **Tom Oakes** is OM at KIOA/Des Moines sister station KXKI, not KIOA as reported (R&R 4/25).



GAIL MITCHELL

EASY LISTENING RADIO

Profiling The Easy Listener

Ask the average person to describe someone who likes Easy Listening music, and you're apt to hear words like "rocking chair," "senior citizen," "retired," and "old" between occasional smirks. But that's not necessarily true, as evidenced by a listener profile compiled by Torbet Radio's VP/Research & Marketing Mariann DeLuca from 1985 Simmons data (M-F, 6am-midnight, Adults 18+):

- **Male/Female Composition** — 51% of all adults listening to the format are females.
- **Marital Status** — 65% of listeners are married; 20% single; 9.1% divorced/separated; 5.9% widowed.
- **Age Composition** — 14.2% are 18-24 years; 18.3% are 25-34; 17.6% 35-44; 18.3% 45-54; 15.8% 55-64; 15.9% 65+.
- **Education** — 21.3% are college graduates; 17.3% have completed 1-3 years of college; 43.2% graduated high school.
- **Occupation** — 20.7% work in technical/clerical/sales jobs; 11.5% are professionals; 8.4% are managers/administrators; and 6.9% work in precision/craft fields. 16.1% work in other industries.
- **Household Income** — 55.6% earn \$25,000+; 12.2% between \$20,000-\$24,999; 10.5% \$15,000-\$19,999; 11.7% \$10,000-\$14,999; and 10% under \$10,000.
- **Upscale Household Income** — 46.1% bring home \$30,000+; 28.3% \$40,000+; and 14.1% \$50,000+.

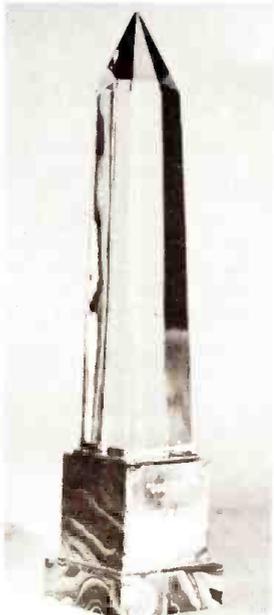
FLOW

KHAR/Anchorage taps **Frank Sackett** as PD and **Les Snow** for mornings. Sackett will retain his PM shift... Veteran New York Jazz DJ **Les Davis** joins WNEW-AM as host of the "Les Davis Jazz Show"... Classical KYTE/Portland welcomes **Tim Manickam** to afternoons... CHFI/Toronto Promotions Manager **Charlene Roycht** exits to become Publicity Manager for Harbourfront; Community Relations Director **Sandy Hoyt** adds CHFI promotion duties... WPEN/Philadelphia evening news anchor/feature reporter **Emily Elfenbein** wins UPI Best Radio Feature award... KMEZ/Dallas receives the 1985 Obelisk Award in recognition of its outstanding support of the arts... **Jack Reynolds** segues from evenings to afternoons at **WBBG/Cleveland**.

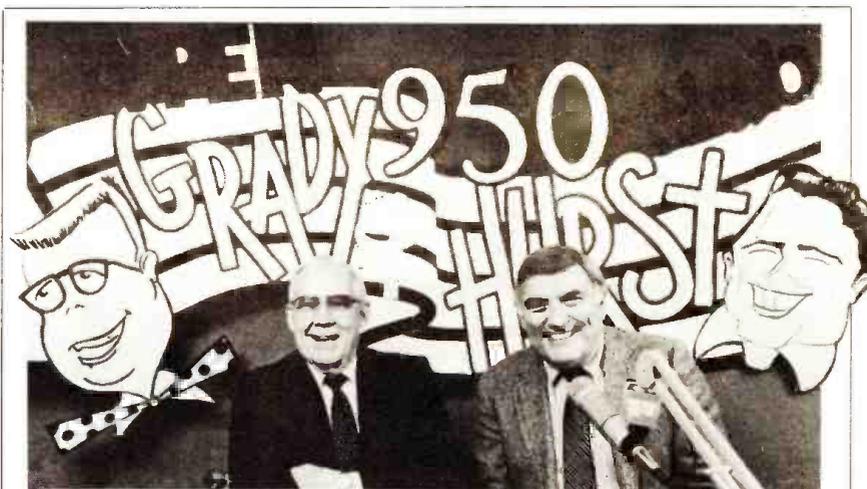
Classical WQXR-AM & FM/New York celebrates its golden anniversary with a six-month schedule of festivities, including interview highlights with artists, a 36-page commemorative brochure, and free live concerts... Continuing its tenth birthday celebration, WNCN/New York features programs with **Leonard Bernstein** and **Beverly Sills** this month... KalaMusic welcomes three new subscribers to its Big Band Saturday Night program: **WQXM/Macon, GA**; **WNVA/Norton, VA**; and **CHAY/Barrie, Ontario**. And **WHER/Hattiesburg, MS** and **KINY/Juneau, AK** sign with the firm's Easy Listening service.

KING-FM/Seattle, in association with several local sponsors, presented "Firewords and Masterworks," a pyrotechnic display synchronized to music, saluting the annual opening of the boating season... **WDBF/Delray Beach, FL's**

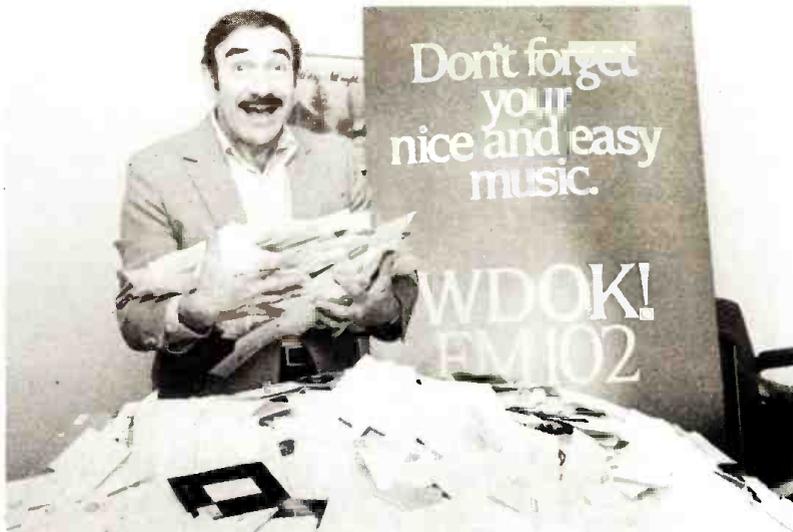
All-Star Big Band presented a benefit concert on behalf of Florida Atlantic University... **WDOK & WWWW/Cleveland** held an NFL Draft Day, allowing fans a chance to meet members of local team the Browns... **WYLF/Rochester** presented a Mother's Day dance and concert with **Al Martino** and **Guy Lombardo's Royal Canadians**.



TOP SUPPORT — The 1985 Obelisk Award given to KMEZ.



STILL TOGETHER AFTER 40 YEARS — WPEN/Philadelphia's dynamic duo of Joe Grady and Ed Hurst celebrated its 40th anniversary as hosts of the "950 Club" earlier this month. To mark the momentous occasion, the station staged a big band dance in the pair's honor.



NICE & EASY DOES IT — As proof that Easy Listening listeners do like contests, morning man Tall Ted Hallaman grabs two handfuls of the thousands of entries **WDOK/Cleveland** received for its Nice & Easy Money contest. The first listener to call and identify that day's money song won \$1002.



OPEN THE DOOR TO YOUR DREAMS — WNEW-AM/New York was inundated with 200,000 postcards during its seven-week "Door To Your Dreams" contest. Ten finalists each received keys, only one of which unlocked the door to a fully furnished Charter Club condo in West Palm Beach. Wading through the avalanche are (l-r) Pace Advertising chairman **Eli Schonberger** and WNEW-AM midday personality **William B. Williams**.



WOMEN'S EDITION — WRFM/New York launched its "Women's Edition" magazine program with guest model **Kaylan Pickford (l)**, who shared opinions with host and station Public Affairs Director **Carol Colman**.



LON HELTON

COUNTRY

Hero Of Interstate 700

The long arm of WLW/Cincinnati's 50kw signal, which covers 38 states, recently reached out and nabbed a criminal. Dale Sommers, host of the station's "Interstate 700" overnight trucking show, helped end a robbery occurring over 1000 miles away. His quick action may also have saved a life. Here's how it unfolded.

Sommers ("Bozo") was on the phone with regular caller "Mississippi Lady." That's the CB handle for Linda Driskill, who works nights in a Camilla, GA convenience store. Mid-conversation, he heard her say, "You can't come back here." When asked if she was in trouble, Driskill answered yes and hung up.

Feeling that something wasn't quite right, Sommers called Camilla information to get the number for the police department. The dispatcher put out the call to officers on duty. Amazingly enough, one of them was a regular listener who had heard Driskill on the air before and knew where she worked.

While all this was going on, the robber had pulled a butcher knife and forced Driskill to the floor. He then stole \$67, a few packs of cigarettes, and ran out of the store. As officers converged on the scene, another, who was two miles away when he heard the broadcast, spotted a man who fit the description walking along the street a couple of blocks from the store.

The suspect was apprehended, Ms. Driskill was found unharmed, and "Truckin' Bozo" Sommers put

the power of radio to work to become a hero. Way to go!



Dale "Truckin' Bozo" Sommers

Luring Bo To The Bay



WSUN Sports Director and voice of the Buccaneers Mark Champignon exhibits the front of the telegram



Some Bucs fans signing the telegram



Bo Jackson (l) with WSUN morning man Jim Shafer and Promotion Director Jack Evans (kneeling).

WSUN/Tampa, the flagship station for the Tampa Bay Buccaneers, has embarked on a campaign to lure college football's best player to town. Auburn halfback **Bo Jackson**, selected number one by the Bucs in the recent NFL draft, is reportedly wavering between a football and baseball career.

Taking matters into its own hands, the station has bolted together two eight by eight-foot sheets of plywood into the form of a greeting card. Billed as the "world's largest telegram," the card says "We Want Bo!" on the front; on the inside it continues, "... With the Buccaneers." The card was set up in a couple of different locations, and Bucs fans were invited to stop by and sign it. The giant telegram was delivered to Bo on the Auburn campus last week. There's still no indication whether Bo wants to hit curve balls or 300-pound linemen.

CLOSE-UPS

• **WIRK/West Palm Beach** sent a petition to Margaret Thatcher and the United Kingdom, thanking them for their support of the U.S. during the Libyan bombing. WIRK set a goal of 100,000 signatures and attended every local gathering to collect them.

• **WTCM/Traverse City** morning man Jack O'Malley was tired of hearing the anti-America sentiments following the U.S. bombing of Libya, so he wondered aloud if people would fly American flags in support. The station's 150-mile listening radius was responsible for an "unbelievable" response.

• **KFDI/Wichita** held its 15th annual Community Clubs Awards, a program designed to raise money for local non-profit clubs and organizations. A total of \$13,590 was given away to the 230 participating clubs.



RADIO CAN BE A CIRCUS — WTCR/Huntington held a "Family Night" at Ashland's El Hesa Shrine Circus, with several of the station's personalities "running off to join the circus." News Director Davana Farris and morning news anchor Leah Edwards "clowned" around; PD "The Flying Dutchman" (aka Jim Schneider) served as honorary ring master. As if she needed to prove her gutsiness (and craziness), Leah appeared on the high wire with the Flying Wallendas. Even after riding into the circus on elephants, everyone lived to tell about it.

The Big Break

WSM-AM/Nashville and the Stockyards Restaurant in Nashville have announced the debut of a new talent contest called "The Big Break." WSM will broadcast the one-hour weekly contest live from the Bull Pen Lounge each Tuesday from 8-9pm with Al Wyntor of SM's "The Waking Crew" hosting the competition.

With a total award kitty of \$8500, the grand prize winner is guaranteed \$2500, a recording contract on Compleat Records with producer Buddy Killen of Tree International, paid performances at the Stockyards, and appearances on WSM's Grand Ole Opry and TNN's "Nashville Now." Weekly winners receive \$500 cash.

The May 20-August 12 talent showcase will feature three weekly contestants with some of Nashville's top music business professionals judging each act. They'll look for originality, vocal prowess, and musical skills in addition to overall appearance.

All entries will be reviewed by



COMPLEAT RECORDS

the Stockyard and WSM, and entrants will be notified as soon as possible if they have been selected to compete. Added Killen, "There's not a day goes by that people don't try to get in touch with me to ask how to get a record deal. This contest really could be the 'Big Break' those people are looking for."

Welcome

CHIPS MOMAN, AMERICA RECORDS and THE

CLASS OF '55

JOHNNY CASH · JERRY LEE LEWIS

ROY ORBISON · CARL PERKINS

This is a homecoming of four legendary performers.
They were there at the beginning. They were there at the

"BIRTH OF ROCK AND ROLL"

by CARL PERKINS

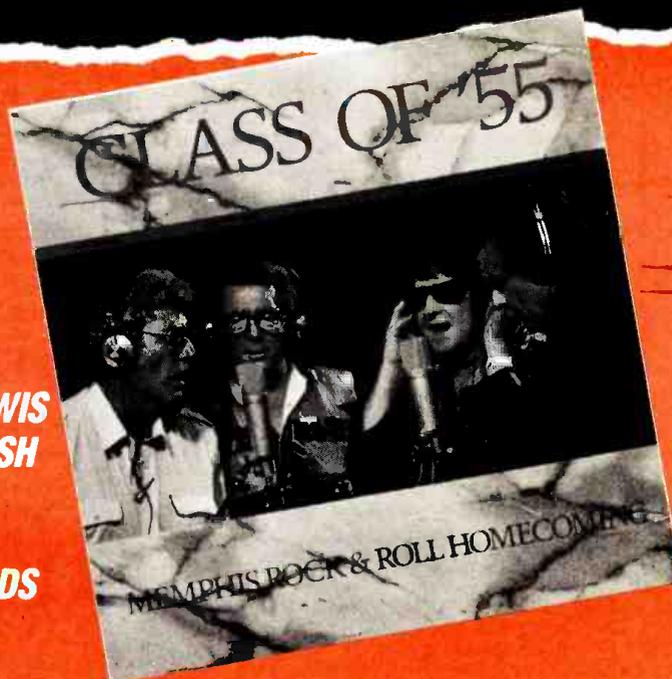
Destined to be the *first* across the board smash
from the album of the year! A/C, AOR, CHR and Country

This

MEMPHIS ROCK & ROLL HOMECOMING

includes these classic performances:

Birth of Rock and Roll-CARL PERKINS
Sixteen Candles-JERRY LEE LEWIS
Class of '55-CARL PERKINS
Waymore Blues-JOHNNY CASH
We Remember The King-JOHNNY CASH
Coming Home-ROY ORBISON
Keep My Motor Running-JERRY LEE LEWIS
I Will Rock & Roll With You-JOHNNY CASH
Also: *Big Train From Memphis and*
Rock and Roll (Fais-Do-Do)
Featuring: *THE CLASS OF '55 and FRIENDS*



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COUNTRY

**Why wait
for the mail?
Get your chart
BEFORE
Radio & Records
goes to press.**

R&R

ELECTRONIC CHARTS

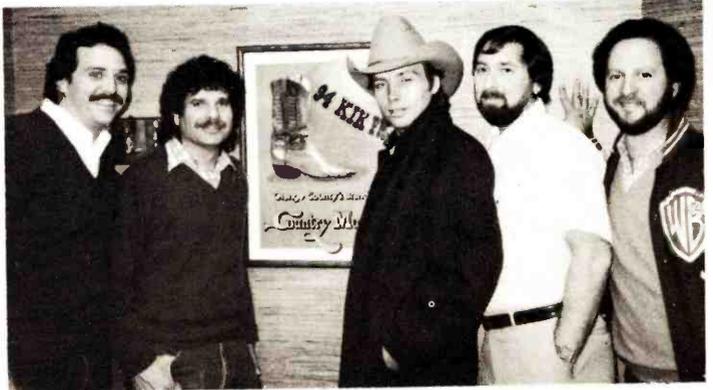
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HONKY TONKER HITS ORANGE CO. — Dwight Yoakam (3rd from left) swings through home turf at KIK-FM/Anaheim with (l-r) PD Chris Adams, Warner Bros.' Bruce Adelman, KIK-FM afternoon personality Don Jeffery, and Warner Bros.' Mark Goldstein.



ALMOST COUNTRY — WORC/Worcester MD Tim Todd has help from MTM's Almost Brothers, who doubled as guest DJs during his airshift. Left to right are Steve Mostos, Todd, and Mike Ragogna.



READ MY WEEP — WEEP/Pittsburgh charmed Marie Osmond during her visit with (l) afternoon personality Randy Jackson and (r) PD Dave Anthony. As part of the festivities, the pair presented Marie with a custom-made Donnie & Marie record carrier to be used as a lunch box in tight situations.



ETC IN LA — KLAC & KZLA/Los Angeles welcomed Earl Thomas Conley during a live station interview. On hand were (l-r) RCA's Carson Schreiber, KLAC & KZLA PD Bob Guerra, ETC, and personality Thom Barry.



SHARON ALLEN

NASHVILLE THIS WEEK

The Day The Music Stopped

On May 22, Nashville music industry companies planned to close their doors at 3pm, stopping all music-related activities to demonstrate unified opposition to television source licensing bills now pending in Congress.

An industrywide rally sponsored by the Legislative Committee of the Nashville Songwriters Association International is scheduled for 3:30pm at Owen Bradley Park on Music Row (across from the Country Music Hall of Fame).

Tennessee US Senator Albert Gore Jr. will address the gathering and reaffirm his strong opposition to these proposed amendments to the copyright law. In addition to Senator Gore, Senators Sasser (TN), D'Amato (NY), Moynihan (NY), Cranston (CA), and Wilson (CA) were the first to go on record as objecting to the legislation. If enacted, the bill now being considered will radically alter the manner in which music performing rights are licensed in film for use by television broadcasters.

The proposed amendments to

federal copyright law would prohibit songwriters and music publishers from licensing their right of public performance in any manner other than a so-called source license. It is opposed by all three US performing rights organizations (ASCAP, BMI, and SESAC) as an unnecessary intervention in the free market already existing in the licensing of public performance rights.

Special Probes Private Lives

The Nashville Network will air the one-hour special "Public Women/Private Men," which takes a look at the personal lives of four famous women, along with their male partners. Barbara Mandrell, Juice Newton, Marie Osmond, and Kim Alexis (a model) will discuss

the problems and pleasures of relationships in which the woman's career greatly overshadows their lives.

One of the couples, Marie Osmond and Steve Craig, ended their relationship during production of the special. The pressure of trying to make their marriage succeed is evident in their words and faces during the interview. Mandrell's husband, Ken Dudley, was interviewed, as were James Stockton, husband of Kim Alexis, and Otha Young, Juice Newton's "partner." The show, hosted by Liz Miles, airs Saturday, June 7.

BITS & PIECES: Talking Heads group member David Byrne is filming the movie "True Stories" and in it will be using 15 seconds of the Foresters' "I Fell In Love Again" video... Ronnie Milsap's "Greatest Hits Vol. 1" album just achieved double platinum certification from the RIAA. This signifies sales in excess of two million units... On June 8, the Sunday



MUSIC ROW REQUIEM — NSAI President Thom Schuyler (l) is joined by Waylon Jennings (c) and CBS Songs writer Richard Leigh (r) in wearing black armbands to represent the death of America's music.

just prior to Fan Fair, John Schneider, George Jones, and Conway Twitty will be performing for Jayson Promotions' third annual "Country Explosion." The concert will begin at 7:30pm in Nashville's Municipal Auditorium.

Fan Fair notes: There'll be a new treat at this year's Fan Fair. MTM Music Group will host a label showcase on Thursday, June 12 at 1pm. Artists scheduled to appear include Judy Rodman, Girls Next Door, Almost Brothers, Holly Dunn, Bill Thornbury, Marty Haggard, and Schuyler, Knobloch and Overstreet.

Charley Pride will host the 1986 CMA International Show on Friday, June 13 at 10am. The Jordan-

aires will appear as Pride's special guests. Acts appearing from eight different countries include the Bunch, France; John Brack, Switzerland; Nancy Wood, Germany; the Family Brown, Canada; Lee and Ray Kernaghan, Australia; Indigo Lady, England; Sandy Kelly, Ireland; and Karel Gott, representing Czechoslovakia.

The International Fan Club Organization will host its 19th annual "IFCO" show on Friday, June 13. This year, Gary Morris will headline with featured guests Johnny Rodriguez, Loretta Lynn, Patty Loveless, Randy Travis, Ronny Robbins, and Freddy Weller. WHN/New York personality Lee Arnold will emcee the show.

Old & New Nelson

By Katy Bee

Following the tragic death of Rick Nelson, several album collections have been prepared. A CBS discovery of original, unreleased recordings has been issued, as well as an MCA repackage of his old rerecorded classics. Additionally, Capitol/EMI is repackaging a couple of classic albums.

"Rick Nelson: Memphis Sessions" is an album of ten classic and contemporary songs recorded by the late singer in Memphis during 1978. The sessions, first produced by Memphis producer Larry Rodgers, include the Elvis Presley classic "That's Alright Mama," Bobby Darin's "Dream Lover," and two Buddy Holly numbers, "True Love Ways" and "Rave On." Also included are John Fogerty's "Almost Saturday Night," the Walter Egan/Gerry Rafferty mid-'70s pop hit "Stuck In the Middle With You," a cover of Bobby Bare's "Sleep Tight Goodnight Man," plus "Lay Back in the Arms of Someone," "Send Me Somebody To Love," and "It's All Over Now."

These sessions were Nelson's first outside of Los Angeles and represent a return to his roots. He had assembled a hot rockabilly band and expressed hope of repopularizing the sound that originally made him a pop star in the 1950s.

CBS producer Steve Buckingham, who remixed the product for

the Epic release, says Nelson "wanted to get away from the overproduced L.A. stuff." Unfortunately, Nelson never saw that project come to life. After those Memphis sessions, the label felt the end result was not right for the times and shelved it.

Interviews with friends, musicians, and Rick's manager, Greg McDonald, provided the production team with insight to achieve what they think he wanted: "Back-to-basics rock and roll with a hot rhythm section." Buckingham feels the cuts remain true to Nelson's past yet create a product marketable for today's consumer.

Still, there have been some grumbings in Nashville that the product was tampered with and not what Rick would have wanted. "We were excited about it and really got into it," remarked Buckingham. "Everybody involved is a big Rick Nelson fan. If it was not what it should be, we wouldn't have put it out."

CBS could have released the old recordings in their original condition, Buckingham contends. "but

that would be an easy way out. We wanted to do something special without taking anything away from the original."

Telemarketing Nelson

From the oldies bin comes the Rick Nelson package of "All My Best: A Tribute to Rick Nelson" on MCA/Silver Eagle Records.

Originally marketed as a two-album package on Silver Eagle prior to Nelson's death, the mail-order offer features 22 of his early hits, retailing for \$12.98. MCA Records, which holds the rights to his older Decca material, has recently released 17 of those songs on a single LP under the same title and artwork.

"All My Best" doesn't contain the original hit recordings, but instead includes Rick's more recent remakes of his legendary '50s and '60s hits. The collection also features some of the last songs he ever cut.

The Liberty Years

With Capitol/EMI Records holding the rights to many Rick Nelson recordings, the record company has made available his previous albums "Legendary Masters" and "Greatest Hits Vol. II," which had been dropped from the label. The LPs, including original artwork, have been repackaged to meet the demand following Nelson's death.

NASHVILLE IN MOTION

Buddy Lee Attractions, Inc. announced the addition of three new staff members: Jean Williams, Office Manager and personal secretary to Buddy Lee; Leean Johnson in the Computer and Contract department; and Jim Zmudka, heading the Public Relations department. In addition to these staff changes, Patty Loveless signed with Buddy Lee Attractions for bookings... Diane Wagner has just been named National Promotion Manager for Management Plus... Michael Martin Murphey signed with the Jim Halsey Company for worldwide representation... Landra Larson Chasteen assumes the duties of Manager/Marketing and Events for Stronghold, Inc... Jeff Moseley has been named to the newly created position of Director of Marketing at Reunion Records.

Christian songwriter and recording artist Gordon Jensen and Nashville businessman Lee Watson have formed One Story Promotions. The company will offer independent radio promotion and publicity services to Christian recording artists. Lynn Johnson has been appointed Director of Marketing. One Story's address: P.O. Box 100512, Nashville, TN 37210. (615) 254-1700... Ron Cornelius has formed an independent song-

plugging service. The Cornelius Companies. His company also offers a demo service, which involves arranging demo sessions for out-of-town publishers and songwriters. For more information, call (615) 242-5222. The address is: 706 18th Ave. S., Nashville, TN 37203... Bug Music/Nashville has changed its office location to: 1225 17th Ave. S., Nashville, TN 37212. (615) 321-4593

The Bobby Roberts Entertainment Corporation opened new offices in Hendersonville, TN. The talent agency is headed by Bobby Roberts, with Bob Younts as VP. It's signed MTM's Girls Next Door and will also represent Ronnie Reno, Ray Sawyer, and Mark Farner. For information call (615) 859-8899... John Anderson and Emmylou Harris signed booking agreements with Buddy Lee Attractions, Inc... Sundial Records and Brighter Day Publications moved their offices to 50 Music Square West, Suite 101, Nashville, TN 37203... Former Louisiana Hayride performer Perry LaPointe signed a recording contract with Door Knob Records... Independent record promoter Bobby Young recently reopened his offices at 9 Music Square West, Nashville, TN 37203. He can be contacted at (615) 244-5909.



WALT LOVE

BLACK/URBAN

WGCI-FM: Making The Impossible Possible

There's something hot happening in that old toddlin' town of Chicago. WGCI-FM is giving longtime market leaders WGN and WLS a run for their money.

Judging by the latest ratings, WGCI-FM is on the brink of accomplishing what was heretofore considered an impossible dream. Station OM and 21-year industry veteran Lee Michaels discussed WGCI-FM's phenomenal rise and what the future holds.

Turning The Table

Lee has only been programming WGCI-FM since last December, when he moved cross-town from format rival WBMX. I asked Lee how it felt to turn the table on his former employer. He corrected me, answering, "We didn't turn the table over on them, we've turned the house over — just for starters." As you can see, Lee isn't biting his tongue these days.

Before Lee came aboard, WGCI-FM had been having serious problems with certain dayparts. To overcome those obstacles, Lee



Lee Michaels

Working with a heavy personality lineup doesn't always mean smooth sailing. Lee recommends using "direction and constructive criticism to deal with top-of-the-line talent. I compliment them daily on the good things they do. And you've got to bring to light the negative aspects of something they may have tried on the air which didn't work. Big-name talent, (however), usually have their personal lives in order, so it makes things a little easier for the PD. They've already got their goals set and have an idea of how they're going to get where they want to go."

"The timing's right. An Urban format is in a good position to take and hold a position of dominance."

—Lee Michaels

drew on his past experience at WBMX. "First, I have to say the job we started at 'BMX wasn't finished. And because I built it, I knew just what to do to start tearing it apart. I believe in personality radio, and we've got some of the best in the country. With the addition of Doug Banks in the early evening, we're ready to show everyone what we're capable of accomplishing in this market."

"Our music is the heart and soul of our format. Black music and the Urban format are very comfortable for anyone to listen to: it's peaceful and has uplifting moments. I think because of all of the racial problems in the world, people are looking for peace and love on a continuous basis. Our music is universal and acceptable to most races throughout the world.

"We plan to do all the things we can to get even better results. We

"We can't be all things to all people, but we can define who we're after and go after them."

—Lee Michaels

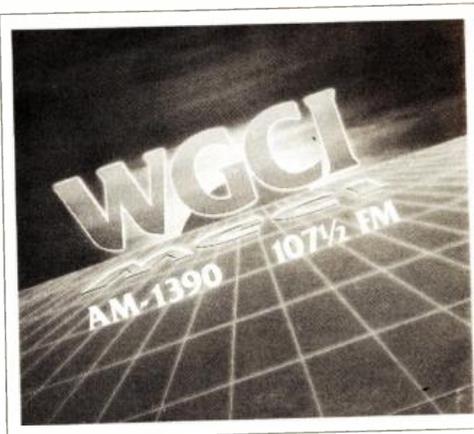
know we can't be all things to all people, but we can define who we're after and go after them. The black community is our base audience. We're not going to do anything distasteful to turn them off."

And what about the general market audience? "We're going to do those mainstream things all mass appeal radio stations do. I can guarantee you that we're not going to do anything militant to scare our general market audience away. We plan to be the city's role model of togetherness; just like we did last summer when I was still at WBMX."

Hot Fun

Explaining WGCI-FM's summer slate, Lee said, "We've got some great promotions planned, but I can't discuss them now. Just keep an eye on us this summer; our station will be in the streets. It's important that your listeners are able to reach out and touch you.

"It's also important that you have credibility. There are radio stations that take a position about what they say they do well. For ex-



ample, they might say they play the new music first when, in reality, they never air new product any faster than anyone else. We do what we say we're doing — always."

Lee ended the interview by talking the industry to task. "There are a number of exceptional black talents in our business who can do the

job. (But) there's still a lot of racism in our industry. I wish it would pack up and go away. We can program, manage, sell, and everything else if given the opportunity, and work in any format you'd care to mention. If the industry decision-makers will only open up, they'll find out we've got the right stuff."

ACTION

Things move quickly in Chattanooga. Just as J. Riley got comfortable at WJTT, new WNOO-FM (FM102) PD Thomas Henderson lured him back across the street. So here's the new WNOO lineup: Henderson, Riley and ND Don Mitchell, 6-10am; Debbie Allen, 10am-2pm; Mack Stacy, 2-6pm; Magic, 6-10pm; "Quiet Fire" with Mr. Moon, 10pm-midnight; and Dynamite Derek, Midnight-6am. Henderson is back at WNOO-FM as PD after 3 1/2 years at Jet 94.

Dr. George Hill, whose inquiries occasionally appear in this column, would like to hear from Black radio veterans in New York, Chicago, and Los Angeles. He's working on a bibliography of radio for those three cities and would like photocopies of any clippings you may have. Send them to the Institute of Research, Box 4866, Carson, CA 90749.

Congratulations to WAMO-FM/Pittsburgh, which won three Academy of Professional Broadcasters' Golden Voice awards including Station of the Year, Best Female Talk Host, and Best Promotion. . . . With WDAO/Dayton given AM daytime status in the last year, cable station CTNT/Columbus has recently expanded into that city. . . . WEDR/Miami GM Jerry Rushin's new group, Southeast MUSIC (Musically

United Supporting Industry Careers), held its first meeting in Miami on April 26.

Veteran club jock Greg Diggs was recently named MD at WKYS/Washington. . . . Gilbert Baez is now OM at WDKS/Fayetteville, NC; Gregg Starr is promoted to Production Director. . . . At WALT/Meridian LeDonna Jones replaces "Lady" Marie Carter in overnights. . . . By the time you read this, WQIC/Meridian PD Marvin Henry and his morning partner Jeannie Clark will have broadcast their morning show live from a hot air balloon.

Other lineups:

WMMC (C103)/Columbia: Johnny Green & Gary Allen, 6-10am; PD Chas Saunders, 10am-1pm; Ken Richards (from CHR WNOK-FM), 1-4pm; MD Peter Hamlett (also from WNOK-FM), 4-8pm; Jay Michaels, 8pm-midnight; A.J. Savage, Midnight-6am.

WZAZ/Jacksonville: PD Jack "The Bellboy" Plicus, 6-9am; Kingbee (WFNE/Macon), 9am-noon; Otis Gamble, noon-3pm; MD Nat Jackson, 3-7pm; Don "The Pressure Cooker" Smith, 7-11pm; Jay Paschall (WPDQ/Jacksonville), 11pm-2am; Mike Johnson, 2-5am; and Funky Finley, 5-6am.

Chicago

Arbitron Ratings

	W1 '85	Sp '85	'85 Sum '85	F '85	W1 '86
WGN (Talk)	9.3	9.6	9.9	8.0	9.7
WGCI-FM (B/U)	5.5	5.4	4.8	5.3	6.4
WBBM (News)	4.5	4.8	4.9	4.5	6.1
WBMX (B/U)	4.5	5.3	7.0	6.4	5.6
WBBM-FM (CHR)	4.4	4.4	3.8	3.7	3.3
WLS (CHR)	4.3	2.8	4.2	4.1	2.7

Birch Ratings

	F '85	W1 '86
WGCI-FM (B/U)	6.5	11.8
WGN (Talk)	9.7	9.9
WBMX (B/U)	7.0	6.9
WBBM (News)	6.6	5.7
WBBM-FM (CHR)	3.7	4.6
WLS (CHR)	3.6	3.0

In Georgia, officials have shown mercy in punishing coaches stand up, an attitude that led Da Singleton, the varsity coach at Lovett School, an Atlanta private school, to coach one game in his first's chair with wheels that let him to roll back and forth on the bench without ever leaving it. The officials banned the chair the next time he showed up with it. Earlier this season, Mr. Belmont, a Roman Catholic high school teacher in suburban Atlanta, learned the

Have you heard the news?

MIDNIGHT STAR

★ HEADLINES ★



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...well from her surgery."

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EAST

I-95 seeks 7pm-mid AOR personality. Strong production. T&R: Buzz Knight, Box 95, Danbury, CT 06810. EOE (5-16)

CHR morning man for top-rated station. Show prep & good production a must. T&R: Walt Speck, 95-XXX, Box 9530, S. Burlington, VT 05401. EOE (5-16)

AC Oldies seeks midday personality with good phones. T&R: Mike Dowling, WJBX, 1862 State St. Extension, Bridgeport, CT 06605. EOE (5-16)

Top-rated Country AM & new CHR FM in Joplin/Pittsburg market seeks personality jocks, salespeople, & ND. Jeff Freeman. (316) 231-7200 EOE (5-16)

WDDS has openings for summer interns. Great place to learn. Steve Zirlin, ND, 104 Chestnut St., Oneonta, NY 13820 or (607) 432-1500 EOE (5-16)

Q-100/Allentown seeks dependable parttime help. T&R: Bryan Geronimo, Box 190, Easton, PA 18042. EOE (5-16)

WLAN CHR has rare opening for morning talent. If you're on the way up & ready to take over a 15 share, call. Dave Marino. (717) 394-7261 EOE (5-16)

Top 50 AOR seeks MO/midday jock ASAP. Experience helpful. Females encouraged. T&R: Tim Smith, WKLC, 100 Kanawha Terrace, St. Albans, WV 25177. EOE (5-16)

Big bucks for great CHR morning man. Show prep & good production are musts. T&R: Walt Speck, 95-XXX, Box 9530, South Burlington, VT 05401. EOE (5-23)

Small AM/FM on Maryland's shore has immediate opening for ND. PBP plus. T&R: Blake Wise, WCEM, Box 237, Cambridge, MD 21613 or (301) 228-4800 EOE (5-23)

PD for top FSA AM & climbing CHR FM. Must be community/promotion oriented. PM drivetime airshift. T&R: Dick Osborne, WKXL, Box 875, Concord, NH 03301. EOE (5-23)

WBOS/Boston seeks experienced parttime/relief announcers for contemporary Country music station. T&R: Mark Tudor, 313 Congress St., Boston, MA 02210 or (617) 542-0712 EOE (5-23)

Top 70 AOR seeks aggressive, creative nighttime jock to entertain New England. T&R: Brian Hale, 45 Fisher Ave., East Longmeadow, MA 01028. EOE (5-23)

MORNING DRIVE

Client seeks extremely talented individual who has the intelligence, wit, and originality to entertain and inform an Adult AOR audience. Major Market. T&R to Consultant, Box 795, Exton, PA 19341. EOE

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First-rate morning personality needed for Philadelphia's top-rated AC. If you know how to entertain adults with a warm presentation and a sense of humor, have a good voice and love to do mornings, send tape and resume to Bob Craig, WMGK, One Bala Plaza, Bala Cynwyd, PA 19004. A Greater Media station. No calls please. EOE

PRODUCTION DIRECTOR

Major Market AOR is looking for a creative pro who has excellent technical ability and an original approach to promotional and commercial production. T&R to Consultant, Box 795, Exton, PA 19341. EOE

SOUTH

WFM/Lexington seeks energetic jocks for hot CHR in one of the South's most beautiful cities. PM drive & evenings. T&R: Charlie Fox, 53 S. Main, Winchester, KY 40391. EOE (5-16)

Announcer/sales position at WLCC/WRAA AC. Great place to live & work with benefits. T&R: Box 387, Luray, VA 22835. EOE (5-16)

Now accepting applications for all shifts. T&R: Ted White, WGCN, Box 1570, Gulfport, MS 39502. EOE (5-16)

Air talent needed to complete staff at South Arkansas' hottest AC FM. T&R: Larry O'Neal, KIXK, Box 1901, El Oorado, AR 71731. EOE (5-16)

New Power 96 KTDR accepting applications for all positions. Hottest new station in Texas. T&R: Roney Rene, 307 E. 8th St., Del Rio, TX 78840. EOE (5-16)

Q96-FM seeks adult communicators with strong music background for possible openings. Respondsible! T&R: Jeff Edwards, Box 061279, Ft. Myers, FL 33906. EOE (5-16)

Announcer/salesperson needed for Modern Country. Nice area on the Gulf. T&R: WMFL, 1275 Jefferson St., Monticello, FL 32344. EOE (5-16)

WGOW/WSKZ seeks writer/producer with versatile voice & four-track experience. T&R: Mary Dabney, Box 11202, Chattanooga, TN 37401. EOE (5-16)

100,000 watt CHR has rare opening for hot afternoon drive talent. T&R: B.J. McCrae, Box 880, Killen, TX 76540. EOE (5-23)

Can your production rock a top 50 market? Seek writer with studio skills. T&R: Kevin Kenny, WDJX, 307 W. Muhammad Ali, Louisville, KY 40202. EOE (5-23)

Seek writer/producer with versatile voice & four-track experience. T&R: Mary Dabney, WSKZ/WGOW, Box 11202, Chattanooga, TN 37401. EOE (5-23)

Top-rated CHR in medium market seeks experienced anchor/reporter for morning drive. Good sound a must! T&R plus writing sample. Jim Beasley, ND, Box 11202, Chattanooga, TN 37401. EOE (5-23)

OM/air talent for top Country station needed soon. Good salary. T&R plus programming philosophy. Stellar Productions, Box 9293, Odessa, TX 79767. EOE (5-23)

Immediate opening for afternoon drive announcer/production director for AM/FM. T&R: Larry L. King, Box 1929, Punta Gorda, FL 33950. EOE (5-23)

Vital fulltime position available now at Hot Hits 107-Q. T&R: Alan O'Priest, Box 1537, Columbus, GA 31994. EOE (5-23)

Sports director/sales combination. Must be experienced & have good sales track record. Daily sports shows. T&R: Jim Day (813) 484-2636 or WAMR/WRAA, 282 N. Auburn Rd., Venice, FL 33595. EOE (5-23)

Fun street personalities sought for future opening at top-rated CHR rocker. T&R plus photo. Brian Kryst, OM, Box 7488, Amarillo, TX 79114. EOE (5-23)

R&R FRIDAY, MAY 23, 1986/61

OPPORTUNITIES

OPENINGS

Morning Personality

Entertainer/communicator needed for prestigious Class C FM in highly desirable Southeast Top 50 market. Only the best need apply. Excellent salary for the right person. Send cassette aircheck, resume, references, picture and salary requirements to: Radio & Records, 1930 Century Park West, #335, Los Angeles, CA 90067. EOE M/F

Tired of playing the major market numbers game? Ready to make a move to a medium market where there's still a challenge? KTEM-AM needs a top-notch professional to bring excitement to our morning drive "mostly talk" show. If you have a strong delivery, can interact with our news and sports team, and are willing to become deeply involved in a growing market of 200,000+... Let's talk!!! Make your move now! Send us an air check and resume attention to **GEORGE FRANZ, KTEM-AM, PO Box 1230, Temple, TX 76503**. Professionals with at least three years experience only to apply. EOE

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AM • 13**

PROVEN COUNTRY MUSIC PROGRAMMERS!

Rare opening programming and consulting stations nationwide. Resume, earnings history, and success stories to **JOHN MILLER, 4340 Beltwood Parkway, Dallas, TX 75244-3225**. NO CALLS. EOE

KIX 104

24 HOURS SHARED COUNTRY

AIR TALENT

Northwest Arkansas' dominant number one radio station in a two hundred thousand population market seeks a seven to mid-night air talent, with at least five years' experience. We desire someone with good phone skills and excellent production ability. Larger market experience preferred, stable job history required. We are an aggressive, promotional station that is music and personality oriented. Send cassette and resume to **Tom Slesker, KRKX-FM, P.O. Box 1104, Fayetteville, Arkansas 72702**. EOE

**KAJUN
103 FM**

Needs a top-notch midday communicator! Must have great pipes and super production skills! Good pay and benefits! Rush T&R to **Bruce Edwards, 3029 S. Sherwood Forest, #200, Baton Rouge, LA 70816**. EOE

SALES MANAGER WSSP-FM - WRKT - AM

In Cocoa Beach-Orlando, Florida have an immediate opening for Sales Manager. All resumes to **ROBERT CLARKE, GENERAL MANAGER, PO Box 3845, Cocoa, FL 32924-3845**. EOE M/F

MIDWEST

ND sought for immediate opening at AM Country/FM CHR combo. Previous ND experience preferred. T&R: Jerry Schnacke, KMNS/KSEZ, Sioux City, IA 51102. EOE (5-16)

Classic Rock 'n' Roll WMMQ is accepting applications for possible future openings. T&R: Tim Siegrist, 913 W. Holmes Rd., Lansing, MI 48910. EOE (5-16)

62/R&R FRIDAY, MAY 23, 1996

OPENINGS

Afternoon drive, suburban Country. Greater Cleveland metro Experience preferred. One to one Country knowledge. T&R: ASAPI Ken Kraus, WBKC, Radio P., Painesville, OH 44077. EOE (5-16)

Rare opportunity for exceptional morning person. Energetic, warm, reliable performer with a team attitude. MW university market. T&R: KASI, Box 726, Ames, IA 50010. EOE (5-16)

Solid Gold WMRZ seeks night jock now. Upbeat presentation & production. T&R: John Keith, 1910 E. Kimberly, Daventport, IA 61265 or (319) 365-5331. EOE (5-16)

WTUE/Dayton is taking applications for possible openings. Minimum of three years' experience/knowledge of ADR. T&R: Tom Carroll, 11 S. Wilkinson St., Dayton, OH 45402. EOE (5-16)

Seek creative morning talent with strong production skills. New facilities, good bucks. T&R: J.P. De Santis, WCCW FM, Front Row Center, Traverse City, MI 49685. EOE (5-23)

Future full/parttime openings. Join stable company. Serious, versatile pros only. T&R: B.J. Wessler, KKNG, 110 N.E. 48th, Oklahoma City, OK 73105. EOE (5-23)

The great 106 is seeking morning show host. Strong production skills important. T&R: Bill Bradee, KSYZ, 3280 Woodridge Blvd., Grand Island, NE 68801. EOE (5-23)

CHR NOW!!

From Peoria to a Top Five market? Our night jock is making that move. We can help your career too. We're a Midwest P-2 CHR with a sparkling reputation, brand-new studios and above-average pay scale. Put yourself in line for an excellent career move. All shifts. T&R to: Keith Edwards, KZ-93, 3131 N. University, Peoria, IL 61604. EOE M/F

KZ-93

TALK KILLER NEEDED NOW!

Current 15-share host leaving for Top Three-Market Network Affiliate.

Station is Full-Service Adult Contemporary with the emphasis on CONTEMPORARY.

Top pay and benefits for an individual who can leap out of the radio and capture (and keep) our market's attention. Must be a Team Player with a sense of FUN.

You'll work in a no-hassle environment and be given all the tools necessary to maintain our winning tradition.

Tape & Resume instantly. Box 344, Radio & Records, 1930 Century Park West, Los Angeles, CA 90067. EOE M/F

PROGRAM DIRECTOR

Midwest AM Country station is looking for a disciplined, organized PD with strong leadership skills. Airshift required. Good signal, competitive promotion budget and strong management support. Send tape, resume and salary requirements to: Radio & Records, 1930 Century Park West, #337, Los Angeles, CA 90067. EOE

WRXR

Chicago's next GREAT radio station has openings for these positions: **PRODUCTION DIRECTOR, NEWS DIRECTOR, SPORTS DIRECTOR**. Minimum qualifications needed: creativity, energy, talent, and successful experience. Tape and resume ASAP to:

**TOM OWENS
WRXR**

**444 N. Michigan
Chicago, IL 60611**

Equal Opportunity Employer

OPENINGS

WEST

50kw Sacramento area CHR wants to hear talent. Minimum three years' experience. T&R: Scott Mitchell K100, Box 631, Marysville, CA 95901. EOE (5-16)

Seattle Softrock/Jazz FM seeks creative communicator for morning drive/production director. T&R: Peyton Mays, KEZK, Box 31389, Seattle, WA 98103. EOE (5-16)

Seek air talent. Capable & knowledgeable in Country music. No beginners. Women encouraged. T&R: Ed Nickus, KMIX, Box 170, Tullock, CA 95381. EOE (5-16)

KEZY seeks morning drive news anchor & sidekick for our DJ. T&R: Craig Powers, 1190 E. Ball Rd., Anaheim, CA 92805. EOE (5-16)

KUIC needs versatile fulltime production pro to work magic for our clients. No beginners. T&R: Steven Bise, 419 Mission St., Suite 203, Vacaville, CA 95688. EOE (5-16)

KPKE accepting applications for potential midday & night opening. No beginners please. T&R: KPKE, 8973 E. Kenyon Ave., Denver, CO 80237. EOE (5-23)

AC midday communicator needed. T&R: Misa Kinsley, KATV, Box 1540, Lewiston, ID 83501. EOE (5-23)

Parttime production personnel needed in Salt Lake City area. Send production samples: Stellar Productions, Box 9293, Orem, UT 79787. EOE (5-23)

Southern CA medium market ADR/CHR hybrid seeks experienced personalities with production for future openings in all shifts. T&R: Steve Taylor, 7325% Reseda Blvd., Suite 530, Reseda, CA 91335. EOE (5-23)

Utah's hottest CHR FM will get you ready for Salt Lake City! Future openings. T&R: Mark Roman, KVFM, Box 267, Logan, UT 84321. EOE (5-23)

50,000-watt clear channel MOR/AM in beautiful Wyoming seeking adult morning entertainer. We want an individual who can handle the phones, be topical and is a team player. Great benefits and showcase studios and office. If you're an experienced pro, send tape, photo and resume now. If hired, you'll start with our well-respected company **June 23rd. KTWO Radio, 150 N. Nichols, Casper, WY 82601**. EOE

**K2 KTWO RADIO
50,000 WATT - CLEAR CHANNEL - 1030AM**

CHR COMMUNICATORS!!!

We have a rare opportunity for a true CHR communicator. We're looking for one of those rare individuals who can be true personalities over a "song intro." Strong production a plus. No "liner" readers need apply. Excellent pay and benefits and a great location. Send your cassette and resume today to: Radio & Records, 1930 Century Park West, #342, Los Angeles, CA 90067. EOE/MF

OPENINGS

Hawaii's KBIG 98 seeking experienced Program Director. Position requires on-air talent, training skills, upper management goals and personal attitude of excellence. Send T&R to Joe Ruble, 913 Kaneoheua, Hilo, Hawaii 96720.

MAJOR MARKET SOUTHERN CALIFORNIA ROCKER

Seeks experienced morning personality. Send tape and resume to: Radio & Records, 1930 Century Park West, #325, Los Angeles, CA 90067. EOE

Z100 FM

HOT NORTHWEST IMORNING NEWS OPENING!

Z-100 Morning ZOO, Portland. Lorna Dee went south to Rick Dees and KIS-FM! What can we say? If you've got a hot personality news act, rush tape and resume to Gary Bryan, Operations Manager, Equal Opportunity Employer Z-100, 4949 SW Macadam Ave., Portland, OR 97201.

Seeking Production Director Interested candidates should send writing and production samples today to **DAVE FRANSES, GROUP PROGRAM DIRECTOR, Brewer Stations, PO Box 117, Windsor, CO 80550**. Experience is required for this position, NO CALLS. EOE

**FM 99.9
WUP
WUP RADIO**

Q106

WANTED!!!

DESCRIPTION: Stable, high-profile personality to shine within format. Appearances and promotions galore! Suspect will increase our #1 nighttime shares and complete lineup of big league CHR staff!

REWARD!!!

Good pay, benefits, facilities! #1 in Santa Fe, #3 and growing in Albuquerque. Letter, resume, cassette to: Steve Stucker, 2025 Pacheco St., Santa Fe, NM 87505. EOE/MF. Hispanics encouraged. Absolutely no calls.

RADIO SALESPERSON SAN FRANCISCO

Contact: Teresa Freitas
Sales Manager

**KLOK-FM
103.7**

SAN FRANCISCO



77 Maiden Lane
San Francisco, CA 94108
415 — 788-2022

OPPORTUNITIES

OPENINGS

POSITIONS SOUGHT

POSITIONS SOUGHT

POSITIONS SOUGHT

KFI
The Morning Show

America's "Great Entertainer" needs a weekend entertainer who can relate to an audience with an upbeat, conversational and relatable delivery. Individuals should be versatile enough to work a variety of shifts. Excellent opportunity to join a winning team.

RUSH tape and resume to:
Steve LaBeau, Program Director, KFI RADIO,
P.O. Box 76860
Los Angeles, California 90076
EOE/M/F/H/V

POSITIONS SOUGHT

Desperately seeking job! College grads with management experience from commercial station seek right jobs. Call WDMC for areas you're looking to fill. (606) 622-1883 (5-16)

Let's talk numbers. Was your winter book a dog? PD/MD team player. Let me take your station to the top. All formats. AL ST. JOHN: (301) 655-2641 (5-16)

- K-101 San Francisco (AC) - 9th to 1st 25-54
- KLLS San Antonio (AC) - 14th to 1st 25-54
- BJ-105 Orlando (CHR) - 5th to 1st. #1 in 5 of 6 Adult Demos

BILL GARDNER

- Program Executive
- Commercial Pilot, Aircraft Owner
- On-Air talent

Seeks next challenge!!
(801) 943-4171

Have had it with ego owners. Seek workable sports position in college/minor league baseball town. Confident, not cocky. DAN: (606) 623-0342 (10PM-9AM) (5-16)

Rock 'n' roll radio gangster with great phones, gets listeners involved. A bizarre, powerful, high-energy CHR air personality. KIDD NORDHOFF: (213) 530-7426 (5-16)

Asst. PD/afternoon drive from highly successful WEZC/Charlotte seeks job as PD. 16-year pro. STEVE SUTTON: (404) 479-4145 (5-16)

Great British voice presently in major market drivetime. Proven ratings. Seeking CHR/AOR. Prefer South or West. CALL: (216) 371-4948 (8am-10pm weekdays) (5-16)

Experienced DJ. Good production, copy, sales, & news. Willing to work any format. Any shift. Go anywhere now. Call: (319) 355-6456 or 794-9824 (nights) (5-16)

Package deal! Eight years' experience MD, PD, DJ, production, automation, traffic. Good track record. Want L.A. or Seattle. Make me an offer. DAVE BARE: (213) 930-4380 (5-16)

Meaningless babble, or personality in the truest sense? Your choice!

THE SLIM ONE
WLS-FM, KFRC, Los Angeles
(213) 666-9111

Award-winning morning news anchor at CBS All-News format seeks move to Top 50 market. Aggressive, deep voice, all 'round journalist. Available now. STEVE: (702) 735-8644 (5-16)

Put an end to my tape-sending blues. Experienced, versatile, & presentable. Aircheck, production, picture, & 7 resume available. DAN: (904) 932-4191 (5-16)

Oldies/AC/Country jock seeks fulltime. Two years' experience. Anywhere in MI or Western OH. PAUL MARTIN: (906) 482-6374 (5-16)

High-energy talented female with personality. Serious commitment & large market experience. Seek medium/large market. STACEY: (702) 734-7956 (5-23)

CHR rocker seeks to relocate. Now doing research at Z100/New York. Any market or shift. Call for instant T&R. MIKE: (718) 946-6140 (5-23)

First time available. Country without the corn. OON: (317) 284-5547 (5-23)

I love radio! CHR/AOR jock will relocate to any medium/small market. Great pipes. Let's help each other. MARK: (419) 331-3750 (5-23)

We're two ugly guys with lousy voices but we've got a great morning show. We're ready to move. KARLSON & KELLY: (614) 775-7866 (5-23)

Medium tempo, modern-sounding CHR jock seeks a job anywhere in the country. Great attitude. KEVIN: (618) 466-8051 (5-23)

Self-starting, creative warm voice seeks production, continuity, news. Cleveland, Columbus, Pittsburgh region. Profit maker for profit-taker. WILGUS: (419) 688-8151 (5-23)

News, sports, DJ. Five years' experience. B.S. communication degree. Eager & enthusiastic. Willing to relocate anywhere. JEFF: (303) 522-2731 (5-23)

Morning man with 20 years' experience. 15 years in current position seeking to move to larger market, preferably as PD. AC/Oldies/Talk. JIM: (815) 223-4753 (5-23)

Hardworking, dedicated, & loyal. Trained broadcaster with on-air experience. Flexible to what you need. KENT SUNDERMAN: (402) 687-2893 (5-23)

Victim of Transtar 41 in Oklahoma City seeks CHR gig. Hot night rocker, six years' experience, good references. ANDY: (405) 752-1574 or after 4pm 478-4782 (5-23)

Female Country jock. Two years in Denver. Wants out of country music, maybe even out of Denver. MICKEY: (303) 377-0276 (5-23)

Major market AOR/CHR. PM drive, middays, solid production. 14 years' experience. Talented, proven ratings, & low mileage. DAVE MICHAELS: (915) 673-2545 or 695-5688 (5-23)

Talented continuity seeks Boston ASAP. CALL: (718) 698-0423 (5-23)

Swedish top-rated DJ wants American radio experience. All markets. Short or long employment. Good English. Experienced. UMI, Box 19126, 40012 Göteborg, Sweden. (5-23)

WHO THE HELL CARES ABOUT BEGINNERS???

I DO! I'm one looking for first weekend gig on Southern California AOR. 2-year major market programming. 7-year college on-air experience. **JIM (213) 851-7470.**

Ready to work! Four years' experience. CHR/AOR/AC. Small to major market. Also write, produce, & carry a sharp razor. SANTO: (305) 752-8303 (5-23)

Great British voice, currently in major market drivetime. Proven ratings success. CALL: (216) 371-4948 8am-10pm & Sunday 8am-6pm (5-23)

I love radio! Four-year pro with announcing/programming experience seeks fulltime career. Currently at WBT/Charlotte. MARK DUNCAN: (704) 553-8921 (5-23)

Oldies DJ can make your AC or Gold station a winner with music trivia & nearly photographic memory. ROB: (312) 557-5771 (5-23)

Current metro AM news/sports director seeks large/medium market news or sports position. Willing to relocate. BILL: (817) 382-2552 or 387-9138 (5-23)

Hardworking PD/MD seeks longtime commitment with your Country station. I've done it all. MICHAEL: (615) 729-3844 (5-23)

Graduate in broadcasting. Three years' experience in announcing, production, & commercial writing. Prefer MW but willing to relocate. CALL: (414) 551-0613 (5-23)

Experienced MD seeks asst. PD/MD in medium/large market. Extensive AOR/CHR/AC knowledge. Dn/off-air, excellent people skills, organized, pro attitude. GARY: (301) 759-3264 (5-23)

Female jock seeks small market Country night slot in W/MW. Six years' experience. TARY: (605) 697-6751 (5-23)

NY CHR/AC/Oldies jock with nine years' experience. STEVE: (203) 599-3003 or (914) 657-6674 (5-23)

I want out of Louisiana. Help this small market "Hot Jock" out & I'll put you on top. Seek position in CHR/Black Urban/Country. I've done it all. B.K.: (504) 447-6465 (5-23)

14-year OM/PD pro with proven AC/CHR track record in Atlanta, Portland, etc. seeks another challenge. CALL: (601) 649-9370 or (205) 349-2611 (5-23)

11-year pro seeks new challenge. Prefer SE, all locations considered. Experienced AC/CHR/Country/Oldies. DAVE: (713) 561-7560 (5-23)

Young, energetic, announcer seeks the MW/W area. Two years' experience as morning & afternoon announcer with programming abilities. BRAD: (314) 364-3813 (5-23)

Ready for the world! Three years' experience CHR/AC. Good invoice & production. B.S. degree. RAY BELL: 1727 W. 24th #1, Lawrence, KS 66046 or (913) 841-2983 (5-23)

Six-year pro with great production & character voices. Hard worker. Will relocate. STEVE: (703) 978-6609 evenings (5-23)

Remember classic Biondi? Morrow? Armstrong? Personality radio ain't dead yet. Get one of the last REAL entertainers! Late Q107/Toronto. THE BYRD: (416) 962-8872 (5-23)

Five-year vet seeks air talent/MD position in the Midwest. Available now. MARC: (712) 792-2707 (5-23)

Announcer with three years' experience seeks fulltime/permanent position in W/MW/NE AOR. SAM: (907)225-3074 (5-23)

Looking good, feeling zen. Utterly trendy San Francisco metro personality available. A studmuffin ready to pull numbers. RUDE BOY: (408) 356-5201 (5-23)

Enthusiastic, creative DJ seeking better job at CHR/AC/AOR. One year experience in small market. News, production skills. TOM: (602) 287-8607 (5-23)

Major market newswoman available. CALL: (718) 464-9060 8-10pm (5-23)

Top 25 markets: Air personality available. Talented, reliable, references, most formats. Currently on-air in major market. CALL: (615) 352-7825 (5-23)

Program director available. Creative, hardworking, dependable, references, most formats. Currently on-air major market. CALL: (615) 352-7825 (5-23)

This personality will be the most popular DJ in your market. Three years' PD/MD experience. Will work 24 hours a day, no money down! JOHN: (201) 773-4726 (5-23)

Experienced MO/A&R director seeks position in record promotion/MD. Public relations, research, & advertising background. WALT SUMNER: (818) 953-3524 or 794-3203 (5-23)

Broadcast grad of WI Voc-Tec. Parttime experience at four stations. Board shift plus sports PBP & color. BILL: (414) 684-9450 (5-23)

News reporter/anchor with two years' experience, seeks more. Solid writing & production skills. CA & DC experience, journalism degree. ERIC JANSEN: (415) 848-6739 (5-23)

Top-rated L.A. DJ seeks position in L.A. market. Great rating at three stations. Strong production & news. ROGER CHRISTIAN: (818) 769-9712 (5-23)

Aggressive, young talent with medium/major market experience seeks AC/CHR in Southeast. TDM: (216) 371-9706 (5-23)

Lady DJ. Lusty, razor wit, conversational, & brains to (boot) Currently at 50 kw in Montana. DAWN: (406) 883-5255 or 887-2755 (5-23)

Reliable, music-oriented AOR voice. Experience, drive, & professional attitude. Team player. JOHN: (312) 262-3773 (5-23)

Female news reporter/anchor seeks similar position or NO job in Northwest. Eight years' experience & journalism degree. TERRI: (406) 652-3003 (5-23)

I will pay you to let me be MD at your Urban/CHR/AC/Oldies. Got the knowledge & know-how. CALL: (305) 291-2158 or (502) 863-6444 (5-23)

Versatile pro seeks the right opportunity. Programming, AC, oldies, Country, sports, & news experience. Firm belief in AM radio. DAVE FURDOCK: (305) 275-6054 (5-23)

Formerly KNX-FM, KHJ-LA. now doing weekends in Los Angeles. This warm, personable, entertaining AC communicator needs fulltime deal. DL: Box 26241, Encino, CA 91426 (5-23)

Four years' experienced female DJ seeks relocation back to the South ASAP. Prefer Country, have worked AOR/CHR. Can make radio what it should be. HOT. TIFFANEE LEE: (307) 634-1240 or 632-5135 (5-23)

ND seeks reporter position in medium/large market. Good voice, writing, fast, & accurate. CALL: (309) 833-3129 (5-23)

Paying my dues! Volunteer production asst. for well-respected station. Seeks entry level production. Creative desire/great pipes/trained with the best. JOEY: (201) 487-0668 (5-23)

Sportscaster available. Sophisticated, exciting PBP, all four major sports, & solid anchoring skills. Let 20 years' sports experience work for you. BOB: (201) 546-5546 (5-23)

Three years' commercial experience, CHR/AC/Country jock seeks West coast position. MATTHEW: (415) 659-9458 or 657-5645 (5-23)

Over 20 years' experience. AC big voice pro with major market background seeks production director or on-air spot. BOB: (702) 795-8706 (5-23)

Experienced DJ/MD at AC/CHR with college degree & business background seeks to move up from small market. KEN: (516) 665-7606 (5-23)

Former college MD seeks entry-level position in radio/music industry (record company promotion). Will relocate. PETER GLADUE: (914) 969-4000 ext. W1/21297 (5-23)

Hardworking & eager college grad ready for work. Limited experience in many areas. Prefer AOR/Oldies. Will relocate. Ready when you are. JIM: (313) 229-2649 (5-23)

Please! Call me. I need a change. Prefer MW, but will relocate anywhere. Call after 3pm. MARK: (915) 697-0948 (5-23)

Help! Drive, MD, phone, & large-market experience seeking any slot in medium or large area NE or anywhere. CALL: (609) 655-0740 (5-23)

Jock with two years' on-air & promotion experience seeks fulltime position in competitive market. Currently employed in CA. Will relocate. BOB: (408) 385-0194 (5-23)

Asst. PD/afternoon drive personality from successful WEZC/Charlotte seeks job as PD. 16-year pro. STEVE SUTTON: (404) 479-4145 (5-23)

Dates appearing at the end of each listing signify first week listed

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PS T) prior to issue date.

Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

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

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

OPPORTUNITY FORM

OPENING

Region _____

PD Name: _____

GM Name: _____

POSITION SOUGHT

MISCELLANEOUS

NAME: _____

PHONE: () _____

1. Please type or print clearly, using 24 words or less to include address/phone number, and attach to this form.

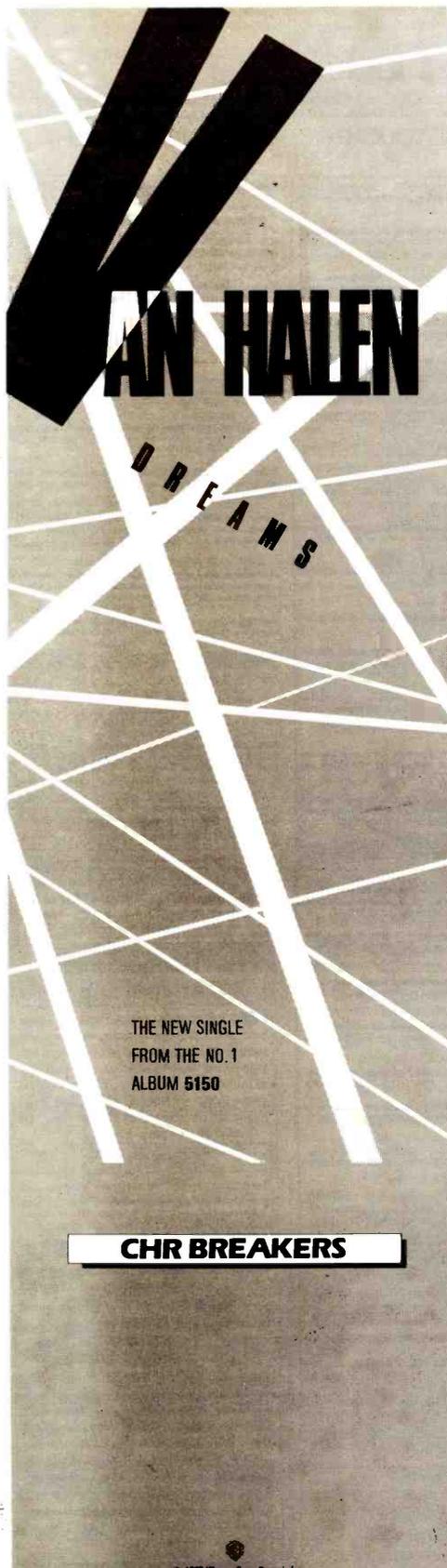
2. Do not use abbreviations.

3. All ads are subject to editing.

Mail to: **R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067**

NATIONAL MUSIC FORMATS

Added This Week



THE NEW SINGLE
FROM THE NO. 1
ALBUM 5150

CHR BREAKERS

© 1986 Warner Bros. Records Inc.

Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

Alpha

SIMPLY RED "Holding Back The Years"

Easy Listening

ANNE MURRAY "My Life's A Dance"
NEIL DIAMOND "The Story Of My Life"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

STEVIE NICKS "Has Anyone Ever Written..."

Modern Country

EDDY RAVEN "Sometimes A Lady"
RICKY SKAGGS "I've Got A New Heartache"

Century 21

Greg Stephens (214) 934-2121

The Z Format

FIXX "Secret Separation"
GENESIS "Invisible Touch"
PETER GABRIEL "Sledgehammer"
PET SHOP BOYS "Opportunities"
BELINDA CARLISLE "Mad About You"
BLOW MONKEYS "Diggin' Your Scene"

The AC Format

BOB SEGER "Like A Rock"
JEFFERY OSBORNE "You Should Be Mine"
D. FOSTER w/O. NEWTON-JOHN "The Best Of Me"

Super-Country

EDDY RAVEN "Sometimes A Lady"
MEL McDANIEL "Doctor's Orders"
CONWAY TWITTY "Desperado Love"
MERLE HAGGARD "A Friend In California"
DON WILLIAMS "Heartbeat In The Darkness"

Concept Productions

Elvin Ichyama (916) 782-7754

CHR

VAN HALEN "Dreams"
FIXX "Secret Separation"
PET SHOP BOYS "Opportunities"
BLOW MONKEYS "Diggin' Your Scene"
FABULOUS THUNDERBIRDS "Tuff Enuff"
JACKSON BROWNE "In The Shape Of A Heart"

Country

CONWAY TWITTY "Desperado Love"
MERLE HAGGARD "A Friend In California"
DON WILLIAMS "Heartbeat In The Darkness"

Drake-Chenault

Bob Lawrence (816) 883-7400

XT-40

VAN HALEN "Dreams"
PRINCE "Mountains"
EL DeBARGE "Who's Johnny"
GENESIS "Invisible Touch"
BOYS DON'T CRY "I Wanna Be A Cowboy"

Contempo 300

BOB SEGER "Like A Rock"
EL DeBARGE "Who's Johnny"
D. FOSTER w/O. NEWTON-JOHN "The Best Of Me"

Great American Country

GARY MORRIS "Anything Goes"
MARK GRAY "Back When Love Was Enough"
RICKY SKAGGS "I've Got A New Heartache"

Media General Broadcast Services

Bob Dumais (901) 320-4433

Action

BOB SEGER "Like A Rock"
BANGLES "If She Knew What She Wants"
STEVIE NICKS "Has Anyone Ever Written..."
D. FOSTER w/O. NEWTON-JOHN "The Best Of Me"

Your Country

GARY MORRIS "Anything Goes"
T.G. SHEPPARD "Strong Heart"
JUDDS "Rockin' With The Rhythm..."
JIM GLASER "The Lights Of Albuquerque"
BILLY SWAN "You Must Be Lookin' For Me"
WAYLON JENNINGS "Will The Wolf Survive"

MEDIA GENERAL CONTINUED

Hit Rock

VAN HALEN "Dreams"
GENESIS "Invisible Touch"
KENNY LOGGINS "Danger Zone"
MOODY BLUES "Your Wildest Dreams"
FABULOUS THUNDERBIRDS "Tuff Enuff"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

ED BRUCE "Nights"
SAWYER BROWN "Shakin'"
JUDDS "Rockin' With The Rhythm..."
RICKY SKAGGS "I Got A New Heartache"
MERLE HAGGARD "A Friend In California"

The Ultimate AC

JEFFERY OSBORNE "You Should Be Mine"
D. FOSTER w/O. NEWTON-JOHN "The Best Of Me"

Radio Arts

John Benedict (818) 841-0225

Country's Best

JUDDS "Rockin' With The Rhythm..."
MICHAEL MARTIN MURPHEY "Rollin' Nowhere"

Soft Contemporary

HIROSHIMA "One Wish"
JEFFERY OSBORNE "You Should Be Mine"
D. FOSTER w/O. NEWTON-JOHN "The Best Of Me"

Sound 10

BOB SEGER "Like A Rock"
HIROSHIMA "One Wish"
JEFFERY OSBORNE "You Should Be Mine"
D. FOSTER w/O. NEWTON-JOHN "The Best Of Me"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

DREAM ACADEMY "The Love Parade"
MOODY BLUES "Your Wildest Dreams"

Rock 'N' Hits

FIXX "Secret Separation"
DREAM ACADEMY "The Love Parade"
BELINDA CARLISLE "Mad About You"
MOODY BLUES "Your Wildest Dreams"

Country Coast-To-Coast

RONNIE McDOWELL "All Tied Up"
JUDDS "Rockin' With The Rhythm..."
GEORGE STRAIT "Nobody In His Right Mind..."
DOLLY PARTON "The Love (In A Double Knot)"
GEORGE JONES "Somebody Wants Me Out Of The Way"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

MOODY BLUES "Your Wildest Dreams"
FABULOUS THUNDERBIRDS "Tuff Enuff"
ROLLING STONES "One Hit To The Body"
STEVIE NICKS "Has Anyone Ever Written..."

TM AC

ATLANTIC STARR "If Your Heart Isn't In It"
MIKE & THE MECHANICS "All I Need Is A Miracle"

TM Country

GARY MORRIS "Anything Goes"
T.G. SHEPPARD "Strong Heart"
PAKE McENTIRE "Savin' My Love For You"
RICKY SKAGGS "I've Got A New Heartache"
GEORGE JONES "Somebody Wants Me Out Of The Way"

Transtar

Adult Contemporary

Mike Tanner (213) 460-6383

MADONNA "Live To Tell"
JAMES TAYLOR "Only One"
FORCE MD'S "Tender Love"
MIKE & THE MECHANICS "All I Need Is A Miracle"

**The Breaker
That's Breakin'
The Speed Limit**

100 MPH 

MAZARATI

WRITTEN BY PRINCE
FROM THE ALBUM MAZARATI

MOVING UP THE FAST LANE

SHEILA E.
"HOLLY ROCK"



SKYY

GIVIN' IT
(TO YOU)

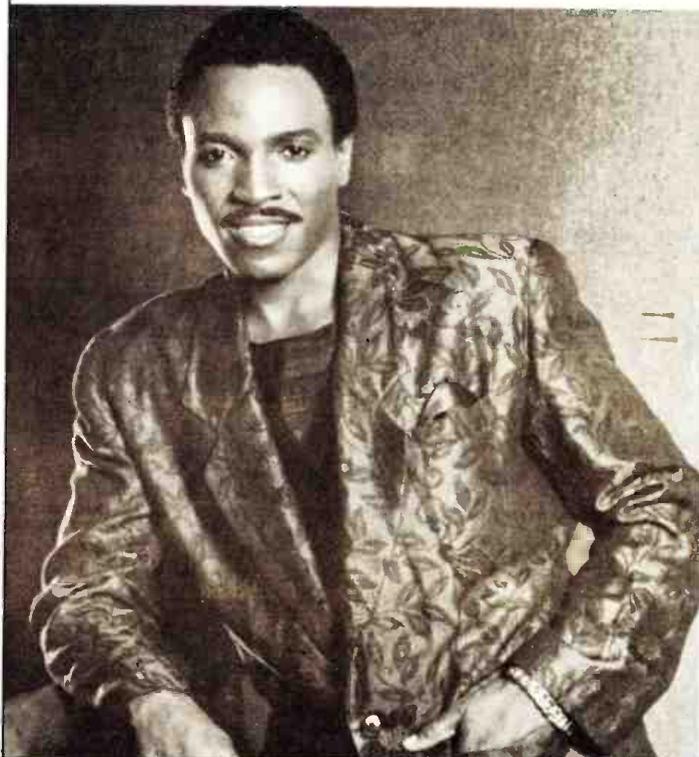
BREAKERS



WILLIE COLLINS

LET'S GET
STARTED

NEW & ACTIVE



Capitol

COUNTRY

TOP 50

MAY 23, 1986

Three Weeks

New

Low

Weeks

Chart

Position

Artist

Title

Label

Weeks

Chart

Position

10	8	3	1	WILLIE NELSON/Living In The Promiseland (Columbia)
15	11	5	2	DAN SEALS/Everything That Glitters (EMI America)
9	7	4	3	EDDIE RABBITT/Repetitive Regret (RCA)
18	13	7	4	LEE GREENWOOD/Hearts Aren't Made To Break (MCA)
11	9	6	5	DWIGHT YOAKAM/Honky Tonk Man (Reprise/WB)
6	3	1	6	FORESTER SISTERS/Mama's Never Seen Those Eyes (WB)
4	1	2	7	STEVE WARINER/Le's Highway (MCA)
19	16	12	8	JUDDS/Rockin' With The Rhythm... (RCA/Curb)
22	17	13	9	MICHAEL MARTIN MURPHEY/Whoever's In New England (MCA)
16	14	11	10	RESTLESS HEART/Til I Loved You (RCA)
27	24	18	11	JUDY RODMAN/Until I Met You (MTM)
26	21	16	12	CHARLIE DANIELS BAND/Drinkin' My Baby Goodbye (Epic)
29	25	19	13	SOUTHERN PACIFIC/Reno Bound (WB)
25	22	17	14	EXILE/Super Love (Epic)
26	26	20	15	ED BRUCE/Nights (RCA)
1	5	10	16	RONNIE MILSAP/Happy Birthday Baby (RCA)
33	27	21	17	KATHY MATTEA/Love At The Five & Dime (Mercury/PG)
4	4	8	18	REBA MCENTIRE/Whoever's In New England (MCA)
41	31	22	19	DOLLY PARTON/Tie Our Love (In A Double Hurt) (RCA)
36	30	23	20	T. GRAHAM BROWN/I Wish That I Could Hurt... (Capitol)
37	32	25	21	RANDY TRAVIS/On The Other Hand (WB)
30	28	24	22	CHARLY MCCLAIN & WAYNE MASSEY/When It's Down To Me And You (Epic)
2	2	9	23	TANYA TUCKER/One Love At A Time (Capitol)
—	40	32	24	GEORGE STRAIT/Nobody In His Right Mind... (MCA)
45	34	26	25	RONNIE MCDOWELL/All Tied Up (MCA/Curb)
—	35	27	26	JUDDS/Rockin' With The Rhythm Of The Rain (RCA/Curb)
49	33	29	27	MICHAEL JOHNSON/Gotta Learn To Love Without You (RCA)
49	37	33	28	JOHN SCHWEIDER/You're The Last Thing I Needed (MCA)
42	35	31	29	GEORGE JONES/Somebody Wants Me Out Of The Way (Epic)
39	36	34	30	MARK GRAY/Back When Love Was Enough (Columbia)
—	41	37	31	SAWYER BROWN/Shakin' (Capitol/Curb)
—	47	38	32	PAKE MCENTIRE/Savin' My Love For You (RCA)
5	6	14	33	NITTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB)
44	38	36	34	SWEETHEARTS OF THE ROODEO/Hey Doll Baby (Columbia)
BREAKER	39	36	35	GARY MORRIS/Anything Goes (WB)
BREAKER	47	42	39	T.G. SHEPPARD/Strong Heart (Columbia)
—	47	42	39	GLEN CAMPBELL/Cow Poke (Atlantic America)
BREAKER	47	42	39	WAYLON JENNINGS/Willi The Wolf Survive (MCA)
BREAKER	47	42	39	STATLER BROTHERS/Count On Me (Mercury/PG)
—	45	42	40	EMMYLOU HARRIS/Today I Started Loving You Again (WB)
7	10	15	41	ROSANNE CASH/Hold On (Columbia)
—	44	41	42	JIM GLASER/The Lights Of Albuquerque (Noble Vision/MCA)
20	18	26	43	BARBARA MANRELL/When You Get To The Heart (MCA)
8	19	27	44	KENNY ROGERS/Tomb Of The Unknown Love (RCA)
DEBUT	46	43	45	MICHAEL MARTIN MURPHEY/Rollin' Nowhere (WB)
—	48	44	46	BILLY SWAN/You Must Be Lookin' For Me (Mercury/PG)
12	12	40	47	OAK RIDGE BOYS/Juliet (MCA)
DEBUT	48	44	48	RICKY SKAGGS/I've Got A New Heartache (Epic)
14	15	30	49	JOHN CONLEE/Harmony (Columbia)
DEBUT	49	45	50	TOM WOPAT/True Love (EMI America)

Total Report/Adds	Heavy	Medium	Light
162/1	139	20	3
162/0	126	30	6
155/0	126	18	11
162/0	111	46	5
150/1	108	33	9
154/0	125	21	8
143/1	114	21	8
159/0	83	68	8
155/1	95	50	10
146/0	99	36	11
153/6	49	87	17
137/4	57	68	12
152/6	38	97	17
130/1	68	50	12
145/1	41	93	11
119/0	70	30	19
153/8	33	91	29
118/0	65	33	20
152/3	15	111	26
148/6	16	102	30
141/6	30	87	24
127/1	32	75	20
101/0	47	38	16
147/20	11	80	56
145/10	9	97	39
150/31	8	71	71
139/7	12	80	47
136/10	2	92	42
123/6	14	74	35
123/6	12	71	40
127/17	4	71	52
131/20	2	63	66
83/0	24	37	22
99/6	7	58	34
106/21	1	48	57
105/21	3	35	67
93/2	3	56	34
105/33	1	36	68
99/23	1	40	58
80/6	7	44	29
68/0	25	26	17
88/10	5	45	38
62/0	18	30	14
62/0	12	24	26
84/30	1	26	57
72/5	3	32	37
46/0	15	15	16
76/38	1	23	52
45/0	11	16	18
56/5	4	27	25

MOST ADDED

- DON WILLIAMS (51)
Heartbeat In The Darkness (Capitol)
- RICKY SKAGGS (38)
I've Got A New Heartache (Epic)
- EDDY RAVEN (35)
Sometimes A Lady (RCA)
- WAYLON JENNINGS (33)
Willi The Wolf Survive (MCA)
- JUDDS (31)
Rockin' With The Rhythm... (RCA/Curb)
- MICHAEL MARTIN MURPHEY (30)
Rollin' Nowhere (WB)
- WHITES (25)
Love Won't Wait (MCA/Curb)
- CONWAY TWITTY (22)
Desperado Love (WB)
- VINCE GILL (22)
With You (RCA)
- STATLER BROTHERS (22)
Count On Me (Mercury/PolyGram)

HOTTEST

- WILLIE NELSON (74)
Living In The Promiseland (Columbia)
- DAN SEALS (67)
Everything That Glitters (EMI America)
- DWIGHT YOAKAM (63)
Honky Tonk Man (Reprise/WB)
- FORESTER SISTERS (57)
Mama's Never Seen Those Eyes (WB)
- EDDIE RABBITT (51)
Repetitive Regret (RCA)
- STEVE WARINER (47)
Life's Highway (MCA)
- RONNIE MILSAP (42)
Happy Happy Birthday Baby (RCA)
- LEE GREENWOOD (42)
Hearts Aren't Made To Break (MCA)
- REBA MCENTIRE (29)
Whoever's In New England (MCA)
- EXILE (24)
Super Love (Epic)
- RESTLESS HEART (24)
Til I Loved You (RCA)

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

BREAKERS

GARY MORRIS Anything Goes (WB)

On 65% of reporting stations. Rotations: Heavy 1, Medium 48, Light 57, Total Adds 21 including WQBE, WAJR, CHOW, WYMK, WSOC, WIVK, WGKX, WIRK, WUBE, WONE, KSO, KFKE, KGHL, KYGO, KFMS. Moves 45-35 on the Country chart.

WAYLON JENNINGS Willi The Wolf Survive (MCA)

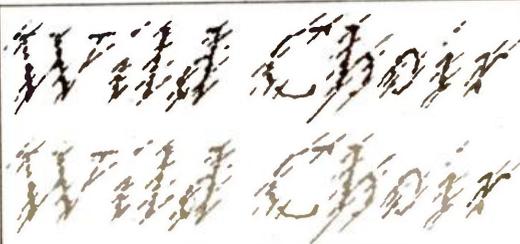
On 65% of reporting stations. Rotations: Heavy 1, Medium 36, Light 68, Total Adds 33 including WPTR, WHN, WCVR, WKHX, WESC, KILT-FM, WSIX, WQDR, KJNE, WMNI, KSO, WMIL, KTTS, KYGO, KSOP, KCKC. Moves 49-38 on the Country chart.

T.G. SHEPPARD Strong Heart (Columbia)

On 65% of reporting stations. Rotations: Heavy 3, Medium 35, Light 67, Total Adds 21 including WYRK, WXTU, KYKR, KPLX, KYXX, WRNL, KRMD, WSLR, WYNG, WDAF, KIOV, KQIL, KNIX, KCBQ, KGA. Moves 46-36 on the Country chart.

STATLER BROTHERS Count On Me (Mercury/PolyGram)

On 61% of reporting stations. Rotations: Heavy 1, Medium 40, Light 58, Total Adds 23 including WGNA, WPOR, WILQ, WSOC, KSSN, WLWI, WQYK, KWMIT, WMIL, WTOD, KLZ, KFMS, KRAX, KSOP, KHM. Moves 47-39 on the Country chart.



WHY PUT OFF UNTIL
"NEXT TIME"
WHAT YOU COULD
PLAY TODAY?

RCA

COUNTRY

NEW & ACTIVE

JIM GLASER "The Lights Of Albuquerque" (Noble Vision/MCA) 88/10
 Rotations: Heavy 5, Medium 45, Light 38. Total Adds 9. WRKZ, WEZL, KKIX, WMC, WKIX, WOYK, WOGY, WLLR, K102, KLZ. Heavy: WBGW, WQVR, KSO, KRKT, KCCY. Moves 44-42 on the Country chart.

MICHAEL MARTIN MURPHEY "Rollin' Nowhere" (WB) 84/30
 Rotations: Heavy 1, Medium 26, Light 57. Total Adds 30 including WDSY, WPOP, WEZL, WUSY, WESC, WGKX, WOYK, KJNE, WUBE, WXCL, K1PK, KIK-FM, KYGO, KZLA, KRAK, KRPM. Debuts at number 45 on the Country chart.

EMMYLOU HARRIS "Today I Started Loving You Again" (WB) 80/6
 Rotations: Heavy 7, Medium 44, Light 29. Total Adds 8. KSSN, WSLR, WTL, WTHI, KFMS, KJWJ. Heavy: KASE, KKYX, WQW, KRKT, KXIX, KCBQ. Moves 45-42-40 on the Country chart.

RICKY SKAGGS "I've Got A New Heartache" (Epic) 76/38
 Rotations: Heavy 1, Medium 23, Light 52. Total Adds 38 including WCAO, WQBE, WTOR, WAJR, KRRV, WUSY, WTVY, WTOR, WAXX, WFMS, WTHI, KGH, KVOC, KSP, KMP. Debuts at number 48 on the Country chart.

BILLY SWAN "You Must Be Lookin' For Me" (Mercury/PolyGram) 72/5
 Rotations: Heavy 3, Medium 21, Light 37. Total Adds 5. WPOP, WWA, WVM, WUBE, KCJB. Heavy: WCUZ, KRKT, KIGO. Medium: WTSV, WUSY, KILT-FM, WCMS, WOYK, WKCO, KCCY. Moves 48-46 on the Country chart.

WHITES "Love Won't Wait" (MCA/Curb) 67/25
 Rotations: Heavy 0, Medium 14, Light 53. Total Adds 25 including WRKZ, WNYR, WVM, WUSY, KKIX, KSSN, WPKA, WIRK, WKKO, KCJB, WKCO, WTHI, KUUY, KFRE, KOLO, KGA.

BILLY JOE ROYAL "Boardwalk Angel" (Atlantic America) 64/6
 Rotations: Heavy 2, Medium 21, Light 40. Total Adds 6. WAJR, WXBO, KYXZ, KJNE, WMNI, KWMT. Heavy: KIKK, WLWI, KIGO. Medium: WTSV, WIXY, WCUZ, WQW, KCCY, KALF.

BANDANA "Touch Me" (WB) 63/10
 Rotations: Heavy 2, Medium 24, Light 37. Total Adds 10. WQBE, WWA, WEZL, WESC, WUBE, KSO, WTSO, WKCO, KFDI, KYAK. Heavy: WDKK, WCUZ. Medium: WQVR, KUON, KSP.

ON WILLIAMS "Heartbeat In The Darkness" (Capitol) 62/51
 Rotations: Heavy 1, Medium 10, Light 51. Total Adds 51 including WCAO, WXTU, WDSY, WNYR, KASE, KIKK, WAMZ, WSIX, WPKA, KJNE, WMNI, KVOD, KYGO, KSN, KIIM.

JOHNNY CASH & WAYLON JENNINGS "Even Cowgirls Get The Blues" (Columbia) 59/9
 Rotations: Heavy 1, Medium 20, Light 38. Total Adds 9. WCAO, WPOP, WWA, WXBO, KWMT, WTSO, WKCO, KUUY, KLPL. Medium: WTVY, KKYX, WQW, KTS, KFDI, KUZZ.

TOM WOPAT "True Love" (EMI America) 56/5
 Rotations: Heavy 1, Medium 27, Light 25. Total Adds 5. WWA, KEAN, KIKK, WAMZ, WONE. Heavy: KRRV, WPAW, WCUZ, KIGO. Medium: WGA, WPOP, WKSJ, WXCL, WTCM, KALF.

DAVID ALLAN COE "A Country Boy..." (Columbia) 55/8
 Rotations: Heavy 0, Medium 22, Light 33. Total Adds 8. WAJR, WWA, KRRV, KIKK, KYXZ, WGE, KIK-FM, KGA. Medium: WPOP, WAMZ, KKYX, WTOR, WQW, KTS, KFDI, KOLO.

JOHNNY PAYCHECK "Old Violin" (Mercury/PolyGram) 49/12
 Rotations: Heavy 1, Medium 15, Light 33. Total Adds 12. WCAO, WQVR, WWA, KYKR, WEZL, WESC, WPKA, WKIX, WRNL, WKCO, KUZZ, KFMS. Heavy: WONE. Medium: WCMS, WTD.

HOLLY DUNN "Two Too Many" (MTM) 48/11
 Rotations: Heavy 1, Medium 13, Light 34. Total Adds 11. WXBO, WUSY, WGTO, WPAW, KJNE, WUSQ, WCUZ, WKCO, WJJO, KFDI, KTM, Heavy: WOKK. Medium: WBGW, WAJR, KRKT, KRWQ, KALF.

SIGNIFICANT ACTION

EDDY RAVEN "Sometimes A Lady" (RCA) 43/35
 Rotations: Heavy 1, Medium 5, Light 37. Total Adds 35 including WTSV, WOKO, WIVK, WPKA, WTOR, WAXX, KTS, KVOD, KVOC, KTM.

ANNE MURRAY "Who's Leaving Who" (Capitol) 42/7
 Rotations: Heavy 2, Medium 14, Light 26. Total Adds 7. WQBE, WDSY, WVM, WEZL, WUBE, WGE, KSP. Heavy: KBMR, KRKT.

CON HUNLEY "Blue Suede Blues" (Capitol) 34/14
 Rotations: Heavy 0, Medium 11, Light 23. Total Adds 12 including WGA, WIXY, WGTO, KHEY, KKYX, WTOR, KSO, KRKT, KOLO, KSP.

MEL McDANIEL "Doctor's Orders" (Capitol) 34/11
 Rotations: Heavy 0, Medium 6, Light 28. Total Adds 11. WGA, WQVR, KRRV, KHEY, KYXZ, KFGO, KTS, KFOI, KRKT, KYAK.

MERLE HAGGARD "A Friend In California" (Epic) 33/24
 Rotations: Heavy 1, Medium 11, Light 21. Total Adds 24 including WTSV, WIXY, KASE, KIKK, KKYX, WQW, KFDI, KUZZ, KCBQ.

LEON EVERETTE "Danger List..." (Orlando) 33/9
 Rotations: Heavy 1, Medium 8, Light 24. Total Adds 9. WAJR, WPKA, KSO, KFGO, KWMT, WCUZ, WQW, KTK, KKAL.

LEWIS STOREY "Katie, Take Me Dancin'" (Columbia) 29/8
 Rotations: Heavy 0, Medium 5, Light 24. Total Adds 8. WCAO, KEAN, WESC, KWMT, WXCL, WKCO, KIK-FM, KVOC.

VINCE GILL "With You" (RCA) 23/22
 Rotations: Heavy 0, Medium 2, Light 21. Total Adds 22 including WDSY, WQVR, KSSN, WLWI, KJNE, WQW, KVOD, KRKT, KVOC, KOIL.

CONWAY TWITTY "Desperado Love" (WB) 22/22
 Rotations: Heavy 0, Medium 3, Light 19. Total Adds 22 including WXTU, WNYR, KASE, WUSY, WIVK, WXCL, KRKT, KOIL, KTM, KCBQ.

TISH HINDJOSA/CRAIG DILLINGHAM "I'll Pull You Through" (MCA/Curb) 22/6
 Rotations: Heavy 0, Medium 4, Light 18. Total Adds 6. WCAO, WWA, WTVY, WLWI, WXCL, KCCY. Medium: WAJR, KRKT, KRWO.

JAN GRAY "Cross My Heart" (Cypress) 22/2
 Rotations: Heavy 2, Medium 5, Light 15. Total Adds 2. KJNE, KWMT. Heavy: KRRV, KRKT. Medium: KFGO, KRWO, KTM, KSP, KIGO.

MARTY STUART "Honky Tonker" (Columbia) 18/4
 Rotations: Heavy 0, Medium 2, Light 16. Total Adds 4. WGA, WIXY, WLWI, KTS. Medium: KRWO. Light: WPKA, KRMD, KFDI, KOLO.

BRENDA LEE "Two Hearts" (MCA) 17/2
 Rotations: Heavy 1, Medium 7, Light 9. Total Adds 2. KFDI, KSP. Heavy: KRKT. Medium: WKLD, KIKK, KKYX, WQW, KKAL, KRWO, KIGO.

RANDY TRAVIS "Can't Stop Now" (WB) 17/0
 Rotations: Heavy 0, Medium 2, Light 15. Total Adds 0. Heavy: KYKR, WLWI. Medium: WOKO, KRRV, WPKA, WIRK, WQW, KVOD, KIK-FM, KTM.

VERN GOSDIN "Was It Just The Wine" (Complet) 15/12
 Rotations: Heavy 0, Medium 2, Light 13. Total Adds 12. WQVR, WLWI, WPAW, KKYX, KSO, KFGO, KTS, KFDI, KCKC.

CARL PERKINS "Birth Of Rock 'N' Roll" (PolyGram) 13/12
 Rotations: Heavy 0, Medium 1, Light 12. Total Adds 12. WRKZ, WQVR, WTVY, WLWI, KRMD, WOYK, WXCL, KRKT, KFRE, KALF.

MAC DAVIS "Somewhere In America" (MCA) 13/9
 Rotations: Heavy 0, Medium 2, Light 11. Total Adds 9. WGA, KRRV, WCMS, KKYX, WOYK, WQW, WTCM, KVOD, KIK-FM, KALF.

KENNY DALE "I'm Going Crazy" (BGM) 12/5
 Rotations: Heavy 0, Medium 1, Light 11. Total Adds 5. KEAN, WLWI, KFGO, KTS, KSP. Medium: KKYX. Light: WBGW, KRRV, WQW, KSO, KRWO.

NARVEL FELTS "Rockin' My Angel" (Evergreen) 12/2
 Rotations: Heavy 0, Medium 2, Light 10. Total Adds 2. KVOD, KRKT. Medium: WTVY, KIGO. Light: WYII, WGTO, KFGO, WKCO, KTS, KRWO, KSP.

RAY PRICE "All The Way" (Step One) 11/4
 Rotations: Heavy 0, Medium 0, Light 11. Total Adds 4. WPAW, KFDI, KOIL, KIIM. Light: KSO, WQW, KVOD, KRKT, KKAL, KALF, KIGO.

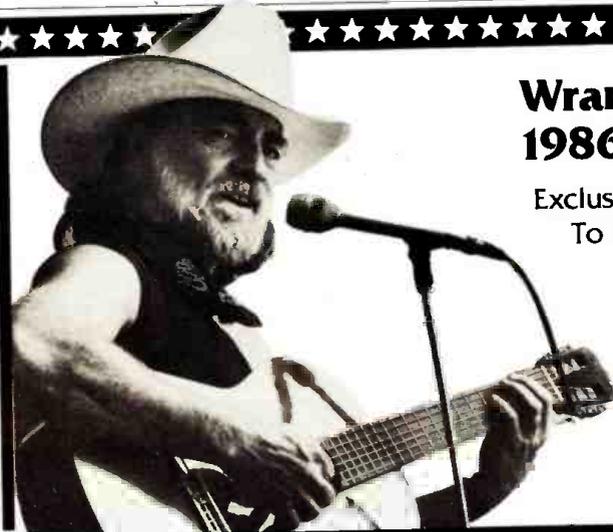
NANCI GRIFFITH "Once In A Very Blue Moon" (Philo) 11/2
 Rotations: Heavy 0, Medium 1, Light 10. Total Adds 2. WBGW, KSP. Medium: WAJR. Light: KRRV, WXCL, KTS, WTCM, KFDI, KVOC, KEIN, KALF.

NICOLETTE LARSON "That's How You Know..." (MCA) 10/9
 Rotations: Heavy 0, Medium 1, Light 9. Total Adds 9. WBGW, KYKR, WSM, WKIX, KUZZ, KRWO, KOIL, KALF, KTM.

STEVE WARINER & CAROL CHASE "You Make It Feel So Right" (RCA) 9/1
 Rotations: Heavy 0, Medium 1, Light 8. Total Adds 1. KIGO. Medium: KRKT. Light: KRRV, WLWI, WPAW, KVOC, KRWO, KALF, KSP.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
OWIGHT YOAKAM/Guitars, Cadillacs (Reprise/WB)	<i>Guitars, Cadillacs, Etc.</i>
REBA McENTIRE/Little Rock (MCA)	<i>Whoever's In New England</i>
MICHAEL MARTIN MURPHEY/Fiddlin' Man (WB)	<i>Tonight We Ride</i>
DON WILLIAMS/Then It's Love (Capitol)	<i>New Moves</i>
OAK RIDGE BOYS/What You Do To Me (MCA)	<i>Seasons</i>
WAYLON JENNINGS/Shadow Of Your Distant Friend (MCA)	<i>Will The Wolf Survive</i>
REBA McENTIRE/Can't Stop Now (MCA)	<i>Whoever's In New England</i>
TANYA TUCKER/Daddy Long Legs (Capitol)	<i>Girls Like Me</i>
RONNIE MILSAP/Don't Take It Tonight (RCA)	<i>Lost In The 50's</i>
OAK RIDGE BOYS/Seasons (MCA)	<i>Seasons</i>
PAKE McENTIRE/I'm Having Fun (RCA)	<i>Too Old To Grow Up Now</i>
EMMYLOU HARRIS/Just Someone I Used To Know (WB)	<i>Thirteen</i>
DWIGHT YOAKAM & MARIA MCKEE/Bury Me (Reprise/WB)	<i>Guitars, Cadillacs, Etc.</i>
PERLE HAGGARD/Okie From Muskogee's Comin' Home (Epic)	<i>A Friend In California</i>
PAKE McENTIRE/Bad Love (RCA)	<i>Too Old To Grow Up Now</i>



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The Vail Group, Inc.
 (213) 859-9181



Brought to you with pride from A legend in jeans
 Wrangler BRAND

FULL-SERVICE AC

TOP 20

MAY 23, 1986

Three Two Last
Weeks Weeks Weeks

5	2	1	1 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)
1	1	2	2 WHITNEY HOUSTON/The Greatest Love Of All (Arista)
7	4	3	3 MADONNA/Live To Tell (Sire/WB)
12	6	4	4 SIMPLY RED/Holding Back The Years (Elektra)
15	7	5	5 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
14	10	7	6 MOODY BLUES/Your Wildest Dreams (Polydor/Pg)
19	13	11	7 GEORGE MICHAEL/A Different Corner (Columbia)
3	3	6	8 SADE/Never As Good As The First Time (Portrait/CBS)
—	—	12	9 JAMES TAYLOR/That's Why I'm Here (Columbia)
—	20	13	10 NEIL DIAMOND/Headed For The Future (Columbia)
8	8	9	11 PHIL COLLINS/Take Me Home (Atlantic)
11	9	10	12 MIAMI SOUND MACHINE/Bad Boy (Epic)
—	—	18	13 LEVEL 42/Something About You (Polydor/Pg)
2	5	8	14 DENNIS DeYOUNG/Call Me (A&M)
—	18	17	15 DREAM ACADEMY/Love Parade (Reprise/WB)
20	17	14	16 CULTURE CLUB/Move Away (Virgin/Epic)
—	—	20	17 HOWARD JONES/No One Is To Blame (Elektra)
BREAKER			18 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
DEBUT			19 ATLANTIC STARR/If Your Heart Isn't in It (A&M)
DEBUT			20 RONNIE MILSAP/Happy, Happy Birthday Baby (RCA)

Total Reports/Adds	Heavy	Medium	Light
46/1	38	7	1
45/0	38	6	1
43/1	37	6	0
42/3	31	8	3
41/2	30	9	2
41/1	26	15	0
39/3	20	16	3
33/0	22	7	4
35/2	6	24	5
37/1	9	19	9
27/0	13	12	2
27/1	15	10	2
28/3	12	16	0
28/0	13	12	3
30/1	5	23	2
30/2	7	22	1
30/3	6	22	2
24/1	11	12	1
32/4	7	13	12
22/2	2	14	6

HOTTEST

DAVID FOSTER & OLIVIA NEWTON-JOHN (13)
The Best Of Me (Atlantic)
JEFFREY OSBORNE (9)
You Should Be Mine (A&M)
STEVE NICKS (7)
Has Anyone Ever Written... (Modern/Atco)
BOB SEGER (6)
Like A Rock (Capitol)
FORCE MD'S (5)
Here I Go Again (Tommy Boy/WB)
HIROSHIMA (5)
One Wish (Epic)

MOST ADDED

PATTI LABELLE/MICHAEL McDONALD (34)
On My Own (MCA)
MADONNA (26)
Live To Tell (Sire/WB)
WHITNEY HOUSTON (25)
The Greatest Love Of All (Arista)
BILLY OCEAN (24)
There'll Be Sad Songs... (Jive/Arista)
SIMPLY RED (23)
Holding Back The Years (Elektra)

BREAKERS

MIKE & THE MECHANICS

All I Need Is A Miracle (Atlantic)

51% of our reporters on it. Rotations: Heavy 11, Medium 12, Light 1, Total Adds 1, 55KRC. Moves 19-18 on the Full-Service chart.

NEW & ACTIVE

ANNE MURRAY "Who's Leaving Who" (Capitol) 23/3

Rotations: Heavy 2/0, Medium 10/0, Light 11/3, Total Adds 3, WISN, WTMJ, WGOW, Heavy: KTWO, KVEC, Medium: WBR, WSB, WCCO, KHOW, KFMB, WGY, KUGN, WJBC, WASK, KYJC.

DAVID PACK "That Girl Is Gone" (WB) 22/4

Rotations: Heavy 0, Medium 10/2, Light 12/2, Total Adds 4, WISN, KFMB, WGY, WPOE, Medium including WCCO, KJR, KSL, WMTX, WJBC, WASK, KYJC.

DAVID FOSTER & OLIVIA NEWTON-JOHN "The Best Of Me" (Atlantic) 21/13

Rotations: Heavy 2/0, Medium 11/5, Light 8/8, Total Adds 13 including WDBO, WISN, WTC, WGY, WISA, WSPD, KUGN, WGBR, WSTU, Heavy: WCCO, KSL, Medium including WFBR, WHBY, WJBC.

TEMPTATIONS "A Fine Mess" (Motown) 19/2

Rotations: Heavy 0, Medium 9/1, Light 10/1, Total Adds 2, WING, WPOE, Medium including WFBR, WCCO, WCHS, WNNR, WJBC, WASK, KYJC.

STEPHEN BISHOP "The Heart Is So Willing" (MCA) 15/1

Rotations: Heavy 1/0, Medium 8/0, Light 6/1, Total Adds 1, WGOW, Heavy: KSL, Medium: KHOW, KJR, WSPD, KBOI, WMTX, WASK, KYJC, KVEC.

OMO "If You Leave" (A&M) 14/1

Rotations: Heavy 2/0, Medium 6/1, Light 4/0, Total Adds 1, WHAS, Heavy: WWKB, WCIL, Medium including WTAE, 55KRC, WTVN, WCC, WING, WSPD, KSL.

MARILYN MARTIN "Move Closer" (Atlantic) 12/0

Rotations: Heavy 2/0, Medium 5/0, Light 5/0, Total Adds 2, Heavy: WHBY, WTKO, Medium: WGOW, WPOE, KTWO, KYJC, KVEC.

PET SHOP BOYS "West End Girls" (EMI America) 12/0

Rotations: Heavy 1/0, Medium 10/0, Light 1/0, Total Adds 0, Heavy: WTAE, Medium: WWKB, 55KRC, WTVN, KHOW, WCC, WCHS, WGOW, WSPD, WSTU, KYJC.

FORCE MD'S "Here I Go Again" (Tommy Boy/WB) 11/5

Rotations: Heavy 0, Medium 4/1, Light 7/4, Total Adds 5, WIBA, KSL, WGBR, WJBC, KYJC, Medium including WPOE, WTKO, KVEC.

EL DeBARGE "Who's Johnny" (Gordy/Motown) 11/4

Rotations: Heavy 0, Medium 4/0, Light 7/4, Total Adds 4, WCHS, WING, WGBR, WSTU, Medium: WSPD, WMTX, WASK, KYJC.

BANGLES "If She Knew What She Wants" (Columbia) 11/2

Rotations: Heavy 0, Medium 5/0, Light 6/2, Total Adds 2, KFMB, WSTU, Medium: WELI, WPOE, WTKO, WMTX, KTWO.

JEFFREY OSBORNE "You Should Be Mine" (A&M) 10/9

Rotations: Heavy 0, Medium 5/4, Light 5/5, Total Adds 9, KUGN, KSL, WPOE, WTKO, WGBR, WJBC, KTWO, KYJC, KVEC, Medium including WCCO.

STEVE NICKS "Has Anyone Ever Written Anything For You" (Modern/Atco) 9/7

Rotations: Heavy 0, Medium 4/3, Light 5/4, Total Adds 7, WELI, WGY, WNNR, WPOE, WGBR, WASK, KFOD, Medium including KUGN.

JOHN DENVER "Flying For Me" (RCA) 9/1

Rotations: Heavy 1/0, Medium 6/0, Light 2/1, Total Adds 1, WGBR, Heavy: WCCO, Medium: WTMJ, WHBY, KSL, WPOE, WJBC, KVEC.

SIGNIFICANT ACTION

BOB SEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 8/6

Rotations: Heavy 0, Medium 1/1, Light 7/5, Total Adds 6, WCCO, WCC, WPOE, WMTX, WGBR, WJBC.

HIROSHIMA "One Wish" (Epic) 8/5

Rotations: Heavy 0, Medium 1/1, Light 7/4, Total Adds 5, WCHS, KUGN, WNNR, KFOD, KYJC.

LITTLE RIVER BAND "Time For Us" (Capitol) 8/2

Rotations: Heavy 0, Medium 4/0, Light 4/2, Total Adds 2, KFOD, KTWO, Medium: WFBR, WCCO, WJBC, KVEC.

WILLIE NELSON "Living In The Promiseland" (Columbia) 8/1

Rotations: Heavy 2/0, Medium 4/1, Light 2/0, Total Adds 1, KVEC, Heavy: WTMJ, WHBY, Medium including KSL, WJBC, WCL.

JONATHAN BUTLER "Baby, Please Don't Take It" (Jive/Arista) 7/3

Rotations: Heavy 0, Medium 4/1, Light 3/3, Total Adds 3, KFMB, WCHS, KTWO, Medium: KUGN, KSL, WPOE, KVEC.

DON DORSEY "Presto!" (Talarc) 6/1

Rotations: Heavy 0, Medium 1/1, Light 5/0, Total Adds 1, KUGN, Light: WTMJ, WCCO, WHBY, WHBC, WJBC.

DOUBLE "The Captain Of Her Heart" (A&M) 4/4

Rotations: Heavy 0, Medium 2/2, Light 2/2, Total Adds 4, WCCO, KUGN, WPOE, KYJC.

REUNION "Reunion's Greatest Memories" (AVI) 4/2

Rotations: Heavy 0, Medium 1/0, Light 3/2, Total Adds 2, WIBC, WIBA, Medium: KVEC.

CHRISTOPHER CROSS "Love Is Love (In Any Language)" (WB) 4/1

Rotations: Heavy 0, Medium 4/1, Light 0/0, Total Adds 1, KSL, Medium including WFBR, WPOE, WTKO.

ROGER WHITTAKER "The Genius Of Love" (RCA) 4/1

Rotations: Heavy 1/0, Medium 0, Light 3/1, Total Adds 1, WJBC, Heavy: WHBY, Light: WNNR, KTWO.

GENESIS "Invisible Touch" (Atlantic) 3/3

Rotations: Heavy 0, Medium 1/1, Light 2/2, Total Adds 3, WICC, WTKO, WSTU.

BLOW MONKEYS "Diggin' Your Scene" (RCA) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: WPOE, Light: WNNR, WSTU.

GRAHAM NASH "Innocent Eyes" (Atlantic) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: KTWO, Light: WSPD, WPOE.

ARETHA FRANKLIN "Ain't Nobody Ever Loved You" (Arista) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: KTWO, Light: WNNR, WMTX.

ELO "So Serious" (CBS Associated) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: WNNR, Light: WMTX, KYJC.

JANET JACKSON "What Have You Done For Me Lately" (A&M) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: KHOW, WHAS, Light: WICC.

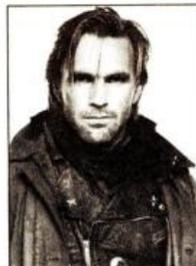
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6/R&R FRIDAY, MAY 23, 1986

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

157 Reports

Time	Rank	Last	Weeks	Weeks	Rank	Total Reports/Airs	Power	Heavy	Medium
7	4	2	1	1	1	151 =/0	52+	127+	21-
5	2	1	1	2	2	144 =/2	50-	127-	16 =
4	3	4	1	3	3	143 =/2	37+	120+	21-
10	7	5	1	4	4	132 =/0	47+	121+	11-
2	1	3	1	5	5	130 =/1	38-	107-	22-
18	11	8	1	6	6	141 /140	27	95	35
11	9	7	1	7	7	127 +/7	40+	106+	18-
6	6	6	1	8	8	137 =/1	32+	97+	37-
—	19	11	1	9	9	118 =/1	43-	108+	9-
—	15	10	1	10	10	142 +/6	8+	53+	87-
19	15	13	1	11	11	141 +/15	5+	53+	81-
15	13	10	1	12	12	116 +/7	9+	70+	43-
22	16	14	1	13	13	122 =/3	10-	58+	59-
—	28	18	1	14	14	115 =/1	5+	45+	64-
12	12	12	1	15	15	123 +/10	2+	28+	83-
48	33	22	1	16	16	93 =/0	6-	51-	40-
40	25	21	1	17	17	113 +/14	7-	35+	73+
1	5	9	1	18	18	118 =/6	4-	32+	68+
21	17	15	1	19	19	76 =/0	17-	62-	13+
—	42	28	1	20	20	85 =/1	8-	48-	35-
—	42	28	1	21	21	108 +/16	4-	18+	84+
14	14	17	1	22	22	81 =/2	1-	45-	34-
38	32	26	1	23	23	97 +/8	3+	30+	60 =
50	38	30	1	24	24	101 +/8	1+	26+	64-
24	20	20	1	25	25	86 =/4	12-	46-	36-
35	27	25	1	26	26	98 +/6	3 =	22-	68+
—	45	32	1	27	27	97 +/17	1-	21+	68+
26	23	24	1	28	28	96 =/4	3 =	16+	73-
37	31	29	1	29	29	89 +/7	5+	20 =	58 =
—	41	31	1	30	30	85 +/6	6+	22+	56+
45	37	33	1	31	31	95 +/5	0 =	8+	72 =
55	43	36	1	32	32	83 +/9	3+	23+	47 =
8	10	19	1	33	33	58 =/1	7-	27-	29-
54	47	39	1	34	34	73 +/8	2 =	12 =	53+
—	55	45	1	35	35	56 +/8	1+	23+	30 =
32	34	35	1	36	36	51 =/2	2-	25-	26-
33	35	37	1	37	37	52 =/3	4 =	23 =	27 =
—	60	48	1	38	38	70 +/15	1+	9+	43+
29	29	34	1	39	39	50 =/0	0 =	20-	27-
56	53	47	1	40	40	53 +/9	3-	20+	33+
3	8	23	1	41	41	40 =/0	4-	24-	14-
—	53	42	1	42	42	59 +/14	1+	6+	39+
57	52	46	1	43	43	70 +/5	0 =	4 =	48+
—	59	49	1	44	44	51 /50	3	12	33
23	21	27	1	45	45	38 +/8	2+	15+	22+
—	56	48	1	46	46	48 +/15	0 =	7+	39+
9	18	40	1	47	47	47 +/8	6+	11+	31+
—	57	49	1	48	48	41 =/1	3-	13-	22-
31	44	50	1	49	49	55 +/6	0 =	1 =	40+
—	57	49	1	50	50	26 =/0	4-	23-	2-
16	22	38	1	51	51	51 +/9	0-	6 =	33+
47	40	43	1	52	52	27 =/1	2-	20-	7-
31	44	50	1	53	53	41 =/0	0 =	4 =	28-
—	57	49	1	54	54	26 =/0	4+	13-	12-
—	57	49	1	55	55	49 +/5	0 =	1 =	32+
20	36	44	1	56	56	31 +/5	0 =	17+	11+
41	49	49	1	57	57	34 =/3	0-	9-	24-
13	24	42	1	58	58	25 =/0	4-	14-	8-
—	59	49	1	59	59	30 =/0	2 =	11-	16-
—	59	49	1	60	60	27 =/0	3-	14-	12-

BREAKERS

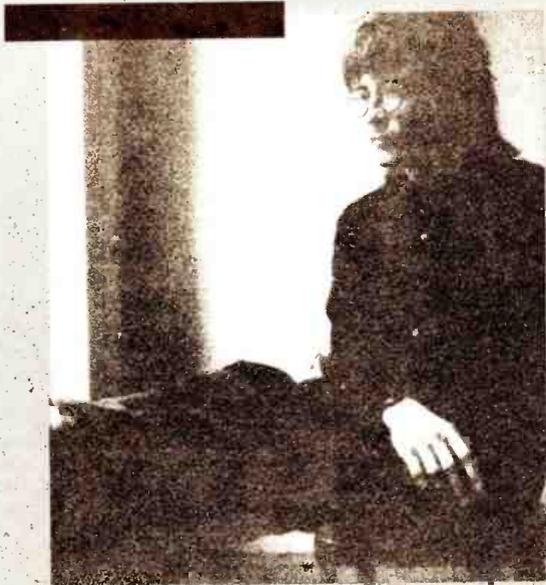
GENESIS
Invisible Touch (Atlantic)
90% of our reporters on it.

LOU REED
No Money Down (RCA)
64% of our reporters on it.

HONEYMOON SUITE
Bad Attitude (WB)
62% of our reporters on it.

ZZ TOP
Woke Up With Wood (WB)
62% of our reporters on it.

GOLDEN EARRING
Quiet Eyes (21/Atco)
61% of our reporters on it.



ROB JUNGKLAS

"Closer To The Flame"

Featuring
"Boystown"

R&R

AOR Albums **31**

AOR Tracks **43**

ALBUM NETWORK

Power Cuts **36**

Homer!

Hottest Nationwide **29**

FMQB

Song Index 50*-46*

National Airplay 38*-34*

On Over 80 AORs, Including:

WBCN	WLVQ
WBAB	WLLZ
WNEW	WQFM
WXRK	KMET
WKLS	KZAP
KTXQ	KGB
WYNF	KRQR

Breakout Rotation on MTV!

MANHATTAN IS MAKING A COMMITMENT TO FRESH NEW MUSIC — AND SO IS AOR RADIO!



GLASS TIGER

"Thin Red Line"

R&R

AOR New & Active Tracks 35/12

ALBUM NETWORK

Power Cuts **77** - **57**

FMQB

Song Index 87* Debut

"The best thing to come out of Canada since an ice cold Molson! Smash!"

MICHAEL DALFONZO, WSHE

"The quintessential record for dominant radio stations."

JOHN McRAE, KRQR

"Polished, very melodic song with wide appeal."

REDBEARD, KTXQ

"Excitingly different!"

WALLY WALKER, KQRS

From The Forthcoming Album "Thin Red Line"

On Your Desk Next Week

Double Platinum In Canada Already!



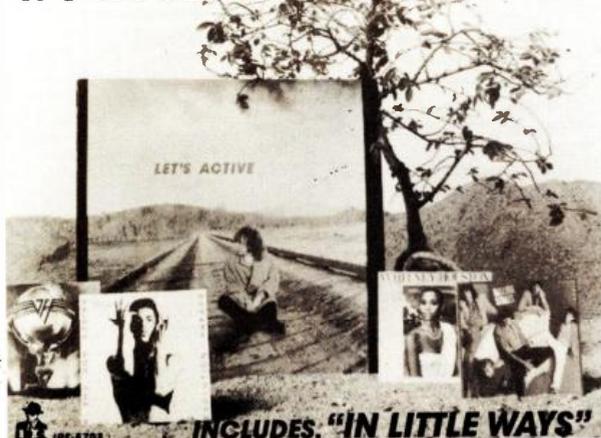
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RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

Three Weeks	Two Weeks	Last Week	157 Reports	MAY 23, 1986	Total Reports/Adds	Power	Heavy	Medium
4	3	1	BOB SEGER & THE SILVER... /Like A Rock (Capitol)	"Like A Rock" (144) "Tightrope" (51) "Aftermath" (38)	150 +/1	54-	137-	13+
1	2	2	VAN HALEN /5150 (WB)	"Dreams" (127) "Both Worlds" (93) "Love Walks" (52)	132 =/0	53+	124+	7-
3	1	3	JOURNEY /Raised On Radio (Columbia)	"Giri" (116) "Be Good" (76) "Radio" (50)	139 =/0	26-	113-	25+
2	4	4	ROLLING STONES /Dirty Work (Rolling Stones/Columbia)	"One Hit" (130) "Winning" (81) "Zero" (31)	141 =/0	38-	114-	25+
5	5	5	MOODY BLUES /The Other Side Of Life (Polydor/PG)	"Wildest" (143) "Other" (53) "Rock N' Roll" (34)	149 =/2	39+	126+	23-
			DEBUT PETER GABRIEL /So (Geffen)	"Sledgehammer" (151) "Red Rain" (23) "Eyes" (21)	155 /4	52	127	25
8	6	6	38 SPECIAL /Strength In Numbers (A&M)	"Like No Other" (132) "Somebody" (56) "Heart's" (12)	134 =/0	48+	121+	13-
13	8	7	GTR/GTR (Arista)	"When The Heart" (137) "Jekyll" (24) "Hunter" (19)	138 =/0	32+	97+	38-
9	7	8	HEART /Heart (Capitol)	"Nothin' At All" (118) "If Looks" (2) "Nobody" (2)	119 =/1	43-	108+	10-
			DEBUT EMERSON, LAKE & POWELL /Emerson, Lake & Powell (Polydor/PG)	"Touch & Go" (141) "Love Blind" (15) "Learning" (8)	144 /18	5	54	83
			DEBUT THE FIXX /Walkabout (MCA)	"Secret Separation" (142) "Future" (14) "Treasure" (3)	145 /8	8	54	89
11	10	9	JOE JACKSON /Big World (A&M)	"Right And Wrong" (122) "Wild" (14) "Home" (8)	127 =/3	10=	62+	60-
14	14	13	JACKSON BROWNE /Lives In The Balance (Asylum)	"In The Shape" (113) "Lives" (24) "Black" (5)	118 +/11	7-	38=	74+
10	12	11	ZZ TOP /Afterburner (WB)	"Woke Up" (97) "Velcro" (26) "Rough" (25)	115 +/9	7=	33=	73+
15	12	12	INXS /Listen Like Thieves (Atlantic)	"Listen" (115) "What You" (6) "Shine" (2)	121 =/2	6=	47+	68-
15	12	15	FABULOUS THUNDERBIRDS /Tuff Enuff (CBS Associated)	"Wrap" (108) "Tuff" (26) "Why" (11)	125 +/11	8+	26=	92+
20	18	14	LIVE! FOR LIFE/Various Artists (IRS/MCA)	"I Been Down" (123) "Howling" (4) "Ages" (3)	125 +/9	3+	28+	85-
7	11	10	HONEYMOON SUITE /The Big Prize (WB)	"Bad Attitude" (97) "Feel It" (27) "What Does It" (6)	109 =/2	5=	42=	64+
31	23	18	ICEHOUSE /Measure For Measure (Chrysalis)	"No Promises" (118) "Paradise" (6) "Angel Street" (5)	125 +/7	4=	33+	73+
17	17	16	ROBERT PALMER /Riptide (Island)	"Hyperactive" (98) "Addicted" (10) "I Didn't Mean" (4)	108 +/5	4-	29=	69+
19	16	15	JOHN C. MELLENCAMP /Scarecrow (Riva/PG)	"Rain" (85) "Minutes" (1) "Between" (1)	86 =/1	9-	49=	35-
26	19	19	HOWARD JONES /Action Replay (Elektra)	"No One" (86) "Always Asking" (3) "Specialty" (2)	88 =/4	12-	46=	38-
38	29	24	LOU REED /Mistrial (RCA)	"No Money Down" (101) "Wrapper" (2) "Mama's" (2)	101 +/7	1+	26+	64-
25	21	22	MODELS /Out Of Mind Out Of Sight (Geffen)	"Out Of Mind" (96) "Cold Fever" (7) "Stormy" (2)	103 =/3	3+	17=	77-
25	28	25	GIUFFRIA /Silk & Steel (Camel/MCA)	"Dreaming" (89) "Giri" (2) "Radio" (1)	89 +/6	5+	20=	58=
35	31	26	OUTFIELD /Play Deep (Columbia)	"All The Love" (83) "Your Love" (6) "I Don't Need" (1)	86 +/7	4=	26+	47-
			DEBUT TOP GUN /Soundtrack (Columbia)	"Danger Zone" (85)	85 /6	6	22	56
32	32	28	JOE COCKER /Cocker (Capitol)	"You Can Leave" (73) "A To Z" (6) "Shelter Me" (4)	76 +/7	2=	13=	55+
			DEBUT GOLDEN EARRING /The Hole (21/Atco)	"Quiet Eyes" (95) "They Dance" (2)	96 /6	0	8	73
12	13	21	SIMPLE MINDS /Once Upon A Time (Virgin/A&M)	"Things" (58) "Ghost" (3) "Once Upon" (1)	61 =/1	7-	27=	31-
39	31	31	ROB JUNGKLAS /Closer To The Flame (Manhattan)	"Boystown" (70) "Heaven" (7) "Memphis" (6)	84 +/10	0=	6+	56+
21	33	32	JOHN EDDIE /John Eddie (Columbia)	"Jungle Boy" (70) "Pretty Little" (12) "Buster" (1)	78 +/20	1+	9+	47+
6	9	20	JULIAN LENNON /The Secret Value Of Daydreaming (Atlantic)	"Stick" (40) "You Got What" (7) "Want" (5)	48 =/1	4-	27=	19-
28	30	30	CALL /Reconciled (Elektra)	"Everywhere" (51) "Believe" (18) "Oklahoma" (2)	62 +/5	2-	11=	39+
24	26	29	JUDAS PRIEST /Turbo (Columbia)	"Turbo Lover" (48) "Locked In" (16)	60 =/5	1-	9=	43=
22	27	27	PRETTY IN PINK /Soundtrack (A&M)	"Left" (25) "Leave" (13) "Pretty" (9)	41 =/1	4-	18=	18-
37	34	37	OZZY OSBOURNE /The Ultimate Sin (CBS Associated)	"Lightning" (55) "Shot" (4) "Ultimate" (1)	57 =/3	0-	3=	40=
40	40	36	BRUCE HORNSBY & THE RANGE /The Way It Is (RCA)	"Every Little" (47) "The Way" (6) "Down" (1)	47 +/8	7+	11+	31+
23	20	23	STARSHIP /Knee Deep In The Hoopla (Grunt/RCA)	"Tomorrow" (41) "Sara" (1) "Before I Go" (1)	43 =/1	3-	14=	23-
30	33	36	FIRM /Mean Business (Atlantic)	"Live" (17) "Tear Down" (12) "Free" (4)	31 =/0	8+	13=	16-

LET'S ACTIVE
BIG PLANS FOR EVERYBODY
IT'S BIGGER THAN ALL OF THEM.



78/R&R FRIDAY, MAY 23, 1986

BREAKERS

PETER GABRIEL
So (Geffen)

99% of our reporters on it.

THE FIXX
Walkabout (MCA)

92% of our reporters on it.

EMERSON, LAKE & POWELL
Emerson, Lake & Powell (Polydor/PolyGram)

92% of our reporters on it.

GOLDEN EARRING
The Hole (21/Atco)

61% of our reporters on it.

NEW & ACTIVE

KROKUS "Change Of Address" (Arista) 55/8 (59/1)

Adds W5AB, K5HE, KLPD, WAAF, W6GR, WBLM, W6RC, WRUF, Heavy 1, KRX, Medium 40 including WHJY, KTXQ, KSRR, WLLZ, WRIF, KORS, KMET, KGB, WPFY, WPDH, KISS, WAPL, WLAV, WIOT, KOMP, KMBY, KRSP, KLPX, KWHL, KTYD

BOX OF FROGS "Strange Land" (Epic) 53/8 (46/17)

Adds including KOMP, KMBY, KQWB, KFMQ, KSOY, KWHL, KTCL, Heavy 2, WEBN, KRQU, Medium 34 including WNEW, WQVE, WHJY, DC101, WNOB, WLUP, WRR, WBCC, KGB, WNCN, KLAQ, KILQ, KLPX, WIZN, WRK, WRUF, KTYD

BODEANS "Love & Hope & Sex & Dreams" (Slash/WB) 42/4 (40/7)

Adds KFOG, WPDH, KEZE, WWWW, Powers 1, Heavy 7, WOFM, WHFS, WLIR, WIZN, KTCL, KRQU, KVRE, Medium 18 including WXR, KYYS, KBCC, 91X, WHEB, WAPL, WTUE, KILQ, KTYD

RUBBER RODEO "Heartbreak Highway" (Mercury/PolyGram) 38/8 (30/8)

Adds KZEW, WSHE, WHFS, WYSP, WAAF, WBLM, WZZO, KGR, Heavy 3, WBCN, WIZN, KSPN, Medium 23 including WYYY, WNEW, WHJY, KSRR, WNOB, WHEB, WTUE, WLAV, WWWW

DANNY WILDE "The Boyfriend" (Island) 36/10 (27/4)

Adds WBCN, KAZY, KBCC, KLB, KFMQ, WCKT, KSPN, KOLA, Powers 1, Heavy 3, WOFM, KMET, WHMD, Medium 21 including KLOS, KGB, KOME, WHEB, WPDH, WEZX, WKDF, WTUE, WIZN, WRUF

WILD BLUE "No More Jinx" (Chrysalis) 35/3 (33/7)

Adds WRQK, KLPX, WZEW, Heavy 1, WOFM, Medium 25 including KSRR, WLUP, WLVO, WLLZ, KGB, KOME, KISW, KNCN, KLAQ, WAPL, KMDD, KFMQ, KILQ, KMBY, KZOO

BAND OF THE HAND "Soundtrack" (MCA) 31/8 (58/0)

Powers 1, Heavy 3, WBCN, CHOK, WORT, WIZN, KQWB, KSPN, KTCL, KTYD, KVRE, Medium 19 including WXRK, WLUP, WLVO, KBCC, WOUR, WAAF, WIOT, WWWW

ERIC JOHNSON "Tones" (WB) 27/2 (28/7)

Adds KATT, WIZN, Powers 1, Heavy 4, KNCN, KILQ, KRX, KRQU, Medium 16 including KTXQ, KZEW, WOFM, KBCC, KLB, WTUE, KOZZ

DOKKEN "Under Lock And Key" (Elektra) 26/4 (22/5)

Adds WHJY, WLLZ, WOFM, WPDH, Powers 1, Heavy 3, KBP, KGB, KRX, KRQU, Medium 20 including KLOL, KSRR, KMET, KLPD, KOME, KNCN, KISS, KEZO, KEZE, WZZO

Continued on Page 79

PARALLELS

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

234 Reports

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

100/25	44%	National
Regional	Up 8%	Summary
E 33%	Down 0%	DEBITS 23
M 21%	Same 4	SAME 10
S 16%	Down 0	DOWN 0
W 15%	Add 25	ADDS 5

EXAMPLE

100/25 — 100 CHR reporting stations on the week including 25 new adds.

44% — Percentage of the weeks reporters playing it.

Regional Reach — Percentage of reporters playing the song within each region.

National Summary
Up 51 — Number of stations moving it up on the charts.

Debuts 20 — Number of stations debuting the song this week.

Same 4 — Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)

Down 0 — Number of stations moving it down on their charts.

Adds 25 — Total number of stations adding it this week.

BANGLES
"I Don't Know What... (Columbia)
LP: Different Light

113/17	48%	National
Regional	Summary	UP 144
E 46%	DEBITS 17	SAME 34
S 52%	DOWN 0	DOWN 0
W 51%	ADDS 17	ADDS 17

BOYS DON'T CRY
"I Wanna Be A Cowboy (Profile)
LP: From Luxury To Hearstache

186/7	78%	National
Regional	Summary	UP 144
E 89%	DEBITS 11	SAME 19
S 75%	DOWN 0	DOWN 0
W 94%	ADDS 7	ADDS 7

NEEL DIAMOND
"Headed For The Future (Columbia)
LP: Headed For The Future

60/13	28%	National
Regional	Summary	UP 3
E 37%	DEBITS 5	SAME 34
S 18%	DOWN 1	DOWN 1
W 14%	ADDS 13	ADDS 13

BLIND MONKEYS
"Diggin' Your Scene (RCA)
LP: Animal Magnet

100/18	18%	National
Regional	Summary	UP 35
E 46%	DEBITS 23	SAME 24
S 47%	DOWN 0	DOWN 0
W 18%	ADDS 18	ADDS 18

BELEINDA CARLISLE
"Mad About You (IRSMCA)
LP: Belinda

71/16	30%	National
Regional	Summary	UP 6
E 25%	DEBITS 16	SAME 33
M 14%	DOWN 0	DOWN 0
W 43%	ADDS 16	ADDS 16

EL DeBarge
"Who's Johnny (Short Circuit Theme)
LP: El DeBarge (Gordy/Motown)

199/8	86%	National
Regional	Summary	UP 145
E 88%	DEBITS 3	SAME 13
M 81%	DOWN 0	DOWN 0
W 88%	ADDS 9	ADDS 9

DREAM ACADEMY
"Love Parade (Reprise WB)
LP: Dream Academy

158/5	68%	National
Regional	Summary	UP 103
E 74%	DEBITS 10	SAME 22
S 74%	DOWN 0	DOWN 0
W 54%	ADDS 5	ADDS 5

PARALLELS

SIGNIFICANT ACTION

PATTI AUSTIN
The Heat Of The Heat (Qwest/WB)
LP: Gettin' Away With Murder

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

GAVIN CHRISTOPHER
One Step Closer (Manhattan)
LP: One Step Closer

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

JOE JACKSON
Right And Wrong (A&M)
LP: Big World

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

OUTFIELD
All The Love In The... (Columbia)
LP: Play Deep

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

JERMAINE STEWART
We Don't Have To Take... (Arista)
LP: Franc's Romantic

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

JEAN BEAUVOIR
Feel The Heat (Columbia)
LP: Drums Along The Mohawk

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

E.G. DAILY
Say It Say It (A&M)
LP: E.G. Daily

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

KROKUS
School's Out (Arista)
LP: Change Of Address

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

DIANA ROSS
Chain Reaction (RCA)
LP: Eatn Alive

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

ANDY TAYLOR
Take It Easy (Atlantic)
LP: American Anthem Soundtrack

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

JACKSON BROWNE
In The Shape Of A Heart (Asylum)
LP: Lives In The Balance

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

DEL FUEGOS
I Still Want You (SlashWB)
LP: Boston MA

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

MAGAZINE 60
Don Quichotte (Baja)

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

CHARLIE SEXTON
Impressed (MCA)
LP: Pictures For Pleasure

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

B.E. TAYLOR GROUP
Karen (Epic)
LP: Our World

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

CALL
Everywhere I Go (Elektra)
LP: Reconcile

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

JOHN EDDIE
Jungle Boy (Columbia)
LP: John Eddie

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

MAI TAI
Male Intuition (Critique)

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

SLY FOX
Stay True (Capitol)
LP: Let's Go All The Way

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

TRANS-X
Living On Video (Atco)

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

KIM CARNES
Divided Hearts (EMI America)
LP: Lighthouse

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

DAVID FOSTER & OLIVIA NEWTON-JOHN
The Best Of Me (Atlantic)
LP: David Foster

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

METROS
After The Passion's Gone (MTM)

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

SOS BAND
The Finest (Tabu/CBS)
LP: Sands Of Time

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

STEVIE WONDER
Land Of La La (Tamla/Motown)
LP: In Square Circle

P1	P2	P3
EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20	EAST WJPM 29-24 WJPM 24-17 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20 WJPM 25-20

CONTEMPORARY HIT RADIO

BREAKERS

GENESIS

Invisible Touch (Atlantic)

87% of our reporters playing it. Moves: Up 0, Debuts 1, Same 1, Down 0, Adds 201 including B104, WPLJ, Y100, Q105, B96, KIIS-FM, FM102. Complete airplay in Parallels.

VAN HALEN

Dreams (WB)

68% of our reporters playing it. Moves: Up 17, Debuts 54, Same 39, Down 0, Adds 50 including WKKX-FM, WCAU-FM, Z93, KEGL, WHYT, KIIS-FM, KITS. Complete airplay in Parallels.

BOB SEGER

Like A Rock (Capitol)

68% of our reporters playing it. Moves: Up 21, Debuts 48, Same 33, Down 0, Adds 57 including K106, Q107, WQUE-FM, Z95, KPKE, KPLUS, KNBQ. Complete airplay in Parallels.

ROD STEWART

Love Touch (WB)

67% of our reporters playing it. Moves: Up 0, Debuts 1, Same 0, Down 0, Adds 155 including WKKX-FM, PRO-FM, WNVZ, WLS, KDWB-FM, KWK, KUBE. Complete airplay in Parallels.

ROLLING STONES

One Hit (To The Body) (Rolling Stones/Columbia)

60% of our reporters playing it. Moves: Up 49, Debuts 32, Same 41, Down 0, Adds 19 including WBNF-FM, WNY5, 93FM, ZZ99, Y108, KITS, KWSS. Complete airplay in parallels.

NEW & ACTIVE

PETER GABRIEL "Sledgehammer" (Geffen) 137/39

Moves Up 41, Debuts 36, Same 21, Down 0, Adds 39 including WCAU-FM, PRO-FM, WAVA, KIKX, 93FM, WKTI, KUBE, K106 d-17, WPHD 29-15, CFR 32-20, KPKE 28-23, Y108 30-20, KMEL 27-22, WZOU 21-16, KIKX 38-25, SLY96 26-8. See Parallels, debuts at number 40 on the CHR chart

PRINCE "Mountains" (WB) 131/41

Moves Up 17, Debuts 38, Same 37, Down 0, Adds 41 including WHIT, Q107, KEGL, KWK, KIIS-FM, KWOD, R104, KBOS, WFBG, KFMM, Y100 33-28, Z299 34-30, KKRZ 36-26, KYNO-FM 40-32.

MODELS "Out Of Mind, Out Of Sight" (Geffen) 131/14

Moves Up 74, Debuts 16, Same 27, Down 0, Adds 14 including WCAU-FM, 92X, Y108, WKEE, WSKF, WKFR, WQID, WHIT 40-35, WKKX-FM 35-28, WNY5 32-28, WLS 39-32, KKRZ 34-23, WSSX 31-25, WOLX 30-25, KSND 31-16. See Parallels (starts at number 39 on the CHR chart)

BANGLES "If She Knew What She Wants" (Columbia) 113/17

Moves Up 42, Debuts 17, Same 37, Down 0, Adds 17 including KEGL, KWK, KITS, KUBE, WSPK, WZPL, WCIL-FM, 92X 29-25, KKRZ 29-23, R104 37-32, WBBQ 30-28, WOKI 28-23, KKRD 31-23, 95XXX 37-31, KGOT 36-29

FIXX "Secret Separation" (MCA) 101/44

Moves Up 1, Debuts 14, Same 42, Down 0, Adds 44 including WKKX-FM, WCAU-FM, CHUM, Z93, WNNK, WSKZ, WANS-FM, WKX, WYLD, KZZU, WBNF-FM d-38, KPLUS d-34, KIKX d-33

BLOW MONKEYS "Doggin' Your Scene" (RCA) 100/18

Moves Up 35, Debuts 23, Same 24, Down 0, Adds 18 including WNBZ, B96, KWOD, WPST, FM100 KNMO, KISR, WKKX-FM 32-25, PRO-FM 32-27, KIIS-FM 28-18, KS103 34-27, KUBE 30-26, WNOX-FM 39-33, KSND 32-23, 100KH 31-22

JANET JACKSON "Nasty" (A&M) 96/45

Moves Up 20, Debuts 22, Same 9, Down 0, Adds 9 including WHIT, WPLJ, Z100, PRO-FM, Q107, WKI, KWSS, WBNF-FM 28-14, 93FM 23-18, 997 28-19, KIS-FM 12-8, FM102 9-5, KS103 20-11, KMEL 11-8, KAMZ 18-11

STEVE NICKS "Has Anyone Ever Written Anything For You" (Modern/Atco) 80/5

Moves Up 17, Debuts 5, Same 53, Down 0, Adds 5, WGF, Y104, KFV, KOIZ, FM, Y94, WCAU-FM 37-33, WRNO 36-28, WSSX 40-34, WBCY 28-21, WKX 37-30, KIKX 32-21, Q101 35-30, WHSI 40-35, WBNQ 32-25, KTRS 40-35

GIUFFRIA "I Must Be Dreaming" (Came/Parade) 78/3

Moves Up 12, Debuts 8, Same 34, Down 1, Adds 3 including WHIT, WKX, KTUX, WPHD 33 21, WCAU-FM 22 19, WRNO 11 27, WERZ 11 28, KZ7B 10 17, WKX 13 28, 95XXX 38 32, 100KH 32 26, WZP 38 29, WHSI 31 26, KTRS 38 12, OK96 30 13

INXS "Like A Thief" (Atlantic) 74/4

Moves Up 29, Debuts 11, Same 30, Down 0, Adds 4, Y108, WANG-FM, SLY96, 93FM 24-19, KKRZ 32-24, KPLUS 27-23, WTL 38-34, WOKI 40-34, WVIC 18-13, 95XXX 39-33, Q101 36-32, WHSI 38-33, KCMQ 38-34, OK95 34-30

BELINDA CARLISLE "Mad About You" (IRS/MCA) 71/16

Moves Up 6, Debuts 16, Same 33, Down 0, Adds 16 including KIS-FM, KS103 KPLUS, WKRZ-FM, WKSI, KZ93, WGAN, KNOE-FM, 957 27-18, 997 30-27, KWK, 40-36, KMEL, d-31, Q100 36-28, OK95 38-30

PET SHOP BOYS "Opportunities (Let's Make Lots of Money)" (EMI America) 60/3

Moves Up 1, Debuts 4, Same 9, Down 0, Adds 6 including WHIT 9-10, KEGL 8-9, WRNO 8-9, WKKX-FM, KIIS-FM, KWK, KS103, KMEL, KPLUS, KZPS

MILD BLUE "Fire With Fire" (Chrysalis) 63/4

Moves Up 15, Debuts 16, Same 28, Down 0, Adds 4, WANS-FM, WZOK, KNMO, WZON, B96 34 31, KPLUS d-40, WVIC 20 25, WNNK 17 8, WSSX 39 33, KFV d-35, KDON-FM 38 35, 103QR 40 34, WFXK 34 30, Q101 38 35, WDBR 40 36, KGOT 29 24

PSYCHEDELIC FURS "Pretty in Pink" (A&M) 62/0

Moves Up 39, Debuts 5, Same 13, Down 0, Adds 0, WPHD 13-9, B97 25-18, Z299 31-28, KWK 35-31, KZ2P 28-25, 98PKY 31-20, WKRZ-FM 38-34, WOKI 39-35, Y108 39-34, Z104 34-28, KCAO 24-19, WHDY 32-26, KYYY 40-37, WSPF 30 31

NEIL DIAMOND "Headed For The Future" (Columbia) 60/13

Moves Up 7, Debuts 5, Same 34, Down 1, Adds 13 including WKKX-FM, WKSX, KKRZ, KZ2B, WKX, KIKX, 100KH, WBNF-FM 38-26, WRNO d-40, K104 33-26, WBBQ d-40, 35, KIKX 33-23, WSSX d-32, OK100 38-34, KTRS 37-33

JEFFREY OSBORNE "You Should Be Mine" (A&M) 52/19

Moves Up 2, Debuts 11, Same 20, Down 0, Adds 19 including WKSX, 93FM, WQVE-FM, WFLY, WSPK, R104, WNOX-FM, WANS-FM, KMGX, KFV, KNOE-FM, WBBW, PRO-FM d-32, 94TY 39-36, KHIZ 37-30

SIGNIFICANT ACTION

PATTI AUSTIN "The Heat of Heat" (Quest/WB) 46/2

Moves Up 27, Debuts 6, Same 11, Down 0, Adds 2, WPLJ, KZ2P, WKKX-FM 29-24, WBNF-FM 24-17, WNY5 25-20, WHYT 29-25, WNNK 17 8, WSSX 39 33, K104 19 14, KMGX 30 30, KCAO 27 20, 95XJ 34 27, WPM-FM 40 33, WAZY-FM 38 32, OK95 33 29

KIM CARNES "Divided Hearts" (EMI America) 45/15

Moves Up 1, Debuts 3, Same 28, Down 0, Adds 3 including PRO-FM, WPST, WSSX, WFM, WKFR, WVIC, KSND, 940 0, Z93 d-31, KKRZ on-dp, FM102 on, WBBQ d-38, WKAU on, Z102 39-37, SLY96 d-40

MOST ADDED

- GENESIS (201) Invisible Touch (Atlantic)
- ROD STEWART (155) Love Touch (WB)
- PET SHOP BOYS (63) Opportunities (EMI America)
- BOB SEGER (57) Like A Rock (Capitol)
- VAN HALEN (50) Dreams (WB)

HOTTEST

- MADONNA (174) Live To Tell (Sire/WB)
- PATTI LABELLE/MICHAEL McDONALD (120) On My Own (MCA)
- WHITNEY HOUSTON (115) The Greatest Love Of All (Arista)
- NU SHOOZ (83) I Can't Wait (Atlantic)
- OMD (61) If You Leave (A&M)

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 41/15

Moves Up 7, Debuts 3, Same 16, Down 0, Adds 15 including WERZ, WNNK, WSPK, WKRZ-FM, KZ2B 94TYX, WKDD, KCPX, Y100 32-29, KUBE 36-34, WTKC-FM 31-29, R104 36-31, Y106 35-30, WGAN 40-37, WYKS 25-22

ANIMOTION "I Want You" (Casablanca/PG) 41/2

Moves Up 4, Debuts 5, Same 20, Down 0, Adds 2, WKRZ-FM, BL105, WCAU-FM d-36, WRNO 40-37, KWK on, KKRZ d-38, KPLUS 36-35, WSRZ d-40, KZ2B 33-30, KMGX on, KCAO on, KDON-FM on, 95XXX 36-30, KOIZ-FM d-40, KHIZ d-40

MAGAZINE 80 "Don Quichotte" (Baja) 35/5

Moves Up 8, Debuts 7, Same 14, Down 1, Adds 5, WHYT, WRCK, KJ103, WCIL-FM, KHIZ, WBNF-FM d-37, WCZY on, FM102 21-18, KMEL 16-15, WTL0 40-30, KZ2B 32-27, KRBE 18-16, KBFM 19-10 WFFZ 35-29, Z102 33-29

ANDY TAYLOR "Take It Easy" (Atlantic) 32/32

Moves Up 0, Debuts 0, Same 1, Down 0, Adds 26 including WPHD Z100, KEGL, Y100 89T, WRNO, KWK, KPLUS, WTKC-FM, 98PKY, 803, WFM, KJ103, KCAO, KKY0

TRANS-X "Living On Video" (Atco) 31/5

Moves Up 15, Debuts 1, Same 9, Down 1, Adds 5, R104, KMGX, KCAO, KDON-FM, 95XXX, KPLUS 17-14, K104 32-29, BL105 14-10, Y106 20-12, KLUC 38-33, OK100 33-29, 95XJ 38-33, KWES 33 30, WFFM 29-20, KDVY 37-34

ATLANTIC STARR "If Your Heart Isn't In It" (A&M) 30/1

Moves Up 9, Debuts 6, Same 9, Down 0, Adds 4, WNY5, WKSX, KZ2P, KYNO-FM, WIGY, WSSX 33-31, CFR 38-28, FM102 d-31, KMEL 9-4, KZPS 31-27, Z104 d-35, K103 d-35, K103 33-26, WFLV 33-21, KCAO 33-26, WGAN 32-28

ABC "Vanity Kills" (Mercury/PolyGram) 29/4

Moves Up 4, Debuts 2, Same 19, Down 0, Adds 4, WKSE, KWOD, WNOX-FM, KMGX, PRO-FM on, KPLUS 26-25, Q100 on, WTL0 on, KHFI on, KYYX 33-31, KYNO-FM d-39, KCAO d-35, 95XXX d-36, OK95 26-23

OUTFIELD "All The Love In The World" (Columbia) 28/26

Moves Up 1, Debuts 0, Same 1, Down 0, Adds 4, WNY5, WTKC, KZ2P, KYNO-FM, WIGY, WSSX 33-31, CFR 38-28, FM102 d-31, KMEL 9-4, KZPS 31-27, Z104 d-35, K103 d-35, K103 33-26, WFLV 33-21, KCAO 33-26, WGAN 32-28

SOS BAND "The Finest" (Tabu/CBS) 28/6

Moves Up 11, Debuts 4, Same 7, Down 0, Adds 6, WNY5, Q100, WBBQ, KTUX, KYNO-FM, 100KH, WKKX-FM 34-26, WPLJ 21-18, WCZY 36-30, KMEL 25-21, WTKC-FM 29-25, WCKN 39-32, KRBE 28-23, KMGX 22-8, Z102 32-25

ART OF NOISE "Peter Gunn" (Chrysalis) 28/4

Moves Up 9, Debuts 6, Same 9, Down 0, Adds 4, WNY5, WTKC, KZ2P, KYNO-FM, WIGY, WSSX 33-31, CFR 38-28, FM102 d-31, KMEL 9-4, KZPS 31-27, Z104 d-35, K103 d-35, K103 33-26, WFLV 33-21, KCAO 33-26, WGAN 32-28

CHARLIE SEXTON "Impressed" (MCA) 27/0

Moves Up 6, Debuts 1, Same 20, Down 0, Adds 0, 93FM on, KKRZ on-dp, KPLUS 32-28, Q100 on, WRCK on, KHFI on-dp, KZ2B 38-35, WCKN on, KRBE on, KYS 36-33, KSND 36-31, KZ2U d-36, 98KG on-dp, KGOT 28-26, OK95 36-33

JERMAINE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 26/7

Moves Up 10, Debuts 4, Same 5, Down 0, Adds 7, WNY5, WTKC, KZ2P, KYNO-FM, WIGY, WSSX 33-31, CFR 38-28, FM102 d-31, KMEL 9-4, KZPS 31-27, Z104 d-35, K103 d-35, K103 33-26, WFLV 33-21, KCAO 33-26, WGAN 32-28

MAI TAI "Female Intuition" (Critique) 24/5

Moves Up 10, Debuts 2, Same 7, Down 0, Adds 5, WSPK, WRCK, WSSX, KBFM, KMGX, WKKX-FM 31-23, WBNF-FM 39-33, WSSX 26-21, WNY5 33-29, WERZ 25-20, R104 34 39-36, KAMZ 29-21, WGLY 36 33, 95XXX 34 29, WGAN 35 30

SLY FOX "Stay True" (Capitol) 23/4

Moves Up 2, Debuts 0, Same 17, Down 0, Adds 4, WKKX-FM, WNOX-FM, WVIC, WRNO, WKSE on, Q100 on, R104 on, WTKC 37-28, WKX on, KTUX on, KYNO-FM on-dp, WAZY-FM 40-36, WDBR on, KTRS on, OK95 on

STEVIE WONDER "Land Of La La" (Tama/Motown) 22/22

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 25 including WRCK, KMK, KUBE, KNBQ, Q100, WCKN, KYS, KSND, KZ2U, WFBG, 95XXX, Q101, Y104, WDBR, KDVY

METROS "After The Passion's Gone" (MTM) 22/3

Moves Up 0, Debuts 0, Same 13, Down 0, Adds 3, KWK, 95XXX, WGAN, WPHD on, KDWB-FM on-dp, WSPK on, 930 on, WRCK on, WVIC on, WRON on-dp, WHSI on, KKLIS-FM on, 99KG on, KHIZ on, R104 on, KBIM on

DIANA ROSS "Chain Reaction" (RCA) 22/0

Moves Up 13, Debuts 1, Same 7, Down 1, Adds 0, B104 19-17, WKSE 34-32, Q107 17-15, WAVA 26-24, KBEC 18-16, KZ2P 18-22, KKRZ 37-30, Q100 39-37, WKEE 28-25, WPSF 33-30, B106 28-24, WABF-FM 30-25, KBFM 38-37, BL105 on

E.G. DAILY "Say It Say It" (A&M) 22/0

Moves Up 11, Debuts 1, Same 10, Down 1, Adds 0, WKKX-FM 33-27, WKSE 16-15, WNY5 34-27, CKOJ 34-30, Y100 40-20, WTKC-FM on, WOKB 10-7, BL105 33-29, Y106 36-32, KTUX 33-32, KMGX 20-13, KFV 19-13, KCAO on, 95XXX on, 100KH on

JACKSON BROWNE "In The Shape Of A Heart" (A&M) 20/19

Moves Up 0, Debuts 0, Same 1, Down 0, Adds 19 including WPST, WKRZ-FM, WOKI, WKX, WIKX, WKFR, WFBG, WJAD, Q104, KCMQ, Y94, WDBR, KJAZ, KBFM, SLY96, WLS on

KROKUS "School's Out" (Arista) 18/18

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 16 including Y100, Z299, K104, KRBE, BL105, KEYM, FM, KKRZ, 103CIR, WZY0, 95XJ, KISR, KSMB, Q101, WSPF, KGOT, OK95

JOE JACKSON "Right And Wrong" (A&M) 18/2

Moves Up 3, Debuts 1, Same 12, Down 0, Adds 2, WTL0, WGLY, WKSE on, WLS on, WZOU 29-24, WKRZ-FM on, WZPL on, WVIC on, Z104 40-37, WTKC-FM 30-19, KFV on, KNIN on, WBBW d 37, OK95 on

JOHN EDDIE "Jungle Boy" (Columbia) 16/5

Moves Up 1, Debuts 2, Same 8, Down 0, Adds 5, WFSR, OK100, 95XJ, WOMP-FM, KYVA, WPHD on, KWK on, K104 on, WPSF d-37, WSSX d-29, WGAN on, WPM on, WTKC on, WTKC on, KHIZ on, R104 18-14, OK95 on

CALL "Everywhere I Go" (Elektra) 14/4

Moves Up 1, Debuts 1, Same 8, Down 0, Adds 4, WVIC, WRNO, WFXK, KHIZ, Q100 on, K104 37-36, WNNK on, WKRZ-FM on, KIKX on-dp, OK100 d-40, 95XXX on, WZP on-dp, WHSI on, KKLIS-FM on

DEL FUEBOS "I Still Want You" (Slash/WB) 14/1

Moves Up 7, Debuts 0, Same 10, Down 1, Adds 1, KOCR, WHIT 27-24, WKKX-FM 23-18, WNY5 on, WPHD on, PRO-FM 35-30, WZOU 25-22, R104 on-dp, WKRZ-FM 36-32, WGAN 30-27, WHSI on, WCIL-FM 16-15

B.E. TAYLOR GROUP "Karon" (Epic) 14/0

Moves Up 9, Debuts 0, Same 5, Down 0, Adds 0, B94 22-21, K104 35-32, WKDD 40-39, WKFR 40-39, WVIC 23 20, WRNO 35-32, KAY107 on-dp, WHOT on, WFBF on, 103CIR, OK100 35-31, 95XJ 38 37, WOMP-FM 20-12

DAVID FOSTER & OLIVIA NEWTON-JOHN "The Best of Me" (Atlantic) 13/11

Moves Up 0, Debuts 2, Same 0, Down 0, Adds 11 including Q105, WERZ, WKRZ-FM, KIK, WKFR, KDON-FM, KCPX, KNOE-FM, WHSI, KBOZ-FM, KBIM, WBBQ d-40, 103CIR d-39

JEAN BEAUVOIR "Feel The Heat" (Columbia) 12/4

Moves Up 2, Debuts 0, Same 6, Down 0, Adds 4, WOKI, WGAN, WHSI, KTRS, WPHD on, WTL0 on, WOMP-FM on, KQOZ-FM 38-28, Q104 on-dp, KGOT 31-27, OK95 on

Parallels Begin on Page 88

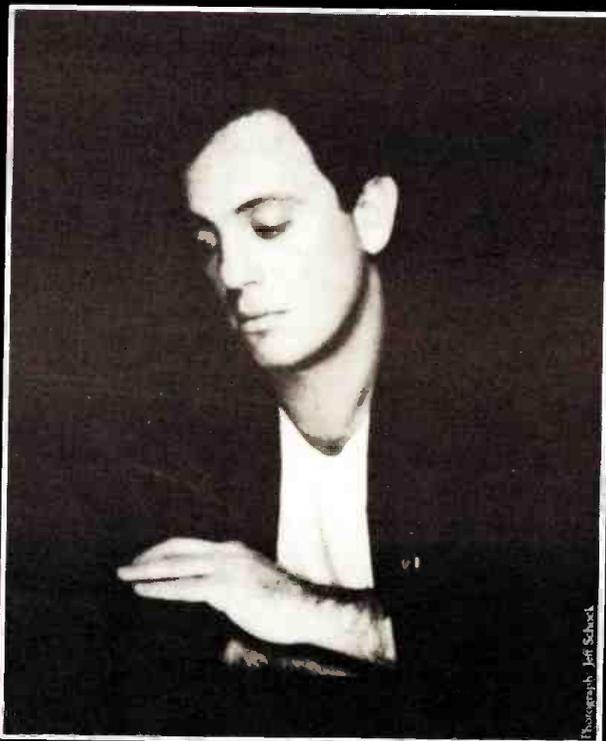
Adds & Hits Begin on Page 86

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Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall. This information will be published in R&R each week on the CHR Adds & Hits pages.

EPIC RECORDS
is pleased to present

Billy Joel
Modern Woman*



the first single from

the Original Motion Picture Soundtrack
RUTHLESS PEOPLE



Produced by:
Phil Ramone

CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	Artist	Title	Label
7	5	2	MADONNA	Live To Tell (Sire/WB)	
4	1	1	WHITNEY HOUSTON	The Greatest Love Of All (Arista)	
11	9	5	MIKE & THE MECHANICS	All I Need Is A Miracle (Atlantic)	
18	14	8	PATTI LABELLE/MICHAEL McDONALD	On My Own (MCA)	
6	6	3	OMD	If You Leave (A&M)	
15	11	9	NU SHOOSZ	I Can't Wait (Atlantic)	
12	10	7	MR. MISTER	Is It Love (RCA)	
16	13	10	JOURNEY	Be Good To Yourself (Columbia)	
13	12	11	LEVEL 42	Something About You (Polydor/PG)	
22	17	13	HOWARD JONES	No One Is To Blame (Elektra)	
26	20	16	BILLY OCEAN	There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	
20	16	14	CULTURE CLUB	Move Away (Virgin/Epic)	
27	23	19	HEART	'Nothin' At All (Capitol)	
3	3	4	PHIL COLLINS	Take Me Home (Atlantic)	
30	24	20	GEORGE MICHAEL	A Different Corner (Columbia)	
34	26	21	JETS	Crush On You (MCA)	
2	2	6	VAN HALEN	Why Can't This Be Love (WB)	
1	4	12	PET SHOP BOYS	West End Girls (EMI America)	
8	8	15	JANET JACKSON	What Have You Done For Me Lateley (A&M)	
—	31	27	SIMPLY RED	Holding Back The Years (Elektra)	
37	30	26	BOYS DON'T CRY	I Wanna Be A Cowboy (Profile)	
5	7	17	OUTFIELD	Your Love (Columbia)	
—	34	29	FALCO	Vienna Calling (A&M)	
28	25	24	TEARS FOR FEARS	Mothers Talk (Mercury/PG)	
—	37	31	EL DeBARGE	Who's Johnny (Gordy/Motown)	
31	27	25	SIMPLE MINDS	All The Things She Said (A&M)	
9	15	18	MIAMI SOUND MACHINE	Bad Boy (Epic)	
39	33	30	JOHN COUGAR MELLENCAMP	Rain On The Scarecrow (Riva/PG)	
—	39	33	38 SPECIAL	Like No Other Night (A&M)	
10	19	28	ROBERT PALMER	Addicted To Love (Island)	
—	—	37	FABULOUS THUNDERBIRDS	Tuff Enuff (CBS Associated)	
—	—	39	MOODY BLUES	Your Wildest Dreams (Polydor/PG)	
—	—	36	DREAM ACADEMY	Love Parade (Reprise/WB)	
19	18	22	ZZ TOP	Rough Boy (WB)	
24	22	23	STARSHIP	Tomorrow Doesn't Matter Tonight (Grunt/RCA)	
40	35	34	HOOTERS	Where Do The Children Go (Columbia)	
—	—	40	GTR	When The Heart Rules The Mind (Arista)	
DEBUT	DEBUT	DEBUT	KENNY LOGGINS	Danger Zone (Columbia)	
DEBUT	DEBUT	DEBUT	MODELS	Out Of Mind, Out Of Sight (Geffen)	
DEBUT	DEBUT	DEBUT	PETER GABRIEL	Sledgehammer (Geffen)	

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ADULT CONTEMPORARY

5	3	2	MADONNA	Live To Tell (Sire/WB)	
3	2	1	PATTI LABELLE/MICHAEL McDONALD	On My Own (MCA)	
9	6	4	BILLY OCEAN	There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	
16	10	6	HOWARD JONES	No One Is To Blame (Elektra)	
2	1	3	SIMPLY RED	Holding Back The Years (Elektra)	
18	13	7	GEORGE MICHAEL	A Different Corner (Columbia)	
15	12	10	MOODY BLUES	Your Wildest Dreams (Polydor/PG)	
12	11	11	CULTURE CLUB	Move Away (Virgin/Epic)	
11	9	9	LEVEL 42	Something About You (Polydor/PG)	
1	4	5	WHITNEY HOUSTON	The Greatest Love Of All (Arista)	
17	15	14	MIKE & THE MECHANICS	All I Need Is A Miracle (Atlantic)	
22	17	12	ATLANTIC STARR	If Your Heart Isn't In It (A&M)	
6	8	12	PHIL COLLINS	Take Me Home (Atlantic)	
25	22	16	DREAM ACADEMY	Love Parade (Reprise/WB)	
8	7	15	MIAMI SOUND MACHINE	Bad Boy (Epic)	
28	19	17	NEIL DIAMOND	Headed For The Future (Columbia)	
—	23	19	JAMES TAYLOR	That's Why I'm Here (Columbia)	
4	5	13	SADE	Never As Good As The First Time (Portrait/CBS)	
—	24	20	DAVID PACK	That Girl Is Gone (WB)	
—	29	26	EL DeBARGE	Who's Johnny (Gordy/Motown)	
7	14	18	DENNIS DeYOUNG	Call Me (A&M)	
30	27	23	TEMPTATIONS	A Fine Mess (Motown)	
—	—	30	HIROSHIMA	One Wish (Epic)	
—	—	28	JONATHAN BUTLER	Baby, Please Don't Take It (Jive/Arista)	
BREAKER	25	21	DAVID FOSTER & OLIVIA NEWTON-JOHN	The Best Of Me (Atlantic)	
29	28	22	PET SHOP BOYS	West End Girls (EMI America)	
DEBUT	DEBUT	DEBUT	MARILYN MARTIN	Move Closer (Atlantic)	
10	16	21	DIRE STRAITS	So Far Away (WB)	
BREAKER	29	25	ANNE MURRAY	Who's Leaving Who (Capitol)	
BREAKER	30	26	JEFFREY OSBORNE	You Should Be Mine (A&M)	

N&A Begins on Page 74

AOR TRACKS

Three Weeks	Two Weeks	Last Week	Artist	Title	Label
7	4	2	PETER GABRIEL	Sledgehammer (Geffen)	
5	2	1	BOB SEGER & THE SILVER...	Like A Rock (Capitol)	
4	3	4	MOODY BLUES	Your Wildest Dreams (Polydor/PG)	
10	7	5	38 SPECIAL	Like No Other Night (A&M)	
2	1	3	ROLLING STONES	One Hit (To The Body) (Rolling Stones/Columbia)	
BREAKER	31	27	GENESIS	Invisible Touch (Atlantic)	
18	11	8	VAN HALEN	Dreams (WB)	
11	9	7	GTR	When The Heart Rules The Mind (Arista)	
6	6	6	HEART	'Nothin' At All (Capitol)	
—	19	11	FIXX	Secret Separation (MCA)	
—	15	11	EMERSON, LAKE & POWELL	Touch & Go (Polydor/PG)	
19	15	13	JOURNEY	Girl Can't Help It (Columbia)	
15	13	10	JOE JACKSON	Right And Wrong (A&M)	
22	16	14	INXS	Listen Like Thieves (Atlantic)	
—	28	18	STING with JEFF BECK	I Been Down So Long (IRS/MCA)	
12	12	12	VAN HALEN	Best Of Both Worlds (WB)	
48	33	22	JACKSON BROWNE	In The Shape Of A Heart (Asylum)	
40	25	21	ICEHOUSE	No Promises (Chrysalis)	
1	5	9	JOURNEY	Be Good To Yourself (Columbia)	
21	17	16	JOHN C. MELLENCAMP	Rain On The Scarecrow (Riva/PG)	
—	42	28	FABULOUS THUNDERBIRDS	Wrap It Up (CBS Associated)	
—	14	17	ROLLING STONES	Winning Ugly (Rolling Stones/Columbia)	
BREAKER	23	19	HONEYMOON SUITE	Bad Attitude (WB)	
BREAKER	24	20	LOU REED	No Money Down (RCA)	
24	20	20	HOWARD JONES	No One Is To Blame (Elektra)	
35	27	25	ROBERT PALMER	Hyperactive (Island)	
BREAKER	27	23	ZZ TOP	Woke Up With Wood (WB)	
26	23	24	MODELS	Out Of Mind Out Of Sight (Geffen)	
37	31	29	GIUFFRIA	I Must Be Dreaming (Camel/MCA)	
—	41	31	KENNY LOGGINS	Danger Zone (Columbia)	

Complete Tracks Chart Begins on Page 76

BLACK/URBAN

5	4	3	JANET JACKSON	Nasty (A&M)	
1	1	1	PATTI LABELLE/MICHAEL McDONALD	On My Own (MCA)	
2	2	2	SOS BAND	The Finest (Tabu/CBS)	
33	14	9	MIDNIGHT STAR	Headlines (Solar/Elektra)	
14	8	6	BILLY OCEAN	There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	
15	11	10	RENE & ANGELA	You Don't Have To Cry (Mercury/PG)	
12	9	8	FIVE STAR	Love Take Over (RCA)	
4	3	4	WHITNEY HOUSTON	The Greatest Love Of All (Arista)	
20	18	13	TEASE	Firestarter (Epic)	
7	5	5	ATLANTIC STARR	If Your Heart Isn't In It (A&M)	
37	26	15	52ND ST.	Tell Me (How It Feels) (MCA)	
16	13	12	MELI'SA MORGAN	Do You Still Love Me (Capitol)	
26	21	17	EL DeBARGE	Who's Johnny (Gordy/Motown)	
19	15	14	JOHNNY KEMP	Just Another Lover (Columbia)	
30	27	21	YARBROUGH & PEOPLES	I Wouldn't Lie (Total Experience/RCA)	
9	7	7	ALEXANDER O'NEAL	What's Missing (Tabu/CBS)	
23	19	18	PHILIP BAILEY	State Of The Heart (Columbia)	
36	28	23	FORCE MD'S	Here I Go Again (Tommy Boy/WB)	
13	10	11	CONTROLLERS	Stay (MCA)	
—	34	26	NEW EDITION	With You All The Way (MCA)	
—	—	31	JEFFREY OSBORNE	You Should Be Mine (The Woo Woo Song) (A&M)	
BREAKER	22	18	TIMEX SOCIAL CLUB	Rumors (Jay)	
18	16	19	JUNIOR	Oh Louise (Mercury/PG)	
—	37	27	PAULI CARMAN	Dial My Number (Columbia)	
—	—	31	MTUME	Breathless (Epic)	
—	—	36	RICK JAMES	Sweet & Sexy Thing (Gordy/Motown)	
—	39	32	ARETHA FRANKLIN	Ain't Nobody Ever Loved You (Arista)	
40	31	28	FAT BOYS	Sex Machine (Sutra)	
BREAKER	26	22	JOESKI LOVE	Pee-Wee's Dance (Vintertainment/Elektra)	
—	36	33	PRECIOUS WILSON	I'll Be Your Friend (Jive/Arista)	
BREAKER	31	27	WHODINI	Funky Beat (Jive/Arista)	
22	20	20	GEORGE CLINTON	Do Fries Go With That Shake (Capitol)	
BREAKER	33	29	SKYY	Givin' It (To You) (Capitol)	
DEBUT	DEBUT	DEBUT	RUN D.M.C.	My Adidas (Profile)	
27	24	24	ROSE BROTHERS	I Get Off On You (Malaco)	
25	22	22	MORRIS DAY	The Character (WB)	
28	25	25	PET SHOP BOYS	West End Girls (EMI America)	
BREAKER	39	35	MAZARATI	100 MPH (WB)	
—	—	40	MAI TAI	Female Intuition (Crique)	
3	6	16	STEPHANIE MILLS	I've Learned To Respect The Power Of Love (MCA)	

N&A Begins on Page 66