

I N S I D E :

WILL THE GOLD RUSH PAN OUT?

Assistant Editor **Sean Ross** starts a five-part series on the resurgence of the Gold format by recapping its recent history and looking for lessons that might apply to the current outbreak of Gold fever. **Page 30**

SIMULCASTING: A HARD LOOK AT THE EASY WAY OUT

Lon Helton checks out the viewpoint of a number of Country managers and programmers on the recent **FCC** decision to allow unlimited program duplication, and registers some strong opinions of his own. **Page 58**

NEW DEREGULATION CONCEPT CAUSES CONCERN

The **FCC's Mimi Dawson** advocates eliminating "serving community needs" programming provisions, but **NAB** fears that would cost stations a renewal edge. **Page 12**

IN THE NEWS THIS WEEK

- **J.B. Brenner, Al Cafaro, Charley Lake** upped at **A&M**; **Craig Lambert** National Album Director/Chicago
- **Frances Preston** President of **BMI** as **Ed Cramer** resigns
- **Bill Weller** GM at **WGAR-AM & FM**
- **David Gingold** President at **WGKX**
- **Paul Christy** PD at **WKSG**
- **KGFJ** goes **Heart & Soul**
- **John Piccillo** OM as **WUWU** becomes **AOR** **WBYS**
- **Don Allen** PD at **WOWI**
- **Bud Katzel** VP at **GRP**
- **KATR** now **Urban** **KPRW**
- **JAG** buys **WLIF** for \$25 million
- **Nationwide** buys **KISW** for \$12 million
- **Gannett** buys **KCMO & KBKC** for \$11.2 million
- **Richard Beesemyer** joins **Kalil & Co.**
- **Robert O'Brien** joins **R&R** in Washington

Page 1, 3, 6, 8, 11

BIRCH WEIGHTING AFFECTS RATINGS

Jhan Hiber details the impact new **Birch** household weighting techniques had on the latest ratings, and hears **Tom Birch** and **Bill Engel** explain the changes. **Page 22**

MORE PROGRAMMING ARCHETYPES

George Burns continues his analysis of the major radio formats and their archetypical life cycles. **Page 34**

BIRCH WINTER RESULTS

Winding up coverage of **Birch** Top 50 market ratings, the 12+ figures for 13 cities. **Page 24**

NEXT WEEK IN R&R

Part II of **Sean Ross's** epic **Gold** format series focuses on New York oldies institution **WCBS-FM** and Washington's **WXTR**, and their reactions to new competition.

Newsstand Price \$5.00



RELIANCE STEPS IN AS "WHITE KNIGHT"

Blair Agrees To Buyout

Seeking to escape a \$25/share hostile takeover bid by **MacFadden Holdings**, **John Blair & Co.** this week agreed to be purchased by **Reliance Capital Group, L.P.**, a private investment partnership, for \$27/share plus added incentives for shareholders.

Prevost VP At Chrysalis



Charly Prevost

Former **Island** President **Charly Prevost** has been named **VP/Marketing & Creative Services** at **Chrysalis**. He succeeds **VP/Marketing Rick Dobbis**, who is leaving the label.

Prevost will oversee all merchandising, sales, promotion, publicity and creative services, based at **Chrysalis's** New York headquarters. He reports to company President **Jack Craig**.

Stated **Craig**, "**Charly** arrives as we enter an extraordinary period of artist releases and career opportunities. His experience and sense for reaching the consumer with the artist's image and music is a complement to the creativity of our worldwide roster."

Prevost, who was not available for comment, served as **Island** President from 1984 until April this year. Previously, he operated his own promotion/management firm, **CPI**, and worked in California for **Mismanagement** with such acts as **Supertramp** and **Chris DeBurgh**.

The fight for control of **Blair** is not over, however, since **MacFadden** is free to make a counteroffer. **Blair's** board of directors on Monday unanimously approved the offer from **Reliance**, one of several "white knights" standing by to rescue **Blair** from **MacFadden's** bid.

Blair's numerous holdings include eight major market radio stations, **WHDH & WZOU/Boston**, **KVIX & KVIL/Dallas**, **WFLA & WPDS/Tampa**, and **WIBC & WNP/Indianapolis**. It's unclear whether **Blair** as an

Griffith Upped To VP/GM At KJOI

Bob Griffith, GM of **Easy Listening KJOI/Los Angeles**, has been promoted to **VP**. He's managed the station since 1984, working with then-owner **Noble Broadcasting**. Earlier this year the outlet was acquired by **Legacy Broadcasting**.

Legacy President/CEO **Carl E. Hirsch** told **R&R**, "**Bob** has done a tremendous job helping **KJOI** attain the position it holds in the **Los Angeles** market today. I'm very confident that he will be the man who can take the station to even loftier goals in the future. I'm very proud to have him on my team."



Bob Griffith

Prior to joining **KJOI**, **Griffith** served as **GSM** at **Los Angeles** facilities **KFI & KOST** and **KMET**. Prior to that the **Detroit** native was **Western Regional Manager** of **KKO Radio Representatives**. "It's exciting to be involved and an honor to be on the **Legacy** team," said **Griffith**. "I look forward to many years of success with this company."

Dickens VP/GM At KRQR



Carl Dickens

WBBM/Chicago Director/News & Programming **Carl Dickens** has been named **VP/GM** of **CBS** co-owned **AOR KRQR/San Francisco**. He fills the post vacated when **Rod Calarco** transferred to **WCBS-FM**/New York as **VP/GM** two weeks ago. No replacement for **Dickens** has been named at **WBBM** yet. **DICKENS** See Page 8

TANNER, CASSIDY EXIT

Lindsey PD At WHQT

Less than two months after being promoted from **Asst. PD/MD** to **PD** at **Urban** outlet **XHRM/San Diego**, **Duff Lindsey** has accepted the **PD** post at **EZ Communications' Black/Urban-formatted WHQT (Hot 105)**/Miami, beginning **June 11**. The move displaces **WHQT PD**/morning man **Bill Tanner**, **Asst. PD Colleen Cassidy**, midday personality **Cramer Haas**, and morning engineer **Greg Strickland**. **Market** veteran **G. Michael McKay** will handle **WHQT** mornings on an interim basis.



Duff Lindsey

Boyd PD At WVEE

WVEE/Atlanta Music Research Director **Ray Boyd** has been promoted to **PD** for the format-leading **Urban** outlet. He succeeds **Scotty Andrews**, who died of lung cancer April 19.

Commented **WAOK & WVEE** VP/GM **C.B. Rik Rogers**, "**Ray** has spent the past four years understudying **Scotty Andrews**. He has our confidence based on his efforts, patience, and loyalty to the company. He knows more about what makes **WVEE** work than any other individual, and we think he has the ability necessary to carry us forward."

BOYD See Page 8

EZ VP/Programming Dan Vallie said, "We weren't accomplishing everything we thought we needed to do as quickly as possible. We're fond of **Bill**, and wish him well. I think **Duff's** one of the finest young programmers in America, and is exactly what we need here to get where we need to go." Regarding **Tanner's** substantial longterm contract, **Vallie** added, "We're paying it off, but he has an on-air noncompete agreement through the end of the year."

A 17-year broadcaster, **Lindsey** served five years with **XHRM**, the last two as **Asst. PD/MD**. He has also programmed **WOKB (now WBLZ)**/Cincinnati, and worked at **WICC/Bridgeport**, **WNLK/Norwalk**, and **WVIP/Mt. Kisco, NY**. "We want to make **Hot 105** the dominant station in Miami, and real-

LINDSEY See Page 8

Biegel VP At UA



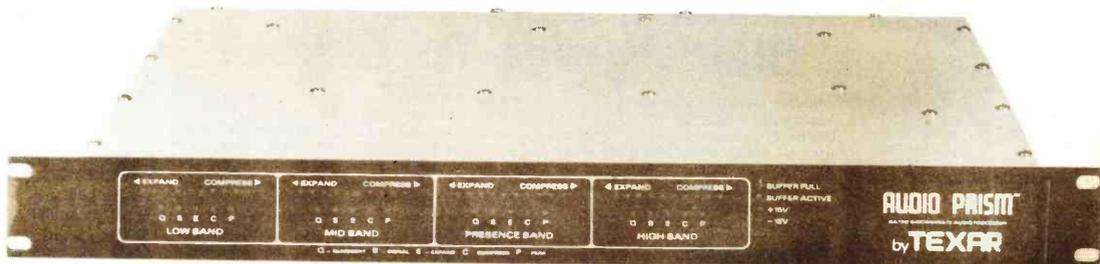
Irv Biegel

Music industry veteran **Irv Biegel** has joined **United Artists Records** as **VP/Sales & Marketing**, handling those responsibilities out of the company's **Los Angeles** headquarters.

President **Jerry Greenberg** commented, "Irv brings over 20 years of experience and exper-

BIEGEL See Page 8

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JUNE 6, 1986

CINEMATIC SYNERGY

Harvey Mednick and Reed Bunzel create a double feature on the contacts, attitudes, prospects, and overall state of movie promotions for radio.

Page 28, 36

Transactions	11
Washington Report	12
What's New	14
Street Talk	18
Ratings & Research: Jhan Hiber	22
Ratings Results	24
Networks: Reed Bunzel	27
Gold: Sean Ross	30
Management	34
Image & Marketing:	
Harvey Mednick	36
On The Records: Ken Barnes	38
Datebook: Sean Ross	40
Records: Adam White	43
Calendar: Brad Messer	44
CHR: Joel Denver	46
AOR: Steve Feinstein	51
AC: Donna Brake	53
Black/Urban: Walt Love	54
Country: Lon Helton	58
Nashville: Sharon Allen	60
Marketplace	61
Opportunities	62
National Music Formats	65
Jazz Chart	70
Country Chart	71
AC Chart	96
AOR Chart	96
Black/Urban Chart	96
CHR Chart	96

BRENNER, CAFARO, LAKE PROMOTED; LAMBERT JOINS

A&M Expands Promotion Team



A&M Senior VP/Promotion Charlie Minor has reset the label's national promotion team, elevating three executives and adding one.

Director/National Album Promotion J.B. Brenner becomes Senior Director of that department, out of the label's Los Angeles headquarters.

Associate Director/National Album Promotion Al Cafaro is elevated to National Director/Album Promotion, based in New York.

Also named National Director/Album Promotion is Craig Lambert, based in Chicago. He joins from his own indie promotion firm there, New Avenues Music.

Local promotion representative Charley Lake becomes National Director/Singles Promotion, based in Chicago. He was working out of Kansas City.

Commented Minor, "Because of the new climate in the radio marketplace, we felt this was the time to make these changes to strengthen our staff. These promotions and appointments are both an acknowledgement of a job well done and an expression of our confidence about the future."

Brenner has been with A&M for 11 years. Cafaro for 10. Lake came to the label in 1984, after serving as VP at Bartell Broadcasting and National Director/Promotion at

A&M PROMOTION TEAM:—Pictured (l-r): Craig Lambert, Charlie Minor, Charley Lake, Rick Stone, Al Cafaro, National Promotion Director Steve Resnik, J.B. Brenner

Warner Bros. Lambert operated New Avenues for seven years, and previously held promotion posts at Warner Bros., Capitol, and Arista.

Lambert and Cafaro report to Brenner, who said, "In looking for A&M/See Page 7



Frances Preston

CRAMER RESIGNS, CONSULTS

Preston BMI President

BMI Exec. VP/COO Frances Preston has been named President/CEO of the music licensing organization. She succeeds Ed Cramer, President/CEO since 1968, who has resigned. He is being retained by BMI as a consultant in legislative matters.

The realignment was announced Friday (5-30) by the BMI board of directors. Preston's appointment takes immediate effect, and she assumes responsibility for all areas of BMI operations.

About the changes, BMI Chairman William Faber commented, "In over a quarter-century with BMI, Preston has become thoroughly familiar with all aspects of its day-to-day functions. She brings to the job experience, integrity, enthusiasm, and excitement, and this appointment is in recognition of her capabilities and creativity."

Faber also stated, "We are delighted that Ed Cramer will remain with BMI to continue the fight against anti-performing rights legislation in Washington."

Preston joined BMI in Nashville in 1968, becoming VP/Nashville in 1965. She was named Sr. VP/Performing Rights in April 1985, and Exec. VP/COO two months ago.

PRESTON/See Page 7

Christy PD At WKSG



Paul Christy

After consulting WKSG/Detroit for two years, Paul Christy has accepted the PD position and is doing mornings for the Gold outlet. He replaces PD/morning man Kevin O'Neil, who leaves to do a nighttime oldies show at Detroit AC WOMC.

WKSG VP/GM Joe Buys told R&R, "It's a very tough format to program and requires a lot of attention. That's why I'm pleased Paul is on board on a fulltime basis. He's also excellent on the air. He relates to the music and has given the station a dimension that we needed."

"We've been very successful, and Paul being here coupled with the fact we have a new antenna, 100 feet higher than before, is going to help us tremendously. We'll be able to tune our antenna more toward CHRISTY/See Page 7

Allen PD At WOWI

Don Allen, National PD for Willis Broadcasting's inspirational radio group, has added on duties as PD at the company's Urban-formatted WOWI/Norfolk. Allen, who will also handle mornings on WOWI, takes over for Roshon Vance, who last week joined WRKS/New York as evening personality.

A 17-year broadcaster, Allen has worked for Willis since last fall. His radio career includes stops at WWRL/New York, L.A. stations KACE and KGFJ, K104/Dallas, and Buffalo outlets WUFO and WBLK. Allen told R&R, "We will continue the outstanding programming we've been doing in the past, with heavy emphasis on community relations and promotions."

Weller Manages WGAR-AM & FM



Bill Weller

After three years as GM at WKZL/Winston-Salem, Bill Weller has transferred to the GM post at Nationwide sister Country combo WGAR-AM & FM/Cleveland, succeeding exiting GM Harold Hinson. Prior to WKZL, Weller was affiliated with WCMS-AM & FM/Norfolk for 11 years, serving the last four as President/Managing Director.

With a 3.7 12+ in the winter Arbitron, WGAR-FM finished 12th as the market's lone Country FM (the AM scored a .7). Said Weller, "WGAR is a station with a long history and I'd like to be an important part of rebuilding its greatness. WGAR has lacked a focus and sense of direction, and we're now clearly defining some objectives in terms of sales, marketing, and programming that we hope to accomplish within the next several months. I'm confident the station WELLER/See Page 7

GRP Ups Katzel To VP



Bud Katzel

GRP Records Director/Sales & Distribution Bud Katzel has been promoted to the new post of VP/Director of Operations & Sales. Katzel will be responsible for coordinating all product from completion of recording to its sale to the consumer. GRP's production, marketing, promotion, and creative departments will report to him.

An industry veteran of over 25 years, Katzel has served as a sales/marketing director for several companies, including executive posts with ABC Records and the RIAA. He started with GRP as National Sales Manager in 1983.

PICCILLO OM

WBYS Brings AOR Back To Buffalo

After a year and a half without an AOR, Buffalo rock returns with the long-anticipated switch of DeVine Communications' recently-acquired WUWU from MOR to AOR WBYS ("Buffalo's Bear") Friday (6/6).

Buffalo radio veteran John Piccillo (ex-WPHD Operations Director) will be OM, while DeVine prin-

icipal Chris DeVine will serve as GM until a permanent GM is announced. DeVine is also GM at the company's KBER/Salt Lake City. Dave Logan of Burkhardt/Abrams & Associates will consult.

DeVine told R&R, "We're in this for the long haul, and real happy to be the only ballgame in town. WBYS/See Page 7

Gingold WGKX President

New Barnstable Group has appointed David Gingold President of its recently-acquired WGKX (KIX 106)/Memphis.

Gingold joined the Country outlet 18 months ago as interim GM. Prior to that he spent five and a half years with the Birch Research Corp., serving as President, VP, and Director/Sales & Marketing. He also worked for Scripps-Howard in its radio and television division. Among the posts he held during his ten years there was GM of WMC/Memphis.

Group President Al Kaneb said, "We are pleased with the way things are going. It's a recognition of David's excellent performance at our property and our way of showing it."

Commenting on his appointment, Gingold said, "I'm extremely pleased with the financial resources made available to me to put the station on a winning track. Although WMC is still formidable competition, we've achieved new highs with ratings and revenues, and there's still tremendous room for growth."

"We're all fighting for the same 100 points. We look at longterm objectives with a discipline that we've developed to get us there and keep us on target. With our super support team (including PD Jay Christian and consultant Rusty Walker), I really act as a director here. We implement warfare marketing strategy to the letter."

KGFJ Shifts To Heart & Soul

Facing low ratings, KGFJ/Los Angeles, the market's leading Black radio outlet in the '50s and '60s and a continuing Black/Urban presence afterwards, has picked up Satellite Music Network's "Heart & Soul" Black oldies format fulltime. As a result, some staffers were let go, while three have been retained to handle production, operations, and voice-work.

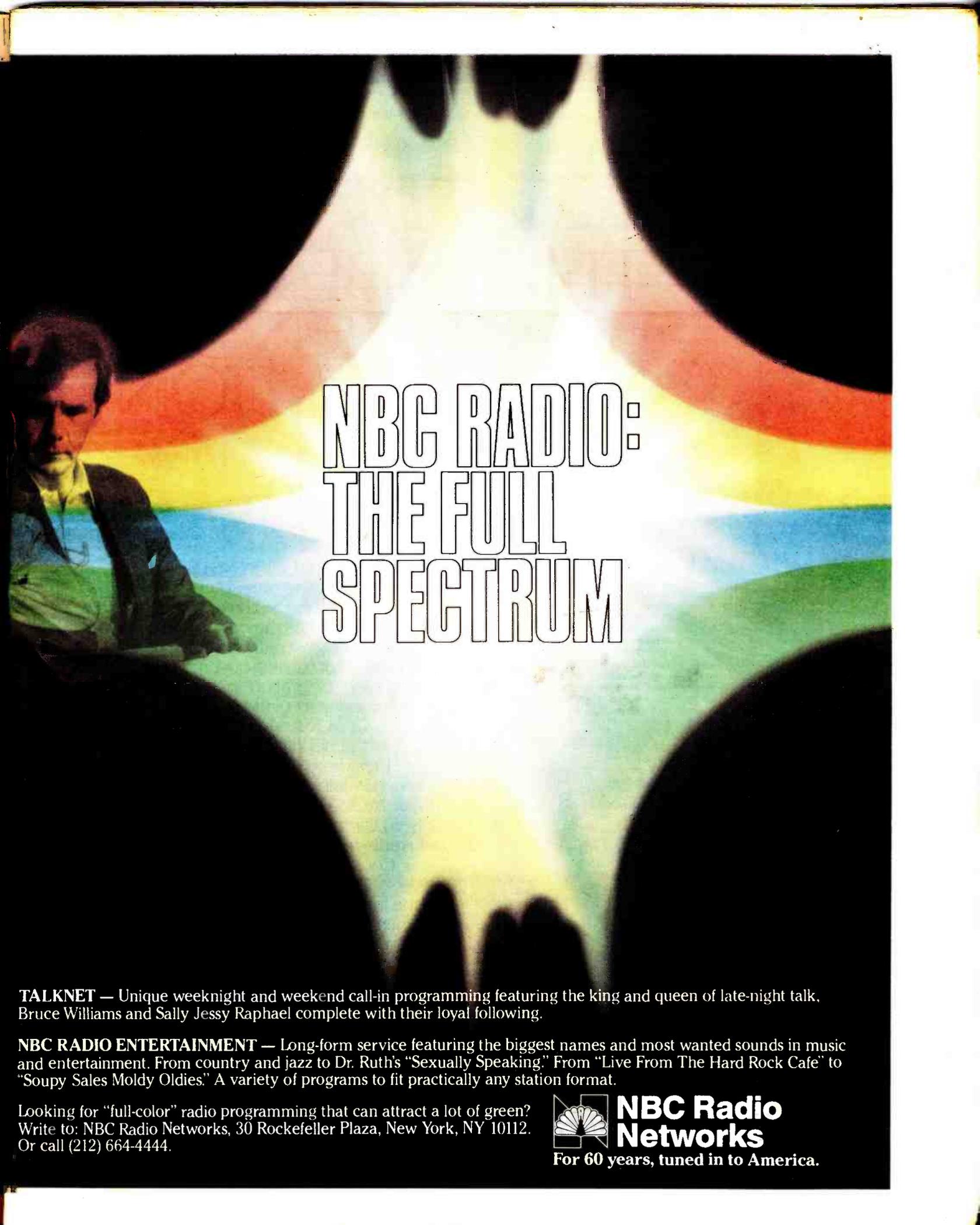
Explaining the decision, VP/GM Bill Shearer told R&R, "We first rejected the concept, but after some thorough year-end reviews, we found we weren't winning as big as we thought. At some point you have to face the fact of where it is you're trying to go, and if you get there, can you win? The market is very competitive, and we simply found ourselves doing what most AM stations are doing these days, and that's trying to find a niche. This move gives us an opportunity to get with a good, viable product we feel strongly will win, and control operating expenses at the same time."



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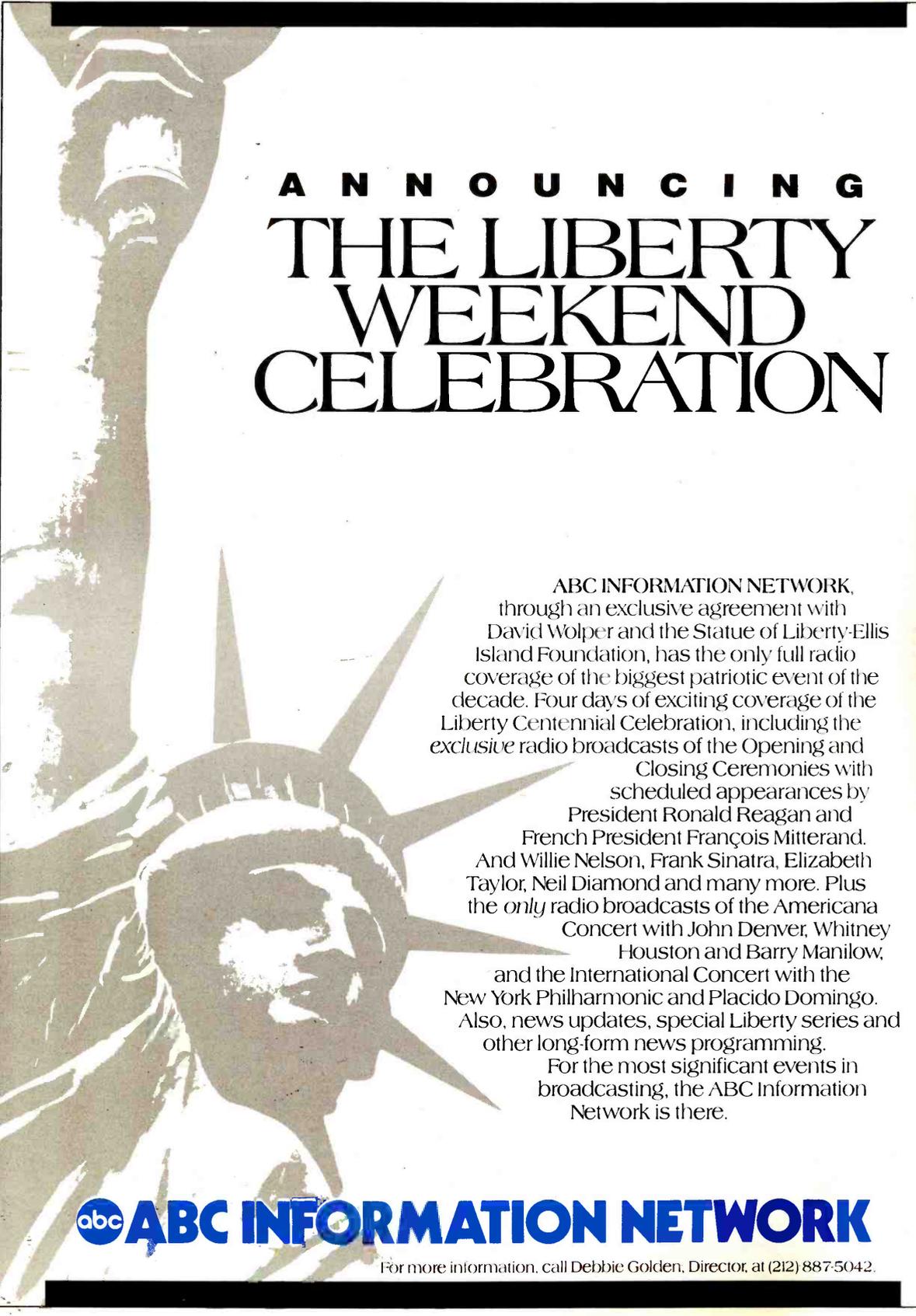
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A&M

Continued from Page 3

a National Director based in the Midwest, we went straight to the best. Craig's experience both with labels and as an independent will perfectly complement the expertise Al Cafaro has shown during his years with A&M."

Lake reports to VP/Promotion Rick Stone, who's based in New York. He commented, "Charley did such a great job working locally in the Kansas City, St. Louis, and Minneapolis markets that it only made sense to give him the greater responsibility of a national position. Having Charley and Craig Lambert in Chicago gives us a one-two punch to break singles and albums as effectively in the Midwest as we do on both coasts and in the South."

WBVR

Continued from Page 3

We're going to be imaged much differently than the market's previous AORs. We'll be an AOR for 25-49s, as opposed to having an 18-24-year-old metalhead base."

Picicillo says the station will "fill a big void in this market. There's no one playing the great songs from the '60s and '70s. We'll play 50% new music, and the other half will be, as Chris DeVine calls it, 'music of your life.' We'll even play some Chuck Berry and Elvis, and go through the British Invasion and Woodstock eras."

He added, "For lack of a real rock station, people wait through Madonna and Lionel Richie for that Led Zeppelin song (on CHR WPHD). But once we go on the air, people are going to find they don't have to sit through songs they've been hearing on every other station in the market. They'll hear nothing but great rock on one radio station."

New staffers at WBVR include Music Director Mike Benson; Promotions Director Caroline Wessell, from WPHD; and Production Director Tom Tiberi, ex-WGRQ. Benson will share mornings with ex-WPHD personality Tony Magoo, while Picicillo handles afternoons, Tiberi nights, ex-WKSE and WNYS personality Kelly Sinclair does middays, and Jim McGee (ex-WPHD) takes overnights.

New processing equipment is being installed, and the station will be moving its studios to downtown Buffalo from suburban West Seneca by July 4. Buffalo has been without an AOR since Taft's WGRQ switched to AC WGR in January '85. AOR fans have had to listen to Q107/Toronto, which has pulled shares in the 2s in recent books.

Sweets for the Suite



In Madison, Wisconsin Honey Moon Suite found themselves surrounded by some radio fans. Shown are: (clockwise from top) WAPL's Brian Taylor, WIBA's John Erpenbach and Jack Mitchell, Suite's Derry Grehan, WB's Karen Moss and Nancy Stein, WEA's Judy Barahal, WSPT's Jay Bouley, Suite's Johnnie Dee, WZOK's Lisa Dent, and WIBA's Rich Lundy and Christa Lane.

Christy

Continued from Page 3

Detroit, giving us about a one-third gain over our previous coverage."

Christy commented, "We've had to make some refinements to keep on the right track. Kevin felt that the station should be a little more diverse and the playlist expanded at a time when we felt we should be more targeted. We're being attacked from the competition on all sides: from ACs and AORs playing more gold, and CKLW going Gold."

Christy intends to continue consulting other stations on a limited basis. He will also continue his relationship with the consulting firm Reymer & Gersin, doing programming analysis and consulting.

Christy has been a programming consultant since 1977. He also programmed Detroit's WWW for a year and WCAR for five years. Prior to that, he was PD at WCFL/Chicago for two years.

Blair

Continued from Page 1

TV, Channel 52 in Los Angeles." Reliance is managed by a subsidiary of Reliance Group Holdings, Inc., headed by New York investor Saul Steinberg.

Reliance will offer \$27 per share for eight million shares, representing 70% of Blair's outstanding stock. Following the tender offer, any shares not purchased will be exchanged for 15-year junior subordinated debentures which, depending on timing, may be worth \$50.44. These will pay no interest for five years, and then will pay 12%.

Blair also agreed to distribute to its shareholders proceeds from the sale of its direct mail subsidiary, ADVO-Systems, Inc.

Last week Blair charged that, based on its public disclosures, MacFadden appeared to lack \$154 million of the financing needed to consummate its offer.

BECOMES KPRW

KATR Switches From AOR To TM Urban

AM daytimer KATR/Oklahoma City has stopped simulcasting AOR with sister KATT, adopting TM's Urban One format and new calls KPRW.

Asked the reasons behind the

programming decision, GM Bill Knobler pointed to marketplace factors, including former Urban FM KAEZ's switch to AC. "We felt there was a tremendous void for the Urban Contemporary listener," he noted. "As time goes on we'll be putting in local programming, in particular some public affairs. In fact, I just completed a deal with the Urban League, which will have a 30-minute show each Sunday."

Preston

Continued from Page 3

On her new responsibilities, Preston commented, "In an industry of change, new methods and ideas are an intrinsic part of the operation. BMI will continue to be innovative, and our writers and publishers will continue to benefit from this approach."

Cramer leaves BMI after 18 years as President/CEO, and 15 years' involvement prior to that — first in association with BMI general counsel, then as an independent consultant. When named President in April 1968, he was a member of law firm Cramer & Hoffinger, representing composers and music publishers.

Cramer commented, "It's now time for me to think about new frontiers, something everyone experiences in his career. However, I wish to continue the fight against current legislation in Washington, because it's something I believe in deeply. I am comforted by the fact that I can turn the stewardship of this organization over to a person of Frances Preston's caliber."

Of Cramer's new role, Preston said, "Performing rights organizations have been beset with the seemingly endless struggles of protecting the rights of writers and publishers. For the past 18 years, Ed has been BMI's strength — indeed, the industry's strength — in these battles. I'm pleased that he will be continuing his efforts on behalf of BMI and its writers and publishers."

Preston is now BMI's fifth President. Prior chief executives were Bob Sour (whom Cramer succeeded), Bob Burton, and Carl Haverlin. The organization was founded in 1940.

Weller

Continued from Page 3

will recover and do quite well, as Nationwide has made a serious commitment to Cleveland, WGAR, and Country music."

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 Senior Vice President: BILL CLARK
 Los Angeles: (213) 553-4330
 Vice President/Sales: WENI MCKELM, AFRYDOUN
 Account Executives: FRANK BELMANT, JEFF COLLIER
 Minneapolis Coordinator: AGNES HIND, BEDELL
 Production Coordinator: RANDY ALBERT
 New York: (212) 405-0255
 Vice President/Sales: LEE BABY COBBEN
 Memphis: (615) 292-8962, 292-8961
 Account Executive: SHARON ALLEN

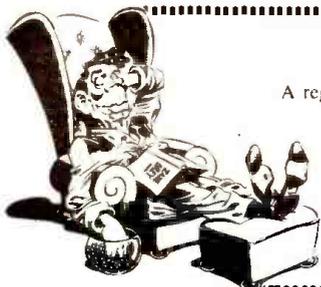
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NEWS IN BRIEF

● **FRED WALTERS**, former Executive Editor at Group W all-News outlet **KFWB/Los Angeles**, has formed his own consulting firm, **News Horizons**. Walters, who spent 18 years with **Westinghouse Broadcasting** and 11 more with **AP**, will consult news stations and news programming on other formats. His company is based at 10861 Moorpark St., Suite 209, No. Hollywood, CA 91602; (818) 506-5793

● **MARK BISGEIER**, National/Regional Sales Manager at **WFDF & WZZJ**, Flint, MI, advances to General Sales Manager.



Kathy Hale

● In restructuring within **MCA Records'** Special Markets and Products Department, **KATHY HALE** has been named Associate Director/Special Markets. **STEVE HOFFMAN** becomes the department's A&R Manager, and **JEFF HART** is named Coordinator/Film & TV Licensing.

Lindsey

Continued from Page 1

ly feel we can," said Lindsey, who's signed a two-year deal with **EZ**. "This summer will be a period of adjustment, as I plan to make it a very clear-cut, Urban Contemporary, mass appeal radio station."

Tanner elaborated on the non-compete issue: "Financially, this is OK, but career-wise I'm not happy about it. They were very gentlemanly about it, but offered no real explanation for the changes. (**EZ** President) **Alan Box** told me, 'You cannot compete against us on the air, but you can compete as a programmer in this market.'

"They offered to settle with me completely if I signed a non-compete for programming as well, but I declined. However, I'm being paid full salary until the end of the year, and I'm exploring my programming options in this market."

Cassidy, who's been with Tanner for many years during stints at **cross-town Y100** and **WASH/Washington**, said, "This was a total surprise. No harsh words, just an amicable parting. We had no idea things weren't happening. In fact, in the just-released **Miami-Hialeah Birch** we were number one. We've topped (**AOR**) **WSHE** in 18-34 men in Miami."

Boyd

Continued from Page 1

Boyd, who will give up his Sunday night "Quiet Storm" airshift, had handled **WVEE's** music research for the past 18 months. Prior to **WVEE**, he was **Traffic/Continuity Director** at **WMJG/Detroit** and before that served three years as **Production Director/midday** personality at **WWWS/Saginaw**.

"We plan to stay right on the track that we're on," Boyd told **R&R**. "There's no need to make big changes, only improvements. Scotty left a well-run operation, and it's one that's constantly improving itself. This last book we went up nine-tenths of a share, and we're presently number two in the market. As long as we continue to make improvements, I think number one is right around the corner. Scotty was a very good friend, and I plan on winning for me and him."

Boyd added that he has advanced morning personality **Mike Roberts** to Assistant PD.

● **L.D. McCOLLUM**, 10pm-2am personality at Urban-formatted **XHRM/San Diego**, has been promoted to Music Director. McCollum has served as Assistant to former PD **Duff Lindsey** for the past year and a half.

● **Peterson Media Services** has relocated to 3397 Wrightwood Drive, Studio City CA 91604; (213) 650-4168.

● **JAMES DUFFY**, President/Communications for the **ABC Broadcast Group**, is named VP of **Cap Cities/ABC, Inc.** and President/Communications for the company's network and broadcasting divisions.

● **WRIGHT THOMAS, Sr.** VP/Finance for **Park Communications**, is promoted to Executive VP.

● **DENNIS MARTIN, GM** at **KATE & KCPI/Albert Lea, MN**, has been promoted to VP for parent **Communications Properties, Inc.**, which owns six stations in Iowa, Minnesota, North Dakota, and Wisconsin.

International Platinum for Arista



Arista President Clive Davis (left) received a group of platinum and gold awards from **RCA/Ariola's** new International Marketing VP **Rick Blaskey** for **Whitney Houston's** Arista debut.

Nu Shooz for Atlantic



During a series of New York club appearances, Atlantic's **Nu Shooz** were found clicking their **Nu heels** at **Down Under**. Shown (l-r) are Atlantic's **Sylvia Rhone**, VP **Larry Yasgar**, the group's **John Smith**, **Valerie Day**, and Atlantic's **Clarence Bullard**.

Jarre PolyGram Rendezvous



On hand to greet **Jean Michel Jarre** (third from left) in New York for the performance featured in his latest album, **"Rendezvous,"** were (l-r) Jarre's attorney **Michael Sukin**, **Dreyfus Records** President **Francis Dreyfus**, and **PolyGram** President/CEO **Dick Asher**.

Lionel's Roar



Celebrating the release of Atlantic's first album by jazz great **Lionel Hampton** are (l-r) Hampton's manager **Bill Titone**, **Hampton**, Atlantic Chairman **Ahmet Ertegun**, and VP **Tunc Erim**.

ONE YEAR AGO TODAY

- **Jim Maddox** VP/GM at **KJLH/Los Angeles**
- **Bob Reich** EZ Corporate VP/GSM
- **Andy Lockridge** KTXQ/Dallas PD
- #1 CHR: "Everybody Wants..." — Tears For Fears (Mercury/PG) (2 wks)
- #1 AC: "The Search Is Over" — Survivor (Scotti Bros/CBS) (2 wks)
- #1 B/U: "Rock Me Tonight" — Freddie Jackson (Capitol)
- #1 Country: "Dixie Road" — Lee Greenwood (MCA)
- #1 AOR Track: "If You Love Somebody" — Sting (A&M) (2 wks)
- #1 LP: "Shaken And Stirred" — Robert Plant (Es Paranza/Atl.) (4 wks)

FIVE YEARS AGO TODAY

- **Eddie Fritts** heads **NAB** joint board
- **Cap Cities** buys **WBIE** for \$7.5 million
- #1 CHR: "Bette Davis Eyes" — Kim Carnes (EMI America) (4 wks)
- #1 AC: "What Are You Doing In Love" — Dottie West (Liberty) (2 wks)
- #1 B/U: "Two Hearts" — Stephanie Mills (20th)
- #1 Country: "But You Know I Love You" — Dolly Parton (RCA)
- #1 LP: "Hard Promises" — Tom Petty (MCA) (3 wks)

TEN YEARS AGO TODAY

- #1 CHR: "Silly Love Songs" — Wings (Capitol) (4 wks)
- #1 AC: "Silly Love Songs" — Wings (Capitol) (2 wks)
- #1 B/U: "Kiss And Say Goodbye" — Mannhattans (Columbia)
- #1 Country: "One Piece At A Time" — Johnny Cash (Columbia) (3 wks)
- #1 LP: "Fly Like An Eagle" — Steve Miller (Capitol)



WESTWOOD ONE RADIO NETWORKS PRESENT

FARM AID II

The Westwood One Radio Networks and Mutual Broadcasting System join with VH-1 in presenting a digital stereo simulcast of *Farm Aid II* - a July 4th concert extravaganza hosted by Willie Nelson and featuring superstars from the country, rock and pop music worlds, continuing the effort to raise funds for America's farmers.

This 18-hour event will originate from Texas Memorial Stadium in Austin beginning at 6 a.m. E.D.T. and will be broadcast by Westwood One and Mutual over both the Satcom 1R and Westar IV communications satellites on a non-exclusive basis to any radio stations in the country who wish to air it.

John Cougar Mellencamp, Neil Young and Julio Iglesias join Willie Nelson as the stars of *Farm Aid II*, and among those set to perform are Waylon Jennings, The Beach Boys, Don Johnson, Elvis Costello, Foreigner, Kris Kristofferson, Mac Davis, Lone Justice, The Blasters, Joe Ely, Los Lobos, Brian Setzer, Luther Vandross, Stevie Ray Vaughan, Arlo Guthrie and many, many more.

So set aside your July 4th holiday for some great music and a very worthy cause - *Farm Aid II*, a stereo simulcast presentation from VH-1, the Mutual Broadcasting System and the Westwood One Radio Networks.

Mutual Station Relations personnel will be clearing this special broadcast for both Mutual and Westwood One affiliates. For more info, contact them in Arlington at (703) 685-2050 or in Los Angeles at (213) 204-5000.

Donations can be made to *Farm Aid II* by calling 1-800-FARM-AID.



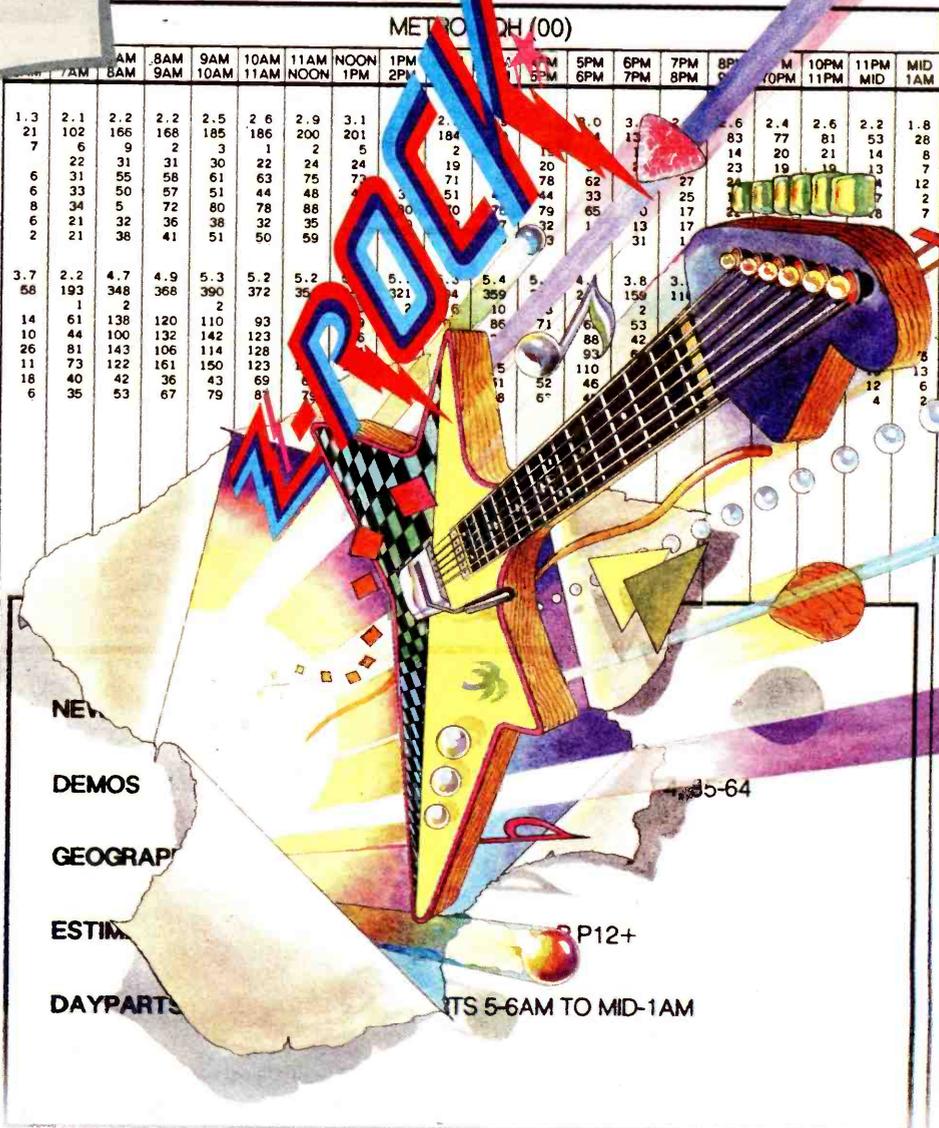
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	METHOD (00)																			
	7AM	8AM	9AM	10AM	11AM	NOON	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM	MID	MID 1AM	
WAAA																				
P12+ SHR	1.3	2.1	2.2	2.5	2.6	2.9	3.1	2.8	2.5	2.0	3.0	3.1	2.8	2.6	2.4	2.6	2.2	1.8		
P12+	21	102	166	168	185	186	200	201	184	131	131	131	83	77	81	53	28			
TEENS	7	6	9	2	3	1	2	5	2	1	1	1	14	20	21	14	8			
M 18-34		22	31	31	30	22	24	24	19	20	20	23	19	19	13	7				
W 18-34	6	31	55	58	61	63	75	77	71	78	62	27	24	24	14	12				
M 25-54	6	33	50	57	51	44	48	44	51	44	33	25	25	25	7	2				
W 25-54	8	34	5	72	80	78	88	88	79	79	65	30	17	17	7	7				
M 35-64	6	21	32	36	38	32	35	32	32	1	13	17	1	1	1	1				
W 35-64	2	21	38	41	51	50	59	59	59	3	31	1	1	1	1	1				
WBBB																				
P12+ SHR	3.7	2.2	4.7	4.9	5.3	5.2	5.2	5.1	5.3	5.4	5.4	3.8	3.1	3.1	2.4	2.4	2.2	1.8		
P12+	58	193	348	368	390	372	356	321	344	359	272	159	114	114	114	114	114	114		
TEENS	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
M 18-34	14	61	138	120	110	93	86	86	71	61	53	42	35	35	35	35	35	35	35	
W 18-34	10	44	100	132	142	123	114	114	114	114	114	114	114	114	114	114	114	114	114	
M 25-54	26	81	143	106	114	128	128	128	128	128	128	128	128	128	128	128	128	128	128	
W 25-54	11	73	122	161	150	123	123	123	123	123	123	123	123	123	123	123	123	123	123	
M 35-64	18	40	42	36	43	69	69	69	69	69	69	69	69	69	69	69	69	69	69	
W 35-64	6	35	53	67	79	81	75	75	75	75	75	75	75	75	75	75	75	75	75	
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M 25-54																				
W 25-54																				
M 35-64																				
W 35-64																				



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DALLAS · NEW YORK · CHICAGO · LOS ANGELES

JAG Buys WLIF For \$25 Million

JAG Communications, headed by longtime WOR/New York morning personality John A. Gambling, has agreed to purchase highly-rated Easy Listening outlet WLIF/Baltimore from American Media for \$25 million. The deal, an-

nounced by American Media principals Alan Beck and Art Kern, is expected to close in September.

Beck told R&R, "This is a unique situation, where both companies and their employees have very clear bene-

fits. This allows us to move into a more accelerated acquisition mode. We're seeking stations in the top 50 markets, primarily FMs, but we're looking at combos. There isn't a geography bias."

JAG already owns five other stations, including WLKW-AM & FM/Providence, WLTY/Norfolk, and WROW-AM & FM/Albany, NY. American Media retains WALK-AM & FM/Long Island, KSMG/San Antonio, and WOCL/Orlando.

WLIF broadcasts with 13.5 kw on 101.9 MHz at 961 feet. Tom Gammon of Americom Radio Brokers represented the seller.

Saga Sells WZKC To First Valley

Saga Communications, the new company formed by Ed Christian to purchase the Josephson Communications radio stations, has agreed to sell Country-formatted WZKC/Rochester, NY to First Valley Broadcasting for \$3.7 million. First Valley is owned by Bob Dodenhoff and Dan Wachs, who also own WOMP-AM & FM/Wheeling, WV.



Bob Dodenhoff, Dan Wachs

Wachs commented, "Both Bob and I worked together in radio in Rochester several years ago. We're both looking forward to rekindling our business and personal relationship there."

Saga retains WKLM/Milwaukee, WKVO & WSNY/Columbus, and WNOR-AM & FM/Norfolk. WZKC operates with 50 kw on 98.9 MHz at 340 feet above average terrain.

CALL SIGN CHANGES

Beaumont, TX KIEZ to KWIC (effective 5/16)

Beaumont, TX KWIC to KWIC-FM (5/16)

Greeley, CO KGRE to KAJR (requested)

Hempstead, NY WKJY to WMGG (7/1) La Plata, MD WXTR (AM) to WCMD (5/21)

Las Vegas KUDO to KEYV (requested) Los Angeles KKHR to KNX-FM (5/23) Minneapolis WWTC to KSNE (6/20) North Syracuse WURS to WXRA (7/7) Oklahoma City KOFM to KOMJ (set aside)

Oklahoma City KATR to KPRW (5/27) New Kensington, PA WWCL to WXXX (6/16)

San Diego KSDG to KIRS (6/1)

South Lake Tahoe KZFR to KTHO-FM (requested)

Tampa WIQI to WUSA-FM (6/2)

Tucson KFLT to KFXX (requested)

Tucson KGLR to KFLT (requested)

O'Brien Joins R&R Washington Bureau

Robert O'Brien, a four-year communications trade journalist, has joined R&R's Washington, DC Bureau, where he will focus on the increasingly important role that transactions play in the radio industry.

O'Brien is a freelance writer who

contributes to several broadcast publications, and formerly edited FCC Week, a telecommunications trade newsletter. He will compile and edit the newspaper's expanding Transactions section, which reports station and group acquisitions, as well as other news of interest to the media brokerage community and radio investors.

R&R Washington Bureau Chief Brad Woodward commented, "We're fortunate to have a reporter with Bob's experience in communications and journalism come aboard to cover acquisitions."

"Under Bob's guidance, I'm confident R&R's Transactions page will continue to be the industry's fastest, most complete and most accurate source of information on the buying and selling of radio stations."

Mid America Pricetag: \$23.2 Million

WIN Communications paid \$23,250,000 for its recent acquisition of the six-station Mid-America radio group (R&R 5-23). The price, which both sides agreed not to announce at the time the deal was unveiled, is contained in WIN's application, which is now on file at the FCC.

KISW/SEATTLE

PRICE: \$12 million

BUYER: Nationwide Communications, Inc., owned by Nationwide Mutual Insurance, Columbus, OH. It also owns KZZP-AM & FM/Phoenix, KNST & KRQQ/Tucson, KWSS/San Jose, KZAP/Sacramento, WBJW-AM & FM/Orlando, WPOC/Baltimore, KMJJ & KLUC/Las Vegas, WKZL/Winston-Salem, WGAR-AM & FM/Cleveland, and WNCI/Columbus, OH.

SELLER: Lester Smith, who also owns KJRB & KEZE/Spokane.

DIAL POSITION: 99.9 MHz

POWER: 100 kw at 1150 feet

FORMAT: AOR

BROKER: The Mahlman Co.

KKHJ/LOS ALAMOS, NM

PRICE: \$1.2 million

BUYER: KKBR, Inc., owned by C. Robert Allen, owner of Allen & Co., a New York investment banking firm which holds interests in WUWU/Wethersfield, NY; and KBER/Spanish Fork, UT.

SELLER: Community Broadcasting, Inc., Dean Burns, President. Also owns KGIW & KLLQ/Alamosa, CO and holds a majority interest in KENM & KNIT/Portales, NM.

DIAL POSITION: 98.5 MHz

POWER: 100 kw at 1081 feet

FORMAT: AC

BROKER: Gammon & Ninowski Media Investments, Inc.

KRGI-AM & FM/ GRAND ISLAND, NE

PRICE: Not announced

BUYER: Harris Enterprises, which also owns WJOL & WLLI/Joliet, IL; KBUR & KGRS/Burlington, IA; KIU/L Garden City, KS; KWKR/Leoti, KS; KTOP & KDVV/Topeka; KSEL-AM & FM/Lubbock, TX; and WACO & KHOO/Waco, TX.

SELLER: Stuart Broadcasting

DIAL POSITION: 1430 kHz; 96.5 MHz

POWER: 5 kw days/1 kw nights: 1 kw at 420 feet

FORMAT: AC; Country

KGTN-AM & FM/ GEORGETOWN, TX

PRICE: undisclosed

BUYER: Joyner Broadcasting, headed by A. Thomas Joyner. He also has interests in WLRL/Champaign, IL; WLDS & WYMG/Jacksonville-Springfield, IL; and a station in Fayetteville, NC.

SELLER: Georgetown Broadcasting, owned by Jack and Donna Josey.

DIAL POSITION: 1530 kHz; 96.7 MHz

POWER: 1 kw daytime; 3 kw at 290 feet

FORMAT: AC; Country

BROKER: Bill Whitley of Chapman Associates

KCMO & KBKC/ KANSAS CITY

PRICE: \$11.2 million

BUYER: Gannett Co., Al Neuharth, Chairman. It also owns KHS-AM & FM/Los Angeles, WGC-AM & FM/Chicago, WCZY-AM & FM/Detroit, KKQB-AM & FM/Houston, KUSA & KSD/St. Louis, WDAE & WIQI/Tampa, KSDO-AM & FM/San Diego, KTKS/Dallas; pending FCC approval is the acquisition of KHIT/Seattle.

SELLER: Summit Communications, Winston-Salem, NC. It also owns WCOA & WJLQ/Pensacola, WSJS & WTOZ/Winston-Salem, KXXY-AM & FM/Oklahoma City, and WREC & WZXR/Memphis.

DIAL POSITION: 810 kHz; 94.9 MHz

POWER: 50 kw days/5 kw nights; 100 kw at 1100 feet

FORMAT: News/Talk; CHR

WMGA/MOULTRIE, GA

PRICE: \$400,000

BUYER: Radio Moultrie Inc., owned by James Hardy and Douglas Sutton

SELLER: WMGA Radio, owned by John Pidcock and Roy Zess.

DIAL POSITION: 1130 kHz

POWER: 10 kw daytime

Beesemyer Joins Kalil & Co.

Richard Beesemyer, former VP/Liaison, Station Affairs for ABC Television, has joined the Tucson-based media brokerage firm of Kalil & Co., Inc. A 25-year veteran, Beesemyer has also worked as VP/GM at WABC-TV/New York, VP/ABC Television Affiliate Relations, VP/Television Network, and VP/GM-Operations for the ABC Owned TV Stations.

Kalil President Frank Kalil remarked, "Beese has been involved in so many areas of broadcasting and has won so many honors, it'd be impossible to list them all. We feel very fortunate in having a man of his caliber and reputation join our firm."

WAGONTRAIN ENTERPRISES, INC.

William S. Sanders, Chairman

has acquired the assets of

TM PROGRAMMING, INC.

Patrick S. Shaughnessy, President and C.E.O.

for

\$3,800,000

This acquisition combines Drake-Chenault Radio Consultants, Inc., with TM Programming, Inc., creating the largest radio consulting firm in the U.S. or overseas. Each company will continue to serve its clients independently.

Our Associate Elliot B. Evers initiated the transaction and assisted the buyer and seller in negotiations.



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NAB FEARS CONSEQUENCES

Dawson Questions Programming In "Public Interest"

A discussion is underway behind the scenes in Washington on a proposal floated by FCC Commissioner Mimi Dawson to eliminate all programming requirements except those specifically written into federal law. In effect, stations would no longer be bound by a general requirement to air programs that meet the needs and interests of their communities.

At first blush the idea sounds like another piece of deregulation for the industry to applaud. In fact, the notion is causing considerable unease.

NAB is concerned that, unable to benefit from their public service programming, stations would be more vulnerable to competing applicants at renewal time. Under a court ruling from the early 1980s, stations in license battles now usually win because they get a powerful "renewal expectancy" for superior or above-average programming efforts.

Programming No Longer A Defense

With stations stripped of the programming defense, some NAB officials fear challengers would stand a far better chance of winning. While NAB has taken no stand on Dawson's proposal, Sr. VP/Government Relations John Summers says the association's board will discuss it later this month in Washington.

Says Summers, "If you're not going to be allowed to refer to your record in terms of serving your community then I think you're losing a lot as a broadcaster in any kind of proceeding to judge whether you should be renewed against some kind of challenger."

Notice Of Inquiry Expected

Dawson's legal assistant, Robert Pettit, says the idea is only in the discussion stage. In recent weeks, Dawson has discussed her concept several times with Commission Chairman Mark Fowler, whom Pettit describes as "sympathetic." Summers says NAB has been told



Mimi Dawson

the FCC will issue a Notice of Inquiry seeking comment on the proposal by year's end.

According to Pettit, implementation of the plan would mean that "licensees would no longer be required to program to meet the needs and interests of their communities." He added, "Nobody seems to know exactly what that is," and said Dawson expects stations would continue public service programming due to economic, marketplace incentives.

Candidate, Fairness Obligations Remain

Under Dawson's plan stations would only be obligated to do what's written into the Communications Act:

- Provide "reasonable access" to their airwaves by candidates for federal office
 - Provide "equal opportunities" to candidates whose opponents have been given free or paid time
 - Provide accurate sponsorship identification for all advertising
 - Cover various sides of controversial issues of public importance under the Fairness Doctrine.
- There's debate about whether the doctrine is actually written into law, but NAB's Summers says it must be assumed that it is. It's an open question, he said, whether coverage of issues under the Fairness Doctrine would provide stations with a programming record they could fall back on in case of license challenge.

Explaining NAB's concern with the Dawson plan, Summers commented, "Deregulation has reached that point where this seems to be the next big area that they're going to look at. We ought to find out whether we want to go down that road, and if we do, how far."



John Summers



HANDS ACROSS CONNECTICUT AVE. — More than 30 NAB staffers joined the Hands Across America line, which snaked down Washington, DC's Connecticut Avenue in front of NAB headquarters, at rear.



ATLANTA CONFERENCE — The second of three regional conferences for minority broadcast entrepreneurs took place last week in Atlanta, sponsored by BROADCASTA and the White House Office of Private Sector Initiatives. Officials on hand included (left to right) BROADCASTA Chairman Don Thurston, FCC Chairman Mark Fowler, Eileen Doherty of the White House, BROADCASTA President John Oxendine.

NEWS BRIEFS

NAB Denies Interest In Merging With RAB

Leaders of NAB told the RAB Board of Directors in Longboat Key, FL last week that they have absolutely no interest in merging with the sales association. Earlier this year NAB absorbed both the **Daytime Broadcasters Association** and **NRBA**.

"We think it's not a good idea," said NAB President **Eddie Fritts** of a merger with RAB. "NAB has no interest in getting into sales. It is not our mission." Saying he was countering "rumors and trade press reports," Fritts declared that "the principal mission of NAB is government representation."

In his remarks to the RAB Board, NAB Chairman **Ted Snider** echoed the Fritts remarks: "NAB doesn't have time to go into sales. If we went into sales, we'd have to double our dues."

Hometaping Royalty Clears Senate Subcommittee

A hometaping royalty tax on audio recording equipment has passed a Senate Judiciary Subcommittee, but faces an uncertain future as Congress becomes increasingly preoccupied with November's elections.

The bill would impose a 5% royalty tax on most recorders, and 25% on dual decks designed specifically for dubbing tapes. A proposed one-pen-

ny-per-minute tax on blank tape was dropped from the measure.

RIAA President **Stan Gortikov** hailed passage as "a victory for American creators, producers and copyright owners. It is a clear recognition by the Congress that technology should not be permitted to trample on the rights of the American music community."

The electronics industry's **Audio Recording Rights Coalition** denounced the bill as "an outrage and an unprovoked attack on consumers." Spokesman **Charles Ferris** said it's unfair to further tax music buyers who already provide "unprecedented profits" for record companies "and their recording stars."

WLTW/New York Wins Another Round

Viacom has won yet another victory in its epic feud with jazz fans seeking to block its renewal for **WLTW/New York** (formerly **WRVR** and then **WKHK**). On remand from the U.S. Court of Appeals, the FCC has upheld its earlier decision to renew the license.

Citizens for Jazz on WRVR charges that Viacom lied to the FCC about its programming intentions for the station when it bought **WRVR** from **Sonderling**. In sending the case back to the FCC, the appeals court said the Commission was wrong to require the group to establish "clear, precise and indisputable" proof of misrepresentation.

In its second look, the Commission affirmed its previous ruling that **Citizens** presented only circumstantial evidence, and failed to demonstrate any intent to deceive on **Viacom's** part.

Other Key Developments:

- **CBS Radio** President **Bob Hosking** has been named to the **NAB** Board of Directors. He replaces former **VP/CBS Owned AM Stations** **Gene Lothery**, who has been named **Station Manager** at **WCBS-TV/New York**.

- The FCC has asked the applicants for interim authority to operate **WLIR/Long Island** for suggestions on how it should proceed. An initial grant to **Long Island Radio** was stayed because the group improperly named as its President **Stephen LeBow**, a principal in **WNWK/Newark**.

- **FCC** Commissioner **Dennis Patrick** has issued a statement stressing that abolition of fraudulent billing and network clipping rules "does not alter our condemnation of these practices." Repeated court findings of violations could create "character problems for a station with the FCC, Patrick warned."

- In a case involving advertising of casinos in Puerto Rico, the U.S. Supreme Court is considering whether it's legal to ban truthful ads for legal products and services.

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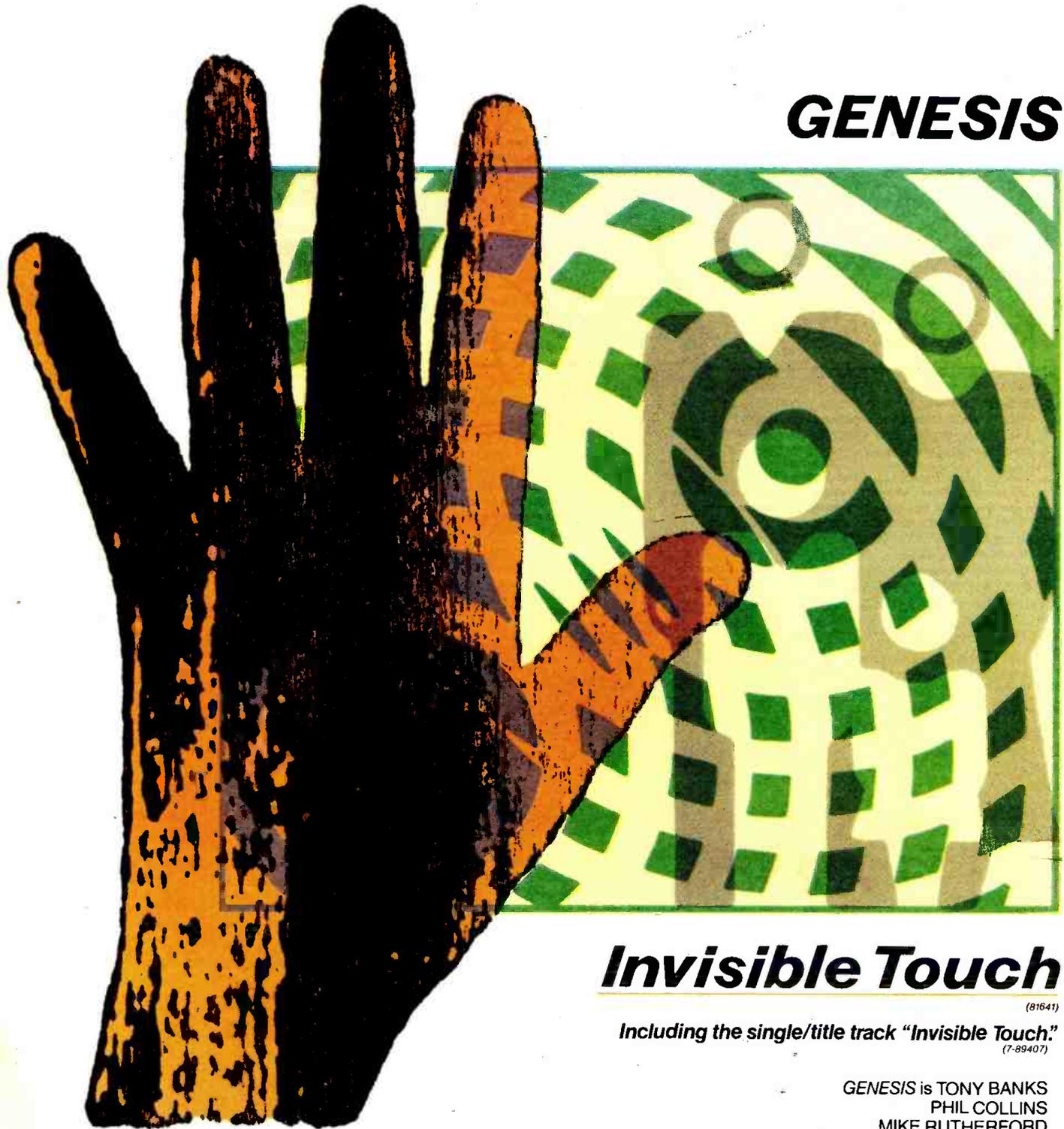
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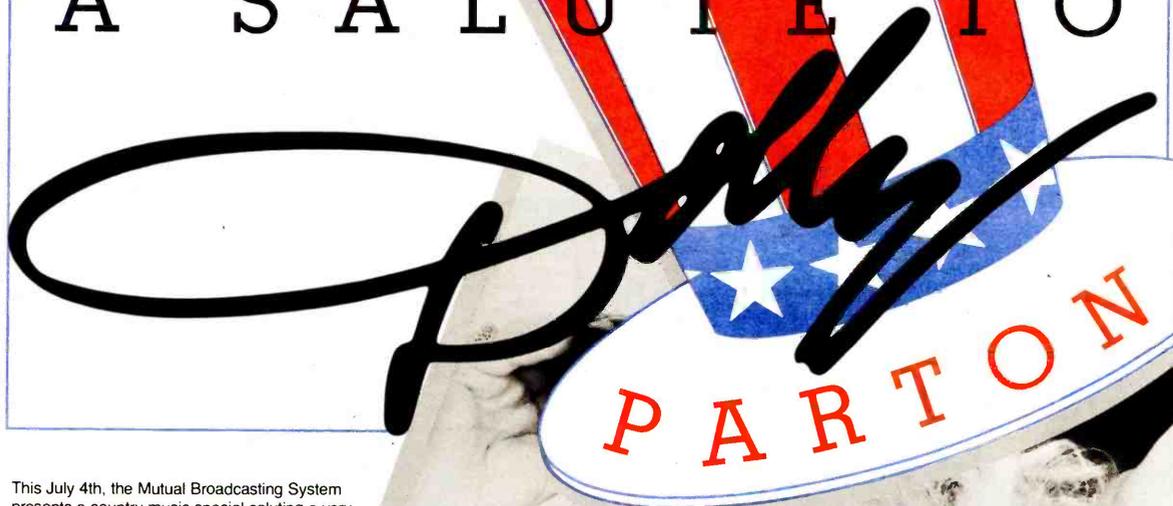
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This July 4th, the Mutual Broadcasting System presents a country music special saluting a very special country music superstar -- Dolly Parton.

Hosted by Mutual and WHN/New York air personality Lee Arnold, *A Salute To Dolly Parton* features exclusive interviews with "Miss Dolly," plus comments and stories about Dolly from other great celebrities like Kenny Rogers, Sylvester Stallone and Jane Fonda. And, of course, Dolly Parton's music, including hit songs like "Two Doors Down," "Nine To Five," "Coat Of Many Colors," "Islands In The Stream" and others.

This explosive July 4th special is bursting with exciting interviews, hit music and top talent -- the formula for a successful summer special! It will be rocketed to stations on disk or via Mutual's Westar IV and Satcom 1R satellite channels.

Call your Mutual Station Relations Representative today and join the salute and fireworks for July 4th in your market! In Arlington, dial (703) 685-2050; in Los Angeles, (213) 204-5000.

4th of July

SPECIAL



MUTUAL BROADCASTING SYSTEM

PRO:MOTIONS

Burns Joins Burns & Associates



Donna Burns

Donna Burns has joined Alan Burns & Associates as Client Services Director. Concurrently, she's been named Executive Director of PIPES, Unlimited, a Washington, DC-based radio production house affiliated with AB & A. Burns previously worked for the ABC News Bureau in Washington, DC and before that spent five years as Operations Coordinator for WRQX (Q107)/Washington.

Active Markets Taps Bellinger, Bare



Amy Bellinger



David Bare

Amy Bellinger and David Bare have joined Active Markets as Midwest Regional Manager and West Coast Regional Manager, respectively. Bellinger was previously a Sr. AE with Ketchum-Boyle Public Relations in Los Angeles. Bare is the former PD of KWYO & KLWD/Sheridan, WY, and has held on-air/promotion/sales posts at KNEN/Norfolk, NB and KROE/Sheridan, WY. Rick Carr is the East Coast Regional Manager for Active Markets.

Big Time Records Moves

Big Time Records is changing its location to 6777 Hollywood Blvd., 7th Floor, Hollywood, CA 90028; (213) 460-4033.

Van Ryn Joins CBS Songs



Matthew Van Ryn

Matthew Van Ryn comes to CBS Songs as Manager/Business Affairs Administration. Van Ryn was previously Legal Coordinator with Manhattan Cable Television. Before that he was with Haight, Gardner, Poor and Havens.

Slash Enlists Ensenat



Grace Ensenat

Slash Records has tapped Grace Ensenat as Director/Publicity. Before this appointment, Ensenat acted as a publicist and college radio rep for Rhino Records for two years.

Multimedia Elects Directors

Dorothy Ramsaur and Elizabeth Stall were elected as new members of Multimedia, Inc.'s board of directors. Re-elected were Donald Barhyte, Walter Bartlett, Alfred Burgess, George Cecil, Rhea Eskew, David Freeman, James Jolley, William Sellers, William Stutt, and Wilson Wearn.

Modern Vision Bows

Dale Yeager and Kevin McDermott have started their own company, Modern Visions, which specializes in marketing and promotion. Yeager serves as President, McDermott is Executive VP. The company's mailing address is: P.O. Box 481, Paoli, PA 19301; (215) 272-7136.

CHRONICLE

Born To:

- Surrey Broadcasting VP/Programming John Stevens and his wife Judy, son Jeffrey Michael, May 17.
- Columbia Montreal Marketing Rep Mario Lefebvre and his wife Denise, daughter Stefanie, May 7.
- WHN/New York PD Neal "Moon" Mullins and his wife Debra, daughter Gordon Faye, May 27.

Married:

- KXXY/Oklahoma City GM Thomas Kennedy to Mary Baldwin-Harmon, May 17.

PROS ON THE LOOSE

Jack Armstrong — Afternoons KKHR/Los Angeles (818) 706-1331

Bill Beckman — Mornings WNKS/Columbus, GA (404) 327-2604

Colleen Cassidy — MD/Assistant PD WHQT/Miami (305) 443-1729

Jon Holiday — OM/PD WCJX/Miami (305) 961-0548

Bill Martin — PD WBCY/Charlotte (704) 552-6700

Bumper Morgan — MD/Production/Nights WGCL/Cleveland (216) 734-9001

Tom Rivers — Mornings KTSA/San Antonio (512) 525-1961

Bob Stout — Mornings Isle 95/St. Croix Virgin Islands (314) 388-1399

John Plummer & Elaine Williams — Mornings KWNZ/Reno (702) 331-1514

Wild Bill Scott — Nights KNAC/Los Angeles (213) 656-8876

KYXY Raises Sidley-Middleton

AE Patti Sidley-Middleton has been promoted to Sales Manager at KYXY/San Diego, overseeing both regional and local sales. Prior to joining the station seven years ago, she was a national media buyer for General Media Service of Fotomat Corporation.

Columbia Pictures Taps Two

Marlene Travis becomes Music Coordinator for Columbia Pictures Music Group. Travis joined the company in 1983 as Copyright Assistant, segueing to Columbia's Professional Department a year later. Lonnie Sill moves to the position of Professional Manager. Before accepting this post, Sill served nearly five years as Music Supervisor of Columbia Pictures Television. Prior to that he was with Front Line Management and Screen Gems-EMI Music, Inc.

CHANGES

Vicki Conklin, former Regional Sales Manager for KSKD & KSLM/Salem, joins KYTE/Portland as AE.

Jill Burtis-Degan, former Sales Specialist for Supernet, joins John Blair & Co.'s Radio Representative Division/New York as AE.

Shaury Wood, former AE at KSCS/Dallas, joins Major Market Radio/Dallas as AE.

John Henley, former Client Service Representative at Arbitron/Chicago, joins Republic Radio's Atlanta office as AE.

Maureen Toomey, former AE for McGavren Guild/Detroit, joins Republic Radio's Detroit office as AE.

Brenda A. Brinz, former AE for Republic Radio/New York, joins Select Radio/New York as AE.

Rick Holmberg, former Regional/National Sales Manager for KEZR/San Jose, joins KOMA/San Francisco as AE.

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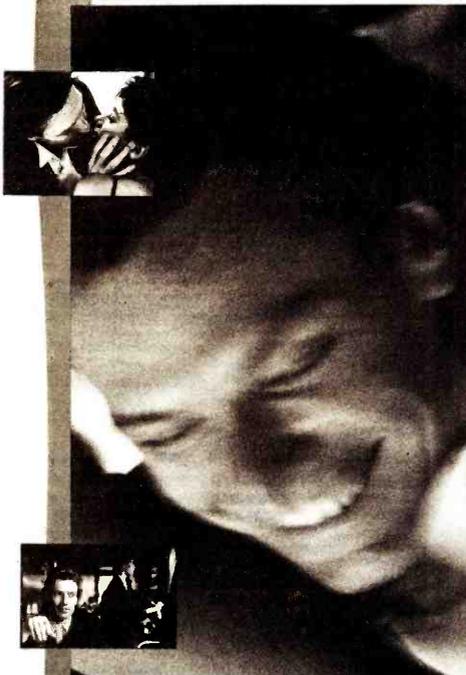


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R&R STREET TALK

The hurricane season is in full force in Miami, at least as far as programmers there are concerned. Not only is **BILL TANNER** out at "Hot 105" **WHQT** (see Page 1), but it appears that **Y100 PD ROBERT W. WALKER** is stepping down. Robert loves the station, but is tired of programming it, so look for him to stay in afternoons. Bill, who was **Y100's PD** for a decade, is eligible under his **WHQT** severance deal to program in Miami, so it's natural to speculate on his possible return.

Two other departing Hot 105 staffers, midday man **CRAMER HAAS** and Asst. **PD COLLEEN CASSIDY**, are also **Y100** alumni . . . so you can figure there's either a major staff reunion or one hell of an unemployment party in the works.

Meanwhile, at crosstown **CHR WCJX (96X)**, **OM/ PD JON HOLIDAY** has exited (see **Pros On The Loose**, Page 17). Consultant **RICK SKLAR** is overseeing matters while **GM GREG REED** searches for a replacement. Stepping up to help out is **MD STUART ELLIOTT**, who's been promoted to Asst. **PD**.

ED CRAMER courteously declined to comment about his departure as **BMI's** President (see Page 3) beyond the official statement. Reason for the exit is believed to be his disagreement with the 12-member board over source licensing legislation currently before Congress. Ironically, the same board reelected Cramer to the top slot only last October.

Meantime, new chief **FRANCES PRESTON** can check out **BMI's** share of in-flight music performances while traveling between the Big Apple and Nashville. "My office will be in New York, and I can go home on weekends," she told **ST**. "It's just a long commute." There'll be no successor to Frances in the post of Exec. **VP/COO**, incidentally.

Is a storm brewing in Minneapolis? "All Weather" AM outlet **WWTC** has quietly applied for calls **KSNE**. Station officials refused to comment on what appears to be a new "Sunny" slogan, but you've got to believe the move has caught the attention of the folks at market-leading **KS95**, which has been using "Sunny" as an identifier for years.

WBCY/CHARLOTTE and **PD BILL MARTIN** have parted company, as has morning personality **CATFISH PREWITT**, so contact **GM BILL JENNINGS** for these prime openings. Asst. **PD JACK DANIELS** is holding down the fort for now . . . And **AL KUCIN** has left the **GM** chair at **KIKI & KMAI/HONOLULU**. Owner **KATHLEEN PARKER** is acting **GM** for the **AC-CHR** combo.

GANNETT AC WIQI/TAMPA switched calls to **WUSA** June 2, but **OM BOB DeCARLO** says, "We'll still remain 'W101,' and there'll be no format change; all we'll do is switch the top-of-the-hour ID. I'm proud to have these call letters. They're a great tradition, and we can market them very well. Whether we'll change our on-air identity from **W101** to **WUSA** remains to be seen." **KUSA**, by the way, is Gannett's Country outlet in St. Louis.

Nearby **WHLY (Y106)/ORLANDO** needs some fresh talent, as **MD JIM STEEL** exits. **T&R** to **VP/Operations GERRY CAGLE** . . . Back on the Atlantic coast, **WMLF/ MELBOURNE, FL** wants to hear from former staffers for its yearlong 30th anniversary celebration. Contact **PD DENNIS FORSYTH** at (305) 254-2282.

Is there a Los Angeles jinx on "American Top 40?" Ever since **KIIS-FM** dropped it in 1983, the show's been added and let go by three other stations (**KIQQ, KMGG, KKHR**) following format changes. Since there aren't any other full-signal **CHRs** left in town, which station will add **CASEY KASEM** to its weekend programming?

And while we're at it, how long will it be before **KIIS-AM & FM** get some **CHR** competition?

CHRYSALIS toasted **ART OF NOISE** May 29 with a party at the label's NYC offices, and one of those who showed up to celebrate was erstwhile automaker **JOHN DeLOREAN**. Maybe you should invite **LEE IACOCCA** to your next bash, and start a trend.

A hasty "Good morning . . . my station's on fire," were the final words uttered by the morning personality at **KWSK/WISHEK, ND**, which was destroyed by a blaze last week. Calls to the 500-watt daytimer yielded only an understated "equipment malfunction" recording, while an unverified report by local police suggests that very little remains of the Country/Polka/Waltz outlet, the only station in town. Fortunately, there were no injuries.

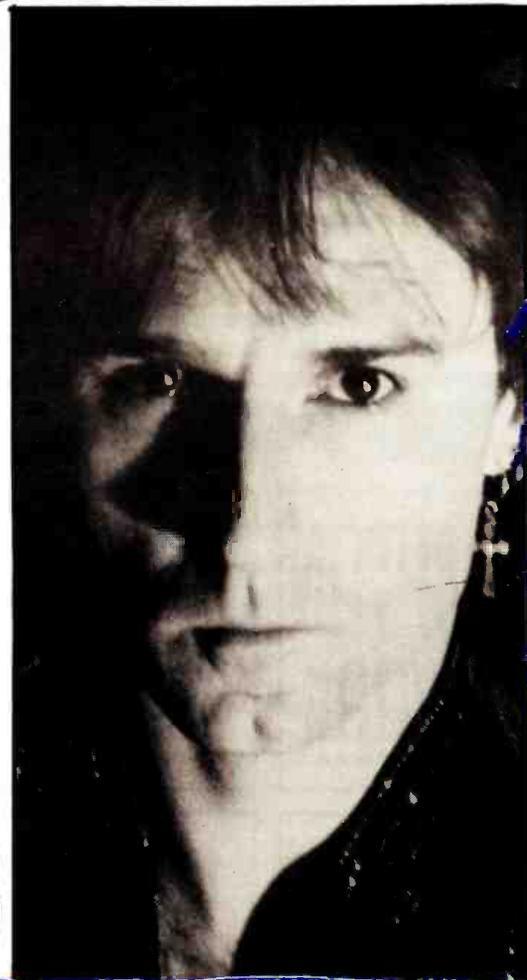
Wondering why **STEVE WINWOOD's** new **ISLAND** release came to you via **WARNER BROS.** instead of **ATLANTIC**? (Of course you are.) Chalk it up to contractual obligations, from the time **CHRIS BLACKWELL's** label departed its **WB** deal in '82. However, the **Island/Atco-Atlantic** arrangement remains intact for other product.

It was a rockin' good time at Asbury Park's Stone Pony club May 30, when **SOUTHSIDE JOHNNY** celebrated the tenth anniversary of

Continued on Page 21

B I O	TO	PROGRAM DIRECTORS !!!	AIR DATE	JULY 4TH WKAD.	TIME	2 HRS.
	FROM	WESTWOOD ONE	AREA CODE	213-204-5000	NUMBER	
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	PARTY-DOWN WITH DIAMOND DAVE & HIS NEW BAND, AND HEAR THE PREMIERE OF HIS NEW LP!!					
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JUNE 16TH
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NORIYUKI "PAT" MORITA
WITH SPECIAL GUESTS
FROM LOS ANGELES

JUNE 23RD
STARSHIP
from San Francisco

JUNE 30TH
QUEEN
ALBUM
LISTENING PARTY!
FROM ZURICH, SWITZERLAND

This month, *Line One* is packing its bags and hitting the road to bring the biggest names in music *and* movies into the homes of our listeners. And that's big news for you!

June 9th, from the Big Apple, it's Peter Frampton with co-host Carol Miller. He'll be discussing his new album, *Premonition*, and his current U.S. tour.

June 16th, in Los Angeles, Noriyuki "Pat" Morita, star of *Karate Kid II*, and some very special guests will be discussing the sequel of the summer and previewing the blockbuster soundtrack album with co-host Sky Daniels.

June 23rd, it's on to San Francisco for an hour of music and conversation with Starship. They'll be discussing their incredible reemergence as a pop phenomenon appealing to both 80s youth and 60s yuppies.

June 30th, *Line One* travels 9000 miles, to Zurich, Switzerland, for a special album listening party featuring the national premiere of the new album by rock supergroup, Queen!

Any way you look at it, *Line One* is making headlines this June. To find out how your station can be a part of the story, call your Westwood One Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.

WESTWOOD ONE PRESENTS
Line One



STREET TALK

Continued from Page 18

his first gig there. On hand were execs from **ATCO/ATLANTIC** and **RCA**. The latter label has Southside's "Hard To Find" album outside North America.

Look for **KKGR/ANCHORAGE MD DAVE VAN DYKE**, who once programmed **KGON/Portland**, to take a Top 10 programming post.

While talk continues about **KAREEM ABDUL-JABBAR's CRANBERRY** jazz record company, former NY Knick basketball star **EARL ("The Pearl") MONROE** has placed his **PRETTY PEARL** label with **ELEKTRA** for distribution. The deal's first product should be forthcoming within a couple of months.

WESTWOOD ONE has successfully completed its third stock offering since going public 27 months ago. The company sold over a million new shares of common stock, raising \$30 million to be used largely to eliminate debts, acquire additional satellite distribution equipment, and to expand facilities. Meanwhile, those who wisely bought into **WW1** way back when are busy expanding their own facilities . . . swimming pool, redwood deck, etc.

KFOG/SAN FRANCISCO has tapped PM driver **JON RUSSELL** to be its first MD in its four-year history as an AOR . . . Keep your eyes peeled for a new Charleston, SC AOR.

Taking over as GM at **KPPL-AM & FM/SPOKANE** is **MARC STEENBARGER**, while former **KOAG/Denver** Asst. PD **ALAN SLEDGE** has become PD. The station has dumped AC for CHR and is set to challenge **KZZU**. **KPPL's** switch leaves room for **UNICOM's** new powerhouse combo **KEYF-AM & FM**, which debuted its "Gourmet 101" AC format this week, complete with rate card "menu" and black-tie kickoff party.

WANS-FM/GREENVILLE PD TOMMY SMITH checked in to clarify last week's bit about the "Save **SCOTT SUMMERS**" petition being circulated to help the former crosstown **WCKN** personality. "He called our morning show to ask their support, but we didn't get involved," said Tommy, "and we've not offered him a job either." **WCKN PD JIM WILSON** added that Scott's "attitude problem" forced his earlier-than-normal departure.

In a hospitable move, the former **KWNZ/RENO** morning team of **ELAINE WILLIAMS** and **JOHNNY PLUMMER** has found a home, at least temporarily, over at crosstown **CHR KHTZ**. They'll cohost mornings with OM **JOHN CHOMMIE** and his wife **PAT**. Said John, "We've got nothing for them, but will help them out until they find something."

The new lineup at **WTRK/PHILLY?** It's **ROSS BRITAIN** in mornings, **GARY LEIGH** (**KITS/SF**) 9am-noon, **TONY DAVIS** (**KHTR/St. Louis**) noon-3pm, **BRIAN MURPHY** (**WNVZ/Norfolk**) 3-7pm, **DEREK JOHNSON** (**WKZW/Peoria**) 7pm-midnight, and **TOM CASEY** (**WXKS/Boston**) overnights.

Our condolences to **JOURNEY's** manager **HERBIE HERBERT** and his family on the loss of his mother, **ELAINE**. A contribution may be made to the Pandora Auxiliary Chapter, 3200 Telegraph Ave., Oakland, CA 94609.

Also sad to report the death of **WEIM/FITCHBURG GM FRANK FILIPPONE's** youngest son, Francis.

Want to move this summer? Afternoons are open at **WNCI/COLUMBUS**. Contact PD **BILL RICHARDS** . . . And the money's good for the right production director who applies for the slot at **CHR WAPI-FM/BIRMINGHAM**. T&Rs to PD **ROD PRAHIN**.

The Soviet Union had its first charity concert to raise funds for the Chernobyl nuclear disaster victims. There were performances by the country's leading pop & rock bands, included **AVTOGRAF** (which participated in last's year's Live Aid concert), **KRUIZ, BRAVO**, and apparently, several **BUDDY HOLLY** lookalikes as well.

Other news from the Iron Curtain: Communist youth organization officials in Poland are asking the government to ban the rock group **LADY PANK** after its leader performed a drunken striptease and shouted obscenities at a Children's Day concert. Looks like another case for the PMRC.

Congrats to veteran **KIOA/DES MOINES** morning man/Promotion Director **DIC YOUNG**, whose 50-hour on-air marathon raised over \$12,000 to buy a "Sunshine Coach" for handicapped youngsters.

WNBC/NEW YORK is getting the most of its **IMUS** by running "The Best of Imus" Saturday mornings, with **JIM COLLINS** as the host.

Cheers to **DRAKE-CHENAULT** President **DENNY ADKINS** and his wife Lisa on the May 27 birth of Harmoni Elise.

Glad to hear one of the record industry's dear friends, Martoni's proprietor **SAL MARINO**, is back at the nightshift after quadruple bypass surgery.

This is one item that had to make Street Talk: **NBC's DON PARDO** (who has been known to visit the Source affiliates) reportedly has a street named in his honor. Just head to Fort Myers, FL and look for Don Pardo Blvd. It's kitty-korner to Saturday Night Live Drive and Jeopardy Junction.



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DEBUTS: 16

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RATINGS AND RESEARCH

WEEK IN REVIEW

HOUSEHOLD SIZE WEIGHTING AN ISSUE

Birch Changes Cause Problems

Recently, Birch's golden boy image has become somewhat tarnished. A number of subscribers are upset at methodology changes that were intended to improve the telephone-based ratings service. Now, however, it appears Birch's best intentions may have accidentally paved a rocky road.

This week and next I'll review the various changes, examining the pros and cons of each step, and looking at the potential impact on the Birch estimates. It's hoped the material will address the issues you've brought to my attention.

The Competitive Pressures

In the seven years I've been patrolling this beat, I've watched ratings services come and go. One of the fatal flaws that Arbitron's would-be replacements have made is to succumb to the pressure of trying to knock off number one. Usually, these pressure-induced methodology changes looked good on paper. But when implemented, they unfortunately ended up hurting the credibility of the alternative ratings service.

"There are differences in station appeal by household size — which are taken care of by the weighting applied to each demo cell."

—Tom Birch
—Bill Engel

When I talked with Tom Birch and Sr. VP/Operations Bill Engel, they admitted that marketplace pressures caused them to notably revise their methodology. "We have been getting major pressure from national agencies" to make changes in the Birch technique, stated Tom. He also mentioned that Arbitron had mounted "a very effective attack on the street" regarding some of the aspects of Birch's approach.

In the quest to lure more agencies into looking at and buying on Birch estimates, Birch executives conceded they may have rushed things along. As Engel put it, "Maybe we moved too fast. We sincerely believe our changes result in better research, but if we had it to do over again we would do a better job of informing the industry about these steps."

"Household Size Weighting"

Since late April I've received calls from broadcasters in over a 22/ R&R FRIDAY, JUNE 6, 1986

"We have been getting major pressure from national agencies to make changes in the Birch technique."

—Tom Birch

dozen diverse markets (including Buffalo, Chicago, Orlando, San Antonio, and New York City) concerned about the discrepancies in their winter Birch quarterly results. As voiced by subscribers, the basis for the concern is a new weighting technique called "Household Size Weighting," which was first applied in the production of the winter quarterly. The winter rolling monthly trend reports, however, were produced using a different technique.

Here's why some stations are upset. In one situation a station received three monthly 12+ shares that read 4.2-6.1-6.5 and yet came out with a 7.4 12+ when the winter quarterly was released. Other stations in the market that didn't experience such a jump wondered what happened.

In other cases stations found their winter quarterly overall share was lower than any of the respective monthlies indicated. For example, a station that trended 5.9-6.1-6.4 could have received a winter quarterly of 5.5. Naturally, broadcasters weren't very tickled by this turn of events.

Let me digress for a minute and explain the theory of household size weighting. First, keep in mind that Birch surveys only one person per household. Arbitron sends diaries to everyone 12+ in a household.

Since Birch sampled just one person per home, it had an area of vulnerability. Arbitron was pointing out that persons in smaller households and persons in larger households had unequal chances of being surveyed by Birch. For example, if a person lived alone his chance of being selected was 100%. Persons living in a five-person household had only a 20% chance of being selected by Birch.

There can be correlation between households and radio station/format preference. Single persons might have more of an orientation toward AOR. Larger households might consist of persons who tend to listen to Black/Urban or Country stations. You can imagine Arbitron was using Birch's former approach as a way of explaining that a one-person household might be oversampled by Birch, thus accounting for AOR successes in the Birch estimates.

According to Engel, "A counter-balance measure must be taken to account for the fact that people residing within smaller households have a higher probability of selection than people living in larger households." As a result, effective with the winter quarterly and all subsequent monthly and quarterly Birch results, household size weighting was implemented. In essence this means the listening feedback from persons in larger households will be weighted upwards. At the same time, listening information from persons in smaller households will not carry the weight it once did.

Formatwise, this change showed up dramatically in the winter quarterly results. The Buffalo Black/Urban station saw trends that went 4.2-6.1-6.5 and yet earned a quarterly overall share of 7.4. The Rochester Black/Urban station jumped to over a 12 share when it had never previously approached double digits. At the same time, some AOR and AC stations watched their quarterly estimates drop like a rock compared to what the winter monthly trend had indicated.

"We Were Surprised"

Both Tom Birch and Engel felt the company had done its homework and that the new technique wouldn't seriously affect station estimates. They admitted, "We were surprised at the changes that have cropped up in a number of markets. We weren't doing it right statistically in the past and felt this new system would be better research." They agreed that "there are differences in station appeal by household size, but those differences are really taken care of by the weighting applied to each demo cell."

According to Tom Birch:

• Stations that appeal to households with a large number of people 12+ do tend to do better under the modified and new technique.

• While the new weighting technique is very likely a factor in the resulting audience shift, there have

Possible Diary Tampering Erupts In Amarillo

Broadcasters have brought to Arbitron's attention the fact that local newspaper *Amarillo Tonight* has been soliciting diaries. Arbitron spokesperson Nan Myers said, "Butler Yates, editor of the biweekly paper and a former broadcaster, is behind the effort to solicit diaries. In a late April article he wrote, 'If you have a diary, tell us. We'd like to have a look at your diary, and we are sure we could find a few radio people who might be interested as well.'"

According to Myers, Arbitron has sent Yates an inquiry letter, asking him to cease his activities and wondering if he indeed has received any diaries. To date, Yates has not responded.

When asked what Arbitron's next steps might be, Myers commented, "We're looking into all our options. We always have the legal option. Arbitron is more than just a little concerned, and we're doing everything we can to make sure a survey is not compromised."

been so many changes plugged into the Birch methodology recently that it's hard to isolate one factor.

So what can subscribers expect now? Tom said, "We feel this was a one-time impact. Beginning with the March/April monthlies, stations can rely on using those trend reports to track how the quarterly results should look."

Customer Reaction

Besides voicing concern over the issue of client service and information, Birch subscribers have also questioned the pros and cons of the firm's household size weighting research improvement.

For example, a Buffalo broadcaster said, "I can't believe they blew it like this and opened up a can of worms." And a Chicago broadcaster related, "It's a shame that in the rush to respond to Arbitron they couldn't inform their clients of this major methodology revision. It really hurts their credibility and the credibility of those of us who have been trying to push Birch on the streets."

Programming Glitch

While trying to explain its new weighting approach, Birch is also fielding questions about a programming glitch that produced unbelievable hour-by-hour numbers in the March/April monthly reports. In approximately 20 markets the first station listed in the hourly trends section showed huge quarter-hour shares during the 7-8am time period.

For example, in the New York March/April report WABC showed an overall quarter-hour share of 2.6 between 6-7am. However, between 7-8am WABC posted an astounding 73.9 share. The same station, though, netted a 1.6 share between 8-9am. Review the hourly section of your latest Birch monthly to see if

your market was one of the 20 affected.

Tom Birch said, "We are genuinely embarrassed by this problem. This fell through the cracks of our quality control. We are not sure how this happened but the computer programming glitch is being fixed, and the appropriate books are being reissued."

Bill Engel told me this programming glitch appeared at the same time the weighting scheme was changed. He added that Birch is making efforts to improve its quality control, but this one got by the checkers.

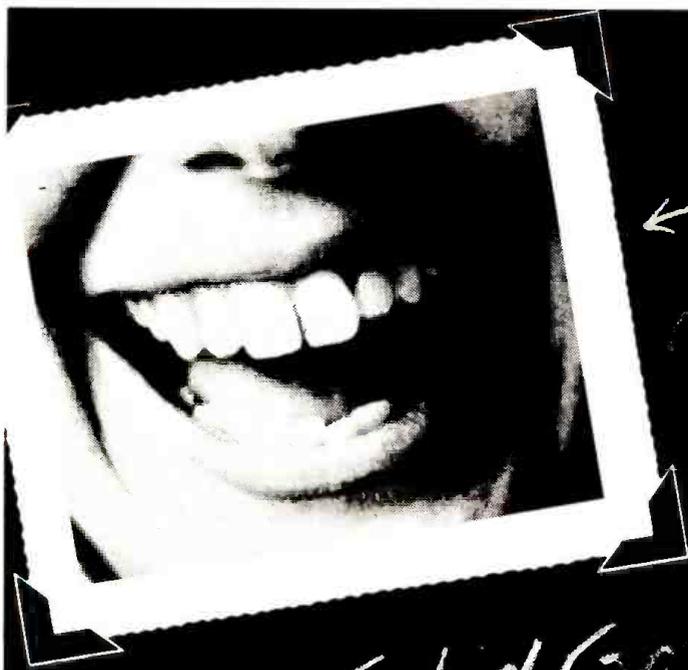
"We sincerely believe our changes result in better research, but if we had it to do over, we'd do a better job of informing the industry about these steps."

—Bill Engel
Sr. VP/Operations
Birch

Growing Pains

While these recent controversies probably aren't fatal to Birch, they do raise questions that are bound to interrupt the momentum the firm has been trying to sustain. Time will tell if Birch is able to overcome these latest hassles and reinforce its position as a credible alternative to Arbitron.

Next week: More on additional Birch methodology changes and their impact.



← A program director who just found out...

Now!

Solid Gold Scrapbook is 5 1 hour shows a week!

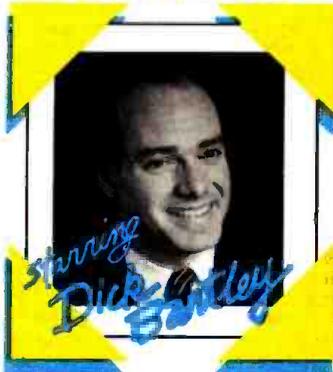
Back in March, 1984 we launched "Solid Gold Scrapbook" with Dick Bartley, as a spin-off of Bartley's top-rated live oldies show, "Solid Gold Saturday Night." And you've been telling us the same thing ever since:

"It's great," you said. "Our listeners can't get enough."

Naturally we're thrilled with "Solid Gold Scrapbook's" success. But we were concerned that so many people seemed hungry for more of Scrapbook's stars, headlines and hits of the 60's and 70's.

So, for all of you who couldn't get enough of "Solid Gold Scrapbook" before, we're introducing a new format: five one-hour shows per week, Monday through Friday. With the added opportunity to stack the shows for a five-hour weekend block.

SOLID



GOLD SCRAPBOOK

With its new daily format, Host Dick Bartley's intriguing insights into rock & roll history, and his vast 60's and 70's library, "Solid Gold Scrapbook" can set your station apart as the "oldies source" in your market. Especially when aired and promoted in conjunction with "Solid Gold Saturday Night."

Here's programming no single station has the time, resources and budget to produce. Programming that earns the name solid gold in more ways than one.

"Solid Gold Scrapbook." Now it's five days a week. You told us your listeners wanted more. We just wanted you to know we're listening.

"Solid Gold Scrapbook" is fed to stations, in stereo, via satellite or disc.

For station clearance information call (212) 575-6142.

For national sales information call (212) 575-6133.



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

Winter Birch Results

Winter '86, 12 +

Salt Lake City

KRSP-FM Now Leads With Double Figures; KCPX Up By Over Two Points; KISN More Than Doubles Its Numbers, Close To KSL.

	Fal '85	Win '86
KRSP-FM (AOR)	9.1	10.5
KCPX (CHR)	8.0	10.4
KSL (AC)	12.3	9.4
KISN (AC)	3.2	7.2
KSFI (B/EZ)	8.7	6.5
KLKY (AC)	4.9	6.3
KALL (AC)	5.5	5.4
KSOP-FM (Ctry)	5.3	5.0
KKAT (Ctry)	6.0	4.1
KCGL (AOR)	4.1	2.8
KUTR (Rel)	7	2.6
KTKK (Talk)	2.4	2.5
KZAN (Ctry)	2.9	2.4
KBVG (Gold)	2.6	2.2
KDAB (AC)	2.8	1.9
KLUB (AC)	2.0	1.9
KMGR (AC)	1.7	1.9
KLKZ (CHR)	2.1	1.6
KLQ (AC)	3.6	1.4
KRCL (Misc)	9	1.4
KBYU (Clas)	6	1.1
KRSP (Gold)	6	1.1
KUER (Misc)	1.5	1.1
KDYL (BBnd)	9	1.0

San Antonio

KISS Climbs To Double Digits; KTFM Still Market Leader; Rival KITY Up By Two; KQXT Slips, But Still Third.

	Fal '85	Win '86
KTFM (CHR)	13.1	13.0
KISS (AOR)	9.7	11.0
KAJA (Ctry)	5.4	6.9
KQXT (B/EZ)	8.4	6.9
KONO (AC)	4.9	5.9
KITY (CHR)	3.7	5.7
KXZL (AOR)	3.3	4.7
WOAI (N/T)	2.8	4.7
KSMG (AC)	4.3	4.1
KBUC-FM (Ctry)	3.6	3.8
KSAQ (CHR)	3.9	3.8
KKYX (Ctry)	3.5	3.5
KTSA (AC)	6.0	3.4
KESI (AOR)	3.5	3.2
KSJL (CHR)	3.0	2.4
KLLS (AC)	3.5	2.3
KAPE (B/U)	2.3	1.9
KGNB (BBnd)	—	1.9
KSLR (Rel)	1.8	1.8
KCOR (Span)	4.5	1.6
KWED (Ctry)	1	1.2

Format Legend

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

Greensboro-Winston Salem-High Point

WTQR Retains Market Lead; WKZL Down as WKSI Closes Gap; WKRR Debuts In Double Digits; WOJY Increases.

	Fal '85	Win '86
WTQR (Ctry)	15.3	15.8
WKRR (AOR)	—	12.6
WKZL (CHR)	11.4	9.3
WOJY (B/EZ)	5.7	6.8
WKSI (CHR)	5.7	6.1
WQMG (B/U)	6.0	5.4
WSJS (AC)	7.5	5.3
WMAG (AC)	6.4	5.0
WTHP (B/U)	1.7	4.9
WSEZ (AC)	2.9	4.1
WBIG (BBnd)	2.7	1.9
WMFR (B/EZ)	2.5	1.6
WFDD (Misc)	1.5	1.5
WWMO (Rel)	1.1	1.4
WAIR (B/U)	1.8	1.2
WHPE (Rel)	1.6	1.2
WEAL (B/U)	1.8	1.1
WKLM (B/EZ)	1.2	1.1
WPET (Rel)	1.8	1.0

Sacramento

All CHR Stations Up, With KSFM Market Leader; KZAP Slips Slightly; KRAK-FM Passes AM Sister, With KAER Close Behind; KFBK Grows By Nearly Two.

	Fal '85	Win '86
KSFM (CHR)	15.4	16.2
KZAP (AOR)	10.8	10.3
KCTC (B/EZ)	8.4	9.8
KWOD (CHR)	8.8	9.0
KXOA-FM (AC)	6.9	7.0
KFBK (N/T)	3.8	6.6
KRAK-FM (Ctry)	3.4	5.8
KRAK (Ctry)	6.0	5.4
KAER (Ctry)	2.9	3.6
KPOP (CHR)	1.6	2.8
KHYL (AC)	3.2	2.3
KXOA (BBnd)	2.9	2.3
KFIA (Rel)	2.0	2.0
KGO (N/T)	2.3	1.9
KGNR (BBnd)	3.0	1.8
KXPR (Jazz)	1.7	1.6
KROY (AC)	3.0	1.2
KNBR (Misc)	9	1.0

Louisville

WJYL More Than Doubles; WDJX Comes Within A Point From WLRS; WAMZ Still Market Leader, With WHAS A Strong Second.

	Fal '85	Win '86
WAMZ (Ctry)	15.7	14.8
WHAS (AC)	12.7	12.6
WJYL (B/U)	4.9	11.5
WQMF (AOR)	10.1	10.2
WLRS (CHR)	9.3	8.9
WDJX (CHR)	6.8	8.1
WLOU (B/U)	4.4	5.9
WRKA (AC)	8.1	5.1
WVEZ (B/EZ)	7.9	5.1
WAVG (AC)	3.3	4.0
WAKY (Gold)	2.1	2.1
WCII (Ctry)	3.4	2.7
WXVW (B/EZ)	2.0	1.5
WTMT (Ctry)	1.1	1.1
WLLV (Rel)	3	1.0
WXLN (Rel)	2.7	1.0

Nashville

WYHY Increases By Over Three Points; WKDF & WSM-FM Both Down Slightly; B/U Stations Grow.

	Fal '85	Win '86
WKDF (AOR)	16.2	15.6
WSM-FM (Ctry)	13.9	13.5
WQOK (B/U)	10.6	11.2
WYHY (CHR)	6.6	10.1
WLAC-FM (AC)	9.9	8.9
WZEZ (B/EZ)	6.3	5.6
WSM (Ctry)	6.0	5.5
WSIX-FM (Ctry)	5.4	5.4
WVOL (B/U)	2.3	3.9
WWKX (CHR)	5.2	3.6
WTMG (AC)	2.1	2.3
WKDA (Gold)	6	2.0
WLAC (Talk)	2.0	1.3
WLRO-FM (AC)	2.1	1.3
WPLN (Clas)	1.5	1.2
WNAZ (Rel)	7	1.0

New Orleans

WYLD-FM Enters The 20s; WEZB & WQUE Both Slip As AQCE Rise.

	Fal '85	Win '86
WYLD-FM (B/U)	19.5	21.5
WEZB (CHR)	14.7	11.7
WQUE (CHR)	9.7	7.4
WLTS (AC)	4.4	6.7
WRNO (CHR)	6.2	6.5
WAJY (AC)	4.7	6.0
WBYU (B/EZ)	5.6	5.2
WNOE-FM (Ctry)	5.4	5.0
WWL (N/T)	5.2	4.5
WBOK (Rel)	4.1	4.1
WSMB (Talk)	2.3	3.2
WYLD (B/U)	2.9	2.0
WNOE (Ctry)	2.1	1.7
WTIX (AC)	1.5	1.7
WTUL (Misc)	1.8	1.7
WWNO (Clas)	1.6	1.5
WCKW (AOR)	1.0	1.4
WWIW (BBnd)	1.1	1.3

Portland

KKRZ Down Slightly But Still Leads; KXL Grows By Almost Two Points; KGON Up A Bit; AC Stations Slip.

	Fal '85	Win '86
KKRZ (CHR)	12.5	11.8
KGON (AOR)	9.2	9.8
KXL (News)	5.6	7.5
KUPL-FM (Ctry)	5.3	6.4
KGW (AC)	6.3	6.0
KMJK-FM (CHR)	7.2	5.9
KXL-FM (B/EZ)	6.0	5.9
KINK (AOR)	5.5	4.9
KEX (AC)	5.8	4.8
KYTE (BBnd)	2.4	4.0
KWJ-FM (Ctry)	1.9	3.7
KKCW (AC)	5.0	3.5
KKLI (AC)	5.0	3.4
KWJ (Ctry)	3.4	2.5
KYTE-FM (Clas)	3.6	2.5
KMHD (Jazz)	1.3	2.1
KPDO-FM (Rel)	1.6	1.7
KSGO (Gold)	7	1.6
KPDQ (Rel)	9	1.0

Providence

WHJY Commands Sizable Lead; WPRO-FM Reaches Second; WLKW-FM Down Over Two Points.

	Fal '85	Win '86
WHJY (AOR)	11.8	14.5
WPRO-FM (CHR)	10.3	10.8
WLKW-FM (B/EZ)	10.7	8.4
WHJJ (N/T)	7.2	7.4
WWLJ (AC)	7.2	7.3
WPRO (AC)	5.9	5.7
WERI (CHR)	4.6	4.8
WBUR (AOR)	4.4	3.3
WBCN (AOR)	1.4	3.1
WSNE (AC)	3.7	2.8
WBSM (Talk)	1.5	2.6
WXKS-FM (CHR)	3.7	2.5
WBZ (Ctry)	2.9	2.4
WHIM (Ctry)	1.7	1.7
WNBH (AC)	6	1.6
WEAN (B/EZ)	2.0	1.5
WBOS (Ctry)	4	1.3
WMYS (AC)	2.2	1.3
WGBH (Misc)	1.6	1.1
WHIT (CHR)	1.0	1.1
WCRB (Clas)	1	1.0
WICE (Gold)	5	1.0

Rochester

WCMF Increases Lead; WVOR & WDKX Reach Double Digits; WPXY-FM Down By Over Two Shares; WXXI More Than Doubles.

	Fal '85	Win '86
WCMF (AOR)	16.1	18.7
WVOR (AC)	9.7	11.1
WDKX (B/U)	8.9	10.7
WPXY-FM (CHR)	11.8	9.4
WEZO (B/EZ)	8.3	8.0
WHAM (AC)	7.7	7.2
WMJQ (CHR)	8.4	6.6
WZKC (Ctry)	6.0	4.5
WYLF (BBnd)	4.2	3.6
WXXI (Clas)	1.5	3.5
WBBF (N/T)	2.5	2.0
WNYY (Ctry)	3.1	1.9

Dayton

WHIO-FM Eases Into First Place; WGTZ Stable; WTUE Notches Double Digits.

	Fal '85	Win '86
WHIO-FM (B/EZ)	12.9	16.2
WGTZ (CHR)	15.3	15.0
WTUE (AOR)	9.1	10.4
WHIO (AC)	7.1	7.8
WBLZ (B/U)	7.9	6.2
WSKS (AOR)	3.0	5.7
WONE (Ctry)	6.4	4.9
WDAO (B/U)	3.4	4.5
WWSN (AC)	6.8	4.3
WYMJ (AC)	4.2	3.7
WVUD (AC)	1.6	3.2
WLW (AC)	1.9	2.8
WING (AC)	3.2	2.5
WBZI (Ctry)	1.7	1.8
WBLV (Ctry)	9	1.5
WAZU (AC)	1.4	1.0

Norfolk

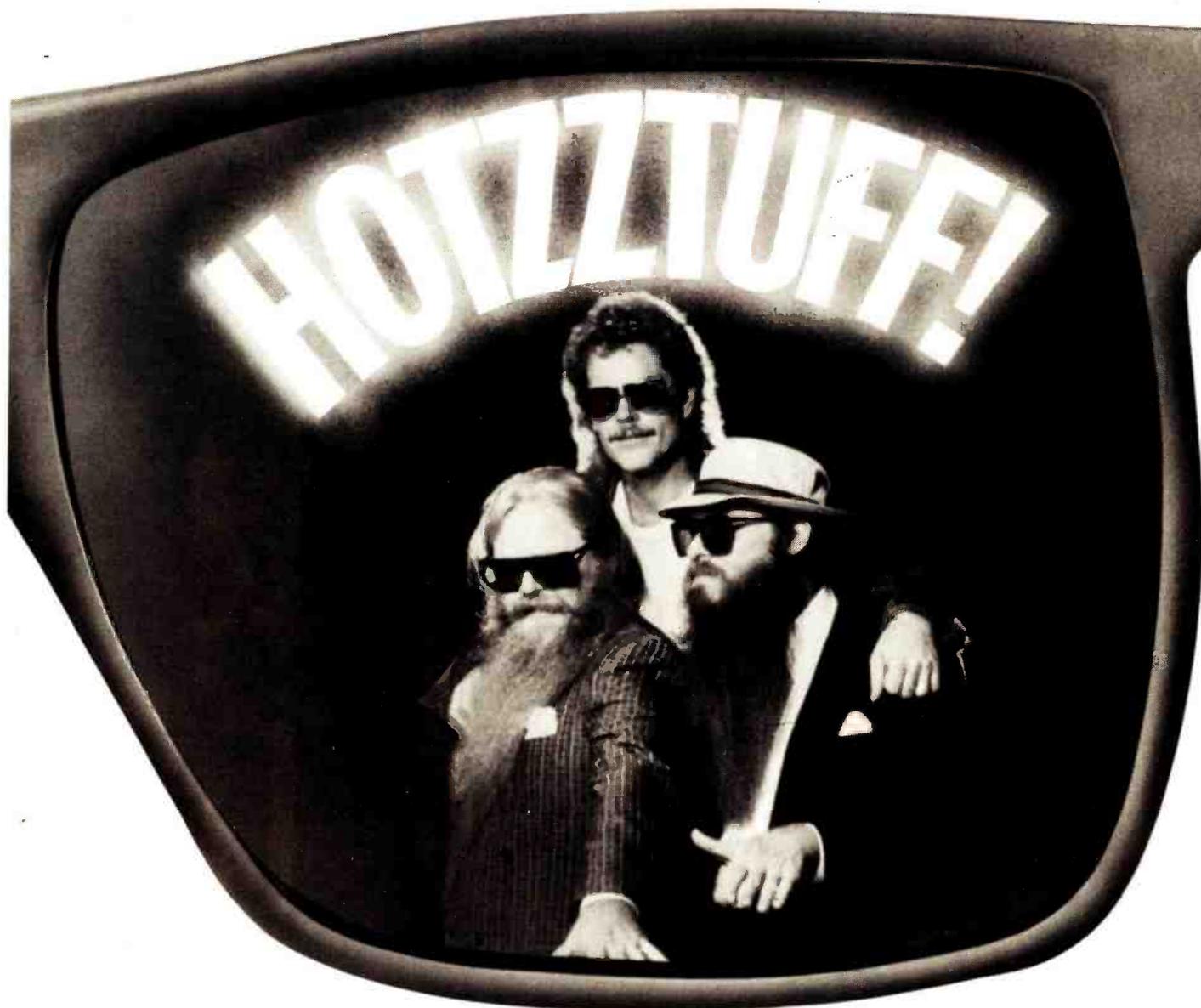
WNOR-FM Down But Still Leads; WOWI & WCMS-FM Both Hit Double Digits; WRAP Closes Gap On WMYK; Both CHR Stations Improve.

	Fal '85	Win '86
WNOR-FM (AOR)	17.6	16.2
WOWI (B/U)	8.7	12.1
WCMS-FM (Ctry)	9.2	10.5
WNVZ (CHR)	7.4	9.8
WMYK (B/EZ)	8.5	6.7
WFOG (B/EZ)	6.5	6.1
WRAP (B/U)	3.4	4.7
WRSR (CHR)	3.6	4.7
WTAR (AC)	3.2	4.6
WLTY (AC)	6.7	4.3
WWDE (AC)	4.8	4.0
WPCE (Rel)	2.5	2.4
WHRO (Jazz)	2.3	2.3
WNIS (Talk)	1.9	2.1
WNRN (B/EZ)	9	1.7
WYFI (Rel)	1.0	1.4
WXRI (AC)	4.0	1.1

Oklahoma City

KJYO Passes KOFM; KATT Reaches Teen Figures; KXXY-FM Lassos Double Digits; AC Race Tightens.

	Fal '85	Win '86
KATT (AOR)	11.9	16.1
KXXY-FM (Ctry)	8.9	11.6
KJYO (CHR)	8.4	10.2
KOFM (CHR)	10.2	9.7
KTOK (N/T)	7.5	6.6
KEBC (Ctry)	7.8	6.2
KNNG (B/EZ)	6.6	6.2
KLTE (AC)	7.1	6.0
KZBS (AC)	8.7	5.9
KOMA (AC)	1.7	3.8
WKY (Ctry)	3.7	3.3
KJIL (Rel)	2.2	3.1
WWLS (Gold)	1.7	2.6
KXXY (Ctry)	8	1.3
KOKF (Rel)	6	1.1
KKLR (AC)	7	1.0



ZZ TOP

Afterburner Blast!

Live via satellite—June 21

Join Billy, Dusty and Frank for "The ZZ Top Summer Picnic." A 90-minute celebration of their world tour and the start of summer 1986. Featuring classic tracks from the ZZ Top catalog, including 'Afterburner' available on Warner Brothers records and tapes. Launch the season with a sizzling show.

Call your NBC Radio Entertainment representative at (212) 664-5538.
Produced by Torus Communications exclusively for NBC Radio Entertainment.
Saturday, June 21, 3PM Eastern, 2PM Central, 1PM Mountain and 12 Noon Pacific.

 **NBC RADIO
ENTERTAINMENT**
America's Music Network

THANK YOU FOR GIVING A HAND

US

TO: ALL PARTICIPATING RADIO STATIONS
FROM: NICK VERBITSKY, PRESIDENT, UNITED STATES RADIO NETWORKS
DATE: JUNE 6, 1986
SUBJECT: HANDS ACROSS AMERICA

Thank you for making HANDS ACROSS AMERICA a huge success.
This was a spectacular radio event and you helped make it happen!

OUR SPECIAL THANKS TO:

STEVE ALLEN
SUSAN ANTON
ARTHUR ASHE
KEVIN BACON
ED BEGLEY, JR.
LARRY BERGER, WPLJ FM
CLARE BISCEGLIA, COCA COLA USA
REED BUNZEL, RADIO & RECORDS
DWIGHT CASE, RADIO & RECORDS
RICHARD CHAMBERLAIN
BILL CLARK, RADIO & RECORDS
GLENN CLOSE
JOE DONOHUE, COHN & WOLFE
MIA FARROW
DAVE FULTON, HANDS ACROSS AMERICA
ZSA ZSA GABOR
BARRY GIBB
ANTHONY MICHAEL HALL
MARVIN HAMLISCH
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JOHN JAMES
THE JUDDS
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TONI TORTORICI, COCA COLA USA
KATHLEEN TURNER
SAM WATERSTON

COCA COLA USA
CITIBANK

LET'S GIVE THEM A HAND!

BUT MOST OF ALL, THE UNITED STATIONS RADIO NETWORKS WISHES TO THANK THE MORE THAN SIX MILLION AMERICANS WHO GOT ON THE LINE TO RAISE AWARENESS AND TO RAISE MONEY FOR THE HUNGRY AND HOMELESS IN AMERICA. A HEARTFELT THANK YOU TO EVERY SINGLE INDIVIDUAL WHO HELPED PROVE THAT UNITED WE STAND.

THE UNITED STATIONS RADIO NETWORKS IS PROUD TO HAVE SERVED AS THE OFFICIAL NETWORK FOR HANDS ACROSS AMERICA.



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

UNITED STATIONS RADIO NETWORKS
1440 BROADWAY
FIFTH FLOOR
NEW YORK, NEW YORK 10018
(212) 575-6100





REED BUNZEL

NETWORKS/PROGRAM SUPPLIERS

Networks Go To The Movies

The relationship between radio and the movie industry has long been one of friendly reciprocity. Ever since the introduction of sound on film (quick: what was the first talkie?) radio and cinema have crossed over. Radio first capitalized on the musical craze, while films brought everyone's favorite radio programs to the silver screen. Even radio networks were a hot item, starting with "The Big Broadcast" and that infamous line "Now is the time to buy networks." How prophetic those old films were.

Today's relationship between the two media is still representative of the hand-in-the-glove cliché. Depending on a very subjective point of origin, film music has made a strong comeback in the radio (and record) business. This can be attributed to the oldies craze which followed "American Graffiti," the disco phenomenon which accompanied "Saturday Night Fever," or the more current soundtrack ties in following the success of "Flashdance" and "Footloose." Whatever the origin, the film studios develop the soundtracks and the radio stations play the hits.

Parallel Worlds

It is no coincidence that the prime moviegoing audience mirrors the youth-oriented network audience. Both attract the 18-34 adult segment, a parallel which is conducive to considerable (and mutually beneficial) tie-in programming. CBS RadioRadio's Director/Programming Frank Murphy, who works with film studios on the network's Entertainment Coast-To-Coast feature, explains: "The 18-34 demo is the biggest moviegoing audience, and they feel a need to know what's going on in the movie industry. They want to know what's hot at the theatres, so it's only natural to appeal to these needs."

These needs tend to focus on "Entertainment Tonight"-type programming. Short celebrity interviews or information bits contained within music-oriented features deliver stronger numbers than those which deal specifically (and exclusively) with the movies. As ABC's Director/Network Programming Susan Moran points out, "Many stations are reluctant to pick up 'canned' network programs dealing with movies because there isn't an audience for them. Film reviews, for instance, tend to wind up on News and Information stations much sooner than on rock and roll stations, and many stations would rather run their own localized movie programming."

Moran cites the network's former review series featuring Roger Ebert. "I personally feel he's the best reviewer on the air, but the stations didn't see the need for the

when it carried Ron Reagan's daily reviews.

Westwood One's Stephen Peeples agrees. "It is possible to create a strictly film-oriented program and get some stations interested in it, but they aren't going to be the music-oriented stations. Music stations don't like to stray too far from their format, which really restricts what can and can't be done."

What can be done is any sort of musical tie-in, which means the ubiquitous soundtrack. A major

percentage of films targeted to the prime 18-34 demo include at least one potential chart-bound track, even if the song has absolutely nothing to do with the film. "More and more movies are looking at radio for promotion," says Radio International's Ed Pinka, who works on the company's new "Reelin' & A Rockin'" monthly feature. "The studios feel they need a good soundtrack in order to get radio to give a film the free publicity they need. Movies aiming at the yuppie-and-younger market

do well if they have a soundtrack, and even when the movie's a dog it can do well if it has an album attached to it."

What about a network/syndicator's role in publicizing this soundtrack? "Movie-oriented programs definitely reinforce the film, which brings the audience into the theatre," Pinka explains.

Westwood One's Peeples concurs with the soundtrack focus. "We definitely concentrate on films that have a strong musical angle, which is getting easier to do because of the proliferation of films with rock and roll soundtracks. I would much sooner do something on 'Absolute Beginners' than Jack Lemmon's latest film, since we produce radio programs we want to keep the focus on music whenever possible. We also profile films that focus on a culture hero, role model, or a hero angle that listeners might be able to relate to."

Beyond generating hype for (and interest in) musical soundtracks, film-oriented programming also satisfies the listener's vicarious curiosity about a film's stars. Candid interview actualities, gladly furnished by the studios in exchange for free publicity, satisfy this People-magazine mentality.

"Our audience wants to know what's going on behind the scenes, and the studios are very helpful in our efforts," says CBS's Murphy. "We get the artist to discuss his role in the film and shed a little light on what the artist and the movie is about. Of course, we'll be very selective. We're going to avoid the art films and instead go after the Sly Stallones and the other big names that are coming out."

ABC's understanding of this celebrity fascination has led to two separate localized features. "Today's People" is an actuality-interview feed for local station use, while "TV/Movie Clips" provides old TV themes and audio film clips. "Radio stations are interested in the creative use of sound, and we satisfy this need by supplying them with production material they might not ordinarily get," explains Moran.

Westwood One's Peeples feels programs like the network's "Earth News" meet all the criteria of the movie-starved radio audience. "There's so much natural overlap in the film and radio audience," he concludes. "Both industries are largely trying to reach the same people, and so are we when we develop movie-oriented programming. This is an ongoing trend that we've found ourselves in, and we're nowhere near the peak."

Preview Of Coming Attractions



Gregory Hines and Billy Crystal are "Running Scared" from MGM.



Anthony Perkins is still trying to get a Mobil-Guide rating for the Bates Motel in Psycho III (Universal).



Arnold Schwarzenegger plays an ex-FBI agent who got a "Raw Deal" from DeLaurentis.



Debra Winger plays Defense Attorney opposite Robert Redford's Assistant D.A. in "Legal Eagles" (Universal).

Following are just a few of 100+ films Hollywood has set its box office sights on for this summer:

June

- **Back To School:** Elementary comedy starring Rodney Dangerfield, Sally Kellerman, Burt Young (Orion)
- **Ferris Bueller's Day Off:** A John Hughes comedy featuring Matthew Broderick (Paramount)
- **The Karate Kid: Part II:** Martial arts sequel starring Ralph Macchio and Pat Morita (Columbia)
- **Legal Eagles:** Humor at the bench with Robert Redford, Debra Winger, Daryl Hannah (Universal)
- **Raw Deal:** Commando meets the FBI, with Arnold Schwarzenegger and Kathryn Harold (DeLaurentis)
- **Running Scared:** Gregory Hines and Billy Crystal as retiring cops (MGM)

July

- **Space Camp:** Shuttle hi-jinx with Kate Capshaw and Lea Thompson (Fox)
- **Aliens:** Monster sequel with Sigourney Weaver (Fox)
- **Club Paradise:** Peter O'Toole comedy, also starring lots of SCTV vets (Warners)
- **Haunted Mansion:** Gene Wilder as a haunted radio actor (Orion)
- **Maximum Overdrive:** Man-against-machine Stephen King thriller (DeLaurentis)
- **Psycho III:** Anthony Perkins is still his own mother (Universal)
- **Reform School Girls:** Wendy O. Williams and Sybil Danning as bad vs. badder (New World)

August

- **The Boy Who Could Fly:** Autistic Superman? Stars Jay Underwood, Bonnie Bedelia (Fox)
- **The Fly:** Entomological remake starring Jeff Goldblum (Fox)
- **Friday The 13th: Part VI:** Another of the nine lives of Jason (Paramount)
- **Howard The Duck:** George Lucas on golden duckpond (Universal)
- **Jumpin' Jack Flash:** Whoopi Goldberg turned James Bond (Fox)
- **Shanghai Surprise:** Madonna and Sean Penn's China pattern (MGM)
- **Solarbabies:** Great title (MGM)
- **Texas Chainsaw Massacre II:** What's the buzz? (Cannon)

NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

June 9-13

The Week Of

June 16 - 20

American Music Magazine With Rick Dees (US)
Level 42 (6/16)
Mike & the Mechanics (6/17)
Outfield (6/18)
Robert Palmer (6/19)
Whitney Houston (6/20)

Country Calendar (CW)
Barbara Mandrell/Girls Next Door/John Conley/Steve Wariner/Lane Brody/Earl Thomas Conley

Country Closeup (NP)
Sawyer Brown/Mark Gray

Country Report (WRN)
Tom T. Hall/Restless Heart (6/16)
Sawyer Brown/George Strait (6/17)
Judys/Tom T. Hall (6/18)
Restless Heart/Sawyer Brown (6/19)
Alabama/Tom T. Hall (6/20)

Country Today (MJJ)
Marc Conrad

Earth News (WO)
38 Special/Peter Dinklage/Absolute Beginners/John Stockwell

Encore With William B. Williams (WO)
Donna Warwick

Live From Gilley's (WO)
Anne Murray

Metalshop (MJJ)
Dee Snider

Off The Record (WO)
Simple Minds/38 Special/Honeymoon Suite

Off The Record Special (WO)
Bryan Adams

Rockline (GSN)
Peter Gabriel (6/16)

Rock Today (MJJ)
Emerson, Lake & Powell

Shootin' The Breeze (WO)
Miami/Tease/El DeBarge

Solid Gold Country (USP)
Billy "Crash" Craddock/Birthday Salute (6/16)
Frature Year 1979 (6/17)
June Gold (6/18)
Anne Murray/Birthday Salute (6/19)
Summer's Greatest Hits (6/20)

Solid Gold Scrapbook (US)
Birthdays and anniversaries (6/16)
This week in 1968 (6/17)
The Great Girl Groups (6/18)
This week in 1974 (6/19)
Beach Boys (6/20)

Special Edition (WO)
Donna Warwick

Star Trak (WO)
Fabulous Thunderbirds/Dream Academy/El DeBarge

Pop Concerts & Star Trak Profiles (WO)
Melissa Manchester

The Weekend

June 14-15

American Christian Countdown (SP)
Rick Cassels

American Eagle (DIR)
Steve Wariner (6/14)

The Countdown (WO)
Johnny Kemp/Midnight Star

Countdown America With Dick Clark (US)
DeBarge

John Leader's Countdown USA (CUSA)
El DeBarge

Country Report Countdown (WRN)
Shirley West/Merie Haggard/Dan Seals

Dick Clark's Rock, Roll & Remember (USP)
Al Green

Dr. Demento (WO)
25th Anniversary of Surf Music/Father's Day

Elvis Hour (CRN)
In Hawaii

Future Hits (WO)
Simple Minds/John Cafferty & Beaver Brown Band

Gary Owens' Supertracks (CRN)
Fabun

Great Sounds (USP)
Woody Herman

Hot Rocks (USP)
Robert Palmer

Jazz Show With David Sanborn (NBCE)
Yellowjackets

King Biscuit Flower Hour (DIR)
Lynyrd Skynyrd (6/15)

Legends of Rock (NBC)
Rod Stewart

Musical! (WO)
Hollywood Musicals

Musical Starstreams (MS)
Ronnie Montrose

NBC Radio Entertainment (NBCE)
Rod Stewart

On The Radio (NSBA)
Mike & the Mechanics

Pioneers in Music (MJJ)
Emerson, Lake, & Palmer/Yes/Jethro Tull (6/16)

Power Cuts (GSN)
Steve Winwood/Van Halen/Peter Gabriel (6/15)

Reelin' In The Years (GSN)
Steve Wonder/Animas

Rick Dees' Weekly Top 40 (USP)
School's Out Summer Special

Rock Chronicles (WO)
Robert Palmer/Katrina & the Waves/Brian Setzer

Scott Muni's Ticket To Ride (DIR)
Sgt. Pepper's Lonely Hearts Club Band (6/13)

Scott Shannon's Rockin' America Countdown (WO)
John Cougar/Melencamp/Pet Shop Boys/Mr. Mister

Sinatra Special (CRN)
Don Costa

Solid Gold Saturday Night (US)
Rolling Stones (6/14)

Super Gold (TRAN)
Lovin' Spoonful/Creedence Clearwater Revival

Superstars Rock (WO)
The Starship

That's Love (WO)
Air Supply/Michèle Phillips/Philip Bailey

Top 30 USA (CBS)
Elton John & Kiki Dee/James Taylor & Carly

Weekly Country Music Countdown (USP)
Alabama

GENERAL INFORMATION

The Bilmp (PRN)

Women hot shots/euphoric/animated art/gay business/career vs. marriage

Computer Program (PRN)

Computer camps/tax deductible/education, taxes, IRS/electronic spreadsheets/computer music

NBC Extra (NBC)

Refinancing our future

Sound Advice (PRN)

Bas/tape speeds/clean tape heads demagnetizing/bulk tape erasing

Sports Flashback (CW)

Lefty w/most strikeouts/nat'l league homer/nat'l league west playoff/Mets '52/American League '80/Nat'l League '72/Astros

Sporting News (CW)

Tommy John/Cat Ripken Jr./Orioles/Earl Weaver

COMEDY

Blankety-Blanks (ASR)

Which is fudge/Wat's time/hello there stupid/ I was a male wardog/locks & bagels

Comedy Hour (MJJ)

Smothers Bros/Rodney Dangerfield/Robert Klein/Cheech & Chong/Howie Mandel

Comedy Show (CW)

Health & det/Phyllis Diller/Rodney Dangerfield/Erma Bombeck/Jean Rivers/Jack Benny/Skidee/Rodner/Mel Brooks

Daily Feed (DCA)

Ivy Belts/salt treaty/DC travelguide/meltdown melodies/what knees?

Laugh Machine (PRN)

Bill Cosby/Kip Aodetta/Rodney Dangerfield/Erno Phelps/Steve Martin

Live From The Improv (DIR)

Kevin Rooney/Fritz Coleman/Bobby Kettner/Rick Podell/Bill Maher

National Lampoon's True Facts (SLP)

Just a gigo/hot honkey love/downhill sloaner/ramble on a bad year

Party Drop-Ins (ASR)

Essence of Shaky/RC of the month-club: get/bal life/Bent/airlines/How to party

Radio Hotline (ASR)

Hello/goodbye/my roommate's trying to kill me/horoscopes for the deaf/mim-radiol I was on Gilligan's island

Stevens & Grdnic's Comedy Drop-Ins (ASR)

How to pick up girls/music awards/in search of Mr. Decker/teppies/psa

United Spots Of America (ASR)

The president has been eaten/Dr. Rock/3 guys named Bob/spitter/Evelyn Food

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WILL THE GOLDEN GOOSE SURVIVE?

The New Era Of Vintage Rock, Pt. 1

By Sean Ross

It wasn't supposed to happen this way. For the last three years, the radio industry had been assured that the revival of CHR and the decline of the Oldies format were tied to the economy, which most perceived as fairly healthy. Without another great recession, we were told, there could be no looking back. And without looking back, there could be no new Gold dreams; there couldn't even be songs older than nine months on CHR radio.

So much for the economic explanation.

In the past few months, with the rapid increase in non-current material — both in the formats specializing in it and elsewhere — the "Big Chill/Baby Boom" theory has supplanted the economic explanation. Some Americans are, in fact, suffering financially; the upscale 25-49 year-olds to whom the Gold format is now targeted, aren't, ostensibly. Nostalgia is no longer a function of being broke; it now means having the money to spend on things you wanted 15-20 years ago. (Thus, "Be My Baby" and "Reach Out (I'll Be There)" as car ads.)

It is certainly possible to think of this as the second graffiti era, with the Sixties merely substituted for the Fifties. "The Big Chill" (or "Return Of The Secaucus 7") or "American Graffiti." And "R.O.C.K. In The U.S.A." as the

"Most stations which went CHR with little advance planning and waited for the money to roll in are searching again. Vintage rock is what they haven't tried yet . . ."

"Crocodile Rock" of the Eighties. And while a new nostalgia fetish has definitely affected the radio marketplace, one must also consider the possibility that the radio marketplace has affected the Gold rush.

It's been 2-3 years since the heart of the CHR boom. In most markets, the CHR populace is finally back down to a manageable number. Most stations which went CHR with little advance planning and waited for the money to roll in are searching again. Vintage rock is what they haven't tried yet. And because it's a format for which there is, in fact, an unfilled demand in many places, activity in the format is expanding in the same way that new lanes on a freeway are said to increase traffic.

Where All The Good Songs Have Gone

In 1972-76, during the first graffiti era, there were two chief varieties of radio stations specializing in Gold. The first was the "Oldies" station, usually specializing in pre-British Invasion rock. These out-

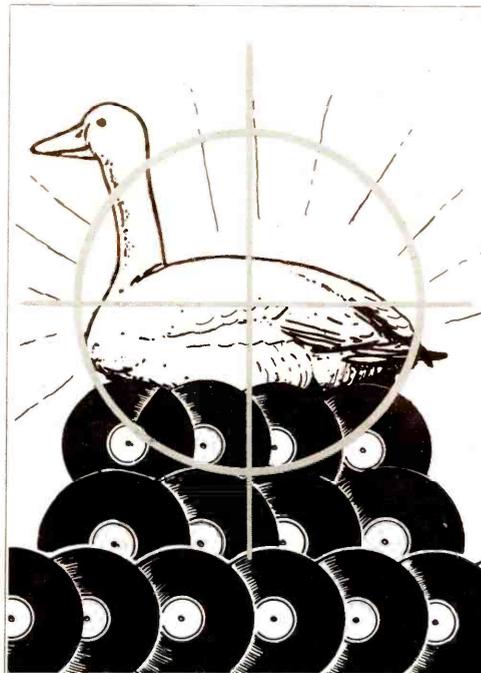
lets were often automated (i.e. WHNE/Detroit or the RKO FMs) but could be live (WJMK/Washington). What they shared was an appeal to nostalgia and the general disdain that most of those who grew up with rock's first generation felt for the popper records of the '70s. The promo line used by virtually every one of these stations was "Where all the good songs have gone."

Receiving much less publicity at the time was a second clump of stations that played a great deal of graffiti-era gold but also offered current hits, sometimes including the "Night Chicago Died"-type records that the Oldies format reveled. These stations include WTAE/Pittsburgh under Ted Atkins, WGAR/Cleveland, and, later in the decade, KBZT/San Diego and WTWR/Detroit. The position statement for this station genre was usually "The Greatest Hits Of All Time."

Even in the second group of stations, there were some "retro" format elements. WTAE used the Drake II jingles; WTWR modeled its jingles after the old WKNR/Detroit package. But the "Greatest Hits Of All Time" stations were, generally, less nostalgia-driven. And they were, to a large extent, forerunners to much of what developed in AC radio throughout the Seventies. Stations like WTAE certainly seem to be the parents for modern outlets such as WJMK (Magie 104)/Chicago . . . down to the "Greatest Hits Of All Time" slogan.

New Gold Age

It is possible to find a model for recent Gold stations in the first graffiti revival — it's even possible to find a few bizarre predecessors for today's AOR Gold format (KIEV/Glendale, then billed as "The Golden Revolution," which could slip into bizarre garage or



and because it's a format for which there is, in fact, an unfilled demand in many places, activity in the format is expanding in the same way that new lanes on a freeway are said to increase traffic."

early-psychedelic non-hits at times.) These are the aspects of the Gold format that have changed . . . some of them as recently as the past few months:

1) For the first time in recent memory, it is becoming common for a major market to have more than one Gold outlet. Cities like Los Angeles were historically the ex-

"Much of the format boom is happening on FM. Gold has traditionally been a last-resort format for struggling AM stations, even when the music hadn't been recorded in mono."

ception; more often, a new Vintage Rock outlet signed on when the previous one switched formats.

2) Much of the format boom is happening on FM. While Gold was one of the first rock-era music formats on FM in many cities, it was typically exiled to AM by the late '70s. (For instance, WMJ/Detroit, which went AC and sent the "Honey Oldies" format to a co-owned AM daytime.) Gold has typically been a last-resort format for struggling AM stations, even when the product was music that hadn't been recorded in mono (e.g.

KRBE (AM)/Houston, with one of the earliest all-AOR Gold formats.)

3) Beginning with Fred Jacobs's work on KRQX/Dallas, the focus of Gold stations gradually began shifting away from the first graffiti era to songs with some hipness by 1980s standards. In other words, away from "Johnny Angel" and "Domino." (Not that you can't still hear either of them on some Gold stations.)

4) The return of an amiable outside universe. WHYT/Detroit, once a Mike Joseph-consulted "Hot Hits" CHR, now goes as far back as "My Guy" and "Let It Be" during mid-days. And in its last CHR months, KKHR/Los Angeles was more than 50% non-current with some titles dating back to 1975. More than a few of KKHR's golds were shared with AOR KLOS, which, for awhile, seemed to play a lot of Donovan.

And where all AC seemed to be embracing Culture Club and Tears For Fears just months ago, the very traditional AC now appears to be reemerging. In many cases, it's nearly impossible to distinguish an AC-leaning Gold station from a Gold-oriented AC outlet.

5) Because of this last phenomenon, the traditional male/female dichotomy between Gold and AC seems to be breaking down. WLTW/New York, one of the stations that spawned Format 41, not only hit WCBS-FM's females, it

With this article, Sean Ross, an Assistant Editor at R&R, launches a five-part series on the resurgence of the Gold Format, its many variations (old and new), and the dangers of oversaturation and failure from treating Gold like a quick-fix format. Ross will cover the Gold format in future articles, following this series, as well.

took more than a few of the station's males in last fall's book. And while one would expect an Urban-AC hybrid like crosstown WPIX to be almost exclusively female, 'PIX had a good book with both males and females. (Both WLTW and WPIX were down in the winter, but the point stands.) The much tougher music of the new "Classic Rock" outlets could lead the format to skew heavily male again, but it's not a foregone conclusion.

6) Finally, and most crucially, for the first time in recent memory, we are seeing a few gold stations which can sell their 12+ numbers, not just their 25-44 breakouts. WJMK/Chicago is eighth in its market; WZLX/Boston is seventh. KOOL-FM/Phoenix went as high as a 5.9 in the fall '85 book before the incursion of "Classic Hits" KSLX. In those cities, at least, there is finally a possibility that Gold could be a "bodies" format, competitive 12+ with other mass-appeal outlets.

Splinter Apart With The Band

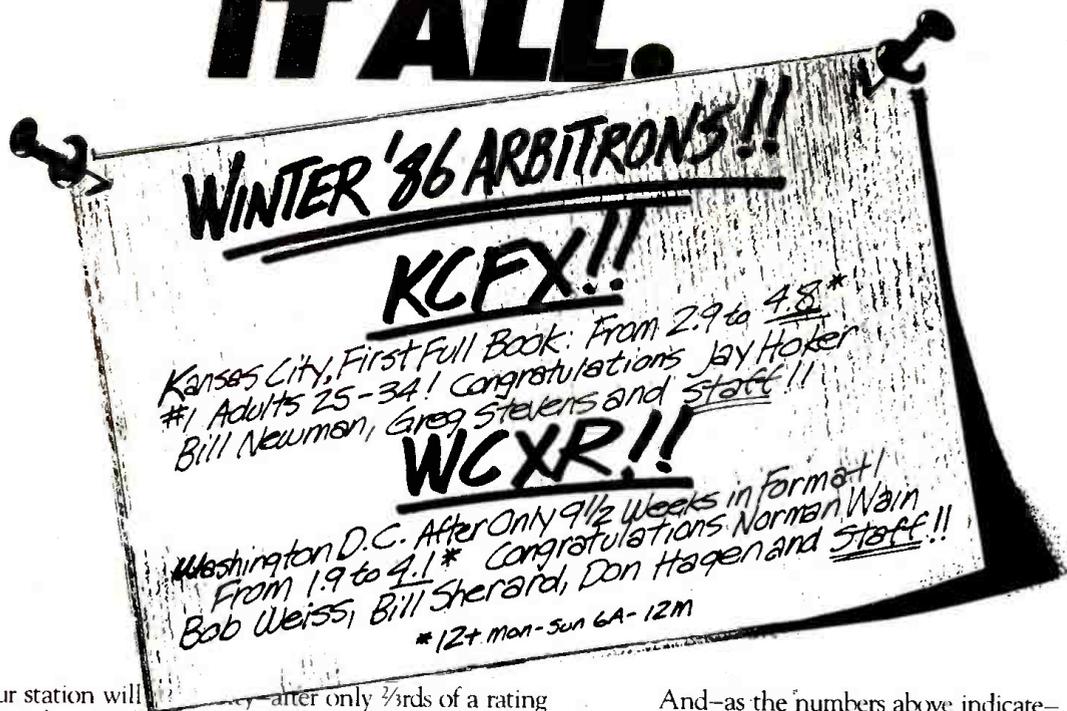
In the '70s, it was attitude, more than music, that separated the "good songs" outlets from their "greatest hits" counterparts. Now, due largely to the AOR Gold stations, the Gold format has splintered into at least six or seven different approaches, most of them differing in music more than presentation.

1) The mainstream Gold outlet (i.e., KRLA/Los Angeles, KNUZ/Houston), which still covers the entire rock spectrum both musically and chronologically. KRLA's library ranges from "Still" by Bill Anderson to "Keep On Runnin'" by Spencer Davis and includes at least a handful of songs from any genre you can name. Unlike many of the new formats, this genre isn't always worried how its titles research. This type of gold station is the one most likely to image around the word "Oldies," which others tend to avoid, and have "retro" presentation elements or longtime market veterans as announcers.

2) AC-Gold Hybrids (KYN0 (AM)/Fresno, WFOX/Atlanta). These stations do contain certain up-tempo rock titles that differentiate them from other ACs. But they

Continued on Page 32

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The New Era Of Vintage Rock, Pt. 1

Continued from Page 30

generally shy away from more than a few garage-band or psychedelic titles. These stations are usually more concerned with how their records would research.

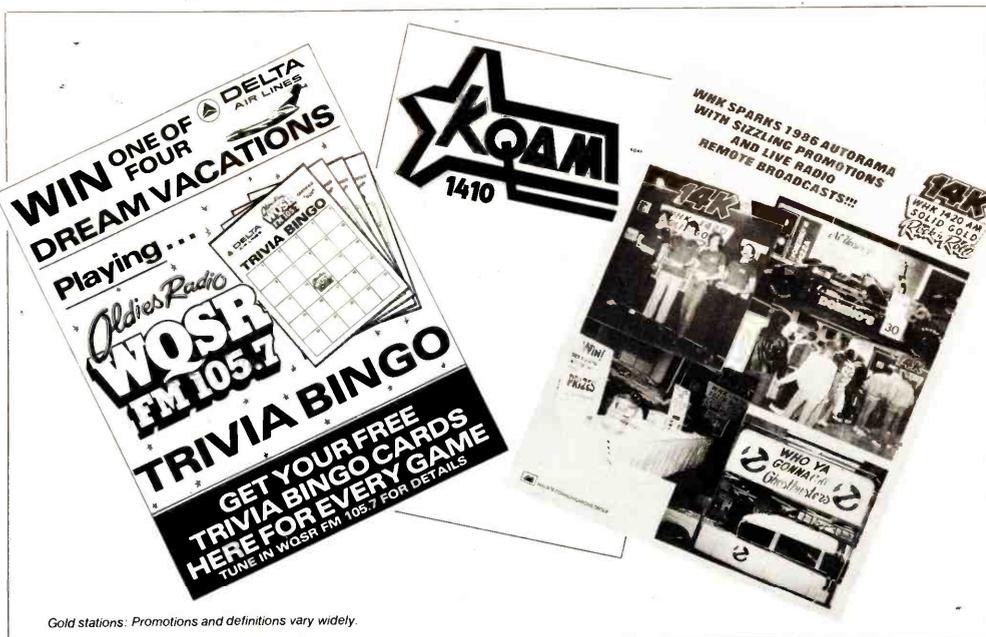
3) Transtar's Format 41 and similar formats. While we tend to think of it as wedged between AC and Beautiful Music, Format 41 is all non-current. And one of the positioning statements that KIQQ/Los Angeles uses is "All Music, All Memories." With Transtar's new Gold format on the air, it'll be interesting to see how the two are differentiated from each other.

4) The new "classic hits" formats, typified by KSLX/Phoenix, and best labelled "Format 24" (although KSLX consultant Gary Guthrie prefers "Format 33"). These outlets are designed for those listeners who grew up with

"KRTH (AM) goes as far as stating on-air: 'You hate the new songs, these are the songs you like.'"

Top 40 until about 1974, at which point, like any other self-respecting 12-year-old of the time, they found AOR. To someone with that precise background, an hour that includes "For The Love Of Money," "Suffragette City," "We Will Rock You/We Are The Champions," and "Never Been Any Reason" by Head East could make sense. The musical turf here is very close to the AOR Gold formats; the difference is that a song like "Five O'Clock World," which KSLX played, is probably too unhip for the AOR Gold stations.

5) AOR Oldies - Even here there are at least three different permutations. The first is a station like KRBE (AM), which includes songs from the early progressive era that aren't widely heard now. The second is typified by KDKB/Phoenix, which plays mostly titles



Gold stations: Promotions and definitions vary widely.

shared with other AORs: "All Along The Watchtower," "Carry On Wayward Son," "I'd Love To Change The World," etc. What makes KDKB a Gold station is its positioning ("Where Arizona's Classic Rock Began") and the use of only 1-3 currents an hour. Finally, there are outlets like WKRL/Tampa-St. Petersburg, which play roughly the same music mix as other AORs - which is to say 60-70% non-current - but image around the gold they do play.

6) R&B Gold - During the '70s, there were more than a few outlets for this format, among them KALO-FM/Beaumont and WSDI/Baltimore. By 1982-3, they were gone and the format was on a total

hiatus. The format's fortunes have been revived by the success of WZAZ/Jacksonville and WVOL/Nashville (both of which beat the mainstream Gold outlets in their towns) along with the development of SMN's "Heart & Soul" satellite service.

7) Country Gold - A format practiced by fewer than ten stations nationwide, perhaps under five. KIKK (AM)/Houston and

"Format 24 outlets are designed for those listeners who grew up with Top 40 until 1974, at which point, like any other self-respecting 12-year-old of the time, they found AOR."

KCKM/Kansas City are the best-known. KJJK (AM), now KFYI/Phoenix, became one of the few stations in that market to actually switch out of Gold programming. But with speculation that the "new generation" of Nashville artists will soon dominate Country radio, the Country Gold format bears watching.

Finally, there are the hybrids. Among them, KRTH (AM)/Los Angeles, with its "Smokin' Oldies" format emphasizing 1955-65. More than any of the above, "AM 930" harks back to the "anti-current music" formats of the mid-'70s, even going as far as stating on-air: "You hate the new songs, these are the songs that you like." Then there's XTRA/San Diego, which plays Barry Manilow and Leo Sayer during the day, but is known to

offer "Alice's Restaurant" and "Ooh La La" by the Faces at night. (KRTH-FM/Los Angeles also toughens up at night and uses the "classic rock" slogan.)

Questions 86 & 87

The Gold format resembles CHR at both its peak and ebb over the last five years. As with CHR in 1980, many of those attempts to make the format "hip" have resulted in it being fragmented either heavily towards AC or AOR. The Format 24 and Album Gold stations play very little R&B, except for an occasional '60s Motown number. That leaves a lot of territory uncovered, even by the other Gold formats (many of which consider R&B too raucous). And as with CHR from that time, there certainly exists the danger of the format becoming over-researched.

Where Vintage Rock resembles CHR from 1983-4 is in the sudden glut of stations, many of them rushing to change formats first and figure out exactly what they're going to do later. There has not been much time for contemplation by anybody yet. So . . .

These are some of the things we'll be looking at in the future:

1) Is there some way to increase the hipness of the Gold format without disenfranchising large chunks of rock's history - especially the black and female artists who seem most excluded from the new "classics" formats?

2) What are the presentational demands of the format? Aside from a handful of KRLAs, the current presentations of most Gold outlets are intentionally minimalist. Will there come a time when listeners want more of an entertainment package than just the music, as has happened to most other formats? Should a format

with such a wide musical variety be so heavily dependent on cold segues?

3) Most important, how do pre-existing Gold stations survive the loss of musical exclusivity? How does any Gold station maintain its uniqueness as stations in other formats begin dancing close to them? How does everybody steel themselves against the inevitable boom/bust cycle?

"Is there some way to increase the hipness of the Gold format without disenfranchising . . . the black and female artists who seem most excluded from the new 'classics' formats?"

These are only the first set of questions. There's certainly a lot of territory to cover, and, depending on your feedback, we'll try to cover as much as we can. This is what's planned for the rest of this series.

Next week: the (G)old Guard. Veteran Gold outlet WCBS-FM/New York and four-year Oldies station WXTR/Washington discuss their stations and the new competition from both sides.

June 20: Phoenix. The market where several permutations of the Gold format are played out at once. How are the Gold stations dealing with each other? And what happens when a market goes Gold-crazy?

June 27: R&B Gold - another new boom format created by the cleavage between current and past black product. And Country Gold - is it next?

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PART II

Programming Archetypes

By George Burns

From the nomenclature point of view, AOR merely referred to a packaging description. It was no small distinction. The transfer from singles to albums caused an explosion in record company sales. When Top 40 radio returned, the bottom fell out.

None of this really had anything to do with the quality of music, despite what all the pundits say. It was simply a matter of packaging and marketing. AOR radio, because it stressed artists rather than one-shot recordings, fostered the growth of album sales. When the cultural pendulum swung back to the trendy emphasis on single songs, the record business did not have a way to package single performances in the manner to which the industry had become accustomed.

Focus On Artists

These technical matters are stressed here because it would now appear the recording industry has at least found a potential medium for high-priced packaging of single performances — the video. They have still to work out who will pay the price and how it's to be charged, but institutions like MTV have certainly helped reinforce the public interest in "singles" during the current Top 40 dominance. It would also seem at least plausible that the compact disc is waiting in the wings for the point at which progressive radio, or more specifically, the progressive mentality, once again acquires its strength, fostering a re-emphasis on artists and collections of performances.

It would seem therefore, that the idea of the album cut in itself is not the truly significant thing here. It was simply a way to deliver music that suited a cultural predisposition. Whether or not any future expansions of the progressive mentality will center around album cuts seems irrelevant. The important thing is the movement away from the established pop music. This movement soon develops heroes or leaders, and this naturally clears the way for a focus on artists as opposed to songs. If this happens again, and it appears that it must, it would seem highly likely that some other technology would occupy center stage. Indeed, it's possible that radio itself may experience at least some competition in this regard.

Finally, in order for progressive radio to develop fully, there needs to be a parallel development in the culture at large. . . . aside from music. Radio and its records, after all, are only small parts of the whole society. In the '60s, there was an overall social movement that coincided with the advent of progressive radio. It was called hippie, anti-war, psychedelic, and many other things. Today we often remember it as "the '60s." Whatever the case, progressive radio seems to require such a cultural wave to fuel its growth.

Black Radio

The next two archetypes belong to the contemporary group, but unique circumstances require that we take separate note of them.

Black radio is really Top 40 radio for Blacks. The audience for it, however, forms a separate culture from which much of "mass appeal" Top 40 springs. Until now it has been a rule of thumb that Top 40 rises and falls with the general market fortunes of black music. This has no effect on black listeners, with the possible exception of the fact that the number of black listeners to white Top 40 stations increases when the number of general market "black hits" increase.

In principal, Black radio is music-oriented, hit-oriented, youth radio. It's just like general market Top 40, only aimed at a subgroup, a parallel culture.

Country Radio

This form of music and radio is a category of its own. We cannot, in truth, call it contemporary because it occupies a place outside the contemporary scene. It's also a format category that reaches across some key demographic barriers.

The younger end of the Country core is decidedly part of the youth spectrum. These age groups are usually thought to be the natural hunting ground of Adult Contemporary stations. The older part of the Country core is clearly at the

upper end of demographic desirability. Country radio has a distinctly negative image among yuppies, particularly time-buyer yuppies.

It's really ironic. This lifestyle group, which so many advertising agencies think of as less than prime, is the only one that can legitimately lay claim to the much vaunted 25-34 spread that so many agencies define as a prime target.

Country music is a cultural form that's outside the mainstream. In this sense, it resembles progressive radio and, in fact, many fans of progressive forms migrate to country music after they "out-grow" the counter-culture experience.

Country music does not, however, serve a counter-culture function. The country audience inhabits a different culture, apart from the mass entertainment forms. The country audience, at the core level, is the closest thing we have to a white American ethnic group or social class. Blacks and native Americans are obvious ethnic groups with a genetic or racial component. Country music people are no less distinct, but their separateness is not as readily seen because they are white. They have a unique point of view, customized entertainments, rather well-defined neighborhoods, and clearly delineated consumer patterns.

It's entirely appropriate to call this group blue collar, if you take that term to imply a "working person's" state of mind and don't restrict it to educational or income levels. There can certainly be middle-class blacks or native Americans. There are also middle-class blue collars, depending on how the economic picture is treating them at any given moment.

The unique point-of-view characteristic of this class is made abundantly clear in the lyrics of country music. This has been exhaustively discussed in many forums and publications. Suffice it to say here that the country mentality is very different from that of other, more mainstream elements in its attitudes toward religion, possibilities of the future, the relationships between men and women, etc. This is clearly outlined in the music.

When the mass America culture

gets in the mood for this attitude, country music gains prominence. When the mood passes, so does country for awhile. That's all there is to it.

Post-Contemporary Archetypes

This group of format types (which includes general interest radio and Beautiful Music) draws audience from those Americans who cannot, under any circumstances, be associated with youth. For Arbitron purposes, let's say this bunch begins at age 45. Of course, that's an arbitrary designation. This stage of life starts at different ages for different people.

It's the stage where the contemporary music and cultural scene no longer hold interest for a person. Some people may never reach this point. Others may never be young, regardless of their age. The majority of us, however, will someday find ourselves uncomfortable listening to Top 40 stations or hanging out in discos. When that happens, we tend to switch our attention to another group of stations. When those stations try to stay current on music and other matters, even while programming to an older group, we say they fall under the heading of post-contemporary outlets.

General Interest Radio

This refers loosely to a group of stations, nearly all of which are AMs, whose appeal doesn't lie in the music but in a mixture of music and talk that creates a general interest for the adult establishment of their communities. Demos are somewhat evenly balanced, but there's a male slant to things. Women's lib is not active here.

Some of these stations offer little or no music. For others, music has now begun to play a bigger part. All would probably agree, however, that music doesn't constitute any significant portion of the station's appeal. With little or no music emphasis we have such stations as WCCO/Minneapolis, KMOX/St. Louis, WGN/Chicago, WJR/Detroit, and WOR/New York. With a higher music profile there are outlets like WBZ/Boston, KFAB/Omaha, WBT/Charlotte, KDKA/Pittsburgh, and KNBR/San Francisco.



George Burns

The preceding was excerpted by permission from "Radio Programming Archetypes," written by Burns Media Consultants President George Burns; (818) 985-8522.

Beautiful Music

This is the only form of pop music with a predominantly 45+ thrust. The term pop here is used to denote at least some element of relative currency. Since its inception in the early '50s, Beautiful Music has always tried to offer as many reasonably current titles as possible. For the most part, these titles have been rerecorded as instrumentals or group vocals. This has made Beautiful Music a kind of sanitized or retranslated version of American popular music.

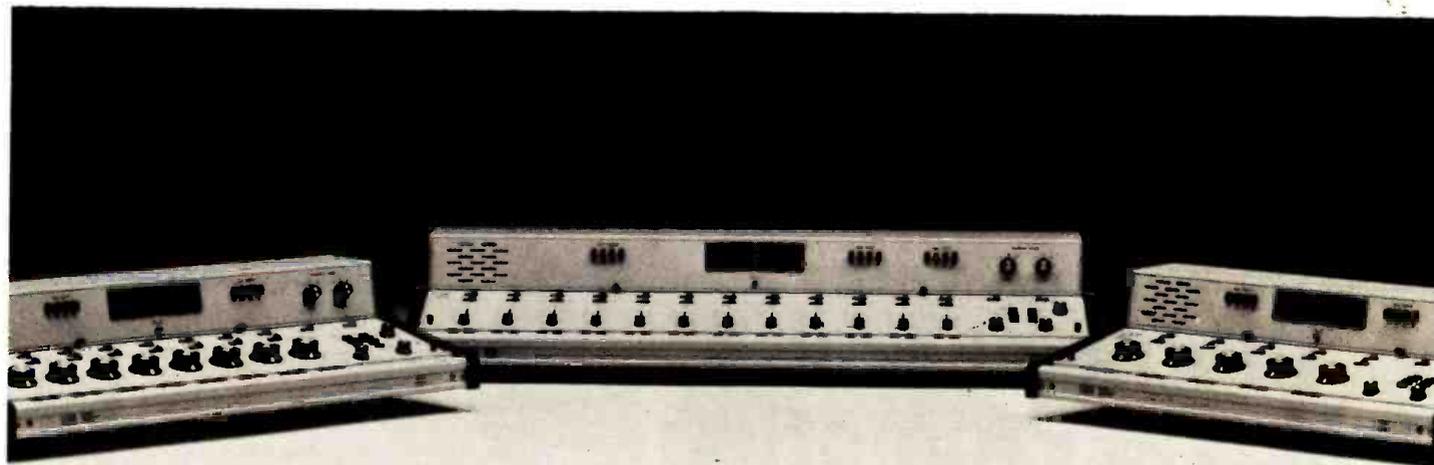
These days, for a variety of reasons, the group vocal has fallen in to disfavor. But the instrumental is still the key element in the Beautiful Music repertoire. Many broadcasters don't like this because they perceive the instrumental to be an irritant to those under 45. They are, of course, quite correct. The instrumental has become Beautiful Music's trademark and those under 40 generally don't like it.

IF YOU COULD DO IT YOURSELF, WOULDN'T YOU?



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HARVEY MEDNICK

STUDIOS STILL RESIST RADIO BUYS

Another Look At Movie Promotion

It was just a year ago this Sunday (6/9/85) that I moderated a panel on "Movie Tie-In Promotions" at the 1985 BPME Seminar in Chicago. One of the questions asked from the audience was "Who do you contact if you're interested in tying-in with a feature being released by a particular studio?"

The answer given by Ed Russell, then with Embassy Pictures, now with Columbia, was: your field rep. If you don't have one in your market, or know who that local person is, Ed suggested you call him (or a person at the releasing studio at his level). Accordingly, we printed a directory of studio contacts, and, since motion picture companies are as volatile as radio, we're updating it for your use:

Motion Picture Studio Contacts

Buena Vista/Disney Pictures
Bob Levin
Sr. VP Marketing
500 S. Buena Vista Street
Burbank, CA 91521
(818) 840-5860

Cannon Films
Priscilla McDonald
VP/Advertising & Publicity
640 San Vicente Blvd.
Los Angeles, CA 90048
(213) 685-2155

Columbia Pictures
Judi Schwam
Director/National Promotion
Columbia Pictures
Columbia Plaza
Burbank, CA 91505
(818) 954-3815

Crown International
John Calhoun
VP/Publicity & Advertising
8701 Wilshire Blvd.
Beverly Hills, CA 90211
(213) 657-6700

De Laurentiis Entertainment Group
Michael Battaglia
National Director,
Promotion & Field Activities
8670 Wilshire Blvd.
Beverly Hills, CA 90211
(213) 854-7000

New World Pictures
Rusty Citron
VP/Promotion, Merchandising
Sales Relations
1440 S. Sepulveda Blvd.
Los Angeles, CA 90025
(213) 444-8258

Orion Pictures
Carl Ferrazza
National Promotion &
Field Activities
9 W. 57th Street, 15th Floor
New York, NY 10019

Paramount Pictures
Cathy Jones
Sr. VP Publicity/Promotion
One Gulf & Western
New York, NY 10023
(212) 333-4150

Samuel Goldwyn Company
Leonie De Picciotto
Director of Publicity
10203 Santa Monica Blvd.
Los Angeles, CA 90067

Tri-Star Pictures
Carole Feld
Director Field Promotion
711 Fifth Avenue
New York, NY 10022
(212) 758-3900

Twentieth Century Fox
Geoffrey G. Ammer
Director/National
Field Operations
Box 900
Beverly Hills, CA 90213
(213) 203-1721

**United Artists/
Metro-Goldwyn-Mayer
Distribution Co.**
Ted Hatfield
VP/Field Operations
10202 W. Washington Blvd.
Culver City, CA 90230
(213) 558-5583

Universal Pictures
Don Barrett
National Director
Promotion & Field Activities
100 Universal City Plaza
Universal City, CA 91608
(818) 777-2833

Warner Brothers
Leo Wilder
Director/Field Operations
4000 Warner Blvd., Glass Blvd.
Burbank, CA 91522
(818) 954-6046

I suggest you clip and save this chart. I think you'll find it handy when you want to get involved with an upcoming feature from a specific studio. In the interest of space, and reality, we have only listed the most active major studios.

The Attitude Hasn't Changed

Another highlight of last year's panel was the results of a survey we conducted of our reporting stations concerning their attitudes and involvement with movies. Sad to say, things haven't changed. I spoke with **Karen Eskin**, Director of Advertising & Promotion for WLS (AM) (who was one of the panelists in Chicago). She told me that they still do movie promotions: "Absolutely! They work, they're simple to do well, they make the listener happy, the movie company happy, but they produce very little revenue." And there's the rub. "It really concerns me that when they (movie companies) want a promotion they come to us (radio stations), but when they spend money they go to print and TV," Karen added. She also feels that we (through RAB?) should band together and put some money into a promotional campaign to show the film industry that we really have the right audience and are cost-efficient enough to justify spending a portion of their ad budget on radio instead of concentrating on TV and print.

Another area of discussion at BPME was simultaneous promotion of "A View To A Kill" on CHR and Urban stations as the result of the prominent role played by **Grace Jones** in the Bond film. I called **Nancy Carpenter**, Creative Services Director for KKDA-FM in Dallas, and she cited some of the unique problems facing Urban stations. Nancy told me that the interest was there, that "being Urban and #2 in the market, we do get pitched a lot of movie promotions. Unfortunately, most of the pictures are crummy. To compound the problem, I'm looked to as the 'critic' telling the sales department which films I think will work for our audience. I consider Urban radio unique because our audience generally won't come out for a movie promotion unless the film is related to either our music or personalities. We generally look for a cash buy attached to a promotion; however, if the film has generated a great deal of audience anticipation then we'll do it - buy or not."

One of the great fans of radio on the motion picture side is **Ted Hatfield**, VP/Field Operations for United Artists/MGM. He said, "Radio tie-in promotions are very beneficial to the studio. They are highly effective in the areas of promotion and publicity; however, you can't just give tickets away

WBCN-USA CINEMA-SPOTWISE:

THE BOSTON TRIAD

In-Theatre Promotion —A Captive Audience

The film industry has long seen radio as a perfect medium for advertising its product, but **WBCN/Boston** has reversed that traditional role with an innovative promotional tool. In a cooperative arrangement with Boston-based **USA Cinema**, WBCN now gets its call letters up on the silver screen in front of a captive audience (every two hours) at each of the chain's 60 Beantown theatres — virtually guaranteed to achieve five million gross impressions over the next two years.

The vehicle for this promotion is a 52-second trailer designed to cross-promote the WBCN-USA Cinema Movie Phone, an access line listing current releases playing at the chain's theatres. **Spotwise Productions**, which custom-produces spots for WBCN's television campaigns (as well as for numerous other local and national clients), created and produced the promo — straying from its usual 19" world to the 80-foot arena. The result: a promotional spot which easily holds its own with any big budget pic Hollywood decides to throw up against it.

"What we wanted was to create a trailer with a cinematic feel that was compatible with the other trailers the theatre usually runs to promote upcoming releases," explains **WBCN Promotion Manager David Bieber**. "Because this piece runs in front of every other trailer, we wanted something that would have stopping power — an appeal that any feature film would have." Spotwise was contracted to produce the spot, Bieber adds, because "they've done some fine commercials for us in the past, and we wanted the same high quality we've come to know."

Spotwise Director **Bill Miller** saw this project as more than just another campaign. "We had a lot of spe-



Hot car + cool chick = interstellar date in the WBCN-USA Cinema Movie Phone trailer.

cial things to consider," he says. "People will see it five, ten times a year, so we knew it had to have legs. We needed to give it some interest, some beauty, some sex appeal — and we had to layer it so that every time you look at it you see something new. Shooting a wide-screen trailer is different from developing a TV spot, because you have a different aspect ratio. The screen is bigger, the viewer uses his eyes differently, and we had to work this into the general concept."

The general concept loosely follows the traditional boy-meets-girl storyline, except the boy is designed around a famous extraterrestrial who also had a penchant for phones. Instead of phoning home, the space-age couple dials the USA Cinema WBCN Movie Phone ... and lives happily ever after.

any more. What you need now is an accompanying prize or trip, some device to set the screening apart from the ordinary. The studio wants it and radio wants it. In this area the studios will come up with guidelines and the field staff and local agencies will help you (radio) come up with promos and supply prizes." As for the dollars, Ted said, "Most of the time you're attacking the wrong people when you talk to me or any other promo or field person. You need to put together a presentation and go after the VPs of Advertising who control the ad dollars. They are out there and radio should be getting its share."

So, another year has passed and movies are still a premium promotional item. Stations universally get involved with key films without cash buys — and everyone laments the fact that the film companies still don't spend any serious dollars on radio. What's that line from "Annie Hall"? — "Well, la de da." And I guess that sums up radio's opinion of film promotion/advertising — see ya at the movies!

DATELINES

1986

June 9-10
Burns Media 18th Annual Radio Studies Seminar
Sheraton Crystal City Hotel, Washington D.C.

June 10-12
5th Annual International Radio Festival of New York
Sheraton Centre Hotel, New York

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

June 26-27
Atlanta Radio Forum '86
Burkhart/Abrams/Douglas/Eliot & Associates Programming Conference
Atlanta

June 26-29
11th Annual Upper Midwest Communications Conclave
Radisson Plymouth, Minneapolis

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KEN BARNES

ON THE RECORDS

AVERAGE RECORD LENGTH BY FORMAT

It's Just A Matter Of Time

Exactly a year ago, I clocked the average length of the CHR hits, comparing the 1985 Top 40 to similar lists from 1965, 1975, 1980, and 1984. Since last year the average CHR hit length passed the four-minute mark, I was curious to see if the long-run trend had continued.

Well, it didn't, but the drop was not particularly dramatic. For purposes of comparison and possible further articles, I also calculated average lengths for the AC Top 30, B/U Top 40, Country Top 50, and AOR Tracks Top 30. First, though, let's recap CHR.

The average length of the CHR Top 40 songs (May 23 issue) was 3:55. Here's how that compares to previous years, as detailed a year ago:

Year/Avg. Song Length
1965/2:28
1975/3:25
1980/3:38
1984/3:51
1985/4:01
1986/3:55

It's tempting to say the 1985 chart used was a bit of a fluke, because among the Top 40 at that time were "Everything She Wants" by Wham, clocking in at 5:10, and "We Are The World" at a whopping 6:22. Subtract those two and the 1985 average becomes 3:55, so actually not much has changed over the past year.

THE FABULOUS THUNDERBIRDS



Masters of brevity: Fab T-Birds have the shortest CHR and AOR hits

In 1985 16 records exceeded four minutes; this year the number is 14. Last year 37 records were over 3:30, a total matched by this year's crop. This year's range extended from "Tuff Enuff" at 3:24 to "Live To Tell" and "Take Me Home" at 4:37, a much narrower range than 1985's 3:00-6:22 span. For what it's worth, the top five records averaged 4:21.

So hits appear to have stabilized in the 3½-to-4½-minute area; the days of frowning on (or banning) records over three minutes are long gone.

AC: Breaking The 4-Minute Barrier

As yet I don't have any past comparisons for average lengths in the other formats (anyone who wishes to compile some is more than wel-

come to send them in). So the following figures can be used as a basis for updates later on, and at least serve as comparisons to CHR.

The hits on the AC Top 30 averaged out at 4:00 on the nose, with 14 records over four minutes. Longest hit was "Call Me" at 4:47; shortest, "Baby Please Don't Take It" at 3:24 (the only chart record under 3:30). Many of the AC hits, of course, were represented on the CHR chart as well.



Stephanie's "Respect" wins B/U song-length honors

As with CHR, the top five AC records exceeded the average length by a considerable margin, logging a 4:13 average time.

AOR: Longtime Hits

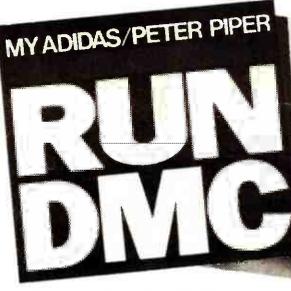
Not surprisingly, the AOR Tracks Top 30 generated the greatest average length, 4:20. Interestingly, though, if you compute the average using the shortest available edit (the single versions of the hit tracks, where applicable), AOR would average 4:01, in precisely the same time neighborhood as AC and B/U.

However, Album Oriented Rock stations generally play full-length album tracks, and although only 11 of the 30 top hit tracks had longer LP versions, they made the difference, boosting the average to 4:20. The time range was by far the greatest, 2:41 at the low end with (once again) the Fabulous Thunderbirds and 5:57 at the top (Sting with Jeff Beck).

Six tracks exceeded the five-minute mark, but there were also three under 3:30. AOR allows the most latitude for differently-timed tracks. The top five in AOR averaged 4:41, again exceeding the overall average. I wonder if that 4:20 average is significantly lower than in past years, reflecting a general tightening up among rock acts. Maybe another column...

Black/Urban: To The Four

Black/Urban hits averaged 4:01. This figure was determined, again, by using shortest available edit.



Short run for Run-D.M.C.: "Adidas" done at 2:47

Many B/U stations, of course, play 12-inch extended versions, and some customize their own mixes, which can run ever longer than the record company's version. Other stations play the shorter edits, while others play both long and short versions. There's no consensus, so for consistency's (and convenience's) sake, the short edits were used in the calculations.

Range on the B/U chart was 2:47 ("My Adidas") to 4:51 ("I've Learned To Respect The Power Of Love," which requires 2:30 just to get the title out I kid). Twenty-one chart hits are over four minutes, two are below 3:30. The average here does not, by the way, include the Rose Bros. "I Get Off On You," since I don't have that one, alone among the chart records in the five formats. This omission will not affect the figures to any appreciable extent. The top five's average was 4:13, not as great a divergence from the overall average as in other formats.

Country Takes Short Cuts

Then there's Country. While the other four formats hover around the four-minute mark, Country, as it does in other ways, harks back to an earlier era in song length, averaging just 3:16 among the Top 50. The range is wide but a bit misleading, as "Everything That Glitters," at 4:50, is one of only five songs over four minutes. "Count On Me" at 2:26 edges "Hey Doll Baby" (2:30) for the low end.

Fully one-third of the Top 50 clock in under three minutes, compared to zero in CHR and AC and one each in AOR and B/U. And another 19 are under 3:30. Country fans obviously like their songs compact - or else Nashville consciously produces them that way. Dan Seals and his near-five-minute hit's presence in the Country top five boosts that average to 3:26; otherwise the top five's figure would rest below the overall average.

After I thought I'd wrapped this analysis up, Lon Helton came up with a good idea: what are the

Dennis DeYoung has a long-distance AC "Call"

average times for format-exclusive hits? That was easy to figure out for Country - all the songs on the Country chart are format-exclusive, so the average is still 3:16. I checked it out for the other formats, using a rather simplistic definition of format-exclusive for this purpose: a record that wasn't on any of the other charts.

The results were interesting: in CHR, AC, and B/U, the format-exclusive songs' average time was shorter than the overall average. In Black/Urban the margin was very slight (3:59 compared to 4:01), but in AC it was 3:53/4:00 and in CHR a full ten seconds off, 3:45 to 3:55. AOR Tracks format-exclusives were longer, 4:26 to 4:20, but you might be able to make a general case that crossover, multi-format hits tend to be a bit longer than the average hit. It would be helpful to see if that finding holds up the next time I take time out to check times.

That's the test of time for May 1986, and we've obviously come a long way from the two-and-a-half-minute averages of 1965. Whether that's good is for you to decide.

20 Grateful Years

I thought I'd covered myself by sneaking in a belated credit for Golden Earring in the 20-year club of active music groups, but I was nailed on another omission entirely: the Grateful Dead. Will Cate, Asst. Marketing Director at the Chapman Associates media brokerage (my column is naturally the first page brokers turn to in R&R), admits that the Dead haven't released a new album in five years, but maintains (and I agree) that their never-flagging ability to fill 20,000-seaters, as attested in recent *Polstar* listings, qualifies them as an active group. (Will, a big Dead fan, adds that they've 99% completed a new studio LP, awaiting a label deal.)

The Dead didn't release a major-label record until early 1967, with the single "Golden Road," but did



Dan Seals glitters for almost five minutes



Madonna ties for longest CHR hit

have an obscure independent single release called "Stealin'" in 1966, and thus qualify as members of the "Double Decade" club. Let me know if I've neglected other deserving groups.

Meanwhile, I was caught on what I thought was about the safest assumption I've ever made: that the only two songs to mention Brenda Lee were Golden Earring's "Radar Love" and Marshall Crenshaw/Ben Vaughn's "I'm Sorry (And So Is Brenda Lee)." Aco Promotion Director and Burton Cummings fan Marc Nathan immediately busted me by recalling Cummings's recording of David Forman's "Dream Of A Child," which concludes "I love Brenda Lee, and Brenda Lee loves me." And then while I was writing this, I flashed on a Chuck Berry flip side called "Brenda Lee," so I think I will not assume anything any more and give up all attempts to be definitive.

Parthenogenesis

Jack Springett at IS Inc. pointed out the rather amazing proliferation of Genesis-related hits on the CHR chart this week: five of the Top 40 are by past or present Genesis members, including the new Genesis hit itself. The others are "All I Need Is A Miracle," featuring present Genesis guitarist Mike Rutherford; Phil Collins's "Take Me Home"; "When The Heart Rules The Mind," including past Genesis ax-wielder and present GTR co-guitarist Steve Hackett; and "Sledgehammer" by Peter Gabriel, the group's former lead singer.

What all this has to do with parthenogenesis, defined as the "reproduction by development of an unfertilized gamete," is unclear, although it's quite-possible that Gabriel, during Genesis's more theatrical phases, dressed up as an unfertilized gamete; he seemed to have a costume for just about everything else, including a giant sunflower. Actually parthenogenesis just sounded like a catchy subhead.

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On May 25th, nearly six million Americans joined hands from coast to coast to raise millions of dollars to combat hunger and homelessness in this country.

All of us at Coca-Cola USA and throughout the Coca-Cola bottler system warmly thank the thousands of radio stations who carried the Hands Across America message to their listeners. We also

salute the leadership position taken by United Stations Radio Networks, which volunteered its services and manpower to keep the level of interest and participation high.

Radio played an important part in the success of Hands Across America. You did make a difference — and you are a part of history!

A handwritten signature in red ink that reads 'Brian G. Dyson'. The signature is written in a cursive style and is positioned above a horizontal line.

Brian G. Dyson
Executive Vice-President, The Coca-Cola Company / President, Coca-Cola USA

Jacksons Feast & Famine

MONDAY, JUNE 9

1956/Howard Cosell's first "Speaking Of Sports" broadcast.
 1970/Bob Dylan gets an honorary Doctorate of Music from Princeton. He wears the customary black robe but not the mortarboard cap.
 1980/Steve Dahl begins broadcasting his morning show on **WLUP/Chicago** and, via satellite, **WABX/Detroit**. Eventually, he'll be linked to several cities. After Dahl leaves, one jock IDs the station as "WLUP, Chicago, and nowhere else."
 1980/Richard Pryor burns himself while freebasing. He's since admitted that the near-fatal accident was not his last experience with the drug.
 1984/When the Jacksons cancel their "Victory" opener at Rupp Arena, **WFMI/Lexington** runs a "No Michael Jackson Weekend."
Birthdays: Pete Byrne (Naked Eyes) 1952. Johnny Ace would be 57; Jackie Wilson would be 52.

TUESDAY, JUNE 10

1966/Great moments in Devil Rock, cont.: the Beatles' "Rain" is released as the B-side of "Paperback Writer" and becomes the first use of reverse-taping.
 1981/Asia's formation is announced.
 1982/The Shirelles' Micki Harris dies of a heart attack at age 42.
 1985/Ken Kragan, Marlon Jackson, and Harry Belafonte supervise **USA For Africa's** first airlift of supplies to Ethiopia, Tanzania, and Sudan.

WEDNESDAY, JUNE 11

1966/In the wake of a Pete Townshend car crash, the French and German press mistakenly report Roger Daltrey dead.
 1969/David Bowie's "Space Oddity" is released in America to coincide with the Apollo moon landing.
 1976/C.W. McCall is inducted into the Country Music Hall of Fame's Walk of Stars. On the same day, Wild Cherry's "Play That Funky Music" is released.
 1983/When Walter Egan played "American Bandstand" the first time, he described "Magnet & Steel" as a stroll, thus stunning Dick Clark, who didn't think he'd know what stroll tempo was. Egan far preferred Clark to Mike Douglas, whom he described "a humanoid." On this day, he returned to "Bandstand," where the other guest was the Temptations.
Birthdays: Bill Wadhams (Animation) 1953, Frank Beard (ZZ Top) 1949.



Neville (Noddy) Holder, Waylon Jennings, Boy George, Bun E. Carlos

THURSDAY, JUNE 12

1971/South Africa's Springbok Radio lifts its ban of the Beatles dating back to John Lennon's "bigger than Christ" statement.
 1974/The O'Jays' "For The Love Of Money" goes gold. A year later, to the day, their "Survival" LP is certified gold.
 1978/The Andy Gibb/Alessi Brothers "Shadow Dancing" tour opens in Norman, Oklahoma.
 1981/.38 Special's "Wild Eyed Southern Boys" LP released.
Birthdays: Bun E. Carlos (Cheap Trick) 1951, Rocky Burnette 1953, Chick Corea 1941, Len Barry 1942.

FRIDAY, JUNE 13

1964/3000 "shrieking Beatles fans" cause the Cleveland police to be called in when tickets go on sale for a September concert.
 1971/Clyde McPhatter dies of a heart attack.
 1983/Proving that there was a link between the Disco Summer of 1979 and the New Wave Summer of 1983, **WLBS/Detroit** segues from B/U into a combination "Dance/New Wave" hybrid.
 1984/When the Jacksons' "State Of Shock" is issued, the now-defunct CHR version of **KIQQ/Los Angeles** plays it for 22 hours straight while continuing to announce titles from its normal list.

SATURDAY, JUNE 14

1970/"And when I die of radiation poisoning . . ." **Blood, Sweat & Tears** starts touring Yugoslavia, Romania, and Poland, thus becoming the first Western band in the Soviet bloc.
 1974/Mickey Gilley's "A Room Full Of Roses" goes #1 Country.
 1976/After being dark for two years, **KROQ-FM/Los Angeles** returns to the air with the predecessor of its now-famous New Wave format.
 1983/John Anderson's "Swingin'" is certified gold.
Birthdays: Boy George 1961, Alan White (Yes) 1949, Rod Argent 1945, Muff Winwood (ex-Spencer Davis Group, present top-level UK A&R exec) 1943.

SUNDAY, JUNE 15

1971/"The Best Of The Guess Who" goes gold.
 1979/The national Steve Martin look & actalike finals winner, Mark Phillips from **WKDF/Nashville's** contest, appears on the "Tonight Show."
 1982/KIQQ/Los Angeles adds Toni Basil's "Mickey" as an import. Even without 22 hours of continuous airplay, "Mickey" goes to #1 there by the time it's released in the U.S.
Birthdays: Waylon Jennings 1947, Noddy Holder (Slade) 1950, Steve Walsh 1951, Gino Vannelli 1952, Terri Gibbs 1954.

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BLACK CELEBRATION



1986 SIRE RECORDS COMPANY

QUEEN

A Kind of Magic



The Best Car Tune Of The Summer.

Produced by Queen / David Richards

Capitol

Epic Times

★★ EXTRA ★★

3 HOT RELEASES SWEEP THE COUNTRY

CONSISTENCY PAYS OFF

LUTHER VANDROSS

"Give Me The Reason"

The singer/writer/producer kicks in with another single from the "Ruthless People" soundtrack, which ships to radio on June 5. He's a consistent top ten artist whose one-two hit punch has never sold less than one million. What more of a reason does radio need?



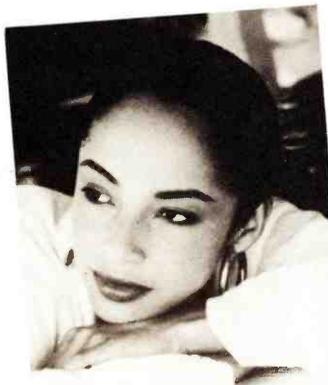
"Ruthless People" Musical Supervision: Tommy Mottola,
Champion Entertainment Organization, Inc.

INTERNATIONAL
LOVE AFFAIR EXPOSED

SADE

"Is It A Crime"

Sade continues to fulfill her "Promise" with a third single from her second album, which has sold over 2½ million copies. "Crime" is arranged and co-written by the international star, who has sold out American concert houses.



NEW SINGLE
TOUCHES HART OF RADIO

DAN HARTMAN

"Waiting To See You"

The producer of the "Rocky IV" soundtrack single "Living In America" comes out swinging with his own record. It's featured on the motion picture soundtrack "Ruthless People," a comedy starring Bette Midler and Danny DeVito. Early reports show the movie testing very well—even before the album/movie's mid-June release. Not one to stay idle, Hartman is also producing the forthcoming James Brown LP.



"Ruthless People" Musical Supervision: Tommy Mottola,
Champion Entertainment Organization, Inc.



ADAM WHITE

RECORDS

A Tale Of Two Catalogs

The Doors and Creedence Clearwater Revival. American rock institutions whose music lives on — and whose record sales do, too. Just this February, for example, CCR's "Chronicle" and "The Concert" albums were RIAA-certified platinum and gold, respectively. The Doors' catalog, meanwhile, is said to generate annual unit sales of approximately one million worldwide. Last month, a new compilation of the group's hits was released overseas.

Now check out this anecdote from Record Bar's Norman Hunter, Manager/Pre-recorded Product for the 100-store retail chain: "I helped chaperone a slumber party for sixth and seventh graders a couple of weeks ago. I took along a boom box and some of my own cassettes, because I really didn't know what they'd be interested in listening to. They all wanted to hear the Doors' 'Greatest Hits.' None of these kids was born when Jim Morrison died."

People involved with the ongoing popularity of the Doors and Creedence agree that both bands have, as one person put it, "tapped into the collective American subconscious and just become part of our lives." How does that translate into record sales? Let me count the ways.

CCR Permutations

Fantasy Records has made sure consumers can buy the recorded works of CCR in just about every permutation, a fact acknowledged with good humor by the label's Executive VP Phil Jones. Not only have the original albums been reissued as midline (now \$6.98 suggested list) "Rock Classics," they're also available as \$11.98 twofers — the first two LPs in one package, the next two together, and so on.

Then there have been the hits compilations: "Creedence Gold," "More Creedence Gold," "Chronicle." And also the hits licensed to companies such as K-tel and Warner Special Products to sell as direct mail, TV-advertised packages.

The repertoire's also been configured by Fantasy into concepts like "Creedence Country" and "The Movie Album." Planned for sometime this fall, says Phil, is a "Creedence Blues" album of previously-released material. If the label had any unreleased recordings in its possession, they would have already been on the market.

And now, CCR on CD. "We've shipped about 130,000 of 'Chronicle' and are back-ordered on at least another 30,000," notes Phil. Norman Hunter confirms it: "We can't get our hands on enough of 'Chronicle' on compact disc. If someone walked into a bunch of that CD and was able to give me a discount and

dating deal, I might take 3000 or 4000 pieces. It's startling." Weekly, Record Bar stores are ordering the title in the hundreds — and weekly, Norman can't fill those orders. "I even bought that CD on import for a while at a higher price and got wiped clean."

Fogerty Boost

CCR's 1984-85 catalog sales were "probably" better than in previous years, according to Phil, who attributes it to the band's continuing exposure on AOR and to John Fogerty's platinum comeback, "Centerfield." Even exploitation via TV-promoted, direct mail packages doesn't appear to spoil the market. Camelot's Lew Garrett, VP/Purchasing for the 180-store chain, says the consumer awareness spills over to retail and benefits the catalog. CCR sales at Camelot skew 70% cassette to 30% disc, he also notes.

Creedence was on television last summer with a \$14.95, three-album "Greatest Hits" from Warner Special Products. The company had some initial doubts about its potential, says Executive VP Tony Pipitone, partly because of an earlier K-tel release. "Our concern was that all the people who wanted Creedence records had already bought them."

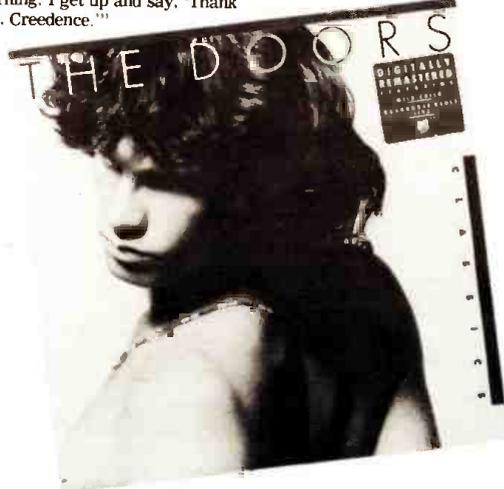
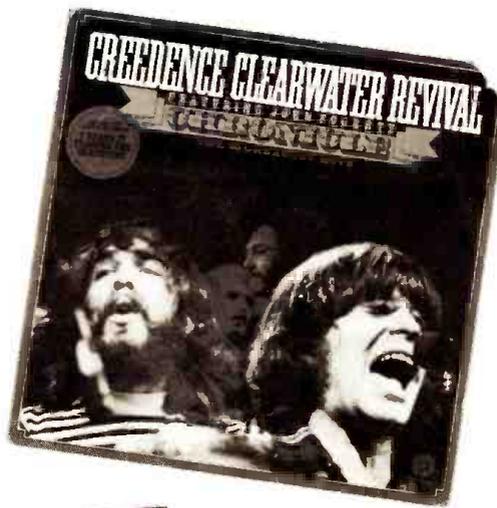
Younger Demo

But sales proved to be strong. Although Pipitone declined to be specific, the set is thought to have sold at least several hundred thousand copies. He also believes it may have reached a younger demographic than is usual with direct mail. "It's really one of the first packages of late '60s/early '70s music to have done that well via mail order." The compilation is now being released in Canada both via direct mail and at retail, says the Warner executive.

Phil Jones reports that the midline versions of the first seven CCR albums — "Creedence Clearwater Revival," "Bayou Country," "Green River," "Willy & The Poor Boys," "Cosmo's Factory," "Pendulum" and "Mardi Gras" — have sold around 200,000 units apiece in the US, with "Cosmo's Factory" leading the pack. When originally released between 1968 and 1972, the albums were each certified gold

(500,000 copies). Most, if not all, went on to the million mark but did so before the industry introduced the platinum award in 1976.

For his part, Phil isn't inclined to analyze too deeply the reasons for the catalog's success. He does believe the music appeals to new generations of record buyers, while wondering whether the fact that "none of Fogerty's songs are love songs" has anything to do with it. Mostly, he just appreciates the bottom line, which also includes publishing income from Fogerty's songs via Jondora Music. "Each morning, I get up and say, 'Thank you, Creedence.'"



Constant Doors

Norman Hunter's slumber party anecdote seems to confirm that the Doors' music also appeals to succeeding generations. Like Fantasy, Elektra Records maintains the band's catalog at midline prices in WEA's "Super Savers" series, with a couple of compilations, "Greatest Hits" and "Classics" at \$8.98 suggested list. Label VP/Sales Eddie Gilreath reports that some titles — "The Doors," "Waiting For The Sun," "Morrison Hotel/Hard Rock Cafe," "LA Woman," "Alive She Cried" and "Classics" — have also been released on compact disc, although he acknowledges the supply problems in this configuration.

"The music is timeless, and the sales are always constant," says Eddie. What's unusual, however, is the fact that the Doors' recordings and other interests are actively managed outside Elektra by a former associate of the band. The results are projects and products (such as the 1985 MCA Home Video release, "The Doors/Dance On Fire") designed to maintain and protect the group's reputation and legacy.

This management is in the hands of Danny Sugerman and Ben Edmonds. Danny says he answered Doors fan mail as a teenager and subsequently became part of their entourage, later teaming up with the band's onetime manager, Bill Siddons, to administer various business affairs on behalf of Ray Manzarek, John Densmore, and Robby Krieger. He was (and is) Manzarek's personal manager and also co-authored the Jim Morrison biography, "No One Here Gets Out Alive."

"Apocalypse Now"

Danny says the Doors' album catalog was moving between 300,000 and 500,000 units annually worldwide in the '70s. Those numbers and general interest in the group grew by the turn of the decade, attributable in part to the publication of "No One Here..." and to music used in "Apocalypse Now." Record sales were three million-plus worldwide by 1981-82, he continues, and the "Greatest Hits" album was certified platinum in the US in September 1981.

The volume has declined from that peak, acknowledges Danny,

but it remains considerable. "At a conservative estimate, one million units annually worldwide," he claims, including a "very strong" international presence — hence, the recent "Best Of..." release overseas.

In the US the Doors' catalog is estimated by Elektra to have sold approximately 7.5 million albums to date. That figure is across all titles, including sales upon original release and subsequently. Between 1967-71, Elektra sold 4.5 million albums domestically, the biggest of which was "The Doors." That first release remains the group's biggest total seller to date, informs Danny.

He and partner Edmonds work to control the "ebb and flow" of interest in the Doors' music and related assets. They continually supply the media with updated publicity material, for example, and time new projects on an alternate-year basis for maximum impact. Last year was the "Dance On Fire" video package, which yielded domestic sales of 20,000-plus units and the "Classics" album. Next year will see the release of an album boxed set via Mobile Fidelity, as well as remastered compact discs through Elektra.

Classic Art

"We and the members of the band regard this as a business investment to be maintained, not exploited," explains Danny. Deals to license Doors' hits for TV-promoted packages have been declined for this reason, he adds. "The wrong kind of releases would dry up the future audience, and we've got to ensure that the Doors are neither forgotten nor overexposed."

The band's music is nothing less than classic art, in Danny's view, as important to its time as the works of Mozart or Van Gogh. "It shouldn't be discounted because it's rock," he says. "My job is to make it discoverable for new audiences."

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SUNDAY, JULY 13

5:30 PM SONGWRITERS—Bill Flanagan (Musician Magazine)—Mod
Don Dixon
Jim Steinman
Lala
Maushii Crenshaw
Joni Mitchell
DJs & Remixers—Craig Koslicki (Warner Bros)—Mod
Panelists to be announced
AMERICAN ROCK INDEPENDENTS—Bill Howard (MCA)—Mod
Paul Slane—Two Tone
Spaceman—SSI
Steve Seidman—Real Gone
Chuck Warner—Theobry Lobster
Fred Bettel—Big Time
INTERNATIONAL MEDIA—Hans Kruger—Mod
Kai Ushiyama—Ten Japan
Lohar Meentzen—LM, Germany
Herman Van Laar—Hemalya, Belgium
Frank Marstok—Mega Denmark
Erik Verret—Fareast UK
Bob Essex—Fareast/UK
MUSIC FILM VIDEO
Rosemary Carroll—Philips, Nizer, et al
Bert Berner—Universal
Brian Louder—Mod

9:00 PM WELCOME PARTY—The Palladium

MONDAY, JULY 14

10:30 AM KEYNOTE ADDRESS—Rob Dickins (WEA) & Tony Braxton (G.M. WRCA)
2:30 PM A&R—Joni Mitchell (Island)—Mod
Benny Medina—Warner Bros
Carol Wilson—Polygram UK
Mark O'Connell—MCA UK
Geoff Travis—Rough Trade UK
Dick Wingo—Polygram
Seigo Muroh—Motown
Danny Beard—DRI
PRESS—Bob D'Arcy (J & Son)—Mod
Panelists to be announced
NEW AGE—Jonathan Rose (Grammy)—Mod
Steve Baker—RCA
Vito Brando—Vox
Barrie Bergman—Record Bar
John Sebastian—EOR
Jeff Chanon—Vital
Lee Adams—Barkat/Alabama
A MILLION DOLLARS WORTH OF MISTAKES—Tom Silverman (Tommy Boy)—Mod
Henry Stone—Sunshine
Bruce Igou—Alligator
Alan Braxton—Orion Records

5:30 PM INDEPENDENT LABELS—Rick Duda (Tommy Boy)—Mod
Dave Gorman—Warner Bros
Dave Marsh—Rock & Roll Confidential
Dave Robinson—Suff
Phil Jones—Fantasy
Guy Robbins—Profile
JAZZ—Bruce Lundvall (Mammoth/Blue Note)—Mod
Dr. George Butler—CBS
Lenny Rosen—GIP
Christine Martin—Manager
Stanley Jordan
POP RADIO—John Fagot (CBS)—Mod
Chris Collins—KFSM, Sacramento
Scott Shannon—2100, NY
Steve Jaffe—WXS, Boston
Jim Morrison—340, Atlanta
VIDEO PROGRAMMING—Mitchell Rowen (CVC Video Report)—Mod
Stuart Samuel—ATI Video
Celia Hochstadt—Vie Ability
Bette Hsiger—Friday Night Videos
Ray Myral—V66 (WVJ-TV)
Steve Lovell—V66 (West TV)
Mike DePina—Hi Video U.S.A.
Tina Sammons—Spartan Video

7:30 PM WOMEN IN MUSIC MEETING—Kim Freeman (Blueboard)—Mod

8:00 PM SHOWCASE—The Feet Forum

11:00 PM SHOWCASE—The Saint

TUESDAY, JULY 15

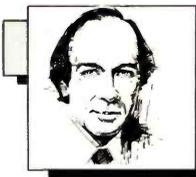
9:00 PM TALENT AND BOOKING WORKSHOP—
Frank Riley—Mod
Mark Pratt—Linn/Money
Mark Pucci—Press
Chuck Dukowski—Gonzo
Curt Cose—Sire/Kids
Joe Neri (Parade)—Manager
David Ayers—Viva Tone
MERCHANDISING WORKSHOP—Elliott Hoffman (Bellco), Levine & Hoffman—Mod
Ray Neri—Viva/Merchandising Int'l
Rob Franklin—Madison Square Garden
11:00 AM INDEPENDENT LABELS—Mod to be announced
Steve Gottlieb—Tee Vee Toons
Bill Nowlin—Rooster
Joan Karasik—Columbia
Will Sokolow—Sleeping Bag
Flo Morrison—Madmark
STAMAKERS—Raleigh Pinsky (The Raleigh Group)—Mod
Mette Gensberg—Rolling Stone
Frank Radice—CMN
Sandra Furton—Late Night

12:30 PM ALBUM RADIO PROGRAMMING
Doug Dittus—KSCD, Denver
Liz Graham—WXRT, Chicago
Dennis McNamara—WJLR, NY
Oedipus—WBCN, Boston
Chris Miller—KRRR, San Francisco
INTERNATIONAL TALENT AND BOOKING
Steve Hedges (The Station Agency, UK)—Mod
Herman Schreemans—VZW Artists, Belgium
Peter Rieger—Peter Rieger Concerts, Germany
Jan Güle—EML, Berlin, Scene
Tim Parsons—MCP, UK
Alan Lipina, Scorpio Productions, France

12:30 PM RATE A RECORD—Hobo Montana—Mod
Liz Graham—Product/DJ
Peter Reichardt—Warner Music UK
Mad Max—91X, San Diego
Bumaye—MADS, Philadelphia
Greece Clinton
Monica Lynch—Tommy Boy
Lyn Seale—DJ
Howard Thompson—Elektra
12:30 PM MANAGERS—Bob Rosenbaum—Mod
Hugh Burnham—Shriekback
Eric Gardner—Panacea
Chris Senter—Ten/Jan Apple
NIGHTCLUBBING—Audiol/Palladium/
Dancetree—Mod
Phil Saxon—Arista/Cub
Jenny Girard—DVR, SF
Steve Scalet—Vertigo, LA
Steve Rubell—Palladium
Alicia Wentstein—The World
RHYTHM RADIO—Mod to be announced
Lyn Toller—WZLX, Cleveland
Lee Michaels—WQCD, Chicago
Bob Oakes—AMJ, Boston
Sylvia Rhone—Atlantic
Blonnie Jones—Capitol
BREAKING RECORDS AT RETAIL—Tom Silverman (Tommy Boy)—Mod.
Panelists to be announced
COLLEGE RADIO—Mark Josephson (Chicago)—Mod
Scott Byron—CMJ
Mark Williams—ABM

5:30 PM TALENT AND BOOKING—Jeff Rowland (CMJ)—Mod
Ian Lipeland—Bill
Bobby Fein—Epic
Rob Lipp—CAA
John Stone—Miramax Entertainment
RECORD DEAL MOCK NEGOTIATION—
Suzy Ziffen—Mod
Steve Rabinowitz—CBS
Jonathan Hart—Chrysalis
Richard Egan—Mitchell, Silberberg & Knupp
Ted White—Polygram
INTERNATIONAL DJ'S—James Hamilton
RECORD MGMT/MUSIC WEEK—Mod
Robert Levy—France
Jay Strongman—UK
Steve Walsh—UK
David Hill—UK
Danny Pucarelli—US/UK
Chris Stappard—Canada
URBAN POP CROSSOVER—Mod to be announced
Lary Berger—WPLJ, NY
Tony Gray—WRKS, NY
Bob Natrio—KXEL, San Francisco
8:00 PM SHOWCASE—Feet Forum
11:00 PM SHOWCASE—Ritz

WEDNESDAY, JULY 16
9:00 AM RECORD DEAL WORKSHOP—Don Freedman (Globe, Island, et al)—Mod
Kerell Minter
Mark Tringali—Sash
PUBLICITY WORKSHOP—Raleigh Pinsky (The Raleigh Group)—Mod
Susan Kozlov—MCA
Carol Ross—The Press Office
Howard Bloom—H&A
Ken Reynolds
11:00 AM PRODUCERS—Nancy Jeffers (A&M)—Mod
Karel
Sly & Robbie
Keith Darnold
T-Bone Burnett
HEAVY METAL—Mike Bone (Elektra)—Mod
Jimmy Christopher—KMAC, LA
Peter Messico—Manager
Brian Slagel—Metal Blade
Walter D'Braccio—Concrete Reg. & Mkt
Ben Leimer—Cactus Magazine
Geoff Barton—Kerang
Dave Mustaine—Megaforce
DANCE MUSIC ISSUES—Stephanie Sheridan (Blance Music Report)—Mod
Dennis Whelan—Warner Bros
Maurice—Miami/Launderdale Record Pool
2:30 PM BATTLE OF THE DJS AND MCs, FINALS
BRITISH INDEPENDENTS—Muth Polak (Suff, UK)—Mod
Panelists to be announced
PUBLISHING WORKSHOP—Mod & panelists to be announced
MUSIC AND SOCIAL CHANGE—Dianry Shonheit (D72)—Mod
Panelists to be announced
5:30 PM ARTISTS—Gary Gezza (Ceffere)—Mod
Panelists to be announced
8:00 PM SHOWCASE—Feet Forum
11:00 PM SHOWCASE—Ritz



BRAD MESSER

CALENDAR

Newsroom Mutual Envy

People, for the most part, are happy in their jobs, but occasionally there's a bug going around that infects station staffers with job envy. Job envy is a short-lived mental illness that makes folks think thoughts like "His job is a lot better than mine!"

Reporters who must work long, odd hours to cover news, sometimes look with envy at anchors who work regular hours inside. Little do the reporters suspect the anchors themselves are a little bugged, too.

Anchors rewrite, edit and read aloud... but is that reporting? No, it's mostly packaging. Many anchors who started their careers as reporters sometimes miss the sense of accomplishment that comes from tracking down raw news and working it up into an original story.

And radio anchors and reporters alike sometimes get jealous of newspaper reporters: those print people have the luxury of working a whole day, or several days, to generate one newspaper story. Broadcasters, on the other hand, often have zero time to chase any news at all, poor honeys, and radio reporters seldom have the time for even one rewrite.

Inside desk, flying traffic, cop-shop, general assignment, anchor, news director: what is the best job?

One veteran who has held 'em all at one time or another, and has seen everything, has his own view outlook about which news assignment is really best:

"Unless you are the lead horse," he says with a smile, "the view ends up always being the same."

In Memoriam: this week marks the 10th anniversary of the death of Don Bolles, a reporter for the *Arizona Republic*, who was mortally injured when a bomb exploded in his car in Phoenix, Bolles, who had been investigating alleged Mafia activities in his state, died June 13, 1976, 11 days after his car blew up.

Uncle Sam Taketh Away

MONDAY, JUNE 9—Congress authorized payroll withholding 43 years ago, after several years of debate over pay-as-you-go tax collection (1943).

The first ballistic-missile submarine, the "George Washington," was launched in 1959, with Polaris missiles capable of hitting targets 3,000 miles away.

Donald Duck turns 52 today, counting from the premiere of his first movie in 1934. Apache Indian leader **Cochise** died 112 years ago, on top of a mountain in Arizona. He was 62. Cochise had predicted his own death: the day before, he had asked to be carried up a hill, and left alone, to see his last sunrise (1874).

Birthdays: Robert S. McNamara 70. Les Paul, father of overboud sound recording and the electric guitar, is 71. Robert Cummings is 76.

Richest Mine Discovered

TUESDAY, JUNE 10—Two prospectors, digging out a spring to improve their water supply, accidentally discovered North America's richest gold-and-silver mine 127 years ago, the Comstock Lode in Nevada (1859). Illegal CIA activities against civilians, including infiltration of black and anti-war organizations by undercover agents, were made public in 1975.

Italy became a republic in 1946. Alcoholics Anonymous was formed in 1935. U.S. Marines invaded Cuba in 1898 (Spanish-American War).

Birthdays: Attorney F. (Francis) Lee Bailey 53. Ex-astronaut James McDivitt 57.

Right-to-Die Case

WEDNESDAY, JUNE 11—Karen Ann Quinlan died a year ago, after being unconscious for ten years (1985).

In 1975, when she was 21, Quinlan lapsed into a coma after mixing liquor and tranquilizers. Doctors said she was brain-dead. Her parents went all the way to the Supreme Court before getting permission to turn off her life-support system. The Quinlan case touched off national debate over the right to die.

John Wayne died in 1979. America's first recorded earthquake hit the Pilgrims in New England in 1638.

King Kamehameha Day in Hawaii, a state holiday honoring the king who united the Hawaiian Islands.
Birthdays: Ex-actor **Jackie Stewart** 47. **Chad Everett** (Raymond Lee Cranston) is 50. **Gene Wilder** (Jerome Silberman) is 51. Novelist **William Styron** 51. **Jacques Cousteau** 76. **Karl Linde** born 1842, invented refrigerator circa 1895.

Nuke Freeze Demonstration

THURSDAY, JUNE 12—America's first massive public demonstration against nuclear weapons was staged four years ago, when more than 100,000 Nuclear Freeze supporters gathered in Central Park in New York City (1982). The second pro baseball players' strike began in 1981.

The man-powered aircraft Gossamer Albatross flew the English Channel in 1979. Little League admitted girls in 1974.

Paul Anderson set the Guinness record for weightlifting in 1957 by back-lifting 6270 pounds.
Birthdays: Jim Nabors 54. **Vic Damone** (Vito Fariola) 58. Vice President **George Bush** 62. Banker **David Rockefeller** 71.

German Flying Bomb

FRIDAY, JUNE 13—The age of heavy ballistic missiles began 42 years ago when Germany launched its first V-1 "pilotless flying bomb" against England (1944, WWII).

A treatment for herpes (not a cure) was announced in 1984. The *New York Times* began publishing the Pentagon Papers in 1971.

20th anniversary of the Supreme Court Miranda ruling, granting suspects the right to remain silent, or to have an attorney present at questioning (1966)

The world's first rollercoaster, the Coney Island Switchback, opened in 1884

Today is the only Friday-the-13th in 1986: there is at least one each year, never more than three.

Birthdays: Richard Thomas 35. Artist **Christo** 51. Emcee **Ralph Edwards** 73. Comedian **Paul Lynde** would've been 60.

Saturday (6-14) Flag Day. **Skater Eric Heiden** 28. **Writer Jerzy Kosinski** 53. **Burl Ives** (Icle Ivahone) .

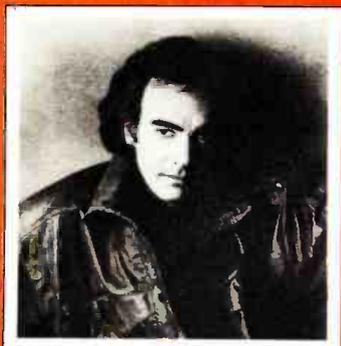
Sunday (6-15) Fathers Day. **Harry Nilsson** 45. **Waylon Jennings** 49. Summer begins next Saturday.

THE NEW MUSIC SEMINAR JULY 3-6 NYC 212-222-2115

These are only partial listings. Full listings of all moderators, panelists and showcases will be announced shortly

ADD THE OBVIOUS

NEIL DIAMOND "Headed For The Future"



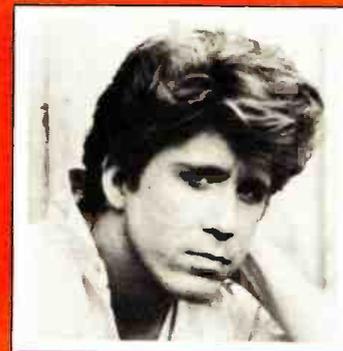
CHR: New & Active
87/19 — 37%
AC Chart: 12

Heard by over 40 million people on the CBS television special "Neil Diamond: Hello, Again"

Taken from the Columbia LP:
"Headed For The Future"

Produced by Neil Diamond, Tom Hensley and Alan Lindgren

JOHN EDDIE "Jungle Boy"



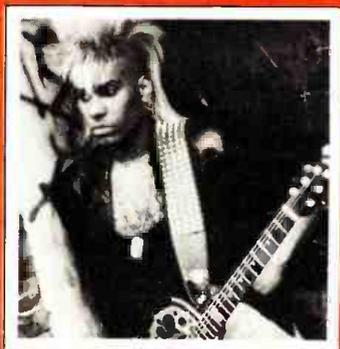
WPHD deb 40
WPLJ 26
Z100 add 28
CFTR on
WMMS on
KWK on
KMEL deb 29
K104 deb 38
WPST 29-26
WSSX 24
WPFM 39-35
KGOT 9-6
OK95 deb 37

AOR Tracks: 29
95 AOR Reporters — 59%

Taken from the Columbia LP:
"John Eddie"

Produced and engineered by Bill Drescher

JEAN BEAUVOIR "Feel The Heat"



The heat is on:

WXKS-FM on	WKRZ-FM add
WKSE on	WANS-FM add
WPHD 39-34	WCKN add
Y100 on	WKDD d-27
WMMS on	KSND add
KDWB-FM on	WGUY add
KKRZ on	KQIZ-FM 23-20
RI-104 add	Q101 add
98PKY add	99KG add
WPST add	KHTZ add

Taken from the Columbia LP:
"Drums Along The Mohawk"

Produced, arranged, composed and performed by Jean Beauvoir

BERLIN

"Take My Breath Away"
(Love Theme
From "Top Gun")



NOW
ON YOUR
DESK!

Taken from the Original Motion
Picture Soundtrack "Top Gun"



Produced by Giorgio Moroder





JOEL DENVER

CONTEMPORARY HIT RADIO

TARGET: NUMBER ONE

WLRS & WDJX Slug It Out In Louisville

By Yvonne Olson

Being the lone CHR in a market can be a lot of fun. Approach and delivery are different, and the ability to attract widespread demographics is greater. This mass appeal philosophy gives you the potential to be everyone's favorite station for at least part, if not all, of the day.

And some of the natural fragmentation stress is eliminated. But as the loner you have your own special problems, too. For instance, what happens when a market newcomer or non-CHR rival wants a piece of the action?

Room For More

That's the situation AC WDJX/Louisville encountered when it opted to go up against WLRS. "We felt there was room for more than one CHR," said WDJX PD Kevin Kenney. "By the time WLRS switched, the market was crying for a CHR. They had been a strong AOR and stayed true to their listeners during the transition between formats. With WLRS stressing more AOR product, we felt we could lean this station slightly Urban to make a difference in the listeners' perception."

WLRS MD Lisa Lyons echoed her competitor's feelings. "I grew up with WLRS. It was AOR when AOR was progressive, and we moved to CHR to continue being progressive. We've tried to stay as consistent as possible, because WLRS is a tradition at this point. We've got a huge cume, and we know what our listeners want from us."

On the other hand, Kevin described WDJX circa fall 1985. "We'd changed formats and approaches so many times that the image was completely blurred. With our new calls we utilized the knowledge that CHR with a slight Urban edge really does appeal to the 18-34 female, especially in this market, and gives the station a distinguishing flavor from others in the market."

Total Contrast

And the competition agrees with that description. Lisa said, "Sure they have more of an Urban slant. But we're both CHRs, and we both play the hits."

WLRS PD Rocky Knight feels these significant differences between the two stations contribute to his success. He pointed in particular to a local emphasis on music. "Marilyn Martin is from this town, so how can I ignore local music? The Bobby Lanz Band is another group from around here, and they get substantial airplay on this station. Now they've got a strong producer working with them and should come up with some really great music on their next record."

Most of the bands make regular

"CHR with a slight Urban edge appeals to the 18-34 female and gives the station a distinguishing flavor from others in the market."

—Kevin Kenney

rounds of the Louisville circuit and are well known for what they do live. However, few of them ever get the opportunity to press their songs into records. Recognizing that need, WLRS has helped local artists considerably by pressing eight homemade albums in as many years.

Meanwhile, poor production is the reason Kevin shies away from most local material. "We stick to the philosophy that a hit is a hit, but I won't play a local record that



Rocky Knight

doesn't live up to our quality standards or doesn't sell. If a local record gets the sales, we play it."

Hitting The Streets

As for promotions, Rocky said WLRS is definitely the more aggressive station when it comes to hitting the streets. "Besides our 'meat n' potatoes' contests, we have a lot of community events locked up. We do 85-90% of all the movie premieres, and we've just signed a multi-concert deal with Coors."

Kevin, on the other hand, gives away money. "When we decided to go CHR, we asked focus groups what they wanted to win and overwhelmingly they said money. We tell them, 'You want money, we'll give you money!' That's all we've given away for the spring book, and we're doing very well with this strategy by all our early indica-

tions. I believe simplicity is the key to a good contest. Make sure it's fun to play and fun to listen to."

Brewing Battle

WDJX also throws parties. "We celebrate just about every occasion we can think of — concerts, movies, sporting events, and anything else that comes up," continued Kevin. "The real difference between us and WLRS is that we have a little more energy. I want my jocks to sound like they'd be fun people to have at your party."

"DJX is battling against WLRS for a bigger share of the concert promotions, and both stations are fast becoming aware of the more aggressive stance AC WRKA has taken. So Kevin and Rocky aren't just looking to beat each other anymore. More than ever this has become a three-way battle."

Actually, it's really a four-way fight. After being beaten by WLRS in fall '85 (8.5-9.0), AOR WQMF came back with a winning 8.8 versus WLRS's 7.3. WDJX also nabbed a few WLRS shares, moving 5.8-6.2, while WRKA remained fairly steady with an 8.8 (down from 8.9).



Lisa Lyons

"I grew up with WLRS. It was AOR when AOR was progressive, and we moved to CHR to continue being progressive. WLRS is a tradition at this point."

—Lisa Lyons

Exploiting Weaknesses

Noting the volatility in the market, Kevin said WDJX is ready to take over. "We're getting better and better. We've examined everyone's weaknesses and exploited them. Comparing our use of oldies to WLRS, we stay more current, going back no more than four years compared to five or six years and

Louisville Ratings & Music

Here's a quick overview of how the contemporary music shares are divided in this competitive market. Below is a music monitor of the 4pm hour.

	Fall '85	Win '86			
WHAS (AC)	15.3	12.4	WDJX (CHR)	5.8	6.2
WQMF (AOR)	8.5	8.8	WJYL (B/U)	4.2	5.2
WRKA (AC)	8.9	8.8	WLOU (B/U)	4.9	5.2
WLRS (CHR)	9.0	7.3	WAKY (Gold)	2.9	3.7
WAVG (AC)	6.8	7.2			



HOWARD JONES/No One Is To Blame
LEVEL 42/Something About You
DIRE STRAITS/So Far Away
ZZ TOP/Sleeping Bag
MADONNA/Live To Tell
BOYS DON'T CRY/I Wanna Be A Cowboy
JETS/Crush On You
INXS/What You Need
HALL & OATES/She's Gone
HEART/Nothin' At All
MODELS/Out Of Mind, Out Of Sight
PHIL COLLINS/Don't Lose My Number



VAN HALEN/Why Can't This Be Love
MIAMI SOUND MACHINE/Bad Boy
BOYS DON'T CRY/I Wanna Be A Cowboy
FIONA/Talk To Me
MADONNA/Live To Tell
EL DEBARGE/Who's Johnny
TEARS FOR FEARS/Mother's Talk
HEART/Never
OMD/If You Leave
LEVEL 42/Something About You
PATTI LABELLE & MICHAEL McDONALD/On My Own
INXS/What You Need
BRUCE SPRINGSTEEN/Dancing In The Dark
PHIL COLLINS/Take Me Home
GEORGE MICHAEL/A Different Corner

beyond for 'LRS. I also believe we're more personality-oriented, making our overall presentation a bit brighter."



Kevin Kenny

But Lisa isn't worried about WLRS's most recent drop in the ratings. "Even though we dropped

a few points, my hopes aren't dimmed. WRKA did a huge lottery contest this last book and had this whole town in a frenzy. But it won't last forever. We've got a huge cume in this market, we've been here forever, and we'll continue to do well."

Noted Rocky, "We've got some killer promotions set for summer, and our rivals can expect head-on competition from WLRS. We don't need advertising (cume-building) because our listeners are well aware of our presence. We're just going to concentrate on the product, and give the people what they want."

Taking into account the increased competition brewing on both sides from WRKA and WQMF, Rocky quickly added, "You can never be too careful. I'm always looking over my shoulder."



WDJX morning team (l-r) Suzanne, Dave-O, & Shotgun Stevens.

TALENT, SKILL AND A HIT SONG.

"WHAT DOES IT TAKE"

THE NEW SINGLE FROM

SUITE



PRODUCED BY BRUCE FAIRBAIN / MANAGEMENT: STEPHEN PRENDERGAST / HEAD OFFICE MANAGEMENT
FROM THE ALBUM THE BIG PRIZE / ON WARNER BROS. RECORDS AND CASSETTES



©1986 WEA Music of Canada Ltd.

CONTEMPORARY HIT RADIO



"I DO" — WPLJ/New York's Howard The Cabdriver got married live, on the air at the WPLJ studios. Participating in the ceremony (l-r) are Rabbi Sandy Bogin, Maid Of Honor Stefanie Henkin, Best Man Jim Kerr, Howard the Groom/Cabdriver, and bride Irene Goldsmith. Congratulations to the happy couple.



A FEW CLOSE, PERSONAL FRIENDS — WPFM/Panama City held a March Of Dimes "Superwalk" recently, where practically the whole town turned out to raise money for charity.



HANDS ACROSS TWIN CITIES — Midwestern Twin Cities Minneapolis and St. Paul decided to form their own line in conjunction with Hands Across America on May 25th. Appropriately enough, the event was titled "Hands Across Twin Cities," and over 15,000 people joined hands to help out Minnesota's hungry. Announcing the idea at a press conference (l-r) are Minneapolis mayor Don Fraser, St. Paul Mayor George Latimer, and WLOL-FM morning man Bob Berglund.



RIDING THE WAGON — KMOX & KHTR/St. Louis recently sponsored a Wagon Trail ride for underprivileged kids, making a trek from St. James to Chesterfield, MO. Daily progress reports were heard on the air every day, and KHTR threw a party for the kids at an overnight stop.



INXS AT KMEL — Members of INXS visited the offices of KMEL/San Francisco. Shown (l-r) are Michael Hutchence of the band, KMEL air personality Licia Torres, Tim Farris of the band, KMEL PD Steve Rivers, MD Keith Naffaly and PM driver Howard Hoffman, (kneeling, l-r) Atlantic's Rock Allan Dibble, and KMEL air personality Sonny Joe Fox.

MOTION

Mike Beach gets beached by WAVA/Washington, replaced in PM drive by former Q107/Washington personality **Shadow Smith**. At WTRK/Philadelphia afternoon man **Adam North** acquires Assistant PD/Promotions Director duties. KKLS/Rapid City's **Charlie O'Douglas** joins as MD/middays, and **Gary Leigh** is welcomed from KKRC/Sioux Falls. The new lineup at 95INZ/Miami features **Roger Carey** in mornings, **Jean Cashman** middays, **Don Cox** afternoons, **Earl The Pearl** nights, and **Rockin' Ron** overnights.

Dyana Daniels is new to middays at WCKN/Greenville. **Mary Beau-dreau** will be Acting Manager at KF95/Boise until Double D Broadcasting takes over on June 15. **Mark Allen** takes on overnights at WDCG/Durham-Raleigh. At KSND/Eugene **Jim Lilley** joins for 9pm-midnight from crosstown KDUK, and weekend personality **Rob Holliday** is upped to overnights. WGRD/Grand Rapids 7pm-midnighter **Larry Olek** is named MD. **Bernie Bernard** is upped from MD to Music Editor/Correspondent for VOA/Europe. **Bear O'Brian** moves crosstown from WCGQ/Columbus for mornings at WNKS under new PD **Lou Patrick**, who just left WYKS/Gainesville.



SUBURBS HIT L.A. — Fans and friends turned out to see A&M's Suburbs when the band played L.A.'s Roxy. Standing, l-r: A&M's Alan Oken, the band's Beej Chaney, Michael Halliday, Chan Poling and Bruce Allan, A&M's Mark Williams, J.B. Brenner, Curtis Hawkins, Susie Lord, and VP Jeff Gold. Front, l-r: KIIS-FM/Los Angeles MD Gene Sandbloom and A&M's Kelly Summers.

BITS

• **Hot Fun** — 95XXX/Burlington is encouraging listeners to have some "Hot Fun In The Summertime." Three times a day listeners can win little prizes, and then once a week, a "Surprise Prize" is given away. Little prizes are stuff like Walkmans, surf-wear and other types of beach merchandise; Surprise Prizes are all worth over \$150, such as car stereos and CD players. Listeners can enter the contest by registration, or hope to be seen with a 95XXX bumper sticker on their car. Once they hear their name or license number read on-air, they have 950 seconds to call in and claim their prize. At summer's end, all prize winners will be registered in a Grand Prize contest awarding an auto.

• **Clues For "Qs"** — Q104/Gadsden air personalities **Les Cole** and **Allen Taylor** decided to make the most of a vault found during a recent station move. Listener worked themselves into a frenzy over the contents, and many waited outside the station on "Opening Night." Cole and Taylor broke down the first wall and found shelves of records they no longer played. After those were given away, the second wall was demolished to reveal a safe. The safe was cracked with the ingenious numbers "1-0-4," and opened up to \$1004 and a note. A "Golden Q" was hidden somewhere and the \$1004 would go to whoever found it. The entire city of Gadsden is now searching for a Golden Q, and can listen to Q104 for a clue a day.

"WHO THE *El* IS JOHNNY?"

TOWER D.C.: "THERE HASN'T BEEN SUCH A REACTION TO A RECORD LIKE THIS SINCE 'ROCK ME AMADEUS!'"

CAMELOT RECORDS CHAINWIDE: "TOP 10 THIS WEEK!"

TOWER BERKELY: "#1 THIS WEEK — IT HIT LIKE LIGHTNING!"

NATIONAL RECORD MART CHAINWIDE: "#8 THIS WEEK!"

OASIS PITTSBURGH: "TOP 10 SINGLE, ALBUM ENTERING TOP 20!"

TOWER SAN MATEO: "TOP 10!"

B104 13-10
WXKS-FM 22-14

Z100 28-18
B94 11-5

WAVA 11-9
KRBE 12-7

B96 12-9
Z95 15-7

92X 23-13
KBEQ 13-6

KMEL 8-3
KWSS 16-11

CHR CHART: 18-12!

from
**EL DeBARGE'S
DEBUT SOLO LP**

featuring the hit single
"WHO'S JOHNNY?" 1842GF

THEME FROM TRI-STAR'S
SMASH SUMMER FILM
SHORT CIRCUIT



LP · 6181GL

Cassette · 6181GC Compact Disc · 6181GDC

...and going to town on his just announced first solo tour:

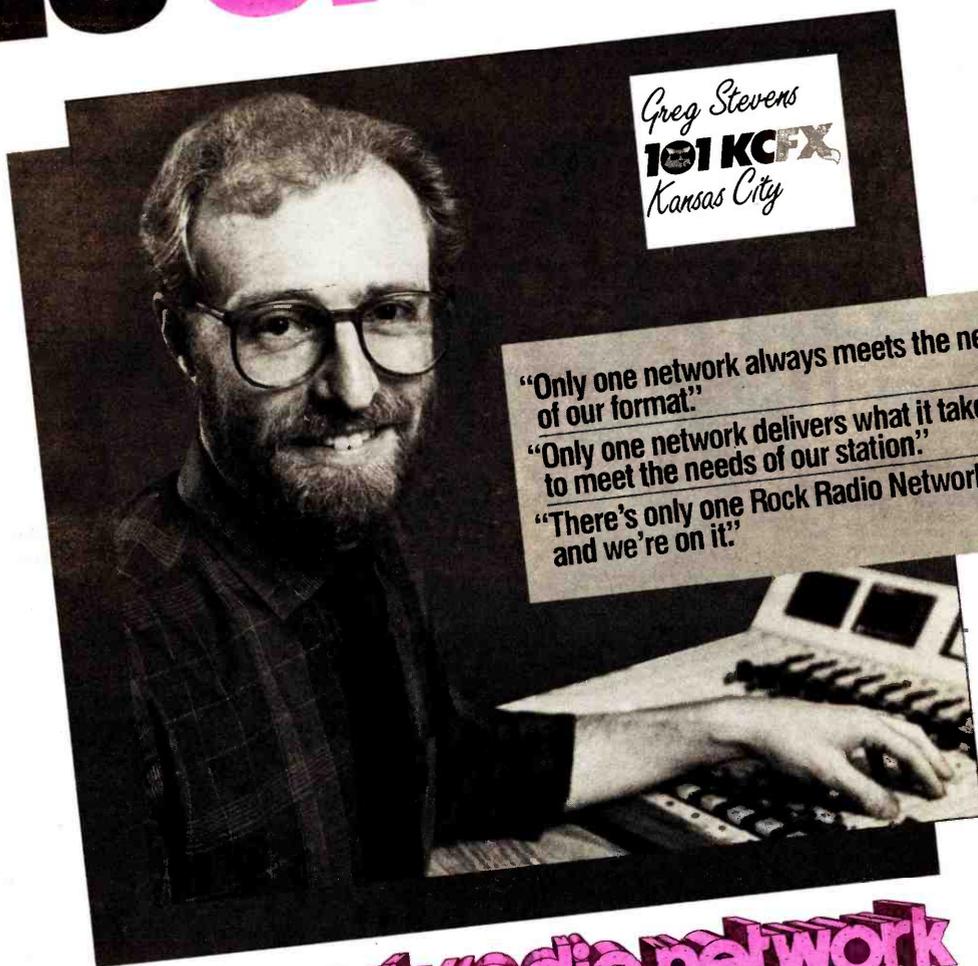
JUNE 8 – BUFFALO, NY
JUNE 9 – CANANDAIGUA, NY
JUNE 10 – SARATOGA SPRINGS, NY
JUNE 12 – BINGHAMTON, NY
JUNE 13 – PROVIDENCE, RI
JUNE 14 – WANTAGH, NY

JUNE 15 – PORTLAND, ME
JUNE 17 – MANSFIELD, MA
JUNE 19 – SAGINAW, MI
JUNE 20 – JACKSON, NJ
JUNE 21 – MIAMI, FL
JUNE 22 – ATLANTA, GA

JUNE 24 – NASHVILLE, TN
JUNE 25 – DAYTON, OH
JUNE 26 – COLUMBUS, OH
JUNE 27 – MERRILLVILLE, IN
JUNE 28/29 – KANSAS CITY, MO
JULY 8 – START OF EUROPEAN TOUR



THE SWITCH IS ON!



Greg Stevens
101 KCFX
Kansas City

"Only one network always meets the needs of our format."

"Only one network delivers what it takes to meet the needs of our station."

"There's only one Rock Radio Network... and we're on it!"

abc rock radio network



STEVE FEINSTEIN

AOR

MORNING MASTERS, PART TWO

Waking Them Up By Shaking Them Up

This week we continue our look at colorful, kooky AOR morning men of fame and fortune.

John DeBella

A lot of wake-up shows call themselves "Morning Zos." Few are worthy of the name, but none is more deserving than WMMR/Philadelphia's John DeBella has captured Philly's fancy with his hard-hitting brand of lunacy.

DeBella joined MMR in November '82, and hasn't had a down book since spring '83. In the last 11 sweeps, his 12+ share has more than tripled, while MMR overall has climbed 4.2-9.7.

The winter '86 Arbitron offers the best evidence of his drawing power:

- #2 12+ to News giant KYW, with five times the shares of the morning shows on either of his AOR rivals, WIOQ or WYSP
- #1 men 18+ and 25-54, women 18-49, adults 25-54
- #2 to KYW in women 18+ and 25-54.

DeBella combines a street-smart, brash delivery with superb production. His show is a rollicking romp of novelty tunes, song parodies, and wacky drop-ins. Best of all is his use of zany music beds that herald the appearances of characters and highlight the show's regular features. Reading famous people's birthdays has twice the punch when it's done over a lumbering, tipsy brass band doing "Happy Birthday." A quick seg into funeral music for reading deaths provides a striking contrast.

Everything possible is renamed to reinforce DeBella's name and the show. "New Jersey" is "Zoo

Jersey." The "Delaware Valley" becomes the "DeBellaware Valley." The "Schuylkill Expressway" is the "Zoo-kill," and MMR's address, the "Wellington Building," turns into the "John DeBella Building." An annual dress-to-impress listener party is called the "DeBella DeBall." The Grateful Dead's "Friend Of The Devil" is rewritten as "Friend Of DeBella."

Along with newsman Mark "The Shark" Drucker's movie reviews and Jack Strap sports reports, the show features schticks like:

- When TV stations are advertising heavily on MMR during ratings sweeps, the Zoo runs :10 spoof promos for fictitious Channel One's hardhitting investigative reports on "Ears . . . is it normal to have two? Watch tonight!" and "Three-way light bulbs . . . is it the light or the switch? Tune in tonight."
- A bogus spot for "Mother Day's Farm, where it's Mother's Day all the time . . . flowers and breakfast delivered to your room seven days a week. Call 1-800-NO DISHES" prompted enough calls to blow out the phone company's circuitry.
- "The Grup-Grup Machine" uses sound effects to chew up and spit out the perpetrator of utterly stupid human behavior, like a guy who set himself on fire when trying to heat up a sandwich by placing it on top of a cup filled with gasoline.

Other exploits:

- DeBella leads an annual "Louie Louie" parade with over 1000 people playing the song on kazooes. It attracted a crowd estimated at 50,000.
- Hearing of the Australian sport of dwarf chucking — throwing dwarfs across a room — DeBella set up his own dwarf-chucking contest, but one that would have people throw a small object rather than a dwarf. An actual dwarf who misunderstood and assumed the worst complained to the newspapers and TV stations. The resulting publicity was priceless.

DeBella explains the show's success in simple terms. "We're topical, we're funny, we're informative . . . and we play as much music as everybody else does." That's essentially true; a recent monitor had him playing only one fewer song per hour than his AOR competitors.

He also knows how to occasionally put the antics on hold when the situation warrants it. For instance, when Jerry Falwell and Jesse Jackson were on "Nightline,"

DeBella aired listeners' opinions on apartheid in South Africa. "That gives us depth," he explains. "We're not just a bunch of wiseasses on the radio."

Having conquered Philly, is New York the next step for the Long Island native? Not necessarily. DeBella feels New York is simply too big to inspire the audience involvement he gets with the "Louie Louie" parade or his DeBella



The Greaseman and his fiancée

DeBall. "No amount of money can equal the satisfaction of doing something on the radio and having it affect your marketplace," he contends. "It's impossible to have that kind of impact in New York. Here, I'm a big fish in a little pond, but a small following of a million people isn't bad."

Greaseman

It isn't always what DC101's Greaseman (Doug Tracht) says as much as how he says it. Oh, his premises are imaginative — playing a toe monster who lives under beds and eats toes, or having conversations with babies inside pregnant women who call and hold the phone next to their bellies.

But it's his execution that makes the pieces genuinely theater-of-the-mind. He has an exceptional dramatic flair, a rich vocabulary, and a knack for choosing music that perfectly conjures up a setting or mood.

Above all else, it's that voice that rivets you to the radio during his

long monologues. The Grease has the vocal range and emotive skills of a trained actor. His voice alternately booms, wheedles, growls, yelps, hoops, shrieks, hollers, and whines while he free-associates with a deftness and rapidity reminiscent of Robin Williams.

Amazingly, his intricate performances are never scripted. He plans his punchline and writes down characters beforehand, like "Numb Nutsius" and "Deushe Bagius" for a lewd Roman Empire bit. But the route to the punchline and the associations between the characters are improvised.

Don't ask the Grease to explain his dazzling flights of fancy. "Sometimes I feel possessed," he admits. "All of a sudden, it's like 'OK, mouth . . . go!,' and I just kind of watch. Afterwards, people say, 'That was really something,' and I think, 'Jesus, it sure was. Where the hell did it come from?'"

The overall show is winged in the same manner as the bits. There are no standing features that come up the same time each day, and Greaseman gets relatively few bits from the newspaper. Ideas come from his own fertile imagination, listener suggestions, and even the tools he works with. Talking to a baby in the womb came to him when he found the voice while playing with a piece of studio equipment. The Roman Empire idea popped into his head when he heard a piece of soundtrack music. "I pictured those big heavy guys hitting those gongs, with their leather belts and big chests, and just made it up," he says.

The Greaseman's larger-than-life persona can also adopt a more human dimension at times. One day he was putting random callers on the air when he got a sobbing, potentially suicidal teenager whose parents were furious that she'd carved her initials in her neck. He gently played with her, talking to her like she was a little girl, saying things like "What you need is me to bounce you on my knee." By the end of the call, she was laughing and promising she wouldn't hurt herself again. Greaseman says the exchange received one of the most positive reactions he's ever gotten.

On the other hand, he created a storm of controversy with the remark on Martin Luther King's birthday that "if we had shot four more, we'd get a week off." Despite his repeated apologies, outraged citizens picketed DC101, demanding his dismissal. Greaseman won't comment on the incident directly, but on the broader issue of his work being considered offensive, he offers, "Radios have on and off switches; no one is forced to listen. The best way to get me



Bob Kevoian & Tom Griswold

off the air is to not listen. I don't think a few people should decide what other people listen to."

Two Greaseman comments on how DC101 management treats him offer insight on talent motivation for PDs and GMs:

- "They're not listening and thinking what they can take away. Instead, they suggest things to add to keep the show unpredictable."
- "Sometimes you work for someone who hires you to get ratings but may personally think you stink. I work for people who think I'm funny. It's easier to drop something from the show that causes a problem when the people asking you come in shrieking with laughter and actually think it was hilarious themselves."

Though down in the winter book, as was the station overall, Greaseman was still #1 men 18+ and 25-54. He's well into double figures with men 18-34, while Urban WKYS is second in the demo with less than half that number.

Bob & Tom

Bob (Kevoian) & Tom (Griswold) have been working together for six years, the last three and a half at WFBQ (Q95)/Indianapolis. Their success is astounding:

- A near-20 12+ share, the highest of any Top 100 market AOR morning show in the country
- #1 men 18+ and 25-54, women 18-49, adults 25-49
- #2 women 18+

Their show is marked by material that dispels any notion that a heartland town like Indianapolis wouldn't be hospitable to outrageous radio. Here are some of the tamer examples:

• On a "Good Sex, Bad Sex, I'll Take Any Sex I Can Get" spoof of Dr. Ruth, porn star John C. Holmes writes that he wants to join the Army: "My friend Ben Johnson is stationed at Ft. Ben. Candy Samples, who has big knockers, is at Ft. Knox. Where I will be stationed?"

The reply: "Ft. Dix. You can meet a WAC at Ft. Polk, and then transfer to the Air Force together and be sent to Ft. Loveland."

• A fictitious magazine that carries x-rays of celebrities shows

Continued on Page 52



John DeBella

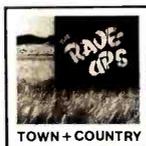


WBCN: The Rock Of Boston For 18 Years

At WBCN's 18th birthday party, the presents went to the station's listeners, as 'BCN treated 13,000 fans to a free concert by Boston bad boys **Aerosmith**. Held at the Worcester Centrum (dubbed the "BCN-trum" for the event), the night had a Congressional aide presenting 'BCN with the key to Worcester. Up top, station personalities join the band around an oversized birthday cake for a rockin' rendition of "Happy Birthday." Below, the crowd backs up the airstaff.

The party was the caper to a week of birthday festivities that included **Peter Wolf**, an original air staffer, taking over the airwaves for his annual Saturday Night Rock 'n' Roll Birthday Houseparty, during which he recreated some of the station's early broadcasts.

THE RAVE-UPS



TOWN + COUNTRY

RU 103

TOWN + COUNTRY

"Do yourself and your radio station a favor — Dig up the **RAVE-UPS** and listen to "**Positively Lost Me**" about three times and if you're not convinced, call me! This record goes from street buzz to Medium airplay at **KMET** and the phones have positively not stopped!" — **JUDY McNUTT, KMET**

Already On Over 40 AORs, Including **KMET, KROQ, KGB, 91X, WBCN, WXRT, KBCO, KZEW** And Many More!

(213) 858-6957

On Fun Stuff Tapes and Discs

52/R&R FRIDAY, JUNE 6, 1986

Waking Them Up By Shaking Them Up

Continued from Page 51

Joan Collins with steel pins in her kneecaps — "she didn't wear them out in church." Where was President Reagan's colon in his x-ray? "Maybe Nancy took it out to have it redecorated."

How did these guys land in such a wholesome town? When they were working in Petoskey, Michigan, a wise competitor who wanted them out of the market sent a tape of them to (consultant) Dwight Douglas, who played it at a Superstars convention. That led to a series of unsolicited job offers.

Bob & Tom are never reluctant to share the limelight with their audience. For the Indy 500, a contest had listeners submit hilarious songs about the race and Indianapolis. Two entries were about Mario Andretti, who called the station and asked for copies.

Some days the audience can provide most of your material, says Griswold. "If you can pick an idea that you can talk to your audience about all morning, you can cruise and let them do the show for you. We had a 'Female Breast Appreciation Day,' with people calling in synonyms for breasts. We got over a hundred, a lot of them from women, like 'golden bozos.'"

They've done remote broadcasts from Florida, in the Goodyear blimp, and on station billboards. A "Draw Bob & Tom" contest netted the winner a live broadcast from his kitchen. Another contest gave the same reward to the person who wrote the best stupid poem about the duo having breakfast at his house.

Once they offered to buy a listener's car for \$95. "It's the world's cheapest promotion," Griswold explains. "You send us a picture of your car, and then we call you up and you bring it over. It had to be American, a four-door, and it had to run. There were a lot of people who were willing to sell their car for \$95 just for the laugh of it. We ended up buying an old junker, an Oldsmobile.

"Then, by going to various sponsors, we had it completely refurbished. We painted it half camouflage and half hot pink. It looks so strange that if you drive anywhere in town, people recognize it and go berserk."

To keep the show fresh, they retire characters periodically and then bring them back. "We try not to burn them out," says Griswold. "People get tired of the same stuff. I did Dr. Ruth when she was first popular, then I dropped her for almost six months."

Where do they draw the line on questionable material? "We go pretty far," Griswold admits. "But there are certain things we've come around a bit with management on. They don't like blatant anal intercourse jokes and certain toilet humor."

"There's a blue element, but it takes sophistication to get the jokes. The person listening has to make a connection between the elements. We don't explain sexuality to children."

—Tom Griswold

Griswold also recognizes that tragedies are off limits. "I really regret a Klinghoffer joke that one of our regular characters did on the air — the Leon Klinghoffer cocktail, a shot and a splash. It was my fault. I knew it was coming, and I didn't cut it off."

He observes, "Some jokes are only funny on a one-to-one basis. When people told NASA jokes one-on-one, they were funny. But I saw comedienne try them in clubs and they were practically thrown off-stage."

A fundamentalist lawyer has been waging a futile media campaign to get advertisers to boycott Tom & Bob's show; his attempt may have backfired, as the controversy has coincided with the show's best ratings ever.

Do Bob & Tom appeal to those ever-popular prurient interests we hear so much about? "There's a blue element, but it takes a certain level of sophistication to get the jokes," says Griswold. "The person listening has to make a connection between the elements of the joke. We don't do jokes that are graphic, or explain to a child what sexuality is."

SEGUES

Rick Barr succeeds Peter Litman as WBRU/Providence PD . . . Mike Richter leaves KGGO/Des Moines for MD/midday duties at WKLC/Charleston, WV . . . WRCN/Long Island ups MD Wayne Summers to Assistant PD.

Wild Bill Scott exits KNAC/Long Beach nights . . . KRNA/Iowa City adds Jessica Kascht to 11pm-4am . . . WGRX/Baltimore ups parttimer Erika to overnights.

WPDH/Poughkeepsie inks George Harris for consultation.

Neil Barry joins WSHE/Miami as Promotions Director . . . WCPZ/Sandusky PM driver Mike Weis is named Promotions Director . . . Correction: Chuck Hill is WWCK/Flint's new Production Director; Guy Perry remains as Promotion Director . . . Rick Neron is new to WCCC-FM/Hartford weekends.

Peterson Media Services relocates to 3397 Wrightwood Drive, Studio City, CA 91604; (213) 650-4168.



DONNA BRAKE

ADULT CONTEMPORARY

PDs SPEAK OUT

Programmers' Forum—Part 2

In last week's column the panel of PDs talked about some of the challenges and/or threats facing AC, and discussed whether they felt AC was really keeping up with its audiences. This week we continue our programmers' forum with PDs Rick Torcasso (WMJI/Cleveland), Mike Elliot (WISN/Milwaukee), Mark Larson (KFMB/San Diego), and Jim Richards (KYKY/St. Louis).

Building Character

R&R: How can stations that rely solely on music combat the latest onslaught — and success in many cases — of syndicated and/or satellite AC formats?

RT: It goes to show you the sad state that AC is in. When somebody with a satellite can come in, duplicate a station, and often get better ratings, that's pretty sad.

It's tough if your niche is only going to be music. For example, let's take WLTW/New York. They decided to take the easy passive radio approach, simply playing music for people as an in-office environment. They do it well, and to radio people it's boring as hell, but WLTW has great ratings. I don't know how long they'll have them, because anybody else could walk in there right now and do exactly the same thing.

You have to create attributes that are easily identifiable to the audience as being different. You must create levels of personality and character. Character is not necessarily personality-oriented, but programming-oriented. They're things that make you sound like a way of life.

Ask an average program director what a radio station is, and he probably couldn't tell you. A smart PD can say only that it's a very intangible product that people listen to. And because that product is very habitual, people don't have to think about what they're listening to. They're not paying for it, they don't have to analyze it; it's a listening product people take for granted.

When you ask what the benefit is to the listener, most programmers will say it's the music. That's the big problem, not only with AC but with radio in general. The real benefit is companionship. It has nothing to do with music; the music is an element of that. An AC station, particularly, is a companion

for the person listening. Create for yourself the idea that radio is a listening product. Then identify the benefits to the listener and how you can enhance them.

Because radio is habitual and because listeners don't have to pay attention to what they're listening to, you must have a way for people to recall your station in order to get listening credit. To get recall, you must have a station profile. That's where AC is falling short — the format is letting the music alone do the entertainment. Because of that, we have a lot of guys out there programming a lot of music who are afraid to talk. All you hear is "Light Rock. Less Talk." All they're doing is telling their listeners that it's not OK to talk. Then, every time they do talk, it's a negative.

I believe just the opposite. There's two kinds of talk — one is entertainment, the other is noise. If you can create talk that's entertainment, it adds to the music. Who's to say that music is any more entertaining than what somebody has to say? If that were true, Talk radio wouldn't do so well. As long as your talk is entertaining, you're going to have your radio station not only built on character from music, but on a lot of other things not easily preemptable by somebody coming in from across the street.

Getting Beyond The Plateau

ML: We see these stations come on and they can go from abysmal numbers to, in this market, maybe a four share. The only problem is they'll probably sit somewhere between a 3.5 and a 4.3. One station here, ("Light") KWLT, is a very good one. But there will be a plateau where it must decide how to get the community involvement necessary to go beyond that point.

When you're dealing with the demos we're all fighting for, you have to find that community element. If your format is not conducive to that, then you have to do something outside that gets people reinforced and familiar with your station. Then the station can seem more involved with the community. That can be done with a satellite service too.

Now that competition is as fierce on FM as it was on AM several years ago, people are beginning to choose stations on its programming merits, rather than whether a station is AM or FM. Now they're choosing a station based on whether it's unique, meets their needs, and if they really want to listen to it.

Shouldn't Be A Threat

ME: Your station must be very local, an integral part of the community you serve. If you go back to what our license is all about, it's serving the public interest. The satellite and syndicated formats should not necessarily represent competition that's overwhelming. You have to be market-aware. Just because a format is programmed out of L.A. and pumped into Biloxi doesn't mean it's going to work in Biloxi unless you're lazy enough to let it work there.

A station based on music alone can't win. If you plan to win that way, you may as well call up all your listeners and send them cassette players and let them play their favorite songs themselves. You have to offer something else. You can be music-intensive, but you have to give them the other ingredients to win.

You've Got To Be Plugged In

JR: No successful radio station is going to rely solely on music to become the top radio station in the market. One of the disadvantages of a syndicated or satellite format is its general lack of being able to localize enough for an individual city.

If you're running a radio station purely on the basis of music alone, not relating to your city — talking about things that are of interest and importance to your listeners —



A WHALE OF A PROMOTION — In conjunction with the 64th anniversary of the Eskimo Pie company, KLMS/Lincoln gave away 64 pounds of the frozen treat. Captured in freeze frame are (l-r) Store manager Pat Raybould, KLMS morning man The Real Don Glaze, and the cool winner.

and you're not plugged into the market promotionally, then I could see how a satellite service could beat you.

Staying Fresh

R&R: Why don't more AC stations take the necessary, calculated risks for continued growth?

ML: Consistency can also spell complacency. The hardest thing after a few years is making sure that every day on the air is as if it's the first. If it doesn't irritate you when a new station gets a few numbers and starts getting into your format a little, you may as well go to the radiator shop and get a job there. If you lose your edge and get too complacent, you're dead.

Also, the PD and GM must have a good relationship. In so many places they don't... or there's an element of fear. Mutual respect has to be there. If a PD's in a situation where he's not getting along with the GM, and the GM's not going out of his way to fix that, the PD has to.

The first way you take these risks we're talking about is by going to the GM with your ideas. Make sure you've done your homework and know why you're pushing your ideas. Without a good relationship, the PD will be frustrated, feel stifled, and be dead in a couple of years.

Some PDs don't see their GM more than once a week. If I'm not in there a couple of times a day, just making sure what's going on, get a reading on sales, or simply knowing where everybody's coming from, I really feel out of step — as if I've left an internal organ at home or something.

And if you're in a situation where you have a consultant, find out why the consultant wants to be successful with the station. Is it just a matter of having the station's call letters on his brochure? Or is it simply a place he wants to experiment? We have consultants in this market who refer to their stations as "the laboratory." That says to me it's not so much calculated risk as it is an attitude of "Let's throw this out and see what happens."

The key to our success is having a management team that's suppor-

— the kind that doesn't look at one rating book and overreact. Sometimes if you have the wrong kind of company, they start taking personal preference stances. For example, somebody decides they don't like the morning man or whatever, and then they make value judgments based on their own opinions.

Fear Of Changing

ME: I think a lot of people are afraid. Many times if you're owned by a major group there's a reluctance to change and a fear of making a move. It's kind of a cover-your-ass theory. Maybe to never take a chance is to never make a mistake. Just as with human beings, if you do the same things every day and never go to the edge even once, that's a rather boring existence. If you take chances, sure, you'll make a few mistakes, but you also win. I don't mean crazy, vicarious things; I mean calculated risks. I don't ever want to program that safe. I may as well become a gardener or play golf for a living.

The format has years of life ahead. It's a people format. If your radio station makes people feel good, then you win. You have to have real people on the air. I don't know about anywhere else, but a bunch of guys reading liner cards sure won't cut it in Milwaukee.

Can't Get Too Smug

JR: If you are the only AC station in a market, you don't have to take chances. The underdogs are always the ones taking the most risks, and they're more comfortable doing so. But you can never sit back and not worry about the competition. AC did that for a while, and CHRs took them by surprise. AC just let it happen; it was too well defined and it boxed them in. We have to remain openminded to new ideas, and constantly evaluate what we do.

RT: If you don't take risks, don't expect a return. The biggest risk you can take is sitting on your ass creating attributes that can be easily duplicated and preempted by someone else. If an owner or GM can listen to his station and know he could create another just like it across town, he's taking the biggest risk of all.



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WALT LOVE

BLACK/URBAN

Jazz On B/U Radio: What's Happening?

Since we celebrate June as Black Music Month, I thought it'd be interesting to chat with two knowledgeable individuals about an original American musical art form that truly came from the black experience. That's right, jazz. Black/Urban stations across the country at one time had totally abandoned jazz, although at an earlier time every Black station in the country would either incorporate some jazz into its daily format or have some sort of weekend jazz show. Now, some B/U stations are now starting to take a look at airing jazz again. Some say it's because of the limited move made to jazz by some AC stations. Whatever the reason, interest in jazz is on the rise.

WKND/Hartford MD/3-7pm personality Melonae' McClean has been in the industry for nine years, the last four with WKND. A ten-year industry veteran, Doug Wilkins is National Director/Jazz Progressive Promotion for Columbia Records and has been with CBS for the past eight years. Both Melonae' and Doug offered some very good insight on what's happening with jazz at the radio level, with the record manufacturer, and with the consumer.

Growing Up With Jazz

One of the reasons Melonae' is so knowledgeable about jazz is because her father is the well-known, respected musician Jackie McClean. Jackie has played with such artists as Miles Davis, Art Blakey, and Charles Mingus, among other stars. Melonae's father is the founder and current Director of the Afro-American Music Department at the University of Hartford. She began by telling me how WKND now handles Jazz within its format. "At one time we used to mix jazz with our current music but, because some people don't have an astute knowledge of the music, we had to change our way of presenting it. Now we have a Sunday jazz show from 1-4pm."

The Jazz Image

Over the years I've noticed the lack of interest in jazz by black people. Our youth say, "That's old-fashioned music for old people." With the acceptance of Columbia's Wynton Marsalis during the past few years, things seem to be changing about the stereotyping that goes with the association of jazz. Marsalis, as you know, is clean-cut and wears the top-of-the-line latest in men's attire. What does this mean? Everything to the image of jazz.

Regarding jazz's image, Doug said, "We at Columbia are trying to educate the youth of America to this original black music art form by doing seminars and performances on college and high school campuses. Because there are so few 24-hour Jazz outlets these days, our only way of getting this music heard is on college and NPR stations."

"One of our newfound outlets is the openminded AC station that's

Melonae' feels blacks in broadcasting need to do more to bring jazz to the public. "It's a shame how some blacks have turned their backs on part of our culture. I know profit is important to any business, but it's possible to have profit and a little jazz if packaged and presented in a positive way." Melonae' continued, "I'm not advocating that B/U stations simply put jazz on all the time, but clearing a little time after proper research has been done just might be a positive."

We've all heard about Windham Hill Records and what some people are calling "new age" music. To me, the Windham Hill sound is a cross between a number of influences, especially jazz and classical music. When asked what she thinks about new age, Melonae' said, "I agree with the Windham Hill people who say their music is not jazz; it isn't. True jazz has more instrumentation. The new age sound has more electronics involved."

Jazz Is Finding Outlets ... Slowly

Doug is very optimistic about new outlets for Columbia's jazz product. "As of next week I've been told that WRKS/New York will be airing a jazz show two hours per week on Sundays, and two hours is better than no hours. It seems that things are starting to open up for jazz in general on a number of stations. Education about jazz is one of the most impor-

tant things that needs to take place. Black people, unfortunately, are not as knowledgeable about Jazz as they should be, and we at Columbia are trying to help bridge that gap."

Where Did The Term "Jazz" Come From?

I asked Doug for some history about where jazz came from. He said, "The word 'jazz' started in New Orleans as a slang expression used by blacks when they were going out to party. People back then

Today, people think you can't dance to it, which is a total misnomer about the music. As a black race, we've gotten away from its tradition and I think it's a shame. It's like we need white America to hip us to what's been part of our culture for the entire history of its existence. It shouldn't be that way."

Let's Not Let Jazz Get Away From Us

Let's hope black programmers and Black/Urban station managers don't allow another format to take a tool that's been in the arsenal of Black radio for years and use it to beat us in the ratings game. Said Doug, "It's really frustrating trying to promote jazz music to some of the black PDs when they don't really understand it. In some cases, they won't even listen to the artists' music. Instead, they consider the artist's name and past reputation in making their decision."

"Roy Ayers is a perfect example. He was signed to Columbia as a jazz artist, but his music isn't all jazz. His single 'Hot' was played on B/U radio, and now his new tune, 'Programmed For Love,' is getting the same treatment. This is an example of how mainstream many of our artists are. Black PDs have to learn that it's to their benefit to be more openminded about what fits and what doesn't. A lot of black programmers are afraid of the music because they simply don't know what jazz is."



Doug Wilkins

recognized the value of airing some jazz at selected times during the evening. It's nice to see this begin to happen because although so much of this music is really good, the masses haven't been exposed to it."



Melonae' McClean

would say, 'Let's go jazz up tonight.' or, 'They're going to be jazzing over at the Peacock Inn tonight, let's go!' Jazz basically meant having a good time.

"You know, our parents and grandparents used to dance to jazz."

ACTION

Now we understand: **Thom O'Hair**, who's worked primarily in AOR for the past 17 years, is *not* the **Tom O'Hare** who became **Tommy Jackson** on KPWR/Los Angeles. O'Hair worked at KFRC; O'Hare worked at KFI before joining Power 106 for mornings. They've never met.

KOKY/Little Rock PD **George Frazier** is chairing a national committee to raise money for **Leo "Jocko" Carter**, who suffered a heart attack and stroke. **Al Bell** is co-Chairman. At a future date, a testimonial dinner for Carter will be set up in Little Rock; more information is available from Frazier.

And while we're on testimonials, did you notice that the death of WVEE/Atlanta PD **Scotty Andrews** made the front page of *USA Today*? The publication mentioned that *Impact* is naming its annual programming award after Andrews.

On May 19, WHUR/Washington and the South Africa Support Project held the 8th annual radiothon to benefit refugees and self-help projects in South Africa.

Congratulations to **Dave Barron**, new midday jock/Production Director at WDDM/Summer.

Miller Beer is cosponsoring the "Miller Sound Express." Its tractor-trailer rig that turns into a 32-foot stage will be at several Los Angeles area concerts this summer. Performers include **Tease**, **Con Funk Shun**, **Ice T**, the **Deele** and **Rose Brothers**. Their contact is **Ruth Thomas** at (213) 386-8776.

Now defunct KAEZ/Oklahoma City died in a more spectacular manner than it lived, posting a final 1.7-3.0 for a fall book in which it was mostly dark. KAEZ's demise (and that of CHR KOFM, which played a lot of B/U crossover) did not go unnoticed by AOR KATT. KATT's AM daytime sister, KATR, has since switched calls to KPRW (Power 1140) and adapted TM's Alpha 1 B/U format. Another daytimer, WYFX (Foxy 1040)/Delray Beach, has signed on its B/U format aimed at West Palm Beach, giving veteran AM WPOM its first local competition in recent memory.

At another Foxy station, WFXA/Augusta's **Demetra Merritt** has returned to the station as MD/middays after several months at a cross-town AC outlet ... **Sean Phillips** has joined WMMC/Columbia for late afternoons. Also at that station, **Jay Michaels** is promoted to MD and **Kevin "KC" Chase** joins for overnights.

Congratulations to **Roshon Vance**, new evening talent at WRKS/New York, replacing **Fred Buggs** who went across town to WBLS for MD/weekends ... **Anita Parker-Brown** has been appointed Director/Marketing at WHUR/Washington after stints at two local Country FMs. **Nic Kuvshinoff** and **Barbara Thacker** both transfer from AC WYST-FM/Baltimore to WDJY as Chief Engineer and Promotion Director, respectively.

Veteran broadcaster **Larry Dean (Faulkner)**, who died recently at age 61, was honored in Baltimore, where he'd spent his last years as News Director for Morgan State's WEA. A memorial fund for communications students has been established in his

name. More information is available by writing Box 30528, Baltimore, MD 21270.

Former **New Edition** member **Bobby Brown** made his solo debut at WJLB/Detroit's "Motor City Made" talent competition in late May. Local hero **Colonel Abrams** also performed ... **WAOK & WVEE/Atlanta** are sponsoring a gospel concert at the Atlanta Civic Center on June 20 to raise money for the NAACP's ACT-SO program. **WAOK PD Larry Tinsley** is supervising the project.

B.B. King is well known for his "Cook County Jail" LP and his work on behalf of correctional institutions. So it's no surprise that he'll be receiving the American Correctional Association's Special President's Award for volunteerism, which recognizes "his dedicated service over the past 16 years to correctional institutions throughout the United States and Canada." He'll pick up his award at the 116th Annual Congress Of Correction on August 13 in Las Vegas.



The tradition of black music...pass it on.

Black Music Month

ARISTA 

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BLACK/URBAN PICTURE PAGE



POSTERS OF ORDINARY MADNESS — Bob Reed (second from left), a student at Memphis's Craigmont High, won a free New Edition assembly for his school by submitting the winning entry in K-97's anti-drug contest — a picture of a pink Cadillac with a "Stop The Madness" banner. Seen with Reed are the New Edition's Michael Bivins, Ronnie DeVoe, and Ricky Bell.



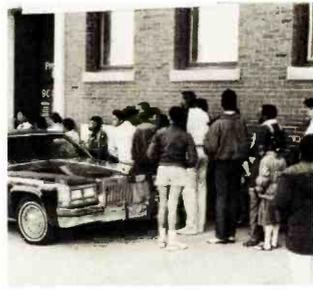
LET'S GET SERIOUS — Since all visitors to Southern California are required to take one picture under a palm tree, Jermaine Jackson chose the one in the lobby of KPWR/Los Angeles. He's flanked here by Deb Sturgess and Mucho Morales.



KISS ME BABY — Mel'sa Morgan's cross-country promotional tour recently brought her by the new WEKS (Kiss 104)/Atlanta. At her side are Kiss's Mari Summers and PD Mitch Faulkner.



IF I BLOW THE WORLD — When "If I Ruled The World" became a chart hit, Kurtis Blow (l) visited WDAS/Philadelphia. He's pictured with PD Joe "Butterball" Tamburro.



YOU LOOK FOOLISH — Hundreds of people lined up outside WILD/Boston on April Fool's Day in response to what they thought were on-air visits by Billy Crystal & Mr. T. Actually, the celebrity voices belonged to Wayne Chou, who's seen here with WILD's Willie Maye and PD Elroy Smith.



30 MINUTES TO ROCK — Eugene Wilde recently came through L.A., and stopped by KDAY. Seen here (l-r) are MD Greg Mack, MCA's Sara Meindenz, Wilde, and KDAY PD Jack Patterson.



ON A LARK — Meadowlark Records' artists Richard Souther and Justo Almarino recently visited Urban Adult KUTE/Los Angeles. Seen (l-r): Souther, KUTE OM Lawrence Tanter, Almarino, and KUTE's Ken Davis.

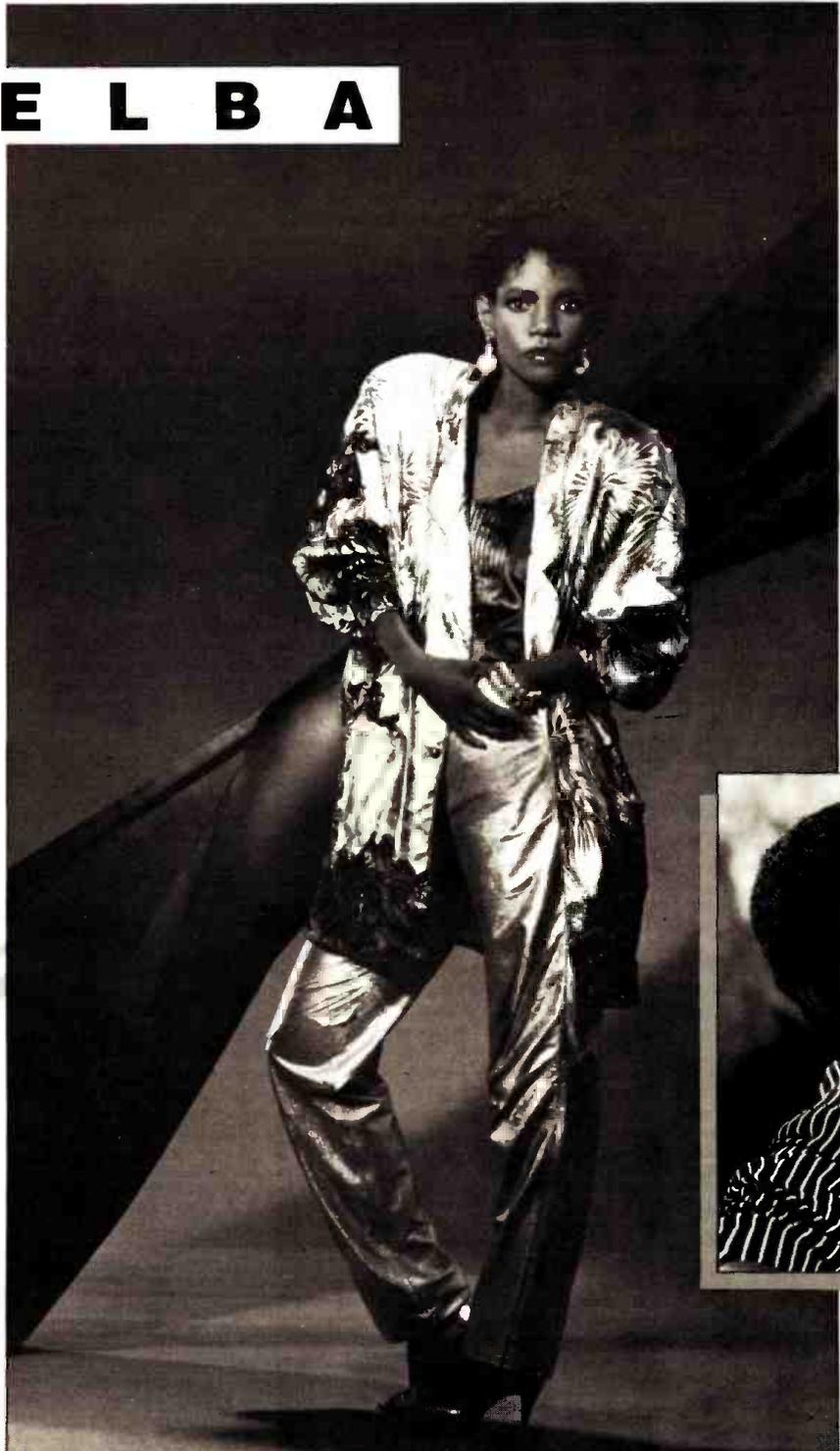


NASTY ACROSS AMERICA — Janet Jackson checked into WIGO/Atlanta for an on-air interview. Here are PD Byron Pitts, Jackson, and A&M's Keith Frye and Jesus Garber.

Together again.

M E L B A

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**LOVE
THE ONE
I'M
WITH
(A LOT OF
LOVE).**



The most dynamic duet of the year.

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LON HELTON

Duplication: Boon Or Bane?

News Item: The FCC voted last week to let AM-FM combos engage in as much program duplication as they like, regardless of market size. The change... is aimed at helping the AM band.

R&R (4/4/86)

It's probably too early to assess the full impact of the above FCC rule change. But it certainly has the potential to drastically alter the radio business as we know it. Just how dramatic or pervasive the impact will be is anybody's guess. What is known, however, is that the areas to be affected most quickly and directly are personnel and programming.

My thoughts on what may happen in those areas appear elsewhere on this page. Let me quickly add that the personal opinion piece below was written purely as a gut reaction to the above news item.

Following that bit of cathartic spleen-venting, I began the search for "the rest of the story," as Paul Harvey would say.

Those I spoke with include Viacom Radio President Brian Bieler,

KCBQ-AM & FM/San Diego GM Charlie Ochs, KIKK-AM & FM/Houston VP/GM Nick Trigony, KNIX-AM & FM/Phoenix General Program Manager Larry Daniels, and Mike Oatman, CEO of Great Empire Broadcasting, owners of four sets of Country AM-FM combos.

To be honest, I engaged in spirited sparring matches with most of them, trying out many of the points made in the aforementioned opinion piece. I thank them for their frank assessments of what they think to do with their outlets and why.

Individual Decisions

Speculating on the industrywide impact, the unanimous opinion was that the decision of whether or not to simulcast would be made on a market-by-market, station-by-station basis. It was also felt that the overriding factor in the decision will more than likely be the quality of the AM's signal. A company with a 250-watt AM daytime comes to very different conclusions than one that has a 50 kw signal on the left side of the dial.

Brian Bieler believes the rule change will be positive for the industry. "A lot of broadcasters will

be forced into simulcasting by sheer economics," he began. "Many won't have options to consider. The better companies are lucky to have more resources to work with. What this rule change does is give operators with financial exposure the opportunity to hold on to their radio stations.

"If a station simulcasts and doesn't rechannel the monies saved to improve itself, then the public probably is being shortchanged."

—Larry Daniels

"Look at the hard economics and the hard realities, then consider the alternatives. Would it be better to have these stations go off the air due to lack of financial support? Would it be better to actually have frequencies go dark?"

Charlie Ochs, whose 5 kw AM station currently simulcasts mornings and overnights, emphasized there were no plans to simulcast the two San Diego Country outlets. He allowed, however, "Every single company with an AM-FM

combo will be taking a close look at its individual situation. They'll have to determine whether or not the AM has the potential to support itself and make a profit with separate programming. If not, simulcasting may make the most economic sense."

Ochs went on to make the point that an AM without facility handicaps has the potential to make money and therefore should make the attempt to garner an audience and revenue through separate programming. He reasoned that an AM and FM which both get good ratings and earn profits will get better ratings and make more money than a simulcast pair.

Making the case that AM stations may well benefit from situations where simulcasting is a necessity, Ochs said, "People have been putting all their effort into the FMs, all but ignoring the AMs in some cases. Putting the FM programming on AM will make the AM better and perhaps attract some listeners."

Supporting that argument, Larry Daniels offered, "Since we've been simulcasting the drivetimes, our AM numbers have actually increased. However, it's a sad com-

mentary to be able to say you can simulcast and get equal or better numbers."

Bottom Line Reality

Offering another potentially positive move for AM, Ochs said, "As a result of all these managers studying their situations, perhaps some will come to the conclusion that they have been ignoring their AMs. Perhaps they will see a potential in their AMs which has remained hidden due to their focusing on the FM so hard these last few years."

Ochs, a former programmer at KIKK/Houston and KJJJ/Phoenix, philosophized, "Artistically, I'm concerned about what is going to happen to programming ideas and to the people who will ultimately lose their jobs. I hate to see stations simulcasting because of the art involved in it. But the bottom line is bottom line."

That phrase reminded me that for all of the aesthetic rhetoric we may hear over the next few months, the decision to simulcast or not will be one made strictly on the basis of dollars and cents. That point was brought home by KIKK VP/GM Nick Trigony, whose stations have recently switched to

Strictly Opinion: Simulcasting Spells End To Innovation

For the life of me, I can't figure out how in the hell this rule change will benefit AM radio. Sure, I understand that, as the April 4 news item stated, "... total freedom to duplicate in markets of all sizes will help some struggling AMs survive financially, and encourage other combo owners not to shut down their AMs at night."

But if the FCC is looking for ways to help AMs compete in the marketplace against FMs, this not only ain't gonna do it, but there may well be profound adverse effects on the entire industry. Indeed, it may well be the final death blow to an already ailing AM band. And, tragically, it may also signal the start of a bloodbath in both personnel and creativity.

Leaving creativity and profits aside for a moment, I think the greatest toll to be taken by this rule will be in terms of human beings. Reading between the lines, the FCC has given AM-FM combos the green light to fire almost half their airstaffs.

Recent conversations with owners, GMs, PDs, and consultants have led me to believe these fears are far more than hypothetical. I can personally list the call letters of at least 30 AM-FM combos which will, in effect, become "one station" within a month or two after the spr-

ing Arbitron is over. Many managers I've talked with have already mentally selected the five or six "best" jocks — out of the ten or twelve which currently comprise two staffs — who will be staying after the book. I've also talked to a number of PDs, MDs, and jocks who've already been notified that they're gone right after the book.

I don't want to sound like a harbinger of doom, but the coming months may well see literally hundreds of people laid off.

Creativity Doomed?

This new duplication rule will also take its toll creatively. What AM desperately needs to survive is unique, innovative, quality programming. That's why people first began listening to FM.

In the May 1986 issue of *Sound Management* magazine, Peter Mokover, President of *Market Perceptions*, said, "FM caught AM off

guard by offering programming listeners wanted to hear. AM served the needs of its users. Then someone came up with a more attractive product. People switched products. Now AM must come up with a better product to win back old users."

In the same issue, Group W Radio President Dick Harris said, "This is no time to play it safe. We must play hard and fast. AM radio stations that will make it will take risks and head down new paths."

I submit that this new FCC rule will effectively prevent this from happening. Where is the incentive for broadcasters to "take risks and head down new paths?" Where's the incentive to make an AM profitable through good programming?

More and more companies will instead take the path of least resistance. Why spend a ton of money developing and promoting a new product when you can just slap the winning FM format on the of AM side? Hell, all ya gotta do is pick up a two or three share on that sow's ear AM and combine it with the FM numbers for a real silk purse. Forget the fact the public's choices are cut almost in half.

A Modest Proposal

Speaking of that, whatever happened to the FCC tenet declaring "the airwaves belong to the people?" Is the public interest best served by dramatically cutting the available choices?

If my "free-market" economic tendencies aren't already showing, let me offer a supply-and-demand thought. Perhaps the public would be better served if no one were allowed to simulcast. Then, broadcasters who own AM-FM combos and who have kept the AMs only for "defensive" simulcasting purposes would have to sell them for their true market value as standalone AMs to broadcasters who could try to make money by offering alternative programming.

Bankers who made bad loans are going under. Farmers who made bad business decisions are being foreclosed on. Perhaps broadcasters who can't — or won't — make the effort to offer alternative programming shouldn't be protected by a government rule which allows them to keep signals (already in limited supply) and simply duplicate. Perhaps new owners could figure a way to attract listeners and make a go of it, just as the

early FM broadcasters did.

Building The FM Way

Early FM programmers had a chance to do things AM stations would never have dreamed of doing: taking chances, playing new artists, doing stuff you weren't supposed to do. That's what FM programmers did and that's what attracted an audience.

The key is that they had an outlet for their creativity. Without the change of the duplication rule, AM radio may well have turned into a cradle of creativity; a place where one could try new things to attract an audience.

I wonder whether such efforts will be made now that stations are allowed to take the easy and cheap route of putting their FM programming on AM.

The last bastion of hope for creative programming on that band may lie in standalone AMs. These stations will ultimately have to offer uniquely creative programming to attract an audience. Unfortunately, many of these outlets have inferior signals. As a result, it will be difficult to determine if a format wins or loses on its own merits. A great idea could well become a casualty of no-signal.

COUNTRY

100% simulcasting: "Whether we like to admit it or not, we're in a business. It's great to talk about creativity, but I'm not independently wealthy; I work for Viacom. I run KIKK-AM & FM and my responsibility is to try to do what's best for the radio stations, to try and make the most money for the company. Maybe a lot of people wouldn't say it that way, but I believe that's the case.

"In this particular instance, we felt the best and most economically feasible way to run our business was to simulcast. If I had a big-signal AM, I might feel differently. But I have a 250-watt daytimer protecting a station in Nashville. Most of the time it's on the air from 7am-5pm. It's never going to be a powerhouse because of its limited signal. All that said, we had very little choice."

Driving home the point, Trigony added, "Managers aren't judged on how creative we are, how many people we have working for us, or how many records we sell for a record company. When my boss reviews me every year, he says, 'Let's take a look at the bottom line.' That's how I get paid."

Trigony is also acutely aware that business decisions can produce human consequences, adding, "Besides the bottom line, I have a moral responsibility to these people. You never arbitrarily want to put people out of work. Believe me, it's not any fun. But we try to be as good to them as we can with separation packages and helping them find other positions."

Flexibility

Mike Oatman is another who finds the rule change positive, explaining, "We're delighted because it gives us a great deal more flexibility. It's not going to change what we're currently doing very much,

but it will enhance what we can do in the future.

"In every city we're in, we already market in combo, use the same set of call letters, and simulcast the full 25% allowed (up to now). Because our AM & FM Country formats skew to different targets, we're not going to simulcast 100%. But we are going to use the simulcast for convenience."

Highlighting the flexibility factor, Oatman pointed out that in the past his stations may have been reluctant to simulcast special programming events because doing so would eat into the 25% duplication allotment. Now, decisions can be made based on programming considerations. For instance, a concert previously only available to the FM audience will now be accessible to the AM listeners as well.

Rechanneling The Savings

KNIX/Phoenix, like so many other stations which will go the simulcast route, is hampered by AM signal problems. Its nighttime pattern covers only 60% of the metro, so simulcasting is the way it's forced to go.

Larry Daniels emphasized the positive programming aspects to come out of essentially a business decision. "What we're doing is taking the money saved by simulcasting and turning it back into the radio station to make it even stronger," he said. "Of the four fulltimers affected by simulcasting, we've absorbed two into other departments. For instance, we're expanding our promotion department because promotions have become one of the biggest elements of this station. Our service to the community will also be greatly enhanced with the additional resources in personnel and money."

Daniels feels stations which simulcast have a moral obligation to

the audience. "If a station simulcasts and doesn't rechannel the monies saved to improve itself, then the public probably is being shortchanged. We feel a responsibility to improve our overall product so the audience ultimately benefits."

Echoing Daniels's sentiments, Oatman said, "We plan to make better use of the people we have to better serve our audience. We'll be able to do additional things we'd like to do but haven't been able to because we couldn't justify getting any heavier staffed."

The Big Picture

The people I talked with also had a few comments on the industry and the ruling as part of the bigger picture.

Brian Bieler offered, "In the free market economy, if radio stations are sold to broadcasters on a cost basis low enough where they could afford to buy and experiment with new formats, then we'd see some new opportunities. But when you see what some of these AM properties have been selling at, it's clear new operators can't afford to play. It's not like it was ten years ago. The price of the freight has risen tremendously. And we're not talking about wanting to make barrels of money, just about the basic economics of running a business with the intention of making a reasonable return on your investment. If nothing else, you gotta pay back the bank. But how many shares and how many dollars are there to go around?"

"The FCC has taken the right tack. It's up to broadcasters with viable-signal AM stations to try to create programming that's attractive enough to get more shares."

It's Bieler's feeling that the rule change will allow stations which haven't been market factors to again become competitive, and that this is good for the overall industry as well as consumers. "We have an intensely competitive business with enormously varied programming," he said. "The public is the beneficiary of all this. Because we've been allowed to be so competitive, we've made our programming better. We've become better broadcasters."

Resisting Temptation

While there's no question the combos with weak AM signals will be the first to simulcast — and maybe rightfully so — one has to hope that stations with good AM signals will not decide simulcasting is too good a deal to pass up.

Mike Oatman countered, "It's shortsighted to think that it makes sense to duplicate everything and not to take advantage of having two facilities. I wouldn't want to be limited to just one audience or the other. That's why we don't have AM or FM standalones. We want 'em both because we have some-

thing to do on each one that's a little different from the other."

On another point, Oatman added, "We're not letting anybody go, but I think there will be a lot of that around the country. This is the age of operators figuring out how they can screw their nut down as low as possible so they can meet the humongous payments generated by some of the prices being paid lately."

Keeping in mind that all but one of Great Empire's AM stations have excellent signals, Oatman concluded, "I still think AM's viable as hell. One of the reasons it's having problems is because broadcasters have given up on it."

Final Comment

After talking to these folks, I have a much more positive feeling about the way this whole thing will shake out than I did when I first wrote the accompanying opinion piece.

As is always the case, responsible broadcasters will do the right thing by their employees and audience. While I must admit to still harboring a few reservations about the ruling's affect on people and creativity, the forecast for 100% duplication may not be as gloomy as first feared. Only time will tell, and with your help, we'll chronicle the events as they unfold.

Another View

Ironically, a few days after the adjoining column was completed, I received a press release from **KMPS/Seattle**. It began, "In response to a recent change in FCC regulations deregulating the simulcasting of AM and FM broadcast stations, **KMPS Program Director Jay Albright** announced that the stations will simulcast programming seven days a week with the exception of weeknights between 9pm-midnight."

Explaining the moves, Albright said, "There are really two marketing philosophies that could be adopted here. One way to look at it would be as Coca-Cola has: Come out with as many different products as possible to fragment the market into smaller shares in hopes of taking advantage of that fragmentation. In my opinion, we are currently in the position of having nearly identical 'products' which are available at two completely different locations, 94.1 MHz and 1300 kHz. **KMPS** is clearly a market leader in our product category.

"We have elected to make our product, 'The Country Station,' as clearly available at our two locations as possible. In the past, **KMPS** experimented with completely separate programming and identities for the two stations. When we attempted that, our ratings share of the market dipped slightly. The difference between AM and FM radio in Western Washington is geography, habit of listeners, and availability to a clear signal. Our audience uses both stations in very similar ways, depending on whether they are near an AM or FM radio. This change will simply enable us to provide a higher level of service on both bands simultaneously."

The press release went on to say that no fulltime staff reductions were planned as a result of the changes. However, four parttimers were laid off. Albright added, "Fulltime staff will be in a position to spend more time to assure an even higher quality product."

Perhaps the best response came during my conversation with **KNIX/**



Jay Albright

Phoenix General Program Manager Larry Daniels for this week's main column. Offering a slightly different corporate analogy from Albright's Coke reference, Daniels said, "When Procter & Gamble has a detergent, they create another detergent to compete with their own. They do this several times to cover every possible angle in the marketplace.

"That makes me wonder if we should take our AM, change the call letters, and do a totally different type of Country format to give people something they can't get from our FM. Maybe we should use the opportunity of being the only Country outlets in Phoenix to explore that option. My programming side wonders if things like that aren't worth doing. My business side tells me that an awful lot of money would be spent in developing and promoting the product and it would be a long time, if ever, before you got your money back."

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In retrospect, would the "Music Of Your Life" format have achieved such heights as an AM-only format if major-market stations had been allowed to duplicate a few years ago? The format benefitted in no small way from the fact that AMers couldn't simulcast and had to try new things in their search for listeners.

What It Means For Country

The last few weeks we've been talking about the role of oldies in today's Country radio. We also touched on the question of whether or not an all-current station could work. In the "pre-duplication" days, one might reasonably expect an AM-FM Country combo to try different things to attract audiences to both stations. Indeed, recent months have seen combos doing less and less "shadowcasting" and more individual programming.

For the last couple of years, whenever I've been asked where I thought Country radio might be heading, I'd answer "fragmentation." Up until April 4, I believed that AM Country would skew 35-64 (perhaps even 45-64), continue with a high degree of oldies, concentrate on service, and remain on

the traditional side musically.

I also thought FM Country stations would move to more modern, uptempo, current music. I also believed it'd continue "opening up" its personalities, especially in the mornings. In short, I guess I've always felt Country would fragment in much the way AC has separated into "full service" and "music intensive" stations. I don't see how this can happen with the new regulations. Again, there's absolutely no reason to experiment or innovate when one can simulcast.

Certainly there will be some exceptions in the scenario presented thus far. Those AMs which have already carved a niche with all-News, Big Band, or whatever will probably prosper for a long while to come. Those blessed with 50 kw will also be OK. For everyone else, however, simulcasting may be a big part of the future.

Actually, I hope I'm wrong about all of this. But if what many of the key players are telling me is true, creative programming may soon lose a stage. Worse, many of the folks who truly love this business will be out of work and find it harder than ever before to find a job.

I'd like to know your thoughts.

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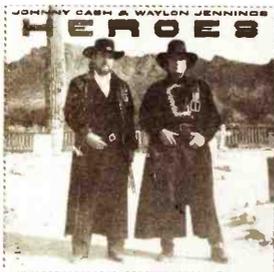
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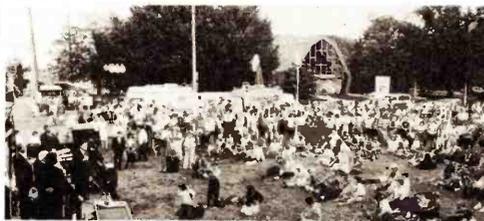


SHARON ALLEN

NASHVILLE THIS WEEK

Music Row Rallies

More than 1500 music industry people and fans attended a "Don't Stop The Music" rally at Owen Bradley Park last week. Sen. Albert Gore Jr. addressed the crowd, summing up his position on House bill HR 3521, "As y'all know, there is one simple fact that lies at the heart of this issue. If every individual composer and songwriter had to keep track of each time his or her music was played, it just couldn't be done. That's why the blanket license system was created 70 years ago, and that's why it has worked so well."



The Day The Music Stopped In Nashville

Television broadcasters who support the bills pending in U.S. House and Senate committees want to negotiate individually with songwriters for use of songs on television shows, and make a onetime payment for unlimited use.

The legislation threatens to cut off some \$85 million in annual fees paid by broadcasters. That's about 30% of total monies collected. Performance rights organizations BMI, ASCAP, SESAC, and the Songwriters Guild collect these funds and administer the songwriters' royalties.

Senator Gore stated, "One reason for the smashing success of American music is that we have a dynamic system for creating music here in the United States. Our commitment to individual freedom unlocks a higher share of the human potential for creativity. Beyond that, we have shown the wisdom to compensate those Americans who get into the business of writing songs and creating music. For years, the blanket license system has spurred on American imagination and invention. This is no time to mess with a good thing."

Willie's Gonna Duet Again

Throughout his career, Willie Nelson has admitted to being a promoter. On July 4, 1986 he takes on his biggest duet project to date - Farm Aid II and his annual Fourth of July Picnic. This mega-event will take place at the University of Texas Memorial Stadium in the heart of Austin.

Westwood One/Mutual affiliates will simulcast with VH-1, who will present the live broadcast in its entirety. MTV will feature cut-ins throughout the day.

Acts confirmed to date include: Alabama, Asleep At The Wheel, Moe Bandy, Bon Jovi, Boxcar

Willie, Rosanne Cash, David Allan Coe, John Conlee, Alvin Crow, Joe Ely, Fabulous Thunderbirds, Janie Fricke, Arlo Guthrie, Emmylou Harris, Roy Head, Waylon Jennings, Don Johnson & Band, George Jones, Kris Kristofferson, Los Lobos, Taj Mahal, Dave Mason, Delbert McClinton, Roger McGuinn, John Cougar Mellencamp, Roger Miller, Gary Morris, Motley Crue, Gary P. Nunn, Bonnie Raitt, Keith Richards, John Schneider, Steppenwolf, Stevie Ray Vaughn, Jerry Jeff Walker, Winters Bros., and Ron Wood.

For more information call 1-800-FARM-TLX.

BITS & PIECES: Chet Atkins, a frequent guest on "Prairie Home Companion," has teamed up with the American Public Radio Network host, Garrison Keillor, on a special recording project here. The song-and-talk album is scheduled for fall release on an undisclosed major label. . . . Colorado Governor Richard D. Lamm proclaims June 10, 1986 "Nitty Gritty Dirt Band Day" throughout the state. The group celebrates their 20th year together as "Partners, Brothers, and Friends" with a star-studded concert event at Red Rocks Amphitheatre, outside Denver. A specially-chartered Lear jet will transport much of the talent from Nashville to Denver and back due to tight scheduling around their Fan Fair activities. The outdoor affair will feature John Denver, Ricky Skaggs, Emmylou Harris, Michael Martin Murphey, Rosanne Cash, Doc Watson, John Prine, Jerry Jeff Walker, Rodney Crowell, Vince Gill, Nicolette Larson, Marty Stuart, and others.

Music Country Radio Network will again hold its SuperStar Spectacular and Country Music Legends shows during Fan Fair week.

The four-hour live concerts will be held at the Grand Ole Opry House, with proceeds being donated to the Opry Trust Fund. The show will be held June 11 and taped for rebroadcast on MCRN affiliates June 12. . . . Michael Martin Murphey was busy sharing his new cowboy tale with R&R during a Texas Sesquicentennial TV taping in Austin recently. He related a story Gene Autry told him about some early days in Hollywood. Autry said right after the movie "The Singing Cowboy" came out that John Wayne corralled him in a bar one night and told him, "If I could sing, you never would have happened." Then Autry leaned over and said, "It wasn't my singing that carried the picture, Duke, it was my natural acting ability."

Just thought you'd like to know!
 (This column cowritten by Katy Bee.)

WHO'S NEW



Holly Dunn

Holly Dunn's latest MTM single, "Two Too Many," is another release in her new career that showcases her songwriting talents. Her first record, "Playing For Keeps," was also cowritten by Tom Shapiro and Chris Waters - the latter being her brother, with whom she often co-writes.

After her schooling in speech and advertising, the Texas native launched herself into music, admitting it to be her "big draw." Lead vocalist duties in the Freedom Folk Singers (a 1975 Bicentennial group representing the Lone Star State) and a short stint with a USO tour served as her musical start.

Holly spent a summer in Nashville with her brother and later made the commitment to move to the music capital. The brother-sister songwriting team has scored cuts by Louise Mandrell ("I'm Not Through Loving You Yet"), Sylvia ("True Blue"), the Whites ("Daddy's Hands"), Marie Osmond ("That Old Devil Moon"), and Terri Gibbs ("An Old Friend").

Although performing previously took a backseat to her writing, Holly now concentrates on her recording career. MTM has released her self-titled debut album.

Who's New is a recurring Nashville This Week feature spotlighting artists making their debut in R&R's Country New & Active section.

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Current Issue #73 features Z100/Z Morning Zoo, DC101/GreaseMan, KKGO/Gary Owens, Milwaukee CHRs WKTJ & WZUU, KZZP/Bruce Kelly, KFMB/Mark Larson, KISS/Rick Dees, Cleveland's WRQC & Seattle's KNBQ, 90-min. cassette, \$5.50.

Special Issue #S-80 features ATLANTA! CHRs WQXI-FM, WZGC & WARM, AOR WKLS, ACs WFOX, WSB & WSB-FM, Urbans WVEE & Kiss 104, & Country WYAY, Cassette, \$5.50.

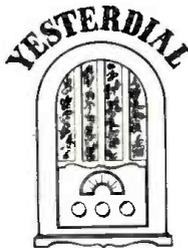
Special Issue #S-81 features DENVER! CHRs KPKE/Steven B. & The Hawk, KIMN/Paxton Mills, KRXY, ACs KMJ, KHOW/Hai & Charlie & KOAQ, AORs KBPI, KAZY & KBCO, Urban KDKO, Oldies KRZN & Country KYGO, 90-min. cassette, \$5.50.

Classic Issue #C-67 features KHJ/Charlie Tuna-1970, KCBQ/Scotty Day-1969, WAKY/Gary Burbank-1972, WMYQ/Bill Scott-1974, plus LA CHR 1977 with KHS-FM, 10Q/Real Don Steele, KHJ/Bob Anthony, KIQQ/Mike Novak & KFI, Cassette, \$10.50.

VIDEO #6 features the RADIO EVENT OF 1986, the KFRC 20th Anniversary Reunion, with all-time greats Dr. Don Rose, Bobby Ocean, Chuck Buell, Mark McKay, Mike Phillips, Beau Weaver, Russ Syracuse & more! 2 incredible hours, on VHS or BETA, \$39.95. VIDEO #5 features B100/B Morning Zoo, KFI/Steve LaBeau, KMGG/Robert W. Morgan, KS103/Crazy Dave Otto & KIS/Paul Freeman-Larry Morgan-Benny Martinez, 2 full hours, VHS or BETA, \$39.95.

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LEE BAYLEY

BROADCAST CONSULTANT

If you can fill the shoes of a talk show legend on a dream 50K clear channel get your T&R to me now. **Lee Bayley, 3401 N. Plantation Dr., Irving, TX 75062**. EOE

EAST

ND needed for aggressive AM/FM combo. Qualified applicant must have strong news background along with people & management skills. T&R: Bob Caten, WUPF/WUHN, Box 1265, Pittsfield, MA 10202. EOE (5-30)

Big bucks for great CHR morning man. Show prep & good production a must. T&R: Walt Spack, 95-XXX, Box 9530, South Burlington VT 05401. EOE (5-30)

I-95 seeks morning host(s). Witty, articulate, strong production. T&R: Buzz Knight, Box 95, Danbury, CT 06813. EOE (5-30)

62/R&R FRIDAY, JUNE 6, 1986

Newsperson sought at award-winning AM. Experience, willingness to work & learn. T&R: Mike Kennedy, WERA, 120 W. 7th St., Plainfield, NJ 07060. EOE (5-30)

Parttime weekend personalities sought for FSA. Must be local, flexible, experienced. T&R: Mark Wurzbarger, WERA, 120 7th St., Plainfield, NJ 07060. EOE (5-30)

wmgk magic 103fm

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

Now accepting applications for future full/parttime openings. Females encouraged. T&R: Chris Tracy, WHAV/WLYT, Box 1490, Haverhill, MA 01831. EOE (6-6)

Morning & evening openings at dominant FM CHR. Salary depends on experience. T&R: Mike Shannon, WREY, 1255 Perkiomen Ave., Reading, PA 19602. EOE (6-6)

Sales position in booming central Jersey area. Tremendous potential for hardworking pro. Some experience preferred. Resume: WERA, 120 W. 7th St., Plainfield, NJ 07060. EOE (6-6)

Experienced adult communicator needed for NJ oldies/AC. Team players only. In-state residents send T&R: Joe Coleran, WNNJ, Box 40, Newton, NJ 07860. EOE (6-6)

WCAP

MORNING DRIVE ANCHOR

Local news leader seeks dedicated and creative newspaperman to write, produce, and deliver newscasts; feature work a plus. T&R to **Julie Stinnford, News Director, WCAP 243 Central St., Lowell, MA 01852**. EOE M/F

TOP NORTHEAST MARKET

Morning man for "Lite" AC. No comics, rockers or golden voices. **Voice must be compatible to Lite format with ability to communicate in word economy. NO CALL.** Tape and resume to **ROSLIN RADIO PRODUCTIONS, 509 Madison Ave., New York, New York 10022, Attn: Marvin Roslin**. EOE/MF

MAJOR MARKET AC

Need pros for drive shifts. If you're GREAT, your future is here. Singles, Teams, Black, White, Green. T&R to **Radio & Records, 1930 Century Park West, #353, Los Angeles, CA 90067**. EOE

CAPE 104

Cape Cod's top contemporary station needs a talented individual to head our production department. Exceptional production and copywriting skills required. Individual must be organized and able to handle heavy work schedule. Rush writing samples, tapes, and a resume to:

**GENERAL MANAGER
WKPE RADIO
RADIO CENTER
ORLEANS, MA 02653**

PRODUCTION DIRECTOR

#1 Urban FM station seeks a creative pro for promotional & commercial production. Send tape & resume to Program Director, **WUSL, 440 Domino Lane, Philadelphia, PA 19128**. We are an equal opportunity employer. NO PHONE CALLS.

POWER 99fm

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL



Nationwide
Talent Hunt
for
VJ!



Is Rock n' Roll your life?
Would a photograph of you
taken today look great on
the cover of Rolling Stone?

Can you carry on an
interesting conversation with
a brick wall?

Has someone told you in the
past 30 days that you have
"magic"?

Do you have a slightly "off-
the-wall" personality?

Do you look totally confident,
professional and in control
on camera?

If you answered yes to all six questions,
then rush a video cassette of yourself.
You must have all six qualities. We won't
settle for less. If you got 'em—we want
'em. Absolutely no phone calls. Send
tapes to:



MTV
1775 Broadway, New York, NY 10019
ATTN: VJ SEARCH

Candidates selected for further
consideration will be contacted for
an interview

An equal opportunity employer

SOUTH

New! Eat? Drink? Sleep? Rock 'n' Roll? Manage one-person local news & interns. T&R: Knie Kelly, WXQR, Box 1356, Jacksonville, NC 28541. EOE (5-30)

Writer/producer for three-person creative department. Versatile voice, four-track experience a must. T&R: Mary Dabney, WSKZ/WGOW, Box 11202, Chattanooga, TN 37401. EOE (5-30)

Cop/writer needed. Excellent knowledge of grammar & English necessary. Some voice work. Resume & tape if available: Mary Dabney, WSKZ/WGOW, Box 11202, Chattanooga, TN 37401. EOE (5-30)

Top 10 AC Christian. Seeks the right talent for new & exciting format. T&R: B.B.C.M., 6445 Powers Ferry #180, Atlanta, GA 30339. EOE (5-30)

Weekends & relief needed. Some experience preferred. CALL: Bill (205) 543-9229 EOE (5-30)

Seek professional air talent for current & future openings. T&R: Zeb Lee, WSKY, Box 2956, Asheville, NC 28802. EOE (5-30)

Announcer/production with potential for future AM drive at 100,000 watt AC. Bright voice, adult delivery, experienced only. T&R: KZZQ, 810 North Pierce, Amarillo, TX 79107 or (806) 373-6777 EOE (5-30)

Seek production director, eight-track experience, strong spots, & on-air promos that sizzle. No calls. T&R (ASAP): Archer Dusablon, 930, 11 Greenway Plaza, Suite #2022, Houston, TX 77046. EOE (5-30)

We're top-rated & seek you to help keep us there. T&R: Bobby Mercer, WGNL, 211 N. 2nd St., Wilmington, NC 28401. EOE (6-6)

Urban/Contemporary KJCB seeks fulltime announcer with minimum of three years' experience. Board shift & production. T&R: Horatio Handy, 413 Jefferson St., Lafayette, LA 70501. EOE (6-6)

North Central TX AC seeks broadcast pros. T&R: Tim Stewart, KIKM, Sherman TX or (214) 893-1151 EOE (6-6)

100,000-watt AOR seeks "ace" part-timers. Also accepting applications for future fulltime openings. T&R: Bill Weston, WXV, Box 876, Savannah, GA 31498. EOE (6-6)

ROCK 92 accepting applications for possible on-air/promotion/swing ASAP. Could be fulltime position. T&R: Bruce Wheeler, Box 36070, Greensboro, NC 27416. EOE (6-6)

Seek afternoon drive for sunny FL. Great FM facility & benefits. Must have five years' experience in CHR programming. T&R: Tony Mann, WNFJ, 801 W. Granada Ave., Ormond Beach, FL 32074. EOE (6-6)

WYXX/Winter Haven seeks strong personality AC pro with minimum of five years' experience. T&R: Roger Bald, 1505 Dundee Rd., Winter Haven, FL 33880. EOE (6-6)

Q-104 has possible afternoon drive opening. T&R: Leo Davis, 752 Chestnut St., Gadsden, AL 35901. EOE (6-6)

Country seeks morning personality. Medium market in Cajun country. Creative, witty, & strong production. T&R: Kelly Thompson, Box 3, Lafayette, LA 70502. EOE (6-6)

Paducah's top CHR seeks experienced sales manager using magic with agencies. Resume: 97 FM, Box 450, Paducah, KY 42002. EOE (6-6)



One of America's CHR legends has a rare PD opening. The successful applicant will demonstrate the ability to succeed in a competitive CHR/Urban/AOR battle. We also need someone who can manage and fit in with creative people dedicated to staying on top. Resumes to Jhan Hiber, Jhan Hiber & Associates, 26384 Carmel Rancho Lane, Suite 202, Carmel, CA 93923.

ON-AIR PROGRAM DIRECTOR

For a 100,000-watt FM station in a dynamic Southeast U.S. market. We're seeking a mature, bright, innovative leader who can motivate and inspire others with ideas and energy. MOR or easy listening experience desirable. Good salary and opportunity with a growing multi-media company. Send resume, salary requirements and audio to Radio and Records, 1930 Century Park West, #355, Los Angeles, CA 90067. EOE

SOFT AC

In West Palm Beach seeking mature, experienced weekend talent. T&R to Rose Block, LITE 92.1 FM, Box 669, West Palm Beach, FL 33402. Or call (305) 844-6343. EOE



PD

Needed for Florida CHR. Send resume, letter, tape if available. NO CALLS.

Off & Snead
Broadcast Management Consultants

300 Turner Road, Suite 514,
Richmond, VA 23225. EOE

SOUTH FLORIDA AC

Is looking for a hard-working production director with strong voice, creative energy, people skills, organizational ability. On-air talent a plus. Send tape and resume to Radio & Records, 1930 Century Park West, #357, Los Angeles, CA 90067. EOE

BE A STAR!

The right personality can be a star at our medium market mid-South CHR FM. Send T&R to Radio & Record, 1930 Century Park West, #351, Los Angeles, CA 90067. EOE

PROGRAM DIRECTOR

Hot Southern 100,000-watt CHR looking for PD with organization, leadership and ability to win! Send T&R to Radio & Records, 1930 Century Park West, #354, Los Angeles, CA 90067. EOE

NEW FLORIDA CHR

Creative on-air PD and entertaining air staff needed mid-summer. Send tape and resume to: **RON WHITE, Radio Program Consultant, PO Box 4189, Little Rock, AR 72214.** EOE

MIDWEST

105-WYGN is accepting T&Rs for future openings. Entry level with chance to grow in the Beasley Group. T&R: Dale Carter, Box 6506, Evansville, IN 47712. EOE (5-30)

Morning drive at Country AM in East Texas available immediately. T&R: Chuck Morgan, Box 7953, Lawton, OK 73506. EOE (5-30)

WASK seeks experienced anchor/local news reporter. T&R: Keith Harris, Box 7880, Layayette, IN 47903. EOE (5-30)

Future openings for talk-oriented air/news persons. T&R: Gary Law, Box 1937, Gary, IN 46409. EOE (5-30)

Vermillion counties' 1st radio station now accepting T&Rs for on-air/PB/sales. Minimum three years' experience. T&R: Greg Scott, 1500 N. Washington, Danville, IL 61832. EOE (5-30)

WQBI/Ann Arbor's top-rated CHR now accepting applications for future fulltime openings. T&R: Brent Alberts, Box 8605, Ann Arbor, MI 48107. EOE (6-6)

Morning & evening shifts available in aggressive market. T&R: Chuck Morgan, Broadcast of Texas, Inc., Box 7953, Lawton, OK 73506. EOE (6-6)

92-X/Columbus seeks a creative promotions director. T&R: Adam Cook, 195 E. Broad St., Columbus, OH 43215. EOE (6-6)

10,000 watt Country AM seeks PD. Experience in Country a must. Need to be a team player. T&R: Mike Fulton OM, KMMJ, Box 1847, Grand Island, NE 68801. EOE (6-6)

Country AM seeks parttime personality. Females encouraged. T&R (photo also): Oan Olsen, WXYQ, Box 247, Stevens Point, WI 54481. EOE (6-6)

Immediate opening for morning air personality, college town, major university, home of Oklahoma State University, CHR, salary negotiable. Good production a must. KVRO-FM, EOE-FM. Send tapes & resume to: LARRY SMALLEY, BOX 2228, STILLWATER, OK 74076.

KVRO
FM 105.1

MORNING SHOW HOST

Aggressive Adult Rocker located in a Midwestern medium market. Want high-profile personality type who enjoys personal appearances. Use of phones, gags, production bits, and co-hosts a must. Ratings winners send T's and R's to Radio and Records, 1930 Century Park West, #359, Los Angeles, CA 90067. EOE

FUTURE OPENINGS

Looking for DJs for future openings. AC/CHR/Country format. Good production skills. Resume, aircheck tape and production samples to **Charlotte Webb, WTTS/WGTC, 535 S. Walnut St., Bloomington, IN 47401.** EOE

PROGRAM DIRECTOR

Needed for Ohio Valley Adult Rocker. Must understand Programming, People, and Production. Great company and location in medium market. Competitive salary. Established operation. High achievers send tapes and resumes to Radio & Records, 1930 Century Park West, #358, Los Angeles, CA 90067. EOE

NEWS

NEWS DIRECTOR — We need an experienced news communicator who can maintain the rapport we have developed in our small market, and give us larger market style, delivery and actualities. #1 ratings in market. CHR format, Sports PBP available for extra bucks, but definitely secondary to news ability. Negotiable around \$18k. Interested? Let's talk. **Tom Andrews, Mgr: WLKI Radio, Angola, Indiana. (219) 665-9554.**



OPPORTUNITIES

OPENINGS

WEST

KAVR seeks experienced oldies jock for live assist. Females & minorities encouraged. T&R: Cory Baker, Box 960, Apple Valley, CA 92307. EOE 16-61

KAVR FM seeks experienced, informative jocks for Modern Country format. Good production a must. T&R: Cory Baker, Box 960, Apple Valley, CA 92307. EOE 16-61

KFAT Country is now accepting applications. T&R: Skip Taylor, Box 965, Corvallis, OR 97339. EOE 16-61

Entry-level news opening at AM-FM. Afternoon-evening shift. Gather, write, edit, anchor. T&R: Tom Colvin, KTRR, Box 727, Rolla, MO 65401. EOE 16-61

Central coast's leading AM-FM need fulltime news reporter who understands sports. T&R: Jamie Roedel, 516 North "H" St., Lompoc, CA 93436. EOE 16-61

Northern Arizona's top rated CHR seeks an experienced morning talent. T&R: Don Cann, KSMK, Box 10, Cottonwood, AZ 86326. EOE 16-61

ND/JD position at small-market station for hardworking individual. Lots of opportunity to be a big fish in small pond. T&R: Bob 15B, Woodburn, OR 97071. EOE 16-61

96 KISS FM seeks the best. Superb production & adult comm. communications a must. Five years' minimum. No calls. T&R: Jim Elliot, KISF, Box K, Greeley, CO 80632. EOE 16-61

Sales rep/manager for Chico, CA market FM. Top commission, list, draw negotiable. Must be motivated & aggressive. Excellent growth opportunity. Contact the GSM: (916) 343-0957 EOE 16-61

AC communicator needed. Middays & possible mornings. T&R: Mike Kingley, KATW-FM, Box 1540, Lewiston, ID 83501. EOE 16-61

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

#1 RATED NEWS/TALKER

Southern California's most beautiful major market coastal city, #1 rated News/Talker, now accepting applications for unique and dynamic talk show host. Top pay for top talent. Send T&R to: Radio & Records, 1930 Century Park West, #356, Los Angeles, CA 90067. EOE

MORNINGS

Excellent opportunity for proven morning personality at leading Seattle FM station. Solid company with excellent future. Send tape and resume to Casey Keating, 8th Floor Tower Bldg., 7th & Olive, Seattle, WA 98101. EOE



NBC

WANT TO WIN BIG?

KNBR/San Francisco has a unique opportunity for a creative, energetic Program Director.

We're looking for an experienced, capable, creative winner to lead KNBR's Adult Contemporary, Sports, and Conversation format.

KNBR has all the tools: 50kw clear channel at 680, Giants' baseball, high profile personalities, and the resources of NBC.

To demonstrate your experience and skills, send ratings history, resume, programming philosophy, composite tape, and other materials to:

Ed Shane, Shane Media Services,
6405 Richmond Ave., Suite 311,
Houston, TX 77057

OPENINGS

Seeking Production Director. Interested candidates should send writing and production samples today to DAVE FRANSEN, GROUP PROGRAM DIRECTOR, Brewer Stations, PO Box 117, Windsor, CO 80550. Experience is required for this position. NO CALLS. EOE



KFIC AM/FM

Central California's leading AC combo is looking for a News Communicator to handle the task of getting the news that matters to busy adults! Females encouraged. T&R to: Jon Smoot, P.O. Box 4265, Fresno, CA 93744. EOE

Morning Entertainer Needed

Morning show needed for adult station in top 30 market (team or individual). If you are willing to work hard, do consistent show-prep, and can be bright, topical, relatable, community-involved and humorous without being windy, send cassette and resume immediately to Radio & Records, 1930 Century Park West, #347, Los Angeles, CA 90067. All replies will be kept confidential. EOE

POSITIONS SOUGHT

Experienced air personality who wants to be the best is looking for a one or two-year gig at the right station. Not a card reader. JOKW: (312) 262-3773 (6-61)

CA native longs to come home to the KOST. Warm, personal. Four years' experience. AC/Country. Production oriented. MELLOW MURPHY: (702) 876-2474 (6-61)

News reporter/anchor with one-year + on-air experience & degree in Journalism. Seeks fulltime news position. Will consider all markets. DAVE MELLO: (408) 385-0194 (6-61)

On the way to L.A.I Former OM/PD seeks employment in radio or records. VICTOR S. LENTINI: (312) 354-3274 (6-61)

Personality radio, smiling professional, good voice, lots of energy with major market experience. GLENN: (414) 445-0383 mornings (6-61)

Seven-year pro in Top 50 market with CHR/AOR/AC background & good production skills seeks new challenge. TODD: (801) 561-9678 (6-61)

15-year Country personality seeks stable position with growth in South or West. NICK: (607) 849-6063 (6-61)

I'll strive to top your goals & mine. Broadcast school graduate with experience. Extremely flexible to fit your needs. KENT SUNDERMAN: (402) 687-2893 (6-61)

Young, upbeat, personal announcer seeks to move up. Four-plus years' experience. Will relocate anywhere, any shift. CALL: (308) 995-8275 7-10pm (6-61)

Experienced GM seeks management position in suburban NY city market. Dynamic, take-charge executive, solid reputation. RICH RAPTI: (201) 429-7323 (6-61)

CHR jock seeks a rocker in any market. Production & Top 12 market experience. Now doing research at 2100 New York. Available immediately. MIKE: (718) 946-6140 (6-61)

Top award-winning ND seeks new opportunities. Call for T&R. BRIAN: (205) 279-8558 after 5pm (6-61)

POSITIONS SOUGHT

No BS! Jock with six years' experience AOR/CHR/AC seeks major/medium market. West Coast voice/promotion. CALL: (408) 867-9104 (6-61)

Seeking to night-fly on your money-making machine. News considered. Must be stable growth position. MATT: (303) 733-MATT (6-61)

PD/PROMO/OPS

Proven ratings winner available NOW! Formerly KWEN/Tulsa, KKAT/Salt Lake, WMNI & WRMZ/Columbus. Country/Midwest is first choice. All skills: research, music, coaching, training, etc. ROB RYAN (614) 761-2918.

DJ/sportscaster presently at AC format. Friendly & natural sound seeks to move up. Will relocate anywhere on East Coast. JACK BERKE: (518) 842-9775 (6-61)

Four years' experience. Have worked in OH/NY/NE. Worked all formats, all shifts. Will relocate anywhere. DAVID: (402) 474-2891 (6-61)

Ohio! Major market teamie wants to work for you. RENEE: (316) 942-6684 (6-61)

A good book needs a large metro jock with drive. MD, & phone experience. Large or medium market. Any shift. CALL: (609) 655-0740 (6-61)

VERSATILE BROADCAST PRO

13 years programming, 4 years sales, past year as GM. Strong on turnaround and rebuilding situations. 36, married, stable. Ready to grow with you. Let's talk about the future. Send T&R to Radio & Records, 1930 Century Park West, #345, Los Angeles, CA 90067.

Top-rated Country morning man/asst. PD seeks new challenge in medium/major market. Owns multitrack studio. Any shift. Call for T&R. (605) 722-2803 (6-61)

Very high-energy, powerful, bizarre CHR air personality with great phones that gets listeners involved. Will get results. KIOD NORDELF: (213) 530-7426 (6-61)

Affordable, eccentric genius. Fourteen years' experience. Eight years in programming. Market size doesn't matter... money does. GEORGE: (919) 738-3911 (6-61)

Mid-Atlantic sales management/AE position sought. Ten years' experience in radio, including top 40 market. Excellent promotions & sales. Seeks stability. RON: (704) 568-3531 (6-61)

Asst. PD/MD seeks same or PD. Workaholic, promotion-oriented people-person. Willing to relocate. Top 50 market only. SCOTT: (313) 661-2289 (6-61)

I want to beat the streets! Ambitious reporter wants entry-level position in news. Willing to relocate. ANGELA: (417) 883-2278 (6-61)

You need a dedicated News/Talk producer with major market experience who understands the creative personality. For relief, call: (305) 247-5324 (6-61)

News/sports/DJ: Five years' experience. Degree in Communication. Strong writing background, good communicator. JEFF: (303) 522-2731 (6-61)

I'M A PD/MD IN THE SUNBELT

We've got the numbers here... a 28.3 1/4-hour share, and a whopping 60.0 cume in all adults 18 to 54. We're a CHR P-3 reporter and living proof that AM radio is NOT dead! We know how to promote, build and image, and win!

As for me, I'm a "PEOPLE" guy who loves to get down into the trenches with the special folks, and help to build standards and dreams others only talk about. Forget major dollars. I want to work with MAJOR PEOPLE who understand the priorities. If you truly know what I'm saying, then frankly, we should have met years ago.

Six stations/18 years. Are you interested? I'll guarantee you this: my professional resume and tape won't end up in your wastebasket with the junk mail!

Replies to Radio & Records, 1930 Century Park West, #360, Los Angeles, CA 90067.

POSITIONS SOUGHT

PD available now! KWEN/KAT/WMNI/WRMZ. Proven ratings winner. All skills; research, music, coaching, promotions etc. Country/Midwest first preference. ROB RYAN: (614) 761-2918 (6-61)

R&B oldies collector & broadcaster seeks airshif/oldies show Sundays on your station. Ready yesterday. Send letters for demo. KENNY 'D': 16827 West Hampshire Ave. Gardena, CA 90247. (6-61)

PD seeks post in Eastern NC. Experienced in AOR/AC. Good show & voice. Airshift & sales combo. CALL: (704) 428-9192 (6-61)

Attention PDs: The winning comes easy with the double K - Kurr Kelly. Six years in CHR/AOR. Call today, win tomorrow (904) 385-2363 (6-61)

Production man for promos, IDs, commercials, jingles etc. Multitrack only. Call for demo: (409) 846-6937 (6-61)

Ready to work! Four years' experience AOR/CHR/AC. Small to major market & also do production, write, & carry a sharp razor. SANTO: (305) 752-8303 (6-61)

XXX RATED!!!!

NO, I'm not X-rated! But I am looking for my first weekend gig on a Southern California AOR. 2 year major market programming/7-year college on air experience.

JIM (213) 851-7470

Are you spending too much time looking for on-air talent? Take a minute to call or write me for details. DONALD J. TRAPP: (201) 472-5188 or 50 Spencer Pl., Garfield, NJ 07026. (6-61)

Mid-Michigan announcer with four years' experience seeks the right station. Would consider parttime. AC/CHR. TIM: (517) 647-6065 (6-61)

Uptempo personality with phones, writing ability, & multitrack experience seeks fulltime position with lots of production. Five years' experience. STU: (313) 651-2935 (6-61)

Ready for a change. Creative communicator with CHR/AC/PBP experience. MN or WI preferred. PAUL M. JOHNSON: (612) 255-1045 (6-61)

Current top-rated CHR morning man, asst. PD/MD seeks any shift medium/large market, CHR/AOR, Extensive music knowledge. ARTHUR: (505) 722-6797 (6-61)

British announcer seeks CHR/AOR! Currently employed in top ten market. Proven ratings success. Five years' experience. Seeks South, Southwest, or West. CALL: (216) 371-4948 (6-61)

Broadcast grad WI voc-tech school. Parttime board experience with news, sports color, & PBP. MIKE: (414) 728-5741 (6-61)

Experienced newperson seeks shift in the Pittsburgh market. Broadcast school grad & lots of production experience. DAVE: (412) 233-3067 (6-61)

I ain't working! Need a DJ or copywriter with six years' experience? Yours if the price is right. SHOTGUN: (904) 743-3257 (6-61)

Successful PD/afternoons/mornings plus creative production. Nineteen-year pro in AOR/AC/CHR/Country. JACK LUNDY: (701) 237-9367 (6-61)

PD, night-year vet moving West from Chicago, seeks on-air with growth potential. Young, energetic, starving for opportunity. VICTOR: (312) 354-3274 (6-61)

18 years' experience: news/morning man/production/copy writing/PD/ND. Available now for medium/large market. Prefer warm climate. LARRY KAY: (717) 653-2500 (6-61)

Five-year pro experienced in AC/CHR/Country. Personable with smooth delivery. CALL: (803) 399-4217 (6-61)

Satellite's in, I'm out! But ready to kick some hiney. All talent/asst. PD/MD in AC/CHR. MIKE: (916) 927-8927 (6-61)

PD available. Creative, hardworking, references. Medium or small market. CALL: (615) 352-7825 (6-61)

Great voice & attitude. Experienced jock seeks opportunity in Southern CA. On-air or production. Creative team player. DON: (818) 793-4368 (6-61)

MISCELLANEOUS

KWGN/Flagstaff, new 100,000 watt AC, needs service for all labels. Contact Don Scott. PD (602) 526-9765 (6-61)

Need AC service from Capitol, A&M/RCA, Elektra, Polydor, Jive/Arts. Contact WDLV, Box 1677, Southern Pines, NC 28387. (6-61)

WFOX CHR seeks record service from all labels. Contact Nikki Cattie, Box 252, Middletown, VA 22645. (6-61)

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.

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

Alpha

D. FOSTER w/O. NEWTON-JOHN "The Best Of Me"

Easy Listening

PAT LEONARD "Live To Tell"
LOU RAWLS "We'll Be Together Again"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

ROD STEWART "Love Touch"
GENESIS "Invisible Touch"
ANNE MURRAY "Who's Leaving Who"
JACKSON BROWNE "In The Shape Of A Heart"

Modern Country

CONWAY TWITTY "Desperado Love"
GIRLS NEXT DOOR "Slow Boat To China"
JOHN CONLEE "Got My Heart Set On You"
HANK WILLIAMS JR. "Country State Of Mind"

Century 21

Greg Stephens (214) 934-2121

The Z Format

ROBERT PALMER "Hyperactive"
OUTFIELD "All The Love In The World"
JEFFREY OSBORNE "You Should Be Mine"

The AC Format

ROD STEWART "Love Touch"
BILLY JOEL "Modern Woman"
DOUBLE "The Captain Of Her Heart"

Super-Country

K. ROGERS w/N. RYDER "The Pride Is Back"
N. LARSON w/S. WARINER "That's How You Know..."

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

BILLY JOEL "Modern Woman"
ROBERT PALMER "Hyperactive"
PETER CETERA "Glory Of Love"
MODELS "Out Of Mind, Out Of Sight"

Country

GIRLS NEXT DOOR "Slow Boat To China"
NETTY GRITTY DIRT BAND "Stand A Little Rain"

Media General Broadcast Services

Bob Dumais (901) 320 4433

Action

HEART "Nothin' At All"
ROD STEWART "Love Touch"
BILLY JOEL "Modern Woman"
PETER CETERA "Glory Of Love"
STEVIE WONDER "Land Of La-La"
DOUBLE "The Captain Of Her Heart"

Your Country

WHITES "Love Won't Wait"
DAVID ALLAN COE "A Country Boy..."
MICHAEL MARTIN MURPHEY "Rollin' Nowhere"
J. CASH & W. JENNINGS "Even Cowgirls Get The Blues"

MEDIA GENERAL CONTINUED

Hit Rock

FIXX "Secret Separation"
ROD STEWART "Love Touch"
BILLY JOEL "Modern Woman"
PETER CETERA "Glory Of Love"
BLOW MONKEYS "Diggin' Your Scene"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

WAYLON JENNINGS "Will The Wolf Survive"
HANK WILLIAMS JR. "Country State Of Mind"
CHARLIE DANIELS BAND "Drinkin' My Baby Goodbye"
MICHAEL JOHNSON "Gotta Learn To Love Without You"

The Ultimate AC

BILLY JOEL "Modern Woman"
PETER CETERA "Glory Of Love"
STEVIE NICKS "Has Anyone Ever Written..."

Radio Arts

John Benedict (818) 841-0225

Country's Best

MEL McDANIEL "Doctor's Orders"
CONWAY TWITTY "Desperado Love"
MERLE HAGGARD "A Friend In California"
K. ROGERS w/N. RYDER "The Pride Is Back"

Soft Contemporary

BILLY JOEL "Modern Woman"
PETER CETERA "Glory Of Love"
K. ROGERS w/N. RYDER "The Pride Is Back"

Sound 10

BILLY JOEL "Modern Woman"
PETER CETERA "The Glory Of Love"
BLOW MONKEYS "Diggin' Your Scene"
K. ROGERS w/N. RYDER "The Pride Is Back"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

JAMES TAYLOR "That's Why I'm Here"

Country Coast-To-Coast

GARY MORRIS "Anything Goes"
MARK GRAY "That's Why I'm Here"

Rock 'N' Hits

JANET JACKSON "Nasty"
BILLY JOEL "Modern Woman"
ROBERT PALMER "Hyperactive"

Transtar Adult Contemporary

Mike Tanner (213) 460-6383

LEVEL 42 "Something About You"

Country

Rick Honea (213) 460-6383

RONNIE McDOWELL "All Tied Up"
JUDDS "Rockin' With The Rhythm"
MARK GRAY "Back When Love Was Enough"
GEORGE STRAIT "Nobody In His Right Mind"

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Kool & The Gang, Cameo,
Barkays, Con Funk Shun,
Commodores, Cashflow,
Rene & Angela, Kurtis Blow,
The Reddings, Junior,
Total Contrast, Gwen Guthrie,
Barbara Mitchell, O'Chi Brown,
John Blake, Ollie Brown.

BLACK AREA ADS & HOT'S

EAST

WXYV/Baltimore
Tony Sampson

WUSL/Philadelphia
Tony Quartrone

IVY
CASHFLOW
EUGENE WILDE
ROCKWELL
Hotest:

MIDNIGHT STAR
JANET JACKSON
PHILIP BAILEY
MELI'SA MORGAN
BILLY OCEAN

WVNN/Baltimore
Newman/Dunn

FULL FORCE
JERMAINE JACKSON
ROCKWELL
PIECES OF A DREAM
NICOLE
ANITA BAKER
ALEX
LISA LISA
DHR BRAXTON
Hotest:

JANET JACKSON
BILLY OCEAN
RENE & ANGELA
TIMEX SOCIAL CLUB
TEASE

WLD/Boston
Smith/Thomas

WHITNEY HOUSTON
REGINA
TIMEX SOCIAL CLUB
Hotest:

SOS BAND
LABELLE & MCDONALD
JANET JACKSON
MIDNIGHT STAR
RENE & ANGELA
ALEX

WKNM/Hartford
Jordan/McLean

PICES OF A DREAM
STEVE WONDER
L.L. COOL J
ANITA BAKER
Hotest:

LABELLE & MCDONALD
JANET JACKSON
MIDNIGHT STAR
RENE & ANGELA
ALEX
PAUL HARDCASTLE
JERMAINE JACKSON
YANG
CON PUNK SHUN
Hotest:

ALEXANDER O'NEAL
SOS BAND
JANET JACKSON
ATLANTIC STAR
JOHNNY KEMP

WRKS/New York
Tony Gray

BILLY OCEAN
SKYY
HANSON & DAVIS
TIMEX SOCIAL CLUB
BILLIE
RUN D.M.C.
Hotest:

LABELLE & MCDONALD
WHITNEY HOUSTON
JANET JACKSON
STEPHANIE HILLS
RAINY DAVIS

OC104/Ocean City
Dee Allen

MIAMI SOUND MACHI
ROD STEWART
MTUNE
STARPOINT
STEPHANIE HILLS
Hotest:

LABELLE & MCDONALD
BILLY OCEAN
JANET JACKSON
EL DEBARGE
NEW EDITION

WDA5/Philadelphia
Joe Tamburro

FIVE STAR
LISA LISA
JERMAINE JACKSON
ALEX
RANDY CRAWFORD
DRAMATICS
READY FOR THE MOR
REAL ROXANNE
O.C. SMITH
JANICE CHRISTIE
Hotest:

MIDNIGHT STAR
RAINY DAVIS
NEW EDITION
EL DEBARGE
JEFFREY OSBORNE

WAM0/Pittsburgh
Woodson/Anthony

MAZARATI
E.G. DAILY
CON PUNK SHUN
JOSKI LOVE
SHIRLEY JONES
REGINA
WHITNEY HOUSTON
SIMPLY RED
STEVE WONDER
Hotest:

EL DEBARGE
NEW EDITION
MIDNIGHT STAR
RENE & ANGELA
TIMEX SOCIAL CLUB

SOUTH

WAKO/Atlanta
Larry Tinsley

ROCKWELL
TIMEX SOCIAL CLUB
L.L. COOL J
SHIRLEY JONES
SPYDER D
PIZZY QWICK
REAL ROXANNE
ANTHONY & CAMP
REGINA
Hotest:

SOS BAND
PRINCE
WHITNEY HOUSTON
ATLANTIC STAR
JANET JACKSON

WYEE/Atlanta
Ray Boyd

HAZARATI
CASHFLOW
STEVE WONDER
CON PUNK SHUN
SHIRLEY JONES
RAINY DAVIS
Hotest:

JANET JACKSON
MIDNIGHT STAR
GAVIN CHRISTOPHER
JEFFREY OSBORNE
CHERRELLE

WFXA/Augusta
Sewell/Merritt

none
Hotest:

RENE & ANGELA
JANET JACKSON
EL DEBARGE
MIDNIGHT STAR
TEASE

WTKL/Baton Rouge
E. Rodney Jones

ALZEM
JOSKI LOVE
JUCY
SMOKEY ROBINSON
STEVE ARRINGTON
JULY
L.L. COOL J
JOSKI LOVE
Hotest:

LABELLE & MCDONALD
WHITNEY HOUSTON
MAZARATI
ATLANTIC STAR
RENE & ANGELA

WATV/Birmingham
Ron January

SHIRLEY JONES
PIZZY QWICK
RANDY CRAWFORD
JERMAINE JACKSON
WALLY BADAROU
ROCKWELL
Hotest:

JANET JACKSON
MIDNIGHT STAR
BILLY OCEAN
JOSKI LOVE
RENE & ANGELA
FIVE STAR

WVWG/Greensboro
Doc Foster

PIZZY QWICK
STEVE WONDER
PIECES OF A DREAM
RANDY CRAWFORD
STEVE ARRINGTON
TEDDY PENDERGRASS
Hotest:

JANET JACKSON
BILLY OCEAN
MIDNIGHT STAR
RENE & ANGELA
TEASE

WHYZ/Greenville
Michael Taylor

STEVE WONDER
L.A. DREAM TEAM
RAYNY DAVIS
SIMPLY RED
BOOGIE BOYS
BETTY WRIGHT
Hotest:

JANET JACKSON
MIDNIGHT STAR
RENE & ANGELA
BILLY OCEAN
LABELLE & MCDONALD

WPEQ/Charlotte
Michael Saunders

JERMAINE JACKSON
COLONEL ABRAMS
ANITA BAKER
JEAN CARNE
STEVE ARRINGTON
PAUL HARDCASTLE
STYLIA SMITH
VOLTAGE BROTHERS
STEPHANIE HILLS
Hotest:

JANET JACKSON
MIDNIGHT STAR
SOS BAND
TIMEX SOCIAL CLUB

WQFX/Gulfport-Biloxi
Jim Lucas

CON PUNK SHUN
STEVE WONDER
RAINY DAVIS
RAINY DAVIS
SIMPLY RED
BOOGIE BOYS
BETTY WRIGHT
Hotest:

JANET JACKSON
MIDNIGHT STAR
RENE & ANGELA
BILLY OCEAN
LABELLE & MCDONALD

KMJQ/Houston
Ron Atkins

STEVE ARRINGTON
FULL FORCE
RAINY DAVIS
SHIRLEY MURDOCK
CHILL
TAKANAKA
Hotest:

TIMEX SOCIAL CLUB
JOSKI LOVE
MIDNIGHT STAR
EASTSIDE BOYS
FIVE STAR

MIDWEST

WJLB/Jackson
Frank St. James

READY FOR THE MOR
SKYY
ANGELA BOPELL
TOTAL CONTRAST
MICHAEL JOHNSON
JEAN CARNE
NICOLE
Hotest:

JANET JACKSON
MIDNIGHT STAR
PRINCE
BILLY OCEAN
PIZZY QWICK
NEW EDITION

WMM/Columbia
Saunders/Michels

GENESIS
TIMEX SOCIAL CLUB
KENNY LOGGINS
PET SHOP BOYS
OUTFIELD
WHITNEY HOUSTON
VANITY
HOTTEST:

JERMAINE STEWART
REGINA
MICKIE COULET
LISA LISA
Hotest:

LABELLE & MCDONALD
JANET JACKSON
BILLY OCEAN
TEASE

WJAZ/Cleveland
Earl James

HAZARATI
STEPHANIE HILLS
JERMAINE JACKSON
CHERRELLE
TEENA MARIE
FIVE STAR

WBLZ/Cincinnati
Brian Castle

RANDY CRAWFORD
LEVEL 42
L.L. COOL J
JOSKI LOVE
MIDNIGHT STAR
RENE & ANGELA
MOVIES
JOSKI LOVE
Hotest:

DEAN DUNN
JANICE
JOYCE SIMS
CHERRELLE
STEPHANIE HILLS
FULL FORCE
STEVE ARRINGTON
ANITA BAKER
RANDY CRAWFORD
JANET JACKSON
GAVIN CHRISTOPHER
Hotest:

JANET JACKSON
RENE & ANGELA
MIDNIGHT STAR
TEASE

WANT/Richmond
Nancy Williams

ANITA BAKER
CASHFLOW
JUICE
SHIRLEY JONES
PRINCE
ALEX
HOTTEST:

LABELLE & MCDONALD
RENE & ANGELA
MIDNIGHT STAR
RUN D.M.C.

WVZ/Richmond
Cumbly/Daniels

REGINA
SIMPLY RED
PETER GABRIEL
GAVIN CHRISTOPHER
TEENA MARIE
NEW KIDS ON THE B
HOWARD JONES
HOTTEST:

COLONEL ABRAMS
GAP BAND
PIECES OF A DREAM
ANITA BAKER
MICHAEL HENDERSON
STEVE ARRINGTON
O.C. SMITH
Hotest:

JANET JACKSON
MIDNIGHT STAR
BILLY OCEAN
LABELLE & MCDONALD

WVMM/Grand Rapids
Grand/Franklin

JOSKI LOVE
STEPHANIE HILLS
ROCKWELL
HAZARATI
STEVE ARRINGTON
JEAN CARNE
BOOGIE BOYS
JERMAINE JACKSON
Hotest:

WHITNEY HOUSTON
JANET JACKSON
MIDNIGHT STAR
52ND ST.

KBUZ/Wichita
Rochel Wright

HAZARATI
JEAN CARNE
BOOGIE BOYS
JERMAINE JACKSON
WHITNEY HOUSTON
Hotest:

JANET JACKSON
MIDNIGHT STAR
EL DEBARGE
TIMEX SOCIAL CLUB
MIDNIGHT STAR

WEST

WJLB/Jacksonburg
Lad Lynch

Hotest:
JANET JACKSON
LABELLE & MCDONALD
WHITNEY HOUSTON
ALEXANDER O'NEAL
SOS BAND

WDAI/Memphis
Bobby O'Malley

RAINY DAVIS
GAVIN CHRISTOPHER
COLONEL ABRAMS
JOSKI LOVE
STEPHANIE HILLS
WILLIE COLLINS
RENE & ANGELA
MIDNIGHT STAR
ROCKWELL
PIZZY QWICK
JERMAINE JACKSON
HOTTEST:

MIDNIGHT STAR
JANET JACKSON
LABELLE & MCDONALD
RENE & ANGELA
MIDNIGHT STAR
JANET JACKSON
LABELLE & MCDONALD
JEFFREY OSBORNE
ATLANTIC STAR
MIDNIGHT STAR

WVW/Memphis
Wanda/Smith

SMOKEY ROBINSON
STEVE WONDER
SHIRLEY JONES
Hotest:

BOOGIE BOYS
RENE & ANGELA
BILLY OCEAN
TIMEX SOCIAL CLUB
JERMAINE JACKSON
CHERRELLE
TEENA MARIE
FIVE STAR

WAL/Meridian
Aundra Russell

RENE & ANGELA
MIDNIGHT STAR
JANET JACKSON
BILLY OCEAN
SOS BAND

KHYS/Port Arthur
Patsy Davis

ARETHA FRANKLIN
WHITNEY HOUSTON
TEENA MARIE
CON PUNK SHUN
BOOGIE BOYS
CASHFLOW
JOSKI LOVE
HOTTEST:

STEPHANIE HILLS
RENE & ANGELA
MIDNIGHT STAR
BILLY OCEAN
LABELLE & MCDONALD
JANET JACKSON
MIDNIGHT STAR
RENE & ANGELA
MIDNIGHT STAR
TEASE

WANT/Richmond
Nancy Williams

ANITA BAKER
CASHFLOW
JUICE
SHIRLEY JONES
PRINCE
ALEX
HOTTEST:

LABELLE & MCDONALD
RENE & ANGELA
MIDNIGHT STAR
RUN D.M.C.

WVZ/Richmond
Cumbly/Daniels

REGINA
SIMPLY RED
PETER GABRIEL
GAVIN CHRISTOPHER
TEENA MARIE
NEW KIDS ON THE B
HOWARD JONES
HOTTEST:

COLONEL ABRAMS
GAP BAND
PIECES OF A DREAM
ANITA BAKER
MICHAEL HENDERSON
STEVE ARRINGTON
O.C. SMITH
Hotest:

JANET JACKSON
MIDNIGHT STAR
BILLY OCEAN
LABELLE & MCDONALD

WVMM/Grand Rapids
Grand/Franklin

JOSKI LOVE
STEPHANIE HILLS
ROCKWELL
HAZARATI
STEVE ARRINGTON
JEAN CARNE
BOOGIE BOYS
JERMAINE JACKSON
Hotest:

WHITNEY HOUSTON
JANET JACKSON
MIDNIGHT STAR
EL DEBARGE
TIMEX SOCIAL CLUB
MIDNIGHT STAR

WEST

WTL/Indianapolis
Jay Johnson

ALEX
STEVE ARRINGTON
JANICE CHRISTIE
ANITA BAKER
JULY
Hotest:

JANET JACKSON
MELI'SA MORGAN
JOHNNY KEMP
BILLY OCEAN
EL DEBARGE
Hotest:

885/Kansas City
Mickey/Petegi

TEENA MARIE
PET SHOP BOYS
WHITNEY HOUSTON
Hotest:

HAZARATI
JANET JACKSON
MIDNIGHT STAR
SOS BAND
SIMPLY RED

WVLA/Lansing
Liz Colbert

SHIRLEY JONES
E.G. DAILY
BRENDA & BIG DUD
CHERRELLE
BEAU WILLIAMS
JERMAINE JACKSON
HOTTEST:

JANET JACKSON
MIDNIGHT STAR
ROSE BROTHERS
TROY JOHNSON

WVVO/Columbus
KC Jones

CASHFLOW
JOSKI LOVE
Hotest:

MELI'SA MORGAN
BILLY OCEAN
JANET JACKSON
RENE & ANGELA
MOVIES
JOSKI LOVE
Hotest:

JANET JACKSON
EL DEBARGE
BILLY OCEAN
52ND ST.

WVW/Detroit
Alexander/Whitmore

STEPHANIE HILLS
CON PUNK SHUN
REAL ROXANNE
SIMPLY RED
PRINCE

WZLW/St. Louis
Mike Stadford

STEVE ARRINGTON
FULL FORCE
L.L. COOL J
JERMAINE JACKSON
WILLIE COLLINS
ANITA BAKER
STYLISTICS
Hotest:

JANET JACKSON
MIDNIGHT STAR
RENE & ANGELA
MIDNIGHT STAR
TEASE

WVW/Toledo
Paul Brown

READY FOR THE MOR
Hotest:

SHIRLEY JONES
HOTTEST:

WHITNEY HOUSTON
JANET JACKSON
BILLY OCEAN
FORCE MD'S
52ND ST.

87 Reporting Stations
83 Current Reports

WFXA/Augusta
and **K94/Norfolk** reported
a frozen list.

WJS/Lynchburg
and **HOT105/Miami** failed
to report.

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

JUNE 6, 1986

Three Two Last
Weeks Weeks Weeks

	Three Weeks	Two Weeks	Last Week	Artist/Record	Total Reports/Adds	Heavy	Medium	Light
7	4	3	1	LEE GREENWOOD /Hearts Aren't Made To Break (MCA)	161/0	146	12	.3
5	2	1	2	DAN SEALS /Everything That Glitters (EMI America)	156/0	127	23	6
12	8	5	3	JUICE NEWTON /Old Flame (RCA)	158/0	114	35	9
13	9	6	4	MARIE OSMOND /Read My Lips (Capitol/Curb)	152/1	110	33	.9
18	11	9	5	JUDY RODMAN /Until I Met You (MTM)	161/3	103	46	12
3	1	2	6	WILLIE NELSON /Living In The Promiseland (Columbia)	143/0	103	27	13
19	13	11	7	SOUTHERN PACIFIC /Reno Bound (WB)	154/1	78	61	15
20	15	12	8	ED BRUCE /Nights (RCA)	148/1	76	59	13
16	12	10	9	CHARLIE DANIELS BAND /Drinkin' My Baby Goodbye (Epic)	141/2	85	37	19
4	3	4	10	EDDIE RABBITT /Repetitive Regret (RCA)	128/0	82	28	18
25	21	17	11	RANDY TRAVIS /On The Other Hand (WB)	146/5	68	65	13
22	19	16	12	DOLLY PARTON /Tie Our Love (In A Double Knot) (RCA)	154/0	52	89	13
21	17	15	13	KATHY MATTEA /Love At The Five & Dime (Mercury/PG)	150/0	50	85	15
35	26	22	14	JUDOS /Rockin' With The Rhythm Of The Rain (RCA/Curb)	162/0	32	111	19
32	24	20	15	GEORGE STRAIT /Nobody In His Right Mind... (MCA)	158/6	41	94	23
23	20	18	16	T. GRAHAM BROWN /I Wish That I Could Hurt... (Capitol)	147/0	35	103	9
6	5	7	17	DWIGHT YOAKAM /Honky Tonk Man (Reprise/WB)	124/0	71	29	24
1	6	14	18	FORESTER SISTERS /Mama's Never Seen Those Eyes (WB)	120/0	73	23	24
28	25	23	19	RONNIE McODWELL /All Tied Up (MCA/Curb)	152/1	27	106	19
33	28	24	20	JOHN SCHNEIDER /You're The Last Thing I Needed (MCA)	149/7	23	100	26
11	10	8	21	RESTLESS HEART /Til I Loved You (RCA)	106/0	61	31	14
31	29	26	22	GEORGE JONES /Somebody Wants Me Out Of The Way (Epic)	133/3	32	76	25
29	27	25	23	MICHAEL JOHNSON /Gotta Learn To Love Without You (RCA)	141/4	17	94	30
38	32	29	24	PAKE McENTIRE /Savin' My Love For You (RCA)	146/6	9	91	46
34	30	27	25	MARK GRAY /Back When Love Was Enough (Columbia)	127/7	24	71	32
37	31	28	26	SAWYER BROWN /Shakin' (Capitol/Curb)	138/4	14	86	38
49	38	30	27	WAYLON JENNINGS /Will The Wolf Survive (MCA)	136/10	6	80	50
45	35	31	28	GARY MORRIS /Anything Goes (WB)	129/8	3	82	44
7	7	19	29	STEVE WARINER /Life's Highway (MCA)	107/0	60	24	23
46	36	33	30	T.G. SHEPPARD /Strong Heart (Columbia)	133/11	4	81	48
47	39	35	31	STATLER BROTHERS /Count On Me (Mercury/PG)	132/14	5	80	47
36	34	32	32	SWEETHEARTS OF THE ROODED /Hey Doll Baby (Columbia)	97/0	15	50	32
17	14	13	33	EXILE /Super Love (Epic)	92/0	46	36	10
BREAKER	34	32	33	DON WILLIAMS /Heartbeat In The Darkness (Capitol)	131/38	9	60	62
BREAKER	45	39	35	MICHAEL MARTIN MURPHEY /Rotlin' Nowhere (WB)	120/17	9	60	51
BREAKER	44	38	37	RICKY SKAGGS /I've Got A New Heartache (Epic)	111/19	4	54	53
24	22	21	37	CHARLY McCLAIN & WAYNE MASSEY /When It's Down To Me And You (Epic)	75/0	18	44	13
44	42	38	38	JIM GLASER /The Lights Of Albuquerque (Noble Vision/MCA)	85/3	8	45	32
BREAKER	44	38	38	EDDY RAVEN /Sometimes A Lady (RCA)	104/30	2	37	65
BREAKER	40	36	34	CONWAY TWITTY /Desperado Love (WB)	104/43	2	32	70
10	16	14	41	RONNIE MILSAP /Happy Happy Birthday Baby (RCA)	60/0	16	22	22
—	46	42	42	JOHNNY CASH & WAYLON JENNINGS /Even Cowgirls Get The Blues (Columbia)	77/9	4	34	39
—	47	43	43	WHITES /Love Won't Wait (MCA/Curb)	86/6	0	39	47
8	19	16	44	REBA McENTIRE /Whoever's In New England (MCA)	55/0	19	17	19
DEBUT	45	41	44	MERLE HAGGARD /A Friend In California (Epic)	83/28	7	27	49
DEBUT	46	42	45	HANK WILLIAMS JR. /Country State Of Mind (WB/Curb)	81/61	2	18	61
50	47	44	46	BILLY JOE ROYAL /Bardwalk Angel (Atlantic America)	58/2	9	22	27
DEBUT	48	44	47	JOHNNY PAYCHECK /Old Violin (Mercury/PG)	65/15	5	28	32
DEBUT	49	45	48	DAVID ALLAN COE /A Country Boy (Who Rolled The Rock Away) (Columbia)	61/5	3	27	31
48	46	42	50	BILLY SWAN /You Must Be Lookin' For Me (Mercury/PG)	38/0	3	17	18

MOST ADDED

HANK WILLIAMS JR. (61)
Country State Of Mind (WB/Curb)
CONWAY TWITTY (43)
Desperado (WB)
DON WILLIAMS (38)
Heartbeat In The Darkness (Capitol)
NITTY GRITTY DIRT BAND (36)
Stand A Little Rain (WB)
KENNY ROGERS w/NICKIE RYDER (31)
The Pride Is Back (RCA)
EDDY RAVEN (30)
Sometimes A Lady (RCA)
GIRLS NEXT DOOR (29)
Slow Boat To China (MTM)
MERLE HAGGARD (28)
A Friend In California (Epic)
JOHN CONLEE (26)
Got My Heart Set On You (Columbia)
CARL PERKINS (25)
Birth Of Rock... (America Smash/PG)
N. LARSON w/S. WARINER (24)
That's How You Know... (MCA)

HOTTEST

LEE GREENWOOD (81)
Hearts Aren't Made To Break (MCA)
DAN SEALS (79)
Everything That Glitters (EMI America)
WILLIE NELSON (56)
Living In The Promiseland (Columbia)
EDDIE RABBITT (36)
Repetitive Regret (RCA)
JUDY RODMAN (36)
Until I Met You (MTM)
RANDY TRAVIS (33)
On The Other Hand (WB)
MARIE OSMOND (33)
Read My Lips (Capitol/Curb)
JUICE NEWTON (30)
Old Flame (RCA)
CHARLIE DANIELS BAND (29)
Drinkin' My Baby Goodbye (Epic)
SOUTHERN PACIFIC (26)
Reno Bound (WB)
DWIGHT YOAKAM (26)
Honky Tonk Man (Reprise/WB)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest

BREAKERS

DON WILLIAMS

Heartbeat In The Darkness (Capitol)

On 81% of reporting stations. Rotations: Heavy 9, Medium 60, Light 62, Total Adds 38 including WPOC, WQBE, WRKZ, WHN, WZZK, WESC, WGKX, WQDR, WQYK, WGAR-FM, WWWV, WDGW, WXCL, K102, KSOP, KGA. Moves 40-34 on the Country chart.

RICKY SKAGGS

I've Got A New Heartache (Epic)

On 4% of reporting stations. Rotations: Heavy 54, Medium 53, Light 19 including WPTR, WZZK, WSOC, KLLL, WSM, KYXX, WRNL, KBMR, WXCL, WLLR, WKCO, WIL, KIK-FM, KLZ, KRAK. Moves 48-41-36 on the Country chart.

CONWAY TWITTY

Desperado Love (WB)

On 64% of reporting stations. Rotations: Heavy 2, Medium 32, Light 70, Total Adds 43 including WTCR, WHN, WDSY, WZZK, WESC, WAMZ, WSIX, KJYU, WBCS, KFDI, KFMS, KNIX, KSOP, KSON, KRPM. Debuts at number 40 on the Country chart.

EDDY RAVEN

Sometimes A Lady (RCA)

On 64% of reporting stations. Rotations: Heavy 2, Medium 37, Light 65, Total Adds 30 including WQBE, WDSY, WCVR, WAMZ, WSM, WQDR, WMNI, WCUZ, WMIL, WXCL, WTHI, KWEN, KYGO, KCCY, KRAK.

COUNTRY

NEW & ACTIVE

WHITES "Love Won't Wait" (MCA/Curb) 86/6
 Rotations: Heavy 0, Medium 39, Light 47, Total Adds 6, WKYG, WDKE, WRNL, WSLR, WBSC, KGHL Medium: WBGW, WAJR, KKIX, WSM, WQW, WXCL, KFDI, KUGN, KCCK. Moves 47-43 on the Country chart.

MERLE HAGGARD "A Friend In California" (Epic) 83/28
 Rotations: Heavy 7, Medium 27, Light 49, Total Adds 28 including WCAO, WRKZ, WHN, WYVA, WESC, WQYK, WTQR, WMNI, WFMS, WKCO, KYGO, KZLA, KOLO, KRPM, KGA. Debuts at number 45 on the Country chart.

HANK WILLIAMS JR. "Country State Of Mind" (WB/Curb) 81/61
 Rotations: Heavy 2, Medium 18, Light 61, Total Adds 61 including WCAO, WHN, WNYR, KASE, WZZK, WSOO, WESC, KIKK, KSSN, WAMZ, WUBE, WCUI, WQW, KNIX, KSOP, KMPS. Debuts at number 46 on the Country chart.

JOHNNY CASH & WAYLON JENNINGS "Even Cowgirls Get The Blues" (Columbia) 77/9
 Rotations: Heavy 4, Medium 14, Light 39, Total Adds 9, WQBE, WKYG, WGTQ, KIKK, WUSQ, WMNI, WONE, KTRP, KGA. Heavy WCVR, KASE, WOKK, KIGQ, Moves 46-42 on the Country chart.

JOHNNY PAYCHECK "Old Violin" (Mercury/PolyGram) 65/15
 Rotations: Heavy 0, Medium 18, Light 32, Total Adds 15, WVAM, WBGW, WKYG, KPLX, KKIX, WDKE, WAMZ, WQYK, WUSQ, WSLR, WMNI, WITL, WQW, WWJZ. Debuts at number 48 on the Country chart.

HOLLY DUNN "Two Too Many" (MTM) 63/9
 Rotations: Heavy 1, Medium 20, Light 42, Total Adds 9, WYVA, WEZL, WESC, KLLI, WKIX, WRNL, WMNI, KTRP, KEIN, Heavy: KRKT, Medium: WCAO, WAJR, WLWI, WQW, KKCS, KOLO.

DAVID ALLAN COE "A Country Boy (Who Rolled The Rock Away)" (Columbia) 61/5
 Rotations: Heavy 3, Medium 27, Light 31, Total Adds 5, WSLR, KBMR, KUUY, KEIN, Heavy: WHN, WAMZ, Medium: WTSV, WFOR, WTVY, WLWI, WTQR, KTTS, KFDI, KOLO. Debuts at number 49 on the Country chart.

MEL McDANIEL "Doctor's Orders" (Capitol) 59/12
 Rotations: Heavy 0, Medium 18, Light 41, Total Adds 12, WAJR, WYVA, WMNI, WUSY, WESC, WQYK, KWMT, WKCO, WTHI, KRAK, KSOP, KMPS, Medium: WIRK, WTCM, KJWJ.

BILLY JOE ROYAL "Boardwalk Angel" (Atlantic America) 58/2
 Rotations: Heavy 9, Medium 22, Light 27, Total Adds 2, WXTU, KILT-FM, Heavy: KIKK, WAMZ, WLWI, WPAP, KSO, KFGO, WQW, KCCY, KIGQ, Medium: WESC, WUBE, WKCO, KSOP, Moves 50-47 on the Country chart.

GIRLS NEXT DOOR "Slow Boat To China" (MTM) 56/23
 Rotations: Heavy 0, Medium 8, Light 50, Total Adds 29 including WFOR, WNYR, KEAN, WUSY, WESC, KSSN, WCMS, KJNE, KXYX, WXCL, KFDI, KKAL, KLZ, KTOM, KSOP.

VINCE GILL "With You" (RCA) 51/20
 Rotations: Heavy 0, Medium 11, Light 40, Total Adds 20 including WCAO, WYVA, KEAN, KRRV, KASE, WEZL, WSIX, WYNG, WDAF, WTDQ, KYGO, KFRE, KEIN, KCCY, KSOP.

CON HUNLEY "Blue Suede Blues" (Capitol) 51/6
 Rotations: Heavy 0, Medium 18, Light 30, Total Adds 6, WCAO, WFOR, WTVY, WSM, WXCL, WKCO, Heavy: WIVK, WOKK, KRKT, Medium: KILT-FM, WCMS, WTQR, KTTS, KCCY, KALF.

LEON EVERETTE "Danger List (Give Me Someone I Can Love)" (Orlando) 50/9
 Rotations: Heavy 0, Medium 13, Light 37, Total Adds 9, WCAO, WYVA, WXBG, WKCO, KTTS, WTCM, KFDI, KVDC, KEIN, Medium: WTSV, WAJR, WESC, WOKK, KJNE, WCUI, KRKT.

KENNY ROGERS with NICKIE RYDER "The Pride Is Back" (RCA) 50/32
 Rotations: Heavy 1, Medium 10, Light 39, Total Adds 32 including WHN, WKY, WYAY, WUSY, KYXX, WSIX, WUSQ, WUBE, WMIL, WXCL, KVOO, KCCY, KOLO, KTOM, KSOP.

SIGNIFICANT ACTION

CARL PERKINS "Birth Of Rock And Roll" (America Smash/PolyGram) 46/25
 Rotations: Heavy 0, Medium 8, Light 35, Total Adds 25 including WCAO, WBGW, KEAN, WZZK, WUSY, WESC, WRNL, WIRK, WAXX, KXYX, KVOO, KFDI, KUUY, KQIL, KIM.

NICOLETTE LARSON w/STEVE WARINER "That's How You Know When You're In Love" (MCA) 43/24
 Rotations: Heavy 0, Medium 6, Light 37, Total Adds 24 including WRKZ, WCVR, WYVA, KASE, WKSJ, WCMS, KJNE, WIRK, WDAF, WXCL, KVOO, KSOP.

JOHN CONLEE "Got My Heart Set On You" (Columbia) 40/26
 Rotations: Heavy 1, Medium 10, Light 29, Total Adds 26 including WCAO, WRKZ, WCVR, WESC, WVK, WDKE, KXYX, KTTS, KYOC, KNIX, KOLO, KRPM.

WILD CHOIR "Next Time" (RCA) 37/20
 Rotations: Heavy 0, Medium 3, Light 34, Total Adds 20 including WBGW, WCVR, KKIX, KJNE, WUSQ, WXCL, WTCM, KKCS, KSOP, KSON.

BANDANA "Touch Me" (WB) 37/0
 Rotations: Heavy 2, Medium 20, Light 15, Total Adds 0, Heavy: WCUI, KCCY, Medium: WGNA, WVAM, KEAN, WLWI, WSM, KXYX, KJNE, KUGN.

NITTY GRITTY DIRT BAND "Stand A Little Rain" (WB) 36/36
 Rotations: Heavy 0, Medium 3, Light 33, Total Adds 36 including WHN, WDSY, WYVA, WYII, KASE, WIVK, WTQR, WYNG, KXYX, KTRP, KQIL, KSAF.

MARTY STUART "Honky Tonker" (Columbia) 34/8
 Rotations: Heavy 0, Medium 6, Light 28, Total Adds 8, WCAO, WUSY, WTVY, WTSO, WXCL, WKCO, KRST, KSOP, Medium: WAMZ, KTTS.

LACY J. DALTON "Working Class Man" (Columbia) 31/16
 Rotations: Heavy 0, Medium 3, Light 28, Total Adds 16 including WXTU, WFOR, WCMS, WIRK, WAXX, WXCL, WWJZ, KFDI, KVOO, KKCS.

VERN GOSDIN "Was It Just The Wine" (Compeat/PolyGram) 27/7
 Rotations: Heavy 0, Medium 6, Light 21, Total Adds 7, WCAO, KEAN, WEZL, WTVY, WESC, WDAF, KSOP, Medium: KXYX, WBSC, WQW, KTTS.

WILLIAM LEE GOLOEN "Love Is The Only Way Out" (MCA) 25/13
 Rotations: Heavy 0, Medium 3, Light 22, Total Adds 13, WYVA, KYKR, WXBG, WOKK, WCMS, WGEE, KTTS, KVOO, KLZ, KQIL, KEIN, KSOP, KIGQ.

ANNE MURRAY "Who's Leaving Who" (Capitol) 25/0
 Rotations: Heavy 1, Medium 12, Light 12, Total Adds 0, Heavy: KRKT, Medium: WVAM, WBGW, WOKQ, KEAN, WCMS, KXYX, WUBE, WMIL, KCJB, KVOO, KRWQ, KCCY.

MAC DAVIS "Somewhere In America" (MCA) 24/6
 Rotations: Heavy 2, Medium 2, Light 20, Total Adds 6, WCAO, WFOR, WKQO, WXCL, KTRP, KNIX, Heavy: WCUI, WQW, Medium: KXYX.

TISH HINOJOSA/CRAIG DILLINGHAM "I'll Pull You Through" (MCA/Curb) 22/1
 Rotations: Heavy 1, Medium 6, Light 15, Total Adds 0, Heavy: KRKT, Medium: WAJR, WTCM, KVOO, KRWQ, KEIN, KIGQ, Light: WCAO, WIRK.

LEWIS STOREY "Katie, Take Me Dancin'" (Columbia) 21/0
 Rotations: Heavy 0, Medium 8, Light 13, Total Adds 0, Medium: KEAN, WEZL, WCMS, WPAP, KFGO, WQW, WYII, KRWQ, Light: KASE, WESC.

NARVEL FELTS "Rockin' My Angel" (Evergreen) 15/5
 Rotations: Heavy 0, Medium 2, Light 13, Total Adds 5, WEZL, WLWI, WSLR, WMNI, WTCM, Medium: WTVY, KIGQ, Light: KFGO, WKCO, KTTS, KVOO, KSOP.

KENNY DALE "I'm Going Crazy" (BGM) 14/2
 Rotations: Heavy 0, Medium 2, Light 12, Total Adds 2, KVOO, KFDI, Medium: WTVY, KXYX, Light: KEAN, KRRV, WOKK, KSO, WQW, KRWQ, KSOP.

RANDY TRAVIS "Can't Stop Now" (WB) 14/0
 Rotations: Heavy 1, Medium 7, Light 0, Total Adds 0, Heavy: WOKQ, KYKR, WLWI, WIRK, WQW, KRST, KIK-FM, Medium: WAXX, KFDI, KYAK, KRWQ.

RAZZY BAILEY "Rockin' In The Parkin' Lot" (MCA) 13/12
 Rotations: Heavy 0, Medium 0, Light 12, Total Adds 12, WTSV, WYII, KEAN, WCMS, WPAP, KVOO, KRKT, KRST, KKAL, KQIL, KALF, KSOP.

OARLENE AUSTIN "Guilty Eyes" (CPT) 13/4
 Rotations: Heavy 0, Medium 2, Light 11, Total Adds 4, WCVR, KVOO, KFDI, KTOM, Medium: KBMR, KRKT, Light: KRRV, KTRP, WTCM, KRWQ, KALF.

RAY PRICE "All The Way" (Step One) 13/2
 Rotations: Heavy 0, Medium 2, Light 11, Total Adds 12, WTRQ, KSOP, Medium: KSO, WQW, Light: WPAP, KWMT, KTTS, KVOO, KFDI, KRKT, KIM.

OSMOND BROTHERS "You Look Like The One I Love" (EMI America) 12/7
 Rotations: Heavy 0, Medium 0, Light 12, Total Adds 7, KASE, WGTQ, WPAP, KJNE, WKKQ, KCCY, KIGQ, Light: WYII, WTCM, KALF.

NANCY GRIFFITH "Once In A Very Blue Moon" (Philo) 12/1
 Rotations: Heavy 0, Medium 2, Light 10, Total Adds 1, KYGO, Medium: WAJR, KFDI, Light: WBGW, KRRV, WOKK, KTTS, KVOO, KVOO, KEIN, KALF, KSOP.

EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 11/10
 Rotations: Heavy 0, Medium 0, Light 11, Total Adds 10, WBGW, WOKQ, WYII, WCMS, KXYX, WQW, WWJZ, KRKT, KVOO, KPRE.

STEVE EARLE "Guitar Town" (MCA) 10/10
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 10, WBGW, WCVR, WLWI, WCMS, WTCM, KRKT, KKAL, KFRE, KQIL, KALF.

JIM COLLINS "The Things I've Done To Me" (TKM) 10/2
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 2, WOKK, WQW, Medium: KXYX, KRWQ, Light: KRRV, KILT-FM, WCMS, KTTS, KSOP, KIGQ.

KEITH WHITELY "Ten Feet Away" (RCA) 8/8
 Rotations: Heavy 0, Medium 2, Light 6, Total Adds 8, WBGW, WKQO, KFDI, KRKT, KKAL, KUZZ, KQIL, KSOP.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
REBA McENTIRE/Little Rock (MCA)	<i>Whoever's In New England</i>
DWIGHT YOAKAM/Guitars, Cadillac (Reprise/WB)	<i>Guitars, Cadillac, Etc.</i>
DON WILLIAMS/Then It's Love (Capitol)	<i>New Moves</i>
MICHAEL MARTIN MURPHEY/Fiddlin' Man (WB)	<i>Tonight We Ride</i>
EDDIE RABBITT/Singing In The Subway (RCA)	<i>Rabbit Trax</i>
WAYLON JENNINGS/Shadow Of Your Distant Friend (MCA)	<i>Will The Wolf Survive</i>
GEORGE STRAIT/You Still Get To Me (MCA)	#7
MERLE HAGGARD/This Cold War With You (Epic)	<i>A Friend In California</i>
EDDIE RABBITT/Both To Each Other (RCA)	<i>Rabbit Trax</i>

The brightest spot on your playlist is

"Heartbeat In The Dark" 5585

DON



WILLIAMS

Capitol

R&R **BREAKER** of The Week **34**

BB 47

DIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

JUNE 6, 1986

ST

HOTTEST

Lee Greenwood (MCA)
One Step (EMI America)

WHI*

MC DONALD/On My Own (MCA)
Make You Cry (Jive/Arista)

Total Reports	Adds	Heavy	Medium	Light
46/0	39	7	0	
44/0	36	7	1	
43/0	35	7	1	
42/0	29	12	1	
40/2	29	10	1	
38/1	22	12	4	
38/1	19	18	1	
38/1	15	22	1	
36/2	19	15	2	
39/1	26	12	1	
34/1	14	20	0	
27/3	14	9	4	
28/0	9	19	0	
33/5	13	14	6	
28/0	7	19	2	
32/4	4	20	8	
28/4	4	17	7	
29/4	2	18	9	
22/1	7	11	4	
26/3	2	20	4	

ydor/PG)
Columbia)
J/ All (Arista)
Columbia)
Columbia)

- 20 17 11 9 HOWARD JONES/No one is to blame (Elektra)
- 4 4 7 10 SIMPLY RED/Holding Back The Years (Elektra)
- 17 15 12 11 DREAM ACADEMY/Love Parade (Reprise/WB)
- 19 18 15 12 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
- 18 13 10 13 LEVEL 42/Something About You (Polydor/PG)
- 19 16 14 ATLANTIC STARR/If Your Heart Isn't In It (A&M)
- 14 16 14 15 CULTURE CLUB/Move Away (Virgin/Epic)
- 20 16 DAVID FOSTER & OLIVIA NEWTON-JOHN/The Best Of Me (Atlantic)
- 20 19 17 RONNIE MILSAP/Happy, Happy Birthday Baby (RCA)
- DEBUT 18 ANNE MURRAY/Who's Leaving Who (Capitol)
- 8 8 13 19 SADE/Never As Good As The First Time (Portrait/CBS)
- DEBUT 20 DAVID PACK/That Girl Is Gone (WB)

MOST ADDED

- PETER CETERA (10)
Glory Of Love (Full Moon/WB)
- BILLY JOEL (9)
Modern Woman (Epic)
- DOUBLE (8)
The Captain Of Her Heart (A&M)
- JEFFREY OSBORNE (8)
You Should Be Mine (A&M)
- KENNY ROGERS & NICKIE RYDER (7)
The Pride Is Back (RCA)
- STEVIE NICKS (6)
Has Anyone Ever... (Modern/Atco)

HOTTEST

- PATTI LABELLE/MICHAEL McDONALD (31)
On My Own (MCA)
- BILLY OCEAN (27)
There'll Be Sad Songs... (Jive/Arista)
- MADONNA (24)
Live To Tell (Sire/WB)
- GEORGE MICHAEL (22)
A Different Corner (Columbia)
- MOODY BLUES (19)
Your Wildest Dreams (Polydor/PolyGram)

BREAKERS

JEFFREY OSBORNE
You Should Be Mine (A&M)

57% of our reporters on it. Rotations: Heavy 0, Medium 12, Light 15, Total Adds 8, WDBO, KFMB, WTIC, WELI, WGOW, WHBC, WSPD, WNNR.

NEW & ACTIVE

- STEVIE NICKS "Has Anyone Ever Written Anything About You" (Modern/Atco) 17/6
Rotations: Heavy 1/0, Medium 7/3, Light 9/3, Total Adds 6, WSPD, KSL, WTKO, WVEK, Heavy: WELI, Medium including WGY, KUGN, WPOE, WASK.
- PETER CETERA "Glory Of Love" (Full Moon/WB) 16/10
Rotations: Heavy 0, Medium 7/5, Light 9/5, Total Adds 10, KJR, WTIC, WGY, WHBC, WIBA, KUGN, WPOE, WGBR, WSTU, WJBC, KYJC, Medium including WFBR.
- BILLY JOEL "Modern Woman" (Epic) 16/9
Rotations: Heavy 1/0, Medium 5/3, Light 10/6, Total Adds 9, WICC, WELI, WGOW, WING, WNNR, WPOE, WMTR, WCIL, KYJC, Heavy: KTWO, Medium including WFBR, WJBC.
- DOUBLE "The Captain Of Her Heart" (A&M) 16/8
Rotations: Heavy 3/3, Medium 7/5, Light 8/9, WFSR, WTIC, WING, WIBA, WNNR, WJBC, WASK, KVEC, Medium including WCCO, KUGN, WPOE, WTKO, KTWO, KYJC.
- EL DeBARGE "Who's Johnny" (Gordy/Motown) 16/5
Rotations: Heavy 0, Medium 10/2, Light 6/3, Total Adds 5, WWKB, WTVN, WICC, KSL, WCIL, Medium including WCHS, WGOW, WING, WSPD, WNNR, WMTR, KYJC.
- BANGLES "If She Knew What She Wants" (Columbia) 15/1
Rotations: Heavy 1/0, Medium 6/0, Light 8/1, Total Adds 1, WCCO, Heavy: KTWO, Medium: KFMB, WELI, WNNR, WPOE, WTKO, WMTR.
- HIROSHIMA "One Wish" (Epic) 12/3
Rotations: Heavy 0, Medium 10/3, Light 2/0, Total Adds 3, WFBR, WDBO, KSL, Medium including KJR, WCHS, WHBY, KUGN, WASK, KTWO, KYJC.
- BOB BEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 12/2
Rotations: Heavy 0, Medium 5/1, Light 7/1, Total Adds 2, WWKB, WRVA, Medium including WNNR, WPOE, WMTR, WJBC.
- FORCE MD'S "Here I Go Again" (Tommy Boy/WB) 12/0
Rotations: Heavy 1/0, Medium 4/0, Light 7/0, Total Adds 0, Heavy: KTWO, Medium: KSL, WPOE, WTKO, KVEC.

KENNY ROGERS & NICKIE RYDER "The Pride Is Back" (RCA) 11/7

Rotations: Heavy 0, Medium 4/2, Light 7/5, Total Adds 7, WCCO, KFMB, WICC, KSL, WNNR, WPOE, WMTR, Medium including WFBR, WJBC.

GENESIS "Invisible Touch" (Atlantic) 11/5

Rotations: Heavy 0, Medium 4/1, Light 7/4, Total Adds 5, WWKB, WTVN, WNNR, WPOE, WMTR, Medium including WICC, WSTU, KTWO.

OMD "If You Leave" (A&M) 11/1

Rotations: Heavy 2/0, Medium 6/0, Light 3/0, Total Adds 1, KHOW, Heavy: WTAE, WCIL, Medium: WWKB, 55KRC, WICC, WHAS, WSPD.

MARILYN MARTIN "Move Closer" (Atlantic) 11/0

Rotations: Heavy 3/0, Medium 5/0, Light 3/0, Total Adds 0, Heavy: WHBY, WTKO, KTWO, Medium: WGOW, WPOE, WASK, KYJC, KVEC.

PET SHOP BOYS "West End Girls" (EMI America) 11/0

Rotations: Heavy 0, Medium 7/0, Light 4/0, Total Adds 0, Medium: WTAE, 55KRC, WTVN, KHOW, WGOW, WSTU, KYJC, Light: WWKB, WCHS, WING, WSPD.

EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 8/4

Rotations: Heavy 0, Medium 4/2, Light 4/2, Total Adds 4, WPOE, WTKO, WGBR, KVEC, Medium including WFBR, WJBC.

JONATHAN BUTLER "Baby, Please Don't Take It" (Jive/Arista) 8/2

Rotations: Heavy 0, Medium 5/1, Light 3/1, Total Adds 2, KJR, WING, Medium including KSL, WPOE, KTWO, KVEC.

JOHN DENVER "Flying For Me" (RCA) 8/0

Rotations: Heavy 1/0, Medium 6/0, Light 1/0, Total Adds 0, Heavy: WCCO, Medium: WTMJ, WHBY, KSL, WPOE, WJBC, KVEC.

SIGNIFICANT ACTION

REUNION "The Reunion Medley" (Eagle) 7/1

Rotations: Heavy 0, Medium 2/0, Light 5/1, Total Adds 1, WASK, Medium: WTMJ, KVEC, Light including WING, WIBC, WIBA, WJBC.

JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 6/3

Rotations: Heavy 1/0, Medium 2/2, Light 3/1, Total Adds 3, WPOE, WASK, KTWO, Heavy: WTKO, Light including WNNR, KYJC.

DENNIS DeYOUNG "This Is The Time" (A&M) 5/5

Rotations: Heavy 0, Medium 0, Light 5/5, Total Adds 5, WIBA, WNNR, WMTR, WGBR, KYJC.

RDD STEWART "Love Touch" (WB) 5/2

Rotations: Heavy 0, Medium 1/0, Light 4/2, Total Adds 2, WNNR, WSTU, Medium: KYJC, Light including WTKO, WMTR.

MICHAEL TOMLINSON "I Will Not Pass You By" (Desert Rain) 4/1

Rotations: Heavy 0, Medium 3/0, Light 1/1, Total Adds 1, WHBY, Medium: WCCO, KUGN, KTWO.

ROGER WHITTAKER "The Genius Of Love" (RCA) 4/1

Rotations: Heavy 1/0, Medium 1/0, Light 2/1, Total Adds WSPD, Heavy: WHBY, Medium: KTWO, Light including WJBC.

NU SHOZ "I Can't Wait" (Atlantic) 4/1

Rotations: Heavy 1/0, Medium 3/1, Light 0, Total Adds 1, 55KRC, Heavy: WSTU, Medium including WWKB, WTVN.

STEVIE WONDER "Land Of La La" (Tamla/Motown) 3/2

Rotations: Heavy 0, Medium 0, Light 3/2, Total Adds 2, WCCO, WTKO, Light including WNNR.

KIM CARNES "Divided Hearts" (EMI America) 3/0

Rotations: Heavy 0, Medium 0, Light 3/0, Total Adds 0, Light: WCCO, WTKO, WMTR.

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ADULT CONTEMPORARY

BREAKERS

BILLY JOEL

Modern Woman (Epic)

76% of our reporters on it. Rotations: Heavy 3, Medium 51, Light 27, Total Adds 31 including WHTX, KVIL, LOVE94, WMJI, KS94, KYKY, KMJI, KGW, B100, KIFM. Debuts at number 19 on the AC chart.

PETER CETERA

Glory Of Love "Theme From The Karate Kid Part II"

66% of our reporters on it. Rotations: Heavy 1, Medium 26, Light 43, Total Adds 57 including WHTX, WSB-FM, WARM98, WSNY, KYKY, KGW, KHLY, B100. Debuts at number 23 on the AC chart.

GENESIS

Invisible Touch (Atlantic)

61% of our reporters on it. Rotations: Heavy 5, Medium 35, Light 25, Total Adds 20 including KVIL, LOVE94, 2WD, WLLT, WMYX, WKGW, KDUK, KWAV. Debuts at number 25 on the AC chart.

BOB SEGER & THE SILVER BULLET BAND

Like A Rock (Capitol)

60% of our reporters on it. Rotations: Heavy 6, Medium 39, Light 19, Total Adds 12 including KVIL, WLTS, W101, K106, KELT, WENS, 3WM, WWPA. Moves 29-24 on the AC chart.

JACKSON BROWNE

In The Shape Of A Heart (Asylum)

55% of our reporters on it. Rotations: Heavy 2, Medium 32, Light 24, Total Adds 9, WSB-FM, 97AIA, KHLY, KIFM, WFSM, WLAC-FM, WTRX, KWEB, KRNO. Debuts at number 29 on the AC chart. (Note: Jackson Browne was inadvertently left out of the AC New & Active information last week.)

DOUBLE

The Captain Of Her Heart (A&M)

53% of our reporters on it. Rotations: Heavy 3, Medium 21, Light 32, Total Adds 17 including WPIX, LOVE94, WLTS, WARM98, KKL, KIFM, WNAM, KIOA.

ROD STEWART

Love Touch (WB)

52% of our reporters on it. Rotations: Heavy 1, Medium 24, Light 30, Total Adds 16 including KYKY, WAEB, V100, WJDX, WIVY, WSTF, KQ99, WTRX. Debuts at number 30 on the AC chart.

BANGLES

If She Knew What She Wants (Columbia)

51% of our reporters on it. Rotations: Heavy 1, Medium 28, Light 25, Total Adds 13 including WMYX, KGW, KIFM, KEY103, KLYF, KVUU, KQUA, KWFM, WXUS.

NEW & ACTIVE

KENNY ROGERS & NICKIE RYDER "The Pride Is Back" (RCA) 38/15

Rotations: Heavy 0, Medium 13/2, Light 25/13, Total Adds 15 including KVIL, WIVY, U102, WNAM, KQ99, WORG, WXUS, WJON, KKL, KALE. Medium including KUDL, KYKY, WAEB, WEZC, WEZS, WCKQ, WMT-FM, WBOW.

STEVIE WONDER "Land Of La La" (Tamil/Motown) 31/4

Rotations: Heavy 0, Medium 13/0, Light 18/4, Total Adds 4, KQ99, WTRX, KDUK, I94. Medium: WAEB, 96WAVE, WSFL, WNAM, WEIM, WSKI, WWPA, WFFX, KTYL, KFSB, WJON, KALE.

MIAMI SOUND MACHINE "Words Get In The Way" (Epic) 30/30

Rotations: Heavy 0, Medium 5/5, Light 25/25, Total Adds 30 including WPIX, 97AIA, KOST, WKYE, K106, KELT, WNAM, KKL, KGMG, WMMJ, WKNE, WSKY, WCKQ, WMT-FM, KFSB, WJON, K99.

DENNIS DeYOUNG "This Is The Time (A&M) 28/28

Rotations: Heavy 3/3, Medium 25/25, Light 28 including WAEB, WKYE, 96WAVE, WNAM, WMMJ, KVUU, KGMG, WGLL, WQHQ, WWPA, WSKY, WCKQ, KTYL, WMT-FM, I94, KFSB, KKL, KALE.

MICHAEL TOMLINSON "I Will Not Pass You By" (Desert Rain) 26/1

Rotations: Heavy 1/0, Medium 10/1, Light 15/0, Total Adds 1, KIFM. Heavy: WJON. Medium including KLYF, WEIM, WKNE, WSKI, WCHV, WAHR, WMT-FM, WBOW, KMGQ.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.

MOST ADDED

PETER CETERA (57)
Glory Of Love (Full Moon/WB)
BILLY JOEL (31)
Modern Woman (Epic)
MIAMI SOUND MACHINE (30)
Words Get In The Way (Epic)
DENNIS DeYOUNG (28)
This Is The Time (A&M)
GENESIS (20)
Invisible Touch (Atlantic)

HOTTEST

BILLY OCEAN (73)
There'll Be Sad Songs (Jive/Arista)
HOWARD JONES (67)
No One Is To Blame (Elektra)
MADONNA (53)
Live To Tell (Sire/WB)
GEORGE MICHAEL (53)
A Different Corner (Columbia)
MOODY BLUES (53)
Your Wildest Dreams (Polydor/PolyGram)

SIGNIFICANT ACTION

BLOW MONKEYS "Digging Your Scene" (RCA) 24/0

Rotations: Heavy 0, Medium 13/0, Light 11/0, Total Adds 0, Medium: B100, 96WAVE, WMMJ, WEIM, WSKI, WQHQ, WTN, WSKY, WCHV, WFFX, KTYL, KMGQ, KALE. Light including WAEB, WFSM, KIOA, KGMG.

EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 19/8

Rotations: Heavy 0, Medium 3/1, Light 16/7, Total Adds 8, WNAM, KIOA, WKNE, WGLL, WSKY, WZLO, WJON, KKL, Medium including WEIM, KALE. Light including WAVE, WQHQ, WAEV.

KIM CARNES "Divided Hearts" (EMI America) 19/4

Rotations: Heavy 0, Medium 4/0, Light 15/4, Total Adds 4, WAEB, KTYL, KKL, KALE. Medium: 96WAVE, WEIM, WSKI, KOSW. Light including WJDX, WNAM, WMMJ, WSKY, WAEV, WZLO, KFSB, WJON.

HEART "Nothin' At All" (Capitol) 17/2

Rotations: Heavy 3/0, Medium 10/1, Light 4/1, Total Adds 2, WLT, KRLB. Heavy: WMGN, WCKO, WFFX. Medium including KVIL, WLT, V100, WFSM, WKYE, WZLO, KTYL, KOSW, KALE.

JIMMY BUFFETT "I Love The Now" (MCA) 14/13

Rotations: Heavy 0, Medium 1/0, Light 13/13, Total Adds 13, WAEB, KIOA, WEIM, WKNE, WSKI, WGSV, WAGE, WORG, WZLO, KTYL, KFSB, KKL, KALE. Medium: WAVE.

RONNIE MILSAP "Happy, Happy Birthday Baby" (RCA) 13/0

Rotations: Heavy 1/0, Medium 6/0, Light 6/0, Total Adds 0, Heavy: WJON. Medium: KLYF, WKNE, WCKO, WAHR, WZLO. Light: WAEB, WSFL, WTRX, WQHQ, WGSV, KFSB.

SMOKEY ROBINSON "Sleepless Nights" (Motown) 12/12

Rotations: Heavy 0, Medium 1/1, Light 11/11, Total Adds 12, WGLL, WQHQ, WSKY, WGSV, WORG, WKYX, WAEV, WFFX, KTYL, WMT-FM, KFSB, WBOW.

BERLIN "Take My Breath Away" (Columbia) 11/8

Rotations: Heavy 0, Medium 1/1, Light 10/7, Total Adds 8, KUDL, KOST, WAEB, WKYE, WQHQ, WCKO, WEIZ, KFSB. Light including K106, WAEV, KOSW.

BRUCE HORNSBY & THE RANGE "Every Little Kiss" (RCA) 11/4

Rotations: Heavy 0, Medium 3/0, Light 8/4, Total Adds 4, WAEB, WSKI, WZLO, WBOW. Medium: WTN, WCHV, KALE.

ICEHOUSE "No Promises" (Chrysalis) 11/1

Rotations: Heavy 0, Medium 1/0, Light 10/1, Total Adds 1, WXUS. Medium: KALE. Light including WAEB, K106, WEIM, WSKY, WCKQ, KTYL, KFSB, KKL, KOSW.

FORCE MO'S "Here I Go Again" (Tommy Boy/WB) 10/0

Rotations: Heavy 1/0, Medium 2/0, Light 7/0, Total Adds 0, Heavy: WJON. Medium: WQHQ, KALE. Light: KELT, WSFL, WSKI, WCKQ, WGSV, WKYX, WMT-FM.

STEVE WINWOOD "Higher Love" (Island) 9/9

Rotations: Heavy 0, Medium 2/2, Light 7/7, Total Adds 9, WPIX, 96WAVE, KDUK, WMMJ, WSKI, WSKY, WFFX, KKL, KMGQ.

OUTFIELD "All The Love In The World" (Columbia) 8/5

Rotations: Heavy 0, Medium 4/1, Light 4/4, Total Adds 5, KVIL, K106, WMMJ, WEIM, WCKQ. Medium including KTYL, KOSW, KALE.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 HOWARD JONES	106/0	92	14	0
2 BILLY OCEAN	102/0	94	7	1
3 MOODY BLUES	105/2	84	17	4
4 GEORGE MICHAEL	104/0	82	18	4
5 MADONNA	96/0	75	18	3
6 PATTI LABELLE/MICHAEL McDONALD	92/0	62	23	7
7 MIKE & THE MECHANICS	88/4	61	24	3
8 ATLANTIC STARR	93/3	58	27	8
9 SIMPLY RED	81/0	45	25	11
10 DREAM ACADEMY	96/3	46	45	5
11 CULTURE CLUB	85/0	40	40	5
12 NEIL DIAMOND	97/0	40	40	17
13 JAMES TAYLOR	88/0	31	53	4
14 DAVID PACK	88/3	30	53	5
15 DAVID FOSTER & OLIVIA NEWTON-JOHN	90/14	12	62	16
16 HIROSHIMA	80/8	11	56	13
17 EL DeBARGE	74/8	21	41	12
18 LEVEL 42	73/1	24	40	9
19 BILLY JOEL	81/31	3	51	27
20 JEFFREY OSBORNE	82/11	5	53	24
21 JONATHAN BUTLER	73/4	10	46	17
22 WHITNEY HOUSTON	62/0	18	27	17
23 PETER CETERA	70/57	1	26	43
24 BOB SEGER	64/12	6	39	19
25 GENESIS	65/20	5	35	25
26 ANNE MURRAY	59/3	10	38	11
27 STEVIE NICKS	65/4	6	36	23
28 PHIL COLLINS	48/0	8	24	16
29 JACKSON BROWNE	58/9	2	32	24
30 ROD STEWART	55/16	1	24	30

AOR ALBUMS

159 REPORTS

JUNE 6, 1986

Three Weeks
Weeks Weeks Weeks

Total: Reports/Adds Power Heavy Medium

6	2	1	PETER GABRIEL/So (Geffen)	"Sledgehammer" (151) "Rain" (66) "Eyes" (62)	155-0	65+	142+	12-
2	2	3	VAN HALEN/5150 (WB)	"Dreams" (126) "Best" (67) "Love" (57)	130-0	53+	120-	10+
1	1	3	BOB SEGER & THE SILVER.../Like A Rock (Capitol)	"Rock" (112) "Aftermath" (52) "Sometimes" (37)	144-0	34-	112-	32+
5	5	6	MOODY BLUES/The Other Side Of Life (Polydor/PG)	"Wildest" (121) "Other Side" (69) "Rock 'N' Roll" (35)	146-0	27-	112-	34+
3	3	5	JOURNEY/Raised On Radio (Columbia)	"Girl" (115) "Suzanne" (59) "Be Good" (21)	137-0	21-	98-	38+
6	7	7	38 SPECIAL/Strength In Numbers (A&M)	"Like No" (126) "Somebody" (64) "Heart's" (8)	137+4	48-	120-	14=
4	4	7	ROLLING STONES/Dirty Work (Rolling Stones/Columbia)	"One Hit" (111) "Winning" (70) "Zero" (28)	126-0	27-	97-	27+
7	8	8	GTR/GTR (Arista)	"Heart" (138) "Jekyll" (25) "Hunter" (18)	140+1	52+	118+	21-
11	9	9	FIXX/Walkabout (MCA)	"Secret" (151) "Built" (34) "Read" (4)	154+3	30+	107+	45-
10	10	10	EMERSON, LAKE & POWELL/Emerson, Lake & Powell (Polydor/PG)	"Touch" (148) "Score" (17) "Blind" (13)	152+1	20+	102+	44-
14	16	14	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	"Wrap" (122) "Tuff Enuff" (18) "Why" (11)	133+3	9+	41+	87-
13	13	13	JACKSON BROWNE/Lives In The Balance (Asylum)	"In The Shape" (117) "Lives" (14) "Black" (7)	120=5	6-	43-	72+
18	19	17	ICEHOUSE/Measure For Measure (Chrysalis)	"No Promises" (125) "Paradise" (6) "Cross" (5)	130+6	8-	44+	74=
27	21	14	TOP GUN/Soundtrack (Columbia)	"Danger Zone" (113) "Heaven" (3) "Breath" (1)	115+19	9+	49+	63+
9	12	15	JOE JACKSON/Big World (A&M)	"Right" (82) "Home Town" (15) "West" (14)	92-1	5-	39-	48-
11	14	18	ZZ TOP/Afterburner (WB)	"Woke Up" (94) "Veicro" (23) "Rough" (10)	106=4	5-	36=	63-
17	17	17	LIVE! FOR LIFE/Various Artists (IRS/MCA)	"I Been Down" (114) "Howling" (4) "Ages" (2)	116-1	3=	34-	72-
26	26	22	OUTFIELD/Play Deep (Columbia)	"All The Love" (105) "Your Love" (4) "Everytime" (1)	107+8	10+	39+	65+
10	18	19	HONEYMOON SUITE/The Big Prize (WB)	"Bad Attitude" (93) "Feel It" (14) "What Does It" (6)	99-2	4-	35-	60-
24	23	20	LOU REED/Mistrial (RCA)	"No Money Down" (107) "Video" (1) "Original" (1)	107+6	2-	40+	59-
12	15	21	INXS/Listen Like Thieves (Atlantic)	"Listen" (89) "What You Need" (3) "Kiss" (1)	93-2	5-	41-	48-
8	9	22	HEART/Heart (Capitol)	"Nothin' At All" (68) "If Looks" (3) "Dreams" (1)	71-1	14-	51-	19=
33	32	27	JOHN EDDIE/John Eddie (Columbia)	"Jungle Boy" (88) "Pretty" (8) "Buster" (2)	95+5	1=	14+	67+
16	20	23	ROBERT PALMER/Riptide (Island)	"Hyperactive" (78) "Addicted" (6) "I Didn't Mean" (4)	84-1	2-	24-	52-
19	22	24	HOWARD JONES/Action Replay (Elektra)	"No One" (58) "Always" (2) "Specialty" (2)	59-0	12+	41=	15-
22	24	26	MODELS/Out Of Mind Out Of Sight (Geffen)	"Out Of Mind" (65) "Cold" (9) "Stormy" (2)	74-1	3=	16-	52-
28	28	27	JOE COCKER/Cocker (Capitol)	"You Can Leave" (66) "A To Z" (7) "Shelter" (3)	73-2	2+	15+	52-
31	31	30	ROB JUNGKLAS/Closer To The Flame (Manhattan)	"Boystown" (76) "Memphis" (10) "Hello" (7)	96+8	1=	5=	70+
25	25	29	GIUFFRIA/Silk & Steel (Cameo/MCA)	"Dreaming" (70) "Girl" (2) "Radio" (2)	72-1	4-	23-	43-
29	29	30	GOLDEN EARRING/The Hole (21/Atco)	"Quiet Eyes" (85) "They Dance" (3)	87-2	0=	8-	64-
30	34	32	CALL/Reconciled (Elektra)	"Everywhere" (71) "I Still" (12) "Oklahoma" (3)	75+13	2=	9-	51+
33	33	32	AC/DC/Who Made Who (Atlantic)	"Who Made Who" (78)	78+10	2=	9+	51+
40	38	34	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	"Every Little Kiss" (67) "The Way" (10) "Western" (1)	67+11	7=	15+	39+
DEBUT	34	34	GLASS TIGER/The Thin Red Line (Manhattan)	"Thin Red Line" (48) "Don't Forget" (8) "I Will Be" (1)	55-12	0	5	32
29	35	35	JUDAS PRIEST/Turbo (Columbia)	"Turbo Lover" (54) "Locked In" (6) "Wild Nights" (1)	58-5	1=	7-	40-
15	21	31	JOHN C. MELLENCAMP/Scarecrow (Riva/PG)	"Rain" (32) "Rumbleseat" (1)	32-0	3-	16-	15-
34	37	37	OZZY OSBOURNE/The Ultimate Sin (CBS Associated)	"Lightning" (50) "Shot" (3) "Ultimate" (2)	53-2	0=	4-	37-
35	-	38	KROCK/Change Of Address (Arista)	"School's Out" (51) "Burning Up" (5) "Let This" (1)	55+4	0=	2=	38+
-	-	40	BOB OF FROGS/Strange Land (Epic)	"Heart Full" (31) "Get It While" (19) "Hanging" (1)	46-4	0=	4+	32-
DEBUT	40	40	BODEANS/Love & Hope & Sex & Dreams (Slash/WB)	"Fadeaway" (38) "Say You Will" (4) "Runaway" (3)	43-2	3+	8+	22+

BREAKERS

ROB JUNGKLAS
Closer To The Flame (Manhattan)
60% of our reporters on it.

NEW & ACTIVE

DANNY WILDE "The Boyfriend" (Island) 44/5 (43/9)

Adds WKLP, KILQ, WODJ, KQWB, KRQJ Powers 1 Heavy 4 including WQFM, KMET, WXRK Medium 31 including WSHE, WRFI, KLOS, KGB, KOMA, WHEB, WPDH, WEZK, WOUR, KLB, KNCN, KMBY.

WILD BLUE "No More Jinx" (Chrysalis) 40/4 (40/5)

Adds WSHE, KYYS, KQWB, KWHL Heavy 4 WQFM, WAPL, KZEL, WHMD Medium 29 including KSRR, WLUP, WLVO, KLUP, KGB, WPDH, WEZK, KNCN, WRQK, WTUE, KMOD, KILQ, KDJK, KMBY.

SOUTHSIDE JOHNNY & THE JUKES "At Least We Got Shoes" (Atlantic) 38/1 (29/12)

Adds including WSHE, WLUP, KFQF, CFOX, CHEZ, WOUR, WQBK Heavy 5, WNEW, KZEL, WIZN, WCPZ, KVRE Medium 22 including WXRK, WMMR, DC101, WXRT, WPDH, WAAF, WTUE, WRKI, WWWV.

RUBBER RODEO "Heartbreak Highway" (Mercury/PolyGram) 36/3 (37/2)

Adds KBGO, WOUR, KFMZ Heavy 3, WBCN, WIZN, KSPN Medium 19 including WIYY, WHJY, KZEW, KSRR, WNOR, KAZY, WHFS, WHEB, WTUE, WLAV, KZEL, WBLM, WWWV.

AEROSMITH "Done With Mirrors" (Geffen) 28/5 (24/2)

Adds WPDH, WRQK, KRKE, WWTR, KQWB Heavy 6, WBCN, KNCN, KISS, KFQM, WGIR, KRIX Medium 18 including WHJY, WLLZ, WRIF, WQFM, WHEB, WQMF, KILQ, KMBY, WBLM.

BEAT FARMERS "Van Go" (MCA/Curb) 27/1 (18/5)

Adds including WXRT, KRQO, KOMA, KISW, KLAQ, KEZE, WWWV, KSPN Heavy 1, KTCL Medium 14 including KBGO, 91X, KGB, WHFS, WMYR, KILQ, KPOL, KSTM, WIZN, KCGI.

ERIC JOHNSON "Tones" (WB) 27/1 (26/1)

Adds KVRE Heavy 6, KZEW, KNCN, WMYR, KILQ, KSTM, KRIX Medium 18 including KTXQ, WQFM, KAZY, KBGO, KLB, KISS, WONE, WTUE, KZEL, KOZZ.

COBRA "Soundtrack" (Columbia) 26/22 (4/4)

Adds including WLLZ, WHEB, WBRU, WAGX, KLAQ, WTKX, WCPZ Heavy 0 Medium 18 including WHJY, KSRR, WSHE, KMET, KUPD, KGON, KZAP, KGB, KOMA, WQMF, WAAF, KRSP, WBLM, WRUF.

BACHMAN-TURNER OVERDRIVE "Live! Live! Live!" (MCA/Curb) 25/5 (24/9)

Adds WIYY, KTXQ, KUPD, WEZK, KZOO Heavy 2 Q107, WMYR Medium 12 including WBAB, DC101, WNOR, KSHE, WDHA, KMOD, KZEL, WWWV.

MIKE & THE MECHANICS "Mike & The Mechanics" (Atlantic) 25/4 (24/5)

Adds WNEW, WIOQ, WKXK, KSPN Powers 1, Heavy 7, WBAB, WSHE, WLVO, WBA, KICT, K97, KRAL Medium 15 including WQVE, WCKG, WLUP, WPDH, KDJK, WRKI, WWWV.

BANGLES "Different Light" (Columbia) 24/3 (21/1)

Adds KRQD, WSKS, WWWV Powers 1, Heavy 7 including WBCN, 91X, WLIR, WPLR, WHMD, WCPZ Medium 12 including KSRR, KTCZ, KBGO, WCCC, WWCT, WBLM, KTYD.

Continued on Page 79

Boy, what a song.
Man, what a band.

BOY INSIDE THE MAN

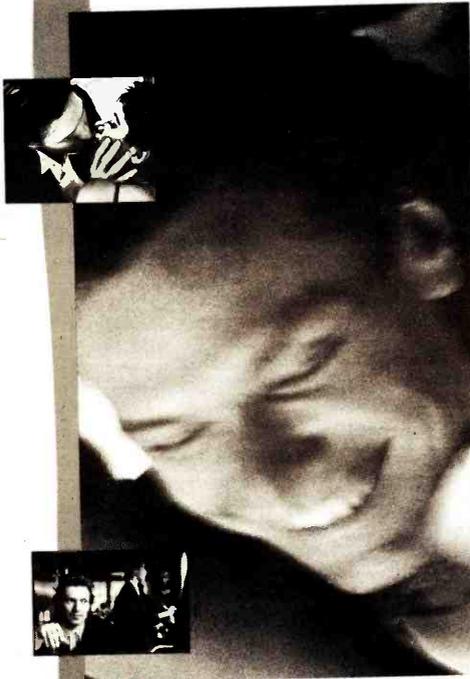
The new 12" from
TOM COCHRANE AND RED RIDER

Capitol

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Steve Winwood

"HIGHER LOVE" • THE 12"



FROM THE FORTHCOMING ALBUM *BACK IN THE HIGH LIFE*
PRODUCED BY RUSS TITELMAN AND STEVE WINWOOD
MANAGEMENT: NUVISIONS MANAGEMENT, LTD., RON WEISNER, BENNETT FREED



TRACKS DEBUT

12

AOR TRACKS BREAKERS



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RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

159 REPORTS

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Power	Heavy	Medium
—	6	2	1 GENESIS/Invisible Touch (Atlantic)	159+/3	61+	140+	18-
2	1	1	2 PETER GABRIEL/Sledgehammer (Geffen)	151-/0	65+	142+	8-
7	8	6	3 GTR/When The Heart Rules The Mind (Arista)	138+/1	51+	117+	20-
11	10	8	4 FIXX/Secret Separation (MCA)	151+/2	30+	107+	43-
15	11	10	5 EMERSON, LAKE & POWELL/Touch & Go (Polydor/PG)	148+/1	20+	101+	41-
5	4	3	6 38 SPECIAL/Like No Other Night (A&M)	126-/1	45-	114-	11-
8	7	7	7 VAN HALEN/Dreams (WB)	126-/1	46+	111+	14-
4	3	5	8 MOODY BLUES/Your Wildest Dreams (Polydor/PG)	121-/0	25-	97-	22+
1	2	4	9 BOB SEGER & THE SILVER.../Like A Rock (Capitol)	112-/0	30-	91-	20+
3	5	9	10 ROLLING STONES/One Hit (To The Body) (Rolling Stones/Columbia)	111-/0	27-	88-	22+
13	12	11	11 JOURNEY/Girl Can't Help It (Columbia)	115-/0	17+	79+	34-
			DEBUT 12 STEVE WINWOOD/Higher Love (Island)	129 /127	9	42	73
21	18	17	13 ICEHOUSE/No Promises (Chrysalis)	125+/7	8-	41+	73+
28	21	18	14 FABULOUS THUNDERBIRDS/Wrap It Up (CBS Associated)	122+/7	6+	35+	79-
31	30	21	15 KENNY LOGGINS/Danger Zone (Columbia)	113+/19	9+	48+	62+
22	17	16	16 JACKSON BROWNE/In The Shape Of A Heart (Asylum)	117-/7	5-	40-	73+
18	15	15	17 STING with JEFF BECK/I Been Down So Long (IRS/MCA)	114-/1	3=	34-	70-
30	24	19	18 LOU REED/No Money Down (RCA)	107+/6	2-	40+	59-
36	32	24	19 OUTFIELD/All The Love (Columbia)	105+/9	9+	37+	65+
14	14	14	20 INXS/Listen Like Thieves (Atlantic)	89-/2	5-	40-	46-
32	27	23	21 ZZ TOP/Woke Up With Wood (WB)	94+/7	2+	29+	60-
26	23	20	22 HONEYMOON SUITE/Bad Attitude (WB)	93-/3	3-	31-	55-
6	9	12	23 HEART/Nothin' At All (Capitol)	68-/1	14-	50-	17=
10	13	13	24 JOE JACKSON/Right And Wrong (A&M)	82-/0	4-	32-	46-
—	—	42	25 DAVID BOWIE/Underground (EMI America)	99+/34	1+	9+	81+
12	16	22	26 VAN HALEN/Best Of Both Worlds (WB)	67-/3	4=	38-	28-
—	44	31	27 ROD STEWART/Love Touch (WB)	86+/13	6=	26+	51+
17	22	25	28 ROLLING STONES/Winning Ugly (Rolling Stones/Columbia)	70-/3	0=	33-	36-
48	38	32	29 JOHN EDDIE/Jungle Boy (Columbia)	88+/5	1=	14+	62+
25	26	26	30 ROBERT PALMER/Hyperactive (Island)	78-/1	1=	21-	50-
47	40	37	31 MOODY BLUES/The Other Side Of Life (Polydor/PG)	69+/8	2=	32+	36+
20	25	27	32 HOWARD JONES/No One Is To Blame (Elektra)	58-/0	12+	41+	14-
—	—	43	33 PETER GABRIEL/Red Rain (Geffen)	66+/22	0=	31+	30+
45	35	35	34 38 SPECIAL/Somebody Like You (A&M)	64+/5	3+	30+	33+
—	—	54	35 JOURNEY/Suzanne (Columbia)	59+/26	3+	25+	33+
53	42	36	36 AC/DC/Who Made Who (Atlantic)	78+/10	2=	9+	51+
33	31	29	37 GOLDEN EARRING/Quiet Eyes (21/Atco)	85-/2	0=	8-	62-
37	37	39	38 VAN HALEN/Love Walks In (WB)	57+/10	3=	24+	32+
29	29	28	39 GIUFFRIA/I Must Be Dreaming (Cameo/MCA)	70-/1	4-	22-	42-
24	28	30	40 MODELS/Out Of Mind Out Of Mind (Geffen)	65-/1	3=	16-	45-
46	43	41	41 ROB JUNGKLAS/Boystown (Manhattan)	76-/4	1=	3=	56-
—	—	48	42 PETER GABRIEL/In Your Eyes (Geffen)	62+/19	0=	21+	38+
—	—	53	43 BILLY JOEL/Modern Woman (Epic)	64+/20	5+	20+	38+
59	47	44	44 BRUCE HORNSBY & THE RANGE/Every Little Kiss (RCA)	67+/11	7=	15+	39+
57	45	45	45 BOB SEGER & THE SILVER.../The Aftermath (Capitol)	52+/14	0=	20+	31+
39	34	34	46 JOE COCKER/You Can Leave Your Hat On (Capitol)	66-/2	2+	14+	46-
—	51	47	47 CALL/Everywhere I Go (Elektra)	71+/17	1+	8+	48+
			DEBUT 48 BIG COUNTRY/Look Away (Polydor/PG)	72 /66	0	3	47
			DEBUT 49 GENESIS/The Last Domino (Atlantic)	42+/25	2+	19+	20+
—	46	46	50 JUOAS PRIEST/Turbo Lover (Columbia)	54+/7	1+	7-	38=
—	—	57	51 BOB SEGER & THE SILVER.../Sometimes (Capitol)	37+/7	0=	15+	22+
35	36	40	52 BOB SEGER & THE SILVER.../Tightrope (Capitol)	36-/0	2=	20-	16-
16	20	33	53 JOHN C. MELLENCAMP/Rain On The Scarecrow (Riva/PG)	32-/0	3-	16-	15-
			DEBUT 54 GLASS TIGER/Thin Red Line (Manhattan)	48+/6	0=	5+	28+
56	49	49	55 OZZY OSBOURNE/Lightning Strikes (CBS Associated)	50-/2	0=	3+	35-
			DEBUT 56 FIXX/Built For The Future (MCA)	34+/10	0=	9+	22+
60	57	52	57 MOODY BLUES/Rock'N'Roll Over You (Polydor/PG)	35-/3	0-	12=	21-
			DEBUT 58 KROKUS/School's Out (Arista)	51+/6	0=	2=	35+
—	—	59	59 WILD BLUE/Fire With Fire (Chrysalis)	39+/4	0=	4+	28-
—	—	60	60 DANNY WILOE/Isn't It Enough (Island)	44+/5	1+	4+	31+

BREAKERS

STEVE WINWOOD
Higher Love (Island)
81% of our reporters on it.

DAVID BOWIE
Underground (EMI America)
62% of our reporters on it.

AOR TRACKS

MOST ADDED

STEVE WINWOOD (127)
Higher Love (Island)
BIG COUNTRY (66)
Look Away (Polydor/PolyGram)
TOM COCHRANE AND RED RIDER (39)
Boy Inside The Man (Capitol)
DAVID BOWIE (34)
Underground (EMI America)
JOURNEY (26)
Suzanne (Columbia)

HOTTEST

PETER GABRIEL (65)
Sledgehammer (Geffen)
GENESIS (61)
Invisible Touch (Atlantic)
GTR (51)
When The Heart Rules The Mind (Arista)
VAN HALEN (46)
Dreams (WB)
.38 SPECIAL (45)
Like No Other Night (A&M)

CHART CLIMBERS

ZZ TOP "Woke Up With Wood" (WB) 94/7 (92/4)
Adds WYNE, WLLZ, KRQR, WRUF, KFMO, KOLA, KVRE Heavy 29 including WBCN, WNEW, WXRK, WHLY, WQFM, KUPD, KGDN, KOMF, WPDH, WAAF Medium 60 including KTXQ, KZEW, KSRR, Moves 23-21.

JOHN EDDIE "Jungle Boy" (Columbia) 88/5 (84/14)
Adds DC101, KBPI, KRSP, KEZE, WZEW, Heavy 14 including WBCN, WBAB, WNEW, WXRK, WMMR, KOMF, WZZO, WOUR, WRKI, Medium 62 including WHLY, WLUP, KYYS, WQFM, Moves 32-29.

ROD STEWART "Love Touch" (WB) 86/13 (74/23)
Adds KRSP, WQFM, KFMO, WQUR, WRDU, WRQK, WLAV, KWHL, Heavy 26 including WBCN, WSHE, WNOR, WZZO, WIMZ, WWCT, KICT, KZEL, WWWW, Medium 51 including WBAB, WNEW, WMMR, WQVE, WLUP, WXRT, Moves 31-27.

AC/DC "Who Made Who" (Atlantic) 78/10 (69/10)
Adds including KSHE, KBPI, WHEB, WIOT, KICT, KDJK, KMBY, WXRK Heavy 9 including WBCN, WHLY, KUPD, KISW, KISS, WRQK, Medium 51 including WBAB, WNEW, WXRK, WRIF, KYYS, KMET, Moves 38-36.

ROB JUNGKLAS "Boystown" (Manhattan) 76/4 (76/9)
Adds KRSP, WWTR, KTCL, KVRE Heavy 3, WBCN, WPLR, WHMD, Medium 56 including WNEW, WXRK, WSHE, WLVO, KMET, KRQO, KGB, KROR, WHCN, WHEB, Remains at #41.

BIG COUNTRY "Look Away" (Polydor/PolyGram) 72/66 (4/0)
Adds including WBAB, WSHE, WNOR, WXRT, WLVO, KYYS, WQFM, KMET, KFQO, Heavy 3, 91X, WLIR, KCGL, Medium 47 including WYYY, WNEW, WXRK, KRQO, CHEZ, WEZK, KSTM, Debuts at #48.

CALL "Everywhere I Go" (Elektra) 71/17 (59/9)
Adds including KSRR, WSHE, KFQO, WOUR, WQMF, WAPL, WTUE, KFMO, Heavy 8, WBCN, WXRT, 91X, KGB, WLIR, WRQK, KRQO, KRQO, Medium 48 including WHLY, WEBN, WQFM, KBCC, KLOS, KMET, KRQO, Remains at #47.

MOODY BLUES "The Other Side Of Life" (Polydor/PolyGram) 69/8 (63/9)
Adds including WBAB, WSHE, WQFM, WADY, WAQX, WRKL, KOMP, Heavy 32 including KZEW, WLUP, KBCC, KFQO, KROR, WPHY, WEZK, WAPL, WTUE, Medium 36 including DC101, KTXQ, KYYS, KZAP, WZZO, WPOH, Moves 37-31.

BRUCE HORNSBY & THE RANGE "Every Little Kiss" (RCA) 67/11 (59/11)
Adds including KLOS, KINK, WYSP, WRKL, WAPL, KZEL, KFMO, Heavy 15 including KAZY, KBCC, KLBJ, WONE, WTUE, KSTM, KZOK, WWWW, KKGK, KVRE, Medium 39 including KZEW, WNOR, WXRT, WEBN, KMET, KGB, Remains at #44.

PETER GABRIEL "Red Rain" (Geffen) 66/22 (46/23)
Adds including KYYS, KLOS, KNCN, KZEL, WBLM, KFMO, Heavy 31 including WXRK, WQVE, WXRT, WLVO, WQFM, KROR, WPHY, WHCN, Medium 30 including WNEW, DC101, KTXQ, WLUP, Moves 43-33.

BILLY JOEL "Modern Woman" (Epic) 64/20 (44/44)
Adds including KTXQ, WLVO, KSPR, WHEB, WQUR, Heavy 20 including WBAB, WNEW, WXRK, WZZO, WIOT, WRKI, WBLM, Medium 38 including WMMR, KSRR, WNOR, WXRT, WYSP, KBCO, KLOS, KMET, KRQO, Moves 53-43.

.38 SPECIAL "Somebody Like You" (A&M) 64/5 (60/5)
Adds WQVE, KOMF, KILQ, WQBK, WXRK, Heavy 30 including WHLY, KZEW, WEBN, KORS, KSHE, WHEB, WQFM, Medium 33 including WKLS, KMET, KUPD, KGB, KROR, Moves 35-34.

PETER GABRIEL "In Your Eyes" (Geffen) 62/19 (45/22)
Adds including WYYY, WHLY, WKLS, WSHE, WLUP, KSHE, KBCC, Heavy 21 including WMMR, WPHY, WHCN, WHEB, KILQ, WBLM, WWWW, KTYD, Medium 38 including DC101, KMET, KGON, KZAP, Moves 48-42.

JOURNEY "Suzanne" (Columbia) 59/26 (31/3)
Adds including WYYY, WBAB, WHLY, KSRR, WLVO, KORS, KMET, KUPD, Heavy 25 including WMMR, WQVE, DC101, WKLS, KZEW, KGB, KROR, Medium 33 including KBPI, WHCN, WEZK, WOUR, Moves 54-35.

VAN HALEN "Love Walks In" (WB) 57/10 (51/4)
Adds WMMR, WRIF, KUPD, KGON, KFQO, KROR, WQUR, WAAF, KDJK, KOZZ, Heavy 24 including KSRR, WEBN, WLVO, KGB, WPHY, WHCN, Medium 32 including DC101, WKLS, WNOR, Moves 39-38.

JUDAS PRIEST "Turbo Lover" (Columbia) 54/7 (51/4)
Adds KLQD, WAAF, WPHY, KMJX, WQKE, K97, KMBY, Heavy 7, KGB, WPLR, WYSP, KLAQ, KISS, KKDJ, KRQX, Medium 38 including WBAB, WNEW, KTXQ, KZEW, WEBN, Moves 46-50.

BOB SEGER & THE SILVER BULLET BAND "The Aftermath" (Capitol) 52/14 (39/4)
Adds including KTXQ, WRIF, WQFM, KUPD, KROR, KISS, WAPL, Heavy 20 including WMMR, WQVE, KZEW, KGB, KFQO, WHCN, WLAV, Medium 31 including DC101, WNOR, KGON, Remains at #45.

KROKUS "School's Out" (Arista) 51/6 (45/12)
Adds O107, KGB, WQFM, WQCK, KQWB, KTYD, Heavy 2, KOMP, KRQX, Medium 35 including WHLY, KSRR, KSHE, KUPD, WPHY, WPDH, WAAF, KISS, WAPL, WRQK, Debuts at #58.

GLASS TIGER "Thin Red Line" (Manhattan) 48/6 (41/7)
Adds KZAP, 91X, WHFS, WYSP, WAPL, KTYO, Heavy 5, Q107, CFQX, CHEZ, K97, KRQO, Medium 28 including WXRK, WSHE, WQFM, KGB, KROR, WPDH, WAAF, Debuts at #54.

DANNY WILDE "Isn't It Enough" (Island) 44/5 (43/9)
Adds WFLX, KLQD, KQWB, KROR, WQUR, Heavy 4, including WQFM, KMET, WXRK, Medium 31 including WSHE, WRIF, KLOS, KGB, KOMF, WHEB, WPOH, WEZK, WOUR, KLBJ, KNOR, WRUF, Remains at #60.

GENESIS "The Last Domino" (Atlantic) 42/25 (15/14)
Adds including WYYY, WXRK, KTXQ, WSHE, WNOR, WLUP, WRIF, KYYS, Heavy 19 including WQVE, WXRT, KOMF, WPHY, WLAV, Medium 20 including KLOS, KMET, KGB, WOUR, WQFM, Debuts at #49.

WILD BLUE "Fire With Fire" (Chrysalis) 39/4 (39/4)
Adds WSHE, KYYS, KQWB, KWHL, Heavy 4, WQFM, WAPL, KZEL, WHMD, Medium 28 including KSRR, WLUP, WLVO, KUPD, KGB, WPDH, WEZK, KNCN, WRQK, WTUE, Remains at #59.

BOB SEGER & THE SILVER BULLET BAND "Sometimes" (Capitol) 37/7 (30/7)
Adds WYYY, DC101, KLQD, KGON, KFQO, WQHA, KZEL, Heavy 15 including WQVE, KZEW, WRIF, KORS, KLDS, Medium 22 including WKLS, WOUR, KNCN, WRQK, Moves 57-51.

FIXX "Built For The Future" (MCA) 34/10 (28/14)
Adds KZEW, KYYS, KFQO, KROR, WQHA, WBRU, WOUR, KNCN, KZEL, WRUF, Heavy 9 including KBCC, KOMF, WHCN, KILQ, Medium 22 including DC101, KTXQ, KGB, KLBJ, Debuts at #56.

NEW & ACTIVE

TOM COCHRANE AND RED RIDER "Boy Inside The Man" (Capitol) 43/39 (0/0)
Adds including WSHE, WXRT, KBCC, KROR, KLBJ, WAPL, WLAV, KEZO, Heavy 2: WKQO, KRQO, Medium 22 including WHLY, KTXQ, WLUP, WLVO, KORS, KZAP, KISW, WPHY, WRQK.

JAN ARMSTRADINE "Kind Words" (A&M) 43/18 (27/23)
Adds including WBAB, KROR, WQCO, WLAV, KLPX, KOZZ, Powers 1, Heavy 4: WLIR, WIZN, KTCL, KVRE, Medium 32 including WXRK, WNOR, WXRT, KBCC, 91X, WPHY, WHCN.

BODEANS "Fadeaway" (Slash/WB) 38/3 (28/2)
Adds WBRU, WRDU, KVRE, Powers 2, Heavy 8 including WQFM, KBCC, WHFS, WLIR, WIZN, KTCL, KTYO, Medium 18 including 91X, KFQO, WHEB, WPOH, WAPL, KILQ.

RUBBER RODEO "Souvenir" (Mercury/PolyGram) 32/3 (31/0)
Adds KBCC, WOUR, KFMO, Heavy 3: WBCN, WIZN, KSPN, Medium 16 including WYYY, WHLY, KSRR, WNOR, WHEB, WTUE, KZEL, WBLM, WWWW.

SOUTHSIDE JOHNNY & THE JUKES "Hard To Find" (Atlantic) 31/10 (23/10)
Adds WSHE, WLUP, KFQO, WHFS, CHEZ, WOUR, WTKX, KSTM, KEZE, WQBK, Heavy 4: WNEW, KZEL, WIZN, WCPZ, Medium 17 including WXRK, WMMR, DC101, WXRT.

JOHN PARR "Two Hearts" (Atlantic) 28/11 (16/16)
Adds including WBAB, O107, KUPD, KRQR, CFQX, WAOX, KFMO, Heavy 1 including WRUF, Medium 21 including WNEW, WSHE, WLVO, KOMF, WQFM, WQZ, WAPL.

AEROSMITH "Darkness" (Geffen) 28/5 (24/3)
Adds WPOH, WRQK, KRKE, WTHR, KQWB, Heavy 6: WBCN, KNCN, KISS, KFMO, WGR, KRQX, Medium 18 including WHLY, WRIF, WQFM, WHEB, WQMF, KILQ, KMBY.

ROLLING STONES "Back To Zero" (Rolling Stones/Columbia) 28/4 (31/1)
Adds KLQD, WPHL, KZOK, WBLM, Heavy 13 including KZEW, WXRT, WLVO, KFQO, WHCN, KTYD, Medium 13 including WNR, 91X, KLBJ, WIOT, KZEL.

JOHN CAFFERTY & BEAVER BROWN BAND "Voice Of America" (Columbia) 26/22 (4/4)
Adds including WHEB, WAOX, KLAQ, Heavy 0, Medium 18 including WHLY, KSRR, WSHE, KMET, KLUPD, KGB, KOMF.

BEAT FARMERS "Riverside" (MCA/Curb) 25/9 (16/5)
Adds WXRK, KRQO, KOMF, KISW, KLAQ, WPHY, KEZE, WWWW, WZEW, Heavy 1: KTCL, Medium 13 including KBCC, 91X, KGB, WHFS, WMRY, KILQ.

GTR "Jekyll And Hyde" (Arista) 25/1 (26/5)
Adds including KZEW, Powers 1, Heavy 10 including KLQD, KROR, WPHY, WHEB, WEZK, WLAV, KMBY, WWWW, KTYD, Medium 15 including KMET, KGB, WPDH, WDJZ, WRQK, WIOT.

J.A.M. '86 "We've Got The Love" (Arista) 24/2 (24/24)
Adds WYSP, WRKI, Heavy 2: WDHA, KRQO, Medium 12 including WBAB, WNEW, WXRK, WMMR, WNOR, WPDH, KMBY, KFMO.

BANGLES "If She Knew What She Wants" (Columbia) 23/3 (21/1)
Adds KRQO, WSKS, WWWW, Powers 1, Heavy 7 including WBCN, 91X, WLIR, WPLR, WHMD, WCPZ, Medium 12 including KSRR, KTCC, KBCC, WWCT, WBLM, KTYD.

ZZ TOP "Velcro Fly" (WB) 23/3 (23/3)
Adds KGON, WHEB, WQFM, Powers 2, Heavy 9 including WQVE, WKLS, WZZO, WTPA, WPDH, WWCT, WWWW, KRQX, Medium 11 including KGB, WPHY, WOUR, WIMZ, WFBO.

ISLE OF MAN "Am I Forgiven" (Pasha/CBS) 21/8 (13/4)
Adds WYSP, WRKI, Heavy 2: WDHA, KRQO, Medium 12 including WBAB, WNEW, WXRK, WMMR, WNOR, WPDH, KMBY, KFMO, KCGL.

BELINDA CARLISLE "Mad About You" (IRS/MCA) 21/4 (17/4)
Adds WBCN, KNCN, WSKS, KDJK, Powers 2, Heavy 6 including WSHE, KRQO, 91X, WLIR, KCGL, Medium 12 including KSRR, WHFS, WDHA, WWCT.

BLUE OYSTER CULT "Perfect Water" (Columbia) 21/2 (21/2)
Adds WSHE, WOUR, Heavy 3: WQFM, KISS, KPQI, Medium 13 including KOMF, WEZK, WQFM, WRQK, KILQ, WRKI.

SMITHEREENS "Blood & Roses" (Enigma) 20/3 (17/6)
Adds WOUR, WRQK, KEZE, Heavy 1 including WNEW, Medium 15 including WXRK, KBCC, 91X, WHCN, WHEB, WRKI.

ART OF NOISE "Peter Gunn" (Chrysalis) 20/1 (18/1)
Adds KSTM, Powers 1, Heavy 7: WXRT, KRQO, WHFS, WLIR, CFNY, KTCL, KCGL, Medium 8 including WNOR, KBCC, 91X, WBRU, WSKS.

BOX OF FROGS "Get It While You Can" (Epic) 19/7 (12/7)
Adds WSHE, WOUR, KKDJ, WJZ, WWWW, WRUF, KOZZ, Heavy 2: Q107, KPQI, Medium 14 including WXRK, WEBN, CFQX, WHCN, KZEL.

CACTUS WORLD NEWS "Years Later" (MCA) 19/0 (22/3)
Heavy 1 including KRQX, Medium 13: WXRK, O107, KZEW, WXRT, KUPD, 91X, WHFS, CHEZ, WPDH, KNCN, WMRY, WIZN, KTCL.

BOB SEGER & THE SILVER BULLET BAND "It's You" (Capitol) 18/4 (15/2)
Adds KINK, WQMF, KQDS, KFMO, Powers 2, Heavy 10 including KORS, KTCC, WKLC, KKCY, KTAI, KKGK, KRGO, Medium 8 including WNOR, WKDF, KATT.

GTR "The Hunter" (Arista) 18/2 (18/0)
Adds KRQO, KNCN, Powers 1, Heavy 5: WYNE, CHEZ, KILQ, KSPN, KRQO, Medium 11 including DC101, KISW, WPDH, KLBJ, WRQK, WYSP.

BRUCE COCKBURN "Call It Democracy" (Gold Mountain/MCA) 17/10 (3/1)
Adds WBCN, KZEW, KBCC, 91X, WOUR, KNCN, KMCD, KMBY, KRQO, KVRE, Powers 1, Heavy 2: CHEZ, KTCL, Medium 9 including CHOM, K97, KSTM.

SLUGGERS "Over The Fence" (Arista) 17/7 (11/3)
Adds WBAB, WHFS, WEZK, KNCN, WKDF, WHMD, KOZZ, Heavy 1: WQFM, Medium 8 including WDHA, KLAQ, WRQK, KMCD, WIZN.

EMERSON, LAKE & POWELL "The Score" (Polydor/PolyGram) 17/7 (10/7)
Adds KZEW, KUPD, WPHY, KEZO, KZEP, WKLT, KOZZ, Powers 1, Heavy 5 including WQVE, KFQO, WLAV, Medium 12 including DC101, WPHY, KLPX.

UNFORGIVEN "I Hear The Call" (Elektra) 16/6 (11/6)
Adds KORS, WKLC, KLAQ, WHMD, WQXT, WCPZ, Powers 1, Heavy 2: KRQX, KRQO, Medium 6 including WXRK, KNCN, KRQX, KCGL.

ROY BUCHANAN/DELBERT MCLINTON "You Can't Judge A Book By Its Cover" (Alligator) 15/6 (11/2)
Adds KGB, WHFS, KLBJ, KISS, WMRY, KVRE, Heavy 1 including KCGL, Medium 11 including WXRT, KSTM, KEZE, WQBK, WWWW, KRQX, KTCL.

JOE JACKSON "Home Town" (A&M) 15/5 (8/1)
Adds WDHA, WQCO, WHTF, WRDU, KVRE, Heavy 8 including WXRK, KAZY, WPLR, CFNY, WONE, WTUE, Medium 5 including WLVO, KTCC, KSTM.

AOR ALBUMS

MOST ADDED

COBRA (22)
Soundtrack (Columbia)
TOP GUN (19)
Soundtrack (Columbia)
CALL (13)
Reconciled (Elektra)
GLASS TIGER (12)
The Thin Red Line (Manhattan)
BRUCE HORNSBY & THE RANGE (11)
The Way It Is (RCA)

HOTTEST

PETER GABRIEL (65)
So (Geffen)
VAN HALEN (53)
5150 (WB)
GTR (52)
GTR (Arista)
.38 SPECIAL (48)
Strength In Numbers (A&M)
BOB SEGER & THE SILVER BULLET BAND (34)
Like A Rock (Capitol)

NEW & ACTIVE

Continued from Page 77

BELINDA CARLISLE "Bellinda" (IRS/MCA) 21/4 (17/4)
Adds WBCN, KNCN, WSKS, KDJK, Powers 2, Heavy 6 including WSHE, KRQO, 91X, WLIR, KCGL, Medium 12 including KSRR, WHFS, WDHA, WWCT, WMRY.

BLUE OYSTER CULT "Club Ninja" (Columbia) 21/2 (21/2)
Adds WSHE, WOUR, Heavy 3: WQFM, KISS, KPQI, Medium 13 including KOMF, WDHA, WTPA, WEZK, WQFM, WRQK, KILQ, WRKI, KZEP.

DOKKEN "Under Lock And Key" (Elektra) 21/1 (26/0)
Adds KMJX, Powers 1, Heavy 2: KBPI, KGB, Medium 15 including WHLY, KLQD, KSRR, WQFM, KOMF, WPDH, KISS, WRQK, KEZO.

ART OF NOISE "In Visible Silence" (Chrysalis) 20/1 (19/1)
Heavy 1: KRQX, Medium 13: WXRK, KRQO, WHFS, WLIR, CFNY, KTCL, KCGL, Medium 8 including WNOR, KBCC, 91X, WBRU, WSKS, WIZN.

CACTUS WORLD NEWS "Urban Beaches" (MCA) 19/0 (23/3)
Adds KORS, WKLC, KLAQ, WHMD, WQXT, WCPZ, Powers 1, Heavy 2: KRQX, KRQO, Medium 6 including WXRK, KNCN, KFMO, KUCHAN.

ROY BUCHANAN "Dancing On The Edge" (Alligator) 16/6 (11/2)
Adds KGB, WHFS, KLBJ, KISS, WMRY, KVRE, Heavy 1: KCGL, Medium 11 including WXRK, KSTM, KEZE, WQBK, WWWW, KRQX, KTCL.

SUBURBS "Suburbs" (A&M) 16/3 (14/3)
Adds WXRK, WOUR, WCPZ, Powers 1, Heavy 2: KTCC, KCGL, Medium 10 including KORS, KBCC, WHFS, WHEB, KLAQ, KQDS, WQBK.

DEVICE "22B3" (Chrysalis) 15/6 (9/3)
Adds including KRQO, KFMO, KTCL, Heavy 0, Medium 9 including CHEZ, WEZK, WQCK, KMCD, KILQ, KCGL.

BLOW MONKEYS "Animal Magic" (RCA) 15/1 (16/0)
Adds CHEZ, Powers 2, Heavy 8: CHOM, KTCC, KRQO, WLIR, WMRY, KKCY, WHMD, KCGL, Medium 6: 91X, WHFS, CFNY, WQBK, KTCL, KVRE.

MOST ADDED EAST BREAKOUTS
Peter Cetera Miami Sound Machine
Billy Joel Lou Reed
Pet Shop Boys Device
Steve Winwood Jackson Browne
Emerson, Lake, & Powell John Eddie
Jean Beauvoir

AIR ADD & OTS

MOST ADDED SOUTH BREAKOUTS
Peter Cetera Miami Sound Machine
Billy Joel Emerson, Lake & Powell
Michael McDonald SOS Band
Steve Winwood

EAST PARALLEL TWO

WFLA/Miami
 Martin/D'Blasio
 JEFFREY LARSEN
 PET SHOP BOYS
 LEW HORNBY
 HANDELS (DP)
 ROBERT PALMER
 LABELLE & MCDONALD 7-1
 NO SHOOT 8-3
 HOWARD JONES 14-7
 BILLY OCEAN 14-8
 GENESIS 31-17

WTVT/Tampa Bay
 Bryan Garono
 PET SHOP BOYS
 PETER CETERA
 DEVICE
 JOHN EDDIE
 STEVE WINWOOD
 MIDWINTER STAR
 RENE & ANGELA (DP)
 JETS 4
 HOWARD JONES 5-5
 GEORGE MICHAEL 12-7
 PETER DINKEL 24-18
 EL DEBARQUE 38-29

WFLD/Boston
 McKee/Cutter
 JOHN CAFFERTY
 ROBERT PALMER
 HOLT
 PETER CETERA
 HOLT
 HANDELS 11-5
 VAN HALEN 14-1
 NO SHOOT 16-13
 GENESIS 18-15
 FIVE FINGER 21-14

WVSR/Charleston WV
 Special/Hampton
 JANE JACKSON
 PETER CETERA
 HOLT
 HANDELS 1-1
 LABELLE & MCDONALD 9-4
 BILLY OCEAN 11-7
 JETS 19-9
 ROYCE DON'T CRY 28-23

KIOU/PA
 Ben Shannon
 ELP
 ISLE OF MAN
 HOLT
 ONE 3-1
 JOHN COOGAN 2-2
 SIMPLY RED 3-3
 GEORGE MICHAEL 4-4
 JETS 6-1

WERZ/Atlanta, NH
 Jay Brady
 JANET JACKSON
 PETER CETERA
 BILLY JOEL
 OFFICE
 JOHN COCKER
 LOU REED (DP)
 HANDELS 1-1
 BILLY OCEAN 12-5
 JETS 11-6
 GENESIS 33-20

WNNK/Harrisburg, PA
 Bruce Bond
 ROLLING STONES
 STEVIE NICKS
 ROBERT PALMER
 GIFFUNIA
 PORTER & ONI
 ARTY TAYLOR
 STEVE WINWOOD
 ROBERT PALMER
 HOLT
 BILLY OCEAN 10-8
 JETS 11-7
 GENESIS 33-20

WVBT/Trenton, NJ
 Tom Taylor
 JANE JACKSON
 PETER CETERA
 BILLY JOEL
 OFFICE
 JOHN COCKER
 LOU REED (DP)
 HANDELS 1-1
 BILLY OCEAN 12-5
 JETS 11-6
 GENESIS 33-20

WVNN/Harrisburg, PA
 Bruce Bond
 ROLLING STONES
 STEVIE NICKS
 ROBERT PALMER
 GIFFUNIA
 PORTER & ONI
 ARTY TAYLOR
 STEVE WINWOOD
 ROBERT PALMER
 HOLT
 BILLY OCEAN 10-8
 JETS 11-7
 GENESIS 33-20

WVBT/Trenton, NJ
 Tom Taylor
 JANE JACKSON
 PETER CETERA
 BILLY JOEL
 OFFICE
 JOHN COCKER
 LOU REED (DP)
 HANDELS 1-1
 BILLY OCEAN 12-5
 JETS 11-6
 GENESIS 33-20

WVNN/Harrisburg, PA
 Bruce Bond
 ROLLING STONES
 STEVIE NICKS
 ROBERT PALMER
 GIFFUNIA
 PORTER & ONI
 ARTY TAYLOR
 STEVE WINWOOD
 ROBERT PALMER
 HOLT
 BILLY OCEAN 10-8
 JETS 11-7
 GENESIS 33-20

PARALLEL THREE

WRBQ/Altoona, PA
 Steve Kleye
 BLOND WOODYS
 RANGLER
 JEFFREY LARSEN
 BILLY JOEL
 STEVE WINWOOD
 JERMAINE STEWART
 BELINDA CARLISLE
 ROBERT PALMER
 HOLT
 LABELLE & MCDONALD 1-1
 JETS 3-3
 HOWARD JONES 10-5
 SIMPLY RED 11-7

WQUN/Bangor, ME
 Roberts/Marshall
 DEL PUGGIO
 ELITE
 DAVID BOWIE
 PETER CETERA (DP)
 ROBERT PALMER
 JET SET
 JANE JACKSON
 KIKORU
 GILLESPIE BARBING
 HOLT
 MADONNA 2-1
 JETS 9-3
 HOWARD JONES 12-6
 EL DEBARQUE 18-10
 PETER DINKEL 24-18
 EL DEBARQUE 38-29

WZON/Bangor, ME
 Stevens/Moran
 PERRY LOGGINS
 RYAN
 BILLY JOEL
 PETER CETERA
 ROBERT PALMER
 HOLT
 HANDELS 1-1
 MADONNA 1-1
 38 SPECIAL 7-3
 NO SHOOT 10-8
 HOWARD JONES 18-11
 GENESIS 21-14

98PX/Rochester, NY
 Tom Michal
 STEVE WINWOOD
 JERMAINE STEWART
 JANE JACKSON
 HOLT
 LABELLE & MCDONALD 1-1
 BILLY OCEAN 11-7
 JETS 19-9
 ROYCE DON'T CRY 28-23

WVBC/Baltimore, WV
 Spec/Vance
 STEVE WINWOOD
 MIAMI SOUND MACHINE
 BRUNO (DP)
 HANDELS 1-1
 HOWARD JONES 5-2
 JETS 11-7
 SIMPLY RED 11-7
 JANE JACKSON 20-12

WVSS/Charleston, WV
 Special/Hampton
 JANE JACKSON
 PETER CETERA
 HOLT
 HANDELS 1-1
 LABELLE & MCDONALD 9-4
 BILLY OCEAN 11-7
 JETS 19-9
 ROYCE DON'T CRY 28-23

KIOU/PA
 Ben Shannon
 ELP
 ISLE OF MAN
 HOLT
 ONE 3-1
 JOHN COOGAN 2-2
 SIMPLY RED 3-3
 GEORGE MICHAEL 4-4
 JETS 6-1

WERZ/Atlanta, NH
 Jay Brady
 JANET JACKSON
 PETER CETERA
 BILLY JOEL
 OFFICE
 JOHN COCKER
 LOU REED (DP)
 HANDELS 1-1
 BILLY OCEAN 12-5
 JETS 11-6
 GENESIS 33-20

WNNK/Harrisburg, PA
 Bruce Bond
 ROLLING STONES
 STEVIE NICKS
 ROBERT PALMER
 GIFFUNIA
 PORTER & ONI
 ARTY TAYLOR
 STEVE WINWOOD
 ROBERT PALMER
 HOLT
 BILLY OCEAN 10-8
 JETS 11-7
 GENESIS 33-20

WVBT/Trenton, NJ
 Tom Taylor
 JANE JACKSON
 PETER CETERA
 BILLY JOEL
 OFFICE
 JOHN COCKER
 LOU REED (DP)
 HANDELS 1-1
 BILLY OCEAN 12-5
 JETS 11-6
 GENESIS 33-20

WVNN/Harrisburg, PA
 Bruce Bond
 ROLLING STONES
 STEVIE NICKS
 ROBERT PALMER
 GIFFUNIA
 PORTER & ONI
 ARTY TAYLOR
 STEVE WINWOOD
 ROBERT PALMER
 HOLT
 BILLY OCEAN 10-8
 JETS 11-7
 GENESIS 33-20

WOPM/FM Wheeling, WV
 SteveFoster
 JANE JACKSON
 ANDY TAYLOR
 DEBBIE
 JEFFREY LARSEN
 PET SHOP BOYS
 GILLESPIE BARBING (DP)
 HOLT
 LABELLE & MCDONALD 6-1
 BILLY OCEAN 14-7
 SIMPLY RED 11-7
 STEVE WINWOOD 17-8

WFKX/Washington, PA
 Wilm/Stratton
 BILLY JOEL
 GAVIN CHRISTOPHER
 JANE JACKSON
 DEBBIE
 LOU REED (DP)
 HOLT
 LABELLE & MCDONALD 3-1
 BOYCE DON'T CRY 14-9
 SIMPLY RED 11-7
 38 SPECIAL 19-13

WVBC/DuBois, PA
 Wilm/Stratton
 PET SHOP BOYS
 PERRY LOGGINS
 MICHAEL MCDONALD
 BILLY JOEL
 JANE JACKSON
 HOLT
 MADONNA 2-1
 BILLY OCEAN 1-1
 BILLY OCEAN 8-2
 HOWARD JONES 7-6
 JETS 13-8

KHFI/Alexa, TX
 Rick/DeCordova
 ROBERT PALMER
 RYAN
 JANE JACKSON
 BILLY JOEL
 LABELLE & MCDONALD 1-1
 HEART 11-6
 GEORGE MICHAEL 13-7
 JETS 16-10

WVBF/Baton Rouge, LA
 Ryan/Byman
 JANET JACKSON
 HOLT
 HANDELS 1-1
 LABELLE & MCDONALD 1-1
 JETS 12-8

WVBC/Baton Rouge, LA
 Michael Adams
 OFFICE
 BILLY JOEL
 FABRIZIO TRONDEBB
 HOLT
 HEART 9-6
 BILLY OCEAN 13-9
 38 SPECIAL 22-18

KZZB/Baton Rouge, LA
 Mike Murphy
 BILLY JOEL
 ANDY TAYLOR
 DEBBIE
 BELINDA CARLISLE
 JANE JACKSON
 HOLT
 MADONNA 1-1
 GEORGE MICHAEL 9-2
 EL DEBARQUE 20-15
 FIVE FINGER 21-14

WVBI/Birmingham, AL
 Prah/Wood
 HOWARD JONES
 JANET JACKSON
 PETER CETERA
 BILLY JOEL
 HOLT
 LABELLE & MCDONALD 1-1
 HOWARD JONES 9-5
 NO SHOOT 11-6

WVBC/Greenville, SC
 Wilson/Norris
 ROLLING STONES
 PET SHOP BOYS
 JANE JACKSON
 HOLT
 HANDELS 1-1
 LABELLE & MCDONALD 1-1
 HOWARD JONES 9-5
 NO SHOOT 11-6

WVBC/Charleston, SC
 Galtner/Ross
 STEVE WINWOOD
 BILLY JOEL
 ROBERT PALMER (DP)
 HOLT
 NOTED
 NO SHOOT 2-1
 EL DEBARQUE 13-11
 JANE JACKSON 20-17

WVSS/Charleston, SC
 Phil/Parson
 OFFICE
 DEBBIE
 BELINDA CARLISLE
 ROBERT PALMER
 HOLT
 HEART 11-6
 GEORGE MICHAEL 13-7
 JETS 16-10

WVBC/Charleston, SC
 Phil/Parson
 OFFICE
 DEBBIE
 BELINDA CARLISLE
 ROBERT PALMER
 HOLT
 HEART 11-6
 GEORGE MICHAEL 13-7
 JETS 16-10

WVBC/Charleston, SC
 Phil/Parson
 OFFICE
 DEBBIE
 BELINDA CARLISLE
 ROBERT PALMER
 HOLT
 HEART 11-6
 GEORGE MICHAEL 13-7
 JETS 16-10

WVBC/Charleston, SC
 Phil/Parson
 OFFICE
 DEBBIE
 BELINDA CARLISLE
 ROBERT PALMER
 HOLT
 HEART 11-6
 GEORGE MICHAEL 13-7
 JETS 16-10

WLRN/Louisville, KY
 Knight/Young
 ROLLING STONES
 PET SHOP BOYS
 PETER CETERA
 ANDY TAYLOR (DP)
 ART OF NOISE
 STEVE WINWOOD
 HOLT
 LABELLE & MCDONALD 4-1
 HOWARD JONES 7-2
 SIMPLY RED 11-7
 GENESIS 15-8
 BOYCE DON'T CRY 18-9

FMJW/Murphy, TN
 John/Conley
 PETER GABRIEL
 BILLY JOEL
 PET SHOP BOYS
 HOWARD JONES 9-6
 SIMPLY RED 11-7
 EL DEBARQUE 23-19
 GENESIS 22-11
 JANET JACKSON 20-10

96KM/Marietta, GA
 Hodge/Ebert
 PHIL COLLINS
 SON BAND
 GENESIS
 PRINCE
 NIGHT STAR
 HOLT
 LABELLE & MCDONALD 1-1
 BILLY OCEAN 11-7
 HOWARD JONES 7-6
 JETS 13-8

KAMZEI/Paco, TX
 Owens/Zester
 JANE JACKSON
 HOLT
 MADONNA 1-1
 JETS 2-2
 GEORGE MICHAEL 3-3
 HOLT
 EL DEBARQUE 22-15
 JANET JACKSON 20-10
 GENESIS 10-29

WHYY/FM Montgomery, AL
 Rain/Colins
 JANET JACKSON
 BILLY JOEL
 PETER CETERA
 HOLT
 MADONNA 1-1
 NO SHOOT 10-3
 BILLY OCEAN 9-4
 JETS 17-11

KHBI/McAllen-Brownsville, TX
 Michael Clay
 PRINCE
 JANE JACKSON
 BELINDA CARLISLE
 FABRIZIO TRONDEBB
 HOLT
 LABELLE & MCDONALD 1-1
 HOWARD JONES 8-2
 JETS 13-6

WVBC/Bohls, MS
 Bob Lima
 NEIL DIAMOND
 BILLY JOEL (DP)
 FIVE FINGER (DP)
 HOLT
 HOWARD JONES 10-3
 SIMPLY RED 11-7
 FALCO 20-13
 GENESIS 21-17

WVBC/Dallas, TX
 St John/Pace
 PETER GABRIEL (DP)
 PET SHOP BOYS
 JERMAINE STEWART
 HOLT
 LABELLE & MCDONALD 1-1
 JETS 11-7
 EL DEBARQUE 19-13
 JANE JACKSON 20-16

BJWB/Orofino, FL
 Thomas/Wright
 BERLIN
 ROBERT PALMER
 BELINDA CARLISLE
 BILLY OCEAN 9-7
 EL DEBARQUE 18-11
 JETS 18-9

Y106/Orofino, FL
 Gary Cagle
 HOLT
 MADONNA 1-1
 GEORGE MICHAEL 2-2
 JANET JACKSON 10-4
 EL DEBARQUE 14-4

94LR/Orlando, FL
 DeRough/Hunter
 STEVE WINWOOD
 ANDY TAYLOR
 JERMAINE STEWART
 PET SHOP BOYS
 LEVEL 42 1-1
 WORKSHOP SILENCE 12-4
 38 SPECIAL 23-18
 JANE JACKSON 20-16
 GENESIS 15-8
 WANGS/FM/ROANOKE, VA
 Lewis/Payne
 BILLY JOEL
 PETER CETERA
 PETER GABRIEL
 HOLT
 MIKE & THE MICHIGAN 8-1
 BILLY OCEAN 10-8
 SIMPLY RED 11-7

WALK/Roanoke, VA
 Rowland/Hunter
 ROBERT PALMER
 ANDY TAYLOR
 JERMAINE STEWART
 OFFICE
 GAVIN CHRISTOPHER
 MIAMI SOUND MACHINE
 JOE COCKER
 HOLT
 LABELLE & MCDONALD 2-1
 JETS 2-2
 HOWARD JONES 11-3
 BILLY OCEAN 9-5

WVBC/Dallas, TX
 John Clay
 STEVE WINWOOD
 ROBERT PALMER (DP)
 ANDY TAYLOR (DP)
 MICHAEL MCDONALD (DP)
 HOLT
 JETS 1-1
 NO SHOOT 4-1
 LABELLE & MCDONALD 7-4
 VAN HALEN 10-2
 SIMPLY RED 11-4
 WJFF/Panama City, FL
 Patti Davis
 ROBERT PALMER
 MICHAEL MCDONALD
 MICHAEL MCDONALD
 HOLT
 SIMPLY RED 11-4
 JANE JACKSON 20-16

WVBC/Dallas, TX
 John Clay
 STEVE WINWOOD
 ROBERT PALMER (DP)
 ANDY TAYLOR (DP)
 MICHAEL MCDONALD (DP)
 HOLT
 JETS 1-1
 NO SHOOT 4-1
 LABELLE & MCDONALD 7-4
 VAN HALEN 10-2
 SIMPLY RED 11-4
 WJFF/Panama City, FL
 Patti Davis
 ROBERT PALMER
 MICHAEL MCDONALD
 MICHAEL MCDONALD
 HOLT
 SIMPLY RED 11-4
 JANE JACKSON 20-16

WVBC/Dallas, TX
 John Clay
 STEVE WINWOOD
 ROBERT PALMER (DP)
 ANDY TAYLOR (DP)
 MICHAEL MCDONALD (DP)
 HOLT
 JETS 1-1
 NO SHOOT 4-1
 LABELLE & MCDONALD 7-4
 VAN HALEN 10-2
 SIMPLY RED 11-4
 WJFF/Panama City, FL
 Patti Davis
 ROBERT PALMER
 MICHAEL MCDONALD
 MICHAEL MCDONALD
 HOLT
 SIMPLY RED 11-4
 JANE JACKSON 20-16

WVBC/Dallas, TX
 John Clay
 STEVE WINWOOD
 ROBERT PALMER (DP)
 ANDY TAYLOR (DP)
 MICHAEL MCDONALD (DP)
 HOLT
 JETS 1-1
 NO SHOOT 4-1
 LABELLE & MCDONALD 7-4
 VAN HALEN 10-2
 SIMPLY RED 11-4
 WJFF/Panama City, FL
 Patti Davis
 ROBERT PALMER
 MICHAEL MCDONALD
 MICHAEL MCDONALD
 HOLT
 SIMPLY RED 11-4
 JANE JACKSON 20-16

WVBC/Dallas, TX
 John Clay
 STEVE WINWOOD
 ROBERT PALMER (DP)
 ANDY TAYLOR (DP)
 MICHAEL MCDONALD (DP)
 HOLT
 JETS 1-1
 NO SHOOT 4-1
 LABELLE & MCDONALD 7-4
 VAN HALEN 10-2
 SIMPLY RED 11-4
 WJFF/Panama City, FL
 Patti Davis
 ROBERT PALMER
 MICHAEL MCDONALD
 MICHAEL MCDONALD
 HOLT
 SIMPLY RED 11-4
 JANE JACKSON 20-16

Music Key (DP) indicates the song is getting play during certain parts of the day and/or night. (RI) indicates the song was dropped from the playlist then readded.

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.

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.

235 Reports

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

Regional Reach E 33% S 21% M 54% W 19%	National Summary UP 33 DEBITS 20 SAME 4 DOWN 0 ADDS 25
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EXAMPLE

100/25 — 100 CHR reporting stations on this week including 25 new adds.
44% — Percentage of stations reporting 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 the charts.

Adds 25 — Total number of stations adding it this week.

Regional Reach E 58% S 68% M 58% W 75%	National Summary UP 138 DEBITS 6 SAME 19 DOWN 0 ADDS 4
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BANGLES
If She Knew What... (Columbia)
LP: Different Light

Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
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Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
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Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
---	---

Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
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Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
---	---

Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
---	---

Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
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Regional Reach E 56% S 64% M 58% W 75%	National Summary UP 77 DEBITS 22 SAME 25 DOWN 0 ADDS 23
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BLOW MONKEYS
Dogg'n' Your Scene (RCA)
LP: Animal Magic

Regional Reach E 65% S 58% M 42% W 78%	National Summary UP 70 DEBITS 16 SAME 29 DOWN 1 ADDS 22
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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BOYS DON'T CRY
I Wanna Be A Cowboy (Proletie)

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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BELINDA CARLISE
Mad About You (IRSMCA)
LP: Belinda

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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JOHN CAFFERTY & BEAVER BROWN BAND
Voice Of America's Sons
LP: Cobra Soundtrack (Scotti Bros./CBS)

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 42 DEBITS 24 SAME 24 DOWN 0 ADDS 32
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GAVIN CHRISTOPHER
One Step Closer (Manhattan)
LP: One Step Closer

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 18 DEBITS 12 SAME 27 DOWN 0 ADDS 14
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 18 DEBITS 12 SAME 27 DOWN 0 ADDS 14
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 18 DEBITS 12 SAME 27 DOWN 0 ADDS 14
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 18 DEBITS 12 SAME 27 DOWN 0 ADDS 14
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 18 DEBITS 12 SAME 27 DOWN 0 ADDS 14
---	---

Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 18 DEBITS 12 SAME 27 DOWN 0 ADDS 14
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Regional Reach E 56% S 58% M 50% W 56%	National Summary UP 18 DEBITS 12 SAME 27 DOWN 0 ADDS 14
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PETER CETERA
Glory Of Love (Full Moon/WB)
LP: Solitude/Solitaire

Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
---	---

Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
---	---

Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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Regional Reach E 84% S 78% M 79% W 93%	National Summary UP 10 DEBITS 58 SAME 17 DOWN 0 ADDS 87
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NEIL DIAMOND
Headed For The Future (Columbia)
LP: Headed For The Future

Regional Reach E 42% S 36% M 20% W 44%	National Summary UP 18 DEBITS 0 SAME 41 DOWN 0 ADDS 9
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Regional Reach E 42% S 36% M 20% W 44%	National Summary UP 18 DEBITS 0 SAME 41 DOWN 0 ADDS 9
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Regional Reach E 42% S 36% M 20% W 44%	National Summary UP 18 DEBITS 0 SAME 41 DOWN 0 ADDS 9
---	---

Regional Reach E 42% S 36% M 20% W 44%	National Summary UP 18 DEBITS 0 SAME 41 DOWN 0 ADDS 9
---	---

Regional Reach E 42% S 36% M 20% W 44%	National Summary UP 18 DEBITS 0 SAME 41 DOWN 0 ADDS 9
---	---

Regional Reach E 42% S 36% M 20% W 44%	National Summary UP 18 DEBITS 0 SAME 41 DOWN 0 ADDS 9
---	---

Regional Reach E 42% S 36% M 20% W 44%	National Summary UP 18 DEBITS 0 SAME 41 DOWN 0 ADDS 9
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EL DeBARGE
Who's Johnny (Short Circuit Theme)
LP: El DeBarge (Gordy/Motown)

Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
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Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
---	--

Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
---	--

Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
---	--

Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
---	--

Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
---	--

Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
---	--

Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
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Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
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Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
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Regional Reach E 98% S 98% M 98% W 98%	National Summary UP 189 DEBITS 1 SAME 14 DOWN 1 ADDS 1
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CONTEMPORARY HIT RADIO

BREAKERS

PETER CETERA

Glory Of Love (Theme From 'Karate Kid II') (Full Moon/WB)
81% of our reporters playing it. Moves: Up 10, Debuts 58, Same 41, Down 0, Adds 82 including WKXS-FM, WPHD, Q107, KEGL, Y100, 92X, KDWB-FM. Complete airplay in Parallels.

PET SHOP BOYS

Opportunities (Let's Make Lots Of Money) (EMI America)
71% of our reporters playing it. Moves: Up 45, Debuts 34, Same 45, Down 0, Adds 43 including B104, PRO-FM, WQUE-FM, WLS, KBEQ, KPKE, FM102. See Parallels, debuts at number 40 on the CHR chart.

BANGLES

If She Knew What She Wants (Columbia)

63% of our reporters playing it. Moves: Up 77, Debuts 22, Same 25, Down 1, Adds 23 including WKXS-FM, KTKS, WRSR, WHYT, WL0L-FM, FM102, KWOD. See Parallels, debuts at number 38 on the CHR chart.

FIXX

Secret Separation (MCA)

62% of our reporters playing it. Moves: Up 48, Debuts 25, Same 55, Down 0, Adds 17 including 92X, ZZ99, KIIS-FM, KZZP, KHFI, 94Z, WGTZ. Complete airplay in Parallels.

NEW & ACTIVE

BLOW MONKEYS "Digging Your Scene" (RCA) 138/22

Moves Up 70, Debuts 18, Same 29, Down 1, Adds 22 including K106, WPHD, B94, WRSR, WMMS, 92X, KWK, KZZP, WKXS-FM 17.9, WNY 25-19, PRO-FM 22-17, Z93 30-25, KIIS-FM 11-10, KS103 27-19, KMEL 11-6. See Parallels, debuts at number 37 on the CHR chart.

BELINDA CARLISLE "Mad About You" (IRS/MCA) 122/32

Moves Up 42, Debuts 24, Same 24, Down 0, Adds 32 including WKSE, CKOI, Z93, Q102, WKT, WL0L-FM, KWOD, B94 24-18, Y100 21-16, KIIS-FM 27-21, WKRF-FM 34-29, WKOB 30-24, KJ103 34-30, KFIV 26-22, 95XXX 38-33.

ROBERT PALMER "Hyperactive" (Island) 103/44

Moves Up 3, Debuts 18, Same 38, Down 0, Adds 44 including Z93, WRNO, 92X, WCZY, KKRZ, KPLUS, WSPK, WSKZ, KIKK, KZZU, WZYQ, WRFM, WCAU-FM 28-25, KIYS 37-30, WKSP 38-35.

OUTFIELD "All The Love In The World" (Columbia) 89/30

Moves Up 12, Debuts 17, Same 29, Down 1, Adds 30 including PRO-FM, WAVA, 95INZ, WRNO, WRSR, WKRF-FM, WKAU, 100KH, KTKS 29-19, WOKI 38-33, KBFM 35-24, WVIC 28-20, WGYU 40-33, KFMM 39-34, KDVV 40-29.

NEIL DIAMOND "Headed For The Future" (Columbia) 87/19

Moves Up 18, Debuts 9, Same 41, Down 0, Adds 19 including Z93, WQUE-FM, WCZY, KPKE, FM102, WTL0, WROQ, WKOD, KRQ, WBFN-FM 20-16, WNY 32-29, WRNO 35-33, K104 17-12, KIK 27-22, 95XIL 36-30.

JFREY OSBORNE "You Should Be Mine" (A&M) 87/15

Moves Up 22, Debuts 7, Same 43, Down 0, Adds 15 including K106, WHIT, WBFN-FM, WNY 35, KUBE, WRCK, 99KQ, WKXS-FM 34-25, WKSE 39-35, PRO-FM 27-23, WAVA 30-26, WQUE-FM 29-24, KMEL 26-22, KTUX 28-22, Q101 37-34.

INXS "Listen Like Thieves" (Atlantic) 85/6

Moves Up 39, Debuts 2, Same 38, Down 0, Adds 8, WKEE, WGRD, KFIV, WZYQ, KISR, KLLS-FM, WRNO 28-25, Q105 20-16, WNTX 23-19, KTUX 33-27, WVIC 11-9, 95XIL 39-33, WHSL 28-18, WZVY 37-32, KTR3 39-35.

ANDY TAYLOR "Take It Easy" (Atlantic) 82/26

Moves Up 18, Debuts 12, Same 26, Down 0, Adds 26 including WKSE, WNY 35, WQFM, WQUE-FM, B96, ZZ99, WLXK, Y100 35-32, 897 28-21, WRNO 40-35, WMMS 34-29, WRCK 40-34, KCAQ 37-32, KDVV 33-25, KFMM 39-35.

KROKUS "School's Out" (Arista) 75/26

Moves Up 3, Debuts 10, Same 38, Down 0, Adds 26 including WKXS-FM, WNY 35, B97, WMMS, 92X, KWK, KPLUS, WLXK, KKYQ, WKZ, Y100 40-35, K104 d-39, KZZB d-35, WKSR d-40, KKKL-FM d-28.

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 71/14

Moves Up 18, Debuts 12, Same 27, Down 0, Adds 14 including PRO-FM, WRCK, WOKI, WLXK, KTUX, KFIV, KWVZ, WKSE 40-37, WCAU-FM 40-37, KUBE 31-26, KC101 24-20, 94TYX 34-29, KBFM 39-30, Q104 30-25, WGLF 39-34.

JERMAINE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 69/34

Moves Up 21, Debuts 8, Same 6, Down 0, Adds 34 including B104, WHIT, Z100, WAKA, Z93, B96, KZZP, KJ103, WNY 34-25, WL0L-FM 32-27, KIIS-FM 23-7, FM102 11-9, WTL0 15-7, WKOB 16-8, WSSX 9-7.

GIUFFRIA "I Must Be Dreaming" (Cameo/MCA) 60/1

Moves Up 35, Debuts 0, Same 23, Down 1, Adds 1, WNNK, WKXS-FM 32-24, WBFN-FM 36-32, WPHD 18-12, WMMS 10-5, KWK 30-26, KPLUS 31-24, KZZP 33-29, WNOK-FM 39-33, WLXK 26-20, WKDD 29-17, WRQN 35-29, KIYS 29-25, WGYU 32-25, WZVP 19-10, KTRS 28-24.

STEVE NICKS "Has Anyone Ever Written Anything For You" (Modern/Atco) 52/0

Moves Up 21, Debuts 2, Same 29, Down 0, Adds 25 including 94Q, Y100, WRNO, KPLUS, KNBQ, WPST, WDJX, WRQN, KKYQ, WHSL, WDBR, KTRS, KHTZ, B96 d-38, KTUX d-39.

STEVE WINWOOD "Higher Love" (Island/WB) 50/50

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 50 including WPHD, 94Q, Z93, KEGL, WRSR, WLS, Z95, WMMS, WKT, KWK, WGF, WLS, KSND, WFFX, KFMM.

SIGNIFICANT ACTION

JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 49/20

Moves Up 3, Debuts 4, Same 22, Down 0, Adds 20 including K106, KHFI, WDCG, WANS-FM, WCKN, WKDD, KSND, WIGY, WGAN, WCGQ, WYKS, KLLS-FM, KTRS, KZQZ, Y94 23-19.

DEVIC "Hanging On A Heart Attack" (Chrysalis) 45/45

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 45 including WPHD, 95INZ, KKRZ, KMJK, Q100, KZZB, WSSX, WROQ, WVIC, Z104, WRON, KLIC, KHAQ, KATD, KZZU.

ART OF NOISE "Peter Gunn" (Chrysalis) 43/12

Moves Up 17, Debuts 2, Same 12, Down 0, Adds 12 including WKXS-FM, WBFN-FM, CKOI, KTKS, 93FM, KIIS-FM, KWSS, WTL0, WFRS, WNY 35-26, CFTR 18-12, KMGX 14-9, KYNO-FM 32-26, KITS 27-13, 95XXX 25-18.

SOS BAND "The Finest" (Tribal/CBS) 43/9

Moves Up 21, Debuts 2, Same 11, Down 0, Adds 25 including WPHD, 94Q, KIIS-FM, WISS, WROQ, 96X, KIYS, 95XXX, WKXS-FM 18-11, Q105 23-17, WNNK 40-34, WTL0-FM 19-12, KC101 29-24, WCKN 28-23, KYNO-FM 37-23, KITS 29-23.

MOST ADDED

PETER CETERA (82)

Glory Of Love (Full Moon/WB)

BILLY JOEL (51)

Modern Woman (Epic)

STEVE WINWOOD (50)

Higher Love (Island/WB)

DEVIC (45)

Hanging On A Heart Attack (Chrysalis)

ROBERT PALMER (44)

Hyperactive (Island)

HOTTEST

PATTI LABELLE/MICHAEL McDONALD (148)

On My Own (MCA)

JETS (108)

Crush On You (MCA)

MADONNA (100)

Live To Tell (Sire/WB)

HOWARD JONES (92)

No One Is To Blame (Elektra)

NU SHOZ (83)

I Can't Wait (Atlantic)

MICHAEL McDONALD "Sweet Freedom" (MCA) 39/39

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 39 including B54, 94Q, 95INZ, B97, WRSR, B96, WLS, Z95, WMMS, KKRZ, KMEL, KWSS, KUBE, B106, WTL0.

STEVIE WONDER "Land Of La La" (Tania/Motown) 32/4

Moves Up 0, Debuts 5, Same 19, Down 0, Adds 4, Y100, KPLUS, WNNK, KKYQ, CKOI on, CFTR on, WRSR on, KKRZ d-35, KBEQ 32-24, KNBQ 33-30, KIYS d-37, KSND d-36, 100KH, 33-32, Y94 34-33, KBOZ-FM d-35.

DAVID FOSTER & OLIVIA NEWTON-JOHN "The Best Of Me" (Atlantic) 31/7

Moves Up 2, Debuts 5, Same 17, Down 0, Adds 7, WBFN-FM, WNNK, WANS-FM, WZON, WGAN, KOIZ-FM, KTRS, 94Q on, Q105 d-28, WBBO 33-31, KIKK d-35, KIKY d-40, KDON-FM d-40, 103CR 36-31, KBOZ-FM d-34.

MAGAZINE 60 "Don Quixote" (Baja) 31/1

Moves Up 13, Debuts 4, Same 10, Down 3, Adds 1, KCAQ, WKXS-FM 33-28, Q105 30-25, KZZP d-25, FM102 14-12, KWOD 40-35, WTL0 21-9, KZZB 22-19, KMGX 16-7, KFIV 18-16, KDON-FM 29-27, KATD 27-25, WRES 27-23, WPFM 22-18, Z102 27-25.

JEAN BEAUVOIR "Feel The Heat" (Columbia) 30/11

Moves Up 4, Debuts 1, Same 14, Down 0, Adds 11, R104, 98PXY, WPST, WKRF-FM, WANS-FM, WCKN, KSND, WPHD 39-34, Y100 on, KDWB-FM on, KKRZ on, WKDD d-27, KOIZ-FM 23-20, WHSL 39-37, KGOT 24-22.

JOHN EDDIE "Jungle Boy" (Columbia) 30/9

Moves Up 6, Debuts 4, Same 11, Down 0, Adds 9, Z100, Q100, WKRZ-FM, WTL0, WCKN, 100KH, WJAD, KISR, WDBR, WFLJ 28-26, KMEL 29-25, WPST 29-25, WSSX 29-24, WPFM 39-35, KGOT 9-6.

TRANS-X "Living On Video" (Atco) 30/2

Moves Up 12, Debuts 3, Same 12, Down 1, Adds 2, KIIS-FM, WNOK-FM, WKSE 30-25, KDWB-FM 28-25, FM102 21-19, KPLUS 13-12, BJ105 8-6, KAY107 31-29, KMGX 25-18, KLUC 25-22, KDON-FM 37-30, OK100 20-16, KWES 23-20, WPFM 16-13, WGLI-FM d-28.

PATTI AUSTIN "The Heat Of Heat" (Quest/WB) 29/0

Moves Up 16, Debuts 1, Same 12, Down 0, Adds 0, WKXS-FM 20-16, WCY 8-8, WHYT 23-21, FM102 17-15, KNBQ 34-32, K104 28-24, WNNK 8-7, WSPK 17-15, KBFM 31-25, KYNO-FM 30-25, 95XXX 32-29, OK100 31-25, 95XIL 26-19, WAZY-FM 27-21, OK95 22-17.

MAI TAI "Female Intuition" (Crittique) 27/3

Moves Up 11, Debuts 2, Same 11, Down 0, Adds 3, KDON-FM, WGLI-FM, WZVY-FM, WNS-FM, WGAN 16-10, WKSE 17-15, WNY 35, WZVY 15-10, R1104 26-19, WSSX d-31, KBFM 40-27, WGYU 29-24, 95XXX 24-21, KWES 28-22, Z102 23-22, 897 28-28.

MIAMI SOUND MACHINE "Words Get In The Way" (Epic) 26/25

Moves Up 0, Debuts 1, Same 0, Down 0, Adds 25 including WKXS-FM, Y100, KUBE, WITC-FM, 98PXY, WGF, B106, WJAD, 96X, KBFM, KTUX, WKRF, WVIC, KYIA, OK95.

EMERSON, LAKE, & POWELL "Touch And Go" (Polydor/PolyGram) 23/23

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 23 including WPHD, KWK, Q100, WZOU, K104, WPST, WTL0, WOKI, WKDD, KFMM, WJAD, WZVP, 99KQ, WDBR, KOZE.

JOE COCKER "You Can Leave Your Hat On" (Capitol) 22/9

Moves Up 1, Debuts 0, Same 12, Down 0, Adds 9, WERZ, KZZB, KTUX, KMGX, KRQ, WGYU, WGAN, WBNO, 99KQ, WKSE on, WMMS on, WKDD 40-37.

SLY FOX "Stay True" (Capitol) 20/1

Moves Up 4, Debuts 0, Same 15, Down 0, Adds 1, WNNK, WKXS-FM on, WKSE on, Q100 37-33, WSSX 21-15, WNOK-FM on, WLXK on, WVIC 30-23, WRQN on, KYNO-FM on, WAZY-FM 31-27, WDBR on, KTRS on.

GOLDEN EARRING "Quiet Eyes" (21/Atco) 19/9

Moves Up 0, Debuts 0, Same 10, Down 0, Adds 9, WMMS, WRCK, WKRF-FM, WANS-FM, KTUX, WVIC, WGYU, WOMP-FM, WDBR, WPHD on, KWK on, KIKK on.

DAVID BOWIE "Underground" (EMI America) 18/10

Moves Up 2, Debuts 0, Same 8, Down 0, Adds 10, WPST, WOKI, WGYU, 100KH, KOIZ-FM, KNOE-FM, KLLS-FM, 99KQ, WDBR, SLV96, WZOU 24-22, WLXK on, WGYU 39-37, 95XXX on, KCMQ on.

ATLANTIC STARR "If Your Heart Isn't In It" (A&M) 17/1

Moves Up 10, Debuts 0, Same 4, Down 2, Adds 1, KBOZ-FM, KBEQ 25-23, WKEE on, WLAN-FM 26-23, WBBO 17-12, WNOK-FM 32-27, 96X 27-22, WRQY 21-20, KYNO-FM 26-20, KMQ 26-24, KCAQ 29-24, WVIC, WGAN 18-17.

LOU REED "No Money Down" (RCA) 15/11

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 11, WNY 35, WERZ, WKRF, WBFN, WZON, 95XIL, WFLX, WHSL, 99KQ, WDBR, WBFN-FM 40-37, 93Q on, WRCK on, WKSF on.

E.G. DAILY "Say It Say It" (A&M) 15/2

Moves Up 7, Debuts 1, Same 4, Down 1, Adds 2, KEZB, KITS, WKXS-FM 24-18, WNY 21-17, CKOI 28-26, Y100 12-10, Q100 on, WNOK-FM on, 96X 8-6, BJ105 26-23, KMGX 11-10, KCAQ d-34.

NEW EDITION "With You All The Way" (MCA) 14/6

Moves Up 2, Debuts 1, Same 3, Down 0, Adds 6, WAVA, KBEQ, ZZ99, WKEE, KMGX, KYNO-FM, WCY 37-25, WHYT 27-25, FM102 22-20, WNOK-FM on, KSMB d-36, WGLI-FM 20-16.

DEL FUEGOS "I Still Want You" (Slash/WB) 14/1

Moves Up 5, Debuts 3, Same 5, Down 0, Adds 1, WGYU, WKXS-FM 15-12, WPHD on, PRO-FM 25-20, WMMS on, KWK on, WZOU 20-19, R1104 d-4, WKRF-FM 28-24, WZON d-39, WGAN 24-22, KCRQ d-30.

DENNIS DEYOUNG "This Is The Time" (A&M) 13/13

Moves Up 0, Debuts 0, Same 0, Down 0, Adds 13, WYNY, WERZ, WZOK, KIKK, KOPX, WZON, WOMP-FM, KOIZ-FM, WJAD, WHSL, WBNO, KLLS-FM, WDBR, KWVZ.

TIMEX SOCIAL CLUB "Rumors" (Jay) 12/7

Moves Up 2, Debuts 1, Same 1, Down 1, Adds 7, KIIS-FM, FM102, KS103, KEZB, KMGX, KYNO-FM, KITS, 93FM 3-3, Q100 19-18, WNNK 18-5, KSNB 18-5.

ICEHOUSE "No Promises" (Chrysalis) 10/4

Moves Up 0, Debuts 0, Same 6, Down 0, Adds 4, KKK, WKSF, WDBR, KGOT, WGYU on, WHSL on, WBNS on, WBNO on, 99KQ on, KTRS on.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title (label) designation indicate the total number, how many added it for the first time this week, Moves indicate the type of activity this week; Up for upward chart movement, Same for sideways or continued unchanged activity, Down for downward chart activity, and Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels.

NOTE: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting to, debut on the CHR National Airplay-40.

CHR Rotation Criteria — **Fulltime Adds** and/or **Ons**: four plays in a 24-hour period, three of them before midnight. **Delayed Adds** and/or **Ons**: two plays in a 24-hour period, both of them before midnight.

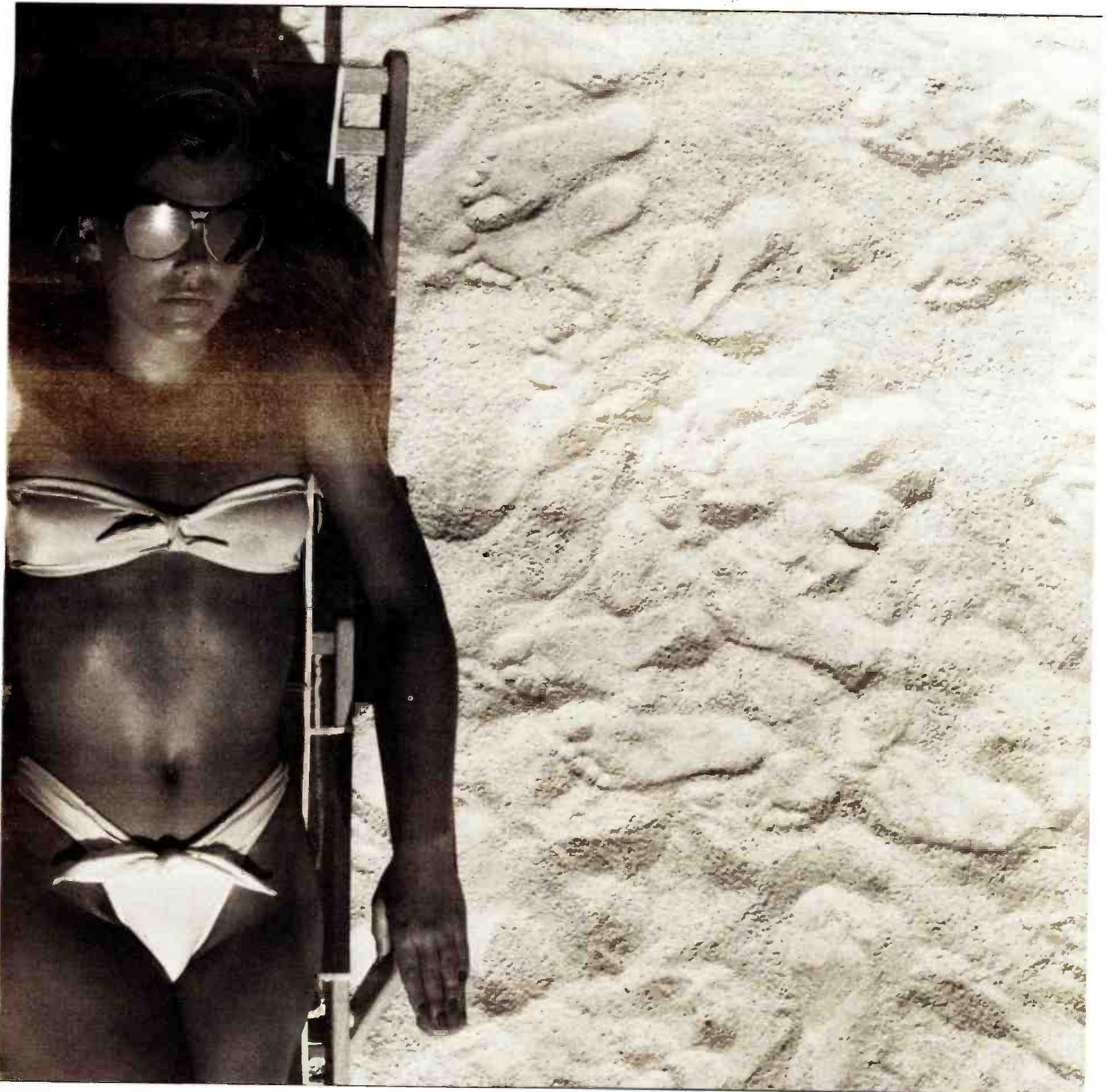
Parallels Begin on Page 88

Adds & Hots Begin on Page 86

P-1 Playlists Begin on Page 83

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 & Hots pages.

ONE STEP CLOSER TO YOU
FROM
GAVIN CHRISTOPHER



ONE STEP CLOSER TO BEING AN ACROSS THE BOARD SMASH EVERYDAY! ALREADY AN URBAN BREAKER AND NOW HEATING UP CHR.

CHR NEW & ACTIVE
 NOW ON OVER
 70 CHR REPORTERS!

BLACK/URBAN BREAKER! **37**
 BB DANCE CHART: 16*-13*

WXKS-FM deb 33
 WKSE 40-37
 WCAU-FM 40-37

PRO-FM add
 Z93 deb 33
 KRBE 29

Y100 25
 WLOL-FM deb 35
 KUBE 31-26



CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	
2	1	1	1 MADONNA/Live To Tell (Sire/WB)
8	4	2	2 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)
13	10	6	3 HOWARD JONES/No One Is To Blame (Elektra)
9	6	5	4 NU SHOZ/! Can't Wait (Atlantic)
16	11	7	5 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
21	16	9	6 JETS/Crush On You (MCA)
5	3	4	7 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
19	13	11	8 HEART/Nothin' At All (Capitol)
27	20	15	9 SIMPLY RED/Holding Back The Years (Elektra)
20	15	12	10 GEORGE MICHAEL/A Different Corner (Columbia)
1	2	3	11 WHITNEY HOUSTON/The Greatest Love Of All (Arista)
31	26	18	12 EL DeBARGE/Who's Johnny (Gordy/Motown)
26	21	17	13 BOYS DON'T CRY/I Wanna Be A Cowboy (Profile)
29	23	19	14 FALCO/Vienna Calling (A&M)
3	5	8	15 OMD/! You Leave (A&M)
—	—	27	16 GENESIS/Invisible Touch (Atlantic)
33	29	20	17 38 SPECIAL/Like No Other Night (A&M)
11	9	13	18 LEVEL 42/Something About You (Polydor/PG)
10	8	10	19 JOURNEY/Be Good To Yourself (Columbia)
7	7	14	20 MR. MISTER/Is It Love (RCA)
37	31	25	21 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)
—	40	32	22 PETER GABRIEL/Sledgehammer (Geffen)
—	38	31	23 KENNY LOGGINS/Danger Zone (Columbia)
39	32	28	24 MOODY BLUES/Your Wildest Dreams (Polydor/PG)
—	—	34	25 JANET JACKSON/Nasty (A&M)
14	12	16	26 CULTURE CLUB/Move Away (Virgin/Epic)
30	28	26	27 JOHN COUGAR MELLENCAMP/Rain On The Scarecrow (Riva/PG)
—	—	36	28 VAN HALEN/Dreams (WB)
—	—	35	29 BOB SEGER/Like A Rock (Capitol)
40	37	33	30 GTR/When The Heart Rules The Mind (Arista)
—	—	39	31 ROD STEWART/Love Touch (WB)
36	33	30	32 DREAM ACADEMY/Love Parade (Reprise/WB)
—	—	37	33 MODELS/Out Of Mind, Out Of Sight (Geffen)
—	—	40	34 PRINCE/Mountains (WB)
—	—	40	35 ROLLING STONES/One Hit (To The Body) (Rolling Stones/Columbia)
4	14	22	36 PHIL COLLINS/Take Me Home (Atlantic)
—	—	37	37 BLOW MONKEYS/Digging Your Scene (RCA)
BREAKER	—	35	38 BANGLES/! She Knew What She Wants (Columbia)
BREAKER	—	37	39 BILLY JOEL/Modern Woman (Epic)
BREAKER	—	36	40 PET SHOP BOYS/Opportunities (Let's Make Lots Of Money) (EMI America)

N&A Begins on Page 94

N&A Begins on Page 75

ADULT CONTEMPORARY

6	4	3	1 HOWARD JONES/No One Is To Blame (Elektra)
4	3	1	2 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
10	7	6	3 MOODY BLUES/Your Wildest Dreams (Polydor/PG)
7	6	4	4 GEORGE MICHAEL/A Different Corner (Columbia)
2	1	2	5 MADONNA/Live To Tell (Sire/WB)
1	2	5	6 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)
14	11	7	7 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
15	12	10	8 ATLANTIC STARR/! Your Heart Isn't In It (A&M)
3	5	9	9 SIMPLY RED/Holding Back The Years (Elektra)
16	14	12	10 DREAM ACADEMY/Love Parade (Reprise/WB)
11	8	8	11 CULTURE CLUB/Move Away (Virgin/Epic)
17	16	14	12 NEIL DIAMOND/Headed For The Future (Columbia)
19	17	15	13 JAMES TAYLOR/That's Why I'm Here (Columbia)
20	19	16	14 DAVID PACK/That Girl Is Gone (WB)
—	—	25	15 DAVID FOSTER & OLIVIA NEWTON-JOHN/The Best Of Me (Atlantic)
30	23	19	16 HIROSHIMA/One Wish (Epic)
29	20	18	17 EL DeBARGE/Who's Johnny (Gordy/Motown)
9	9	11	18 LEVEL 42/Something About You (Polydor/PG)
BREAKER	—	30	19 BILLY JOEL/Modern Woman (Epic)
—	—	24	20 JEFFREY OSBORNE/You Should Be Mine (A&M)
28	24	21	21 JONATHAN BUTLER/Baby, Please Don't Take It (Jive/Arista)
5	10	13	22 WHITNEY HOUSTON/The Greatest Love Of All (Arista)
BREAKER	—	25	23 PETER CETERA/Glory Of Love (Theme From "Karate Kid Part II") (Full Moon/WB)
BREAKER	—	26	24 BOB SEGER/Like A Rock (Capitol)
BREAKER	—	25	25 GENESIS/Invisible Touch (Atlantic)
—	—	29	26 ANNE MURRAY/Who's Leaving Who (Capitol)
—	—	28	27 STEVIE NICKS/Has Anyone Ever Written Anything For You (Modern/Atco)
2	13	17	28 PHIL COLLINS/Take Me Home (Atlantic)
BREAKER	—	28	29 JACKSON BROWNE/In The Shape Of A Heart (Asylum)
BREAKER	—	30	30 ROD STEWART/Love Touch (WB)

N&A Begins on Page 66

AOR TRACKS

Three Weeks	Two Weeks	Last Week	
—	6	2	1 GENESIS/Invisible Touch (Atlantic)
2	1	1	2 PETER GABRIEL/Sledgehammer (Geffen)
7	8	6	3 GTR/When The Heart Rules The Mind (Arista)
11	10	8	4 FIXX/Secret Separation (MCA)
15	11	10	5 EMERSON, LAKE & POWELL/Touch & Go (Polydor/PG)
5	4	3	6 38 SPECIAL/Like No Other Night (A&M)
8	7	7	7 VAN HALEN/Dreams (WB)
4	3	5	8 MOODY BLUES/Your Wildest Dreams (Polydor/PG)
1	2	4	9 BOB SEGER & THE SILVER.../Like A Rock (Capitol)
3	5	9	10 ROLLING STONES/One Hit (To The Body) (Rolling Stones/Columbia)
13	12	11	11 JOURNEY/Girl Can't Help It (Columbia)
BREAKER	—	17	12 STEVE WINWOOD/Higher Love (Island)
21	18	17	13 ICEHOUSE/No Promises (Chrysalis)
28	21	18	14 FABULOUS THUNDERBIRDS/Wrap It Up (CBS Associated)
31	30	21	15 KENNY LOGGINS/Danger Zone (Columbia)
22	17	16	16 JACKSON BROWNE/In The Shape Of A Heart (Asylum)
18	15	15	17 STING with JEFF BECK/! Been Down So Long (IRS/MCA)
30	24	19	18 LOU REED/No Money Down (RCA)
36	32	24	19 OUTFIELD/All The Love (Columbia)
14	14	14	20 INXS/Listen Like Thieves (Atlantic)
32	27	23	21 ZZ TOP/Woke Up With Wood (WB)
26	23	20	22 HONEYMOON SUITE/Bad Attitude (WB)
6	9	12	23 HEART/Nothin' At All (Capitol)
10	13	13	24 JOE JACKSON/Right And Wrong (A&M)
BREAKER	—	26	25 DAVID BOWIE/Underground (EMI America)
12	16	22	26 VAN HALEN/Best Of Both Worlds (WB)
—	—	31	27 ROD STEWART/Love Touch (WB)
17	22	25	28 ROLLING STONES/Winning Ugly (Rolling Stones/Columbia)
48	38	32	29 JOHN EDDIE/Jungle Boy (Columbia)
25	26	26	30 ROBERT PALMER/Hyperactive (Island)

Complete Tracks Chart Begins on Page 78

BLACK/URBAN

9	4	2	1 MIDNIGHT STAR/Headlines (Solar/Elektra)
6	5	3	2 BILLY OCEAN/There'll Be Sad Songs (To Make To Make You Cry) (Jive/Arista)
3	1	1	3 JANET JACKSON/Nasty (A&M)
10	6	4	4 RENE & ANGELA/You Don't Have To Cry (Mercury/PG)
15	11	8	5 52ND ST./Tell Me (How It Feels) (MCA)
17	13	10	6 EL DeBARGE/Who's Johnny (Gordy/Motown)
37	21	13	7 JEFFREY OSBORNE/You Should Be Mine (The Woo Woo Song) (A&M)
13	9	9	8 TEASE/Firestarter (Epic)
21	15	11	9 YARBROUGH & PEOPLES/! Wouldn't Lie (Total Experience/RCA)
29	22	16	10 TIMEX SOCIAL CLUB/Rumors (Jay)
26	20	15	11 NEW EDITION/With You All The Way (MCA)
1	2	5	12 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)
23	18	17	13 FORCE MD'S/Here I Go Again (Tommy Boy/WB)
14	14	14	14 JOHNNY KEMP/Just Another Lover (Columbia)
12	12	15	15 MELI'SA MORGAN/Do You Still Love Me (Capitol)
36	26	23	16 RICK JAMES/Sweet & Sexy Thing (Gordy/Motown)
31	25	21	17 MTUME/Breathless (Epic)
2	3	6	18 SOS BAND/The Finest (Tabu/CBS)
8	7	7	19 FIVE STAR/Love Take Over (RCA)
34	29	24	20 JOESKI LOVE/! Pee-Wee's Dance (Vintertainment/Elektra)
27	24	22	21 PAULI CARMAN/Dial My Number (Columbia)
—	—	33	22 PRINCE/Mountains (WB)
—	—	34	23 RUN D.M.C./My Adidas (Profile)
32	27	25	24 ARETHA FRANKLIN/Ain't Nobody Ever Loved You (Arista)
—	—	33	25 SKYY/Givin' It (To You) (Capitol)
35	31	26	26 WHODINI/Funky Beat (Jive/Arista)
33	30	27	27 PRECIOUS WILSON/! I'll Be Your Friend (Jive/Arista)
—	—	38	28 MAZARATI/100 MPH (WB)
—	—	36	29 JEAN CARNE/Closer Than Close (Omni/Atlantic)
—	—	39	30 CON FUNK SHUN/Burnin' Love (Mercury/PG)
4	8	18	31 WHITNEY HOUSTON/The Greatest Love Of All (Arista)
—	—	35	32 TEENA MARIE/Lips To Find You (Epic)
BREAKER	—	35	33 REGINA/Baby Love (Atlantic)
—	—	37	34 RAINY DAVIS/Sweetheart (Supertonic)
BREAKER	—	36	35 CASHFLOW/Mine All Mine (Mercury/PG)
18	17	19	36 PHILIP BAILEY/State Of The Heart (Columbia)
BREAKER	—	37	37 GAVIN CHRISTOPHER/One Step Closer To You (Manhattan)
28	28	28	38 FAT BOYS/Sex Machine (Sutra)
BREAKER	—	38	39 CHERRELLE/Artificial Heart (Tabu/CBS)
5	10	20	40 ATLANTIC STARR/! Your Heart Isn't In It (A&M)