E :

PROGRAMMERS RECEPTIVE TO LYRIC SHEET PLAN

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

BPME: NEW PERSPECTIVES

On the eve of the Broadcast Promotion & Marketing Executives seminar in Chicago, Harvey Mednick talks to outgoing President Lee Pocock and new President Beryl Spector about increased roles for radio in the organization. Page 27.

PEOPLE IN THE **NEWS THIS WEEK**

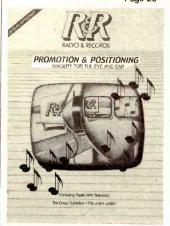
- Dave Popovich OM at WLTF & WRMR
- Larry Coates PD at WSUN
- Jeff Aldrich Exec. VP at Chrysalis Michael Omansky VP at RCA
- John Frost PD at KLSI
- . Mark Tudor PD at WBOS Cynde Slater PD at WAAF
- Bob Catania National Promotion Director at Island
- Bill Campbell PD at 2WD

SALES VS. PROGRAMMING: A CULTURAL CONFLICT?

Charles Warner contends that the ageold rivalry between programming and sales stems from different cultural attitudes . . . which can be resolved. Page 25

CLEMENTS: **MUTUAL BENEFITS**

As he takes over the Mutual presidency, Jack Clements assesses his tenure at the network to date, and casts an eye toward the future. Page 20



PROMOTION TODAY: SIGHTS AND SOUNDS

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

Page 29

Newsstand Price \$3.50



LEUNISSEN MANAGES

Reich Promoted To EZ Corporate VP/GSMVSON, MARYLAND 21 1996 Of Harlow's appointment, Smith stated. "Bob brought

WEZB (B97)/New Orleans VP/GM Bob Reich has taken on the new position of Corporate VP/GSM for parent EZ Communications, based at the company's home office in Fairfax, VA, effective July 1. The move to the Washington, DC area reunites him with his wife Bonnie, GM at WBMW, Replacing Reich as WEZB GM is WJBO & WFMF/Baton Rouge GSM Marc Leunissen

expansion, we need someone to managers and sales managers oversee our national and local to develop more aggressive sales efforts. But equally impor- sales teams. He will also have

ington, DC-based investment

firm. In addition. Burns has an-

nounced the formation of Alan

Burns & Associates, Ltd., a pro-

Lockridge

PD At

KTXQ

Andy Lockridge

Lockridge, PD at

KZEW/Dallas until last March,

has been named PD at cross-

town AOR rival KTXQ. He re-

places Ted Utz, who last month

became PD at WMMR/Phila-

delphia, LOCKRIDGE/See Page 4



EZ Exec. VP/GM Alan Box Bob Reich commented to R&R, "With our tant, Bob will work with the



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

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

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

Leunissen told R&R, "The one thing that strikes me is the similarities between Baton Rouge and New Orleans. After spending some time at B97. I'll have a better idea of the first priorities. But I believe in not REICH/See Page 8

been promoted from Operations Manager to VP/GM at Urbanformatted KJLH/Los Angeles.

mented, "When we talked to Jim originally about coming in, we realized he had a wide breadth of talent. It wasn't long

Forms New Firms After programming ABC's WRQX (Q107)/Washington for five and a half years, Alan Burns has resigned to form a partnership with Quintax Equities, a Greensboro, NCbased real estate firm and Reutemann-Wagner, a Wash-

Burns Leaves WRQX,

Alan Burns

gramming consultation firm. No replacement has been named by WRQX.
Burns told R&R, "Working

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

ize in CHR, AOR, and A/C.
WRQX VP/GM Ernie Fears
noted, "Alan's not only a brilliant Program Director, but an excellent businessman, an aggressive and demanding manager, a possessor of high profes-



Leach Named PolyGram **National Promotion Director**

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

PolyGram Senior VP/Promotion John Betancourt told R&R, "When I joined PolyGram David was leaving. But I've brought him back since he knows the company and wants to be a part of the excitement we're enjoying at PolyGram. He has a lot of respect among sional standards, and above all, everyone at the company,
BURNS/See Page 8 especially at the artist level."



David Leach

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



HARLOW ALTA VP/PROGRAMMING

Hahnke GM. Eick PD In New KBZT Management Lineup

In management changes at Commenting on Hahnke, Alta Alta Broadcasting A/C outlet President Jim Smith said, "Tim KBZT (K-BEST)/San Diego, GSM Tim Hahnke has been elevated to GM, succeeding exiting GM Mark DeBoskey. Bob Harlow, PD at flagship sister advantage, and I have the utstation KEZR/San Jose, was most confidence that Tim's gopromoted to VP/Programming, ing to be a great GM.

knows the radio station, has the respect of the people there, and is already in place in the market. That works to everyone's

werseeing both stations. Also, two years as GSM, having preplaced BEAN Middell'as Proximely been GSM for two more at KBZWSON STATE UNIVERSAL BEQ/Kansas City. Before that Hahnke spent ten years

ment positions. He said, "I'm very fortunate to have inherited a station with every person in

KEZR back to its earlier dominance very quickly, and this is a KBZT/See Page 8

Maddox KJLH VP/GM



Jim Maddox

After six months in the programming chair, veteran broadcaster Jim Maddox has

Exec. VP Ewart Abner com-MADDOX/See Page 4

Los Angeles · Chicago · New York · London

RADIO NETWORKS

MESLINGOD ONE

CLASSICAL RADIO TURNS AGGRESSIVE

WOXR-AM & FM/New York President/GM Warren Bodow asserts that classical music may be soothing, but the business of Classical radio is anything but sedate in today's competitive environment.

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Tudor Programs WBOS



Mark Tudor

WTQR/Winston-Salem PD Mark Tudor has been named Program Director for WBOS/Boston. Tudor, who starts June 17, replaces Dave Hamilton, who left to program KQRS-AM & FM/Minneapolis two weeks ago.

VP/GM Bob Abernathy told R&R. "Mark has put together a hellacious track record at "TQR while building it from an automated also-ran to the top station in the market. More importantly, he's maintained those monster shares against a lot of challengers. Couple that with strong people skills and a good sense of promotion and you get a very strong package."

When asked about making this move, after turning down a number of offers in the past, Tudor said, "The important thing is, the TUDOR/See Page 4

MARSHALL WRMR PD

Popovich OM At New WLTF & WRMR Combo

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

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

it again now," Stenback predicted. WRMR's PD and afternoon personality will be WWWE PD Ray

Aldrich To Chrysalis Exec. VP



Jeff Aldrich

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

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

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

Frost PD At KLSI

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

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

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



Dave Popovich

Marshall. Other Cleveland market
figures joining the station will be

Johnny Douglas, transferring from

ander of WBBG. WLTF Account Executive Dennis Best will become Local Sales Manager at the AM. Stenback said Popovich was sel-

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

Popovich commented, "I'm honored to have the position and be given the opportunity and respon-POPOVICH/See Page 4

WJW's News/Talk Format Shifting To WWWE

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

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

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

Slater Set To Program WAAF



Cynde Slater

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

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

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

Slater's 21 years in radio include MD stints at KRLA/Los Angeles, KSJO/San Jose, KZAP/Sacramento, and KZEL/Eugene prior to her KRCK post. tions Manager Joel Rose, PD Merle Pollis, and GSM Bill Enders.

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

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



Larry Coates

Coates WSUN's New PD

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

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

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

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

RCA Ups Omansky To VP/Marketing

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

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

Catania Directs Island Nat'l Promotion



Bob Catania

Bob Catania has been upped to National Promotion Director at Island Records. He had been National Alburn Promotion Director since June 1984, following seven years with RCA as local Philadelphia rep and National Alburn Promotion Manager.

Island VP/Promotion Phil Quartararo told R&R, "Bob has proven to be one of the most well-CATANIA/See Page 4



Michael Omansky

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

XHITZ Slates New Adult Male Format

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

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

XHITZ/See Page 4

NEW CALLS KHVN

KSAX Ends Jazz For Inspirational

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

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

WJW

Continued from Page 3

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

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

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

XHITZ

Continued from Page 3

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

Arbitron Sweetens Contract Incentives

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

Catania

Continued from Page 3

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

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

Frost

Continued from Page 3

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

ing to VP/Sales & Marketing Rhody Bosley.

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

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

Maddox

Continued from Page 1

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

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

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

Lockridge

Continued from Page 1

KTXQ VP/GM Clint Culp told R&R, "We've got a three-book uptrend, and I think Andy is the person to continue it. He's done a great job so far, and now I just want him to do it on the other side of the street."

Lockridge's crosstown move marks the second time in a 15-year career that he's switched from one AOR to another in the same market - he once moved from the PD post at KXXY/Oklahoma City to PD at rival KATT. He had been PD at KZEW for three years. He commented, "There's a lot of momentum here - the airstaff is solid from the morning show on. and Assistant PD Redbeard has had my respect for years . . . in fact, I tried to hire him at KZEW. I'm also excited about getting back with the Burkhart/Abrams people."

The new contract incentives, effective immediately, apply only to new or renewing stations interested in five-year deals. There will be no revision or new incentives for three-year contracts.

Popovich

Continued from Page 3

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

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

Tudor

Continued from Page 3

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

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

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

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

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

WLLT operates with 27 kw on 94.9 mHz at 640 feet above average ter-

WFDF/FLINT, MI

PRICE: \$700,000

BUYER: Flint Metro Mass Media, headed by Vernon Merritt, who also owns WDZZ/Filmt

SELLER: WEDE Corn

DIAL POSITION: 910 kHz POWER: 5 kw days/1 kw nights

FORMAT: A/C

WHAL & WYCQ/ SHELBYVILLE, TN

PRICE: \$850,000

BUYER: Tenncom Ltd., headed by Jerry Oakley, who also has interest in WIRC & WXRC/Hickory, NC

SELLER: Shelbyville Broadcasting DIAL POSITION: 1400 kHz; 102.9

POWER: 1 kw days/250 watts nights; 100 kw at 510 feet a.a.t. FORMAT: Country

BROKER: Blackburn & Co.

KKID & KAZZ/SALLISAW, OK PRICE: \$550,000

BUYER: Dove Broadcasting, headed by Gary Gargus, James Franklin, and Dennis Sprouse

SELLER: Demaree Enterprises DIAL POSITION: 1560 kHz; 95.9

POWER: 250 watts; 3 kw at 245

FORMAT: Country

KCCN/HONOLULU, HI

PRICE: \$695.840

BUYER: B.J. Glascock, who also has interest in Texas stations KFJZ/Ft. Worth and KSEY-AM & FM/Seymour, and KNTS/Mesa-Phoenix

SELLER: Lee Optical Pension Plan

DIAL POSITION: 1420 kHz POWER: 5 kw

FORMAT: Hawaiian

BROKER: Chapman Associates

KBOE & KOSK/ OSKALOOSA, IA

PRICE: \$850,000 BUYER: Jomast Corp., headed by John Muhl

SELLER: Oskaloosa Broadcasting DIAL POSITION: 740 kHz; 104.9

POWER: 250-watt daytimer; 2.9 kw at 285 feet a.a.t.

FORMAT: CHR; Easy Listening

KUBB/MARIPOSA-MERCED, CA

PRICE: \$640,000

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

SELLER: Sierra Foothills Broadcast-

DIAL POSITION: 96.3 mHz POWER: 2 kw at 2080 feet a.a.t. FORMAT: Transtar Country

WTTB/VERO BEACH, FL

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

KEDO & KLYK/LONGVIEW,

PRICE: \$750,000

BUYER: Longview Broadcasting Corp., headed by Gary White, Walter Meyer, and Rodney Etherton. Longview also owns KITI/Centralia-Chehalis, WA

SELLER: KEEDOH, Inc. DIAL POSITION 1400 kHz; 102.9

POWER: 1 kw days/250 watts nights; 100 kw at 21 feet below average ter-

FORMAT: Easy Listening: A/C

WGGG/GAINESVILLE, FL

PRICE: \$500,000

FORMAT: A/C

BUYER: Micanopy Broadcasting, owned by American Communications & Television, Micanopy has a CP for new FM outlet WCLV/Micanopy, FL. American also owns WMNX/ Tallahassee, but the station's sale is pending

SELLER: U.S. Broadcasting DIAL POSITION: 1230 kHz POWER: 1 kw days/250 watts nights

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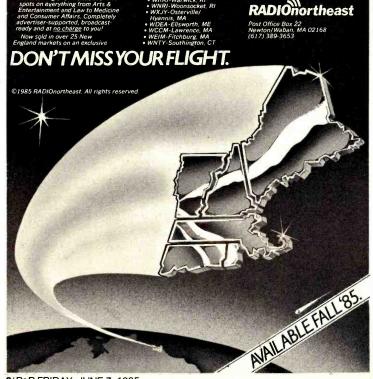
Capitol Takes Heart

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

Motown Presents Wonderphone



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





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

SOUTHWEST

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

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

MIDWEST

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

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

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

EAST

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

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

For information on these properties, please contact the associate shown. For information on other availabilities, or to discuss selling your property, contact Janice Blake, Marketing Director, Chapman Associates, Inc., 1835 Savoy Dr., Suite 206, Atlanta, GA 30341 (404) 458-9226



Bob Harlow

KBZT

Continued from Page 1

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

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

Reich

Continued from Page 1

trying to fix something that's not broken.

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

Burns

Continued from Page 1

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

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



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

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

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

Leach

Continued from Page 1

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

2WD **Boosts** Campbell

To PD

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

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

CBS Files Anti-Turner Petition At FCC

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

The network said that the \$80 million it will use to satisfy its present debt in 1985 would jump to \$742 million in 1986 under Turner's plan. and by 1992 would top \$2,4 billion. These figures, however, do not take into account Turner's proposed plan to ease the debt by selling the company's radio, recording, publishing, and toy divisions.

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

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

Nile Elation At WB



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

Whose new AGC makes your **Optimod** sound even better?

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

Optimod is a trade name of Orban Associates Inc.

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

Beef up your audio chain

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

makes an excellent "final" broadband limiter

Stereo ready

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

Takes only 1%" of rack space The Harris Ulti-Mate 91 Tri Band AGC slips neatly into 1%" of vertical rack space (31/2" for stereo version). Adjustments are deftly concealed but easily accessed through a slide out drawer. And if unauthorized adjustments are a concern, secure mper proofing is easily achieved.

First-rate equipment for

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

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

HARRIS

For your information, our name is Harris.

Radio Salutes 30 Years of Rock'n'Roll. July 4th Weekend. Celebrate the 30th anniversary of rock 'n'roll with NBC Radio Entertainment's 30-hour radio tribute: The Rock of Your Life. From Bill Haley, Buddy Holly and The Beatles all the way to The Police, Bruce Springsteen and Cyndi Lauper, The Rock of Your Life takes listeners on a spectacular journey. Don't expect another typical countdown. The Rock of Your Life zeroes in on rock's important artists, themes and events, tying everything together with what's happening in rock 'n' roll today. Listeners get the whole picture in a way they can relate to, whether they're 48, 25 or 39. Plus, they're never more than 90 seconds away from the rock of their life. Get your July 4th holiday programming rolling with The Rock of Your Life. Available on disc. Call Shirley Maldonado at (212) 664-5538. NBC Radio Entertainment America's Music Network Produced exclusively for NBC Radio Entertainment by Denny Somach Productions.

UNITED satellite, on Satcom 1R, Transponder 19,

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

To break through the airwaves with news, you gotta' have the technology Otherwise, you'll be left behind. At United Stations Radio Networks we take off daily with the most concise, informative, up-to-the-minute newscasts, carried by state-of-the-art technology. At the helm, we've got Dave Cooke, the only network radio news director working on-air.
Backed up by the largest radio-only news crew in Washington. Linked to a London News Center that's tapped into the very heart of the international scene. And it's all brought back via

over 6 live channels. Add to that the power of 250 wholly owned earth stations, and you're talkin' about the ability to broadcast to all of the people, all of the time.

There is a second and

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

WASHINGTON REPORT

PROGRAMMERS WELCOME SONG SHEETS

NAB Asks Labels To Send Song Lyrics To Stations With Records

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

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

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

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

Washington Wives Heighten Concern

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



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

- Charlie Kendall

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

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

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

"A Responsibility To Our Audience"

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

At WMMR/Philadelphia, an AOR outlet, new PD Ted Utz remarked, "I think it would help a number of stations that are concerned about lyrical content. Most AORs arent's so concerned, and I would say most radio stations are open to most lyrics, as is the FCC." But he added that written lyrics would help ease "the heavy auditioning process." In Dallas, where Utz recently programmed KTXQ, he said community concern is "more religious than it is pornographic," with protest aimed mainly at lyrics and album covers that portray the devil.

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

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



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

- Keith Abrams

stories on suggestive lyrics.

PD Brian Castle at Black/Urban-formatted WBLZ/Cincinnati said he'd like to receive written lyrics, even though he doesn't believe sending thern will be overly effective. "I don't really see that as a problem," he said, "because the first thing we do with a record is throw it on the turntable." Castle said WBLZ has always been careful because Cincinnati is a conservative community with an aggressive prosecutor who has brought obscenity charges against the host of a local gay radio show, as well as porn czar Larry Flynt.

Knowing Where Community Lines Are Drawn

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

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

Music Videos At Fault?

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

NEWS BRIEFS

Reagan Names Dennis Patrick To New FCC Term

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

Prior to joining the Commission, Patrick worked in the White House appointments office. At the FCC, Patrick has developed a reputation as a thoughtful regulator who usually sides with Chairman Mark Fowler, but occasionally strikes an independent stance, as he did recently in pushing for designation of broader issues against infamous KTTL/Dodge City, KS



Dennis Patrick

RAB Ratings Panel Merges Into NAB Task Force

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

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

FCC Clears Taft Buyout Of Gulf Broadcasting

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

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

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

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



R&R FRIDAY, JUNE 7, 1985/11

Rockin' All Over The World

"He's in love with a rock 'n' roll world . . . '"

- the Clash, "Janie Jones"

Used to be people said rock 'n' roll was "out of this world." Well, it's been on the map — figuratively, if not literally — for the last 30 years. Until now, that is. The "official" Rock and Roll Map of the World is now available from **Artemis, Inc.**

Developed by Richard Brestoff, an unemployed actor in Los Angeles (where else?), and some friends, the exercise in threechord cartography charts a galaxy of rock 'n' roll stars via a punmanship that ranges from inspired (Argentina Turner, Bolivia Newton-John, Iraq Clapton) to excruciating (Bali Joel, Bruce Singaporesteen, Iggy Papua), The creators claim to have exercised the Groan Factor, rejecting such stellar concoctions as Manila Fudge, but retaining such loopy locations as Diana Rosstralia. Surely all you wits out there in Radioland (not on the map), not to mention your listeners, can do better than that.

Although such obvious choices as Chicago, Asia, John Denver, and Afrika Bambatta were ruled



FORMULA FOR A NOVELTY: Globe & WhizKids

ineligible, there also exists the possibility of creating an entire rock 'n' roll universe based around all the songs that feature ''world' in their titles. There's the material world populated by Madonna, George Harrison, and the Police's spirits. Peter & Gordon's

"World Without Love," Sam, Cooke's "Wonderful World," and certainly enough others to make up a special "On The Records" column for R&R's own Ken Barnes, providing it's a slow week for news. We are the world, right?

Procrastinatin' Nation

We were going to run this item about procrastination in the workplace a few weeks ago, but we kept putting if off. But seriously, folks, the average American worker wastes 18% of his or her time on the job — approximately 315 hours per year or nearly two months of the year — putting off work.

Besides pinning down the average amount of time workers' waste, an Accountemps Inc. survey of personnel executives at 100 major companies also uncovered the main reasons employees procrastinate. Heading the list are the inability or unwillingness to make decisions (17%), the inability to understand the job (15%), boredom (nine percent), low morale (eight percent), and a lack of interest in the job or task (six percent). Weren't you going to do something about this yesterday?

The Automation Equation

By the year 2000, the computerization of our nation will have caused only a moderafe reduction in total jobs, says Wassily Leontief, Director of New York University's Institute for Economic Analysis. Writing in a recent issue of "Electronic Business," Leontief projects that those workers most likely to be replaced by a machine will be white-collar clerical and managerial types.

Clerical jobs will decline from 1978's level of 17.8% of the total workforce to approximately 11.5% in the year 2000. While there will be major growth in the professional sector, the need for managers will fall off cont

siderably. Suprisingly, among those least likely to be affected by computerization are industrial and manufacturing jobs.

In a related study, H. Allan and Timothy L. Hunt claim that industrial robots could displace from 100,000 to 200,000 jobs by the 1990s. According to the authors' recently-published "Human Resource Implications of Robotics," the manufacture, operation, maintenance, and sales of robots will create between 32,000-64,000 jobs. All of which goes to prove that the world in which your listeners work-is changing.

Direct Response Firm Targets Radio

Using its newly-created Direct Response Radio Network, the New York-based Independent Group of Companies (IGC) announced intentions to develop direct response radio advertising for local radio stations as well as networks. Frank Russell, formerly Senior Account Executive for WYNY/New York, has been named President/GM of this new division.

In making the announcement, IGC Chairman Henry Kavett noted. "Radio, with its nearly unparalleled targeting ability, has the potential to be one of the most effective of all direct responses advertising vehicles. We intend to bring a new. on-air advertising concept and sales reporting system to the industry, which we believe will bring important changes in the percep-

tion and usage of this category by radio stations."

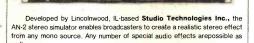
Direct response advertising centers around listeners' ability to order products advertised on a station via a toll-free 800 number. Is there a pocket fisherman in your station's tuture?

"MusicMax" Custom Music System Available

MusicMax is a customized, computerized music rotation system that can be programmed to fit any format or specifications your station desires. Created by Boise, ID-based AdVenture Media Services, MusicMax can be used with Tandy, Kaypro, and NorthStar as well as 18M (and all compatible) systems.

Among MusicMax's basic functions are the ability to catalogue music, including indexing by artist, title or cart number, BMI logging capability, cart labels, and music playlists. The firm claims that most custom programs can be created for under \$2000, and offers customers the option of unlimited modifications at reduced costs for a period of three years after purchase.

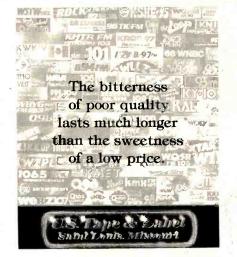
For additional information, contact President M. Jay Pipes at (208) 376-1268



Stereo Simulator

The stereo signal produced by AN-2 is completely mono-compatible. Furthermore, the AN-2 is equipped with a proprietary circuit that randomizes the nonrecursive filtering process, thereby avoiding the harmonic harshness that frequently results from stereo simulation with delay lines.

For more information, contact Carolyn Cashel at (312) 676-9177



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WESTWOOD ONE PRESENTS

NATIONAL STEREO SIMULCAST EXCLUSIVE

WITH SHOWTIME.

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

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

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

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

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

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

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

PRO:MOTIONS

Manhattan Records **Appoints Weber**



Nancy Weber

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

Watson Joins WDJO & WUBE As SM

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

PROS ON THE LOOSE

Buck Buchanon KZHI/Honolulu (213) 531-4350 Bill Cataldo - VP/Promotion PolyGram (201) 783-7309

Stu Evans - Nights WJMK/ Chicago (312) 856-0341

Greg Fisher - Late-nights KZZP/Phoenix (602) 835-1703 Paul Lemieux - MD WZOU/ Boston (617) 852-4545

Chuck McCain - Nights KNAC/Long Beach (714) 529-

Michael Picozzi -- PD/mornings WYSP/Philadelphia (215) 580-3314

Paul Sebastian - OM WLTE/ Minneapolis (816) 228-2460 Doug Sorenson - Nights

KZZP/Phoenix (602) 898-8721 Rick Stewart - Late-nights KQAK/San Francisco (415) 469-0460

Levy Named Thousand Oaks VP

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

Carney Manages KMEL **Retail Sales**



Tom Carney

Tom Carney has been promoted to Retail Sales Manager for KMEL/San Francisco. Previous to this promotion, Carney served a vear as a KMFI AF

Garr Named FirstCom VP/GM



Cecelia Garr

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

Sterling Productions **Unlimited Expands**

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

Stone Upped At **KRQX & KZEW**

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

Padden RAB VP/Sales & Marketing



J. Ray Padden

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

CHANGES

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

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

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

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

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

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

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

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

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

Pat Sacco, former Singles Sales Specialist for Poly-Gram/New York, promoted to New York Sales Representative.

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

Eddie Mercado upped to the newly-created position of Special Projects Coordinator of Urban Product at PolyGram/New York. from Urban Merchandiser

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

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

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

ROCK TRAX

ELECTRONIC RADIO PRODUCTION LIBRARY

Radio's most electrifying promos, IDs, Logos, and commercial beds come from ROCK TRAX, 271 amazing cuts now capturing listeners for stations like:

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WZPL WDVF

KYYS WTIC-FM

WNEW-FM B104

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KBPI

KMET

Get the sonic edge at a special price. Call for your ROCK TRAX demo today.

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Big, thick vocal creations for IDs, slogans, contests and promos that leap out of your radio like nothing you've ever heard before.

The new world standard for stereo firepower is Voice Tech™

Hear the amazing demo today!

BROWN BAG PRODUCTIONS

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Stations that want to be #1 don't gamble with their sound,

The choice of an on-air console is the most critical equipment decision you can make. If your present console isn't in top condition or you find yourself forced into making more compromises with your operations than you'd like, then chances are you're seriously reading this ad to find out what to do about it.

We think we have the answer for you with our new BMX-III on-air console.

Here's some specifics: ☐ The BMX-III has three main stereo mix busses. each with distribution line amplifiers. For more flexibility, there's two telephone mix-minus feeds plus a headphone monitor mix. There's

monitor facilities for two studios, and independent outputs for the console, host, co-host and quest telephone feeds.

The stereo cue system has automatic headphone monitor switching.

Each mic and line input has full, independent remote control logic.

All BMX-III's have multi-function metering with automatic cue and solo level display and a built-in test oscillator.

The mainframes are

inputs. ☐ The audio and logic

available from 10 to 34

control systems are fully compatible with our new AMX and ABX consoles.

□ A multi-way intercom system and a voice slating I.D. tone are just two examples of useful options that can be easily added to your BMX-III.

There's a lot more to impress you with, including the specs, and most of all — a reasonable price.

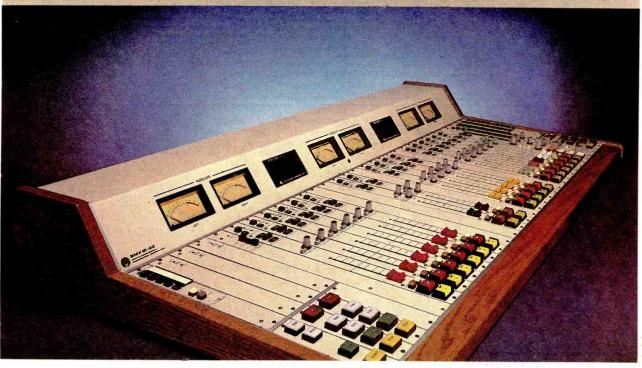
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They invest in a BMX



PRO:MOTIONS

Eastman Names Six



Jim Marshall

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



Mike Nicassio



Thom Sutton



Dan Prodanovich



Jim Harder



Mayo Smith

Jones New HARB Exec. Director

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

HME Elevates Newman



Pamela Newman

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

Rhein New BMS President

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

PolyGram Taps Paige, Walker



Beverly Paige

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



Linda Walke

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

Knapp Shifts To Record Bar



Jamie Knapp

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

Andreoli Founds Encore Entertainment

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

MEGA Relocates

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

Stored by Ref Just a few of the recent quests on Robe Radio's #1 interview series for Hope Rain Ball Rose William Perese William Barbara George Bush Brokaw Tornaw Brokaw adura 3 Francis Pedis. Call for a demo tape — (609) 452-1150 join 300 stations nationwide, like WNBC WBAL KIRO B94 **WFBQ** KMBQ WIOQ WSOC-FM **KEZO** WTIC-FM Y106 WWJ WGCL WRAL **KDWB KFRC** WKSJ-FM PRO-FM WHO



S-UN M E R 1 9 8 5

THE HEAT CONTINUES

CATCH TINA
ON HER
HBO CONCERT
SPECIAL
JUNE 8, 11, 14, 19, 23, 27

SEE TINA
CO-STARRING IN
MAD MAX
BEYOND THUNDERDOME
OPENING NATIONWIDE
JULY 12

GET NEXT TO TINA
ON HER
PRIVATE DANCER TOUR
BEGINNING JULY 22

Consisted



RATINGS AND RESEARCH

JHAN HIBER

Heavy Listening — What's The Limit?

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

In my years of examining the nuances of diary data I've occasionally seen instances where diaries with heavy listening patterns – either a ton of quarterhours to one station from one person, or a load from one household

 have significantly influenced survey results. Let's examine the "heavy listening" issue - past and present - and, using examples, give you food for thought regarding how this phenomenon can affect your sales and/or programming story.

The Good Old Days

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

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

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

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

If the callback approximated the listening shown in the diary (keeping in mind that weeks had passed between when the diary was kept and the time of the callback), then the diary would be retained. For example, if a Hispanic lady 65+ showed long spans with WQBA/Miami that I knew could be logical, the diary would be kept in the usable sample.

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

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

The Status Quo

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

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

Case Histories

That begs the question, "Does Arbitron even have any heavy listening criteria any more?" Two examples make one wonder: Last year in New York, a station had benefitted from a diarykeeper who so loved its sound that he tuned in for 490 QHs. That's over 122 hours of super-dedicated listening, especially considering there are 504 QHs in the Monday-Sunday sam-midnight broadcast week. This fellow curned the station during 97% of the broadcast week, if you believed the diary.

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

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

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

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

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

WEEK IN REVIEW

Birch Bolsters Agency Staff; Starts Columbus Surveys

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

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

Arbitron Awards Kelsey VP Stripes

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

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

Impact On Radio

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

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

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

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

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

Other Considerations

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

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

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

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NETWORKS/PROGRAM SUPPLIERS



REED BUNZEL

REVIEWING THE RECONSTRUCTION

Clements Charts Mutual's Course

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

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

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

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

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

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

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

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

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

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

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

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



Jack Clements

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

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

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

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

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

JC: Not at all. There are markets that daytimers service very well and there are markets we can only serve with a daytimer. We could make money just by covering the top 173 markets, but our ownership believes that a network should serve the entire United States. We go to those markets because of this commitment. That means the small cities and stations, as well as the large. R&R: Under your guidance Mutual last year sold off its last owned-and-operated station. Why did you get out of the station business when so many people are trying to get in?

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

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

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

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

MUTUAL BROADCASTING SYSTEMM

R&R: But isn't networking easier — and more profitable — when you have a few major market stations you can count on?

JC: The conventional wisdom once was that you could not succeed as a radio network unless you owned big powerhouse stations in the top ten markets. But I don't think that is true anymore. We are going to find out very soon because ABC is going to spin off some radio stations, and the RKO networks — now United Stations — currently have no O&Os.

R&R: Will we continue to see more networks getting into the business, or will there be a decline in the number of operators biting into the pie?

JC: There has been a great increase in the number of networks, and some people have had great success with them. But I don't believe this proliferation of networks will continue, as there are just too many people getting into the business. Every time someone new climbs into the pie plate, they bring a little bit of business with them. But they also take out more they persist I pass the calls along and the inquiries go away. The owners are very pleased with the progress that has been made at Mutual, and they want to stay in the radio business.

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

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

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

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"We are making an effort to be right down the middle

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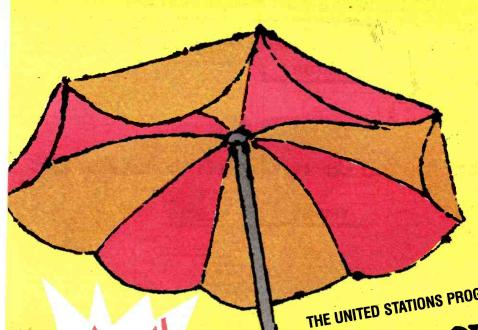
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Mutual has been known as a conservative network, but



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MUSIC CALENDAR

NEWS & INFORMATION FEATURES

June 10-14

(PIA)

The Weekend

June 15-16

3416 13 16	
The Countdown Gladys Knight/Klique	(WO)
Countdown America Wi John Leader John Cafferty & the Beaver Brow	(USR1)
Country Closeup Exile/Vince Gill	(NP)
Country Report Countdown Lee Greenwood/Nicolette Larson/ Lacy J. Dalton	(WRN)
Dick Clark's National Music Survey John Cafferty & the Beaver Brown	(MBS)
Dick Clark's Rock, Roll, & Remember ABBA	(US)
Don & Deanna On Bleecker Street Lenny Kaye	(CB)
Dr. Demento Father's Day ditties	(WO)
Gospel Line Marilyn McCoo & Bilty Davis, Ur.	(SI)
The Great Sounds Joni James	(US)
Hot Ones Beach Boys	(USR1)
Hot Rocks Kool & the Gang	(US)
Lee Arnold On A Country Road Ricky Skaggs/Louise Mandrell/Eddi	(MBS) e Rabbitt
Metalshop Carmine Applice	(ILM)
Music Of The City Black Music Month/Bitl Withers	(SI)
Musical! Signature songs	(WO)
On The Radio Paul McCartney	(NSBA)
Power Cuts Heart (6/16)	(GSN)
Rick Dees' Weekly Top 40 Til Tuesday	(US)
Rock Album Countdown Phil Collins/Tom Petty	(WO)
Rock Chronicles Boys of summer/Paul Young	(wo)

The Week Of

June 17-21	
The Concert Pointer Sisters	(wo)
Country Today	(MJI)
Dance Music Internation	al (RI)
Earth News Roger Moore/Eurythmics/Anthony G.W. Bailey	(WO) Edwards/
Encore w/ William B. Williams 1955: McGuire Sisters	(WO)
In Concert Elliot Easton/Payola\$	(WO)
Live From Gilley's Tammy Wynette	(WO)
Off The Record Mick Jagger/Tears For Fears/ Johnny Van Zant	(WO)
Off The Record Special George Thorogood	(WO).
Rock Over London Tears For Fears	(RI)
Special Edition	(WO)
Star Trak Eurythmics/Phil Collins/Boy Meets	(WO)
Star Trak Profile Jack Wagner/Pointer Sisters	(WO)
	1 5

THURSDAY

American Music Magazin	
w/Rick Dees Diana Ross	(US
Country Report w/	
Ron Martin Rosanne Cash/Hank Williams Jr.	(WRN)
Solid Gold Country Anne Murray	(US)

FRIDAY

June 21	
American Music Maga	zine
w/Rick Dees	(US)
Power Station	
Country Report w/	
Ron Martin	(WRN)
Summer hits	
Solid Gold Country	(US)
Eddie Rabbitt/Hank Williams Jr.	

GENERAL INFORMATION

American Focus	(FOY)
Buddy Ebsen (6/8-9)	(84D.C)
Jim Bohannon Show	(MBS)
Andrea Biaggi (6/15)	
Ed Busch Talk Show	(AP)
Buying a business/financlal strate	gles (6/8)
Bargain-hunting/leftist educators?	(6/9)
Computer Program	(PRN)
PCs on planes/computer windows	8/
literacy/programming	

Astrina (6/9)	
Larry King Show	(MBS)
Malcolm Kushner/Bob Orben (6/10)	
Ed Garvey (6/11)	
David Wiltse/Robert Parker (6/12)	
Colleen McCullough (6/13)	

Health Care

News Blimp	(PRN)
Freeze-dried dog/stun gun/cu	itural meals/
how-to videos/rock star b	io-pics
Public Affairs	(PIA)
Water (6/9)	
Sound Advice	(PRN)
Equipment placement/set-up/o	connections/
hi-fi grounds/phasing	
Waldenbooks Review	(WO).
Allen Ginchera ("Ilntimate Stran	nore"/

COMEDY

Radio Hotline	(ACD)
	(ASR)
Plove your station/office party/	
Melvin/safari/actor	
Stevens & Grdnic's	
Comedy Drop-Ins	(ASR)
You weren't there/Sam & Joe's/	
bachelor cook/are you insane?/	
honey I'm home	
2.2	



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

NETWORK SPOTS

MONDAY

June 17	
American Music Magazi	ne
Corey Hart	Josi
Country Report w/	(WRN)
Willie Nelson/Hank Williams Jr. Solid Gold Country	(US)
Country hits	(03)

TUESDAY

June 18	
American Music Magaz	rine
w/Rick Dees	(US)
Foreigner	
Country Report w/	
Ron Martin	(WRN)
Rosanne Cash/Eddie Rabbitt	
Solid Gold Country	(US)
June gold	,

WEDNESDAY

June 19	
American Music Maga w/Rick Dees	
DeBarge	(US)
Country Report wi	(WRN)
Hank Williams Jr./Willie Nelson	(AN LIN)
Solid Gold Country Feature year: 1975	(US)

Brisk Jockeys

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

For further information call (212) 975-3774.

Private Party

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

For more information call (213) 204-5000.

Rock Query

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

Contact (212) 245-5010 for more information.

Tiger Pause

Stephen King/"Thin Within

To assist the Southern Nevada Zoological Park's new fundraising campaign, Satellite Music Network has "adopted" the only tiger in the only zoo in the state of Nevada. The adoption of the tiger marks the beginning of an animal "adoption" program established to expand the zoo. The tiger, whose nickname "Tyler the Tiger" honors SMN Chairman/CEO John Tyler, was selected during the recent NAB convention in Las Vegas. The network's convention theme was, appropriately, "You don't get to be number one by pussyfooting around."

Call (702) 648-5955 for more de-

Women's Day

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

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

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(US)

Rockline

Bob Dvlan (6/17)

Super Gold

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America Top 30

Scott Shannon's Rockin'

Solid Gold Saturday Night (USR2)

Superstars Rock Concert *(WO)



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- OMEGA Cartridge Machines, "Affordable Performance You Can Trust"

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England's Independence Day gift to your listeners. Available on a barter basis. For further information, contact: DIR Broadcasting, (212) 371-6850.

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spot packages specifically design-

The Sales-Programming Conflict

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

PD Control

must be responsible for getting

and keeping an audience, and

must be given the GM's support

for designing and implementing a

programming strategy. If sales-

people are highly critical of pro-

gramming, they're more than

likely using the programming de-

partment as a scapegoat for their

underachievement. In cases of ex-

treme criticism, the GM might

have to remind the salespeople

that it's much easier to find

salespeople who can sell than it is

program directors who can win.

everyone agrees on the

creating listeners."

station's primary purpose

Actually, programming-sales

conflicts break out more often

over promotions. Salespeople like

to sell promotions because they

create extra excitement for ad-

vertisers' products. Promotions

can help salespeople make a clear

differentiation between their sta-

tion and others, and can help them

close sales. I'm amazed, however,

at the number of salespeople who

seem to believe that all promo-

tions are created equal and don't

have any notion what their sta-

tion's guidelines are for an ap-

What salespeople should sell are

propriate promotion.

"It's much easier to

resolve conflicts if

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

Tug Of War

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

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

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

ed to meet an advertiser's needs. Salespeople's functions are: 1) to create a differential competitive advantage for their station in advertisers' minds, 2) to manage the relationship with their advertisers. and 3) to maximize revenue on the station. All of these func-If a station hopes to win in the tions can be carried out regardratings battles, the PD should have control over both program-ming and promotions. The PD less of a station's programming or

Cultural Differences

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

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

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

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

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

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

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

By Charles Warner

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

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

Work It Out

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



Charles Warner

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

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

Then the GM, PD, and sales

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

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

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HARVEY MEDNICK

Passing The Baton At BPME

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

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

Outgoing President Lee Pocock

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

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

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

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

Awareness Campaign

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

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

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



OUTGOING PRESIDENT - Lee Pocock, Director of Marketing and Promotion, KSL/Sait Lake City.

Significant Growth

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

Incoming President Beryl Spector

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

portunity for sharing."
Beryl highlighted sharing as one of the major benefits she has found at BPME during her years of association. No doubt, there has been an atmosphere of isolation in many promotion departments, where, unlike programming, there are not a lot of people to interact with who share your common interests. For the third term in a row, a person with radio responsibilities is heading the Association. Beryl expressed the desire to have more direct input from radio on convention program content, saying, "I like to put out a call for proposals that would not only suggest topics, but also panelists. That would also be helpful for radio's participation.

A New Radio Committee

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

Her Personal Crusade

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

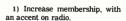
As a further goal she advanced the thought of seeing a radio tabloid appear in a newspaper. It was Spector's feeling that there are indeed enough programs and personalities to support such a local publication. In this regard BPME could serve as the catalyst for bringing a model project to many newspapers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

An Academic Focus

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

The Future

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



- 2) Building greater newspaper awareness and radio coverage.
- 3) Heighten the image of promotion people, with an emphasis on direct-line reporting and responsibility to the general manager.



INCOMING PRESIDENT - Beryl Spector, Manager of Public Infor-mation, WMHT-FM & TV/Schenec-

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

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

A Few Thoughts

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

DATELINES

Radio Advertising Bureau, 18th Annual Workshop "A Celebration of Radio Creativ-

Grand Ballroom, Waldorf Astoria, New York.

ONE YEAR AGO TODAY

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

FIVE YEARS AGO TODAY

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

TEN YEARS AGO TODAY

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

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PROMOTION & POSITIONING

IMAGERY FOR THE EYE AND EAR



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Behind the Scenes at Film House

How We Turn Your Research Into Results

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

A Better Mousetrap

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

Forget the Clios

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

We Know What Works

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

How'd We Get So Smart?

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

The Close

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



Anatomy Of A TV Spot

Targeting With Sight & Sound

Paul Meacham President Eagle Marketing

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

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

Leader Of The Pack

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



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

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

Hard Sell Or Soft?

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



Paul Meacham

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

The Value Of Research?

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

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

Syndication vs. Custom

The primary advantage of a syn-

MEACHAM/See Page 32

PROMO BAG

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

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

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

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Anatomy Of A TV Spot

Meacham

Continued from Page 31 dicated TV spot is the cost. Somebody somewhere along the line paid a great deal of money for the original creative effort and production, and the savings are passed along to the next customer. Another advantage is that syndication eliminates a great deal of the risk. If a certain spot works for one station, nine times out of ten it will work for a similar station in another market. Everybody wants the secure feeling that what he's buying is effective and has a good track record, and there is a lot of chance involved in custom produc-

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

Curt Hahn President Filmhouse

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

Obviously, the station's product

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

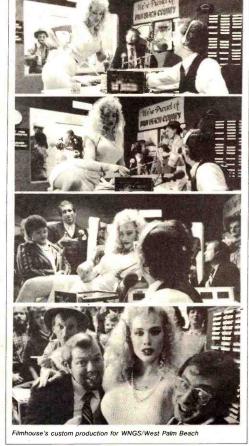


Curt Hahn

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

The Good, The Bad, And The Ugly

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



local spots — but the real competition is the national advertiser. You are going to be in the same cluster with Coke and Pepsi, who are spending many times more on the production of their spots. Obviously the radio station spots as a group will lack the production values of most national TV spots — but this doesn't mean that they are necessarily less effective. Production values and flash and glitter are not necessarily what is going to best HAHN/See Page 34



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

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Grega Owens, P.D.

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

Jerry Bader News Director

John Papenheim Midday Personality

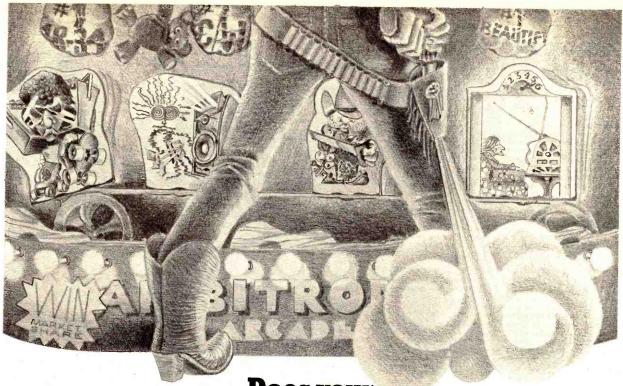
"Dollar for dollar the ESA-10 is the finest piece of equipment we've purchased. All of our staff is very satisfied with the console. It's really a pleasure to be able to talk so positively about a piece of equipment—it's not an everyday occurrence."

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

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

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

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

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

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

Orban Associates Inc.

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

ORBAN PROCESSING KEEPS YOU COMPETITIVE

Anatomy Of A TV Spot

Hahn

Continued from Page 32 promote your radio station.

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

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

The Marketing Strategy

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

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

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

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

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

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

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

Bob Benderson

President Celestial Mechanix

ecause the ultimate purpose of a TV spot is to increase ratings, if has to work on many levels.

First, the spot has to capture the emotional interest of a large and diverse potential listenership. In short, it has to get people to look at something they know is a pitch, since it is interrupting their favorite TV show. The spot should also provide a benefit to listeners, a benefit that must be inextricably associated with the station's call letters and dial position. In addition, the listener has to have a memorable association of what the station represents — and he also has to remember the call letters so he can enter them in the ratings

The Spot Market

Needless to say, few spots are good enough to propel listeners through all of these steps. Most spots only succeed in keeping their call letters in the "background noise level" with their competitor's stations, each one possibly the weakest link in the chain of aimless advertising.

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

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



Bob Benderson

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

Right On Target

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

Once the target audience is defined, the agency creates particular boundaries of the proposed spot. At this point certain guidelines must be kept in mind:

 The spot must engage the audience's attention and hold it for 30 BENDERSON/See Page 36



HARRIS PX-91 PHONO PREAMP

- Split equalizer meets stringent dynamic requirements not addressed by common static specifications.
- Polypropylene equalization components insure impeccable transient response.
- Unmatched immunity to RFI and other extraneous signals.
- Adjustable cartridge loading and high accuracy equalization of +0.25 dB from ideal RIAA curve provide optimum dynamic performance.
- Performance commensurate with Technics SP-10MKII turntable.
- Unmeasurable transient intermod and dynamic distortions assure faithful reproduction of demanding cuts, such as the cannon shot in Telarc's special recording of the 1812 Overture.

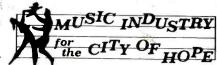
Buy the best—the Harris PX-91 "Mastering Quality" Phono Preamps...for your "best shot".

Contact Harris for the rest of the facts. Harris Corporation, Studio Division, P.O. Box 4290, Quincy, Illinois 62305-4290. 217-222-8200.

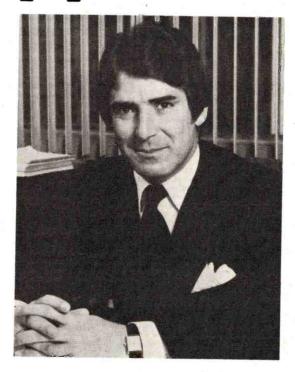




ATRIB



TRIBUTE TO TONY SCOTTI



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

HONORARY CHAIRMAN WALTER YETNIKOFF, PRESIDENT, CBS RECORDS GROUP

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

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

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

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

Contribution: \$600 per Couple—\$2,500 per Table.

I cannot attend the Dinner but please list me as a contributor.

(Check one) ☐ Founder (\$1,000) ☐ Patron (\$500)

☐ Sponsor (\$300)

ENCLOSED PLEASE FIND A CHECK FOR: \$							
NAME							
ADDRESS							
CITY	STATE		ZIP.				
PHONE							

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

TRIBUTE	JOURNAL	RATES
ASE CHECK I	DDDDDDIAT	E CELECT

Please Print or Type

PERSON/FIRM

ADDRESS

CITY

AUTHORIZED BY

TITLE

TELEPHONE /

SOLICITED BY

☐ CHECK ENCLOSED ☐ PLEASE SEND BILL

MY AD COPY SHOULD READ:

PRINTERS DEADLINE JUNE 6, 1985 KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE MAIL TO: TONY SCOTTI TRIBUTE - co-CITY OF HOPE 208 WEST 8TH STREET, LOS ANGELES, CALIFORNIA 90014

Anatomy Of A TV Spot

Benderson

Continued from Page 34 seconds with sheer entertainment

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

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

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

Imaginativituition

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



CMI's "Voyeur" syndicated spot

all do our best to make it ours.

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

Radio cannot be sold as a com-

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

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

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

Risk And Reward

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

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

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

Richard Getz Director/Sales Spotwise Productions

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

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

Re: Scheduling

Instead of sinking everything into a heavy schedule, a station should take part of that budget and put it into production. You have to create an effective commercial that breaks through the clutter many radio spots are so boring that they don't break through the clutter of a two-minute break. Your spot is competing not just with other radio stations, but all the other advertisers with the top agencies in the country - the Budweisers, Cokes, Pepsis, and Doritos. Your spot has to stand out, and for this reason - and others as well - a custom-produced spot has many advantages over syndicated product. GETZ/See Page 38



Mid-Day Air Personality—Susan Madsen

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

Here's Why . . .

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

Bob Ice Chief Engineer

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

Bill Dunn Operations Manager

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

Mike Simons General Manager

Radio SYSTEMS INC

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



DON'T DROP THE BALL! HIT PAYDIRT WITH THE NFL ON NBC RADIO.

WINSLOW

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

The NFL and NBC Radio. Don't drop the ball. Carry it.
For more information call Deborah McLaughlin today at (212) 664-4456.



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



NBC Radio Network

Anatomy Of A TV Spot

Getz

Continued from Page 36

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

The Lifestyle Connection

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



Richard Getz

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

Objectivity

When we set out to create a spot we have a list of particular questions we ask the client station. We also have a general plan that outlines the ultimate objective of the campaign, and we discuss with management just what they intend to accomplish with their spot.

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

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

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







Spotwise Productions' spot for WAVA/Washington.

CREATIVITY Makes The Difference.

It's never easy.
But it's always worth the effort.
Because creativity is what makes you the best.
For ten years, we've been producing the most creative ID's, commercials, and TV spots in broadcasting. And thanks to you, JAM is heard everywhere... coast to coast and around the world. Our dedication to creativity and quality continues. Because you can tell the difference.

PRODUCTIONS

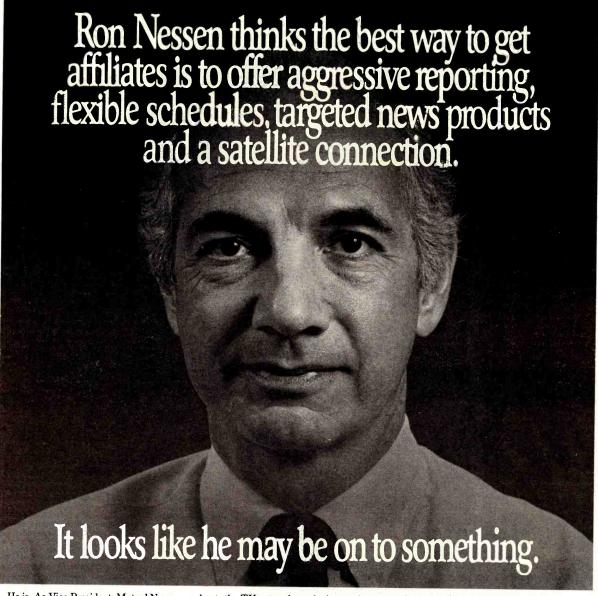
Hear what's HOT right now! Call **1-800-JAM-DEMO** toll free (outside Texas). Or for more information call us in Dallas at (214) 526-7080.

 ${\mathbb C}$ 1985 JAM Creative Productions. Inc.

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

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





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

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

THERE'S NO SUBSTITUTE FOR SOLID REPORTING.

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

Mutual.

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

Mutual.

The Mutual Radio Network regularly

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

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

OR FLEXIBILITY.

Your station can have our news any way your listeners want it: up to five minutes on the hour or up to five minutes on the half hour. And, unlike the TV networks, it's not all wrapped in a rigid package that allows

you no scheduling options.
We also offer "Lifestyle" news and

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

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

HOW ABOUT A FREE SATELLITE DISH?

We'll help you deliver the news with a free satellite dish. It'll provide you with our regularly scheduled programming and, simultaneously, continuous live coverage of fast-breaking news events and special short-form updates.
Nobody else offers anything else like it.

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

Mutuals on a Roll.

Anatomy Of A TV Spot

Chuck Blore

CEO Chuck Blore & Don Richman, Inc.

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

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



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

The Target Approach

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

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

The greatest key to successful

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

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



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

Guts Or Statistics

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

Basically you have to trust your gut feeling over the "facts" of the research. The same is true with programming a radio station—most PDs can read the research findings, and they can intellectualize about it, but when the real programming decisions are made they often go with their gut. This same philosophy is often necessary when looking at a TV spot—the research says one thing but the gut tells you another. The fact is, you really do know your radio station better than the audience out there judging it.

judging it.
Gut feeling or not, virtually every station manager and program director wants to get in on the creative process. This enthusiasm is great, but sometimes these people are so close to their

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

Steve Ewing Vice President Tour de Force

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

The Numbers Racket

Radio broadcasters are involved in a day-to-day numbers game. To some degree they can control how their hand is played, but because the ratings companies determine EWING/See Page 42





93% OF BROADCAST ADVERTISING DOLLARS ARE SPENT URINATING INTO THE WIND!

Only 7% of people polled could recall an ad they'd just seen five minutes before. (NEWSWEEK 3-26-84)

Don't take chances!

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

That's what we do. Best.

Consider the odds. Don't take chances!

Call Hal Bedsole at —

Gluck Blore & Don Richman Inc. 1606 N. Argyle, Hollywood, Galifornia 900<mark>28</mark> (213) 462-0944 (800) 443-2020

Anatomy Of A TV Spot

Ewing

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

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



Steve Ewing

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

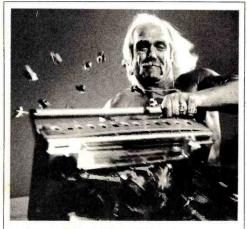
Consequently, if a station presents an idealized image that people absolutely, positively identify with, they will want to listen — or at least say they are listening.

The Research Factor

An old adage says that a little knowledge is a dangerous thing, and this is especially true in the area of research. A lot of idiots are running around proposing to do research on how a station can motivate listeners to tune in. Some of these researchers may be competent and might offer some valuable input, but a GM with his head screwed on straight has a better feel for the market and his station than all the research companies combined.

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

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



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

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

Off-The-Rack Or Custom-Tailored?

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

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

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

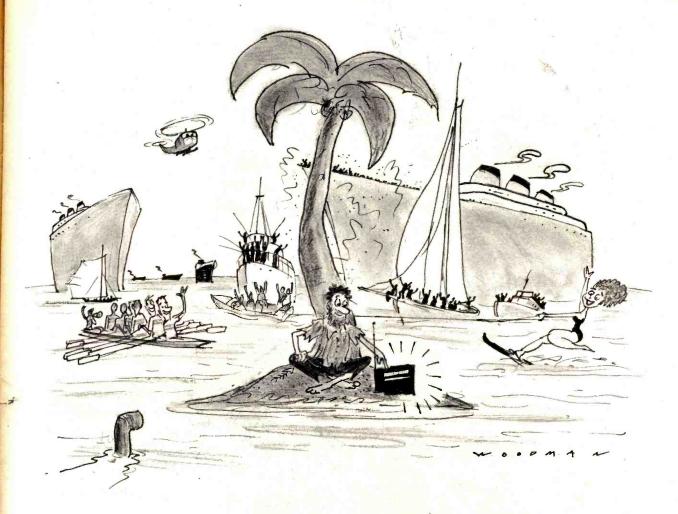
Syndication gets a bad name by a lot of people who think they need to be on TV, then decide to scrimp and save and do a really schlock job. They buy cheap time in the middle of the night, and when the book comes out and they see how badly they've done they say, "Well, we tried a syndicated spot two years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

State Of The Art

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







Nothing attracts an audience like BMI music.

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

BMI

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

Wherever there's music, there's BMI.

PROMOTION & POSITIONING

Radio: The Great Outdoors



REPLACE NIR ONSOLE **EFORE** NE 30TH D THE IONITORS

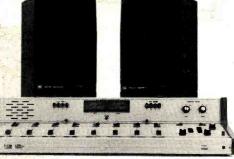
My old board is on its last legs and I think it's time to step up to a UREI console. Besides, your free monitor deal is too good to pass up. AM/FM FM Mission Hills, CA 91346-9601 SEND TO: JBL, INCORPORATED P.O. Box 9601

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

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

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



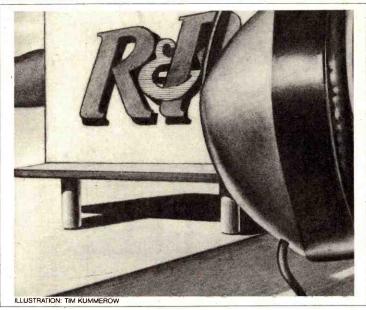


Radio: The Great Outdoors

Reinforcement, Recall, And Radio

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

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



for later entry into a diary.

While most outdoor advertising seems elementary and simple, considerable creativity and diligence is involved in designing an effective campaign. What results are gleaned from a board depends on what goes into it, and simply painting call letters and dial position on an outdoor sign will guarantee nothing except a steady lease payment. The outdoor advertiser has up to 1000 square feet of advertising space (even more, in some special situations), and the message that covers that area has to be forceful enough to demand the driver's attention.

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

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

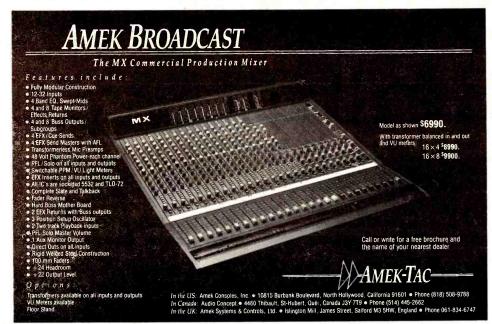
Reach Out And Touch . . .

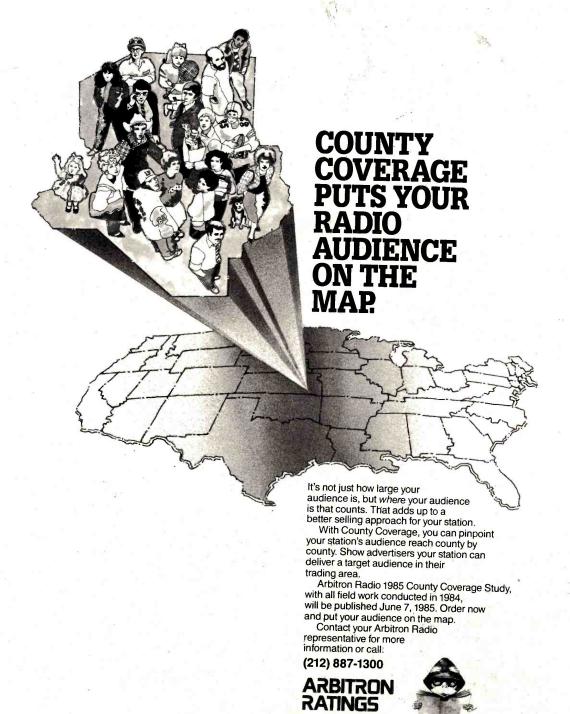
Still, whether you are going for the promotional sprint or marathon, the outdoor board must demand the driver's attention. Most radio markets are peppered with signs advertising everything from 12-year-old Scotch to Miss America. The commuting or casual driver passes dozens of signs each week, and the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

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

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

OUTDOOR/See Page 48





Radio: The Great Outdoors



Outdoor

Continued from Page 46

Keep It Simple

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

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

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

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

elements that contribute to the effectiveness of outdoor promotion:

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

Industry, the Broadcast Industry and

200 Terminal Dr., Plainview, NY 11803

the Professionals in Audio

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

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

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

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

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

You Gotta Be You

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



48/R&R FRIDAY, JUNE 7, 1985

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... just the most informative, exciting and essential meeting of the world's leading music professionals.



or the past five years, the most innovative, vital and successful professionals in the progressive music business have made the **NEW MUSIC SEMINAR** their meeting place of choice every year in New York City. Last year 3,600 of these leaders attended, and this year even more of them will be there.

The **NEW MUSIC SEMINAR** is UNIQUE because it is the only meeting of its kind that brings together rock and black music's most progressive and productive elements, and it is the only convention where major and indy labels, A&R people, marketing people, publishers, lawyers, booking agents, promoters, college radio people, retailers, distributors, hardware manufacturers, managers, artists, producers, songwriters, club dj's, journalists, publicists, and others come together to meet, form new alliances, and maximize their esthetic and business potential. It is the ideal place for established movers and shakers as well as neophytes to come and chart the future course of music and the music business.

This year's meeting takes place on Wednesday, Thursday, Friday and Saturday, September 25-28 at the Marriott Marquis in New York City. In addition to great panels, every delegate is invited to attend the best showcases at any convention, as well as a host of other special events. All delegates are entitled to free access to the stand and exhibition area, and all delegates receive copies of the **New Music Seminar Directory Guide**, a vital year-round information resource that everyone in the business should have and be listed in. To appear in the book, all you have to do is register early.

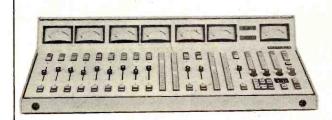
For \$140.00 (until July 4) or \$175.00 (after July 4) there is no better way for you to expand your horizons. Write or call today for your registration application or to be put on the mailing list to receive the **NMS Update** that will keep you informed of every development in our plans.

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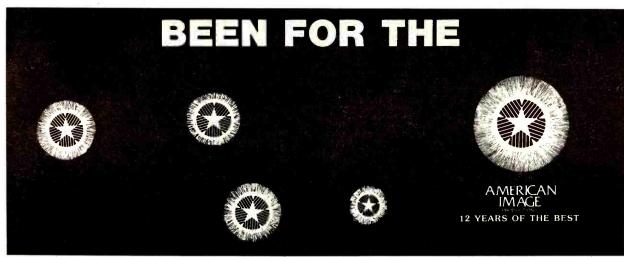




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Radio: The Great Outdoors





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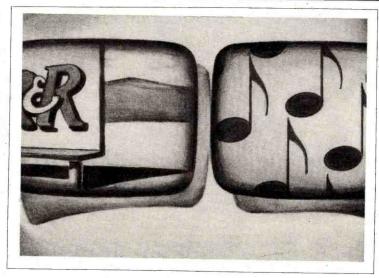
The Sound Of Success Music, Marketing & Motivation

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

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

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

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



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

Packaging And Positioning With Jingles

Jonathan Wolfert President

Jam Creative Prod.

magine for a moment: You are in the middle of a strange dream. You have gone into a super-

market to buy some orange

juice. As you walk down the

aisles, you notice that all

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

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

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

Identity Crisis

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

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

WOLFERT/See Page 56

Billboard's

TOP 1000 as compiled by Joel Whitburn

1984

delivered on stereo tapes

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The Sound Of Success

Wolfert

Continued from Page, 55 than a spoken message. (Quick: in the last Coke spot you heard, which

comes to mind first - the jingle or the voiceover copy?) Since your ultimate aim is to get your audience to remember your name at ratings time, it makes sense to use every tool at your disposal to do

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

The Showbiz Factor

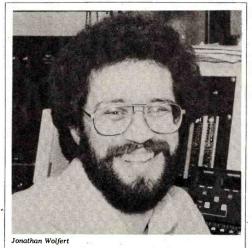
Of course jingles also help the overall flow of the station. They can bridge tempo changes, punctuate promos, and add excitement to special features. It's all part of the "showbiz" that we're in,

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

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

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

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



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

Shopping Around

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

The next step is to decide whether you need a custom package (where the jingles are written and recorded from the ground up specifically for you), or a syndicated package (singing your lyrics over existing music tracks that were done for someone else). It pays to consider the syndicated material first, because it is usually less expensive and faster to obtain. There is also an added benefit of knowing in advance what your jingles will sound like. If you customize the lyrics properly, there is nothing at all wrong with using a syndicated package that fits your needs. Producers who tell you otherwise may have trouble

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

The Musical Logo

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

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

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

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

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

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

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

Sit Back And Relax

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

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

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

And that's the way it ought to be.



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Message And Magic Of Music

Buddy Scott

Sr. Vice President TM Communications

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

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

Same Difference

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

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

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

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

Good Vibrations

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

Once established, a musical logo

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



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

Great Expectations

A well-planned, carefullyexecuted approach to the use of a musical image can achieve the same recognition, image reinforcement, and good feeling for your

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

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

Your station's image is its personality. It is what you tell your audience you "really are." Your image is a composite of many diverse elements, and a well-chosen musical signature can beln to convey them all. It can pull your station's sound together and help solidify the overall impression you make on your listeners.

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

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

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



7000

Our premier consoles are designed for simplicity and reliability. The 7012 and 7012A consoles continue to be today's choice, allowing broadcasters excellent sound qualify with efficient VCA control. all at a cost well below what others charge for less. 12 channels, 22 inputs, full stereo, with your choice of metering functions. Clearly an excellent console for today's broadcast needs.



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This console continues the Howe tradition of simple-to-operate, reliable products, but adds features to make the operator's job even easier. These include: remote control for machines, a clock and timer, 2 talkback circuits, and much more. Comprehensive operator control and superior sound quality make the 7512A an exceptional choice.

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The Jingle Jungle

Cutting Through The Confusion

Jim West President Fairwest Communications

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

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

Looking Back

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



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

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

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

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

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

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

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

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

• Long jingle vs. short jingle – Obviously, you need to concern ing goals of your format plan. Identity is certainly paramount, but along with establishing that identity must be the goal of how you want to be perceived.

Position Sought

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

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

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

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

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2B PLASTIC CARD PROMOTIONS



duct to execute the mechanics of a

format. You'll have short IDs for

transactions, and all kinds of work-

parts for promotions, but don't

forget that an entertaining jingle of

any length, well-produced and

clearly sung, can make a strong

impression on your audience. However, it still must entertain.

is where it all starts and where it

all ends. You want to make certain

that the jingle product you choose

and produce enhances the position-

Positioning and the ID - This



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The PolyGram Power Hitters Bring 'Em Home



ANIMOTION The follow-up single to the "Let Him Go" top 5 smash "Obsession"

KTKS add 35 Q105 add WGCL deb 31 ZZ99 add KHTR 40-34 KWK add KIMN add Q103 add KIIS-FM 38

CHR NEW & ACTIVE KS103 add 93Q add KMEL 36-31 WTLQ add KWSS add KRBE add KPLUS add WRNO add CKOI on BJ105 add WCAU-FM on WZPL add 30 Z93 on KNMQ add 38 KKRZ on KF95 add

KKFM add WZON add WIGY add WOMP-FM add WBNO add WBWB add KWTO-FM add KFMW add Z102 add KYYA add



TEARS FOR FEARS

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

One Of The MOST ADDED CHR NEW & ACTIVE

83 Stations Out Of The Box!

KMEL

KPLUS

Including:

WNYS Z93 CFTR 93FM WAVA **I95** 94Q Y100

B97 WHYT **ZZ99** KHTR KIIS-FM **KZZP** KKRZ

KS103

AOR Tracks: 8



Sales Are EXPLODING!

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

R&R Black/Urban: 28-18-13 Billboard: 79*-61*-40*-28*-17*

CHR - ON YOUR DESK THIS WEEK! Early Adds: FM102 HOT105 **Q105**

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

Bill Tanner, HOT105/Miami - "Bill Tanner says: HOT at HOT105

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





STREET TALK

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

I95/MIAMI morning man DON COX began an antidrug crusade May 30 by locking the studio doors and playing Glenn Frey's "Smuggler's Blues" 51 times. Frey, who was in Hawaii at the time and who'd recently appeared in a rerun of the "Smuggler's Blues" epsiode on "Miami Vice," called to support Don. Station management stonewalled comments to the local press, but PD KEITH ISLEY told Street Talk, "Cox did this with our approval, of course."

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

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

Of great interest in Miami is the June 15 return of 96X (WCJX). It's rumored to be a CHR, and that would put it in with Y100, I95, and WMXJ all going for the same pie, with BILL TANNER'S WHQT picking up the fringe with his Urban Dance Rock format. STUART ELLIOTT, van driver/swing personality at I95 and the last voice to be heard on 96X when it signed off in November '81, has been the first air talent hired by the new 96X.

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

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



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

ABC RADIO needs a couple of good PDs. The WLS-FM/CHICAGO programming chair is still vacant (midday jock TOMMY EDWARDS is interim PD), and now there's the opening created by ALAN BURNS at Q107/ WASHINGTON (see Page 1). To explore these opportunities, contact WLS-AM & FM_GM JEFF TRUMPER or Q107 VP/GM ERNIE FEARS.



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

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

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

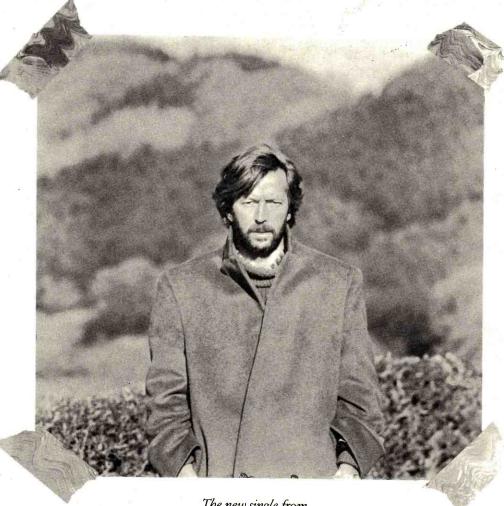
After three years with the station, WMJC/DETROIT's morning team of JEFF ELLIOTT & JERRY ST. JAMES is moving to mornings at WFYR/CHICAGO. BOB BATEMAN, who'd been handling AM drive for the A/C station, will return to afternoons.

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

Continued on Page 62



"See What Love Can Do"



The new single from

Eric Clapton

Produced by Ted Templeman and Lenny Waronker From the album <u>Behind The Sun</u>



DEPECHE



MODE



CHR Chart Debut 39

CHR NEW & ACTIVE

121/40

This Week's P-1 Action:

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



Marketed by Warner Bros. Records

STREET TALK

Continued from Page 60



Also named Station Manager this week was RICK FREEMAN, who moves up after two years as PD at G105 (WDCG)/ DURHAM-RALEIGH, NC. He'il continue his midmorning airshift.

After landing KENYON-ECKHARDT several weeks ago, BIRCH is about to

Rick Freeman ago, BIRCH is about to make another major agency breakthrough, one some feel will "make people really take notice." Time frame? Within the next three weeks.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

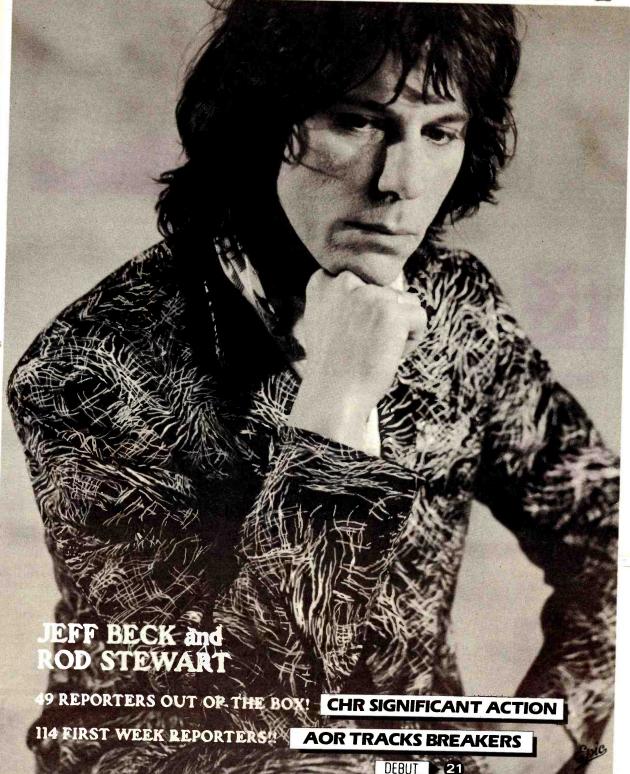
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PEOPLE GET READY



Distributed by CBS Records



The Next Big Chapters In Musical History From Columbia Records



ENNY LOGGINS

"Forever"

CHR NEW & ACTIVE 107/24 - 42% BREAKER BOUND!

Kenny Is Back With The Loggins. That Listeners Long For!

WCAU-FM 39-33 94Q Z93

KAFM deb 29 KTKS 40-39 WGCL 29-22 92X 31 ZZ99 35-31

KEGL 12-9

KIMN add Q103 KIIS-FM 37 KKRZ 35-32 KWOD deb 39 K104 28-20 WSSX 34-25 WBCY 28-25 WJZR 29-24

FM100 30-25 KITY 22-18 KCPX 33-17 95XIL 25-15 KWES 25-13 **WBNQ 29-25** KOZE 31-23



All You Zombies"

CHR NEW & ACTIVE

WCAU-FM Z106 5-2 Q100 13-9 69 Stations Strong Including:

CKOI 92X WCAU-FM **KHTR** Q103 93FM 195 **KPLUS**

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



CK ROBIN

When Your Heart Is Weak"

CHR SIGNIFICANT ACTION

About To Become The Most Played Record Of The Summer!

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



ON THE RECORDS

KEN BARNES

AVERAGE TIMINGS RISE

Time Clock Of The Charts



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

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

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

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

1965 2:38 1975 3:25 1980 3:38

1984 3:51 1985 4:01

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

The Fault Of The Stars

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

Times Of The Seasons

4:00					
				•	3888
3:30			2000		
3:00		***			
2:30	8888				, 👹
2:00					
	1965 (2:38)	1975 (3:25)	1980 (3:38)	1984 (3:51)	1985 (4:01)

The graph above shows the average timings for the top 40 songs in the second week of May for the years designated (1986) was a Top 30 chart; the 1965 chart is later in the year than May). The figures clearly show times up over the last 20 years,

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

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

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

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

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

Methodology Notes

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

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

Update Central

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

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

Final point of information: Limahl's co-singer on his current record (not to be confused with cosigner on his current loan) is Beth Anderson, a currently unsigned L.A. area vocalist. And is it true that Slade, looking for a more "today" kind of image, now pronounces its name "Slar-day?"



They're The Greatest Dancers

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

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



me rather awesome lists. KIKK/ Houston's Bill Campbell, WBSD/ Burlington GM Terry Havel, and perennial contest winner Ed Salamon of United Stations all came up with totals in the 90% area, and all unearthed original artists that I hadn't thought of. I'm suitably impressed.

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

R&R FRIDAY, JUNE 7, 1985/65



"I Wonder If Take You

WXKS-FM deb 34 Q100 33-26 **WPLJ 11** Z100 11-9 195 add

92KTU 2-5 **KCAO** Z102 add

Ringing In With The Requests That CHR Programmers Dream Of!



Back From Invisible

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

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

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

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

MONDAY, JUNE 10

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

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

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

TUESDAY, JUNE 11

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

1966/Janis Joplin performs with Big Brother & the Holding Company for the first time

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

WEDNESDAY, JUNE 12

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

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

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

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

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



THURSDAY, JUNE 13

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

1980/"Roadie" opens across America but doesn't make a movie star of Meat Loaf or Debbie Harry. On the soundtrack are cuts by Cheap Trick and Pat Benatar, but the chief beneficiary of the film is Eddie Rabbitt, who has his first top ten pop hit with "Driving My Life Away." On the same day, Benatar is singing the national anthem at a Philadelphia Phillies game. Then she dances with the large green "duck" who serves as the Phillies mascot. Birthdays: Bobby Freeman 1940, Bo Donaldson 1954

FRIDAY, JUNE 14

1953/Elvis Presley graduates from Humes High in Memphis

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

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

SATURDAY, JUNE 15

1968/Wes Montgomery, George Benson's hero among musicians, dies of a heart attack at age 45. 1974/Karate expert Geoff Britton joins Wings briefly as a drummer.

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

SUNDAY, JUNE 16

1967/The Monterey Pop festival opens

1978/"Grease," the movie, opens in New York. 1980/The Blues Brothers movie opens.

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

1984/Frankie Goes To Hollywood's "Two Tribes" enters the British charts at #1 Birthdays: Eddie Levert (O'Jays) 1942, Peppy Castro (Balance/Blues Magoos) 1949.

66/R&R FRIDAY, JUNE 7, 1985

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

Produced by: DON HENLEY, DANNY KORTCHMAR & GREG LADANYI

Management: FRONT LINE MANAGEMENT

CHR NEW & ACTIVE

109/29 43%



WXKS-FM WCAU-FM PRO-FM 940 WNVZ

Including: WNCI

> WHYT **ZZ99** WKTI KHTR

KWK KMJK FM102 KMEL **AOR Tracks: 18**





the first single from their debut Geffen album, RITES OF PASSAGE Produced by ROSS CULLUM & CHRIS HUGHES

CHR SIGNIFICANT ACTION



CKOI 195 Y100

KWIC

KTFM WHOT KSND KO93

WFBG KQIZ-FM WJAD

WPFM WAZY-FM KKLS-FM

WDBR KTRS KHTX OK95



Got to Believe in Love

Debut single from the Geffen/Network album, VAN-ZANT GHS-MSG 24059.

Produced by: RODNEY MILLS

Management: GEORGE CAPPELLINI FOR GROUND CONTROL MANAGEMENT, INC.



AOR Tracks: # 23

AOR Albums: 20

WRCK WZYP WKZL **WJXQ**

WDBR



This Week's **Box Score:** 106 CHR REPORTERS

Already Hitting At These Stations:

WHTT 33-31 WCAU-FM deb 38 WHTX 19-18 WLS deb 38 WGCL 32-28 **WNCI 19-18** WKTI 25-18 KDWB-FM 24-19 KWK 26-17 WLOL-FM 15-12 **KPLUS 30-28** WFLY 26-22 Q100 36-30 Q92 deb 29 WGFM 39-32

WKRZ-FM 32-29 **WOKI 27-21** KX104 34-25 WKZL 31-29 **KZIO 26-14** WJXQ 25-22 WVIC 22-17 WIOG 25-20 KSKD 39-35 KZZU deb 39 95XIL 9-6 **WIXV 31-20 KDVV 31-22** KIST 32-26



"Centerfield"

The New Single From John **Fogerty**



Arranged and Produced by John Fogerty From the Warner Bros. album <u>Centerfield</u> © 1985 Warner Bros. Records Inc.



CALENDAR

BRAD MESSER

Racing To The Wire

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

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

ple to work against you and yours. Winners can be happy, carefree people. Winners get great things

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

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

We never get the opportunity to rerun the home stretch.

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

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

Around The World On Foot

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

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

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

Ocean Explorer Turns 75

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

King Kamehameha Day, state holiday in Hawaii. 1979 — John Wayne died. Ex-racer Jackie Stewart 46. Actor Chad Everett (Raymond Lee Cramton) 47. Actor Gene Wilder (Jerome Silberman) Novelist William Styron 60. Karl Von Linde born 1842, inverited refrigerator circa 1895.

King Banned Bandyball

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

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

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

Right To Remain Silent

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

1984 — Herpes treatment (not cure) announced. 1971 — The New York Times began publishing Pentagon Papers. 1927 — NYC ticker-tape parade for triumphant Atlantic solo pilot Charles Lindbergh. 1884 — 1st rollercoaster

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

Flag Day In America

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

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

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

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

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





GAIL MITCHELL

Classical Radio: No Longer "Laid Back"

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

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

The Issues

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

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



Warren Bodow

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

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



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

By Warren Bodow At the same time, however, the interests of the sponsor and of the orchestra itself must be considered, and may vary from those of the station. The sponsor pays the freight not only to access the desirable format demographics, but also to stamp a corporate logo on an identifiable featured property - not just the spinning of records. Since only the most golden-eared among us can distinguish between the Philadel-phia's "Pastoral" and the same work performed by Ozawa and the BSO, the program's commentary and treatment must set the tone and provide the texture of the twohour broadcast. How much the program producers feel we should know about a composer or a work is a matter of judgment. Some-

times it's more than we, or our

listeners, care to know in a radio-

listening atmosphere. Sometimes

it's just enough and helps us enjoy

the music.

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

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

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



RADIO FOR LIFE — On behalf of the Leukemia Society of Northeast Ohio, Cleveland oullets WBBG and WEWS-TV hosted a "12-Hours for Life Radiothon," netting over \$13,000. Chatting on-air (i-1) are WBBG-MM personality Carl Reese, WEWS-TV personality Lou Maglio, and Cleveland Force players Craig Allen and All Kazemeni.

enough considering the better sound quality it yields. Perhaps. The one factor that may tip the scales in favor of the distributors' viewpoint is that perception is often reality. If the listener believes a digital presentation is superior, whether or not he can objectively identify it, he'll want — no, expect — his favorite station to provide it. That's not just a law of Classical radio, that's show

ITEM: Disagreements flared between those born around 1955 and those who are 55 about how to structure the programming of a successful station - a generational issue to be sure. The younger people, most of whom came of age in the FM, many-formats-competing era, say all radio has universal rules: pacing, quarter-hour maintenance, callletter repetition and, lord save us, short playlists. The older members, founders of their stations in many cases, see things in a more traditional – even Euro-pean – mold. Block programming, theme music, news on the hour, music that "deserves" to be played. Who's right? Both, of course. There's plenty of success all around.

ITEM: The CMBA family is feuding in five markets. In New York, Chicago, San Francisco. Phoenix, and Portland, OR, CMBA stations not only compete with other formats and other media but with themselves. This presents a problem in an organization like ours. We come together for mutual benefit to share ideas and exchange information. So much competitive edge comes from access to information the other guy doesn't have. So do I, as WQXR, want crosstown WNCN to know what terrific promotion clicked in Houston? Or does KDFC/San Francisco want to share hearing about a great new piece of research with neighbor KKHI? (These two stations did. however, pull together to present a well-orchestrated convention.)

When CMBS, a national rep firm specializing in concert stations, among which is WFMT/Chicago, throws a bash during the convention, does rival WNIB take itself off to the movies and miss a highlight of the meetings? As the success of classical music grows more apparent to broadcasters, we can see many more markets in which stations will compete with Mozart rather than Madonna. Will this change the character of CMBA?

Mutual Need

In my final moments as CMBA President, I raised some of these issues, all leading to the question: Is there, despite the controversy, still a purpose for a group like ours? The overwhelming response

from large and small market stations, from young PDs and older gurus, from distributors and carriers, from the AM in Portland to the new FM in Portland — was affirmative. If for nothing else, just to meet once a year and see how we've changed and to see how the world is with us.

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

FLOW/

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

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



CONTEMPORARY HIT RADIO

JOEL DENVER

BETTER RAPPORT WITH RADIO SOUGHT

KKBQ&MTV Join To Open Southern Star Amphitheater

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

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

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



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



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



Martha Quinn at the Sound Warehouse



One Big Party

MTV sent down VJ Martha Quinn and a camera crew, along with lots of MTV merchandising items, such as MTV T-shirts and copies of MTV's new album, "MTV Rock & Roll To Go." Why Martha? "Well, she's really a favorite down here," said John. "It also worked out pretty nice since Saturday was her birthday. So the entire weekend became a pretty big party.

"In the beginning, we hadn't planned on having MTV involved

with us on this promotion. In fact, just a few weeks away from May 15, it all came together during a phone call to (MTV & VH-1 Sr. VP/ Programming) Les Garland."

When Martha arrived on Thursday evening, she rested up for what turned out to be a nonstop weekend of meeting listeners/viewers, signing autographs and conducting interviews. The first stop Friday morning was to cohost the "Q-Morning Zoo" with John and his cast of characters. "Martha got there at 7am, and just fit right in. She's got a great sense of humor and fell right into our routine of silliness."

Let's Go Cruisin'

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

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

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

MTV Opens Arms To Radio

Okay, so some radio programmers don't like MTV. Some do. They all have their reasons. The validity of those reasons are as personal and subjective as any other programming decision.

What could cause those negatives to have built up and become points of serious discussion among some programmers? For the answers, MTV & VH-1 Senior VP/Programming Les Gartand spoke candidly on the subject, and goes on record to emphasize a renewed willingness to work with radio on promotions.

Here To Stay

Les programmed several great stations, including KFRC/San Francisco, WRKO/Boston, CKLW/Detroit, K100/Los Angeles, (now K1QQ), WZUU/Milwuakee, and KYNO/Fresno before leaving radio to become West Coast GM for Atlantic Records. And now having worked with MTV, he's developed a well-rounded background in radio, records, and cable.

"The industry has come to learn the importance of MTV and videos," he noted. "When MTV has access to 26 million homes, hitting 55-65% of that potential each week, with an average of 2.7 people per home tuning in, we can break a record.

"But radio is just as important a factor in this process as ever. It's unfortunate that radio broadcasters got paranoid of our efforts. They simply felt they weren't as important as they used to be. In 1985 it's hard to really explode an artist without MTV and radio working together."

Exclusively Yours

Les then addressed the exclusivity issue. "When the subject first came up, MTV never suggested that radio get a new record after us. Unfortunately it happened with a song by Duran Duran, and most, recently Madonna's 'Into The Groove.' The Madonna video came



to us as part of a promotion we were doing with the movie company for 'Desperately Seeking Susan'

"Radio began calling us for a dub of the track, but it wasn't legally within our rights to make it available. It simply hadn't been released for radio airplay as a single. Our hands were tied, but we continued to play it due to the tremendous reaction. company or any artist's manager into giving us any music that wouldn't be available for radio. A situation like that would benefit no one."

"I want to stress this point: I

would never instigate any record

MTV Not Hurting Radio

Defending MTV's position as the only means for some acts to get exposure, he said, "Radio has continued to turn its back on a number of artists. The record labels came to us. When we signed those exclusivity agreements with the record labels, they were designed to help defray the costs of producing them, and in return it provided us with a window of 'exclusivity.' The agreements were not designed to prohibit exposure but to get our dollars' worth and the labels' dollars' worth out of each video involved "

In taking his thoughts a step further regarding where those videos, once open to general use, end up getting played, Les said, "The fear

Continued on Page 72

Happy Birthday Martha

By the following morning (Saturday, Martha's 28th birthday), you think she got a chance to sleep in? No-oo way! KKBQ had her out to Sound Warehouse between Ilampm signing autographs. The rest of Saturday was pretty mellow for Martha, "as we gave her a private birthday party that night," recalled John.

Finally, Sunday arrived, bringing on the hardest leg of the copromotion between KKBQ and MTV. It all started with on-air interviews with Martha and Bryan Adams; Martha then talked with Survivor's lead singer Jimmy Jamison.

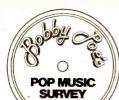
John paused to share a great idea that anyone can do. He said that instead of having an artist cut a simple one-liner saying, "Hi, this is Fred Murtz and you're listening to XXXX." the guest star sings a standard set of lyrics to a readymade Q-zoo jingle bed.

Capacity Crowd

"Bryan did one, and so did Jimmy, and Martha even got into it as

Continued on Page 72

70/R&R FRIDAY, JUNE 7, 1985



Introduction Keynote Speaker

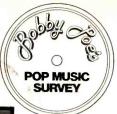


Keynote Speaker

Jack Craigo



Introduction Convention Host





George Williams



Ted Atkins

THIS YEAR'S MASTERS OF CEREMONIES



Scott Shannon Z100



John Young



Alan Burns THIS YEAR'S MODERATORS



Sunny Joe White WXKS-FM



Joel Denver R&R



Mike Schaefer



John Shomby KAFM-FM



Mason Dixon Q105



Mark Driscoll WZPL



David Martin Doubleday



Dave Van Stone KWSS



Nick Bazoo KMEL



Jeff McCartney



Smokey Rivers



Pat McKay KBEQ



Bill Shannon K104



Mary Taten Q107



Waylon Richards



Jack Alix WKPE-FM



Radio Presenters

JOEL DENVER RICK SKLAR TED ATKINS GEORGE WILSON MIKE SCHAEFER DAVE VAN STONE GARY BERKOWITZ MASON DIXON JOHN SHOMBY

TOMMY NOONAN KENT BURKHART KEN WOLT MIKE ST. JOHN BOB HAMILTON MARK DRISCOLL JOHN GORMAN NICK BAZOO SMOKEY RIVERS JEFF McCARTNEY

Award Winners for '82 & '83 Were Not Eligible for Nomination. \$200 Registration Fee After June 10th

REGISTRATION FEE: \$150.00 Seminar/Cocktail Party/Awards Banquet Checks Payable to: Pop Music Survey, 4818 Chevy Chase Dr., Chevy Chase, Md. 20815

ADDRESS

COMPANY/STATION-

Badges & Tickets are mandatory for admittance to all functions—strictly enforced.

Record Presenters

RAY ANDERSON JOHN BARBIS VINCE FARACI DONNY JENNER WALTER LEE ED MASCOLO CHARLIE MINOR WALTER WINNICK DAVID URSO

JOHN BETANCOURT CHUCK GREGORY GORDON ANDERSON PHIL QUARTARARO RICH FITZGERALD MARGO KNESZ MICHAEL LESSNER STEVE MEYER DICK WILLIAMS

DANIEL GLASS



CONTEMPORARY HIT RADIO

KKBQ

Continued from Page 70

well. They make great features for the show, and they hold up better because there are lyrics and a track. It's like their own personal song"

Then it was off to Astro World and a huge outdoor barbeque dinner for the entire KKBQ staff and everyone in from MTV, just prior to showtime. "I had no idea what kind of crowd we were going to have since it was Mother's Day. But the park was packed to capacity and so was the seating for the show," noted John.

"I went on stage and got the crowd warmed up by introducing all of our personalities and then Martha Quinn. There was a ribboncutting ceremony where Martha did the honors. Thousands of balloons were released, followed by a fireworks show."

Dazzled Crowd

"The crowd was completely dazzled by it all. Survivor started the show, then Bryan Adams played, and everyone had a good time. It was a wildly successful copromotion for us and MTV. They shot video all weekend of everything we did. The expanded publicity from the TV stations and newspapers was invaluable.

"The AORs in town (KSRR and K161) were pretty upset with us for grabbing the opening to the Amphitheater in the first place. And I think with MTV being part of the show, a spectacular event became an unbeatable event. No doubt, MTV was the icing on the cake for us."

How 'Bout Them Rotations?

Amid recent record label concerns about the degree of rotation their product is receiving at the radio level, MTV has also come under fire for the same problems. A service in Atlanta is monitoring MTV and reporting rotations to subscribing labels on a weekly basis.

MTV & VH-1 Senior VP/Programming Les Garland answered those charges by detailing MTV's rotation tiers:



CATEGORY	WEEKLY PLAYS	EXPLANATION
Power Heavy Active Medium	28 28 21 to 25 14 to 21 7 to 13 1 to 7 1 to 5	Sneak Previews Proven Hits Next Stop Heavy
Breakout Light New		Becoming A Hit An Early Feel Established Act Unestablished Act

Variable Rotations Explained

Les said the new system was evolved "because the labels weren"t satisfied, and neither were we, with Light, Medium, and Heavy. We move clips up in rotation only when

warranted by audience repsonse.

"The actual number of spins varies with the current inventory of the product. Radio looks at rotations on a daily basis, while we look at them on a weekly basis because of the number of cuts we can play. Radio can't handle that many.

but we can. Everyone benefits from the ex-

In answer to those who feel MTV has begun playing it too sale with strong emphases on the established arists, Les said, "Three years ago when we started, there were a lot fewer videos being produced. Two years ago, only 50% of the refeases had videos to go with them, now trully all of them do. Back then out current list was only 25:30 deep, eventually increasing to 60 clipts by this time last year. Were currently programming just over 100 clipts per week."



Be A Winner

Rick Sklar's

POWER HITS FORMAT



FRIEND OR FOE?

Lander: "MTV's Not The Enemy"

If so many radio programmers view MTV as the enemy, why has John Lander continued to work with it? Are they right, or does KKBQ's programming wizard see something between the lines that others are missing?

"We've always gotten along with MTV," he said. "It was my gut feeling that told me to tie with them from the very beginning. In a sense, I felt a bit of a bond with MTV. We were both getting started in 1982. Standing back now in 1985, I know we made the right move."

Nothing To Fear

John explained how radio really has nothing to fear about MTV cutting into radio listening time. "There is a big difference between how radio and TV are used. When I watch MTV, I have a definite time limit on how long I can spend in front of the tube. But with radio, the amount of time it's on isn't governed by your abjlity to remain sta-

tionary. It's portable, whereas cable isn't."

Another plus for John about MTV is that there's a high level of cable penetration in the Houston metro. "I also find a high coincidence of consciousness between our listeners and MTV's viewers. By observing their programming and how it impacts our audience, it has tipped us to some songs before the record companies have.

"Part of our success at KKBQ has been to stay on the cutting edge of music and trends. MTV is a good clue to what's just ahead. This station also promotes in a similar manner to MTV — very vibrant, flashly, and spectacular. Our radio promos use slick production techniques, and so does MTV."

The Downsides

John went on to discuss the downside some programmers flow with MTV, but he minimalized the impact. "Sure, the fact that MTV can air certain video clips before other shows has made some stations uncomfortable, especially if they have their own shows. But that doesn't affect us.

"The only thing worrying me at all is MTV's increased penetration but declining audience levels. I'm sure they're taking programming measures to correct this, as would any radio station."

When asked if he thought MTV was playing it too safe with music, as many observers have recently criticized, John responded, "I'm sure there is a delicate balance to be had in exposing new music and playing what's established. No doubt, they'll find out."

MTV

Continued from Page 70

of overexposure of some artists is a real one. The environment in which a video is exposed could have a meritorious or deleterious effect on how the viewer perceives the song and artist. Record labels need to be concerned with that environment.

"According to our research, over 80% of the homes in America have the stereo and the TV near each other. If radio is concerned that MTV is cutting into its time, it shouldn't be worried. There is a time and place for both mediums to coexist."

A Changing World

"Ten years ago radio didn't have to compete with video games, Walkmans, and computers. Now they do, and so do we. The times are changing, and all of us must be responsive to those changes and be willing to grow and adjust accordingly."

Les likened the exclusivity of videos to the exclusivity arrangements that cable companies work out. I pointed out that the active consumer life of a movie far surpassed that of a hit record. Today's hit has a shelf life of eight to ten weeks. If a video is held back for four, spends another week in shipping, and another two being worked into the production schedule of the show, a lot of valuable time has passed by.

He suggested, "Radio stations involved with local video shows should, work with the record labels to find out exactly when a restricted video will become available. It will help them in planning, and allow the video to be inserted into an upcoming show as soon as possible. Producers of video shows should also be aware that the record labels are planning on some sort of use fee in the near future."

Let's Work Together

Les stated, "During the rest of 1985 and throughout 1986, one of my goals is to reestablish a promotional link with radio. Plain and simple, I want to do more promotions with radio stations. This is a personal and company priority.

"My first love has always been and always will be radio. Radio is an extension of the music business, and so is MTV. Were I a programmer in 1985, I'd really want to become involved with MTV. If MTV helps bring people back to an awareness of new artists, which also helps radio, why should radio shun us?"

Another example of MTV's new efforts at working with radio was the recent concert appearance by Foreigner at the Bjou in Washington, the first venue they ever played as a unit. "We went to each station in the city, since it was our event for taping purposes, and

offered tickets on a non-exclusive basis. As a result, four stations — DC101, Q107, WAVA, and B106.7 got involved. We satisfied everyone and made no enemies "

Everyone Benefits

Again, trying to emphasize the benefits of copromoting with MTV. *Les noted the benefactors of such an event. "This Houston promotion did well for everyone concerned: MTV. KKBQ, Bryan Adams, A&M, Survivor, Scotti Brothers, and CBS, as well as Sound Warehouse, the local cable operators, and Astro World. That's a lot of happy people.

"Look, MTV isn't perfect, and neither is radio. We have worked to loosen up people's awareness, and we've done so very successfully. Playlists have expanded, and that's provided growth for the industry. My doors are open to radio's ideas and thoughts. Let's keep exploring ways to make our relationship better."

MOTION

Chris Kelly leaves WATT/Cadillac, MI for nights at WZMM/Wheeling. . Buddy Baker exits WMMS/ Cleveland for the evening shift at KOPA/Phoenix, replacing Peter B, who moved to WLS-FM/Chicago PD Dave Parks slides back into middays at KITE/Corpus Christi Mike Evans is upped from PSA Director to MD at KBIM/Roswell, replacing Dave North ... Cee Thomas moves from KPAY/Chico to nearby KPOP/ Sacramento for PM drive, replacing Kevin Anderson ... Mark Woolie is named MD/middays at KNOE-FM/ Monroe, LA ... At WNYS/Buffalo, Nick Kaplan exits, PD Bill Tod takes on AM drive, and WGR-FM/Buffalo's Jim Patrick comes aboard for afternoons . . . Kelly Dixon joins the News Department at WCIL-FM/Carbondale.

KAFM/Dallas Assistant PD/MD Pamela Steele steps down to concentrate on her midday airshift Cindy Hanes seques from KRDO/Colorado Springs to evenings at KZOZ/ San Luis Obispo, replacing Rick Thomas, who's joined the staff at XTRA/San Diego . . . Kent Compton is the new swing jock for WKSF/ Asheville ... Chip Mapoles is upped from weekends to middays at WABB-FM/Mobile Claire (Kelly) Meyerhoff joins WKZL/Winston-Salem as News Director from WGBB/Merrick, Long Island, NY Tony Maio leaves WSLC/Roanoke for nights at WOAY/Beckley ... Congratulations to KFRX/Lincoln overnight man Dean Lambert, who recently got engaged to Jill Fielder, production assistant across town at AC-formatted KLIN.

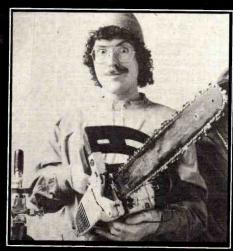


SADE

"Your Love Is King"

"WEIRD AL" YANKOVIC

> "Like A Surgeon"



IN THIS WEEK'S R&R!

Pertrains

DISTRIBUTED BY CBS RECORDS





STEVE FEINSTEIN

THREE-WAY RACE: WXRT, WLUP, WCKG

Chicago's Upper Demo Demolition Derby

"My kind of town, Chicago is . . . "Yes, the toddlin" town that offers us the spectacular Lake Shore Drive, the Art Institute of Chicago, and the Park West, the best clubsized setting for music I've ever seen, also has another attraction for AOR observers. The Windy City provides us with a perfect illustration of our format's increased emphasis on attracting 25+ listeners.

Two years ago, independentlyowned WXRT was the undisputed leader for 25-34 rockers, while Heftel's WLUP and Doubleday's WMET (now A/C) skewed 12-24 with hard rock mixes.

Now there are three AOR outlets all targeting 25+. In mid-'83 the "Loop" changed to a more adult rock mix, and three months ago Cox switched CHR WAGO to WCKG and installed Burkhart/ Abrams's "Superstars II" approach.

Three Styles

The three stations take different 25+ paths:

• WXRT is the most eclectic, maintaining its "alternative" identity through a mix that includes genres outside of rock and

 WLUP has readjusted back to a slightly more traditional AOR mix, no longer concentrating as much on the oldies and CHR crossovers it used to recast its image from a kickass rocker to an adult outlet.

· WCKG is fueled largely by library classics, which constitute about 55%-60% of its mix. Currents favor depth on format mainstays such as Robert Plant, Tom Petty, and Phil Collins.

Loop #1 25-34 Men

The winter '85 book marked two firsts: the Loop was #1 in men 25-34, topping 'XRT in that cell for the first time. 'XRT, though, is quick to point out that the Loon's strength in men comes primarily from two dayparts: Jonathon Brandmeier's morning show and Bob Stroud's oldies programs. 'XRT wins in upper demo men in virtually all other time slots.

The current spring book is a critical acid test. It's 'CKG's first complete book as an AOR, and the full effect of WMET's January switch will be felt for the first time. This further-fragmented fray deserves a closer look

WCKG: Evergreens Of Rock

PD Don Davis, formerly of DC101/Washington, describes 'CKG's musical stance clearly. "Lop off the Ratt and Twisted Sister style of music, along with the 'corporate rock' artists like Journey and Loverboy. Replace them with depth by what Lee Abrams and I call the 'Gang Of Ten:'



Midday

John Prine Illegal Smile Jethro Tull Teacher Allson Moyet Love Resurrection Pretenders Brass in Pocket Rockpile Heart Howard Jones Things Can Only Get Better Bonnie Raitt Runaway

Dire Straits Walk Of Life **Beatles** Revolution UB40 If It Happens Again Kinks Better Things Men At Work Everything I Need Steely Dan Prétzel Logic Marshall Crenshaw There She Goes Again

Jethro Tull Living In The Past Howard Jones Life In One Day Police De Doo Doo Doo . Smiths Headmaster Ritual Chicago Free Russ Ballard Voices Eurythmics Would | Lie To You? Jimmy Reed Baby What You Want Me To Do? **Bob Seger** Her Strut Marshall Crenshaw Rave On Tom Petty Rebels Jethro Tull Lap Of Luxury ABC Poison Arrow Lloyd Cole & The Commotions Perfect Skin

(Jethro Tuli and Marshall Crenshaw were featured artists)

Mason Proffitt, and Rotary Connection.

KFOG Comparison

By no means is 'CKG a "KFOG East," says Davis, referring to the Superstars II prototype station in San Francisco. For instance. unlike KFOG, 'CKG doesn't dis-

· Ten At Ten": ten songs from a given year with actualities and commercials from the year, weekdays at 10am

• "Rockin' Soul Patrol" (aka 'Soul Patrol"): a set of R&B classics, weekdays at 3pm

"Psychedelic Psupper": a

DC101, respectively. As of this writing, John Landecker remains in mornings, and middays and nights are also handled by holdovers from the WAGO CHR staff.

Promotion so far has been limited to a reposting of the old WAGO billboards with 'CKG's new logo. Future promotion will certainly help orient listeners toward 'CKG's 106.1 dial position, which is up the dial from 'XRT's 93.1 and the Loop's 97.9.

WLUP Readiusts

Since spring '83, the Loop has made impressive progress in rearranging its demographics. While its 12+ share is the same -3.5. - the percentage of quarterhours from 25+ listeners has doubled from 23% to 48% over the course of seven books.

Now, says PD Greg Solk, "We're on to a new level. We're back to being a little more traditional AOR. With 'MET gone, we're trying to get its listeners without dropping the ones we've gained.

"We're a little bit harder, especially at night, and have more of a street feel than a year ago. We'll daypart selected cuts by the Scorpions and Def Leppard, for instance, and we've put in some of the AOR hits that were too hard for us at the time, like Van Halen's 'Panama.' We've also put positioning statements back on the air such as 'Chicago's Rock 'n' Roll Station.'

"We had to make a drastic change in the minds of upper demo listeners, so for two years we stayed away from all metal. We never stopped being #1 in men 18-24. Now we want to really kill in that demo without alienating the upper demos we've done such a good job of gathering over the past two years. Our primary target is still 25-34 men.

What is the Loop's position relative to the market's other two 25+ rockers? "XRT plays blues and iazz, which we don't touch. 'CKG is five cuts deep on every Crosby, Stills & Nash album. They're copping what we did for the last two

Solk says the Loop mined the nostalgia vein "to make the point that we had changed. Oldies gave usemore depth and a broader appeal than we used to have. But after awhile, it gets real dull, which is why oldies stations don't work. The '60s tunes were 33% of our mix: now they're about 15%.

The Loop still maintains a high oldies profile through Bob Stroud's "Rock & Roll Roots" seven-days-a-week oldies shows -

PM drive and overnights are now manned by John Fischer from WMET and Sean Donahue of



11:30am

Cream White Room Genesis It's Gonna Get Better John Cafferty & The Beaver Brown Band Tough All Over Rolling Stones Ruby Tuesday Police Synchronicity II Simple Minds Don't You (Forget About Mel

12 Noon (Rock 'n' Roll Roots) Paul Revere & The Raiders Don McLean American Pie Shadows Of Knight Gloria Chicago Beginnings Temptations Psychedelic Shack Procol Harum Whiter Shade Traffic Rock 'N' Roll Stew

Evening

Bruce Springsteen Cadillac Ranch Santana Fvil Wavs Robert Plant Little By Little T. Rex Bang A Gong (Get It On) Steely Dan Do It Again

Kim Mitchell Go For Soda Jimi Hendrix The Wind Cries Mary Mick Jagger Lonely At The Top Hooters All You Zombies Pink Floyd Brain Damage/Eclipse Firm Satisfaction Guaran Engles Life in The Fast Lane Who Eminence Front

106 WCKG chicago rock 'n' roll-

Midday

Tom Petty Rebels Jackson Browne Rock Me On The Water Who Overture From Tommy Tears For Fears Everybody Wants To Rule The World Steve Winwood Arc Of A Diver Rolling Stones Rocks Off Police Murder By Numbers Huey Lewis & The News Trouble In Paradise Tommy James & The Shondells Hanky Panky Red 7 Heartheat Yes Changes Rotary Connection Ruby Tuesday

B.S & T / Love You More Than

You'll Ever Know

Beatles Roll Over Beethoven Robert Plant Pink And Black U2 Sunday, Bloody Sunday U2 Three Sunrises Allman Brothers Jessica Mick Jagger Lucky In Love Traffic Low Spark Of High Heeled Boys Eurythmics Would I Lie To You? Janis Joelin Down On Me Willie & The Poor Boys These Arms Of Mine Jimi Hendrix House Burning

Phil Collins We Said Hello,

We Said Goodhys

half-hour of vintage "underground" sounds, weekdays at 6pm

ZZ Top Gimme All Your Lovin'

'CKG promos and IDs feature the mellifluous tones of Brother John, KFOG's "station voice." But you won't hear him intoning KFOG's "Quality Rock 'n' Roll" slogan, as the Loop adopted the phrase in advance of 'CKG's switch.

Airstaff changes have been few.

Continued on Page 76

evergreen artists like the Beatles, Stones, Zeppelin, Who, Doors, Yes, Genesis, Pink Floyd, Jimi Hendrix, and Crosby, Stills & Nash, who are a part of a rock listener's consciousness '

Davis's and Abrams's Chicago roots are evident in 'CKG's oldies. The regular mix includes mid-'60s market faves like the Cryan' Shames, Buckinghams, and Shadows Of Knight as well as '70s album cuts by regional acts such as Aliotta, Haynes, & Jeremiah. count hard rock altogether - the Scorpions' "No One Like You" and "The Zoo" are dayparted, and 'CKG jumped on Helix's "Deep Cuts The Knife."

'CKG is less inclined than KFOG to play crossovers such as Prince, Til Tuesday, and Paul Young. It also passes on acts with a strong pop flavor that the Loop plays, like Katrina & The Waves and Howard Jones.

However, you will hear KFOG features such as:

74/R&R FRIDAY, JUNE 7, 1985









TWO EARTS

FEATURING THE SMASH "Everything I Want"

Triple BREAKERS.

91/20 23

AOR TRACKS CHR 151/36 60%

AOR ALBUMS

117 Reporters Debuts 13 #1 Most Added



VINTAGE VANNELLI — HME Records found the perfect promotional vehicles for delivering Gino Vannelli's "Black Cars" to Burkhart/Abrams/Michaels/Douglas/Associates. At left, a 1940 Cadillac Fleetwood and next to it, a 1942 Packard 180 limo. Kneeling (I-r) are: Southeast rep Jerry Goodman and the Wynn Jackson Organization's Al Moss. Standing (I-r): B/A/M/D's Dave Logan, Wynn Jackson, B/A/M/D's Jon Sinton and Dwight Douglas, and HME National AOR Field Director Rich Totolan.



TOP OF THE ROCK — WHCN/Hartford celebrated its 16th year of rockin' the insurance capital. Pictured are (I-r): overnighter Bob Smith, PD Dan Hayden, weekender Ken Licht, AM driver Paul Harris, night rocker Andy Geller, News Director Marianne O'Hare, Assistant PD Bob Bittens, night lady Kim Alexander, PM driver Phil Kirzyc, production whiz Bob London, and newshound Phyllis Parizek.





WATTS UP — Independent promoter Kenny Ryback got juiced at a KLOS/ Los Angeles in-store with Motorhead. Ryback, seated, is being administered to by the band's (I-r) Wurzel, Phil Campbell, Lemmy, and Pete Gill.

Chicago's Upper Demo

Continued from Page 74

noon-1pm weekdays along with four-hour stints on both weekend middays.

WLUP's readjustment also meant changing its crossover stance. Where it played tunes by Lionel Richie, Ray Parker Jr., and even Sergio Mendes a year ago, this time it passed altogether on Prince's latest. Still, Solk reckons that WLUP is

Still, Solk reckons that WLUP is more likely to play hits than 'CKG. "CKG might go four cuts deep on Eric Clapton, who's got a lot of history, but I don't know if it warrants that many cuts. We'll play a couple, and also include hits they don't play like Howard Jones, Katrina & The Waves, and Graham Parker. "XRT, on the other hand, will go deep on someone like Rickie Lee Jones, who we wouldn't play at all."

WXRT: "What, Me Worry?"

You might think that 'XRT, the station that once had 25-34 rockers to itself, would feel under siege by the increased competition. To the contrary, says PD Norm Winer.

"I don't think people are perceiving 'CKG at all. They're a well-kept secret, except in the industry. As the Loop's continually changed over the past two years, it's been viewed as a novelty, and curious people have been checking it out, perhaps including some 'XRT listeners. They've made improvements in some surveys, but have a way to go before outdistancing us in qualitative measurements. We've had years of dominance in key demos, and don't panie from book to book."

He's also philosophical about the programming changes. "The cumulative effect of 'MET going off, 'CKG coming on, and the Loop's modifications is better music on the radio in Chicago. It's meant the elimination of metal and the inclusion of more credible rock from the last 25 years."

Product Points

Winer ain't whining because he feels 'XRT's product is distinctive from the other rockers for these reasons:

• Higher Current Profile: "The other AORs have an extremely conservative view toward current music, while we've modernized our approach to give jocks more freedom to play new music. We used to separate artists like U2 and Talking Heads. Now it's a plus for us to play artists in proximity to one another when they're now considered mainstream and part of our image."

- Eclecticism: "We continue to play forms of music other than white rock. It's part of the backbone of our image to play blues, jazz, and rhythm 'n' blues interspersed in our regular programming, in addition to specialty shows."
- No Crispy Currents: "We're sensitive to currents burning out because of airplay on the AORs and CHRs. We're quicker to dump out of a Phil Collins or Don Henley than the other AORs are. People expect to hear songs they're not tired of on 'XRT."
- Oldies Overload: "The audience is in danger of being 'oldiedout' between the Psychedelic Psupper, Rock 'n' Roll Roots, and the continued reliance on oldies that AOR stations in this town burned out several years ago."

He admits that burnout may take longer. "They're playing a much larger quantity of music, and they're not repeating nearly as often as they once did."

• Jock Presentation: "Our jocks have the longevity that breeds esteem and respect among the audience. I don't think listeners fall for it when a 'CKG jock says, 'I'll risk my job by playing a side of "Abbey Road." "

A Completely Different TV Spot

'XRT's series of TV spots with Monty Python's Michael Palin ''play up our image as unpredictable, creative, and not taking ourselves too seriously," says Winer. The basic spot goes like this: In

one hand, Palin holds a shiny, new record and says, "Here's what 'XRT records look like. They're fresh and new." In his other hand he holds a pizza and, with a forlorn look on his face, says, "This is what other stations' records look like when they get played over and over again. And to think, this was once 'Stairway To Heaven." Palin then takes a bite out of the pizza.

Coda

The irony of this dash for demographic dominance is that Chicago, long considered to be a hard rock haven, still has no station that plays a significant amount of flat-out rock 'n' roll 'round the clock. It's both curious and sad that a 12-24-skewed AOR, with strong teens and 18-24 men, can't be marketed as effectively as a 12-24 CHR with strong teens and 18-24 women.



ADULT/CONTEMPORARY

DONNA BRAKE

KGW VS. KEX

Portland's Full-Service Fight For First

"Ladies and gentlemen: In this corner, a great radio tradition with many Arbitron titles under its belt \dots the champion — KGW!

"And in this corner, former heavyweight champ returning to the ring after undergoing a vigorous shapingup program . . . the challenger — KEX!"

Portland is the arena of a real A/C battle, a contest between two AM stations that not only is getting an enormous amount of local media attention, but also seems to be at least partially responsible for the latest Arbitrend, showing the stations one and two in the market 12+.

While KGW has remained a Portland powerhouse for years with solid ratings, great full-service image, and high visibility, KEX until recently had become what OM Carl Gardner described as a big, old, stodgy MOR that competed for years on the sole strength of morning man Barney Keep. When Keep resigned six years ago, the station began a ratings slide, bottoming out at a 3.8 12+.

KEX's Rebuilding Program

Enter Taft. Buying the station in the spring of '84 and hiring Carl as PD, Taft began to pump big bucks into KEX, turning things around immediately. Carl says he cleaned up what he called the "absolutely horrible" music, but otherwise made only small adjustments rather than radical changes. "We're a service-oriented station appealing to 35-54 adults, while KGW, although also full-service, appeals to younger demos. Our music is more like MOR than A/C, presented by MOR-type jocks who talk quite a bit and are laid back. KGW plays more contemporary music and their people have a more uptempo delivery. We run Talk programming at night with sports talk from 6-8pm and issue talk from 8-midnight."

"You can't just fix the product. You must promote like crazy to stay ahead. Otherwise, you're like a fish swimming upstream."

— Carl Gardner

The improvements paid off, as the winter Arbitron showed KEX leading KGW 12+ 8.9-6.5 with heavy numbers at night KGW still leads in younger adult demos, and the stations are tied in adults 25-54 with nearly a nine share apiece.

Suit-Countersuit

While Carl doesn't view the two stations as competing so much formatically, part of the new KEX strategy was to compete promotionally. He said, "You can't just fix the product, you must promote like crazy to stay ahead. KGW has a history of spending unbelievable amounts of money, and being a marketing-oriented programmer, I knew we had to do the same. Otherwise, you're like a fish swimming upstream."

To this end, KEX signed Unidyne Direct Mail Co. to produce the expensive, slick "Incredible Prize Catalog Sweepstakes" mailer for the spring book. KEX called its piece "The 1190 KEX Radio For Grownups Incredible Prize Catalog." Shortly after the station was on the street selling it to advertisers, it was discovered KGW was also promoting with a prize catalog. KGW's similarly expensive and slick mailer, syndicated by Harte-Hanks Direct Marketing, was called "62 KGW Winner's Choice Million-Dollar Prize Catalog."

KEX and Unidyne sued KGW, seeking a court restraining order to prevent distribution of the KGW catalog, alleging unfair competition that could cause confusion in the marketplace. The court did not agree, but a lawsuit over possible copyright infringement is still pending.

Moving ahead, both catalogs went out, and both were supported by heavy billboard and TV advertising. The KEX spot showed both stations' catalogs and claimed that "because it didn't want anyone to miss out on any prizes given away in Portland," it (KEX) would read the daily prize winning numbers from both the KEX and KGW catalogs. Carl said, "We knew going in that



IT'S IN THE MAIL — These are the KGW and KEX direct-mail prize catalogs which added fuel to the AM fire in Portland.

3W had the largest cume and seasons. The move marks the first Of course, it's a safe bet that

KGW had the largest cume and the image in the marketplace of being the big contest station. We knew we weren't going to give anything away by tipping off the market that KGW was doing a contest. So we had nothing to lose and everything to gain by elevating ourselves to equal footing with them in the contest wars."

Not amused, KGW VP/GM Alan Mason wrote KEX, threatening to sue if KEX did not immediately discontinue running the spot and reading the KGW winning numbers over the air.

Well, KEX stopped ... but not before turning the situation into an on-air promotion by reading the letter to its listeners and asking them to vote on whether it should indeed cease and desist. Listeners sympathetically told the station to stop rather than be sued.



Carl Gardner

But KGW did sue, also alleging unfair competition. Because of the sensitivity of the subject and the fact that litigation is still pending, KGW PD Mike Dirkx declined comment on the whole direct-mail mess.

Blazing a Trail

Meanwhile, the local press is having a field day. The story of the AM battle is in newspapers, magazines, and on TV, just in time for KGW to chalk one up. KGW swiped the 1985-86 NBA Trail Blazers play-by-play broadcasts from KEX, which had held the rights to the popular team for six

time KGW has delved into sports to any large degree, but Mike explains getting the Trail Blazers doesn't necessarily mean KGW is attacking the KEX sports image — he says it was the smart thing to do. "We don't look at the Trail Blazers as only a basketball team. They are literally a personality of Portland; they transcend being only a team. We are a personality-style radio station, so it's only

natural that we got together." A Fraternal AM Order

While the stations continue to fight tooth-and-nail, not only do these programmers see the positive benefits from all of this media attention for AM radio, but strangely enough, they also have very nice things to say about each other's station. It seems to be part of the new fraternal order among AM programmers. Mike concurs, "For all of us to succeed, all the AM stations have to do as well as they can. KGW and KEX have had good traditions for many years, and it is healthy that people are starting to remember that we're still here - that both stations have some good programming, and that maybe they should tune in."

Carl gives a lot of credit to KGW. "I really admire the way they have positioned that radio station. They do everything first-class. If KGW had given up five years ago, as many AMs did, there's no way you'd be seeing KEX and KGW one and two in the market.

All lawsuits aside, Alan Mason may have said it best. "The good news is that all of the attention (to the battle between KGW and KEX) is heating up the AM dial. But it's not the lawsuit that's heating it up, it's the competition. The last thing in the world we want is to destroy KEX. We need viable AM competition."

Today, AM radio seems healthier than ever in Portland. The winter ARB shows AM commanding about a 37% 12+ share of the market, and the February-April Arbitrends indicate an even stronger AM share.

Of course, it's a safe bet that no one from either station would recommend deliberately setting up a situation to sue a competitor or be sued in order to get a lot of press. Certainly that's a risk that could always backfire. But in Portland,

"For all of us to succeed, all the AM stations have to do as well as they can."

- Mike Dirkx

KGW and KEX have inadvertently grabbed highly-coveted publicity even the best promotion directors would be hard-pressed to create. And it's bringing people back to a place they may have left behind some time ago — AM radio.

PROGRESS

Kris Bradley becomes the new morning man at WLRQ/Nashville Jack Diamond joins K096/Seattle as morning drive personality, leaving KMJ//Denver Sonny Daniels becomes the new noon-3pm personality at KRMG/Tulsa after doing afternoons at WKJ//Louisville . Also in Louisville, Bill Knight departs WMC/Memphis for WRAKA's afternoon slot Jack Blair becomes MD/Pro

... Jack Blair becomes MD/Programming Assistant at KOY/Phoenix, replacing Marni Pingree.

David Omstead is now Sales Manager at WHBY/Appleton-Oshkosh ... Mark McClure adds MD to his midday duties at WLLT/Cincinnati Two promotions at WSKI/Montpelier: Bruce Stebbins is the new PD and Tim Janawicz moves from parttime to middays/Promotion Director Sky Walker is the new PD at KQST/Spokane . . Mike Donovan segues from WROQ/Charlotte for mornings at WRAL/Raleigh Shelley Smythe is named Promotion Director for KMJI & KRZN/Denver Bill Graf joins WISN/Milwaukee's news department.

R&R FRIDAY, JUNE 7, 1985/77



LON HELTON

Friends In High Places









Radio is definitely not the profession for the faint of heart or for those with a fear of heights. You can never tell when you'll find yourself doing an airshift perched high atop a billboard. The mayor of Evansville, Indiana proclaimed a day recently as Sam Yates Day. So to celebrate, Sam elevated his show to new heights.

Other personalities often find themselves in lofty peril while piloting pachyderms for fun and charity. WUSQ/Winchester, VA EJs (elephant jocks) Don Berry and Steve Morgan, along with artist Kathy Mattea, recently found themselves grasping at the short hairs. Shown in front are a Q102 winner, Don, Kathy, Steve, and another winner. In the back hoping the mounts remain steady are 'USQ afternoon jock Jesse Younger and PD Steve McNee.

was selected to ride shotgun to protect a load of Rocky Mountain-high brew from being hijacked. No encounters with highwaymen were reported on this inaugural run.

Finally, KGEM/Boise's highly-regarded Right Reverend, Dr. Billy Bob Gloria.

An Offer You Shouldn't Refuse

In the April 5 issue of R&R, a letter from a smallmarket personality was reprinted in which he expressed his exasperation at getting the kind of feedback he needed to improve himself. He lamented that his PD showed neither interest in critiquing airchecks nor in providing any kind of direction.

The resultant letters and calls I received proved he wasn't alone in not getting the help he needed or wanted. The cavalry arrived, however, in the form of this letter from Broadcast Programming In-

ternational President Bob English.

The letter you published from Continued on Page 80

78/R&R FRIDAY, JUNE 7, 1985

GO AHEAD...BREAK MY DAY!!



RONNIE MILSAP

Thank you, Country radio for 3 weeks at #1 in R&R!

"She Keeps The Home Fires Burning"

PB-14034

R&R 3 BB @ CB @

COUNTRY BREAKERS

THE JUDDS

"Love Is Alive"

R&R @ BB 4 CB 50





RESTLESS HEART

COUNTRY BREAKERS

"I Want Everyone To Cry"

PB-14086

RC/I

R&R @ BB @ CB @

COUNTRY

THE SAME AND A BOOM IN

A CHEERLEADER TO THE END — Were the guys at KLAC/Los Angeles ever happy when this girl — on her way to the Raiders' cheerleader tryouts — stopped by to first try out her routine for them. Viewing the end results are (I-r) newsman Phil Jennich and morning personality Scott Carpenter.



STICKY SITUATION — It just wouldn't seem like the start of spring without the obligatory "Jello-Jump" photo. KWKH/Shreveport's Tom Pace (I) and Jerry Frentress interview the winner of a three-wheeler following his leap into a four-foot vat of the goo.



THE WAY TO HANK'S HEART — During a trip to Memphis, Hank Williams Jr. met up with half of the WMC morning team, Bill Dotson, in front of the legendary Memphis barbecue rib eatery, the Rendez'vous.

EXCITING NEW

COUNTRY JINGLES century 21

4340 Beltwood Parkway, Dallas, TX 75234-9990 (214) 934-2121 or toll-free (800) 582-2100

Happy Birthday To KUSA





Although it was KUSA/St. Louis that was celebrating its first anniversary, it was the listeners who got the presents and shared in the 50-foot birthday cake. During a gala party featuring Sawyer Brown as the entertainment, hundreds of prizes were given away. Shown on stage (I-r) are morning personality Lee Sherwood, Robert "The Country" Fox, and station VP of Commentary (morning show sidekick) Frank 0. Pinion.

An Offer You Shouldn't Refuse

Continued from Page 78

"NWTPTJOAI" illustrates the dichotomy which exists between the oft-expressed management complaint that "you just can't find good talent anymore" and developing talent's requirements for direction, critique, and motivation.

After reading the good advice you offered, but knowing how difficult it is to get the necessary attention from busy programmers, I was prompted to this thought:

"BPI will offer our services to provide a written aircheck critique, with recommendations for improvement, to developing onair performers in Country formats. Airchecks would have to be on cassette and have a postagepaid return envelope for our response."

Certainly, the needs of growing talent are more than that which can be satisfied by a single critique session, but perhaps this would be a valuable first step.

I'd like to personally thank Bob for this tremendously generous offer. It's willing professionals like him that make this business so great. Send your tapes to: Broadcast Programming International, P.O. Box 2027, Bellevue, WA 98009. And don't forget that self-addressed stamped envelope.



Bob English

ARB DIARY INSPECTION

Our REPORT gives you TALO; Flips; Zip-Code; Phase; Sharing; Time-Spent-Listening; Slogan; and Sex/Age Analyses. Our COMMENTS section lets you read what your listeners have to say!

JAY KRAKOWITZ RESEARCH (301) 484-8615





SHARON ALLEN

Fun, Food, And Fans All Rolled Up In One . . . Fan Fair

They get lost. They cut in front of you. They step on your toes. And they ask for your autograph even when you tell them you're not a star. Yes, it's that time of year again. It's Fan Fair. Just so you won't miss out on all the fun, here's some of the things happening next week.

The weeklong extravaganza will feature showcases, exhibits, and the All American Country Games, as well as a number of fan club activities. Special club activities abound. Loretta Lynn's holding a "Pow Wow" for her club members at her Hurricane Mills, TN spread; Reba McEntire will host a picnic in Centennial Park, as will Gary Morris and Janie Fricke; Louise Mandrell is sponsoring a Country Fair at the National Guard Armory, while Conway Twitty's fair will be held at Twitty City in Hendersonville, TN.

The Osmonds plan a variety of activities, including an autograph party, banquet, roast, breakfast, and concert. T.G. Sheppard plans a brunch at the Marriott; Lee Greenwood is hosting an open house at the Sheraton Music City; Brenda Lee is holding a celebrity auction. The Oak Ridge Boys' picnic is scheduled for Drake's Creek Park in Hendersonville; Sylvia and Barbara Mandrell both plan club breakfasts at the Opryland Hotel; and Helen Cornelius is sponsoring her 2nd annual Fan Fair Riverboat Cruises departing from the Riverfront Park.

In addition to the record company showcases, Charlie Daniels will host the International Show. Featured artists are South Africa's Sally Vaughn, Ireland's Philomena Begley, Manson Grant, and the Dynamos from Scotland, Canada's Kelita Haverland, France's Virginia Truckee, and Indigo Lady, an all-female band from England.

Also on the agenda during the week are six induction ceremonies, as important figures in the industry join the 210 already installed in the Country Music Hall of Fame and Museum's Walkway of Stars. Those being inducted are Ricky Skaggs, Gary Morris, Mel McDaniel, the Kendalls, David Allan Coe, and Grover C. "Shorty" Lavender. The inductions are at different times throughout the week. All ceremonies will be conducted at the Walkway of Stars located in the entrance lobby of the Hall of Fame. Members are elected by a majority vote of the Board of Trustees.

The Music Country Radio Network has scheduled two tapings at the Opry House, which will benefit the Opry Trust Fund. MCRN's second annual Superstar Spectacular will be taped from 11pm to 3am June 12, and will feature Gary Morris, Lee Greenwood,

Vern Gosdin, the Forrester Sisters, Charley Pride, Dan Seals, Marie Osmond, the Osmond Brothers, Boxcar Willie, Becky Hobbs, Jim Glaser, Johnny Russell, and John McEuen.

The Country Music Legends Show will be taped from 11pm to 3am on June 13. Among those slated to perform are Jack Greene, the Osmond Brothers, Webb Pierce, Jeannie Pruett, Jean Shepard, Jim Ed and the Browns, Freddie Hart, Little Jimmie Dickens, Pee Wee King, Ferlin Huskey, Leroy Van Dyke, Charlie Walker, Redd Stewart, and George Hamilton IV. This show will also feature a salute to the music of Jimmie Rodgers, Bob Wills, Ernest Tubb, and Patsy Cline performed by Jan Howard, Van Williams, and Joe Bob Barnhill & the Music Country All Star

As usual, the Music City News will present its annual cover awards show. Other annual events include the record company showcases, the Bluegrass Show, the Cajun Show, the All American Country Games, the International Fan Club Organization's (IFCO) show, the Grand Masters Fiddling Championship, and Sunday Morning Country Gospel. Most all of this will take place at the Tennessee State Fairgrounds. And you can count on us being there and you'll see the results of our amateur photography in a forthcoming issue.



THANKS, GUYS — Tammy Wynette dropped in on a branch meeting of CBS Atlanta folks and thanked them for the extra effort and attention they've given her. Following the meeting the entire branch took Tammy to dinner at Atlanta's exclusive "103 West" restaurant. Pictured (I-r) are Sales Manager Barry Mog, Wynette, Regional Country Marketing Manager Tim Pritchett, and Atlanta Branch Manager Roger Metting.



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Nashville In Motion

The Hill City Band signed with Moonshine Records. They are slated to perform at WPNX's Fourth of July Bash in Columbus, GA ... A friend is a friend . . . is really a friend! Just ask Johnny Cash. Last week Cash's guitar player Bob Wootten had to miss three performances at Roy Thomason's Hall in Toronto owing to illness in the family. So Cash called his buddy Waylon Jennings and said how would you like to fill in. In the true show business spirit, of Waylon left Nashville Monday at 7:45am and performed that night with Cash ... R.C. Finnigan signed with Buddy Lee Attractions for bookings and Worldwide Media for publicity Crystal Gayle received a plaque naming her Honorary Music Officer of the "U.S.S. Midway." The ship plays her "We Must Believe in Magic" each time it leaves port . . . The Forrester Sisters signed with G. Gerald Roy of Stellar Entertainment Inc. for artist management and the Halsey Company for bookings ... Frankie Nunn and the Ace Mountain Band inked with the Billy Deaton Talent Agency . . . Kenny Rogers is on location in Sheridan, WY filming his new CBS-TV movie "Wild Horses," with Pam Dawber and Richard Farnsworth. Grand Ole Opry stars Riders In the Sky flew out there last week to contribute their own brand of Western music to the project ... Lacy J. Dalton had an unusual road experience recently when both back wheels came off her bus while they were traveling on I-40 in.

North Carolina. Luckily no one was hurt, and the entourage rented another bus until "the Silver Beagle" could be repaired . . . Sylvia signed with Los Angeles-based Stan Moress of Moress & Nanas as her new manager ... Louise Mandrell's tour of China has been cancelled. She hopes to reschedule next April . . . A couple of RCA acts have made handy additions to their tour groups. Eddy Raven will hit the road in style this month in his new tour bus, a Silver Eagle with his trademark black raven logo on the sides. Earl Thomas Conley is purchasing another Silver Eagle tour bus. You'll be able to spot him rollin' down the road because he's painting his bus indigo blue and it will bear the distinctive ETC logo on the side . . . Restless Heart just signed a management contract with Fitzgerald-Hartley (an L.A.-based firm known for its association with Glenn Frey, Toto, and the Tubes)...Congratulations to the Judds for their certified gold "Why Not Me" album with sales in excess of 500,000 units . . . And while we're passing out congratulations we'll send one out to Merie Haggard and his new wife Deborah Parrett. They were married on May 25 (5:46pm) on the grounds of Merle's home, Shade Tree Manor, in Shasta Valley. We understand Merle's road manager Biff Adams was the best man and "Natural High" was played as the ceremony's theme.

Just thought you'd like to know!



MOONSHINE SIGNS HILL CITY — The Texas-based Hill City Band recently signed with Moonshine Records in Nashville. Their label debut is titled "I'd Do It in A Heartbeat."

BLACK/URBAN



WALTLOVE

Rap Music: A Cutback On Airplay?

Since hitting the scene in 1979, "rap" music has spawned a number of popular offshoots. Now there's scratchin', hip-hop, technofunk, and go-go.

Labels aside, however, I'd like to address another aspect of the rap music phenomenon. While the number of rap records being released has certainly increased, it seems a growing number of Black/Urban stations that were giving this music heavy airplay are now cutting back.

To get a clearer picture of the true airplay situation, I contacted three programmers. The first, KDAY/Los Angeles Asst. PD/MD and afternoon personality Greg Mack, says he's noticed a decline in airplay, adding, "I don't think it's because of rap music itself. The record companies are putting out a lot of rap music, but it's not as good as some of the things that were out last year. The season also has something to do with it. Summertime seems to be the time that people like to hear rap music as opposed to winter."

Is Rap Dead?

"Rap music's mainstays like Kurtis Blow, the Fat Boys, Run D.M.C., and Whodini are getting ready for their summer releases. As soon as their songs are out, rap music will pick back up with a lot of radio airplay. Most of the records out there right now are by lightweights."

"There's less rap music on the radio because people are being more selective about what they like and want to hear."

> — WRKS PD Tony Quartarone

Explaining KDAY's philosophy regarding rap music airplay, Greg said, "We play the hits, whatever people are accepting, L.A. isn't really exposed to rap music (since) most of the other stations here ignore it. But we want to please our audience. If rap music is something they want to hear, we use local research to find the correct rap songs to give them

"We don't try to force the issue. We've carefully tried go-go, hip-hop, and techno-funk at one time or another. They don't do so well here, so we stick pretty much to the basic rap tunes. Radio stations



love dealing with rap groups because they're so cooperative with station promotions. It's nice to work with people who want something from you but realize they must give something back in return

"Rap music will be here forever." concluded Greg. "It may take on different forms at different times, but there will be some form of rap music in our culture. The people who say rap is over are wrong."

Rap Slowdown

Although WRKS/New York was one of the first stations to popularize street music, PD Tony Quartarone also admits a decrease in rap music airplay. "Two years ago there was more rap music on the radio. We have slowed down a bit, but a number of stations around the country seem to be doing that. Because New York has cut back on the amount it's airing, other cities are doing the same.

"There's less rap music on the radio because people are being more selective about what they like and want to hear. Radio people are looking for the right records to please their audiences, and they don't care about categories. We don't put rap records into any categories — we just want hits. If it's good for the station we'll air it."

"The people who say rap is over are wrong."

- KDAY Asst. PD Greg Mack

As to what types of street music go over well on 'RKS, Tony replied, "I've experimented with gogo, but we've had no real success with it and very rarely any with techno-funk. We still play scratch and have a great deal of success. What really happens for us in a big way is the 'B Boy and scratch' type of music. That's things by groups like Jazzy Jay. Run D.M.C's 'King Of Rock' did well for us. (But we played) Mass Extension's 'Happy Feet' and got nothing. There were others that stiffed on us, so we don't just go on those kinds of records without extensive research.

Strong Support

One record that proved to be a programming plus was the John Wayne parody "Rappin' Duke." "Our research showed 35year-olds requesting that song," recalled Tony. "The music we decide to air appeals to our entire audience. It's very important to keep everybody enjoying what they hear.

"Most of our research shows that the people who like rap music want to hear songs whose lyrics have a meaningful message. They're tired of records that don't mean anything. These kids need things that will put a positive message into their lives. The rap records that have meaning are very successful for us."

Tony believes that rap music's popularity is attributed to listeners' tastes rather than seasonally-based. "It doesn't have anything to do with the time of year, although some people think so. There's a strong group of people who love rap music. When it gets warm you can't tell them that's the only time of year they're supposed to enjoy it, and that's when we're going to play more. Primarily, it's the 17-year-olds who love rap music in this city, and they love it all year.

"KISS has been a supporter of rap music since day one," Tony added, "and will continue to be one. We're very proud of our present image. We'll never abandon our connection and loyalty to rap music."

Dr. Rock's Rap

When I asked KNOK-FM/Ft. Worth PD Kelly McCann for the word on rap music in the Dallas/Ft. Worth area, he said, "The music seems to be more popular this year than last. We don't play a lot of rap music during all day-parts but do feel it's an important part of our sound. The majority of the interest in rap music comes from the younger demographics, but the adults seem to enjoy some things."

Kelly continued, "We play most of our rap music at night after 5pm. We do have a six-hour, Saturday night street music program hosted by Dr. Rock, the best street jock I've ever heard. He does mixes you can't believe. He can make a record say and do anything you'd like.

"The Doctor does make house calls during the week if we need him. He does a minimal amount of talking but gets his point across through the music he plays. The show has become very popular in a short period of time. In fact, a couple of weeks ago he got 1700 kids into a club for a dance."

"Rap music is helping to give us that fun image."

— KNOK-FM PD Kelly McCann

Kelly noted that his station doesn't experiment with scratch, hip-hop, or go-go, preferring established rap artists like Run D.M.C., the Fat Boys, Force MDs, and Kurtis Blow. "We stick pretty close to the streets for our information, and will play a record by a new rap artist if it's showing

well in local research.
"I don't know if the music's popularity has anything to do with the seasons or not, but it seems that way here," Kelly commented. "I've noticed that people who are into rap music are also into dressing the part. Naturally, our weather is better during the spring and summer months, so that's when we have most of our street promotions, tying rap music in with our breakdancing events.

"We're looking for attention, and we must get it from our listeners and any potential new listeners by doing things our competitors aren't doing. That doesn't mean we'll put anything on the air, but rap music is helping to give us that fun image. We want to be known as a station that does more than just play the hits."

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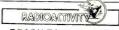
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WENY-AM/Elmira, NY is looking for a strong morning drive personality. T&R: GM, Box 208, Elmira, NY 14902. EOE M/F (6-7)

Y94 FM/Syracuse Northeast's A/C Powerhouse

Has a rare opening for an uptempo, bright and adult personality for 7-midnight. Katz Broadcasting. #1 radio station, and a great place to work! Tapes & resumes ASAP to: Phil Locascio, Program Director, Y94FM, 2 Clinton Square, Syracuse, NY 13202. Katz Broadcasting is an equal opportunity employer.

WRNJ has immediate opening for fulltime newscaster. Good small market A/C, Strong on news. T&R: Rick Davis, Box 1000, Hacketstown, NJ 07840. (6-7)

WRNJ, small market station with big market sound, now accepting T&R's for future DJ opening. D.P. Kendall, WRNJ, Box 1000, HJacketstown, NJ 07840. (6-7)

WIOQ

Promotion Manager Radio

Phila. Broadcaster is seeking someone with at least 3 years of Management level experience in Promotion, Advertising or Public Relations, You must be creative, know and respect the real meaning of teamwork and possess excellent written and verbal communications skills. Attention to details is a must. Responsibilities will include PR releases, Listener and Sales Promotion activities, Advertising and Budgeting, An Equal Opportunity Employer. Send Resumes in confidence (no phone calls please) to: Donald Pettibone, VP & GM, WIOO RADIO, 2 Bala Plaza, Bala Cynwyd, PA, 19004-1577.

Aggressive killer night personality for B94/Pittsburgh, T&R: Scott Alexander, 1715 Grandview Avenue, Pittsburgh, PA 15211, EOE M/F (5-31)

OC-104 FM is now accepting T&Rs for possible future openings. T&R: Dave Allan, Box 1850, Ocean City, MD 21842. EOE M/F (5-31)

SOUTH

Afternoon personality/production needed for A/C AM station tin beautiful resort area. Send T&R: Ross Caudell, WDLV, Box 1677, Southern Pines, NC 28387. (6-7)

New CHR station. Experienced & eager personal need only apply. T&R: Dave St. John, 2621 MacArthur Drive, Columbus, MS 39701 (6-7)

*10pm-2am announcer position open. Tape & cover letter: Rob Barnett, PD, KZEW, Communications Center, Dallas, TX 75202. EOE M/F (6-7)

WKJJ/Louisville needs creative afternoon personality. Send T&R: Kevin Kenney, WKJJ, 307 W. Muhammad Ali, Louisville, KY 40202. (6-7)

Program Director

Professional with Country and Full-Service experience needed for Florida Giant. (813) 576-6090 or send resume: 9720 Executive Center Drive, Suite 200, St. Petersburg, FL 33702 EOE



A TAFT COMPANY

Production Director wanted. Experience required. Send T&R with sample of copywriting to: R. Walker, WHYI. 2741 North 29th Avenue, Hollywood, FL 33020. EOE M/F (6-7)

News people needed! Lifestyle communicators can find a home at WTCB, Box S106, Columbia, SC 29250, EOE M/F (6-7).

Wanted now. Big voice for hot hits format & production. Send T&R/pictures: Bob Canada, Z104, Suite 315, 160 Newtown Road, Virginia Beach, VA 23462. (6-7)

KBST/1490

America's number three condensed market station looking for personality beginning June 20th. Good money for great talent. Airshift plus production. We're looking for mature, dedicated professionals. Tape and references to P.O. Box 1632, Big Spring, TX 79720. EOE

Near Dallas. Looking for News/Sports Director, & PBP. T&R: Mel Price, KDXE, Box 564, Sulphur Springs, TX 75482. (6-7)

Future opening for morning drive at South AR's KLBQ-FM. T&R: J. Randell Harvey, 1904 West Hillsboro, Eldorado, AR 71730. EOE M/F (6-7)

Rare opening at WYNK-FM/Baton Rogue. Need morning person to entertain with modern Country music. T&R: Phil Williams, WYNK-FM, Box 2541, Baton Rogue, LA 70821. EOE M/F (6-7)

We Need A Professional!

We have an opening for the position of program director at one of our several radio stations. If you have what it takes to manage people, increase your listening audience, become involved in the community and be a winner, we need you. We pay higher than average and are willing to pay better bucks for a better person. If you are ready to prove yourself as a leader, send us your tope, resume, and reasons why we should hire you to: P.O. Box 1230, Temple Texas 76503. EOE MF. No calls please.

Top-rated CHR, WKMX-FM has openings for midday & all night jocks. Production & face to face appearances a must. T&R: B.J. Kelley, Box 840, Enterprise, AL 36331. No calls (6-7)

Parttime air talent needed for top-rated rocker in the SE. T&R: Mark Zintele, 95 YNF-9720 Executive Center Drive, St. Petersburg, FL 33702. EOE M/F (6-7)

Aggressive sunbelt properties need copywriter & air talent. If you're motivated & organized. Send T&R: John Hagle, KIXS/KIIZ, 8ox 880, Killeen, TX 76540. EOE M/F (6-7)

Looking for top air talent for Florida's hot rockin' flame throwing I-100. Send T&R: 801 West Granada, Ormond Beach, F 32074. EOE M/F (6-7)

1114, 2105

Chief Engineer

WIVY, Jacksonville, Florida's leading FM, is accepting resumes and salary requirements for a full charge chief engineer. Requires knowledge and experience in all aspects of studio and transmitter maintenance and construction. FCC license, three years experience as chief required. Send information, including verifiable references to: General Manager, WIVY-FM, 3100 University Boulevard, South, Jacksonville, Florida 32216. EOE. A Gilmore Broadcasting Station.

WNDB & WWLV/Daytona Beach seek reporters. T&R: Dave Wall, Love Park, Daytona Beach, FL 32015. EOE M/F (6-7)

Legendary KTSA is looking for dedicated radio professionals for parttime/fulltime positions. Send T&R: John Dakins, KTSA, Box 18128, San Antonio, TX 78218. EOE M/F (6-7)

KHOO-FM is looking for a talented uptempo A/C jock to do 7pm-midnight. Must have three years experience. T&R: John Elliott, Box 21088, WACO, TX 76702. EOE M/F (6-7)

Rock & roll on CA coast. WXQR looking for talented air personalities/creative production. Immediate opening. T&R: Kris Kelly, Box 760, Jacksonville, NC 28541. EOE M/F (6-7)

DOMINANT 100kw A/C

Seeks fresh talent for future openings. Our Southeastern market is small: our sound is not! No beginners or screamers please. T&R to: Radio & Records, 1930 Century Park West, #0011 Los Angeles. CA 90067. EOE M/F

Country FM on Florida's east coast seeks strong personality for possible drivetime opening. Send T&R: Mike Mitchell, WAVW, Box 489, Vero Beach, FL 32961. EQE M/F (6-7)

Experienced entertainer needed for 6-10pm shift on A/C FM. Good production a must. T&R: Randy Marsh, PD, WINGS, 92-FM, Box 669, West Palm Beach, FL 33402 (6-7)

WGLD-AM/Greensboro is looking for announcers with superb production skills for future openings. T&R: Tim Roberts, Box 8009, Greensboro, NC 27419. (6-7)

WIN WITH PROS! #1 TOP 100 CHR

We're making key additions to our top-rated morning show, including newsperson and conversational comic sidekick

versational comic sidekick.

Also needed: a self-promoting high-profile p.m. drive talent. Get strong support from growth-oriented group in beautiful coastal city.

Rush a T&R to Radio & Records, 1930 Century Park West #0013, L.A., CA 90067. EOE

Need experienced on-air PD to lead top-rated Country station in Tallahassee, FL. Send T&R: GM, WMNX, Box 1110, Tallahassee, FL 32302. No calls. EOE M/F (5-31)

MIDWEST

Help Wanted, "GM." Small market FM in NW Ohio. Proven sales background a must. Excellent potential for growth. Write: Station, Box 352, Ottawa, OH 45875. (6-7)

Full/parttimers needed for future openings at Lafayette's lazar FM. Soon to be dominant CHR. No calls. T&R: Kay Bradley, WLZR, 2655 Yeager Road, West Lafayette, IN 47906. (5-24)

Chicago metro A/C station seeks experienced professional news anchor/reporter. Females encouraged. T&R: ND, WZVN, 1000 East 80th place, Mernilville, IN 46410, EOE M/F (6-7)

Announcer for small market daytimer, air shift/production & PBP. T&R: Dick Grogg, WPCO, 601 Upton Road, Mt. Vernon, IN 47620. EOE M/F (6-7)

MICHIGAN - LITE FM

Needs creative entertainer for evening shift. Large, competitive market, good money, great benefits. Super-professional environment, large corporation. Send cassette, resume and short letter of introduction to: Radio & Records, 1930 Century Park West, #009, Los Angeles, CA 90067. EOE

86/R&R FRIDAY, JUNE 7, 1985

OPPORTUNITIES

OPENINGS

WLVQ/Columbus needs strong, experienced Production Director. Send T&R: Pat Still, WLVQ, 42 East Gay Street, Columbus, OH 43215. (6-7)

Broadcast group in Southern OK has full & parttime openings. T&R: Michael Reeves, 52 Broadcasting, Box 599, Sulpheur, DK 73086. No calls. EOE M/F (6-7)



Drive-Time In The Motor City

Quick wit, topical humor and GREAT production. Twoyear medium/major market experience. Send audition cassette with resume to: Station Manager, P.O. Box 518, Lathrup Village, MI 48076 FOF M/F

Openings after the Arbitron. Prime personalities needed. No card readers or beginners. T&R: Jack Swart, WGRD, 122 Lyon NW, Grand Rapids, MI 49503. No calls. EOE M/F (6-7)

Future openings at Country station, KTGR. Box 459, Columbia MO 65205. No calls. (6.7)

Air position available for qualified communicator. Top pay, Benefits. Beautiful city. Modern facility. T&R: PD, WZOE, Broadcast Center, Princeton, IL 61356. EOE M/F (6-7)

Small market daytime operation needs manager with pro-gramming/sales/management background. Resumes: Dick Grogg, WPCO, 601 Upton Road, Mt. Vernon, IN 47620. EOE M/F (6-7)

Contemporary Country station needs midday jock. Strong production, A/C approach, five years experience. C&R: PD, KVOC, Box 2090, Caspar, WY 82602. (6-7)

The New 95FM, Lansing's premier CHR, is looking for the perfect News Director/Morning Anchor to augment one of the nation's best morning shows. You must be personal, communicative, and have the ability to deliver the news with a contemporary lifestyle approach. Females and minorities encouraged. No calls, please. Tapes and resumes to Mark Maloney, Program Director, WVIC-FM. 2517 E. Mt. Hope, Lansing, MI 48910.

Denver's classy 1090 seeking weekend talent from fron range area. T&R: David Allen, KLSZ, 1776 Grant Street Denver, CO 80203. EOE M/F (6-7)

Looking for fresh air & mountains? We're looking for a qualified CE. Resume: Chris Alexander, KQSW/KRKK, Box 2128, Rock Springs, WY 82901, or (307) 362-3793 (6-7)

KAMP in El Centro has an opening for an air talent. CHR/-Oldles format. T&R: Cal Mendel, GM, Box 1018, El Centro, CA 92244, or call (619) 352-2277 EOE M/F (6-7)



PRODUCTION MANAGER

Seeking Production Manager for Country Combo. Must have strong voice, medium or major market track record and creative writing ability. Send T&R to: Ken Fearnow, 615 N. 90 St., Omaha, NB 68114. EOE

New Mexico's newest FM is looking for aggressive pros who want to be #1. All shifts & news. T&R: Gary Marshall, KRSN, 8ox 1176, Los Alamos, NM 87544. No calls. (6-7)

mming & production position open, satellite music r work format. Production experience required. \$250/\$275 per week. T&R: WRLO, Box 509, Antigo, WI 54409. EQE M/F (6-7)

Today redio, WTDY/Madison needs adult midday host. Info tainment format. Must have strong production & creative skills. No DJs. Mark Vos: (608) 271-1486 EOE M/F (6-7)

WEST

Love traditional Country & great climates? Announcer/pro-dution/music position at aggressive 10kw AM. T&R: Larry KCLG, 80x 489, Washington, UT 84780. (6-7)

A/C TALENT

Rare opening at #1-rated major market FM great bucks, facilities, people and city. Send tape and resume fast!!! Radio & Records, 1930 Century Park West, #0010, Los Angeles,

CA 90067 FOF

OPENINGS



We're looking for a great promotion director, who understands that even though it's our 10th anniversary of Country and Seattle, no one ever shopped at a retail store just because of an "anniversary sale." Strong airwork a definite asset, and a background in Country programming also important. Send

Jay Albright, Program Director, KMPS-AM & FM, 1507 Western Avenue, Suite #505, Seattle, WA, 98101

Need street reporter/PM anchor. T&R: Jim Cumberland, ND, KUUY/KKAZ, Box 926, Cheyenne, WY 82003. EOE M/F (6-7)

Immediate opening fulltime & future considerations at KUIK/ Portland for announcers & production. T&R: Greg Lenny, PD, Box 566, Hillsboro, OR 97123. No calls (6-7)

TOP 15 MARKET STATION

Looking for a deep-voice announcer for night-time "Love Songs" program. Send T&R to: Radio & Records 1930 Century Park West #0012, Los Angeles, CA 90067, FOF

KYOS/Merced, has upcoming weekend & possible fulltime openings. Beginners welcome, T&R: Richard Perry, Box 717, Merced, CA 95341. EQE M/F (6-7)

Northern Colorado top-rated CHR, needs talented AM drive. No calls. C&R: Jim Alexander, KUAD-FM, Box 117, Windsor, CO 80550. EOE M/F (6-7)

ALASKA!

Expanding AM/FM station looking for experienced announcers. Market of 30,000 but in a dynamic enamounters. Market of 30,000 but in a dynamic en-vironment. This is not your average ho-hum small town. Alaska's capital requires talent and involve-ment. KINY-AM is 50 years young. Send T&R to: Paul Ryder, KINY, 1107 W. 8th St., Juneau, AK,

KCBQ is accepting on-air/news applications for future open-ings/vacation relief. T&R: Lee Rogers, 8ox 1629, San Diego, CA 92112. EOE M/F (6-7)

CHR PD/AM drive needed for Rocky Mt. FM. Send T&R: Box 1692, Canoga Park, CA 91304, EOE M/F (6-7)

POSITIONS SOUGHT

Responsible/dedicated professional with on air/MD/Assistant experience, looking for programming position in mail market. J.T. STEVENS: (804) 272-1522 (6-7)

Looking to be medium/small market PD/air talent. Over 10 years experience. JACK PHILLIPS: (209) 951-6239 (6-7)

Country music is in my blood. I need a transfusion. Employed air personality wants A/C or CHR job. VA, NC, or SC. LYNN: (703) 463-7914 (6-7)

Morning flash/8 year veteran. Bits & characters, but please no zoos. Let's try something original. TONY D.: (404) 935-4385 (6-7)

Hardworking teamplayer looking to get back into CA. PD/MD. GEORGE: (801) 257-7407 or 257-7419 (6-7)

Award-winning lifestyle ND wants to discuss your opportunities. 15 years experience, all markets. Call: T.J. ALLEN: (205) 432-0102

Braodcasting school graduate. Good news & production skills. JOHN DICKSON: 8ox 53, Colony, KS 66015. (316) 852-3347

Noiccudorp!!!!!!!!!! What's this? MICK: (312) 849-0404 (6-7)

Sports Director with five years PBP, news & sports reporting experience. Looking to relocate in IA or IL. JOHN: (314) 635-7120 (6-7)

Winning combination! Major market personality specializing in oldies 1955-1970, (own collection of 4,000 titles) plus radio versions of TV game shows. MARK: (213) 877-3466

Pro with polish & pipes in Malne, looking for that top 50 news gig. Ten years in the minors, ready for majors, Director; News/Operations & anchor, (207) 783-7418 (6-7)

Stable, mature pro A/C personality looking to move up to larger mid-Atlantic market. Ten years experience. Now PD. TOM DAVIS, Box 9755, Towson, MD 21204. (6-7)

POSITIONS SOUGHT

Well-prepared, local & warm personality seeks air shift on sta-ble, professional operation in medium market. Strong produc-tion. PAUL BILER: (419) 334-4302 (6-7)

Looking for a challenge. Young, ambitious, reldcatable air per-sonality with strong pipes & good production wants to move on, AOR or CHR. MARC VERNON: (217) 333-2016 (6-7)

Attention adult-formatted stations. 15 years MOR, B/EZ, BB, classical, Country & news/talk experience. Great production & references. ANDY BUDNICK: (904) 744-5750 (6-7)

Eight-year pro looking to move up. Smooth communicator, strong production & promotional know how. Looking for a top team. STEVE ALLISON: (503) 773-3607 (6-7)

Industry pro, over 13 years in Chicago, L.A., & Phoenix. Seeking parttime employment in Chicago or metro area. Seri-ous inquiries only. (312) 479-1216 (6-7)

Veteran radio announcer/MD/PD. Have worked CHR, B/U, Jazz formats, Good production. Willing to relocate immedi-ately. BRETT LEWIS: (B04) 264-2765 (6-7)

OM/PD, four years experience, midday man, news & heavy promotions, community oriented. OAN DUBONNET: (207) 282-4922 (6-7)

14-year pro currently news/sports director seeking AM/PM drive. Southern location, good pipes & production, PATRICK McGINLEY: (406) 723-6731 (6-7)

HI, how are you? I'm ready to work four times as hard for you at your small market station. Try it. JOE: (216) 659-4887 (6-7)

First-class, eight-year PBP veteran seeks division 1 college football/basketball PBP, DOUG: (319) 557-8591 nights. (6-7)

Creative AOR personality with radio degree. Experienced Writing/production skills. Will go anywhere/do anything to succeed. GENE HUGHES: (409) 892-9460 (6-7)

OM. experienced in promotions, production & management, seeking relocation to warm climate. Excellent resume. ED K., 611 West Fontanero, Colorado Springs, CO 80907. (6-7)

I'm looking for the green, The green grass of home. Three years in the desert is enough. Want CHR, A/C, West, MW. THE MASTER: (805) 943-7187, or 948-8090 (6-7)

Twenty-year pro AM personality. PD/GM, Oldies/CHR, high energy in all fields. Looking for a permanent home. RIC: (818) 705-3188 (6-7)

Creative broadcasting school graduate seeks sales/DJ/production position. Will relocate. TROY SAVAGE: (215) GL5-2229 (6-7)

ND looking for greater challenges in radio, Preferably in the South. Experienced in writing/gathering/delivering news. TOM: WGUD-FM, (601) 475-2111 (6-7)

Experienced radio copywriter seeks new position. (718) 698-0413 (6-7)

Sharp, enthusiastic air talent seeks local radio position in VA/MD/DE area. Current broadcast school student. DONNIE FARRIS: (703) 368-9216 (6-7)

Look here, hardworking team player. 2 ½ years at top-rated A/C. Will go anywhere, but prefer MW A/C, CHR, AOR. CRAIG: (319) 266-1000 (6-7)

Dedicated veteran with first phone seeks challenging QM. PD/VJ/DJ position. KEN McGEE: (601) 762-8215 (6-7)

Versatile young man seeks to make your station stronger. Can write, can speak. Production ability. (213) 426-9748 (6-7)

Experienced OM/PD seeking new challenge in CHR, A/C. Call BOB ALLEN (316) 277-7470 (6-7)

Excellent on air production & possible PD material, 17-year pro looking to relocate in Florida, Can you help? (203) 355-3896 (6-7)

Country or A/C Mornings

Personality pro looks to move up to 100,000plus market. Great production and ratings Sean Michael Lisle (206) 533-6002. Leave message on machine

Two year parttimer in need of a gig. Small/medium markets only. MIKE: (805) 526-8869 (6-7)

Five years after leaving England, I'm looking for a slot in a medium market. Two years experience in U.S. DAVID: (518) 372-9588 (6-7)

Female DJ with great voice & production willing to relocate KRIS: (319) 259-1888 (6-7)

Owners/managers. You're a call away. Morning entertaine with major market experience, seeks on-air/PO position witt great FM. Become the next #1. (205) 928-8015 (6:7)

Ready to rock! Smart young jock looking for a top notch station. Two years medium market CHR/AOR experience. ED: (402) 474-4696 (6-7) Berry Gordy's motion picture. I'm the last dragon's brother. Articulate, creative black air personality will give you good numbers. B/U, CHR. LANCE: 9212) 865-8561 (6-7)

POSITIONS SOUGHT

Left-handed man in a right-hander's body, looking to synergize with creative AOR team. Copywriting & production 4are my strong suit, MICHAEL STEIN: (818) 993-5908 (6-7)

Sharp, intelligent air talent seeks escape from city smog to Pacific NW. For T&R: BRIAN BAXTER,(213) 306-5277 or 391-8056 (6-7)

Production/PM drive air personality looking for new challenge in S/W. Eight years CHR, A/C experience, PD/MD slots consi-dered. SHAWN: [505] 722-9025 or (713) 728-1348 (5-17)

Oldies/Country former PD/MD, nominated CMA DJ of the year in 1980, seeking afternoon drive or middays. Currently KCEE/Tucson. BOB JONES; (602) 889-6296 (5:31)

News announcer, 7 years experience. Excellent references & a good rapport with the local community. DAVE: (716) 679-1278 (5-31)

Major market pro with 15 years experience wants chance at OM/PD. Learned from the best. Country, A/C, competitive must win attitude. TED: (619) 561-3856 (5-31)

Look here. Hard working team player, 2 1/2 years at a top rated A/C, will go anywhere, but prefer MW CHR, A/C, or AOR. CRAIG: (319) 266-1000 (5-31)

years in the business. Knoxville PD/MD s air/MD in medium to major markets. MAURICE TURK: (615) 523-8693 (5-31)

OM/PD, four years experience, on-air, new & heavy p tions. Community oriented. DAN DUBONNET: 282-4922 (5-31)

I'm not a sportscaster, I'm a personality with four years ex-perience. You need me. Call STEVE: (806) 293-9145 (5-31)

MISCELLANEOUS

WFKB needs complete MOR singles & album service. Send to Jim Stolz, Box 336, Florence, KY 41042. (6-7)

78,000w FM (AOR) needs Jazz record service for Sunday show. Contact: KMYZ, PD, Jim Ray, 5810 E. Skelly Drive #801, Tulsa, OK 74135, or (918) 655-3131 (6-7)

Commercial A/C'FM needs Jazz record service for forthcoming four-hour mighty Jazz show. Call Bill Elliott, WCMJ/Cambridge, OH: (614) 432-5605 (5-31)

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

Dates appearing at the end of each listing signify first week listed

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling

Payable in Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in

For Opportunities you may place your free listings by phone only on Wednesday, Thursday & Friday 9am-5pm (PST) (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA

R&R FRIDAY, JUNE 7, 1985/87

Curren Credible

When it comes to information, broadcasters come to Radio & Records, The Industry's Weekly Newspaper. By subscribing to R&R you keep yourself informed on what's new in management, sales, personnel, promotion, music and the legislative arena. If you are a paid up member of B.P.M.E., we'll start fifty weeks of R&R coming your way for the special rate of 190 dollars. That's twenty-five dollars off our regular rate of 215 dollars. And the special B.P.M.E. rate applies to both new subscriptions and renewals. So, make the one call that gets it all now to (213) 553-4330.



1930 Century Park West Los Angeles, California 90067

NATIONAL MUSIC FORMATS

Added This Week

Satellite Music Network

The Starstation

JULIAN LENNON "Say You're Wrong" SURVIVOR "The Search Is Over"
PHIL COLLINS. "Sussudio"

Rock 'N' Hits

COREY HART "Never Surrender" DEBARGE "Who's Holding Donna Now?"
WHITNEY HOUSTON "You Give Good Love" FOREIGNER "Reaction To Action

Country Coast-To-Coast

DOLLY PARTON & KENNY ROGERS "Real Love" ANNE MURRAY "I Don't Think I'm Ready For You"
JANIE FRICKE "She's Single Again" GEORGE STRAIT "The Fireman RAY CHARLES with MICKEY GILLEY "It Ain't Gonna Worry My Mind

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

STING "If You Love Somebody Set Them Free" WHITNEY HOUTSON "You Give Good Love" **HEART** "What About Love? POWER STATION "Get It On (Bang A Gong)"

Contempo 300

AIR SUPPLY "Just As I Am"

DeBARGE "Who's Holding Donna Now?"

Great American Country

LACY J. DALTON

'You Can't Run Away From Your Heart" SAWYER BROWN "Used To Blue" ROSANNE CASH

"I Don't Know Why You Don't Want Me"
NITTY GRITTY DIRT BAND "Modern Day Romance"

Century 21

Greg Stephens (214) 934-2121

The Z Format

STING "If You Love Somebody Set Them Free" COREY HART "Never Surrender"
DeBARGE "Who's Holding Donna Now?"

The A/C Format

ROSANNE CASH
"I Don't Know Why You Don't Want Me"

Super-Country

REBA McENTIRE "Have I Got A Deal For You"

Transtar **Adult Contemporary**

Dave Bogart (303) 578-0700 HAROLD FALTERMEYER "Axel F" BILLY OCEAN "Suddenly"

Country

Tom Casey (213) 460-6383

RAY CHARLES with MICKEY GILLEY "It Ain't Gonna Worry My Mind DOLLY PARTON & KENNY ROGERS "Real Love" JOHN ANDERSON "It's All Over Now JANIE FRICKE "She's Single Again"

BPI

n Sherman/Bob English (800) 426-9082

Adult Contemporary

BRYAN ADAMS "Heaven"

Modern Country

LOUISE MANDRELL "Maybe My Baby" REBA MCENTIRE "Have I Got A Deal For You"
RAY CHARLES with MICKEY GILLEY "It Ain't Gonna Worry My Mind"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

HEART "What About Love?" BRUCE SPRINGSTEEN "Glory Days" MADONNA "Into The Groove DARYL HALL & JOHN OATES Possession Obsession

TM AC

AIR SUPPLY "Just As I Am" CHAKA KHAN "Through The Fire"

TM Country

RESTLESS HEART "I Want Everyone To Cry" SAWYER BROWN "Used To Blue"

Radio Arts

Country's Best

NITTY GRITTY DIRT BAND "Modern Day Romance" LACY J. DALTON

'You Can't Run Away From Your Heart' MAC DAVIS

"I Never Made Love (Till I Made Love With You)"
RESTLESS HEART "I Want Everyone To Cry" GLEN CAMPBELL "(Love Always) Letter To Home'
CARL JACKSON "Dixie Train"

Soft Contemporary

DON HENLEY "Not Enough Love In The World" **ROSANNE CASH**

"I Don't Know Why You Don't Want Me"

Sound 10

STING "If You Love Somebody Set Them Free" HOWARD JONES "Things Can Only Get Better" DON HENLEY "Not Enough Love In The World"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

JUDDS "Love Is Alive" BELLAMY BROTHERS "Old Hippie"

ANNE MURRAY "I Don't Think I'm Ready For You" DOLLY PARTON & KENNY ROGERS "Real Love" REBA McENTIRE "Have I Got A Deal For You"

The Great Ones

DeBARGE "Who's Holding Donna Now?"

Concept Productions

Elvin Ichiyama (916) 782-7754

MADONNA "Into The Groove"
COREY HART "Never Surrender TEARS FOR FEARS "Shout"

Country

SAWYER BROWN "Used To Blue" GENE WATSON "Cold Summer Day In Georgia" ROSANNE CASH

"I Don't Know Why You Don't Want Me"
KENDALLS "If You Break My Heart" BECKY HOBBS "The Hottest 'Ex' In Texas"
JIMMY BUFFET "Gypsies In The Palace"

Media General Broadcast Services

Bob Dumais (901) 320-4433

DON HENLEY "Not Enough Love In The World" ROSANNE CASH

"I Don't Know Why You Don't Want Me"

JANEY STREET "(How Long) Till My Ship Comes In" SOUTHERN PACIFIC

Someone's Gonna Love Me Tonight'

Your Country

MEL TILLIS "You Done Me Wrong"

Hit Rock

MEN AT WORK "Everything I Need" DARYL HALL & JOHN OATES "Possession Obsession"

BLACK/URBAN ADDS & HOTS

Vernon Weils
FORCE ND'S
CHEYNE
SKIPPORTH & TURNE
MAR
MADONNA
HOTEGET:
ATLANTIC STARR
FREDDIE JACKSON
JESSE JONNSON
WHITNEY HOUSTON
BILLY OCEAN

WJJS/Lynchburg Lad Goins

Lad Goins
HOWARD JONES
RED SPECOMAGON
LISA LISA
STING
MANHARTANS
LUTHER VANDROSS
CAMED
HOCLEST:
MARVIN GAYE
MARVIN GAYE
MARVIN GAYE
FREDIE JACKSON
MADONNA

KRNB/Memphis Jerry Mason

WDIA/Memphis Bobby O'Jay

BODDY O'LBY
STANLEY CLARKE
JERNATHE JACKSON
DUTCH, ROBINSON
SHALAHAR
RICK JAMES
SICK JAMES
J. BLACKFOOT
J. BLACKFOOT
J. BLACKFOOT
KOUNT TORN
COUNTY
STORY
COUNTY
STORY
CARL ANDERSON
WOMACK & WOMACK
HOLLES
MALANDERSON
WOMACK & WOMACK
MALANDERSON
OWACK TORN
ATLANTIC STARR
JESSE JOHNSON
JESSE JOHNSON
READY FOR THE WOR
READY FOR THE WOR

Stone/Smith-WAR NARE HIGH PLOUD THR HIGH PLOUD THR

WEDR/Miami Jackson/Jones

Jackson/Jones
SHANTELLE
SMOKE CITY
SHIRLEY BROWN
LISA LISA
WOMACK & WOMACK
CHENNE.
C. SHARP
SISTER SLEDGE
TENTTA JORDAN
HOTEGS!
FREDDIE JACKSON
3-D

3-D POINTER SISTERS NATALIE COLE ATLANTIC STARR

B.J. Taylor

POGRULA PIVE
PAUL HARDCASTLE
KENNY G
TERNA MARIE
PHOTIONS

TYRONE DAVIS
PHOTIONS

TYRONE DAVIS
PHOTIONS

TORNE JONES
KLEFER
KLEFER
FALSE
FALSE
FOR FEARS

TARBS
FOR FEARS

TARBS
FOR FARS

TARBY
EUGEN

EAST

WXYV/Baltimore Roy`Sampson

ROYSAMPAGN
ADONNA
ADONNA
ADONNA
ADONNA
GEORGE ROWARD
LEVERT
PAUL RARDCASTLE
EVERT
GUTHER
PEADO BRYSON
D TRAINFEST
PEADO BRYSON
D TRAINFEST
ELONGE
BOOGIE DOYS
GLORIA BARE
JACKSON
HOLLER
HOLLER
STEPMONTH & TURNE
SHANNON
PRENDOM
PRINCE

none
Hottest:
WHITNEY HOUSTON
MARVIN GAYE
LOOSE ENDS
BILLY OCEAN
FREDDIE JACKSON

MADONNA CON FUNK ŞHUN CAMEO TOPS
COMMENT TOPS
CHERYL LINN
LUTHER VANDROSS
MELBA MOORE
KLIQUE
HOCLEST:
NEW EDITION
WHITNEY HOUSTON
FREDERICK
RARVIN GAYE
READY FOR THE WOR

WKND/Hartford JordaniMcLean
NILE RODGERS
FORCE MD'S
CHERYL LYNN
HENUDO
HISPERS
SILEY, JASPER &
D TRAIN
JOYER GUTHRIE
HIDWIGHT STAR
MOSTON
HISPERS
LISA LISA
HISPERS
HIDWIGHT STAR
HIDWIGHT STAR
HITHEY MOUSTON
FREDIZE JACKSON
LOOSE ENDS

WNHC/New Haven James Jordan
TEENA MARIE STING
D TRAIN
PRINCE
GWEN GUTRIE
HOLTEST:
WHITMEY HOUSTON
KOOL & THE GANG
MARY JANE GIRLS
PREDERIC,
STEVE ARRINGTON

LUTHER VANDROSS
MIDNIGHT STAR
WHODINI
GOON SQUAD
HOTCEST:
WHITNEY HOUSTON
LISA LISA
BILLY CCEAN
FREEDIE JACKSON
WEAM!

OC104/Ocean City, MD Dave Allan

WHISPERS
CHERYL LYNN
HALL & OATES
FORCE MD'S
CAMEO
HOTES
FREDDIE JACKSON
KLYMAXX
JESSE JOHNSON
WHITNEY HOUSTON
READY FOR THE WOR WUSL/Philadelphia

LUTHER VANDROSS MADONNA
ALEXANDER O'NEAL
PAUL HARDCASTLE
D TRAIN
HOCTEGE:
JESSE JOHNSON
CHAKA KHAN
FREDERICK
PRINCE
ROCK MASTER SCOTT

Jos Tamburo
PYARO BAYESO
RICK JAYESO
RICK JAYESO
RICK JAYESO
RICK JAYESO
RICK JAYESO
RICK JAYES
RICK JAYES
ROCKIE ROBBINSON
JEFF LORBER
ROCKIE ROBBINSON
RALL & ONTES
HOLLEST
HOLLEST
JESSE JOHNSON
RAVIN GAR
JESSE JOHNSON
REME & ANGELA
GRANDMASTER PLASH

WAMO/Pittsburgh Allen Harrison

MADONNA GEORGE CLINTON NARADA MICHAEL WA LUTHER VANDROSS TEENA MARIE MIZ DEBARCE MIZ
DEBARGE
STANLEY CLARKE
WOMACK 6 WOMACK
HIGHTY MOUTH
MELANIE
HOLLEST:
READY FOR THE WOR
NATALIE COLE
PRINCE
CON FUNK SHUN
DIANA ROSS

WDJY/Washington Dan O'Neil

Guy Broady
NEWCLEUS
SHALAMAR
DON HENLEY
TEMPTATIONS
PAUL HARDCASTLE
TEENA MARIE
MIDNIGHT STAR
CAMEO
GEE BELLO
HOLLES
HITNEY HOUSTON
MARVIN GAYE
PREDDIE JACKSON
THIRD MORLD
RLIQUE Dan O'Neil

DEBARCE
DIAMA ROSS
JENHAINE JACKSON
SISTER SLEDGE
CAMPO
CAMP

Libby Lawson
LUTHER VANDROSS
RICK JAMES
RICK JAMES
TEENA MARIE
FEABO GRYSON
PROCESS & DOO RAG.
MOOBEN MANACK
TEARS FOR FEARS
BOLESIC
MARVIN GAYE
BILLY OCEAN
WHITHEY MOUSTON
ATLANTIC STARR
FREDDIF JACKSON

SOUTH

WAOK/Atlanta Larry Tinsley

WRDW/Augusta Charlotte Logan

Charlotte Logan
PENNYE FORD
NILE RODCERS
LISA LISA
LISA
BIRLISA
DIVINE SOUNDS
SHALMAR
JOHNNY GILL
HOTELE
READY FOR THE WE
HITHEY BOUSTON
JESSE JOHNSON
CON FUNK SHUN
CON FUNK SHUN

Gaylord Boy

WTKL/Baton Rouge Guy Broady

none Hottest: FREDDIE JACKSON MARVIN GAYE WHITNEY HOUSTON USA FOR APRICA NATALIE COLE

WATV/Birminghar Ron January Lary Tinsley
LUTHER VANDROSS
STING
STING
BICK JAMES
PAUL HARDCASTLE
SHALMARS
GRANDMASTER FLASH
DUTCH ROBINSON
UTFO
TENITA JORDAN
HOCLOSI
WHITTAE HOUSTON
FREDDIE JACKSON
JEAN KHIGHT
KLYMAXX PEABO BRYSON STING J. BLACKFOOT DEALERS J. BLACKPOOT DEALERS CHERYL LYNN LUTHER VANDROSS MELBA MOORE PAUL HARDCASTLE HOTTES HARVIN GAYE FREDDIE JACKSON DENISE LASALLE JESSE JOHNSON WHITNEY HOUSTON

WVEE/Atlanta WENN/Birmingham Michael Star

Scoty Andrews
PAUL HARDCASTLE
MAR
CYBOTRON
DEBLE
CAMEO
PERS BRYSON
MARVIN
MARVIN GAVE
PRINCE
CON FUNK SHUN CHERYL LYNN KLEEER SISTER SLEDGE DEBARGE DIBBARGE
MIDNIGHT STAR
STING
RJ'S LATEST ARRIV
HOLLEST
MARVIN GAYE
WHITNEY HOUSTON
CHARA KHAN
FREDDIE JACKSON
ATLANTIC STARR

WWWZ/Charleston Març Little

Marc Little

CAMED

CAMED

CONTROL

GEORGE CLINTON

GEORGE CLINTON

GEORGE CLINTON

FERNALIE JACKSON

PERAND BRYGH

CHERYL LYMN

RJ'S LATEST ARRIV

PROCESS DOO RAG

HOLESAI

MARVIN GAYE

PREDDIE JACKSON

ATLANTIC STARR

CON FUNK SRUN

READY FOR THE WOR

READY FOR THE WOR

WPEG/Charlotte Mike Rossi KQXL/Baton Rouge MMRE ROSSI

LARRY GRAHAM
MAZE

LARRY GRAHAM
MAZE

BILLY GRIPPIN

CHEVNE
EUGERE WILDE

EUGERE WILDE

EUGERE WILDE

EUGERE WILDE

EUGERE

EUGERE

EUGER

EUGER Gaylord Boyd
BOOGIE BOYS
STING
ALEXANDER O'NEAL
HOTTEST
HOTTON
MARYIN GAYE
PREDDIE JACKSON
BILLY OCEAN
DEBARGE

JET94/Chattano

WXOK/Baton Rouge Al Wallace

KKDA-FM/Dalles Terri Avery Terri Avery
STANLEY CLARKE
ROCK MASTER SCOTT
SHALAMAR
LUTHER VANDROSS
LUTHER VANDROSS
LUTHER VANDROSS
HOTTER
WHITNEY HOUSTON
MARVIN GAYE
ATLANTIC STARR
JESSE JONISON
FREDDIE JACKSON

WFXC/Durham Alvin Stowe Airin Stowe

LUTHER VANDROSS
PEARO BRYSON
MEJBA MOORE
PAUL HARDCASTLE
SISTER SLEDGE
LISA LISA
HUGH MASEKELA
HUGH MASEKELA
HOTESE:
MARVIN GAYE
FREDDIE JACKSON
JESSE JOHNSON
LOSSE ENDS
READY FOR THE WOR

PRINCE CHAKA KHAN

DOC FOSIER

KLESER
RJ'S LATEST ARRIV
BRIDGE
RSIGGE
CHEVINE
WOMACK & WOMACK
DEBARGE
ALEX BROWLAND
LENGTH JACKSON
MELBA MODEA
FREDDIE JACKSON
JESSE JOHNSON
JESSE JOHNSON
JESSE JOHNSON
ANTALLE COLE
CON FUNK SHUN

Ron Atkins
TIM GREENE
BOOGIE BOYS
UTFO
BOBBIE JIMMY
ROCK MASTER SCOTT
DEBARGE
STING
HOLLES:
FREDDIE JACKSON
MHITNEY HOUSTON
ATLANTIC STARR
CON FUNK SHUN
MARVIN GAYE WJMIJackson
Carl Haynes
GEE BELLO
SHALAMAR
LUTHER VANDROSS
HOTTER
MARVIN GAYE
PREDDIE JACKSON
PRINCE
PHIL COLLINS
PRETTY TONY

WKXIIJackson Tommy Marshall

Tommy Marshall
EALL 4 OATES
SECOL BOYE
ALISHA BOYE
ALISHA BOYE
BOOCHE BOYS
UTFO
NOLAN THOMAS
MAJESTY
RJ'S LATEST ARRIV
KLEER
HOLLOSE
LATEST ARRIV
ARVIN GARE
COR FUNK SHUN
JESSE JONISON
NATALIE COLE WILL KING LUTHER VANDROSS TRINERE TRINERE
WAR LACKFOOT
CAROL LYNN TOWNES
AJ'S LATEST ARRIV
O'O'O'
EUGENE WILDE
BRIDGE
STING
HOTELST
READY FOR THE WOR
FREDDIE JACKSON
JESSE JOHNSON
PERINCE
REME & ANGELA

WJAX/Jacksonville Tony Mann Tony Mann
SISTER SLEDGE
STING
NILE RODGERS
CHERYL LYNN
CHERYL LYNN
EN A HOORE
MAN HOORE
MAN HOORE
MAN HOORE
MANNATTANS
HOTESE;
PHIL COLLINS
MARVIN GAYE
WHAM!
TEARS FOR FEARS
FREDDIE JACKSON

WPDQ/Jacksonville Bob Scott

KIIZ/Killeen Bill St. John

NAME OF THE WAY OF THE

WBMK/Knoxville Maurice Turk TEENA MARIE DEBARGE LUTHER VANDROSS LISA LISA MELBA MOORE NOLAN THOMAS NOLAN THOMAS
HOTTEST:
FREDDIE JACKSO
READY FOR THE
ATLANTIC STARR
NATALIE COLE
PRINCE

KJCB/Lafayette Beatrice Evans WHISPERS RJ'S LATEST ARRIV RJ'S LATEST ARK KLEER BOOGIE BOYS HOTTEST: FREDDIE JACKSON WHITNEY HOUSTON CHARA KHAN ATLANTIC STARR JESSE JOHNSON

DEALERS
PAUL HARDCASTLE
TRINERE
JEFF LORBER
IVY
STING
HOTCEST:
FREDDIE JACKSON
MARVIN GAYE
RAPPIN' DUKE
LOOSE ENDS

HOWARD JONES
PHIL COLLINS
SHALAMAR
SKIPWORTH & TURNE
WOMACK & WOMACK
CAMEO
FOUR TOPS
TEENA MÄRIE
LUTHER-VANDROSS
HOTERS HOTTER VANDROSS HOTTEST: MARVIN GAYE FREDDIE JACKSON CON FUNK SHUN WHAM! WHITNEY HOUSTON

DEBARGE LUTHER VANI DEBARGE
LUTTER VANDROSS
LUTTER VANDROSS
LUTTER VANDROSS
AND VANDROSS
A

None Nottest:

none
Hottest:
MARVIN GAYE
SHANNON
WHITNEY HOUSTON
WHAM!
FREDDIE JACKSON WPLZ/Petersburg

Hardy Jay

LUTHER WANDROSS

MIDNIGHT STAR
DIANA ROSS

LOVEBUG STARSHI
JERBAINE JACKSON
CARED
PAUL HARDCASTLECHEYNE
MARY JANE GIFLS

MELEA MOORE
MARY JANE GIFLS

MELEA MOORE

MELEA MOORE Hardy Jay

Mark Petry
SISTER SLEDGE
CHENNE
KLEEER
RJ'S LATEST ARRIV
TEENA MARKE
SHALAMAR
HOLLEST
FREDDIE JACKSON
WHITNEY HOUSTON
MARVIN GAYE
CON FUNK SHUN
BILLY OCEAN

WANT/Richmono Kirby Carmichae none Hottest: FREDDIE JACKSON CON FUNK SHUN ATLANTIC STARR CHAKA KHAN MARVIN GAYE

WTOY/Roanoke Duke Ellington
TIAN, TURE TO THE TENT OF T

KAPE/San Antonio Mike Kelly MME KEIJY
PAUL HARDCASTLE
PAUL HARDCASTLE
PAUR HARDCASTLE
PERAGRAPSON
KLEERS
STANLEY CLARKE
LUTHER VANDROSS
TERNA MARIE
SHALMAR
BRILDGE
HARVIN GAYE
HA

Oon Jones

GEE BELLO
PEABO BRYSON
RJ'S LATEST ARRIV
UTFO
CAMED
KLEEER
HOLTEST:
WHITHEY HOUSTON
FREDDIE JACKSON
MARVIN GAYE
PHIL COLLINS
PRINCE

KOKA/Shreveport B.B. Davis B.B. Davis
GRORGE CLINTON
COMMODORES
EUGRNE MILDE
GRANDMASTER FLASH
PRINCE
SHALAMAR
DIVINE SOUNDS
FOUR TOPS
WOMACK & WOMACK
WOMACK & WOMACK
JESSE JOHNSON
FEEDDIE JACKSON
ATLANTIC STARR
READY FOR THE WOR
CON FUNK SHUN
CON FUNK SHUN W WDM/Sumter Marva Mays

WATVA MAYS

LUTHER VANDROSS
RUN D.M.C.
HOWARD JONES
CHEYNE
PEABO BRYSON
PAUL HARDCASTLE
GLORIA BROWN HOTTEST: WHITNEY HOUSTON CON FUNK SHUN FREDDIE JACKSON PRINCE WHAM!

LUTHER VANDROSS JERMAINE JACKSON GEORGE BENSON GEORGE BENSO KLEEER TEENA MARIE

TEENA MARIE 9.9 SHALAMAR MELBA MOORE MELBA MOORE MELBA MOORE MILLER HUTCH SI'S LAYEST ARRIV EMOTIONS WILL KIND SOLVIME SOUNDS DIVINE SOUNDS FREEDIE JACKSON MARVIN GAYE COM FUNE SUND SADE MILTHEY MOUSTON WILTHEY MOUSTON

WTMP/Tampa Michaels/Moore LUTHER VANDROSS TEENA MARIE FICK JAMES DIANA ROSS HANHATTANS CHERYL LYNN STING SHANTELLE KLEEER SHANTELLE
KLEER
KLEER
KJELER
RJS LATEST ARRIV
PRINCE
PEBARGE
P

WAAA/Winston-Salem Eric St. James LISA LISA LIFA LUTFO LUTHER VANDROSS JERMAINE JACKSON MELBA MOORE PEABO BRYSON RJ'S LATEST ARRIV WILL KING OUTCH WILL RANGE OUTCH HOTCH HOTCH JACKSON FEEDDIE JACKSON MARVIN GAYE CON FUNK SHUN WHITNEY HOUSTON

MIDWEST

WBMX/Chicago Lee Michaels Lee Michaels
PRINCE
LISA LISA
D TRAIN
STANLEY CLARKE
TYRONE DAVIS
CHEVNE
WILL KING
HOTESE:
ATLANTIC STARR
BILLY CCEAN
SHANNON
MARVIN GAYE
PREDDIE JACKSON

WGCI/Chicago Graham Armstr RICK JAMES 9.9 9.9
CAMED
HANSON & DAVIS
CHEYNE
D TRAIN
SISTER SLEDGE
HOLLEST:
FREDDIE JACKSON
SKIPHORTH & TURN
ATLANTIC STARR
JESSE JOHNSON
CON FUNK SHUN

WBLZ/Cincin Brian Castle none Hottest: DON HENLEY POWER STATION CHARA KHAN POINTER SISTERS JESSE JOHNSON

WZAKICIeweiand
TOllweriPerry
REDDINGS
PEADO RRYSON
BUGENE WILDE
ROSS LATEST AGEN
CNESS LATEST
AGEN
TOLL & OATES
AGEN
TOL

WDMT/Cleveland Dean Dean

WVKO/Columbus K.C. Jones K.C. Jones
POINTER SISTERS
POINTER SISTERS
PARTIEVE OSBORNE
CAMED
PHILIP BAILEY
LVY
ONE WAY
NOW WAY
HOTERS
FREDDIE JACKSON
JESSE JOHNSON
CON FUNK SHUN
ATLANTIC STARR
BILLY OCEAN

LUTHER VANDROSS TEENA MARIE B.B. KING TYRONE DAVIS READY FOR THE W READY FUN IND WAR MAR SHIRLEY BROWN VOYEUR SHOKE CITY HOTCEST: HARVIN GAYE FREDDIE JACKSON WHITNEY HOUSTON BILLY OCEAN WHAM! WJLB/Detroit James Alexande

James Alexander
PHIL COLLINS
CAMEO
DEBARGE
GWEN GUTRIE
PROCESS & DOO RAG
DIANA ROSS
LUTHER VANDROSS
HUMBLER VANDROSS
HUMBLER VANDROSS
HELLS
FREDRIE JACKSON
BILLS
DCEAN
PRINCE
MHAMI

WKWM/Grand Rapids Frank Grant

Frank Grant
COMPODEDES
FORCE MD'S
FORCE MD'S
FORCE MD'S
FORCE MD'S
FORCE MD'S
FORCE

WTLC/Indianapolis

Jay Johnson

PAUL HARDCASTLE
DEBARCE
MEDDINI
LUTHER VANDROSS
PEABO BRYSON
GWEN GUTHRIE
UTFO
MARVIN GAYE
RAPPIN' DUKE
MARVIN GAYE
ROXANNE SHANTE
BILLY OCEAN
JESSE JOHNSON

WLUM/Milwaukee Miller/Marx Miller/Marx
CON FUNK SHUN
GEORGE HOMARD
GEORGE HOMARD
HALL & OATES
PAUL YOUNG
STING
HOTTES
HOTTES
ATLANTIC STARR
PHIL COLLINS
CRAKA KHAN
TEARS POR FEARS
LEGACY

Kermit Crockett
9.9
RA'S LATEST ARRIVTYRONE DAVIS
CAMED
CAMED
RIVER HAI TAI
HOTCHST.
PREDDIE JACKSON
READY FOR THE WOR
JESSE JOHNSON
LOOSE ENDS

BOOGLE BOYS
SISTER SLEDGE
JERMAINE JACKSON
BOTTEST
JESSE JOHNSON
CON FUNK SHUN
PRINCE
PREDDIE JACKSON
WHITNEY HOUSTON

WZEN/St. Louis Doug Harris PEABO BRYSON
MAR
WILL KING
JERNAINE JACKSON
HOTCEST:
PRINCE
MARVIN GAYE
FREDDIE JACKSON
WHITNEY HOUSTON
CON FUNK SHUN

WVOI/Toledo Charles Weich Charles Weich
FOUR TOPS
STING
MEDBA MOORE
MEDBA MOORE
SHALAMAR
SISTER SLEDGE
PEABO BRYSON
HOTESS:
CHAKA KHAN
DEELE
FREDDIE JACKSON
JESSE JOHNSON
WHITNEY HOUSTON

81 Reporting Stations 72 Current Reports

The following stations reported a frozen list this week: WWIN/Baltimore WBLZ/Cincinnati, WXOK/Baton Rouge, JET94/Chattanooga, WQQK/ Nashville, K94/Norfolk, WORL/ Orlando, WANT/Richmond, KACE/ Los Angeles.

Stations are listed by region. Hots are listed in order of their airplay activity.

WEST

KDKO/Englewood

Jay Johnson
MAZE
MADONNA
EUGENE MILDE
MIDDIGHT STAR
MILE RODGERS
STIMG
CHERYL LYNN
LISA LISA
FORCE MD'S
MARVIN GAYE
FREDDIE JACKSON
JESSE JOHNSON
PERINCE PRINCE PHIL COLLINS

REDDINGS STEVE ARRINGTON

PRINCE WHITNEY HOUSTO

KJLH/Los Angeles Jim Maddox Jim Maddox
FOUR TOPS
MAZE
LUTHER VANDROSS
RICK JAMES
PEABO BRYSON
HOTECH:
MARVIN GAYE
MHITHEY HOUSTON
LISA LISA
JESSE JOHNSON
WHAM!

KACE/Los Angeles Miller/Robinson

HOTTEST:
MARVIN GAYE
JESSE JOHNSON
LISA LISA
LOOSE ENDS
PRINCE

Jay Stone
DERLE
KLIQUE
MADONNA
SKIPMORTH & TURNE
DIANA ROSS
PAUL HARDCASTLE
STING
HILLY OCEAN
WHITHEY HOUSTON
COM FUNK SHUN
WHAM! WHAM! PREDDIE JACKSOI

Duff Lindsey
STANLEY CLARKE
STING
PAUL HARDCASTLE
WHISPERS
JERNAINE JACKSON
TEENA HARIE
HOTCEST:
MARVIN GAYE
FREDDIE JACKSON
ATLANTIC STARR
JESSE JONNSON
BILLY OCEAN

KSOL/San Francisco Robinson/Moody Robinson/Moody
PEABD BRYSON
JERMAINE JACKSON
LUTHER VANDROSS
PAUL HARDCASTLE
CAMED
SADE
MANUALTANS
HOTESET
FREDDIE JACKSON
CON FUNK SHUN
READY FOR THE WOR
BILLY OCEAN
KLYMAXX

McCannibacon STANLEY CLARKE DEBARGE LUTHER VANDROSS FORCE MD'S MIDNIGHT STAR DIANA ROSS DIANA ROSS Hottest: MARVIN GAYE FREDDIE JACKSON JESSE JOHNSON

WLOU/Louisville Tony T. Fields WHODINI CAMEO VOYEUR MELANIE DEALERS

HOTTEST:
HOTTEST:
BILLY OCEAN
FREDDIE JACKSON
MARVIN GAYE
DENISE LASALLE
JESSE JOHNSON

HOTTEST: WHITNEY HOUSTON RALPH ROLLE CON FUNK SHUN MANTRONIX

BLACK/URBAN

BREAKERS

Attack Me With Your Love (Atlanta Artists/PolyGram)

75% of our reporting stations on it. Rotations: Heavy 4/0, Medium 19/3, Light 38/17, Total Adds 20 including WILD, WDJY, WVEE, WYLD-FM, WGCI, WDMT, WJLB, KSOL, Z93, WPLZ.A most added record. Debuts at number 33 on the Black/Urban chart.

DEBARGE

Who's Holding Donna Now (Gordy/ Motown)

73% of our reporting stations on it. Rotations: Heavy 7/2, Medium 24/3, Light 28/9, Total Adds 14 including WAMO, WDJY, KNOK-FM, KMJO, WHRK, WOWI, WTMP, WJLB, WPEG, WTLC. Debuts at number 27 on the Black/Urban chart.

LISA-LISA & CULT JAM W/ FULL FORCE I Wonder If I Take You Home (Columbia)

68% of our reporting stations on it. Rotations: Heavy 12/0, Medium 26/2, Light 17/6, Total Adds 8, WEDR, WBMX, WRDW, WBMK, WJJS, WAAA, KDKO, WFXC. Moves 34-25 on the **GEORGE CLINTON**

Double Oh-Oh (Capitol)

65% of our reporting stations on it. Rotations: Heavy 6/0, Medium 27/3, Light 20/3, Total Adds 6 WAMO, WDJY, Z93, WPDQ, WTOY, KOKA. Heavy: WZEN-FM, KDAY, WPEG, WFXC, KIIZ, KJCB. Moves 37-31 on the Black/Urban chart.

SISTER SLEDGE Frankie (Atlatic)

65% of our reporting stations on it. Rotations: Heavy 1/0, Medium 18/2, Light 34/10, Total Adds 12, WXYV, WDJY, WEDR, WGCI, WZAK, KMJM, WENN, WFXC, WJAX, WPDQ, KHYS, WVOI. Debuts at 40 on the Black/Urban chart.

If You Love Somebody, Set Them Free (A&M)

65% of our reporting stations on it. Rotations: Heavy1/0, Medium 9/2, Light 43/19, Total Adds 21 including WDJY, WAOK, KMJQ, KRNB, WTMP, WDMT, WLUM, XHRM, WNHC, KQXL, WJJS, WVOI. A most added record.

MIDNIGHT STAR

Body Snatchers (Solar/ Elektra)

63% of our reporting stations on it. Rotations: Heavy 8/1, Medium 25/2, Light 18/7, Total Adds 10, WRKS, KNOK-FM, WZAK, WKND, WTKL, WENN, WPLZ, WTOY, WKWM, KDKO. Debuts at number 34 on the Black/ Urban chart.

NEW & ACTIVE

STANLEY CLARKE BAND "Born In The U.S.A." (Epic) 48/8
Rotations: Heavy 1/0, Medium 14/1, Light 33/7, Total Adds 8, WAMO, KKDA-FM, KNOK-FM, WDIA, WBMX, XHRM, WOMG

RAPE: Heavy WILL:

CHERYL LYNN "Fidelity" (Columbia) 45/14

Rotatons Heavy 30, Medium 17/3, Light 25/11, Total Adds 14, WILD, WTMP, WKND, OC104, WATV, WENN, Z93, WPEG, WJAX, WPDO, WBLX, WPLZ, WKWM, KDKO, Heavy, WADK, WEDR, WJMI.

LOVEBUG STARSKI "Rappin' " (Allantic) 44/1
Rotations: Heavy 1/0, Medium 20'0, Light 23/1, Total Adds 1, WPLZ, Heavy: WEDR, Mediums include WWIN, WAOK, KRNB,

WDMT, KSUL.

FOUR TOPS "Sezy Ways" (Motown) 42/8

Rotalions: Heavy 2/0, Medium 18/2, Light 22/6, Total Adds 8, WILD, WDIA, WYLD-FM, KJLH, WPDQ, WBLX, KOKA, WVOI.

PAUL HARDCASTLE "19" (Chrysalis) 40/ 16
Pagatons: Heavy 5" 1. Medium 13/3. Uphl 22/ 12, Total Adds 16, WXYV, WUSL, WAOK, WVEE, XHPM, KSOL, WTKL,
MENUDO "Hold Me" (RCA) 40/ 1 10 "Hold Me" (Klua) 4(1) 1 -Heavy 10, Medium 16/0, Ugin 23/1, Total Adds 1, WKND. Heavy: WNHC. Medium: WRKS; WDAS, WUSL, WVEE, M, KRNB, WZAK, XHRM, KSOL, WXOK, WOMG, KJOB, KAPE, KOKA, WTLC, KDKO.

KNUK-KM, KHNBI, WZAK, XHHBI, KSOL, WXOK, WOMG, KJOB, KAPE, KOKA, WTLC, KDKO.

WHISPERS "D'On't Keep Me Waiting" (Solar Flektra) 39/5

Rotafons: Heavy 0r. 0, Medium 23/3, Light 16/2, Total Adds 5, WOWI, XHRM, WKND, OC104, KJCB. Mediums include Wild.

WAMO, WAOK, WYLD-FM, WTMP, WLAE, KACE:

CHEYNE "Call Me Mr. "Telephone" " (MCA) 35/10

Rotafons: Heavy 10, Medium 13/1, Light 21/9, Total Adds 10, WEDR, WBMX, WGOI, WZAK, WPEG, WOMG, WJYL, WPLZ, KHYS.

LUTHER VANDROSS "It's Over Now" (Epic) 34/32

otations: Heavy 3/ 3, Medium 11/ 9, Light 20/ 20, Total Adds 32 including WILD, WRKS, WDAS, WUSL, WAMO, WHUR, KKDA-FM, KNOK-FM, KRNB, WYLD-FM, WOWI, WTMP, WJLB, KJUH, KSOL

PEABO BYSON "Take No Prisoners (in The Game Of Love)" (Elektra) 32/21
Rolations Heavy 21 1, Medium 7/4, Light 22 16, Total Adds 21 including WXYV, WDAS, WHUR, WYEE, WTMP, WZAK,
WZENFM, KJLH, KSOL, Z93, WPEG, WRXC, Heavy, WAOK.

NEWCLEUS "I Want To Be A B-Boy" (Sunnyview) 30/1

17/ 0, Total Adds 1, WTKL: Heavy: KMJQ, KRNB, KIIZ. Medium: WWIN, KKDA-FM,

WEDR, KMJM, XHRM, WKXI, WUSS, WEAS, WANM.
GRANDMASTER FLASH "Girls Love The Way He Spins" (Elektra) 28/2
Rotations: Heavy 8/0, Medium 7/0, Light 13/2, Total Adds 2, WAOK, KOKA, Heavy, WOAS, KMJM, WKND, WKXI, WLOU,

WILL XING "I'M Sorry" (Total Experience/ RCA) 27/5
Rotations Heavy 3/1, Medium 11/0, Light 13/4, Total Adds 5, KRNB, WBMX, WZEN-FM, WANM, WAAA Heavy: WDIA, WBLX,
Medium WAOK, WYEE, WEDR, WYLD-FM, WENN, WKXI, WPDQ, KAPE, WEAS, KOKA, WDAQ.

MANHATTANS "Oon", Say NO" (Columbia) 27/5
Potations, Heavy 0: 0, Medium 15/1, Light 12/4, Total Adds 5, WTMP, KSOL, WPEG, WJAX, WJJS, Medium, KPNB, WDIA,
WYLD-FM, WOW, WDMT, WATY, WFXC, WOMG, WMM, WJYL, KAPE, WWDM, WANM, WDAO. RJ'S LATSTA RRIVAL "Swing Low" (Atlantic) 26/23

RJ'S LATSTA RRIVAL "Swing Low" (Atlantic) 26/23

Rotations: Heavy 1/0, Medulin 3/3, Light 22/20, Total Adds 23 including WXYV, KRNB, WDIA, WOWI, WTMP, WZAK, WATV, WENN, Z83, WROL KIIZ, WEAS, WANM, WKWM, WWWS, Heavy, KDAY

WOMACK & WOMACK "Strange And Funny" (Elektra) 25/8
Postaions: Heavy Dr. O, Medium 7/0, Light 18/8, Total Adds 8, WAMO, WDIA, WEDR, WYLD-FM, W.L.B, WOMG, KOKA, WKWM.
Medium KRNB, WGCI, WZAK, KAGE, KSOL, WBLX, WMDM.

MOST ADDED LUTHER VANDROSS (32)

It's Over Now (Ep. RJ'S LATEST ARRIVAL (23)

PEABO BRYSON (21) Take No Prisoners (In The...) (Elektra) STING (21)

If You Love Somebody, Set Them... (A&M)
CAMEO (20) Attack Me With Your...(Atlanta Artísts/PG)

HOTTEST FREDDIE JACKSON (65)

Rock Me Tonight (For Old...) (Capitol)

MARVIN GAYE (48) Sanctified Lady (C WHITNEY HOUSTON (40) You Give Good Love (Arista)
JESSE JOHNSON'S REVUE (38)

CON FUNK SHUN (29) Electric Lady (Mercury/PolyGram)

MADONNA "Angel" (Sire/ WB) 25/3

Rotations: Heavy 8' 0, Medium 10' 2, Light 7' 1, Total Adds 3, WXYY, WUSL, KUKO, Heavy: WVEE, K94, OC104, WRDW, JET94, WJJS, WKWM. Medium: KKDA-FM, KNOK-FM, WLUM, WBMK, WPLZ, WTOY, WWDM, WVKO

SIGNIFICANT ACTION

NARADA MICHAEL WALDEN "The Nature Of Things" (WB) 24/1

Heavy 3/ 0, Medium 15/ 1, Light 6/ 0, Total Adds 1, WAMO. Heavy: WATV, WENN, WANM. Medium: WWIN, WXYV, AOK, WYEE, WKND, WRDW, KQXL, WFXC, WPDQ, WBMK, WORL, WTOY, WWDM.

5. WADD, WYSE, THANK, MIDDY, NAC, WITAN, WILDS, HOURS, WORK, WISE, WISE, WILDS, WASH, WILDS, WASH, WILDS, WASH, WILDS, WASH, WILDS, WASH, WILDS, WASH, NOLAN THOMAS "One Bad Apple" (Mirage/ Atco) 21/2

ns. Heavy: 2/ 0, Medium 8/ 0, Light 1/(2, Total Adds 2, WKXI, WBMK. Heavy: WJMI, WTLC. Medium: WILD, WRKS, WEDR, KDAY, WKND, KAPE, WWWS.

JERMAINE JACKSON "(Closest Thing To) Perfect" (Arista) 20/13 Rotations: Heavy 0/0, Medium 4/4, Light 16/9, Total Adds 13, WXYV, WDJY, WDJA, WZAK, KMJM, WZEN-FM, XHRM, KSOL,

293, WOMG, WPI.Z.; WANM, WAAA. SEFF LORBER / GAVIN CHRISTOPHER "Best Part Of The Night" (Arista) 20/2 Rotatons: Heavy 0/0, Medium 7/1, Light 13/1, Total Adds 2, WDAS; WLOU, Medium: KKDA FM, WOWI, WEXC, WJMI, WDAO,

SMOKE CITY "I Really Want You" (Epic) 20/2 Rotations Heavy 1/0, Medium 7/0, Light 12/2, Total Adds 2, WEDR, WDAO, Heavy, KSOL, Medium, WVEE, WENN, WPEG, WPDA, WLOU, WAS, WTLC.

WPDQ, WLOU, WEAS, WTLC.
CARL ANDERSON "Can't Stop This Feeling" (Epic) 20/1
Rotations: Heavy 0/0, Medium 7/0, Light 13/1, Total Adds 1, WDIA. Medium: KSOL, WOMG, WJMI, WPDQ, WJJS, WBLX.

UTFO "Leader Of The Pack" (Select) 19/11

ins: Heavy 1/0, Medium 2/1, Light 16/10, Total Adds 11, WAOK, KMJQ, WOWI, WDMT, WZAK, WPEG, WKXI, KIIZ, WAAA WTI C Heavy KDAY

NEAD, WIDO WILL HEBBY, KDAY

SHIRLEY BROWN **Boytriend (Sound Town) 19/2

*Potations Heavy 3 (), Medium 5/ (), Ulph 11/2, Total Adds 2, WEDR, WDAO Heavy, KRNB, WYLD-FM, WBLX, Medium; WZEN-FM, WATV, WEGK, KAFE, WASA. JOANNA GARDNER "Watching You" (Philly World/ Atlantic) 19/ 2
Rotations: Heavy 0/ 0, Medium 9/ 0, Light 10/ 2, Total Adds 2, WOWI, WANM, Medium: KRNB, WXOK, WPEG, WBLX, WORL

MAJESTY "Tell Me Whatchu Want" (Golden Boy) 19/2

REGERGE HOMARD "Love Will Find A Way" (TBA / Palo Alto) 19.2

Rotations: Heavy 2/0, Medium 7/1, Light 10/1, Total Adds 2, WXYV, WLUM, Heavy, KACE, WDAO, Medium WAMO, KRNB

TEMPTATIONS "How Can You Say That It's Over" (Gordy/ Motown) 19/1 Rotations: Heavy 1/0, Medium 11/0, Light 7/1, Total Adds 1, WTKL, Heavy, WHUR, Medi. EG, WFXC, WQMG, WPDQ, WANM, WDAO

TEENA MARIE "Dut On A Limb" (Epic) 16/14
Rotations: Heavy 1/1, Medium 4/4, Light 11/9, Total Ad WTKL, WBMK, WBLX, KHYS, KAPE, WAMM, WDAO.
MADONNA" "Into The Groove" (Sire/ WB) 16/8
Rotations: Heavy 5/1, Medium 6/4, Light 5/3, Total Adds 8, Total Adds 14, WAMO, WHUR, WYLD-FM, WOWI, WTMP, XHRM, WNHC,

eavy 5/ 1, Medium 6/ 4 DK-FM, KIIZ, WVKO. M s B, WILD, WUSL, WAMO, WHUR, WHRK, WOWI, WJYL, KDKO. Heavy.

WDJN, KNÖK FM, KIIZ, WVKO. Medium: KMJM, WHLZ.

DIVINE SOUNDS "How Fast Money Goes" (Specific) 14/3

Rotations: Heavy 0' 0, Medium 4' 0, Light 10' 3, Total Adds 3, WRDW, KOKA, WANM. Medium: WAOK, WOWI, WORL, WWWS.

Rotations: Heavy 01 (0, Medium 47 0, Light 101 3, 1048 2000).

Rotations: Heavy 01 0, Medium 77 5, Light 61 4, Total Adds 9, WDAS, WHUR, WAOK, WDIA, WTMP, WGCI, WZAK, KJUH, WBLX.

Medium Knum, Kiliz. EUGENE WILDE "Chey Chey Kuie" (Philly World/ Atlantic). 13/8 Rotations: Heavy 0/0, Medium 4/3, Light 9/5, Total Adds 8, KRNB, WOW, WZAK, WPEG, WPDQ, WBLX, KOKA, KDKO.

DARYL HALL & JOHN DATES "Possession Obsession" (RCA) 13/7 , Medium B/ 3, Light 5/ 4, Total Adds 7, WDAS, WDJY, WZAK, WLUM, OC104, WPEG, WKXI. Medium WANM, WWWS

ONE WAY "Let's Talk" (MCA) 13/2

1/ 0, Medium 6/ 1, Light 6/ 1, Total Adds 2, WOWI, WVKO. Heavy: WQQK. Medium: WDMT, WZAK, WFXC,

WWWs, AUKU, TEARS FOR FEARS "Everybody Wants To Rule The World" (Mercury/ PolyGram) 13/2 Rotations: Heavy 5i 0, Medium 6i 0, Light 2i 2, Total Adds 2, WHUR, WBUX, Heavy: K94, WLUM, JET94, WJAX, WJJS. Medium WUSL, WBLZ, WZEN-FM, KJLH, WRDW, WKWM.

BILLY GRIFFIN "Systematic" (Columbia) 13/1
Flotations: Heavy 0/ 0, Medium 4/ 0, Light 9/ 1, Total Adds 1, WPEG, Medium

Rotations: Heavy 0 r.0, Medium 4 r.0, Light 91 1, Total Ados 1, WPES, Medium: WNH-E, WKXI, KUKA, KUKU.

SHALAMAR 1001 **GE STORPOET IN SEVERY HIMIS.*** (Solar/MCA) 12/11

Rotations: Heavy 0 r.0, Medium 2 r.2, Light 10 r.9, Total Ados 11, WAOK, KKDA-FM, WDIA, WYLD-FM, WRDW, WJMI, KHYS.

WTOY, KAPE, WANM, WVU! ROCK MASTER SCOTT "Roof On Fire" (Reality) 12/3 Rotations: Heavy I/ 0, Medium 4/ 0, Light 7/3, Total Adds 3, KKDA-FM, KMJQ, WZAK, Heavy: WANM, Medium: WOAS, WUSL,

KINDLY, WILLB ISLEY, JASPER, ISLEY "Serve You Right" (CBS Associated) 12/1 Rotations: Heavy 2/0, Medium 5/0, Light 5/0, Total Adds 1, WKND, Heavy, WXDK, WKXI, Medium: WTMP, WATV, WBLX, KÖKÄ,

WANM **GWEN GUTHRIE "Padlock" (Island) 11/7**Rotations: Heavy 0/0, Medium 4/1, Light 7/6, Total Adds 7, WXYV, WDAS, WJLB, WKND, WNHC, WBLX, WTLC: Medium.

GEE BELLO "International Lover" (Capitol) 11/4 Rotations: Heavy 0/0, Medium 5/2, Light 6/2, Total Adds 4

Rotations: Heavy 0/10, Medium 5/2, Light 6/2, Total Adds 4, WDMT, WTKL, WJMI, WEAS, Medium: KRNB, KUCB, KAPE.

TRINERE: "AIR Night": (Music Specialist) 11/4

Rotations: Heavy 0/10, Medium 1, Light 8/3, Total Adds 4, WXYV, KRNB, WHRK, WLOU, Medium: WATV, WENN.

TYRONE DAVIS "Sexy Thing" (Future) 10/4

Rotations: Heavy 0/10, Medium 5/1, Light 5/3, Total Adds 4, WBMX, WBLX, WDAO, WWWS. Medium: WGCI, WLUM, WJMI,

MIZ "Fat Girls" (T.C.) 10/2

HIGH FIDELITY THREE "Satisfaction" (Cutting) 10/1.

Rotations: Heavy 1/0, Medium 3/0, Light 6/1, Total Adds 1, WHRK, Heavy: KKDA-FM, Medium: WEDR, WNHC, WEAS

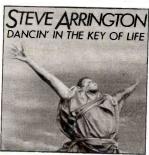
PRINCE "Pop Life" (WB) 10/ 0

0, Light 4/0, Total Adds 0, Heavy; KKDA-FM, WGCI, KMJM, KIIZ, WQQK, WVKO.

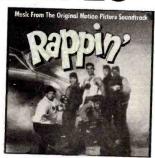
THEN

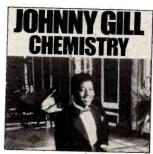


AND NOW.











NATALIE COLE

DANGEROUS

TILLION RECORDS ON MIRAGI

ON MODERN RECORDS

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RADIO & RECORDS NATIONAL AIRPLAY

JAZZ

TOP 30

JUNE 7, 1985

0 DIZZY GILLESPIE/New Faces (GRP) ĕ MILES DAVIS/You're Under Arrest (Columbia)

STANLEY JORDAN/Magic Touch (Blue Note)

EARL KLUGH/Soda Fountain Shuffle (WB)

KEVIN EUBANKS/Opening Night (GRP)

STANLEY TURRENTINE/Straight Ahead (Blue Note)

RARE SILK/American Eyes (Palo Alto) a

SPECIAL EFX/Modern Manners (GRP) WEATHER REPORT/Sportin' Life (Columbia)

MITCHEL FORMAN/Train Of Thought (Magenta/Windham Hill)

DEBUT DAVE VALENTIN/Jungle Garden (GRP)

TOM GRANT/Just The Right Moment (Pausa) 9

ERNESTINE ANDERSON/When The Sun Goes Down (Concord)

ANTHONY BRAXTON/Seven Standards 1985, Vol. I (Magenta/Windham Hill) Ø 15

ANDY NARELL/Slow Motion (Hip Pocket/Windham Hill) TANIA MARIA/Made In New York (Manhattan)

Ð JACK DeJOHNETTE/Jack DeJohnette Piano Album (Landmark)

DAVE GRUSIN & LEE RITENOUR/Harlequin (GRP) 29

GEORGE HOWARD/Dancing In The Sun (TBA/Palo Alto) 13 20

INDRA LESMANA w/NEBULA/No Standing (Zebra)

JIMMY PONOER/So Many Stars (Milestone/Fantasy) DEBUT

GARY BURTON QUARTET/Real Life Hits (ECM) PATRICK PLUNKETT/Plunketts' Safari (Noran)

2 RANDY BERNSEN/Music For Planets, People & Washing Machines (Zebra)

POCKET CHANGE/Colors Of The Wind (Brainchild)

DEXTER GORDON w/JUNIOR MANCE/Live At Montreux (Prestige)

LIZ STORY/Unaccountable Effect (Windham Hill)

3 RAY BROWN TRIO/Soular Energy (Concord)

KENNY BURRELL/GROVER WASHINGTON JR./Togethering (Blue Note) 29

EMILY REMLER/Catwalk (Concord)

Black/Urban stations contributing to Jazz: WKND/Hartford, Melonae McClean; KJCB/Lafayette, Beatrice Evans; WYLD-FM/New Orleans, Dell Spencer; WGCl/Chiclago, Graham Armstrong; WDMT/Cleveland, Dean-Dean Rufus; WVOl/Toledo, Maxx Myrick; XHRM/San Diego, Duff Lindsey.

NEW & ACTIVE

DEE BELL/ EDDIE DURAN "One By One" (Concord) 15/4

Heavy 5/1, Medium 3/1, Light 6/2, Extra Adds 1, Total Adds 4, WEBR, WKSU, WHRO, KWMU. Heavy: WYRS, WBEE, MID, KXPR. Medium: WMOT, KRMI.

WOVM, WMDI, KAHS, Medium: WMOT, KRML,
PHILLY JOE, DNRSE "Drum Song" (Galaxy) 15/4
Polations: Heavy 2/0, Medium 9/1, Lign 4/3, Estra Adds 0, Total Adds 4, WBFO, WBEE, WBBY, WKND. Heavy: WRTI, WNUR.

ROUNEY FRANKLIN "Skydance" (Columbia) 14/6
Ropiators: Heavy 1/1, Medium 1/3, Light 6/2, Extra Adds 0, Total Adds 6, WYRS, KBEM, WYBC, WFSS, KRML, KIFM.
Medium: WBDE, WNOP, KKGO, KKD, KKD, KKEM, KIFM.

MEDITAL MACE, MOVE, AND J. AND

avy 3 / 0, Medium 5 / 1, Light 5 / 1, Extra Adds 0, Total Adds 2, KJAZ, WFSS. Heavy: WBGO, WFPL, WKSU. Medium: WHRO, WVPE.

WBEE, KJAZ, WHEN, WYD:

PASSPORT "Running In Real Time" (Atlantic) 13/1
Rotations Heavy 2/0, Medium 6/0, Light 5/1, Extra Adds 0, Total Adds 1, KUOP, Heavy, WNOP, WFSS, Medium: WEBR, KERA,

KRVS, KRW, XHMM.

GENE AMMONS "Night Lights" (Prestige) 12/5
Rotations: Heavy Si 1, Medium 5/2, Light 0/0, Extra Adds 2, Total Adds 5, WBFO, WBGO, WBBY, KADX, KLON, Heavy, WBEE, KBEM, KJAZ, KRML Medium: WKSU, WMID, KXPR.

WBEE, KBEM, KJAZ, KRIML, Medium: WKSU, MMID, KXPR.

KRONDS QUIARTE W ROM CARTER "Monk Suite" (Landmark). 11/4

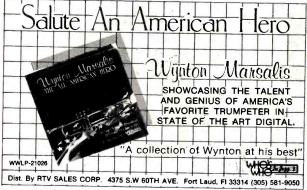
Rotations. Heavy 3/1 0, Medium 3/0 1, Light 3/12. Extra Adds 2. Total Adds 4, WEBR, KADX, KJZZ, WYBC. Heavy: WKSU, WUSF:

KYPR, Medium: KLON, KICC, KPLU

BUDD JOHNSON & PHIL. WOODS "The Old Dude & The Fundance Kid" (Uptown) 10/1

Rotations: Heavy 4/1. Medium 3/0, Light 3/0, Extra Adds 0, Total Adds 1, WVPE. Heavy: KBEM, WMID, WHRD. Medium: TKLON,

WSS. WUSF.



MOST ADDED DAVE GRUSIN & LEE RITENOUR (15)

Harlequin (GRP)

DAVE VALENTINE (15)

Jungle Garden (GRP)

ANDY NARELL (9)

Slow Motion (Hip Pocket/Windham Hill) GARY BURTON QUARTET (8)

Real Life Hits (ECM) MITCHEL FORMAN (8) Train Of Thought (Magenta/Wir

BARRY HARRIS "For The Moment" (Uptown) 10/0

y 3/0, Medium 3/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy, WHRO, WNUR, KYPR, Medium, WIDET, K.147

MICHAEL FRANKS "Skin Dive" (WB) 9/3

3/ 0, Medium 3/ 2, Light 2/ 0, Extra Adds 1, Total Adds 3, WNOP, KLCC, XHRM, Heavy: WYBC, WLVE, KIFM,

TOMMY FLANAGAN & HANK JONES "More Delights" (Galaxy) 9/2
Rotations: Heavy 3/0, Medium 4/1, Light 1/0, Extra Adds 1, Total Adds 2, WBGO, WBEE, Heavy: WYRS, WDET, WHRO,

AL DIMEOLA "Cielo E Terra" (Manhattan) 9/0

ins: Heavy 2/ 0, Medium 6/ 0, Light 1/ 0, Extra Adds 0, Total Adds 0. Heavy: WDET, KRVS, Medium: WBFO, WEBR, WFPL,

WROU, WROU, MAD.

FRED HERSCH TRIO "Horizons" (Concord) 7/5
Rotations: Heavy 1/0, Medium 0/0, Light 3/2, Extra Adds 3, Total Adds 5, WFPL, WMOT, WNOP, KLCC, KRML, Heavy:

CASIOPEA "Zoom" (Fantasy) 7/2

m 5/1, Light 1/0, Extra Adds 1, Total Adds 2, KKGO, KMHD. Medium: KERA, WZAM, WMGI, KIFM. Rotations: Heavy 01 0, Medium 51 1, Light 1/0 Extra Adds 1, Total Adds 2, KKGO, KMH-D. Medium: KEHA, WZAM, WMGI, NEMB BILLE HOLIDAY "Billie Holling's Songbook" (Verve) 67 1 Rotations: Heavy 2/0 0, Medium 3/1 1, Light 1/0, Estra Adds 0, Total Adds 1, WRTI. Heavy, WYBC, KLCC. Medium: WYRS, KLHF. WYNTON MRSASLIS "All American Hero" (Who's Who In Jazz) 6/0 Rotations: Heavy 3/0, Medium 1/0, Light 2/0, Extra Adds 0, Total Adds 0, WBFO, WUSF, WNUR. Medium: WEBR.

DECIGNALIES ADDAG

	REGIC	DNALIZ	ED AD	D2 & 1	HOTS
EA	ST	WBGONEWAR ROHNAKHK GENE AMKONS PLUNAGAN & JONES	MID	WEST	WKSUKent Linds Yohn REITS JARRETT EARL KLIKES
WMID/Atlantic City (*) BNI Hopkins	WBF D/Buffelo John Hunt	DAVE VALENTIN GRUSIN & RITENDUR Mottent; DISSY GILLESPIE	WBEEIChicago (*) John HIII	WDET/Detroit Audy Adema	WHAN JAMAL DEE BELL Nottest:
MAYMAND PERGUSOR ENTLY REMLER MITCHEL PORMAN	INDRA LESMANA GEORGE RUSSELL RANDY BERNSEN DAVID RYDNE	MAY BROWN TRIO BILTON BUIL REVIN BUBANKS	JEANWIE CERATRAM ALPHONEE HOUSON PHILLY JOE JONES	Nottest: JAMES MENTON	DIEST GILLESPIE GART SURTON EROMOS QUARTET

PIERRE PAVRE ENS PODNEY FRANKLIN

CRUSIN & RIVON... Rottest: PARE SILE ANDY NARELL HITCHEL FORMAN SADE DIRTY GILLESPIE

HOTTEST DIZZY GILLESPIE (24

New Faces (GRP) MILES DAVIS (19)

STANLEY JORDAN (18)

Magic Touch (Blue Note)

EARL KLUGH (16)

Soda Fountain Shuffle (WB)

STANLEY TURRENTINE (12)

Straight Ahead (Blue No KEVIN EUBANKS (10) Opening Night (GRP)

HOTEST CILLESPIN RARE SILE WEATHER REPORT JACK DEJONNETTE

SPECIAL EPR HICHAEL PRANES EARL ELOGS DAVE VALENTIN KJAZISan Fran

None Nottest: STABLEY JORDAN RARE SILE STANLEY TURRENT!N BURRELL & MAITING MEATHER REPORT

SOUTH

EARL REUGR PHIL MODDS DAVE MCKENNA INDRA LESMANA DISEY GILLESPES

TRHIA MARIA SPYRO GYAA RANDY SERMSEN JACK DEJONNETTH HOLLEST! EARL RINGS STAMERY JORDAN

WEST

CHARLIE PARKEI
CEST ADDICHS
PASS & CONTI
EXHUSTINE AND
REATH SANTHERS
CARTER & HALL
ROTES II
CERIS HOODS
TAL FRELON
EXILY REMLEY
STANLEY
JOSDAN GENE ANHONS
MICHEL PETRICCIAN
NANCY BARRON
ROTTORIC
STANLAT TORRENTIN
SHELLY HANNE TRIO
STANLEY JOSTAN

ENILT REMILE ANDY MARGIL MICHAEL FRANKS SPECIAL EPY DAVE VALENTIN CRUSIN & RITEMOOR FRED RESSON TRIO HICE ANIGNOLA COA HOLLAST

GRUSIN & RITEMOON DEXTER GORDON Mottest

56 Reporting Stations **49 Current Reports**

KCSC/Oklahoma City, KJCB/Lafayette
WDMT/Detroit, and WYLD-FM/New Orleans called in a frozen playlist.

KXPR/Sacramento failed to report this week; its playlist was frozen

KSAX/Dallas-Ft. Worth and WVOI/Toledo falled to report for two consecutive weeks; their playlists were frozen.

BOD PATOCHA
MEATHER REPORT
DOOG RAMEY
CHAY PAGEN
CLARK PISCHEN
TOTE HONTOLIO
ADMIN & POLLEN
FILTON HOIS
OLISTOLLESPII
CLAVIN ESTS
HILKO DAVIS
WILLESPII
WILL

DAYE VALENTIM
GAUSIM & RITEMOUS
SUSAMMAN MCCORKI
JACK DEJORNETYS
Bottest:
RARE SILK
WEATHER REPORT
STANLEY JORDAN
EMILT RENLES
DISSY GILLESPIR

Vaide Smith
RAMETY BERNISH
TON SPLITT
PASSFORT
AMOUT MARRILL
GROUB A RITHHOU
ROOTE BATT
BOATE WALRETI
BOATE STILL
STANLET JOHAN
FARE SILL
STANLET JOHAN
RANL ELGOR
FOCKET CRAMEE

RPLUTECOME-DES Charles Tomeras RAMOY RESEARCH MODELS OF STYLE CONTRACT REPORT TOM SPLITY RAMOY REPORT AND REPORT AND REPORTS NITERS FORMAN DAVE VALENTIS RAMO STANKELL REVIN SUBARRS

FIVE OUT OF FIVE AIN'T BAD!!

WE'RE MAKING AIRPLAY
HISTORY ACROSS THE COUNTRY

JAZZ CHART



DIZZY GILLESPIE "NEW FACES"



KEVIN EUBANKS "OPENING NIGHT"



SPECIAL EFX "MODERN MANNERS"

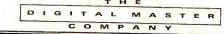


DAVE VALENTIN "JUNGLE GARDEN"



DAVE GRUSIN/ LEE RITENOUR "HARLEQUIN"

GRP RECORDS







Our sincere thanks to all the R&R Reporters who believe in and support our artists.

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

Ì	Week	We		Jost Week			
1		7	5		0	EXILE/She's A Miracle (Epic)	
		11	8		ē	LEE GREENWOOD/Dixie Road (MCA)	
ĺ		1	1	1			
ľ		9	6	5	0	WILLIE NELSON/Forgiving You Was Easy (Columbia)	
I		3	2	2			
l		5	4	3	6		
١		15	11	9	0	STATLER BROTHERS/Helio Mary Lou (Mercury/PG)	
		25	17	12	0	ALABAMA/Forty Hour Week (For A Livin') (RCA)	
		17	13	11	0	STEVE WARINER/Heart Trouble (MCA)	
l		20	16	13	0	EDOY RAVEN/Operator, Operator (RCA)	
		22	18	15	O)	EARL THOMAS CONLEY/Love Don't Care (RCA)	
		26	20	16	Ø	BELLAMY BROTHERS/Old Hippie (MCA/Curb)	
		32	23	19	Œ	W. JENNINGS/W. NELSON/J. CASH/K. KRISTOFFERSON/Highwayman (Columbia	a)
		23	19	17	T)	LOUISE MANDRELL/Maybe My Baby (RCA)	
		8	7	7	15	RICKY SKAGGS/Country Boy (Epic)	
		31	24	20	•	HANK WILLIAMS JR./I'm For Love (WB/Curb)	
		18		14	17		
		39	30	22	10	DOLLY PARTON W/KENNY ROGERS/Real Love (RCA)	
		30	10	10 24	a	MEL McOANIEL/Let It Roll (Let It Rock) (Capitol)	
		27	25	23	ă	GARY MORRIS/Lasso The Moon (WB)	
		35	29	26	ă	JOHN SCHNEIDER/It'S A Short Walk From (MCA)	
			26		æ	RAY CHARLES W/MICKEY GILLEY/It Ain't Gonna Worry My Mind (Columbia) JOHN ANDERSON/It's All Over Now (WB)	
			36	30	õ	ANNE MURRAY/I Don't Think I'm Ready For You (Capitol)	
			32	28	23	GEORGE JONES & LACY J. DALTON/Size Seven Round (Made Of Gold) (Epic)	
		4	3	8	26	MERLE HAGGARD/Natural High (Epic)	79
		43	38	31	Ð	JANIE FRICKE/She's Single Again (Columbia)	
		41	37	32	20	JOHNNY LEE/Save The Last Chance (Full Moon/WB)	
		-	41	34	҈	GEORGE STRAIT/The Firemah (MCA)	
		49	44	37	30	T.G. SHEPPARD/Fooled Around And Fell In Love (Columbia)	
		47		38	9	GLEN CAMPBELL/(Love Always) Letter To Home (Atlantic America)	
	BRI				Œ	JUDDS/Love Is Alive (RCA/Curb)	
		2		18	33		
					@	VERN GOSDIN/Dim Lights, Thick Smoke (Compfeat/PG)	
	BRI					MICHAEL MARTIN MURPHEY/Carolina in The Pines (EMI America)	
	BRI				36	EMMYLOU HARRIS/White Line (WB)	
	BRI					NITTY GRITTY DIRT BAND/Modern Day Romance (WB)	
	BRI					ROSANNE CASH/I Don't Know Why You Don't (Columbia)	
						RESTLESS HEART/I Want Everyone To Cry (RCA) LANE BRODY/He Burns Me Up (EMI America)	
		0 4		13	Ď	CHANCE/To Be Lovers (Mercury/PG)	
			2 3	35	42	CHARLY McCLAIN/Radio Heart (Epic)	
		BUI		ě (3	SAWYER BROWN/Used To Blue (Capitol/Curb)	
		BUT	_			MAC DAVIS/I Never Made Love (MCA)	
		- 4		16	Ď i	NICOLETTE LARSON/When You Get A Little Lonely (MCA)	
	1	0 1.	2	7	46	BARBARA MANDRELL/There's No Love In Tennessee (MCA)	
	D	EBU		•	D	KENDALLS/II You Break My Heart (Mercury/PG)	
	19	3 20	3	6	18 5	SYLVIA/Fallin' In Love (RCA)	
	0	EBU		•	9 1	MEL TILLIS/You Done Me Wrong (RCA)	
	48	45	4	2	50 E	BANDANA/It's Just Another Heartache (WB)	
	_	_	_	_			

JUNE 7, 1985

Total Reports/Adds	Heav	ry Medium	i Li
159/0		,	
161/0	139 137	18	
160/0		22	
158/0	139	16	
160/0	136	18	
	131	20	
157/0	123	25	
155/1	118	33	
161/0	83	72	
159/1	92	53	1.
160/2	83	70	
162/2	72	84	4
160/3	61	88	1
158/2	47	99	1)
153/3	69	62	2
134/1	91	19	24
158/5	48	92	18
142/0	67	60	15
161/6	29	113	15
133/1	82	34	17
156/1	28	106	22
152/2	43	86	23
152/6	16	106	30
143/3	30	83	30
155/12	11	106	38
129/7	30	71	28
111/0	57	36	18
150/15	18	90	42
148/13	12	95	41
145/15	9	88	48
129/18	10	76	43
138/20	3	76	59
137/55	3	67	67
80/0	2.7	30	23
109/13	11	60	38
109/23	1	48	60
72/0	16	35	21
112/53	0	44	68
101/37	4	37	60
107/33	1	38	68
99/8	3	50	46
92/5	4	40	48
47/1	14		
87/37		20	13
76/11	1	26	60
	1	35	40
70/5	2	40	28
50/0	9	22	19
79/24	1	29	49
42/0	7	22	13
68/12	2	28	38
56/2	3	31	22

MOST ADDED JUDDS (55)

Love Is Alive (RCA/Curb)
NITTY GRITTY DIRT BAND (53)
Modern Day Romance (WB) REBA MCENTIRE (48) Have I Got A Deal For You (MCA) SAWYER BROWN (37) Used To Blue (Capitol/Curb) ROSANNE CASH (37) Don't Know Why You Don't... (Columbia)
RESTLESS HEART (33) Want Everyone To Cry (RCA)
GAIL DAVIES (24) Unwed Fathers (RCA) KENDALLS (24) If You Break My Heart (Mercury/PG)
MICHAEL MARTIN MURPHEY (23) Carolina In The Pines (EMI America)
LACY J. DALTON (23) You Can't Run Away From... (Columbia)

HOTTEST

RONNIE MILSAP (90) She Keeps The Home Fir (RCA) OAK RIDGE BOYS (70) Little Things (MC WILLIE NELSON (69) Forgiving You Was Easy (Co LEE GREENWOOD (59) Dixie Road (MCA) EXILE (58) She's A Miracle (Epic)
STATLER BROTHERS (50) Hello Mary Lou (Mercury/PolyGram) ALABAMA (44) Forty Hour Week (For A Livin') (RCA) CRYSTAL GAYLE (35) Nobody Wants To Be Alone (WB) RICKY SKAGGS (29) Country Boy (Enic BELLAMY BROTHERS (29) Old Hippie (MCA/Curb)

MOST ADDED & HOTTEST list those achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately follows the songs in Most Added & Hottesf indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

JUDDS

Love Is Alive (RCA/Curb) On 85% of reporting stations. Rotations: Heavy 3, Medium 67, Light 67, Total Adds 55 including WGNA, WBOS, KIX106, WCOS, KSSN, WLWI, WQYK, WSLR, WFMS, KEBC, WIL, K102, KLZ, KNEW, KNIX, KRPM. Moves 47-32 on chart. A most added record.

NITTY GRITTY DIRT BAND

Modern Day Romance (WB) On 69% of reporting stations. Rotations: Heavy 44, Medium 68, Light 53 including WYRK, WPOR, WWVA, WXBQ, KPLX, KYKX, WKSJ, WRNL, WTQR, WONE, KWMT, WXCL, K102, KTPK, KUZZ, KSOP, KCBQ, KMPS. Debuts at 37. A most added record.

MICHAEL MARTIN MURPHEY

Carolina In The Pines (EMI America) On 67% of reporting stations. Rotations: Heavy 1, Medium 48, Light 60, Total Adds 23 including WQBE, WYII, KLLL, WMC, WSM, WIRK, WUBE, WCXI, WDAF, WXCL, KWEN, KYGO, KFRE, KNIX, KCUB. Moves 49-35. The information shown on the National Airplay/50, Breakers, New & Active, and Significant Action is current. The results shown are based on reports taken from our reporters on Monday, 6-3-85.

RESTLESS HEART

I Want Everyone To Cry (RCA)
On 66% of reporting stations. Rotations: Heavy 1, Medium 38, Light 68, Total Adds 33,
WCAO, WAJR, WNYR, KEAN, KASE, KLVI, WAMZ, WGKX, WSIX, WTQR, KEBC, KFDJ,
KRST, KQIL, KRAK, KSON. Debuts at 39. A most added record.

ROSANNE CASH

I Don't Know Why You Don't Want Me (Columbia)

On 62% of reporting stations. Rotations: Heavy 4, Medium 37, Light 60, Total Adds 37 including WGNA, WOBE, KIX106, KRRV, WZZK, WTVY, WKIX, WMNI, WIRE, WIL, KKCS, KFRE, KVEG, KNIX, KSON. Debuts at 38. A most added record.

LANE BRODY

He Burns Me Up (EMI America)

On 61% of reporting stations. Rotations: Heavy 3, Medium 50, Light 46, Total Adds 8 WILQ, KEAN, KXYL, KSSN, WAMZ, KYXX, WRNL, KVEG. Heavy: WTSV, KKYX, KRMD. Medium: WMNI, KXXY, WOW, KTTS. Moves 45-40.

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

NEW & ACTIVE

SAWYER BROWN "Used To Blue" (Capitol/Curb) 87/37

WTOR, WSLP, WAXX, WTSQ, WTHI, KUZZ, KKCS, KMAR, KVEG. Debuts at 47 on the Country cnair.

MAC DAINS "IN Never Made Love" (MCA) 76.11

Rotatons: Heavy 1, Medium 35, Light 40, total Adds 11, WTSQ, WRX2, WKYG, KXYL, KIKK, KRMD, WUSQ, KWMT, KFRE.

MEL TILLIS "You Done Me Wrong" (RCA) 68/12

MEL THLLIS "You Done Me Wrong" (RCA) 68/12
Potations: Heavy 2, Medium 28, Liphi 38, Total 49 in the Country chair
KKCS, KYEG, KRPM, Heavy, KIKK, KFCI. Debuts at 49 in the Country chair
TOM T, HALL "A Bar With No Beer" (Mercury/PolyGram) 60/9
Potations: Heavy 0, Medium 22, Lighi 38, Total Adds 9, WIXY, WSEN, WSOC, WWOD, WSLR, KEBC, WXCL, KRPM, KIGO.

REBA McENTIRE "Have I Got A Deal For You" (MCA) 59/48

s: Heavy 2, Medium 13, Light 44, Total Adds 48 including WYRK, WPOR, WWVA, KASE, WEZL, WSOC. WUSN, KVOO, KRST, KRWQ, KRWQ, KRAK, KRPM, KGA.

WKSJ, ANTA, WUSH, KYUOL, ARBJ, ARMU, ANDRO, ARMO, ARMO, ARMO, ASA, LACY J, DALTON "You Can't Run Away From Your Heart" (Columbia) 55/23
Rotalions: Heavy O, Medium 16, Light 40, Total Adds 23, WTSV, CHOW, WYII, KRRV, WTVY, WGKX, WLWI, WTQR, KSO, WFMS, WOW, KUZZ, KGHL, KMPS, KCUB.

CARL JACKSON "Dixle Train" (Columbia) 56/12

CARL JACKSON "Divis I rain Quomino."

Rotations: Heavy O, Medium 22, Light 34, Total Adds 12, WWVA, WESC, WWUU, WWM, Name, Nam

SIGNIFICANT ACTION

SHELLY WEST "Oon't Make Me Wait On The Moon" (Viva) 47/21

WYII, WLWI, WOYK, WCUZ, WITI, KUZZ, KSOB

KEITH STEGALL "Pretty Lady" (Epic) 44/22 Rotations: Heavy 0, Medium 7, Light 37, Total Adds 2

Total Adds 22 including WQBE, WIXL, WYII, WESC, WSM, WFMS, KTTS, KRKT,

OSMONO BROTHERS "Any Time" (WB/Curb) 41/13
Rotations: Heavy 1, Medium 10, Light 30, Total Adds 13 Included to the control of t

icluding WGNA, WCAO, WBGW, KXYL, WTVY, WWOD, WTSO

KEBU, KMAK, KEIN.
SOUTHERN PACIFIC "Someone's Gonna Love Me Tonight" 41/7
Rotations: Heavy 8, Medium 33, Light 7, KMML, WESC, KKYX, WXCL, KMAK, KRPM, KIGO, Medium: WBGW, WYII, WOKK, Rotations: Heavy 8, Medium 33, Light 7, KMML, WESC, KNIA, WASS, SURVEY, STREET WEST "We Know Better Now" (Permian) 35/9
Rotations: Heavy 1, Medium 8, Light 26, Total Adds 8, WGNA, WCAO, WILQ, WTVY, WWOD, WMC, KRWQ, KSOP, Heavy.

LEON EVERETTE "A Good Love Died Tonight" (Mercury/PolyGram) 33/10 Rotations: Heavy 0, Medium B, Light 25, Total Adds 10, WGNA, WCAO, WIXY, WWVA, KK

MERIE HAGGARD "Make-Up And Faded Blue Jeans" (MCA) 32/11
Rotations: Heavy 0, Medium 11, Light 21, Total Adds 11, WIXY, WYII, KMML, KHEY, WTQR, WOW, KVOO, KRWQ, KWJJ,

KSOP, KGA **HOLLY DUNN "Playing For Keeps" (MTM) 32/8**Rolations: Heavy 0, Medium 1, Light 31, Total Adds 8, WIXY, KMML, KLLL, WWOD, KYOO, KTOM, KSOP, KRPM, Medium:

GENE WATSON "Cold Summer Day In Georgia" (Epic) 27/22 al Adds 22 including WVAM, WSNO, KASE, WSOC, WAMZ, KRMD, WCXI, KFDI,

RRSts_kTow.

GAIL DAVIES "Unwed Fathers" (RCA) 26/24

Rotations: Heavy 0, Medium 6, Light 20, Total Adds 24, WBGW, WSNO, WESC, KKYX, KBMR, WAXX, KXXY, KMAK. NARVEL FELTS "If it Was Any Better" (Evergreen) 26/3
Rotations: Heavy 0, Medium 5, Ugint 21, Total Adds 3, WWOD, KFGO, KWMT. Medium: WVAM, WYII, KMML, WTVY, WOW.

Hodations 2 Mary Light RAVO, KRSY.

SANDY CROFT "Piece Of My Heart" (Capitol) 23/4
SANDY CROFT "Piece Of My Heart" (Capitol) 23/4
SANDY CROFT "Piece Of My Heart" (Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, Medium: WTSV, KRMD, KVOC, Light RAVO, WYII, WTVY, WCMS, WYII, WTVY, WTVY, WTW, WYII, WTW

JOHN FOGERTY "Centerfield" (WB) 23/3 Rotations: Heavy 2, Medium 5, Light 16, Tofal Adds 3, WBGW, WKSJ, KFKF, Heavy: WTSV, KCKC, Medium: WCMS, KRMD,

ATLANTA "Why Not Tonight" (MCA) 22/18
Rotations, Heavy 0, Medium 3, Light 19, Total Adds 18 Including WVAM, WSNO, WOKQ, WCMS, KKYX, WAXX, KVOO, WCZZ, KMAX, KOO

FREDDY HART "I Don't Want To Lose You" (El Dorado) 21/10 Rotations: Heavy 0, Medium 2, Light 19, Total Adds 10, WVAM, WBGW, WYI WYII, KRRV, WTVY, KKYX, WAXX, KTTS, KRWQ,

WAYLON JENNINGS "Drinkin' And Oreamin"" (RCA) 20/20 Rotations: Heavy O, Medium 2, Light 18, Total Adds 20 including WESC, KYKX, WIRK, WTOR, WCXI, KKAL, KFRE, KTOM,

RSUN, AMPM.

BECKY HOBBS "Hottest "Ex" In Texas" (EMI America) 18/16

Rotations: Heavy 0. Medium 2, Light 16, Total Adds 16 including WVAM, WSNO, KIKK, WOKK, KKYX, WOXI, KVOO, KFDI.

TERRY GREGORY "Every Second Someone Breaks A Heart" (Scottl Bros. CBS) 16/4
Rotations: Heavy 0, Medium 2, Light 14, Total Adds 4, WSNO, WTSV, KKYX, KTTS, Medium: WYII, KRMD, Lights WDXE
WOO, KKAL, KROS, KAND, KROS, K

NOO., NACL, NEST.

JUM COLLINS "You Can Always" (White Gold) 16/4
Ribations Heavy 1, Medium 1, Light 14, Total Adds 4, WVAM, KILT-FM, KFGO, KTTS, Heavy KMYX, Medium; KMML Light

WIII. WGTO, W.W., KGA.

ALLEN FRIZZELL "II'II Be Love By Morning" (Epic) 15/2

ALLEN FRIZZELL "II'II Be Love By Morning" (Epic) 15/2

ALLEN FRIZZELL "II'II Be Love By Morning" (Epic) 15/2

KRWU.
MARGO SMITH "All I Do Is Oream Of You" (Bermuda Dunes) 15/1
Rotations: Heavy 0, Medium 2, Light 13, Total Adds 1, WTVY, Medium, WTL, Light; WYII, KRRV, WLWI, WOW, WTOD.

KYOO, KRWO, KRSY.

VICTORIA SHAW "New Lave" (MPB) 14/5

ROCKIN' SIDNEY "My Toot Toot" (Epic) 13/11

11, KIX106, KEAN, KPLX, WAMZ, WOKK, KKYX, KSO, WWWW, WIRE. EXILE "Dixie Girl" (MCA/Curb) 13/4

n 1, Light 12, Total Adds 4, WVAM, WIXY, WWVA, WKKQ. Medlum: KFDI. Light: WGNA, WSNO

WYII, KRHY, WIOD, KIGO.

JAMES & MICHAEL YOUNGER "My Special Angel" (Permian) 12/5

Rotations: Heavy 1, Medium 3, Light 8, Total Adds 5, WGNA, WGTO, KFGO, WCUZ, KRPM, Medium: KKYX, KXXY, KGA Light: KMML, KRMD, KSO.

Light: KMML, KHMU, KSU.

CARLETTE "You Can't Measure My Love" (Oak) 12/3

Rolations: Reavy 0, Medium 0, Light 12, Total Adds 3, WGTO, KFGO, WOW, Light, KMML, WTVY, WLWI, KRMD, WAXX

KTIS. KYUU. KSUP.

JIMMY BUFFETT "Gypsies In The Palace" (MCA) 8/8

Rotations: Heavy 0, Medium 2, Liosh 6, Total Adds 8, WBGW, WSNO, WBOS, WCXI, WCUZ, KFDI, KRKT, KRWO.

CARROLL BAKER "I MAWSH Murts Like The First Time" (Tembo) 8/2

Rotations: Heavy 0, Medium 2, Light 6, Total Adds 2, WDXE, WTOD, Medium: CHOW, KIGO, Light: WYII, KRRV, KTTS.

KRKI.
PINKARD & BOWDEN "Music Industry" (WB) 8/1
Rotations: Heavy 0, Medium 2, Light 6, Total Adds 1, WPTR. Medium: WOW, Light: WVAM, WSM, WAXX, KRKT.

ALBUM TRACKS

ARTIST/Song Title (Label)

ALABAMA/Down On Longboat Key (RCA) HANK WILLIAMS JR./This Ain't Dallas (WB/Curb) CONWAY TWITTY/Between Blue Eyes And Jeans (WB)

CRYSTAL GAYLE/Touch And Go (WB)

BUDDY EMMONS/Steel Guitar Rag (Step One)

SHELLY WEST/I'll Dance The Two-Step (Viva)

EMMYLOU HARRIS/Rhythm Guitar (WB)

OAK RIDGE BOYS/Touch A Hand, Make A Friend (MCA)

OAK RIDGE BOYS/Love Is Everywhere (MCA)

ALABAMA/Can't Keep A Good Man Down (RCA)

JUDDS/Bye Bye Baby Blues (RCA/Curb)

KENNY ROGERS/A Little More Love (Columbia) RESTLESS HEART/She's Coming Home (RCA)

JUDDS/Drops of Water (RCA/Curb)

STATLERS/Memory Lane (Mercury/PG)

HANK WILLIAMS JR./Something To Believe In (WB/Curb)

Album Title

40 Hour Week Five-O

Don't Call Him A Cowboy Nobody Wants To Be Alone

Swingin' 40's - 80's

Don't Make Me Wait On...

The Ballad Of Sally Rose

Step On Out Step On Out

40 Hour Week

Why Not Me?

We Are The World

Restless Heart

Why Not Me?

Partners In Rhyme

EMI/America's breaking the charts!



Lane Brody "He Burns Me Up" 8266

COUNTRY BREAKERS



Michael Martin Murphey "Carolina In The Pines" 8265

R&R 40 BB 42 CB 44 R&R 35 BB 43 CB 60

COUNTRY BREAKERS

EMI AMERICA

COUNTRY ADDS & HOTS

MOST ADDED EAST Mility Britty Dirt Band (WS)

WAJR

on (Col

SOUTH

Ouk Ridge Boys (MCA) Ronnie Milsop (RCA)

ANNE MURAAY GROUGE SYNALY JAMES PRICKE JOHNY LEX

PORT DESIGN. M.
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ROSASSEE CASE
ROSASSEE CASE
RASTER PROCES
RACLY MENT
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REBART OF MARKET
LACY J. DOLLTON
RASTELL FIR.TS
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RESPIESS SEAT CAIL DAYES SEEN HESPIES STALES RESPIES ONE SIDES BOYS BOULE HILDS HIS MICHAELES WILLIE MELSON WILLIE MELSON WILLIE MELSON WILLIE MELSON

Indicampula, MO
JUDDO
GANDROS SYMALY
SANTER BACKES
TACTY J. DALYON
REALY
REPORT SHOW
REALY
REPORT SHOW
REALY
RETTE STREAM
RESTREAM
RESTREA

MOST ADDED MIDWEST Jedds (RCA/Curb) Mitty Gritty Dirt Bond (WB) Robe McEntire (MCA)

HOTTPST

MOST ADDED WEST

Mility Grilly Dirt Band (WB)

PODDES HICHARL RESPECT LAME BROOM RESPITABLE BEART RESPITABLE BEART ROSANIE CASE BITT DIRT SOCKET BEART BORNER MILEAP OAK RIGHT BOTTS SICKY BEARDS SHILE BELSON WILLIS SELSON

KKYX San Antonio, YX

EAST

ATLANTA SOPCH BAIDS JISOT BOWDET GRIL DAVIES THOSE SOSS MESA MOSSTICS WICTORIA SMAR VICTORIA SMAR GRIE WATSON CHISANT GUARTS EXITS EXITS

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STORES
STORES JOHNS LEE JUNES & DALTON MAY CHARLES PINKARD + BOND EMBERS MONTHS
BUTTON
BUTTON
BUTTON
BAT CHARLES
JORDS
GLEN CHARLES
JARIE PRICES
T.G. SEMPANO
HERA MALTYT
HERAE MONTHS
BOOLDS
HERAE MONGANO
OAK RIGGE MON
DOWNER MILEAP
CRETTAL GATLE

WVAM Allooms, PA STITTY ORITY DI DIR COLLINS
FRENDOIS BANY
GENE MATRON
REBA MORNYITE
ATLANYA
BOCKY BORSE
BOCKY BORSE
BOCKY BORSE
BOTTOR
BOTTOR
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BOTTOR
BILLE
LASS GREENBOOD
BTRILE
LASS GREENBOOD

ANNE NERRAY VERN GOED IN JOHNNY LER JANIE PRICES

STATLENS STA

Springfluid, MA HOLLY DUNIE JUDGE HOLLY DOWN
JUNES
JUNES
HITT GRITT DI
TON T. HALL
LEON EVERSTTE
EXILE
HORLE HORAND
BOULDER
LEE LE
EXILE
OAK HIDGE BOYS
LEE GREENHOOD
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RITTY GRITTY DII RESTLESS MEAST RESTLESS MEAST RESTLESS SAM FOOKLESS ROCK STATLESS RICKY SEASON STATLESS ROMER HILDAP Hottest: RICEY SLASS ROSSIS NILSAP EXILS WILLIS MELSON CAF RIDGE SOYS NOTION WASHINGTON, OC SOCIEM'S DIMEY NOGAMBE CASE JOHNNY LES JUBBS GOEDER JUBBS SOCIEM WILLIE : MILENCE NOWIE MILENP

SOCCOSTS MILEAP MODELS MELCON STATEMS MELCON STATEMS READ MODELLES WILLIES WILLIES MODELLES M MODERNE CASE BERLIA WOOT JUDGS SITTY GRITTY DIRT HEL TILIS KHUDALL, MOCCOS: SALANT MOVERNO ALADMA WILLIE, KRIS, WAY MARK WILLIAMS JR, ALABAMA ROCETS' SIDNEY nome Bottest:

CHOW Wellend, ONT JANUE PRICES Workend, ONT

JANIE PRICES
COMMENTED
LACY J. DALFORM
HITTY SHITTY DIRY
HESTILMS SHEARY
DAM HESTILMS
STATISMS
SONIS
STATISMS
SONIS
EARN WILLIAMS JR.
WWWA
Wheeling, WV HAC DAVIS HITTY GRITTY DIRT WORE Charleston, WY SAMYER BROWN
BOTTOST BROWN
WILLIE SME.GON
LAM GREENWOOD
ALABANA
WILLIM, ERIS, MAY
ROCERS & PARYON
WATU
PANAMANANA
PANAMANANA HOLDST:
LEE GREENWOOD
HEL, SCOARIS,
STATLERS
WILLIS, ERES,
HARK WILLIAMS
WISV
Chromost, NM olphia, PA GLED CAMPRELL T.G. SEEPPARD BICOLETTE LANG Wheeling, WV
PTEVE WARREN
ROSAMUS CARS
CARL JACESON
HITT GRITTI GRITTI
ROSAMUS REILE
HEL TILLS
SAMOY CROPT
LEGG STREETTE
ROSAMOT CROPT
LEGG STREETTE BICOLETTE LABOR HOLEGE OAR RISOR HOLEGE MOUSE MILEAU RICHY STANDS MILEAU WORV PRINTERS MILEAU PARTIES MILEAU PA Chromosi, NM
THIST GREGORY
ARBITLESS MEAST
HAC DAVIS
EACT J. DALFOR
ROUSES HILSAP
HYTLE
LES GREENHOOD
STATLESS
WILLIE MELSON WILLIS MELSO EAST WILLIAMS
WILLIE, ERIS,
AAT CHARLES
WYS
WINNESSEE AFT

T.G. SHEPPARD BOATEST, CHIPPAL GAYLE EXILE LRE GREENHOOD OAK RIDGE BOYS BORNIR HILBAP OAS SIGNES SOTS

AND SIGNES SOTS

Perinand, ME

Perinand, ME

SITYY GANYY DIRY

SITY 7.6. SERPPAN JUDGS EXTTS STRUKT SEELLY WEST EXHIBIT NEBA SIGNITINE HAC BAYIS ROSAMITE CASH SANTER BROWN STATURED STATURED

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WYE MANUEL, 180
WHICHARD, MONTHER
JOHNS DE STREET
WHICHARD STREET
WHICHARD

MIDWEST

WBLR Abres, OH JUDGE GLEN CAMPASTA SITTY GRITTY T.G. SHEPPAST JUMMEY LOS

MOST ADDED

Robo McEntiro (MCA)

Judds (RCA/Curb)

JOHNNY LEE Bottest: OAS RIDES BOYS CRESTAL GATLE ALABAMA EXILS LEE GREENWOOD KBMR Stomorph, ND Don Mohne, A

ROBEY LHE NUMBER
HACKY NORMS
LACY J. DALFOON
HATHER REMP
SOCKID' BIDNEY
SOCKID' BIDNEY
SOCKID' BIDNEY
SOCKID' BIDNEY
SOCKID' BIDNEY
LENG
STRYLENG
LESS GREENMOOD REDA MOSSITIA GAIL MAVIES ATLANYA Nottosti NOWIE HILDAP WILLIE HELGON STATLENS LOUISZ HAMMONIL JOHN ANDERSON

WWW-Fish Destroit, Mill POCKIN, RIDMEN

JOHNNY LES HOMANIE CASH JUDGE MICHAEL MORPHS GHORE BYRAIT DOAL STORE BOYS BYSTERES SKILE WYKO-AMPM Duluth, 1891 JOHNS & DALFOS LOUISE MANDRELL ROSSES & PANYON T.G. SEEPPAID BOOLISSI (CHEPPAID NO. HOLDER ROWNIE HILADP WILLE MELADP WILLE MELADP WILLE MELADP GAM RIDGE ROYS

MORAMME CASE EXILS SEDA MOSMYINE HICHARL NORMENS HITT GRITTH HOTTOGETH HOTTOGETH CHITTHAN HOMBIS WILLEAD LES GEMMINOCO OAR BIDDE SOYS WILLIS MELSON WILLIS MELSON Columbios, Chy SANYER BOOMS JUDDS BOSANEE CASE BOCLOST; MEL MCDANIEL CAS RIDGE BOYS BOOMS: NILBAP LEE GREENHOOD SYNTLEES

KREW OxidendSF., CA

GROUSE STRAIT T.G. MESPPAND JURSE BOULE HILDAP CESPFAL GAYLE EXILE LEE GREENWOOD DAM SQALE T.G. SHEPPAND HIPTY GRITTY VERM GOED IN GLEM CHEPBELL BOCKOOK; BICKY SKAGOS ALASAMA WILLIE, ERIS, BORNIE HILGAD JANIE PRICES PHEDDIE HART
LACY J. DALPOD
REITS STEARL
LACY J. DALPOD
REITS STEARL
REDA ROBERTIES
ATLANYA
SEMDALLS
GAIL DAVISS
BOCKERS,
ROSSIE SILES
STAYLESS
STAYLESS
LES STAYLESS SOCKUM, STREET, BOCKUM, STREET

Kamesa Cay, MO
REARY OF MASSIV
BARBARY
DOBS POSERTY
BOLLES
FORESTER SISTE
LES CHRISTON
VILLE MELEONS
GAS RIDGE BOTS KESC-PM Printers City, OK JODDS
HITTY GRITTY DIRT
SANTEN SOCKE
RENTIANS SHART
TON 7. HALL
SECRY SORMS
RENA ROBUTIES
CONCERN SHOTENS
CARL JACKSON
SOCKES
SO WDAF
Remeas Cby, MO
GLESS CREPORTAL
VERSS GORDING
RECORDS
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ROBBIE HILEAP STATLEDS WILLIE HOLDON Omenha MB

LACY J. DALFOR
GLESS CAMPRELL
HEART OF SHARTY
CARLETTS
HERMELS SHARTS
SAMPTER SHOUSE
SOCIATION
RICHTS SHARES
OAK RIDGE SOYS
SYNTLENS
SELLAND SHOWERS
SYNTLENS
SELLAND SHOWERS Londing, AM JUDGE
RESPILIES HEADY BOOMSER CASE SITYY DISTRICT STREET SANYTH BROWN CASE JACKSON WILLIE HELDER JOHN SCHRELT WEST BOOMS SCHREITEN JOHN SCHREITEN JALESSON JALESSON JALESSON JALESSON JALESSON JALESSON JALESSON

WHCL Poorle, IL BLCOLSTER LARROW JURISH TON P. BALL SOUTHERN PACEFIC STITY GRITTY STIT SANTER BECOME SILLAD RAFTER BOTHERY BOTTEST BOT WILLIS, ERIS, MAY LAMB BROOM

ALABAMA BELLAMY BROTHERS HAME WILLIAMS JR. GLEM CAMPOSIL RAY CHARLES JOHNNY LEE 7.G. AMESPARO GROWS STRAIT HAME WILLIAMS WECS Williamston, Wi

AMBE NUMBAY
MULLE, ERIS, N
BOCKIN' SINNEY
NULLES MELSON
MELLANY NEOTHER
RICEY SHAGES
ALABAMA
BOCKIN' SINNEY

KIOV-PM Mous Fells, SD EDUBALLS
SAMPER SPORM
*JOHES & DALFOR
Hottes: HILBAP
CAR FIDER BOYS
STATLERS
BELLARY DROTEERS
EARK WILLIAMS JR. NO ANGER 61-80 CANDESLL JANIE PRICES RAME WILLIAMS NOTCOST NOWNIE MILEAN CASE REDGE NOT HERLE RAGGAM CRIPTAL GATLE EXILS

Springhold, MO
HETTH STRUALL
GAIL DAVISH
PREDDIE HART
THERT GROSCOM
JIN COLLINS
HOCKORL
RICKY SEAGOS
BOWNER HILBRY
STATLENS
STATLENS
BELLANY BROYM
BELLANY BROYM

NONE
WE-AMPM
St. Louis, MO
RESTLESS HEAST
ROSAIMS CASE
JUDGS

JUDGS
AMOTES BROWN
HITTY GRITTY !
VERN GORDIN
SOCTOCK!
SOCKER HILBAP
OAK RIDGE BOY:
SICKY BUAGOS
EVILE
WILLIE MELSON OCCOSE SYNAIY JAMIE PRICKE SITYY GRITTY S JUDGE SOLLOSE SOLLOSE SKILE STATLENS WILLIE MELSON

WTOD Tolodo, OH

Tolonia, OH

CARL JACKSON
JUDDS
RITTY GRITTY PIRT
SANTER SECON
RITTY GRITTY
RICKY SHAGGS
CREWFAL GATLE
STRYLENS
BULLANY BROOM
RELLANY BROOM
REPLANY BROOM
REPLANY
REPORT JOHN ANDERSON
BITTY GRITTY
RESTLOSS MAAI
CONCOME RECTE BACKET
BICKY SKAROS
CAM RICHE BOY
CRITTAL GATLE
HEL HCDANIBL
EXILE

SOUTH

MEL TILLES
MEMA MCENTINE
GAIL DAVISE
MOTEOR:
GAS RIDGE BOYS
STILE
ROWEZE MILSAP
RICKY STACOS
WILLIE MELSON

WSDC-PM Charlette, HC

SERA NOSSTIRE GRAS WATSON TON 7. MALL SOTTON 7. MALL SOTTON SLAMMS OAE RIDGE BOY SOURIE STIGE EXILE LASS GREENWOOD

PORRETER SETTE MEX. TILLIS SANTER SECRE BOTTOR SECRE BOTTOR SILBAP LES GREENWOOD OAK RINGS SOYS WILLIS MELSON HAME WILLIAMS

WETO Cyprose Gordone, FL

CUPRESS MERCHAN, F CAROL CHARE LACT J. DALFOR MATLOW JEMMINGS MEMBA MCMENTINE JAMES & MICHAEL CALLETTE MOTE MILEGAP WILLIS MELGON LAW GREENWOOD ALABAMA MARK WILLIAMS J

ICPLX-PM DallooPt, Worth

MILL CITY DI

WIGLO Domillo, KY

JANIE PRICES
T.G. SEEPPAND
Bottest;
ONE RIDES BOYS
EXILS
LES GREENHOOD
WILLIE BELOON
STATLESS

WTYY Dollon, AL

Duthen, AL
REBA MCHUTIRE
LACY J. DALFOH
POSAMEE CASH
POSTIE WEST
WAYLOW JENST HOS
REELTH STEGALL
ORNOUS DECTRESS
CAMES OF THE STEGAL
ORNOUS DECTRESS
CAMES OF THE STEGAL
ORNOUS DECTRESS
CAMES OF THE STEGAL
ORNOUS DECTRESS

WUSY Chotton

JUDGE SOTH HANDER OAK RIDGE BOT WEZZ-PM Charleston, SC

Aleman drin, LA ROBANNE CASE
ORNOUS SHOTHER
LACY J. OLLYON
PREDETE BATT
SCHOOL BATT
JUST
SHAPP OF HARMY.
LEOS SYSSHTTE
JUST FIELDS
NOTES SOTS
CHEMPA ON LE
RICKE STANSE
RILLS
RILLS
WILLIE BELGON
WILLIE BELGON

KAMIN, Amerille, TX JUDGS
IMARY OF MASSYILL
LOCY J. DALFOR
MOLEY OF MASSYILL
MOLY J. DESPI MOLEY MASSAM
MOTOR
MOSTA MASSAM
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KABE Austin, TX MEDA RESWYING GREE HAYGON VERN GOND IN NOT LOSS GREENWOOD ARMS HURDAY EXILE JOHN AMMERICAN ALABAMA

HLV0 ost, TX

JUDDA MESPIASS SEARY MESA WESPIRS MESA OF MASSY MOTIONIE WILLIA WILLIE WELSON WILLIE WELSON WILLIE WELSON WILLIE WELSON WILLIE WELSON WVMI Effect, ME

JUDDS STITTY DIST SUMMALLS SOLVEST: LES COMMINIOUS VILLIS MELSON OAK RIDGE SOYS CATUPAL GAYLE EXILE GROWINGHAM, AL GROWING STRAITS RESPILENS NEAR HOOLANDS CARN HOULES END RICKY SEAGON CATSTAL GAYLE HOUSE BYLEAD LEX GRESSHOOD

GREEN, VA EMBORALS WITTY GRITTY D SUBLLY WEST BOTLESS: NO CONTROL OAK RIDGE BOTS LME GREENHOOD EXILA RABBUSA COMMAY TWITTY

ESTE PTRIGALL
OSNOSIO BEOTYS
SAMBI SMITS
SAMBY CHOPT
SAMBY CHULLISMS
SELLANY BROTY IDIEY SI Pass, TX JUDGE HICHARL HURPE GROUND STRAIT HORANGE CARE

CHARLE MAGGAND
RECOLUTE LANG
SOLUTION TO SOLUTION TO SOLUTION SOLU ENAMES CADA-HOSAMUS CADA-BOTTOSAL GATLE WILLIE MELSON LES GREENHOOD ALADAMA BELLANY BROTHI WFMC Feyelloville, NC CARL JACKSON ESITH STRUALL SOUTHERN PACIFI GAIL DAVIES WAYLOW JENNINGS Bottost: CHYSTAL GAYLE LEE GREENSOOD

JOHNS & DAL KIKK-PM Houston, TX KELT-PM Houston, TX

JIM COLLINS STEVE MICHAELS STEVE DOUGLAS Sottonts

SEBA RESETTS
DOTTIE WEST
RESTLEME ERA
ATLANTA
SUTCH BAKER
JIMEY BUTTHT
BRICKY SUSTEM
B

VERW GOSDIN SANYER SROWS SESA NUSSYTES

KOON Little Real, AR

LAME REDOY
HICHAEL HUNDWEY
LHOW EVENETTE
JUDGE
HOSANNIZ CASH
HITH STEGALL
CRANCE
HERA HORNTINE
GAIL DAYIES

KVKE

WATLOW JERRY: REDA ROSEFFINS WITTY GRITTY EXILS HEL HODARIES. DAY SEALS SDOY NAVES BELLARY MNOTE

WARE-PM Louisville, KT

KLLL Lebbook, TX MICHAEL MURPERY BITTY GRITTY DIRY SOLLY DUMM BOLLOSI: ALADAMA BELLANT BROTEENS EASL THOMAS COMES WILLIS BRAGOM STWYLESS

COUNTY OF SHAPE OF SH

WORK X Memphis, TN

Hampes, 79

JANIE FRICER
ANNE HORMAY
JOHN SCHWEIDEN
HESTLESS SEMMIT
HORT JOHN SCHWEIDEN
HORTAL
HORT JOHN MCCLAIN
HEBLE MAGGAND
LEE GREENHOOD
OAK RIDGE HOYS
ROWSER HILSAP

GLES CAMPUSE BORRESS & PAS MICHAEL HUSE 1007973 WEST Bottoot: MESSLE ENGGAS MOTLE MEDIANO CHISTAL GAYLE LINE COMMISSION ANNE SUTERAY WILLIE MELSON COMMO MATRONS
DECRY MODES
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DECRY MODES
LOUISE MANAGEMENT
MANAGEM CHINE MATTON JACK GOMBHIN MATLOW JERNING MATLOW JERNING MATLOW JERNING TOWN CHINE POWNIE MILBAP MOTEST MATLOW MATL

SISTE GRITTY DIS SMELLY WEST LAME SMOOT

MUNICIPAL MEDY SANTER SOCHE JOHN POSSIVI SITTY GRITYY DIRT REDA HERMYTRE BOOLDO'S FORMYER HILEAP CHYSTAL GAYLE DON'S HAMBORLL EXILE

KRIID-AMPM Shrovopors, LA Showages, LA
JUDBS
HAC DAVIS
GROW MACRON
GAIL DAVIS
LAM: 5 JUNE
LAM: 5 JUNE
HAT DAVIS
HOTOGE DOVS
HOUSELE WILGOS
HYLLE
HYLLE
HILLE

WSNI Meshville, TH JUDGE REL TILLIS SCHAMME CASH SHELLY MEAT VICTORIA SHAW SOTTORIA SHAW WILLIS MEGGAN WILLIAMS SHELDON LANG WILLIAMS JR. BASHE WILLIAMS JR. BASHAW WILLIAMS JR. BASHAW WILLIAMS JR.

SESTLESS HEAST GLASS CAMPBELL

Nottest; NOMPTE NILSAP CAR RIDGE BOYS LEE GREENWOOD ALABAMA BELLAMY DECTUR HITTY GRETTY DIRY JUDGS NAC DAVIS NESTLESS HEARY Bottost: STRTLESS

REITE STOWNS AND ASSESSED WTGR-PM Windowlision, NC

WITH GRIPT DIRT MENTLESS MEAT REMODELS LACT J. DALYON SANTER DOCKS REITS STUDIES MATCH SENTING MATCH SENTING MATCH SENTING KYXX Odoson, TX ROBAINE CASE RESTLESS SEAR LAKE BROOT

162 Reporters 158 Current Reports

The following stations reported no change in their rotations this week:

WMZQ/Washington DC WQHK/Fort Wayne WWJO/St. Cloud KCBQ/San Diego WPAP/Panama City KCJB/Minot

The following stations failed to report this week and therefor their playlists were frozen:

> WYNK/Baton Rouge WFNC/Fayetteville WMIL/Milwaukee KUGN/Eugene

WEST

ARBOD, QR GAIL DAVID KRITH SPROALL JIDHT BUFFEY ATLANYA GROWN WATHOU MOREON BOYS JOHN SCHWIIGE STATLENS STA

SAMPLES MEAN MESTLESS MEAN MITTY GRITTY REMA RESERVICE

KIK-PM Anaholm, CA Anaboto, CA
VESU GORDIN
JURGOS
RESPILIOS BRARY
GARRICOLOROSAL
BOLLOST,
BOLLOST,
COMPILE STLEAD
COMMITTEE
COMMITTEE
COMMITTEE
RYAK
Anoborogo, AK

Armyo Grando, C.
REBA Memmya BANYER BROWN
SHELLY WEST
WATLOW JEMNING
SANYER BROWN
SHELLY WEST
ROUNDS
SHELY WEST
ROUNDS
SHELLY W

STOOLSTYS LANS HOL TILLIS Mottest: WILLIE MELSON ALABAMA WILLIE, ERIS, WAT BOOKERS & PARTON

7.G. SEEPPARE GLEE CAMPBELL JUDGS Bettest; RICEY SEAGOS SHILE GEL RODANIEL RAME THOMAS CO ALARAMA

ACROMY LESS
HYPY GRITTY DIRY
JOEGS
HOUSE, ALLES
HOUSE, AL BANK WILLIAMS
ROOSES & PARTY
HITTY GRITTY |
HOCTOST |
ALABAMA
GARY HORRIS
BELLANT BROTHS
LEN GRISHHOOD
JOHN IS HILLAN KMAK Freene, CA JUDGE HICHARL MUMPHRY FITTY GRITTY DIRT Bottost;

PAY CHARLES JANIE PECCHE VENU COSOIN GROOMS OFFMAT ASSON MUTERAL JURIES JURIES BOLLOCAL RICKY SEASON RICKY SE KNIX-PM Phoenix, AZ RESTLESS MOART SANTER SECONS REALT OF SASSURIL SOLLANT DECTROY SELLANT DECTROY JOSES & DALTON RAME WILLIAMS JR JUDIOS SANTO ALLANS COR Kitte Great Falls, MT

SAMPER BROWN HENLE INGGARD 7.4. SEEPPARD Hottoot; WILLES MELSON SELLANY BROTHSUS ALADANA BAME WILLIAMS JR. WILLIS, ERIS, MAY PAGE TORME METTARS MEART NOTIONS SAME MOMBIS LEE GREENFOOD CHARLE NOCIAIE STRILLES WILLIE, KRIS, WAY LANE BROOM MC DAVIS Lines Services Servic

KRSY Reswell, HM Record, MMS
DIAME EMERGILL
MAYLOW JREWINGS
FREEDIS SARY
ATLANTA
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SK DESA NOSHTIME HICHAM. HORPEN HOTLOGS MARY HOTLOGS MARY HOTLOGS MODARD CAR BIDGS BYS CRISTAL GAYLE RICKY SEASON DOMES HILBAD KTOM Bellman, CA GENR MATER ATLANTA

ATLANTA SALES OF THE SALES OF T KSOP-FM Belt Lake City, UT

ANNA NORWYING GAIL DAVIES GREE WATSON BOCLEST JOHN POGENY ALABAMA JANIE FILEAS BRILE BRILE

KSON-AMPIS San Diogo, CA TROOMING, WA
HIPPY GRIPPY DINY
SANTER BACKIN
FOR THE SANTER BACKIN
TOOL T. BALL
BELL TILLE BOUNDMENT PACIFIC
BETT SYMMENT PACIFIC
BETT SYMMENT BOUNDMENT
HICKNAL MODULAT
BOOLAT DOING
HICKNAL MODULAT
BOOLAT DOING
HICKNAL MODULAT
BOOLAT
BOOLAT JUDDS
HITT GRITTY DI
GERMES DYNAIT
GLES CAUDERL
MICHAEL MIDDORT
HIGH-HID CAUD
HER-HID CAUD
HER-H

KCBO Ben Diego, CA KGA Spoke

HERLE BROKARD ALLEM PRISELL BURLLY WART MUNA MODWYINE ATLANYA SAMPIE BROWN ERITY STROALL BROKART REDY DAVISH LOWISH MANDRELL JAMES PRICES JUDGE HOCTOR: SOMETH HILDAP RICHY SHAGOS SOMEMS & PARTY WILLIE, HRIS, ALARAMA tony, ID

CHORGE STARTY SOFTHERN PACIFIC TON T. HALL Nottoet: NOMES WILSAP OAR RIDGE SOYS CRYSTAL GATLE BHILE LOUISE NAMEDRAL LOUISE NAMEDRAL SANTER BROWN LACY J. DALI SITTY GRITT

HICHARL MUMPHRY STYPY GRITTY GR

mo, WA

96/R&R FRIDAY, JUNE 7, 1985

ADULT/CONTEMPORARY

BREAKERS

DeBARGE

Who's Holding Donna Now (Gordy/Motown)

76% of our reporters on it. Rotations: Heavy 8/1, Medium 61/10, Light 37/20, Total Adds 31 including WKBW, WTAE, KVIL-FM, W101, WCLR, WLLT, WLTF, WOMC, WMYX, KS94, KYKY, KMGG, KGW, V100, WRKA, WING. Debuts at number 18 on the A/C chart.

PAUL YOUNG

Everytime You Go Away (Columbia)

69% of our reporters on it. Rotations: Heavy 11/0, Medium 58/7, Light 27/14, Total Adds 21 including KVIL-FM, WARM98, WLLT, WNIC, KYKY, KMJI, KEY103, CK101, WRVA, WTRX, WLHT, WMHE, KRAV, KDUK, KIFM, KKPL. Debuts at number 21 on the A/C chart.

DOLLY PARTON with KENNY ROGERS

Real Love (RCA)

63% of our reporters on it. Rotations: Heavy 7/0, Medium 67/4, Light 14/3, Total Adds 7, W101, WSFM, WEZS, WFMK, KVUU, KOY, WWPA. Moves to number 22 on the A/C chart.

AMY GRANT

Find A Way (A&M)
64% of our reporters on it. Rotations: Heavy 7/1, Medium 61/5, Light
21/2, Total Adds 9, WKBW, 2WD, WCLR, KYKY, KHOW, WAEB, WGY, WRAL, KRNO. Moves to 23 on the A/C chart.

NEW & ACTIVE

KENNY LOGGINS "Forever" (Columbia) 74/13

REINST LUBBINS "FOREYS" (COlumbia) 74/13
Rations: Heapy \$11, Medium 380, Upps 13) 5 TOA Adds 13, WKBW, WLTS, KLS, WTRX, KÖLL, KBOI, KDUK, KKUA, KFI, KKPL, WKNE, WTNY, KFOD, Heapy, WSNY, WCOD, KTYL, KALE, Mediums include WFBR, WPX, KVIL-FM, 97AIA, WMJI, KKY103, WBT, WMAZ, KELT, WSR, WSW, WSNY, KSL, DEVOUS at number 25 on the AIC chart.

GRAHAM PARKER "Wake Up (Next To You)" (Elektra) 74/6
Rations: Heapy 200, Medium 382, Light 164, Tolin Adds 6, KMJI, KJR, WSFM, WEZC, WLAC-FM, 3WM, Heavy; WKBW, WAEB, WICC, WMAZ, WSFL, WHBC, WSFW, WEM, WSFW, WWAE, WCO, WORG, KTYL, WOIL, KEZ, WSW, KSFM, KSFM

KBOI. Debuts at number 24 on the AIC chart.

DARYL HALL & JOHN DATES "Possession Obsession" (RCA) 70,26
Rodalions Fleary 00, Modium 38.8. Light 34/18, Total Adds 28, MLTS, 2WD, WSNY, KLSI, KUDL, WAEB, WICC, WKGW,
KTOS, WMAZ, WNAM, KIOA, KOIL, KBOI, KDUK, KWAV, KKPL, WKNE, WITNY, WWPA, KRLB, WAEV, KWEB, KFOD, K99.
KRNO, Mediums include: WFBR, WSB-PM, 97AIA, WNIC, KOST, V100, WBT, WSFL, WHVA, WAVE, WMGN, KFI

EVELYN "CHAMPAGKE" KING "Till Midnight" (RCA) 64/2

Rotations, Heavy: 2/0, Medium 38/0, Light 24/2, Total Adds 2, WSFM, KFDD, Heavy: WKNE, KRSB, Mediums include: WSB, KLSI, KOST, WKYE, KEY103, K106, WGOW, WMAZ, KELT, WSFL, WRVA, WHBY, WHBC, WMGN, WISN, KWAY, KIFM.

KLSJ, KOST, WKYE, KEYIOZ, K106, WGOW, WMAZ, KELT, WSFL, WRVA, WHSP, WHSC, WMGN, WISN, KWAV, KIFM, KATRIMA AND THE WAVES "WAlking ON Sunshine" (Capital) 54.7 Rotations: Heavy 14.0 Medium 201, Lipin 208. Total adds 7, WNIC, CK101, WRKA, WHNN, KKPL, KORQ, WAGE. Heavy: KWILEM, 200, WICC, V100, WKLJ, KKLD, WWNSP, WSKI, WWAPA, WSKY, WCHV, KRLB, KTYL, KALE, Mediums include: WFBR, KLSI, KMGG, KJR, WKYE, WMAZ, WAVE, WNAM, WHSC, WENS, WMGN, KWD.

ROTATION BREAKOUTS

	Total			
O CHDWWOD	Reports/Adds	Heavy	Medium	Light
O SURVIVOR	131/2	110	18	3
2 TEARS FOR FEARS	129/4	107	17	5
3 HAROLD FALTERMEYÉR	127/0	108	16	3
4 BILLY OCEAN	117/0	84	30	3
G MADONNA	121/6	74	42	5
JULIAN LENNON	121/2	77	38	6
7 KOOL & THE GANG	107/0	56	42	9
8 LIMAHL	121/3	54	56	11
BEACH BOYS	129/3	41	69	19
ALAN PARSONS PROJECT	109/2	59	47	3
11 REO SPEEDWAGON	102/0	62	35	5
WHITNEY HOUSTON	125/10	39	64	22
⑤ CHAKA KHAN	105/2	51	46	8
14 WHAM!	100/0	51	39	10
AIR SUPPLY	119/14	15	80	24
1 BRYAN ADAMS	96/4	45	45	6
17 SADE	95/0	35	48	12
13 DeBARGE	106/31	8	61	37
1 JOHN FOGERTY	90/6	22	52	16
20 MADONNA	77/1	16	40	21
3 PAUL YOUNG	96/21	11	58	
DOLLY PARTON W/KENNY ROGERS	88/7	7	67	27 14
AMY GRANT	89/9	7		
@ GRAHAM PARKER	74/6	20	61	21
TENNY LOGGINS	74/13	5	38 38	16 31

MOST ADDED

SISTER SLEDGE (36) Frankie (Atlantic DeBARGE (31)

Who's Holding Donna Now (Gordy/Motown)
DARYL HALL & JOHN OATES (26)
Possession Obsession (RCA)
DON HENLEY (25)

Not Enough Love In The World (Geffen)

ROSANNE CASH (24)

I Don't Know Why You Don't... (Columbia)

HOTTEST

TEARS FOR FEARS (88) Everybody Wants To Rule... (Mercury/PG)
SURVIVOR (85)
The Search Is Over (Scotti Bros./CBS)
HAROLD FALTERMEYER (83) Axel F (MCA) BILLY OCEAN (52) Suddenly (Jive/Aris MADONNA (43) Angel (Sire/WB)

SISTER SLEDGE "Frankie" (Atlantic) 50/36
Rorallons: Heavy 0/0, Medium 11/5, Light 39/31, Total Adds 36 including WFBR, WKBW, KUDL, WAEB, WKYE,
KEY103, WSRL, WNAM, KIDA, WHNN, KWAV, KSL, KKPL, WTKO, WWPA, KORG, WSKY, WCKQ, WCHY, KRLB, KFSB,

WAUS, NYEE.

PHIL COLLINS "Sussudio" (Atlantic) 49/6
Rotations: Heavy 17:0, Medium 222. Liph 104. Total Adds 6, KLSI, WSFM, WHAS, WRAL, WTRX, WCIL, Heavy: 2WD, KJR,
WCC, WKYE, WKSI, JMRGN, KKUA, KWAY, WWNR, WSKI, WWPA, WCKO, WCHV, KRILB, WKYX, KALE, Mediums include:

KVILFM, WAEB, V100, CK101, WSFL, WNAM, KOIL, KRAV, KDUK.

ANNE MURRAY "I Don't Think I'm Ready For You" (Capitol) 44/0

VCCO, WGY, WHBY, KKPL, WTKO, WAHR,

ROSANNE CASH "1 Don't Know Why You Don't Want..." (Columbia) 43/24
Redations: Heavy 0.0, Medium 13/4, Light 30/20, Total Adds 24 including WFBR, WLTS, WOMC, WAEB, WKYE, WGY,
K106, WAVE, WNAM, WHBC, WTRX, WISN, WHNN, KWAV, KSL.

KIM CARNES "Crazy In The Night (Barking At Airplanes)" (EMI America) 43/2
Rotatlons: Heavy 1/0, Medium 22/1, Light 20/1, Total Adds 2, WKJJ, KKPL. Heavy: WCKO. Medium

WEEN AT WORK "Verything I Need" (Columbia) 39/13

Rotations: Heavy 0.0, Medium 12/3, Light 27/10, Total Adds 13, WFBR, K106, WRVA, KIOA, WHNN, KKPL, WEIM, WSKI, WSKY, WCHV, WGSV, WAEV, KRSB, Medium: WMAZ, KWAV, WTKO, WWPA, WCKQ, KTYL, KEEZ, KMGQ, KALE.

SIGNIFICANT ACTION

STING "If You Love Somebody Set Them Free" (A&M) 28/17
Rotations: Heavy 0:0, Medium 4/3, Lipht 24/14, Total Adds 17, WKYE, WMAZ, WNAM, WMGN, WWPA, WSKY, WCKQ, WCHV, WAGE, KRLB, WORG, WKYX, WZLQ, WFFX, KEEZ, WBOW, KTWO, Medium: WSKI,

WOHY, WAGE, KRILB, WOHS, WILL, WIFFA, RECE, WOUTH, D. D. C. WOHS, T. TONG, WAGE, KRILB, WOHS, WAGE, KRILB, WOHS, WAGE, KRILB, WOHS, WAGE, BILL WITHERS "Oh Yeah!" (Columbia) 26/1

BILL WITHERS "UN YEAR!" (COlumbia) 25/1
ROtations: Heavy 30, Medium 310, Lipht 101, Total Adds 1, WOMC Heavy: WHBY, KSL, WAHR, Medium: KVIL-FM, WCCO, KGW, WMAZ, WRVA, WHBC, WLTE, KIFM, WTKO, WKNE, KTYL, WJBC, KTWO

WCCO, KGW, WMAZ, WRVA, WHBC, WITE, KIFM, WTKO, WKNE, KTYL, WJBC, KTWO
JACK WAGNER: "Lady OI My Heart" (Qwest/WB) 24/1
Rotations, Heavy 80, Medium 110, Upht 911, Total Adds 1, WNC, Heavy, 97AIA, WLTS, WSNY, WCCO, WHBY, WEIM,
WARR, KRSB, Medium, WFIX, K108, WMAZ, WLAC, FM, WHVA, KIOA, WTRX, WCHV, WGSV, WJBC, KKLV,
JANEY STREET "(How Long) TIII My Ship Comes in" (Krista) 23/2
Rotations, Heavy 00, Medium 911, Light 18/11, Total Adds WTKO, KFSB, Medium, WSKI, WAHR, KTWO, KRSB.

JARE 1 STREET (1) JANE 18 JANE KKUA, WCKO, Medium: 2WD, B100 K101, WSFM, WHAS, WINGN, WINNR, WKYX, KOSW.
SOUTHERN PACIFIC "Someone's Gonna Love Me Tonight" (WB) 19/0
Rotations, Heavy 0:0, Medium: 7/0, Light 12/0, Total Adds 0, Medium: WAMZ, WHSP, WEIM, WTKO, WSKI, WAEV, KRSB.
SIMPLE MINDS "Don't You (Forget About Me)" (A&M) 17/1
Rotations: Heavy 30, Medium: 1/0, Light 3/1, Total Adds 1, WFFX, Heavy: KYKY, WAVE, KKLV, Medium: 2WD, KMGG.
B100, K101, WHAS, WKLU, WMGN, WMHE, KKUA, WTNY, KOSW.
BCORGE BERSON "New Day" (WB) 15/13
Portations: Heavy 0:0, Markism Dol: Isind: 15/13 Total Adds 13. WFBR. WAVE, WHSY, WEIM, WSKY, WGSV, WGSQ, WKYX.

Rotations: Heavy 0/0, Medium 0/0, Light WZLQ, WCIL, WMT-FM, WXUS, KTWO 15/13, Total Adds 13, WFBR, WAVE, WHBY, WEIM, WSKY, WGSV, WORG, WKYX,

PRINCE "Raspherry Beret" (WB) 15/3 Rotations: Heavy 3/0, Medium 7/2, Light 5/1, Total Adds 3, WMGN, WMHE, KKUA. Heavy: WCKO, KRLB, WKYX. Medium 7/10, WKJJ, WSFL, WWNR, WSFL, WORN, WGR.

COCK ROBIN "When You'r Heart Is Weak" (Columbia) 13,/5
Rotations: Heavy 0.0, Medium 2/0, Light 11/5, Total Adds 5, KWAV, WSKY WKYX, WZLQ, KRSB. Medium: WMAZ, WEIM
CYMDI LAUPER "The Goonlies" R" Good Enough" (Portativil/CRS) 13,/3
Rotations: Heavy 0.0, Medium 6/0, Light 7/3, Total Adds 3, CK101, WWPA, KALE Medium: WKYE, WKJJ, WAVE, WSKY, WCKQ, WKYY.

WCRU, WATA.

W. JEMNINGS/W. NELSON/J. CASH/K. KRISTOFFERSON "Highwayman" (Columbia) 13/1

Rotations: Heavy 0/0, Medium 7/0, Light 6/1, Total Adds 1, WMT-FM. Medium: WCCO, WTIC, WMAZ, WEIM, WAHR, WJBC, KEEZ

COMMODORES "Animal Instinct" (Motown) 13/0

Rotations: Heavy 0.0, Medium 3/0, Light 10/0, Total Adds 0, Medium: WMAZ, WWNR, WKYX.

MADONNA "Info The Groove" (Sire/WB) 12/10

Rotations: Heavy 2/0, Medium 4/4, Light 6/6, Total Adds 10, WLLT, KLSI, KUDL, V100, WENS, KRAV, KKUA, WWPA, WZLQ,

AL CORLEY "Square Rooms" (Mercury/PolyGram) 12/0 Medium: KVIL-FM, WEIM, WSKI, WCHV, KKLV, KQSW.

Rotations: Heavy Ut0, Medium 6i0, Light 6i0, Total Adds 0, Medium: Kvtt-PM, WEIM, WSN, J JANICE PAYSON "Jealous Love" (Atlantic) 11,12 Rotations: Heavy 0.0, Medium 1/0, Light 1012, Total Adds 2, WHNN, KORO, Medium: WCCO.

Rotations: Heavy 0.0, Medium 1/0, Light 10/2, Total Adds 2, WHNIN, KCHL, Medium, WCCU.

DAVID LEE ROTH "Just A Giglolof, Ain 1 Glot Nobody" (WB) 11/1

Rotations: Heavy 1/0, Medium 5/0, Light 5/1, Total Adds 1, WKNE, Heavy KKUA, Medium; WICC, WAVE, WTNY, WWPA,

GO WEST "Call Me" (Chrysalis) 10/10
Rotations: Heavy 0:0, Medium 0:0, Light 10/10, Total Adds 10, WWNR, WEIM, WKNE, WSKI, WORG, KTYL, KEEZ, KBOW.

KRSB, KALE SUPERTRAMP "Cannonball" (A&M) 10/5 · Rotations: Heavy 0.0, Medium 2/1, Light 8/4, Total Adds 5, 2WD, WSFL, KWAV, WWNR, KRSB, Medium, KALE

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are receiving airplay at 30 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

A/C ADDS & HOTS

EAST

DESANGE Nottest: MRAM! EAROLD PALTERNA LIMAEL THANS FOR PEARS SILLY OCEAN

SpenceSeuse HADOMMA AIR SUPPLY DUBANCE BOTTOST BOTTOST BOTTOST BOTTOST BOTTOST BOTTOST BOTTOST BOTTOST BABS FOR FED SRYAW ADAMS

NOGENE & PARTON MEITHRY NOOSTON SVELTH EING GRAMAN PARKER PULL COLLINS SOLVESTE BILLY OCHAN HANGLD PALTENNE EOOL & THE GAMG

None Nottest: TEAMS FOR PEARS

HARDED PALTERMEYS BILLY OCRAS SAME

STING SISTER SLEDGE WORANGE CASE

PARALLEL PARALLEL TWO ONE

HEN AT WORE DON SENGEY GROSSE BENSON SIGNEY CASH ROCANUS CASH HOTESUS PER HADDLE PALFER HED SPEEDWAGE

PREDDIS JACKSON MADORMA AIR SUPPLY Buttest: TEARS FOR FEARS MADE BAROLD PALTERSY

Mottest: TEARS FOR FEARS BILLY OCEAR BAROLD FALTERNE

ANY GRAFF ROADER CASE NOT COTAE BAILT OCEAR BANDED FALTER JULIAN LENNON ALAN PARRONS ANNE HUMBAY

AFT CHANT DEBANCE BOTTOST: BILLY OCEAN BARDLO FALTERNE SAIR TRANS FOR FEARS ECOL 6 THE GAMC

ShermonMcClure
THERECE
THERECE
PAUL YOUNG
RECORNE
RECORNE
RECORNE
ROCTOR
HEAD
BILLY OCEAN
HANDLE PALTERNEY
CHAKA SHAN
TEARS FOR PEARS

ALAN PARSON ALAN PARSON ALB SUPPLY

HALL & OATES DON BEHLEY

PARALLEL THREE

BATY Stowert SUPRYPANE TIL TUBBERY SO MEST HOLDER HOTCHET HED SPEEDWAG THAMB FOR THE HEYAR ADAMS MUTTHET HOGE! THIL COLLINS

Jack Reymond
ALARAMA
TERM AT WORK
FORMATIC CASE
GO MEST
GHORGE SEMBOR
BOCLOUL
THANK FOR PRARE
BESTAM JAMAS
HANDLD PALTERSWETS
END STREEMINGOR
SORVIVOR

WTKOMPMES Wayne Flek JAMEN STREET SISTER SIEDGE SOTICE SIEDGE SOTICE SIEDGE HANDE SOTICE HANDES SOTICE BOOGERS & PARTON BENCH BOYS

THA DAYID LEE BOYN BALL & GATES BERALDS DIAMS NORS ALR SOFPLY BORNES HANGE HANGE HANGE BYELYH BIMS BOLVOR PALYENNE THAN BY THE B

WEKIMBERSPER, VI Bruce Stobbins JEER AT HORK HOSANNE CASH GO HEST HOCKOCK TRANS FOR PEARS BRYAN ADAMS FRIL COLLYNS SEACH SOUTH HELTHEY SOUSTON

WTNY/Watertown, NY
George Nather
ERMITY LOGGING
PACE, YOUNG
HALL & GATES
DOS HEMILAY
HOTCH TE HANDED PALFERSET
SILLY OCEAN
TELAS POR PRANE
SURFY FOR
SHACE BOYE

HADOMAN HALL & CATES SYING CTHD! LAUFER HOSEMS & PARTON SISTER SLEDGE HOTCOME POR PEARS HORMAND JOHES HATHIMA & THE WAY PHIL COLLINS MADOMAN

Greg Alen
AIR SUPPLY
REMNY LOGGISS
HADOSHA
PEIL COLLINE
EALL & ORYES
DON HEMLEY
BOLDON TEARS FOR PEAL
EOOL & TER GAMMLAN
HADOSHA
HADOSHA

KUDL/Kones Done Hallon

WRITY X.Rdto Both Fast

DOW HENTLEY DEBARCE PROJECT SURVIVA BOTTOST SILLY OCEAN TEARS FOR FEARS HADOMNA MELTWEY HOUSTON SORVIVOR

MADONNA HALL & OATES SISTER SLEDGE

SOUTH

PARALLEL PARALLEL TWO

ONE

TEARS FOR PE Bottost; BAROLD PALTE: LIMANL RED SPEEDWARD BILLY OCEAN SURVIVOR

KYIL/Delles/Ft. Chuck Rhodes

BTANARMONI TRA MORE BOTTO I: RANGLE FALTENNE: TRAME FOR FEARE WHAM! HADOWKA BILLY OCHAN

SURVIVOR THARS FOR PHARS JACE WAGNER JULIAN LEMMON

ZWDMeriem Compbel/Aden SUPERTHAMP EALL & OATES ANT GRANT -BOTTOST -HADDEMA SURVIVOR TRANS FOR FE BILLY OCEAN BRITAN ADAMS

W:01/Tampa DoCartaMinne AIR SUPPLY DUBANCE SUTAM ADAGE SUTAM ADAGE SUCKS & PANYO SUCKS & PANYO MANA! SUCKS SPRIMGET TEAMS POR FRANK JULIAN LEMBOOS

KEY103/Augts Adams/Jacobs

K105/Booumont, Jomon/Real BOGAMES CASE DOW MEMBLEY FAME AT HOME MALL & OATES BOCTOOK; MAJORIA BEACH BOYS STEWLY WOR WEITWEY HOUS AIS SUPPLY

SURVIVOR
WEZCAChertento
Steve Sutton
AIR SUPPLY
GRAMMI PARKER
HOCTOST;
HETAR ADMIS
HOOL & THE GARK
JULIAN LERBECH
BURVIVOR
TRANS FOR PERME

EdwordsPhilips
CTHOI LAUPER
PASS YOUNG
RATHINA & THE MAN
HOTCOS:
NAME STREE WAN
HARY JAME STREE
HARY JAME STRE

WYSALZISSOON SOVO SHOPPY SOVO SHOPPY SOVER Thomselentine
MADOMEA
MARY JAME STRLE
AIR SUPPLY
SOCTOST:
TRARS FOR FEARS
SURVIVOR
ECOL A THE GAME
REO SPEEDERGOON
BILLY OCEAN

Micheleflargent
JOHN FOGERTY
DERBARGS
GRAMAN PARKER
HOLLOST,
WHITHERY HOUSTON
THANS FOR PEARS
SILLY OCEAN
SURVIVOR
HAROLD PALTERNE

WSFLRow Born Gary Loo CHARA REAM SISTER SLEDGE TERMS POR PER SUPERTRANS BUFFERTRANS BUFFERTRANS

DEBARCE ANY GRANT PHIL COLLING HOTLOST: WHAM! MAROLD PALTER HOOL & THE GA BILLY OCEAN SCHWIVOR

DOM REMLSY PRINCE AIR SUPPLY STIME Rottest; HADDMA SURVIVOR LIMARL, BERCH BOYS DEBARGE

W1934Mddmid Millio Ellipti

Stove Porter
RATEINA & THE HAV
DON HENLEY
STING
HOCKest;
SURWIVON
BILLY OCEAN
THRES FOR PEARS
JULIAN LENNON
HADOMEN

KRLB-FIMLubbs

HALL & OATES DOS MESSALET SISTER SLEDGE STING MOTES AT HED SPERDMENOUS HALDWAN HALDWAN HALDWAN HALDWAN HALDWAN HALDWAN TEARS FOR FEARS

REART STING GBONGE BENSON RICE SPRINGFIELD GO NEST

GO MEST SOTTOST: TEARS FOR PEARS CHAMA EMAN LIMANA MASOLD PALTERNAN JOHN POSERTY

WKYAPedweek, K CorveNTEARY ELFTER SLEDGE SPING GROWN SERVING GROWN SERVING GROWN SERVING PEL

WAEV/Baven Morris/West

SISTER SLEDGE HERR AT MORE HALL & CATES HOTTES! SURVIVOR JULIAN LESMON MADONNA

WK.AH.Outoville
Jill Morper
EZM CASHING
HIGHT MANCHER
AIR SUPPLY
PAGE TOUNG
HOCKEGEL
WIENI
BRYAH ADAMS
HARF JARE GIRLS
HARF JARE GIRLS Lon Dean PRICE, YOUNG DON PRICE, YOUNG DON PRICE, YOUNG DON PRICE, YOUNG DON PARKET PARKETS AND PARKETS PARKET MADORIA
WHICALOUSE
BOUNDATCONFORD
BOUNDATCONFORD
BOUNDATCONFORD
BOUNDATCONFORD
BOUNDATE
BOUNDATE
BOLIAGE
BOLIA

PARALLEL THREE

Doon Taylor
SISPER SLEDGE
RAFFERMA & THE MAY
JAMICE PAYROW
HOLLOCK
RANGED PALTERMENT
THANS FOR PEARS
SILLY OCEAN
SCHEVIOR
EOOL & THE GAMG EGGL & THE GAM
WERVIASHOWED
ON BROMSHIPE
GEORGE BRUNDON
STIME
ROSAMUS CASH
ROSAMUS CASH
CLEMM FRRY
COREY BART
HER AT MORE
COCK ROSEH
SIGNER SERGE A FUNNAT
HOLLOSI
TEARS FOR FERNAT
HADOMIA
BRECH A FUNNAT
HADOMIA
BRECH BOYS

Jecksonfloyce BROCE SPRINGSTREM SISTER SLEDGE STIME SHOULD STEM SHOULD PRINTEDWAYE JOHN POGENTY HARY JAME GIRLS JOHN CAPPERTY PRINCE

WZLOTupole Slavo Thomas AMADE SPRINGER FORMAR JOSEP GOGE PROMINE FLOREN SAMOUS FLOREN SAMOUS FLOREN SAMOUS FLOREN SAMOUS FORMAN FLOREN MOLTONIA MOLTONIA MOLTONIA SAMOUS MOLTONIA MOLTONIA MOLTONIA SAMOUS MOL ROSANWE CASE STOTES SLEEDER SLEEDER STONE STIEDER STONE STIEDER SOUCH SPRINGST BOLLOS LEMAN LEMAN COMMAN PARKER WFFX/Tuecels Sender Walker

Jackson/Bell BETAM ADAMS DOM HENLAY HER AY WORK GEORGE REMEDIN BOCKOST; BAROLD PALTERNET TRANS FOR FEARS MADORIME BILLY OCEAN STRAINON

KRAV/Tules Gery Reynolds WXUE/Lefeyotte Bob Vizza GRORGE REMOON SISTER SLEDGE ROWARD JOHES PAUL YOUNG MEITHEY HOUSTON MADONNA HOCCOCK EARDLO PALTENNEYE SILLY CCEAN MEAN!

TEAMS FOR PEAKS PARALLEL THREE

Stow Salowitz
DEBARCE
SISTER SLEDGE
ALABAMA
BOCTOST
JULIAN LEMMON
CHARA ENAN
BOGERS & PANTON
PAGE YOUNG
DON HENLEY

WCIL/Carbondele, I Mett McCane PHIL COLLIES SIFER SIZEDE DOR RISELEY GEORGE BESSON NOT 0 01 1 LINARL LINARL BOYES BOYS BRYCH BOYS BRYCH BOYS BYTAN ADAMS KOOL 5 THE GAMG

WHIT-FEMCoder Rapids Sellers/Green GEORGE REHEOM BUCK INCHIAMS SENCE.ROPECTURE FACE. TOURG WILLIE, XIII... BOLLES XIII... BOLLES XIII... HANDLE PARROWS SURVIVOR SURVIVOR

KTVLTyter, TX Brien Medeney SISTEE SLEDG HADOMNA GO WED? BOTTES TEAMS FOR PER BETAM ADAMS HADOWNA SUNVIVOR

Sender Walker STING SINTER SLEDGE SINTLE HINDS

SIMPLE WINES BOTTOST: TEAMS FOR PERM REG SPERDMAGON FULLAN LEGGON MADDEMA SURVIVOR

DAN POSKLERES HALL & CATES SISTER SLEDGE DEMANGE Nottest: SAROLD PALTERNE LIMAEL RHD SPEEDWAGON TEARS FOR PERMS SURVIVOR

WAONER Cloud Dismifine SISTER SLEDGE ROGARNE CASE SUCKINGRAMS ROCLEST: EARDLD PALTERNITE TEAM FOR PEARS Nottest: TEARS FOR FEARS SURVIVE HILLY OCEAN KEEZ/Menketo, MM Sue LeFond STING CORRY HARP BUCKINGNAME GO WEST TALKING READS BOTTEST:

WEST

WatsonManners
JOHN CAPPERTY
GRAMAN PARKER
HEART
HOMAND JOHNS

SOMAND JUNE SOLLEST: TEARS FOR PEARS HANDLD PALTERSEY SURVIVOR MADORMA PHIL COLLINS

PARALLEL

TWO

ESHIT LOGGINS RALL & OATES

Invinifouend

ROGERS & PARTON
DEBARGE
JOHN FOGERTY
EOTEOST
SUPPINOR
TEAMS FOR FRANC
HABOLD FALTERIST
JULIAN LEMBON
BILLY OCSAM

KDUK/Eugane Burnu/King PAGL YOUNG KREWY LOOGINS NALL & OAYES NOTLOST EALL & STAYLY STA

LMs Nomer
INDEASOS
REMEY LOGGISS
REMEY LOGGISS
REMCE SPRINGSTEEN
PRINCE
BOXCOS!
BAROLD FALTEMEYE
HADOMS
BUXYIVOS
TEANS FOR PERS

PARALLEL ONE

EMOTOBrody METTHEY BOUSTO PAGE YOUNG GRARAN PANKER

MARY JAME GIELS

KKLTPheneiz Church/Thomae. AIR SUPPLY HADOWA BEYAH ADAMS BOXTOST EXADDE PALTERNET SURVIVOR LIMABL WHANI TEARS FOR FRARS

KCHMPertand McCloudDennis TEASS FOR PEARS LIMARL Sottest; HADOMMA HAROLD PAI JULIAN LES BESO APREDO

KGW/Portland Dirkx/Williams DEBAGGE DON ESHALFY HOCKEGEL HAROLD PALTERNE TEAMS FOR PEALS JULIAN LESHOON RED SPEEDWAGON SURVIVOR

none Nottest: SAROLD PALTE! SURVIVOR ALAM PARSONS TEARS FOR PEARS CHARA EMAN

KWAYMANNANY Michael Reading SISTER SLEDGE HALL & CATHE COCK ROSIN HORSEL CASE SUPPLYTHEN FOR LOCALING MANOCONEA PAGE YOUNG B100/Bon Diego Rich/Knight nome Hottest: EAROLD PALTER

RELEGIT Lake City
George Lennich
SISTER SLEDGE
ROSAMISE CASH
BOTANISE CASH
BOTANISE TASH
BOTANISE TASH
BOTANISE TASH
BOTANISE TASH
BILL WITHERS
JULIAN LERNON
AIR SUPPLY
LIMARL

KBEST/San Di Bick/Deen none Bottest: BILLY OCEAH WHAM! RBO SPEEDMAGON BRYAN ADAMS TEARS FOR PEARS

EARL SLUGH PAUL TOUNG SADE Nottest: SANOLD PAL: CHARA EMAN HEITHEY NOT SCHIVLY NOT SCHIV S

Doen Allen
RATRIEA & THE
DOW MENTEY
RALL & OATHE EIN CANNES
PAUL YOUNG
RENNY LOGGINS
RENNY LOGGINS
REN AT MODEL
REN AT MODEL
RANGE RURRAY
BURYIVGE
ALAN PARROUS
ALAN PARROUS

PARALLEL THREE

Mine Perg EVELTY KING DON HOBLEY DEBARCE HALL & OATES JOHN POGERTY EDWAY LOGGINS BOCKEST: MEAN! SILLY OCEAN RED SPEEDMACON TRANS POR PEARS JULIAN LERWOS JULIAN LERWOS

MEAN: ALISON MOYET POREIGNER BILLY OCEAN JULIAN LENNO

KTWOKConper John Leader DOM MERCLEY SISTER SLED SYTHE CRONGE SENS HOCK-ST SORVIVOR JULIAN LENN REO SPEEDINA REACE BOYS WEITSHEY ROO WEITSHEY ROO

KANOMene Larry trens ANY GRANT BALL & CATES SISTER SLEDGE SOTTORIS NADOWNA DEBARGE

Rone Hottest: BILLY OCEAN HEAM; HEAR! HAROLD PALTERNEY! SADE BOOL & THE GAMO

Verence Burns
THAMS FOR FEAS
SISTEM SIZEOS
DAM FORGLARING
COCK ROBIN
HESS AT MOSE
SUPPRIMAMP
GO HEST
HOLLOW FORSET
WHITMES MOUSTO
JOHN FORSET
PAUL YOUNG
HADDOMNA

SISTER SLEDGE HENUDO STEVE PERST SOTTOS CHARA REAM WHITHEY HOUSTON TRANS FOR PERSE PAUL YOUNG JULIAN LESMON

140 Reporters

129 Current Reports

The following stations reported no adds or changes in rotation and their playlists were frozen.

KKLV/Anchorage KLYF/Des Moines WAHR/Huntsville WCCO/Minneapolis KBEST/San Diego K101/San Francisco The following stations failed to report this week, so their playlists were frozen.

WTIC/Hartford KELT/McAllen 97AIA/Miami WLTE/Minneapolis KQSW/Rock Springs

MIDWEST

PARALLEL ONE

WSNY/Columbus, Of Monry Lybe HALL & OATES BEACH BOYS HARY JAME GTRLS BOALDS OCEAN CHARA KEAN SURVIVOR HAROLD FRATERIST JACK MAGNER

Goddoon/Zak PAUL YOUNG JACE MAGNER RATRIMA & THE NAI WHISWEY ROUSTON BOLLOST THANS FOR FEARS EOGL & THE GANG CHAMA REAM MADORNA L.

DEBARGE ANY GRANT PAUL YOUNG WHITMEY NO NOTCEST; WHAN! HANDLD PAL SIMPLE NIE

PARALLEL TWO

WHEY/Appl St. John/Sol

JOHN DERVER GEORGE BERRON BANDAHA GARY HORRIS BOLLO FALTER ALAN PARBONS JOHNEY MATERS AMME HORRAY

BeanstNComme HALL & GATSE COM HEREEY ROGARWE CASH BIFTER SLEDGE STING NOTES STING INDEX PARTIES TEARS FOR FEAT RED SPEEDWRGOT PRIL COLLINE BEACE BOYS

WONDC/Conton
AMBO Dorn
ROSAMME CAME
DOM MEMCAT
HOCKOST
HARDLD FALTH!
TEARS FOR FEI
HARD PALTH!
TEARS FOR FEI
HARD REAM
SURVIVOR

WWNG/Deylon Rick Johnson AIR SUPPLY DEMARCS BOTTOST BARDLD FALTERICE SURVIYOR JULIAN LERRON TEARS FOR PEARS HADDNINA

MALL & DATES SISTER SLEDGE HEM AT WORK HOTCEST: HOTCEST: TEARS FOR PEARS SURVIVOR HADDWIA RED SPEEDWAGON REACH BOYS

PRIL COLLINS CHESTAL GATLE Sottost: WEAM!

PRICE TOUR DEBARGE FOR PRILETY SOCIALITY SOCIA

ROWHIE MILGAP BEACH BOYS BOSANNE CASH BOCKEGE: EANDLD PALTEN HADONNA ALAN PARHOUS BOGERS & PARK DEBARGE W1. TE/Minneepeli Grave/Sommers

SILLY Where WYNNESpinow Carbonillotonate EATRINA & THE JARICE PAYSON DOBARRIE CAR SISTER SLEDON HER AT MONE HOLLY SO SPEEDMAGON SURVIVOR SURVIVOR BRYAN ADAMS HADDERN BEACH BOYS BEACH BOYS WHEMenses CH JoH Roberts DEBARGE CHAKE ERAN HOTCOST HARDLO FALTE WAR HAMMATTAKE DEBARGE WFMKLENING MMA Murphy MOGERS'S PARTON BOLLESSON BOLLS FALTENING BILLY OCEAN TEARS FOR PEARS SURVIVOR

KOLJONONO
MADDINISHO
RESHIT LOGGISS
HALL 5 ONTES
HOTTOS!
HOTTOS!
BURNIVOR
FOOL 5 THE GAME
TEARS FOR PEARS
BILLY CAM
WINNERSOROW
WINNERSOROW

RADIO & RECORDS NATIONAL AIRPLAY

OR TRACKS

	_	_			929		- 100,40	
	The We	ees v	wo La	152 REPORTERS				Total
	_	-	6	STING/If You Love Somebody Set Them Free (A&M)	Total	Hot	Mediu	m Adds
	1	1		ROBERT PLANT/Little By Little (Es Paranza/Atlantic)		+ 119		
	9	4	4	3 SUPERTRAMP/Cannonball (A&M)		- 126		
	5	3		JOHN CAFFERTY & THE BEAVER/Tough All Over (Scotti Bros./CBS)		+ 113		
	2	2		EURYTHMICS/Would I Lie To You? (RCA)		- 122		- 2
	17	8	5	NIGHT RANGER/Sentimental Street (Camel/MCA)		- 109		
	35	11	7 6		133			-
	40	27	15		123			/=
	14	10	9		121			
	1-	37	14 0		126			
	15	12	12	100 1111 111	117			
	20	15	13	HOOTERS/All You Zombies (Columbia)	123	•		
	- 60	38	21	DIRE STRAITS/Money For Nothing (WB)	112-			
	7	6		PHIL COLLINS/Sussudio (Atlantic)	96-			
	38	17	16	PAUL YOUNG/Everytime You Walk Away (Columbia)	104	-		
	-	-	40	TOM PETTY & THE HEARTBREAKERS/Make It Better (Forget) (MCA)	100		_	
	23	18	18	GRAHAM PARKER & THE SHOT/Wake Up (Next To You) (Elektra)	108-		-	
	51 :	35	23	DON HENLEY/Not Enough Love In The World (Geffen)	103+			_
	31 3	24		ERIC CLAPTON/See What Love Can Do (WB)	88+			
	18		17 20	(Dionecrisiand)	98-			45.0
*	DEB	UT	₽Œ	Copio del ricady (Lpic)	114	11	79	114
			10 22	The state of the s	75 -			
	29 .2		19 23	The state of the periode in Fore (incline)	95-	- 20-	- 74-	- 6=
1	— 5		37 2	The second (ES didition / lightly)	81+	34+	46+	+ 13-
ı	25 2		7 2	POWER STATION/Get It On (Bang A Gong) (Capitol)	85-	29-	- 55 -	
İ				RATT/Lay It Down (Atlantic)	94+	10+	73+	
	54 4			DIRE STRAITS/Walk Of Life (WB)	82+	29+	- 51 -	- 8-
ı	57 4		1 2	MEN AT WORK/Everything Need (Columbia)	91+	10+	75+	20+
	42 3		0 👁	PAUL HYDE & THE PAYOLAS/You're The Only Love (A&M)	90-	11+	77-	- 7=
4	4 5			MICK JAGGER/Lucky In Love (Columbia)	63-	39-	24-	- 0-
	45 4	3 3		GINO VANNELLI/Black Cars (HME/CBS)	83=	14+	69+	5 -
1	44 40		9	COREY HART/Never Surrender (EMI America)	89+	9+	71+	32-
1	22 21			DURAN DURAN/A View To A Kill (Capitol) PHIL COLLINS/Inside Out (Atlantic)	72 –	<i>39</i> +	32 -	1 =
ŀ	36 33			WILLIE & THE POOR POVS Paby Places Don't Co (Pingle Popular)	58 -	39 –	19 -	2+
1		2!		WILLIE & THE POOR BOYS/Baby Please Don't Go (Ripple/Passport) LONE JUSTICE/Ways To Be Wicked (Geffen)	74 –	10-		0-
1		- 60	_	U2/Three Sunrises (Island)	76 -		•	
1				FOREIGNER/Reaction To Action (Atlantic)	77+	13+	52+	
	6 13		39	TEARS FOR FEARS/Everybody Wants To Rule The World (Mercury/PG)	73+	9+	60+	
1	19 19		40	HOWARD JONES/Things Can Only Get Better (Elektra)	50-	41-	9-	0=
	— 58			BOB DYLAN/Tight Connection To My Heart (Has Anybody Seen) (Columbia)	58 –	31 -	27-	1 =
1	26 28		42	DOKKEN/Alone Again (Elektra)	77+	13+	61+	14-
l	- 55	52	1	HELIX/Deep Cuts The Knife (Capitol)	57-	22-	34 -	2=
1	32 30	33	44	PRINCE/Raspberry Beret (WB)	67+	7+	57+	14+
1		58	3	BRYAN FERRY/Slave To Love (WB)	62-	28-	34 -	0=
ŀ	12 16	28		GLENN FREY/Smuggler's Blues (MCA)	64+	17+	43+	21=
		54	3	G. THOROGOOD & DESTROYERS/Willie And The Hand Jive (EMI America)	67+	28-	18 - 60 +	0-
	55 50	49	49	JOE WALSH/Rosewood Bitters (Full Moon/WB)	49-	23+	25 -	11-
	3 9	22	49	BRUCE SPRINGSTEEN/Trapped (Columbia)	45 -	27-	18-	
E	DEBUT		• 🕄	TALKING HEADS/Road To Nowhere (Sire/WB)	63	7	36	Q=
	DEBUT		3	RUSS BALLARD/The Fire Still Burns (EMI America)	61	2	40	63
:	21 26	39,	52	KATRINA & THE WAVES/Walking On Sunshine (Capitol)		21-	20 -	0-
	13 29			JOHN FOGERTY/Centerfield (WB)	40-	16-	24-	1=
	DEBUT		3	REO SPEEDWAGON/Gotta Feel More (Epic)	55 +	4+	50 +	16-
-	- 60		3	BEACH BOYS/Getcha Back (Caribou/CBS)	48+	9+	35 ~	7+
-		56	56	ROBERT PLANT/Pink And Black (Es Paranza/Atlantic)		13-	22+	6-
	DEBUT	•	9	BRYAN ADAMS/Summer Of '69 (A&M)	43	-	33	36
1			58	HUEY LEWIS & THE NEWS/Trouble In Paradise (Columbia).		20-	13-	0-
	3 39		59	BRYAN ADAMS/Heaven (A&M)		19-	13-	1+
Ш	JEBUT	•	©	FIONA/Hang Your Heart On Me (Atlantic)	42+		34+	9-
			_					

MOST ADDED

JEFF BECK & ROD STEWART (114) TALKING HEADS (63) Road To Nowhere (Sire/WB) RUSS BALLARD (61) The Fire Still Burns (EMI America) BRYAN ADAMS (36) Summer Of '69 (A&M) U2 (35) Three Sunrises (Island)

HOTTEST

ROBERT PLANT (126) Little By Little (Es Paranza/Atlantic) J. CAFFERTY & BEAVER BROWN BAND (122) Tough All Over (Scotti Bros./CBS) STING (119)
If You Love Somebody Set... (A&M) SUPERTRAMP (113) Cannonball (A&M)

EURYTHMICS (109)

Would I Lie To You? (RCA)

BREAKERS

JEFF BECK & ROD STEWART People Get Ready (Epic)

75% of our reporters on it. 114/114 including adds at: WNEW, WMMR, DC101, WNOR, WYNF, WLUP, WXRT, KMET, KGB, KFOG. Debuts at #21 on the Tracks chart.

TOM PETTY & THE HEARTBREAKERS Make It Better (Forget About Me) (MCA)

66% of our reporters on it. 100/33 including adds at: KLOL, WSHE, KYYS, KSHE, KLOS, KUPD, WAQY, WAAF. Moves 40-16 on the Tracks

Lay It Down (Atlantic)

62% of our reporters on it. 94/29 including adds at: WBCN, WDVE, KSRR, WLVQ, KZAP, KOME, WEZX, KATT. Moves 47-26 on the Tracks

MEN AT WORK Everything | Need (Columbia)

60% of our reporters on it. 91/20 including adds at: WNEW, KBCO, KGB, WZZO, WAQX, WFYV, KGGO. Moves 41-28 on the Tracks chart.

COREY HART

Never Surrender (EMI America)

59% of our reporters on it. 89/32 including adds at: WHJY, KSRR, WSHE, KSHE, WLAV, KKDJ. Moves 57-32 on the Tracks chart.

ROBERT PLANT

Sixes And Sevens (Es Paranza/Atlantic)

53% of our reporters on it. 81/13 including adds at: WHJY, KLOL, WEBN, KATT, KPOI, WRUF. Moves 37-24 on the Tracks chart.

U2

Three Sunrises (Island)

51% of our reporters on it. 77/35 including adds at: WDVE, WHJY, WSHE, WLUP, KMET, KISW, KEZO. Moves 60-37 on the Tracks chart.

BOB DYLAN

Tight Connection (Columbia)

51% of our reporters on it. 77/14 including adds at: DC101, WSHE, WAQY, KATT, KKDJ, KWHL. Moves 46-41 on the Tracks chart.

NEW & ACTIVE

FIRM "Someone To Love" (Atlantic) 34/9 (26/16)
Adds: WSHE, WAQY, KRIX, KYZL, WXKE, WWCT, KLPX, KUFO, WCXT, WCPZ, Hols: 6 KSRR, WCFM, WCCC, WCMF, WAQX, KFMG, Mediums: 25 include KLOL, WNOR, WYNF, WEBN, WRIF, KISS, WIOT,

NELO: DIRE STRAITS "SO Fer Away" (WB) 32/5 (34/6)

DIRE STRAITS "SO Fer Away" (WB) 32/5 (34/6)

Adds KISW, WHCN, WPW, MLAV, WZN, Hose 15 inchde XZW, KIAZY, KINK, KFOG, WOHA, KLBJ,

WHCT, KLD, Mediums: 16 include WDE, WPYX, WOME, WPBU, WPBQ, KOME

Adds include WSHE, KBOC, WCCC, WFDU, UALAY, WWW, KOZZ, KYND, Hots: 14 include

KAZY, 91X, KOŻK, WLRI Modiums: 13 include WBAB, WDHA, KOZL, WDLP

TEYTHURE: "Middelahat Micelani" (Jan) #14 / JAAN) \$210 (210/12)

KAZY, 91K, KOAK, WUR. Modume: 13 mclude weats, wuthe, rock, year.

TEXTONES "Midnight Mission" (Gold Mth./A&M) 26/10 (28/12)
Adds include whete, wisher, KAZY, WKLC, WAAF, KKDJ, Hols: 0. Mediums: 23 include WBCN,
KLOL, WGFM, KBCO, WPYX, WACY, WWWY.

KLOL, WOPM, KBCO, WHYX, WAUY, WYWY.
SUPERTRAMP "Better Days" (A&M) 26/3 (24/5)
Adds: KISW, KKDU, KFMO, Hots: 10 include KFOG, WHCN, WAPL, WLAV, Mediums: 14 include WNOR,

KZAP, WPYX, KLBJ, WWOT, KILO.

NILS, LOFGREN "Secrets in The Street" (Columbia) 24/12 (16/16)

Adds include DC101, KISW, WCCC. Hors: 2 WIZN, KZAM, Mediums: 18 include KZEW, WXRT,

SUPERTAMP "Still In Love" (A&M) 23/5 (20/4) Adds include KILO, WGIR, KWHI, KMBY, HOSS 8 WXRT, KAZY, KFOG, WRCN, CHEZ, WOBK, WIZN, KYRE, Mediums 15 include WINDR, WLUP, WWIGH

ANIMOTION "Let Him Go" (Mercury PolyGram) 23/5 (18/5)
Adds: KBPI, WRCN, WEZX, WOBK, WCPZ. Hots: 0. Mediums: 23 include WZZQ, WCCC, WIMZ, KMUX.

WKDF.

PHIL COLLINS "Only You Know And I Know" (Atlantic) 22/5 (21/6).

Adds include WEZK, KRIKE, Hots: 8 WLVQ, KUPO, KSJO, KISW, WHCN, WOMF,

Mediums: 14 include WBBB, KTXQ, WEBN, WKLC, KODS, WLAV, WIOT, KLO.

COCK ROBIN" "When Your Heart Is Breaking" (Columbia) 17/5 (12/2).

Adds: 91X, WCCC, KEMF, KTCL, KTYQ, Hots: 1 KINK, Mediums: 13 include KBCO, KSJK.

RRCI, WCHM.
PRINCE "Pop Life" (WB) 16/1 (16/1),
Adds; WCXT. Hots 8 include KQAK, WLIR, KPOI, WHMD, KSPN, KCGL, KVRE. Mediums: 8 include
WBAB, WMCK, WGR, WBILM.

MEN AT WORK "Snakes And Ladders" (Columbia) 15/15 (0/0) Adds include WBAB, KLOL, KFOG, WHCN, WIOT, KOZZ. Hots: 1 KKDJ. Mediums: 13 Include WLVQ, WPXY, KEZO, WRIKI.

WLVO, WPYX, KEZO, WRK:

UZ. "Love Comes Tumbling" (Isfand) 15/4 (14/6)

Adds 91X, WADY, KLAQ, WWWV. Hols: 6 include WXRT, KAZY, KQAK, WCCC. Mediums: 7 include

Adds. 91X, WADY, KLAQ, WWWV. Hols: 6 include WXRT, KAZY, KQAK, WCCC. Mediums: 7 include

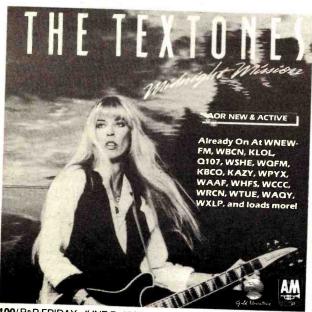
TRUTH "Exception Of Love" (IRS/MCA)"15/3 (13/5)
Adds: WHFS, WAPL, WZZO. Hots: 0. Mediums: 13 include WMMR, KBCO, KOZZ, KTYD.

NEW & ACTIVE -- Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's Most Added

RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

Tuther 1.40 "Sixes" (81) "Pink" (35) 146 - 127 146 143 144 143 144 143 144 143 144 143 144 144 143 144	Total
"Cannonbail" (143) "Better" (26) "Sill" (23) 146 - 127 - 14	tation Rotation
7	
1	-
1 2 2 5 PHIL COLLINS/No Jacket Required (Allamic) 33 12 10 10 10 10 10 10 10	
Southername	7- 1+
5	6+ 0=
33 12 10 30 10 11 13 30 30 30	4+ 1=
Money" (112) "Walk" (22) "So Far Away" (32) 146+ 68+ 20 68+ 20 68+ 20 70 70 70 70 70 70 70	4- 1-
3	
10 10 10 11 11 JDE WALSH/The Confessor (Full Moon/WB) 127 - 61 + 66 15 15 16 17 17 17 18 18 19 19 19 19 19 19	8- 9-
16	6- 2-
22 18 14	5+ 4+
## All You Zombies" (123) ## All You Zombies (100) ## All You Zombies (100	
Everythine (104)	
17 17 18 16 16 16 16 17 17 17 18 18 18 18 17 17	
10 13 17 17 ERIC CLAPTON/Behind The Sun (WB) MeN AT WORK/Two Hearts (Columbia) See What Love" (88) "She's Waiting" (22) "Tangled" (11) 98 - 49 - 40 40 40 40 40 40 40 40	S- 3-
DEBUT	+ 5=
19 19 19 19 19 19 19 19	- 3-
19 19 19 19 19 19 19 19	- 2-
25 24 21 29 29 27 29 29 29 29 29	41
Figur Sequence S	- 2+
16 23 22 22 POWER STATION/The Power Station (Capitol) Togeth (Togeth (Capitol) Togeth (Togeth (Capitol) Togeth (Togeth (Capitol) Togeth (Togeth (Togeth (Capitol) Togeth (Togeth (To	
Company Comp	- 0=
Section Sect	
21 22 24 25 HOWARD JONES/Dream Into Action (Elektra) 3 35 29 PAUL HYDE & THE PAVOLAS/Here's The World For Ya (A&M) 3 37 30 BRYAN ADAMS/Reckless (A&M) 3 38 37 30 BRYAN ADAMS/Reckless (A&M) 3 39 37 30 BRYAN ADAMS/Reckless (A&M) 3 4 VIEW TO A KILL/Soundtrack (Capitol) 4 A VIEW TO A KILL/Soundtrack (Capitol) 5 A VIEW TO A KILL/Soundtrack (Capitol) 5 A VIEW TO A KILL/Soundtrack (Capitol) 7 A VIEW TO A KILL/Soundtrack (Capitol) 8 A VIEW TO A KILL/Soundtrack (30
35 35 29 39 AVIL HYDE & THE PAYOLAS/Here's The World For Ya (A&M) 7'Ou're The Only Love" (90) 93 - 12 + 79	
23 33 39	+ 6+
39 37 30 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	
29 27 27 29 WILLIE & THE POOR BOYS/Willie & The Poor Boys (Ripple/Passport) Baby Please" (74) "These Arms" (14) 81 − 12 + 68	21
Tight Connection" (77) "When The Night" (11) 87 12 68	+ 5-
A VIEW TO A KILL/Soundtrack (Capitol)	
28 26 25 32 PRINCE/Around The World In A Day (WB) 29 31 26 33 LONE JUSTICE/Lone Justice (Gelfen) 29 30 35 USA FOR AFRICA/We Are The World (Columbia) 29 30 35 USA FOR AFRICA/We Are The World (Columbia) 29 30 31 37 DOKKEN/Tooth And Nail (Elektra) 29 30 31 37 DOKKEN/Tooth And Nail (Elektra) 29 30 31 37 DOKKEN/Tooth And Nail (Elektra) 20 32 32 PRINCE/Around The World In A Day (WB) 39 32 39 32 39 32 PRINCE/Around The World In A Day (WB) 39 32 39 32 39 32 PRINCE/Around The World In A Day (WB) 39 32 39 32 39 32 PRINCE/Around The World In A Day (WB) 39 32 39 32 39 32 PRINCE/Around The World In A Day (WB) 30 40 Prince/Around The World In A Day (WB) 30 5 PRINCE/Around The World In A Day (WB) 30 5 PRINCE/Around The World In A Day (WB) 30 5 PRINCE/Around The World In A Day (WB) 30 5 PRINCE/Around The World In A Day (WB) 30 5 PRINCE/Around The World In A Day (WB) 31 6 A USTICE (Page 14 A Day	- 3≡ 20
22 31 26 33 LONE JUSTICE/Lone Justice (Geffen)	
- 37 FOREIGNER/Agent Provocateur (Attantic)	1
2 9 20 35 USA FOR AFRICA/We Are The World (Columbia) 77+ 11 = 62 39	
- 39 GOKKEN/Tooth And Nail (Elektra) 53 - 34 - 19 "Willie" (67) "Alone Again" (57)	
25 30 31 37 DOKKEN/Tooth And Nail (Elektra) "Willie" (67) "Alone Again" (57)	
More Again (3/)	
DEDUT A PROVAN EFERTY (Days And Old Gives	-
Slave To Love" (64)	- 1
"Smuggler's Pluce" (AC)	21
46 - 28 - 18 -	0-



100/R&R FRIDAY, JUNE 7, 1985

BREAKERS

MEN AT WORK Two Hearts (Columbia)

77% of our reporters on it. 117/41 with adds at: WBCN, KTXQ, KLOL, KBCO, KMET, KUPD, KGB, KFOG. Debuts at #18 on the Albums chart.

RATT

Invasion Of Your Privacy (Atlantic)

63% of our reporters on it. 96/30 including adds at: WBCN, WNEW, WDVE, KSRR, WLVQ, KYYS, KLOS, KMET, KOME. Debuts at #23 on the Albums chart

U2

Wide Awake In America (Island)

62% of our reporters on it. 94/36 including adds at: WHJY, WSHE, WLUP, WOUR, WAAF, KQDS, KILO, KZEL. Moves 38-24 on the Albums chart.

BOB DYLAN

Empire Burlesque (Columbia)

57% of our reporters on it. 87/20 including adds at: WBAB, DC101, WSHE, KSHE, KGB, WAQY, KATT, KKDJ. Debuts at #30 on the Albums chart.

AOR ALBUMS — Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulleted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are BOLDED. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

PARALLELS - Stations arranged by market size, according to Arbitron's MSA population figures.
Parallel One: 1,000,000 +

Parallel Two: 200,000-1.000 000

Parallel Three: Under 200,000. Stations at a significant ratings disadvantage to their in-format competitor(s) are assigned a lower parallel

EAST

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WNEW-FM/New York (212) 986-7000

PD: CHARLIE KENDALL

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SOIL CONTENTS

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MD: MARE DEVINE

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RATT **INVADES** RADIO!!



AOR Double

BREAKERS

"Invasion Of Your Privacy" AOR ALBUMS DEBUT 23

BREAKERS

"Lay It Down" AOR TRACKS 26



AOR ALBUMS

MOST ADDED

MEN AT WORK (41) Two Hearts (Columbia) U2 (36) Wide Awake In America (Island) RATT (30)
Invasion Of Your Privacy (Átlantic) BRYAN FERRY (21) Boys And Girls (WB) BRYAN ADAMS (21) Reckless (A&M)

HOTTEST

ROBERT PLANT (127) Shake 'N Stirred (Es Paranza/Atlantic)

L CAFFERTY & BEAVER BROWN BAND (122)

Tough All Over (Scotti Bros./CBS) SUPERTRAMP (114) Brother Where You Bound (A&M) EURYTHMICS (111) Be Yourself Tonight (RCA) PHIL COLLINS (107) No Jacket Required (Atlantic)

NEW & ACTIVE

REO SPEEDWAGON/Wheels Are Turnin' (Epic) 59/15 (59/16)
Adds include KGON, WDHA, WIMZ, WRXL, WLAV, KOMP, WBLM. Hots: 7 include WIBA, KFMG, WARX, KLYV,
WZZQ, KRQU. Mediums: 51 include WBCN, WMMR, KSRR, WEBN, WRIF, KUPD, KGB, KISS.

BEACH 80YS/Beach Boys (Carlbow/CBS) 52/10 (0/0)

Adds include WXRT, KBCO, KINK, WCMF, KGGO, KEZE, WARX. Hots: 9 WMMR, KYYS, KAZY, WDHA, KRIX, WOOS, WHMD, WBSW, WCPZ. Mediums: 38 include WIYY, WSHE, WNOR, KMET, WZZO, WWCT, KZEL.

FIGNA/Fibna (Aliantic) 45/6 (47/7)
Adds: WCMF, WAOY, KRIX, KXZL, WBSW, KFMQ, Hots: 5 KZEW, WDHA, WRCN, WAAF, KNCN, Mediums: 35 include WBAB, WHJY, WYNF, WEBN, KZAP, KGB, WOMF.

NILS LOFGREN/Flip (Columbia) 29/17 (0/0)
Adds include DC101, KOME, KISW, KEZE, WRKI, WWWV, KTYD. Hots: 2 WIZN, KZAM. Mediums: 19 include KZEW, WXRT, KBCO, KMET, WAAF

ANIMOTION/Animotion (Mercury/PolyGram) 27/4 (25/4)
Adds: KBPI, WEZX, WQBK, WCPZ. Hots: 1 K97. Mediums: 26 include WBCN, WYNF, WZZO, WIMZ, WKDF, KGGO,

TEXTONES/Midnight Mission (Gold Mtn./A&M) 26/10 (20/12)
Adds: WNEW, O107, WSHE, KAZY, WKLC, WAAF, WXLP, KKDJ, WZEW, KTCL. Hots: 0. Mediums: 23 include
WBCN, KLOL, WQFM, KBCO, WPYX, WAQY, WWWV.

TRUTH/Playground (IRS/MCA) 20/4 (17/6)
Adds: 91X, WAPL, KUFO, WZZQ. Hots: 1 KCGL. Mediums: 17 include WMMR, KBCO, WHFS, WOOS, KOZZ, KTYD LONNIE MACK/Strike Lightning (Alligator) 18/1 (16/5) Adds: WCXT. Hots: 2 KBCO, KTCL. Mediums: 15 include KZEW, KLOL, WXRT, KAZY, WHFS, KNCN, KISS.

COCK ROBIN/Cock Robin (Columbia) 17/5 (0/0)

Adds: 91X, WCCC, KFMF, KTCL, KTYD. Hots: 1 KINK. Mediums: 13 include KBCO, KSJO, WTKX, WXLP, WIZN, RICK SPRINGFIELD/Tao (RCA) 16/5 (14/4) Adds: WNEW, WCMF, WOOS, KGGO, WRKI. Hots: 1 KRQU. Mediums: 14 include WBCN, WHEB, WTKX, KUFO,

KIM CARNES/Barking At Airplanes (EMI America) 15/7 (0/0)
Adds: KBCO, CHEZ, WIMZ, WWWV, KSPN, KRQU, KVRE. Hots: 2 WHMD, WCPZ. Mediums: 11 include WBCN,

KING/Steps In Time (Epic) 14/1 (14/3)

Adds: WBSW. Hots: 4 WLIR, WIZN, KRQU, KCGL. Mediums: 10 include KBCO, KQAK, WDHA, WKQQ, WOOS. HALL & OATES/Big Bam Boom (RCA) 12/4 (8/3) Adds: KGGO, WQBK, WIZN, WBLM. Hots: 0. Mediums: 10 include WMMR, WZZO, WHEB, WIMZ, WTKX, KLYV

TRANSLATOR/Translator (Columbia) 12/1 (11/2) Adds: WLIR. Hots: 1 KRQU. Mediums: 11 include WXRT, KBCO, KQAK, WHFS, CHEZ, KFMF. NEW ORDER/Low-life (Qwest/WB) 12/0 (14/2)

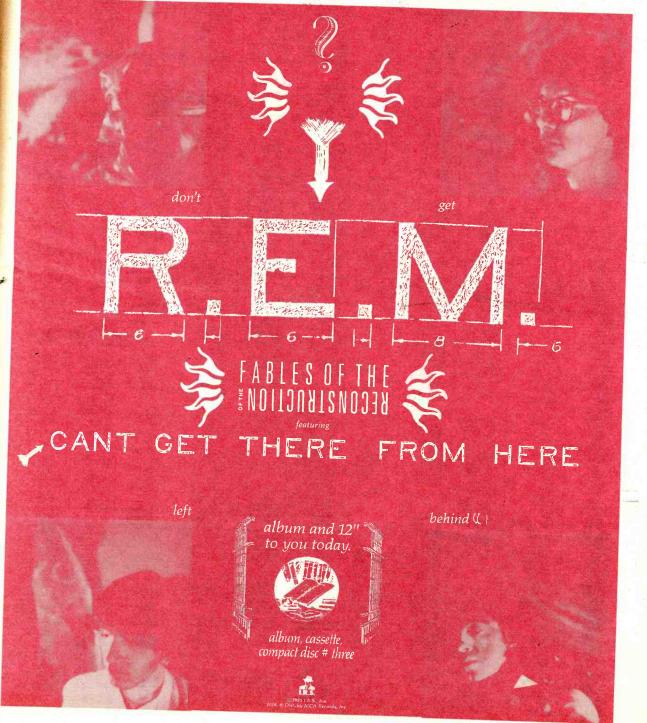
Adds: 0. Hots: 6 KQAK, WHFS, WLIR, KTCL, KRQU, KCGL. Mediums: 6 include WXRT, KBCO, 91X, KVRE

AOR ALBUMS - Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulleted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are BOLDED. Current week's total reports, hot and medium rotation reports, and total adds are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

TRACKS --- Track airplay data for songs from all configurations, including albums, LPs, and 45s. Shown fourweek trend of chart movement. Records showing significant upward momentum are bulleted. Current week's total reports, hot and medium rotation reports, and total adds are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's Most Added.

WE KNOW IT, THE PUBLIC KNOWS IT, AND NOW YOU KNOW IT. YOU NEED TO PLAY R.E.M.



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WCXT/Muskegon-Hart (616) 873-7129

PD: HARK ANTHONS MD: TON WILSON TO MANY AMPLIANT TO SELECT CAPACITY OF THE PARTY OF THE P

KQWB-FM/Fargo (218) 236-7900

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KSQY/Rapid City (605) 578-3533

PD: JACK DANIELS HD: JEFF HICHAELS

BORNES STATES OF THE STATES OF

KISW/Seattle (206) 285-7625 PD: BEAU PHILLIPS MD: STEVE SLATON

BOT PLANT TOM PETTY PHIL COLLINS JOHN FOGERTY RIM HITOMELL EMIC CLAPTOM MICK JAGGER BRYAN ADAMS BRUCE SPRINGS HOOTERS EURYTHHICS DOKKEN UZ (L)

JOHN FOCESTY
DON HEMLST
PAYOLAS
DOKKEN
WILLIE & POOR BOYS
GINO NAMERALI
CORPAN DIAM
BRYAN MADMS
LORE STATION
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WZZQ/Terre Haute (812) 232-5034 PD: REVIN YOUNG

THE PARTY JOHN CAPPEARY JOHN C

WEST

JOHN CAFFERTY GLENH PREY NIGGET RANGER BON JOVI JOE NALSH OIRE STRAITS (L) BEART FOREIGNER RATT Medium Light Adds STING SUPPETRAMP

PARALLEL ONE

KLYV/Dubuque (319) 557-1040

PD: ROBERT WELCH HD: TIM JANSEN

KBCO/Boulder (303) 444-5600 PD: JOHN BRADLEY HD: DOUG CLIFTON

KBPI/Denver (303) 936-2313

ADDITION WILLS
TRANS FOR FEATS
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KAZY/Denver (303) 759-5600 OM: CHUCK BROWN

Continued on next page

WEST (continued)

PARALLEL ONE

KLOS/Los Angele (213) 557-7250

PD: TIM RELLY HD: RUTH PINEDS

MD: RUTH PINEDO

BROCT SPRINGSTE

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KSJO/San Jose (408) 288-5400 PD: LEE ROY HANS 91X/San Diego (619) 291-9191

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KFOG/San Francisco (415) 986-1045

BOE
RIC CLAPTON (N)
ROBERT PLANT
PRIL COLLINS (N)
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ROBE WILLTE A POOR BOT COURT MODELS BETAM PERMY STEPP BECK BETAM PERMY STEPP BECK BETAM PERMY STEPP BECK
KOME/San Jose (408) 246-6811

PD: PAT EVAMS ASST. PD: DANA JANG AND THE CONTROL OF TH

PO JOSE SIVERES

MAT.

PRIC COLLEGE
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ROCKET FALOR
ROCKE 153 Reporters

One station reported a frozen playlist this week. KROQ/Los Angeles

Six stations failed to report this week. Their rotations were frozen.

CITI-FM/Winnipeg K97/Edmonton KMOD/Tulsa KQRS/Minneapolis WDIZ/Orlando

One station falled to report

KRQR/San Francisco

The following station is no longer an AOR Reporter:

KUPD/Phoenix (602) 838-3062 KZAP/Sacramento (918) 925-3700 PD: VAL HOINTOGE ASST. PD: CURTISS PD: TON CALE NO: BILL PRESCOTT

TO THE STREET OF
THREE O'CLOCK THREE O'CLOCK
PISHBOWN
PISHBOWN
HOW ORDES
HOW OR ALIVE
DEAD OR ALIVE
BOOK OF LOVE
ULTRAVOUS
CHIMA CRISIS
ANTHOTION
OF LOVE
HOW ORDES
HOW CFOX/Vancou (604) 684-7221

KDKR/P

(602) 897-9300

HOMARD JONES PHIL COLLINS POWER STATION BRUCE SPRINGST TIL TUESDAY DON RENLEY NIGUT RANGER MADONNA

MIGHT BANGER
MADONA
MADONA
MADONA
CORRY MART
TURRE FOR FEARS
SURVIVOR
MICK JAGGER
PRINCE
MICK JAGGER
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GONE
GLERN PREY
JOHN CAFFERY
JOHN CAFFERY
JOHN CAFFERY
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KGB/San KGB/San Diego (619) 292-1360

ASST. PO: TED ED

BETAN ADAMS (H)
POSITION OF THE POSITION OF TH

BIRE S. T. TRANSH WILLIE & POOR BOYS GRAHAM PARKER SHOOTING STAR GINO VANNELLI BOD DYLAN Light Adda KEEL

(415) 474-9100

PD: DON SHAFER HD: KAREN HEMKO

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KMET/Los Angeles

PD: GEORGE HARRIS

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(503) 655-9181

NO. THESSA YORK

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KROQ-FM/Los Angeles (213) 578-0830 (213) 578-0830

PD: RICK CARROLL
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(LARRY GROV

UNITED STATES OF THE STATES OF

HOWARD JONES STINC PRINCE MICK JAGGER MICK JAGGER MICK JAGGER MIDMIGHT OIL POWER STATION FORES STATION KATTHEM MAVES BLASTERS LOWE JUSTICE RED 7 STRANGLERS BELOUITS SOME BELOUITS SOME GOTCHA UZ THREE O'CLOCK

PP: CARL MIDING

ROL

MICHAEL PRANSE

RONY LOGGINS

RONY L

PARALLEL TWO KEZE/Spokane (509) 448-1000 PD: JUNAH CUMM: MD: MIKE JONES

ADJ. HIRE JONES

BECK SPRINGSTERN
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BECK SPRINGSTERN
ROAD FAMT
ROAD FAMT
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ROAD FAMT
JOE MALSH
BOTH SPRINGSTERN
JOE MALSH
LIN HITCHELL
FOREIGNER
COREY MART
TIL TUSSDAY
DIAT

RATT

8 805 DYLAN

8 JEFF BECK

MEN AT WORK

Light Adds

NILS LOFGREN

LIFE BY NIGHT

BEACH BOYS

RUSS BALLARD KOMP/Las Vegas (702) 876-1460

PD: CHARLIE HORRISS ASST. PD: BIG HARTY

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KILO/Colorado

(303) 634-4896

PD: RICH HAWK MD: ALAN WHITE

Springs

(206) 633-5590 PD: PEYTON MAY:

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PD: BRYAN MILLER MD: JOHN HUTCHIN

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MILLE & POOR

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KRKE-FM/Albuq (505) 765-5400 PD: FRANK JAXON HD: STEVE LARAMEE

FOIL DAMPIE CLARAMEE

STREET CLARAMEE

STREET CONTROL STREET

DORAN DEPARTMENT CONTROL STREET

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SUPERTANDA

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OF WALSH FAR

JOE W BYAN FERRY
RATT
REO SPEEDINAGON
POWER STATION
HICK JAGGER
A TOM PETY
PRINCE
KIM MITCHELL
HOUTERS
DON HENLEY
GOONIES
HOMARD JONES

PD: TOM MARSHALL HD: HICHAEL DAVIS

PO: TOW ANDMOSEL SOLIS
PO: NICOLAL SOLIS
PO: NIC

POL DOW FIRM THE PARTY TITLED TO THE PARTY TO THE PA PD: DON PISCHES MD: JEFF RIEDEL RIM MITCHELL
RATT
GEORGE THOROGOD
HELIX
OF THE THOROGOD
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KPOI/Honolui (808) 524-7100

PD: BILL MIMS MD: ANDY PRESTOR TO MALE MATERIAL STATE OF THE S

(RSP-FM/Salt Lake (801) 262-5541 City

PD: NANDY ROSE HD: JOHN FLORENCE BOT FLO BOT FLONT FOR THE COLLINS SUPERTRAMP EURYTHMICS BAUCE SPRING: TOW PETTY STING NIGHT RANGER JOE WALSH

K97/Edm (403) 428-8597

(403) 428-8597
PD: NEIL EDMARDS
MD: TED KENNEDY
(FROZEN)
BOT
DAVID LEE NOTH
HERAKFAST CLUB
TEARS FOR FRARS
JOHN POCEPTY
ANIMOTION
DIRE STRAITS (M)
KATRINA & MAVES
PRINCE
DURAN DURAN
DURAN AMERICANA STATES OF THE STATES

KZEL/Eugene (503) 342-7096

PD: REH MARTIN MD: VINCE MERTS

POLY TOUR PROPERTY OF THE PROP

KRQU/Laram

(307) 745-7396

GREG RIMN ANIMOTION LONE JUSTICE FIRM DON-HENLEY PIRM
DON HEMLEY
Light addm
JEFF BECK
HOMARD JONES
HELIX
RATT
HEAT LOAF
BON JOVI

NOME: TRAITON
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PARALLEL

(916) 343-8461

THREE

KZOQ/Missoula (406) 728-5000 PD: VERN ARGO

KMBY/Salinas Monterey (408) 394-9000

PD: HARE EAUPHANN HD: JANICE TAYLOR

ORADIN PARKET

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FOR PARKET

PRILICALITY

JOS MALCH

KCGL/Salt Lake City (801) 298-1142

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STILLS
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SULANNE VEGA
EVERYTHING BUT THE
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PROPAGAHAA
HEN AT MORK
Light Adda
TRIFFIDS
B MOVIE

PORT PRINCE CONTROL OF THE PRINCE CONTROL OF KWHL/Anchorage (907) 349-6551 PD: CARTER B. BRAD MD: XEVIN VARGAS TALIFUE MEADS

DONOGO CONTROL

DONOGO CONTROL EDI CATTER D. BRAGE
OF STATE MAGGE (II)
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PAINCE MICH ADDRESS AND ADDRES

KSPN/Aspen (303) 925-5776 PD: GARY MRIPP: MD: TOM CARRY

DOTE FYRAITS
DIRE FYRAITS
PRINCE
PRIN

KTYD/Santa Barb (805) 967-4511 PD: RICK WILLIAMS

BOOL PLANT
DOBBET PLANT
DOBBET PLANT
FOR DEATH
FOR THE PLANT
STEEL ALGER
STEEL

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RED 7
FOREIGNER
GEORGE THOROGO
PAYOLAS
CHRIS ISAAK
OHAR AND THE H
Light Adds
JEFF BECK
TALKING HEADS
COCK ROBIN
NILS LOFGREN
JOHN POGERTY

KTCL/Ft. Collins (303) 571-1232 PD: JOHN HAYES ASST. PD: GARY W

KZAM/Eugene (503) 741-1999 PD: JEFF HAW!

PEIL COLLINS FIRM RUSS BALLARD TIL TUESDAY JOAN ARMATRAD GLENN FREY

KOZZ/Reno (702) 329-9261

PD: DANIEL COOR MO STORY THEN THE STATE OF THE

UZ
RATT
BRYAN FERRY
CORRY HAZ
COREY HAZ
LOCUNESS
POREIGHER
TALKING HEAD
BOB DYLAN
JUFF BECK
HOWARD JONES
HEN AT HORK
RUSS BALLARD
RELIX
TRUTH
Light Addm
SAVATAGE

CHR PARALLEL ONE PLAYLISTS

EAST

B104 WBSB Baltimore

PD:Steve Kingston

B COREY HART/Never Burrender DEPECHE HODE/People Are People RICK SPRINGFIELD/State Of Tae NORDO/Hold He FOREIGNER/Reaction To Action



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WHIX-FM STEREO Pittsburgh

SUPERTRAPP/Commenhail STING/IF You Leve Semesory COREY MART/Never Surrander MEN AT MORK/Everything | Need



The second secon

Philadelphia PD: Scott Walker MD: Glenn Kalina

MD. Glem Kall

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PETER BRUNNIE IIs Men't Dans DON HEMLEY/Not Enough Love In PATTI LAPELLE/Birl II Up FREODIE JACKSON/Mort He Tenigl DEAD OR ALIVEYVE BJEN IN REU HIM HITCHELL/Do For Sede COMEY MART/Never Surrameter BECK & BTEMART/People Oct Rug

PICH A UTEMAY/Papels Out Ris HEART/Mast About Love SPERTRAME/Cannonhall MALL & DATEMPOSESSION Obser REW AT MORR/EVERTRING I Need FOR AND AND AND AND AND AND AND TON PETTY/Make 18 setter (Far RICK SPEISOTELD/State Or AN ANIMATION/Let Mis DO ANIMATION/Let Mis DO ANIMATION/LET MIS OF
PD: Charlie Quinn MD: Jay Dowd Boston

Doston

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Ckgm

PD: Stephen Anthony

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Operations Manager: Providence Tom Cuddy

Tom Coddy

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AL CORLEY/Square Rooms SON JOY//Only Lonely MATALIE COLE/Denguraus JERNAIME JACKSON/Partace

7 STOO WHITZ PD: Scott Shannon New York MD: Frankle Blue

MD. Frankin Bloom.

The second


PD: Smokey Rivers MD: Gene Baxter

MO: Gene Baxter

2 | 1 manual control of the property of the

TEARS FOR FEARS/Shout AIR SUPPLY/Just As I Am OLIAN FREY/Sauggler's Blues HIGHT HANGER/Santjantel Stra HALL & DATES/Possession Obses:

PD: Bob Beauchamp MD: Guy Brouillard

MD. Guy PROUISING

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OLIMA LEBRON/Sey You're MYON GENELDINE CORDO/! Gette Know TON PETTY/New I Better (For PETER SCHILLIMO/CAIL DO The! FORE! GMER/Rection To Action HOUTERS/All You Yeshies HOUTERS/All You Yeshies HOUTERS/All You're The Only Love AND ACTION TO HOUSE HOUSE AND TO HOUSE HOUSE AND THE HOUSE HO

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PD: Sandy Sanderson MD: Bob Saint

MD: Bob Saint

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37 HADDWA/Into The Draous AIR SUPPLY/Just As I Am

PD: Sunny Joe White Boston MD: Geni Donaghey

HALL & DATES/Possession Obser-ROBERT PLANT/Little Eq Little DOH HERLEY/NAT English Love In HON AT MORK/Everything I New TOM PETTY/Nate IS Better (For MEDADO/Hold He

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Buffalo PD: Bill Todd MD: P.J. Foxx

MD. P.J. FOR THE PROPERTY OF T

MEN AT MORE/Everything I hard DEFECTE MIDE/Feels Are Papil EARS FOR PARKE/Shout OTHER ADMINISTRATE OF THE DISAMEDIATION OF THE TO DESAMEDIATION OF THE TO THE

LOSSIE DE LA CONTRACTION DEL CONTRACTION DE LA C Washington D.C.

PD: Alan Burns

MD: Mary Taten MD. Many Tallen

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ADDS DEFECHE MODE/People Are Peopl: TIL TUESDAY/Voices Corny ON BEACH BOYS/Gatche Back

WELL Mariana Long

PD: Bill Terry Island MD: Ruth Tolson

MD. RUIN TOIGN

3 1 Water State Control of the Cont

KIR CARMEN/Crass In The Right MEMURO/Hold He MIGHT PANCER/Emtients in tra-BRUCE EMPINOSTEEM/Glory Days SUPERTRAMS/Cannosbell AIR SUPE/LY/Just As 1 Am

B94 Pittsburgh

PD: Scott Alexander MD: Craig Jackson

MD: Graig Jackson

J. Mooders to benefit of the service of the ser

AIR SUPPLY/Just As I Am BRUCE EPRINCSTEEN/Glory Days PAUL VOLNG/Evergtime You Go Ar POMER STATION/Got It On (Sans HALL & GATES/Patassian)

SOUTH

HITHADIO 7-93 Atlanta

MD: Chris Thomas

MD. COURT GLOSS THOMS

A CONTROL OF THE COURT CO

POWER STATION/Get It On (Sang A RICK SPRINGFIELD/State Of The He TEARS FOR FEARS/Sharet

PORLIONER/Heaction To Action RENNY LOGGING/Forever oth AT MORK/Evrytting I Need SHOCL SPRINGSTERN/Glery Dags COMEY HART/Naver Surrender HEART/Naver Surrender ANIMOTION/Let Him Co

Dallas

97.1 XEGL

PD: Randy Brown

MEAST/What have Love MEN AT MESS/Everging I Mead ROBERT PLANT/Little By Little, STIND/IF You Love Somebody OTMO VANDELLI/Blatt Cara

Dallas/Ft. Worth

Maximum Hits

VP/Programming: John Shomby P/Programming: John Shomby

Today for program-respect such

Today for program-respect

AIR SUPPLY/Just As I Am COREY HART/Never Surrander STING/IP You Love Somehody GING VANMELLI/Black Care

B97 New Orleans PD: Kris O'Kelly MD: Greg Rolling

MD. Greg Rolling

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CHR PARALLEL ONE PLAYLISTS

Miami PD: Keith Isley WINZ-FM Asst. PD/MD: Mark Shands

Asst. POIMO: Mark Shands

PARTITION
RINO/Love & Pride
BRUCE UPRINOSTEN/Glory Days
BRUCE UPRINOSTEN/Glory Days
BRUCE LOVE THE SELECT
BRUCE LOVE TO THE COST
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BEVERLY HILLS VER/Avel F



SASS, POLINE, WOODGAN

ASS, POLINE, WOODGAN

Miami

P.D. Robert W. Walker

MD/ASST P.D. Frank Amadeo



Ops Mgr. Mason Dixon PD: Steve Rivers

P.D. STOVED FRIVED STATES AND ADMINISTRATION OF THE PROPERTY O

DEBAROC/Men's Holding Donne N BEACH BOYE/Getche Back AIR SUPPLY/Jost Ay 1 Am

(94-Q)

Atlanta

PD: Jim Morrison MD: Jeff McCartney

MCD: Jeff MCCarney

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MD: Jim Curtis

MC-Jim Curio Statement Sta

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Kansas Citins Het Radio

MD: Kim Welsh

--WXGT--92X-FM Columbus

PD: Adam Cook

PDC Addam Cook

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12. 34. 35 DEBARGE/Who's Holding Donne N AIR SUPPLY/Just As I Am ROBERT PLANT/Little By Little HOSTERBIANI You Tombies COREY HART/Never Burrender

hitradio 96 fm

PD: Gary Berkowitz

PD. Gary Dericophile

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TEARS FOR FEMBLESON POTES DATE OF THE STORY


PD: Dave Anthony Asst. PD/MD: Don Michaels



PD: Buddy Scott MD: Joe Bohannon



MD: Shadow Stevens

MD. Shadow Stevens:

| Compared to the compare

29. 34 RICK SPRINGFIELD/State Of The 5 AIR SUPPLY/JUST AS 1 As FOREIGNER/Reaction To Action GRAMAN PARKER/Mebs Up (Next To

Ops. I

St. Louis

Ops. Dir: Dave Robbins MD: Tom Kelly

POS. Dir. Dave Robbi

Dir. Tom Kelly

Dir. Tom

OG DEPECHE MODE/Foople are Foople PAUL MARCASTLE/FO HEN AT MORE/Everything I Need MODIERS/All You Zonbles TEARS FOR FEARB/Shout RICK SPRINGFIELD/State Of The P

WKTI Milwaukee

P.D. TIM FOX
MD. Kelly Wellaco

1. January 1



KBEQ Kansas City

MD: Karen Barber

MD: Karen Barber

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Chicago

PD: Dallas Cole

PD: Dellas Cole

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NIGHT RANGER/Sentimental Street BRUCE SPRINGSTEEM/Frapped MAEY LEWIS & NEWS/Frappie in Pa COREY HART/Never Surrender

Q102 Cincinnati

MCD Dave Sign State Load

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Ops Mgr: Jim Fox MD: Dave Allen

AMBO Chicago Ops. Mgr.: John Gehron

SRUCE SPRINGSTEEN/Tresped HUEY LEWIS & NEWS/Treuble In Pa

PD: Lee Douglas Asst. PD: Steve Kelly

OM: Tac Hammer Minneapolis
Asst PDMD Grant

Asst. PD/MD: Gregg Swedberg

33. 35 BRUCE SPRINGSTEEN/Glory Days



PD: Rich Meyer Columbus MD/Asst. PD: Bruce Wheeler

WEST



VP/Prog.: Gerry DeFrancesco Assistant PD: Mike Schaefer

ASSISTANT PD. Mike Schaefer

7 I Trook for Trade converse was a series of the converse was a series of

34 HMLL & GATES/Powersion Obsess COREY HART/Never Screender PORER STATION/CE 10 Do (Beng TEARS FOR FEATS/Shows DEBARGE/Me's Holding Denne N HER AT MORK/Everything I Head

CHR PARALLEL ONE PLAYLISTS

WEST



Denver

PD: Mark Bolke MD: Chris Knight

28 GRAHAM PARKER/Hele Up (Next To SUPERTRAMP/Connontel) EURYTHMICS/Hould I Lie To You?

RZZP Phoenix

PD: Guy Zapoleon

JOHN POGERTY/Centerfield



MD: Geina Horton

MO: Geina Horton

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KWSS 94.5 PM

PD: Dave Van Stone San Jose MD: Robin Kipps

MD: Robin Kipps

2 7 1 Teams for ground coverable, size of the control of the con

NOMERY PLANTICLESS OF THE STREET SERVER HALL & GATER/PRESSURE OBSERVE HALL & GATER/PRESSURE OBSERVE POMER ETATION/GST IT On (Beng A

PD: Dick Bascom MD: Art Morales

27
DEAD OR ALIVE/YOU Spin Me Round
"ERMATNE JACKSDY/Perfect
GINO VANNELLI/Black Gers
GRAHAM PARKER/Wake Up (Nest To

ORAMM PARKET/Make Up (Next To FOREIONEY, Pacetion T. A. Ctium BEACH BOYE/ORCTON BOOM BEACH BOYE/ORCTON BOOM APY CERAIT/Find A May APY CERAIT/Find A May RICK MPRIMOREE/DFELOFELD OF The MI KIM CAMMEN/Crey In The Night SEPE

Seattle KUBE 93FM

PD: Bob Case MD: Wendy Christopher

MD: Wendy Christopher

| 1 | Teams for Federic replay when the control of the con

DEBARCE/Had's Holding Donne N HECK & STEMART/People Get Reedy

Hot Hits Seattle. K. EW FM PD: Jeff King

MD: Damien

PD: Jeff King

MD: Damier

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HALL & DATES/Possession Obsess FOREIGNER/Reaction To Action HODTERS/All You Tombies OD MEST/Cell My

San Francisco

PD: Nick Bazoo MD: Jack Silver

P.C. INC. GREATURE F.C. POINT GREATURE F.C. COLD GR

23. 39 COREY HART/Never Burtender HEART/HEAT About Love DON HEMLEY/Not Enough Love In

AIR SUPPLY/Just As I Am

ZIOO FM KKRZ PD: Gary Bryan Portland MD: Sean Lynch

TEARS FOR FEARS/Shout TEAMS FOR FEARS/FRONT

BOOM OF LOVE/Bay
KIM CARMES/Crest in The Might
AL CORRES/Square Ross
OF MESTY/Call for
ON MESTY/Call for
ON MESTY/Call for
ALT SEMPLY/LOT AL TAI
MALL & CATES/FORSESION Obsession
MALL & CATES/FORSESION Obsession
DEAD OR ALIVE/YOU Galm AR Round(
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OLEM FRE/Youngaler's Blues

Q103FM)

PD: Jack Regan MD: Alan Sledge KOAQ

MD. Alan Siedge Denver

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DEBARGE/Mho's Holding Donna N COMEY HART/Never Surrender ANIMOTION/Let His Go RICK SPRINGFIELD/State Dr The SECK & STEMART/People Out Read

ORANAM PARKER/Make Up (Next To JOHN FORERTY/CenterPield ANY ORANT/Find A Hay KENNY LOOG INS/Forever HOUTERS/Ail You Zombies COMMODORE/Animal Instinct

FM:102 PD: Rick Gillette Sacramento

MD/Assist PD: Chris Collins

ADDS

JERNAINE JACKSON/Perfect BISTER SLEDGE/Frankie HALL & DATES/Possession Obsess LIMMAL/Never Ending Story AIR SUPPLY/Just As I As NIGHT RANGER/Sentimental Stree ALEX SROWN/Come In) Shout GRAMAN PARKER/Make Up (Nest To PADDNNA/Angai

KM.IK Magic Portland 107

PD: Jon Barry

MD: Steve Naganuma MD: Steve Naganum

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KIM CARMEG/Crexy In The Night
AIR SUPPLY/Just As I Am
HALL & ORTES/Posees/SIGN Desered
BECH & STEMAT/People Out Ready
NJ SHOOZ/I Can't Made
GRAHAM PARKER/Make Up (Next To

GLEAN FREY/Sauggler's Blues EURYMENICS/Mould I Lis To You? DON HEM. EVAN E Enough Love In T TIL TUESDAY/VOLES CATTS ANY GRANT/Fine A May JOHN FOGERTY/CenterField

Sacramento Seas Sacramento

PD: Tom Chase MD: Mr Ed

M.D. Mr. Ed

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HALL B GATES/Possession Obsess COREY HART/Never Surrender PAUL HARDCASTLE/19 DEAD OR ALIVE/YOU Spin He Roun DEBARGE/Hho's Holding Donne N

MEN AT MORK/Everything I Need SuPERTRAMP/Connonbell

IS IOSIFII HOT HITS!

VP/Ops: Dave Parks San Diego

PPC-Mike Preston Dieg

PD: Mike Preston San Dieg

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ANIMOTION/Let Him Go POMER STATION/Get It On (Bang A COREY HART/Never Surrender TEARS FOR FEARS/Shout

COMMODORES/Animal Instinct

Hot Hits San Francisco

PD: Richard Sands

PD. Richard Sands

1 Trade For FEMBLE Court have been as a consistent of the court
ADDS

MALL & GATES/Possession Chesses ROBERT PLANT/Little Set Little NIGHT RANGER/Sentimental Street BACH SOVES Gottee Back RIM CAMMES/Crasy In The Night RIM CAMMES/Crasy In The Night GOOD CAPPER GEACH 10 Over JOHN CAPPER/MARY Campondal BUPERTRAMP/Campondal BACK SPRINGSTEEN/Glovy Days ART SUPPLY/Just As I Am



Denver

PD: Doug Erickson MD: Gloria Avila

MD: Gloria Avila

3 | FRIL COLLING PROPERTY

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36 ANIMOTION/Let Mim Go HALL & OATES/Possession Obsessi KENNY LOGGINS/Forever DEBARGE/Mmo's Holding Donne N SISTER SLEDGE/Frentis

Tears For Fears **Phil Collins** Corey Hart **Bryan Adams** Rick Springfield Prince

HOTTEST

EAST

PARALLEL TWO

KC101/New Stof Rybak

SHOT HYDOM KIH CARNES DEPECHE MODE TIL TUSSDAY PAUL HARDCASTLE HOTTERS FOR FEARS 6-3 HARDONNA 8-4 PHIL COLLINS 10-7 DURAM DURAM 17-15

92-KTU/New York

MCINTYWEIII
BRUCE SPRINGSTEN
TIL TUSDAY
NOLAN THOMAS
NAYORE
MOTECHET
HOLLY OCEAN 4-2
SRYAN ADAMS 18-7
DURAN DURAN 23-12
RIM CARMES 30-22

DON SHOLEY
RALL OATES
OFFICE HODE
STIME
FOREIGNER
FOREIGNER
FOREIGNER
FOREIGNER
FOREIGNER
FOREIGNER
TEARS 70 FEARS 2-1
BYTAN ADMS 7-2
PHIL COLLINS, 12-5
DURAN DURAN 22-12
MADONNA D-34

RI-184/Providen Jonethen Monk

NIGHT RANGER DEBARGE DEPECHE MODE HEART

HEART BOLLEST: TEARS FOR FEARS 2-1 BRYAN ADAMS 7-1 PAUL HARDCASTLE 24-16 TIL TUESDAY 22-19

BRUCE SPRINGSTEEN
PAUL YOUNG
COREY HART
SUPERTAMP
HUEY LEWIS 4 NEMS
HOSTERMS 1-1
PRIL COLLINS 1-1
FARE FOR PEARS 2-2
SURVIVOR 7-4
HMAMI 8-6
HOMARD JONES 13-10

MHAM! 5-5
BOMARD JONES 13-10
BREVARCHOSES, NY
TOM MHISTHAI
TEARS FOR PEARS
DEBARGE
BEARRE
MEN AT WORK
GINO VANNELLI
DEFECCHE MODE
HOLLES 11.
DOWN DURAN DURAN 5-3
PRINCE 24-11.
PAUL YOUNG 21-13
PAUL YOUNG 21-13
PAUL YOUNG 21-15

Tom Parker
MADONNA
CORDY BART
CORDY BART
CORDY GART
GART
FOR STEMANT
TOM PETTY
MOTERAT
TOM PETTY
MOTERAT
TEARS FOR FEARS 2-1
SURVIVOR 6-4
PHIL COLLINS 7-6
-FRINCE 14-9
DURAN DURAN 17-9

WKFM/Syracuse, Nº Stave Backer

Stup Backer
CORRY HART
DEBARGE
RICK SPRINGFIELD

\$30/Syracuse, NY Laird/Dunes

LANGUDANE

ADORNA

PEPECUR MODE

PREDDIE JACKSON

ANIMOTION

RICK SPRINGFIELD

NATALIE COLE

GINO VANNELLI

HOLLEST:

TEARS FOR FEARS 1-1

MADONNS 3-2

MADONNS 1-2

MADONNE 18-10

PRINCE 18-10

WPST/Trenton, NJ Tom Teylor

DEBARGE DEAD OR ALIVE HALL 6 DATES KENNY LOGGINS TEARS FOR FEARS HADONNA

WFLY/Albany, NY Todd Martin Todd Martin
BECK & STEWART [dp]
MRITHSY HOUSTOW [dp]
HEN ART WORK
HICK SPRINGFIELD
RICK SPRINGFIELD
RICK SPRINGFIELD
RICK SPRINGFIELD
RICK SPRINGFIELD
SURVIVOR 2-1
PRIL COLLINS 3-2
PRINCE 12-6
EUNTHORICS 14-8
FAUL YOUNG 19-11
FAUL YOUNG 19-11

Q109/Allentown, PA Bryan Geronimo POWER STATION TEARS FOR FEARS DEBARGE DEANSE FOR FEARS
DEANSE JACKSON
BISTER SLEDGE
HOLLEST
BATRINA 4 THE MAY 4-2
PHIL COLLINS 10-5
SURVIVOR 14-8
EUNYTENICS 20-13
MADONNA 37-18

WZOU/Boston, MA Cutter/Lemieux NIGHT RANGER COREY HART GINO VANNELLI PAUL HARDCASTLE POWER STATION HOTTER:

POMER STATION
NOTION:
HANGLD FALTERMEYE 1-1
KATRINA 4 THE MAV 4-2
SILLY OCEAN 9-4
SURVIVOR 20-11
PAUL HARDCASTLE D-33 WBEN-FM/Buffalo, NY Roger Christian

STING
HOttest:
MARY JANE GIRLS 1-1
PRIL COLLINS 5-3
BRYAN ADAMS 6-4
HADONNA 9-7
HADONNA 14-11

BECK & STEMART
POWER STATION
TEARS FOR FEARS
GRONCE THOROCOMO
DEAD OR ALIVE
BOTLAN ADDAMS 5-1
BAYDAN ADDAMS 5-1
BANDLA PALTEMBUYE 2-2
EGMARD JOMES 7-3
EATRIMA & THE MAN 8-4
MARY JAME GIRLS 10-5

HEN AT WORK SISTER SLEDGE BECK & STEWART COREY BART TALRING HEADS GEORGE THOROGOX PATTI LABELLE I AM SIAM

F AM SIAM Hottest: BILLY OCEAN 1-1 HADONNA 8-1 PRINCE 11-4 TIL TUESDAY 20-12 AIR SUPPLY 23-13 WERZ/Exster, NH Scott MacKay

Boot MacKay

PAUL MADCASTLE
DEAD OR ALIVE
DEPECHE MODE
AUTOROGODO (dp)
LIFE. STOROGODO (dp)
L WTIC-FM/Hartford, CT

COREY MART
Motteet:
Mary Jame Girls 2-1
DURAN DURAN 9-3
BRYAN ADAMS 4-4
CYNDI LAUPER 16-10
MADONNA 21-13

GINO VARRALL
HOUTEST:
BRYAN ADAMS 1-1
HOWARD JONES 4-2
HOWARD JONES 4-2
HOWARD JONES 13-5
MADONNA 9-7
MARY JANE GIRLS 14-1

WKEE/Huntington, WV Miljar/Swenn MMBATCHWARM
RICK SPRINGFIELD
NATALIE COLE
PAUL RARDCASTLE
PAUL RARDCASTLE
DECK SIZE
EXTRACT
TEARS FOR TEARS
FREDOLE JACKSON
FORMER STATION (dp)
HOTEST
BEYLAN ADMAS 1-1
SURVIVOR 4-2
PHIL COLLINS 5-3
PAUL TOURN 10-5
PAUL TOU

WLAN-FM/Lancaster, PA Jerry Michaels

RENNY LOGGINS TEARS FOR FEARS PATTI LABELLZ COREY HART POMER STATION RICK SPRINGFIELD FOREIGNER (dp) POREIGNER (OP, STING DEAD OR ALIVE (dp) HOTCEST: TEARS FOR FEARS 2-1 TIL TUESDAY 4-2 REVAN ADAMS 5-3 HOMARD JONES 6-4 PBIL COLLINS 11-5 WRCK/Utice, NY Jim Reitz

JMM Reitz
TEARS FOR FEARS
BECK & STEMART
GEORGE THOROGOOD
GO MEST
DEBARGE
COCK, ROBIN
GEORGE
BRYNN SEA
BRYNN SEA
BRYNN SEA
BRYNN SEA
SURVIVOR 14-9
DURAN DURAN 16-10

GO WEST PAUL HARDCASTLE PAUL HARDCASTLE
STING
DON HEMLEY
DEAD OR ALIVE (dp)
PEAD OR ALIVE (dp)
TEARS FOR FEARS
BECK & STEWART
JERNAINE JACKSON
HOTE-SE
HOWARD JONES 3-2
SERVIVOR 6-5
PELL COLLINS 11-8
PELL COLLINS 16-13
DURAN DURAN 18-15

WTLQ/Wilkee Barre, PA Montione/Tendler MONOMONATANCHAP

DIAD OR ALLVE
ANIMOPION
TON PETTY
GENUME THOROGOOD
SISTEM SELFOCE
COCK. ROBIN
FATTI LABELLE
RATTI LABELLE
BILLY COCKAN 4-1
PAUL HARDON 2-14
PAUL RARDCASTLE 14-19
CIDENA DIABA 2-14
PAUL RARDCASTLE 14-19
CIDENA DIABA COCKAN

Q106/York, PA Tom Shannon ADONA
MADONA
MADONA
MIGHT RANGE
MITHET HOUSTON
BRUCE SPRINGSTERN
SUPERTRANP
HOTEASE:
TEARS FOR FEARS 2-1
PHIL COLLINS 10-4
PHIL COLLINS 10-4
SURVIVOR 14-10
SURVIVOR 14-10

PARALLEL THREE

WFBG/Altoon Steve Kelsey SEVEN KENERY
DEBARGE
BECK & STEMMER
BECK & STEMMER
BECK BERINGTEL
COMEY HART
ENNY LONGINS
GEORGE THOROCOCOL
DEPECHE NOCE (dp)
NOCTOR
THANS FOR FEARS 1-1
BET AN ADDAMS 8-3
BET AN ADDAMS 1-3
BET AND ADDAMS 1-3

WZON/Bangor, ME Rick Andrews DEBARGE
CORF HART
FOREIGNER
ANIMOTION
RICK SPRINGFIELD
ROTES
BRYAN ADAMS 4-2
PHIL COLLINS 14-9
PRINCE 18-13
ARADONNA 19-14
EURYTHMICS 23-18

BEACH BOYS DEBARGE TEARS FOR FEARS ANIMOTION NOTCEST: BRYAN ADAMS 1-1 DURAN DURAN 2-2 SURVIVOR 4-3 PRINCE 13-4 MADONNA 25-12

163CIR/Beckley, WV Bob Spencer Bob Spencer

HALL 4 OATES
COREY HART
KENNY LOGGINS
HICK SPRINGFIELD
HICK SPRINGFIELD
TEAKS
TEAKS
BRYAN ADM 4-2
PRINCE 8-6
PRINCE 8-6
DURAN DURAN 20-12

WOAY/Beckley, WV Jen Moeth

BECK & STEWART (dp)
COCK ROBIN

MALL & OATES
CORRY HART

RENT LOGGINS
HOLL THE GANG 6-4
PRINCE 15
PAUL NARDCASTLE 16-11
DURAN OURAN 28-17
AIR SUPPLY 36-20

WZYQ/Frederick, MD Kemosabi Joe

WHITNEY HOUSTON
COREY HART
POWER STATION
ROTES:
BRYAN ADAMS 1-1
HADONNA 6-3
HADY JANE GIRLS 7-4
EURYTHRICS 12-8
PEIL COLLINS 22-13

PATTI LABELLE
BECK & STEMART
RICK SPRINGFIELD
TOM PETTI
TEARS FOR FEARS
DEPECHE MODE (dp)
HOTCHES
BRYAN ADANS 1-1
SURVIVOR 8-4
PHIL COLLINS 9-5
DURAN DURAN 12-6
EURYTHHICS 17-11

DK100/thec Doug Nevel

DOUG Nevel

HEN AT MORK
SISTER SLEDGE
BECK & STENART
CORRY HARL
GEORGE THOROGOOD
PATTI LARBLLE
DEAD OR ALIVE
NOTE: SUNVIVOR 4-1
GLENN FREY 9-5
MADONNA 14-7
ROWARD JONES 17-9
PRINCE 20-10

WKHI/Ocean City, MD Jack Gillen

POWER STATION DEPECHE MODE RICK SPRINGFIELD RICK SPRINGFIELD
MADONNA
COCK ROBIN
BECK & STEWART
MOTERSI:
BRYAN ADAMS 4-1
HOMARD JONES 6-2
PBIL COLLINS 9-6
PRINCE 10-8
GLENN PREY 16-10

WHHY-FM/Montge Alan DuPriest

MADONNA POMEN STATION BRUCE SPRINGSTEN BCCE & STEMART DEBARGE HOCLESE: BRYAN ADAMS 5-1 HADONNA 7-5 SURVIVOR 16-7 PRIL COLLINS 17-8 PRINCE 18-10

KBFM/McAllen-Br Dave Delgado

Dave Deigndo

BRICE SPRINGSTEEN
ANY GRANT
TEARS FOR FEARS (dp)
RICK SPRINGFIELD
RICK SPRING

KRGV/McAllen-8: Perry/Moleno

Petry/Moleno
TIL TUESDAY
COMMODORES
COREY HART
HOTCOST
BYTAN ADJMS 2-1
MADDNNA 4-3
PEIL COLLINS 17-10
SURVIVOR 19-12
PRINCE 21-14

KX104/Nashville, TN Murphy/Cook

GEORGE THOROGOD TEARS FOR FEARS FIN MITCHELL GO MEST PAUL MADCASTLE HOTESE: BRIAN ADAMS 1-1 PRINCE 2-2 PHIL COLLINS 7-3 DUBAN DUBAN 13-9 FOMER STATION 38-21

Y167/Nashville, TN Hobbs/Tyler

COREY HART
PATTI LABELLE
HEN AT MORE
HOTESEL
BEYAN ADAMS 1-1
HART JAME GIRLS 6-2
PHIL COLLINS 10-6
DURAN MIRRM 12-9
PRINCE 15-10

WZKS/Nashville, TN Lerry Martino

BRUCE SPRINGSTEEN ROBERT PLANT

ROBERT PLANT STIMO BEACH BOYS GRAHAM PARKER HOTEGE: BILLY OCEAN 2-1 HARDLD FALTERMEYE 6-2 BRYAN ADAMS 9-3 PHIL COLLINS 18-7 MHITMEY HOUSTON 22-15

COREY SART FOREIGNER TEARS FOR FEARS PATTI LABELLE DON HENLEY HADONNA 7-3 PHIL COLLINS 9-4 HOMAND JORES 10-6 MRITTEY MOUSTON 16-8 PRINCE 20-10

DECK 6 STEMART
TEARS FOR FEARS
DEPECHE MODE
TOM PETTY
ANIMOTION
HOStest: TEARS 2-1
BRYAN ADAMS 3-2
PRINCE 14-9
PRIL COLLUTS 17-12
DURAN DURAN 21-14

Paul DerWine

BECK & STEWART
PATTI LABELLE

REN AT MORE
GEORGE THOROCOCO

HORCOCK
HAROLD FALTERMEYE 2-1

MADONNA 8-2

DURAN DURAN 24-10

ATR SUPPLY 26-11

KIM CARNES 29-12

WRVQ/Rich

WINTERPORT
LEWININGS
GLENN FREY
GLENN FREY
FADL MARDCASTLE
GROW VANNELLI (dp)
GROW VANNELLI (dp)
GROW GROWS
FOMER STATION
SIM CARRES
FOMER STATION
SIM CARRES
FOMER STATION
SILLY OCEAN 3-1
MARY JANE GIRLS 5-7
MARY JANE GIRLS 5-

UptonOuran
TEARS FOR FEARS
BECK 4 STEWART
PATTI LABELLE
LIPE BY NIGHT (dp)
MEN AT MORE (dp)
MEN AT MORE (dp)
EDAD OLD ALLIVE
MOLECULE COLE
DEAD OLD ALLIVE
MOLECULE COLE
BRYAN ADAMS 4-3
LIMAHL J-7
DEPECHE MODE 19-12

DEFECRE MODE 19-12

KTFM/Ben Antonio, TX

KTFM/Ben Antonio, TX

Thormse/West

CORET HART (dp)

MEN AT MODE (dp)

BICK SPRINGFIELD

STEAR SPRINGFIELD

STEAR SPRINGFIELD

SETAN ADANS 8-5

MADONNA 10-6

MADONNA 10-6

METHER MODSTON 23-15

KMBQ/Shreveport, LA

JERHAINE JACKSON

NEART MAY GRANT TOW PETTY (dp) MEN AT MORE BOTTOSI: BRYAN ADAMS 4-1 ROWARD JONES 6-2 MADDWNA 8-5 DURAN DURAN 17-10 PRINCE 21-15

NASSMANCHMOLE
DEPECHE HODE (dp)
COREY MARY
TEARS FOR FEARS
TEARS FOR FEARS
RIM HITCHELL (dp)
ROBERT PLANT (dp)
BOTANT ADMIN 7-1
BOTAN ADMIN 7-1
PRICE 12-0
PRICE 12-0
PAUL MARDCASTLE 28-14
PAUL MARDCASTLE 28-14

298/Tampe, FL Kaghan/Clare

(dp)

WOMP-FM/Wheeling, WV Forster/Stoner

FORTHW/Stoner
STIME
ANIMOTION
DEPECHE HODE
TEARS FOR FEARS
COREY HART
TOM PETT'
JOHN PETT'
TOM P

HALL & OATES

MALL & OATES
HEART MARY
COREY NARY
DEBARGE
MEN AT WORK
MOTEST:
TEASS FOR FRARS 1-1
BRYAN ADAMS 6-2
PHIL COLLINS 11-5
MADDINAS 12-7
EURYTHHICS 16-10

WJAD/Bainbri Elliot-Osborne 194/Panama City, FL Stu Patterson

none Bottest: TEARS FOR FEARS 1-1 HOWARD JONES 5-5 TIL TUESDAY 9-9 BRYAN ADAMS 10-10 PAUL YOUNG 14-14

KENNY LOGGINS
TEARS FOR FEARS
AIR SUPPLY (dp)
GEORGE THOROGOD
POMER STATION (dp)
BECK & STEMBET
VITAMIN 2
SISTER SLEDGE Raiph Carroll
DEFECHE MODE (dp)
TON PETTY
RICK SPRINGFIELD
MOOTERS
ALIVE (dp)
DEAS ON FERRS (dp)
BOLLS
HOLLS
WHEM! 2-1
HARY JANE CIBLS 7-5
KATRINA & THE MAY 10-9
PRIL COLLINS 11-12
EURYTHMICS 22-14

KISR/Ft. Smith, AR Rick Heyes WXLK/Rosnoke, VA Don D'Shee

NOOTERS DEBARGE PREDDIE JACKSON TEARS FOR FEARS RICK SPRINGFELD TALKING HEADS BECK & STEWART BEARS 2-1 PAYAN CAMAGE 3-1 HOMARD JONES 7-4 MADONNA 8-2 PHIL COLLINS 21-9 DON D'Shee

BRUTE SPRINGSTEEN
MEITHE MOUSTON
MEN THE MOUNT ON
REN T WORK
TRUTH ORRETTERS 1-1
PHIL COLLINS 7-2
BRYAN ADAMS 9-3
EATHINA 6 THE MAY 8-5
ROWARD JONES 18-13

Q104/Gededen, AL Devis/St. John Devises John
HEART (dg)
KIN CARRES
BECK POR FRANK
HOCLER'S
BECK POR FRANK
HOCLER'S
BEKYAN ADAMS 7-4
FEIL COLLINS 9-6
FRINCE 17-8
WHITHEY HOUSTON 14-9
FREDOIR JACKSON 30-19

WYK8/Gains Lou Patrick

KTDY/Lafayotte, LA

KNOE-FMiMonroe, LA Knighten/Woolle

WKZL/Winston-Salern, NC Finney/Joseph SEART (dp)
RENNY LOGGINS
TOM PETRY
TOM PETRY
TEARS FOR FEARS (dp)
DEBARGE
MEN AT WORK
HOLTEST
TEARS FOR FEARS 1-1
BRYAN ADMRG 3-2
PHIL COLLINS 4-3
HOWARD JONES 8-4
FRINCE 12-7 FMNNSYJOSSPH (dp)
MAILTHST HOUSTON (dp)
MALL & CAYES
COREY HART
DEPRCHE MODE
BRYAN ADAMS 3-1
BRYAN ADAMS 3-1
MARY JANE GIRLS 8-4
PHIL COLLINS 10-7
PRINCE 11-9
DURAN DORAN 20-12 WSEZ/Winston-Sai Rob Leonard Q101/Meridian, MS Kelley/Brock

ROD LECTORED

COREY HART
JOHN FOCERTY
DEBARGE,
HOTTERS EINOFIELD
ROJNO VANNELLE
HOTTERS
HOTTERS
JOHN CAPPERTY 13-19
JOHN CAPPERTY 2-18
BRUCE SPRINGSTEEN 33-26
BRUCE SPRINGSTEEN 33-26
BRUCE SPRINGSTEEN 33-26 Keley/Brock
SISTER SAEDQE
STING
STING
STING
STARS FOR FEARS
PATTI LABELLE
JERMAINE JACKSON (dp)
RICK SPRINCFILLD (dp)
PAUL COLLING 13-9

PARALLEL THREE

STING
COREY BART
HOOVERS (dp)
RICK SPRINGPIELD
RENNY LOGGINS
BECK 4 STEMART
COMMODORES
TEARS FOR FEARS (dp)
HOTLERIE COLZ-FM/Art Poter Servari

CORRY HART
PAUL YOUNG
RICK SPRINGFIELD
COMMCOORER
RICK SPRINGFIELD
COMMCOORER
ROTAN ADAMS 4-1
MADONNA 10-3
HOMARD JONES 8-5
SUNYIVOR 11-6
PRIL COLLINS 15-7 TEARS FOR FEARS (dp) ROTEST: TEARS FOR FEARS 2-1 BRYAN ADAMS 5-2 ROMARD JONES 6-3 MADONNA 8-5 PHIL COLLINS 10-7 PHIL COLLINS 10-7

KWEE/Midland Odessa, T.
John Clay

COREY HART (dp)

FOREIGNER (dp)

ROCLEST:

ROCLEST:

SURVIVOR 4-1

SURVIVOR 4-1

SURVIVOR 5-13

PAUL HARDCASTLE D-22

DOKKEN 33-28

WKSF/Asheville, NC John Stevens

John Stavens

FOMER STAPION

RALL & CARDS

RENNY LOCGISS

CORRY WART

DEBANGE

FRINCE SPRINGSTEN

STING

STING

SECR & STEMART

RATERNA & THE MAY 12-9

SURVIVOR IN 16-12

DURAN DURAN 16-12

DURAN DURAN 16-12

TEARS FOR FEARS
BECK & STEWART
COCK WOBIN
RENN LOOGINS (dp)
COCK WOBIN
COCK W

WPFM/Penama City, FL Thomas/Davis

SISTER SLEDGE HOTLEST: TEARS FOR PEARS 4-1 GLENN FREY 10-7 MADONNA 13-9 EURYTHMICS 15-10 DURAN DURAN 22-13

WIXV/Sevenneh, GA Bill Wegton

MEN AT MODE BECK 4 STEMAR PATTI LABELLE GEORGE TROSCOCOO SISTER SLEGGE TALKING READS SOCTEME: BILLY OCEAN 2-1 STEVE PERM 6-1 PRINCE 17-8 TEAMS FOR FRANK 15-9 PHIL COLLINS 21-13

Z182/Sevenneh, GA McGrew/Sommers ABINOTION
LISA LISA (dp)
LOSAT BART
SUPERTRAMP
BOTTER
BOTTAN
HADDHNA 3-1
TEARS FOR FEARS 11
BETAM ADAMS 13-8
TIL TUESDAY 16-11
DURAN DORAN 22-16

WGLF/Tallehae Rick Sprinkles

KKQV/Wichite Falls, TX K.J. Stone

BRUCE SPRINGSTERN
HALL 4 OATES
DON HENLEY
NOOTERS
JERMINE JACKSON
TEARS FOR FEARS
GEORGE THOROCOCO
BOLLES
BRYAN ADAMS 3-1
MADONNA 6-4
PEIL COLLINS 10-5
DURAN DURAN 16-9
EURYTHMICS 19-11

Barry Michaels
PAUL VOUNG
BEACH BOYS
BEACH BOYS
BRUCE SPRINGSTEEN
GINO VANNELLI
BALL & OATES
RALL & OATES
POWER STATION
STING
BOTEGET
BEAUL 2-1
BEAUL 2-1
BEAUL 2-1
BURNE 2-1
BU

StewardStone
JERMAINE JUKESON (dp
GEORGE THOROGOOD
GEORGE THOROGOOD
FATTI LAGRES
FOR PEARS
FALLING HEARS
FREDDIE JACKSON (dp)
BECK & STEWART
FRANKE FOR PEARS
FREDDIE JACKSON (dp)
BECK & STEWART
FRANKE FOR PEARS 1-1
ROWARD JONES 5-3
MARY JANE GIRLS 7-5
LIMAH 11-10
DURAN DURAN 22-12

Music Key: (DP) indicates the song is getting play during certain parts of the day and/or night. (RA) indicates the song was dropped from the playlist then readded.

SOUTH

WBBQ/Augusts, GA Bruce Stevens

MADONNA
RENNY LOGGINS
DON HENLEY
TOM PETTY (dp)
TEARS FOR FEARS
COCK ROBIN
HOLLES
BYAN ADAMS 2-2
PRINCE 12-3
PRINCE 12-3
DURAN DURAN 20-10
DURAN DURAN 20-10

KHFI/Auetin, TX Waylon Richards

WFMF/Baton Rouge, LA Rice/Ahysen

TIL TUESDAY (dp)
WHITNEY HOUSTON
KATRINA 4 THE MAUHOUTENEL
BRYAN ADAMS 4-1
PRINCE 7-9
PRINCE 7-1
DURAN DURAN 12-11
MADONNA D-24

KWIC/Beaumont, TX Resor/Perry

MasouPerry
SURVIVOR
SICK SPRINGFIELD
TEAMS FOR FEARS
DEFECTE HONOCOOD
SERVES TRANSCOOD
SERVES TRANSCOOD
SERVES TRANSCOOD
SERVES TRANSCOOD
SERVES TRANSCOOD
SERVES TRANSCOOD
TEAMS FOR FEARS 3-1
TEAMS FOR FEARS 3-1
PERLY ADAMS 3-2
PERLY ADAMS 2-2
DURAN DURAN 22-12
DURAN DURAN 22-12

KZZB/Beaumont, TX Jerry Loueteau

JOY LOWSTON
ANY GRANT
DOW MEMILEY
FOREIGNE
FOREI

CoulterChristopher
MADONNA
AIR SUPPLY
DEBARGE
POWER STATION
HOTERSI
HOMARD JONES 3-1
BRYAN ADAMS 9-2
HADONNA 7-3
KATKINA 1 THE MAY 6-4
GLENN FREY 5-5

WAPI/Birminghem, AL St. John/Regel

none Nottest: BRYAN ADAMS 1-1 SURVIVOR 2-2 MADONNA 3-3 ROWARD JONES 9-9 PHIL COLLINS 11-11

Nich Balby
DEPECHE MODE
COREY HART
PAGE YOUNG
PATTI LABELLE
RITAL MAN
NATALANT
NATALANT
SETUM
ROTALANT
SETUM
ROTALANT
ROTALANT
ROTALANT
ROTALANT
ROTALANT
ROTALANT
ROTALANT
ROTALANT
ROMARD
JORGES 10-6
PRINCE 12-8

Philippi Alien
POREIGNER
RICK SPRINGFIELD
MEN AT WORK
MATALIE COLE
DEPECHE MODE (dp)
HOTHER
PHIL COLLINS 8-1
PHIL COLLINS 8-2
PRINCE 7-4.
WOMARD JONES 6-5
CHARA KHAN 14-9

KXX106/Birming

WQID/Bloxi, MS

KRBE/Houston, TX Roger W. W. W. G

RICE SPRINGFIELD TEARS FOR FEARS

COCK RUBIN HOTTER: BRYAN ADAMS 1-1 MADONNA 5-3 HARY JANE GIRLS 8-5 PHIL COLLINS 10-7 DURAN DURAN 14-9

DBM Crews

BRUCE SPRINGSTEEN

AIR SUPPLY
STING

HOtteat:

EATRINA & THE WAY 1-1

TEARS FOR FEARS 2-2

BRIAN ADAMS 6-3

BILLY OCEAN 5-5

EURYTHMICS 13-9

BRYAN ADAMS 2-1 MARY JANE GIRLS 6-3 PRINCE 13-4 PHIL COLLINS 20-11 DURAN DURAN 24-14

WQUT/Johns Steve Taylor

SUPERTRAMP TOM PETTY KIM CARNES

SHTYX/Jackson, MS Bill Crews

GO WEST TALKING HEADS COCK ROBIN

RODEN W. W. W. Gerrett
TEARS FOR FEARS
CONTENT (19)

SECTION OF THE PROPERTY O PARALLEL TWO WJZR/Charlotte, NC Chrysler/Daniels Chrysle/Denicle
TEARS FOR FEARS
RICK SPRINGFIELD
DON HEMLEY
TIOM PETTY
BECK & STEMART
BOTTER
BOTT & STEMART
BOTTER
HOWNERD JONES 3-1
PHIL COLLINS 6-5
PRINCE 9-6 WZYP/Huntsville, AL Steve King

WSKZ/Chatta

Waydon Richards
RICK SPRINGFIELD
JERMAINE JACKSON
JOHN FOGERTY
JOHN FOGERTY
FOR TEARS
RENNY LOCATION (dp)
MOTEST
HAROLD FALTERRETE 1-1
PRINCE 11-8
HARV JANE CIRLS 15-9
DUBAN DUBAN H-10
JOHN CAFFERTY 19-14 POWER STATION STING FOREIGNER NOTLEGE: BRYAN ADMS 2-2 KATERNA & THE MAY HOMARD JONES 4-4 DURAN DURAN 10-6 PRINCE 13-9

WNOK-FM/Col

HOT CLERK
RICE SPRINGFIELD
FORER STATION
TON PETTY
TEARS FOR FEARS
NATALIE COLE
HEARY
LOGGINS
RENNY LOGGINS
RENNY LOGGINS
BRYAN ADAMS 2-1
PHIL COLLINS 10-5
DURAN DURAN 12-6
PRINCE 22-1
MADORNA 27-13
MADORNA 27-13

WZLD/Columbia, Si Hunter Herring

Huntes Herring
STING
GRARAM PARKER
TEARS FOR PEARS
DOW HERLEY
SICE SPERIOR SELECTION
DEAD OR ALIVE
TON PETTY
ROLLE

KITE/Corpus Christi, TX Deve Parks none Rottest: WHAM! 1-1 HAROLD FALTEMETE 2-2 TEARS FOR FEARS 3-3 DURAN BURAN 14-14 PRINCE 16-16

KZFM/Corpus Christi, TX Ginsburg/Tucker

SURVIVOR
CLENN FREY
HOTCES:
WHAN: 3-2
WHAN: 3-6
PEIL COLLINS 10-7
NEW EDITION 14-8
MADONNA 20-15

WDCG/Durhem-Rak

Freeman/Wright

PAUL HARDCASTLE
AIR SUPPLY
COREY HART
FREEDIE JACKSON
BOTTES
BRYAN ADAMS 1-1
HOMARD JONES 8-5
MADONNA 10-6
SURVIVOR 11-7
PHIL COLLINS 12-8 KAMZ/EI Paso, TX

WeakSaylor

SURVIVOR

HALL 4 DATES

FACL YOUNG

BEAL ROUNG

COREY HERT

HIAM! 3-1

BRICAN ADAMS 7-3

BRICAN ADAMS 7-3

BRICAN ADAMS 7-4

AADONNA 11-8

KBET-FAMPE PERG TY

KSET-FM/EI Pago, TX Randy Rodriguez Rendy Rodriguez

KENNY LOGIINS
GINO VANNELLI
DEAD OR ALIVE (dp)
JAKATA (dp)
HOTLEAT,
HARY JANE GIRLS 4-I
TEARS FOR FEARS 5-2
PHIL COLLINS 12-9
EUNTYPHIC 20-15
TIL TUESDAY 23-16

CHARA MAN 14-9"
WBCY/Charlotte, NC
BIM Merdin
CHARA MAN
KAN
BIM MORTH
CHARA MAN
KAN
BINCE SPRINGSTEEN
GARA MAN
BINCE SPRINGSTEEN
GOLLEN ALE
BYAN ADMAS 1-1
FELL COLLINS 12-2
BYAN ADMAS 1-1
FELL COLLINS 12-2
BANAY JAME GIRLS 18-10
MANY JAME GIRLS 18-10

PAUL HARDCASTLE RICK SPRINGFIELD PATTI LABELLE FOREIGNER (dp) FOREIGNER (dp) FOREE STATION (dp) HOLLEST: PEARS 2-1 BAYLAN ADAMS 9-1 HARY JARE CIPLS 11-6 PRINCE 10-7 PRINCE 10-7 PRINCE 10-7 PHIL COLLINS 22-11

CONTROL OF THE STATE OF THE STA

FOUNDAMENT
TRUTH
BECK & STEMART
GROWGE THOROGOOD
STEMAN SELECT
STEMAN SELECT
TEAS FOR FEARS
TALKING HEADS
HOTELS
HADONNA 1-1
BRYAN RAMMS 10-6
PHIL COLLINS 13-8
EURTYMICS 17-9
NIGHT RAMGER 27-19

KKYK/Little Rock, AR Mark McCain

MEN MCCAIN
EURYTHHICS
PAUL YOUNG
BRUCE SPRINGSTEEN
HOTEGEN
ERYAN ADAMS 2-1
BILLY OCEAN 4-2
TEARS FOR FERRS 7-4
HADONNA 18-6
PHIL COBLINS 13-7 WLRS/Louisville, KY Christopher/Lyons

CONSTOPMENT LYONS
POWER STATION
DEPECHE MODE
STING
CORET HART
HOTTEST TEARS POR FEARS 2
HOMARD JONES 3-2
DURAN DURAN 12-9
HADDINA 13-11
SURVIVOR 20-13,

FM100/Memphis, TN John/Conley ATTING
AIR SUPPLY
HALL L OATES
DEBARGE
COREY HART
BOCTES:
SURVIVOR 5-1
BOWARD JONES 15-7
DURAN DURAN 24-13
CYMOI LAUPER 27-17
EURYTEMICS 35-20

WABB-FM/Mobile, AL BEACH BOYS (dp) Hottest: BRYAR ADAMS 1-1 NEW EDITION 5-3 SURVIVOR 19-12 KATRINA 4 THE MAY 27-16 MADONNA D-26

WNSY/NorfoR, VA
MORAM/Davia
BEACH BOYS
HOTERST:
HOMARD JOHES 3-2
HANY JANK GIRLS 5-3
BRYAN ADAMS 12-5
EURYTHRICS 16-9
SUNYUOR 17-11
RISENDAME BJ105/Orlando, FL Casey/Wright Casey/Wright
WhitTHEY HOUSTON,
WHITTHEY HOUSTON,
WHOTE RANGER
BRUCE, SPEINGSTEEN
BRUCE, S

Y106/Orlando, FL Stacy/Steel

Stacy/Stass

CORRY MART
COMMISSIONES
DEPREME MODE
DEBARGE
MORE MORE
MORE AND 12-1
PHIL COLLINS 5-3
SURVIVOR 17-13
CYNDI LAUPER 19-15
HOWARD JONES 21-16

110/ R&R-FRIDAY, JUNE 7, 1985

MIDWEST

MOST ADDED Power Stations Corey Hart Sting

HOTTEST Phil Collins Prince Bryan Adams

CHR ADDS & HOTS

WEST

MOST ADDED HOTTEST
Tears For Fears "Shout" Tears For Fears Corey Hart Bryan Adams Phil Collins Power Station Duran Duran

MIDWEST

PARALLEL TWO

WZPL/Indi

TEARS POR FEARS RICK SPRINGFIELD

JWM MWHOS
STING
DEBARCE
ANIMOTION
COCK ROBIN
GO WEST
RICK SPRINGFIELD
DEAD OR ALIVE
HOTCE:
PRINCE: 1-1
WRAM! 2-2
PBIL COLLINS 7-3
PAUL YOUNG 13-5
HADONNA 29-10 RICK SPRINGFIELD STING BECK & STEMART TOM PETTY HOTES BRYAN ADAMS 4-1 BRYAN ADAMS 4-1 PHIL COLLINS 9-5 PRINCE 14-7 CYNDI LAUPER 22-17 MADONNA D-30 WAHC/App Chris Cains

WJXQ/Jackson, MI AIR SUPPLY COREY HART HEART POREIGNER HEN AT WORK Ryan/Cheeks NYANICheeks
DON HENLEY
GEORGE THOROGOOD (
AMY GRANT (dp)
AIR SUPPLY (dp)
MEN AT WORK (dp)
HOTE AT
HOTE COLLINS 1-1
EGWARD JONES 8-2
DOKKEN 9-7
TIL TUESDAY 13-10
NIGHT RANGER 18-12 MEN AT WORK
Hottest:
Bryan ADAMS 2-1
MADONNA 3-3
SURVIVOR 16-5
PHIL COLLINS 14-6 WKAU/Appleton-Oshi Ross/Bradieigh

Ross Briddelph

PAR BARCASTLE

PAR BARCASTLE

PAR BARCASTLE

PAR BARCASTLE

FOREIGNER

FOREIGNER

FARS FOR PARS (dp)

RATT (dp)

RATT (dp)

PART (dp)

FARTINA & THE WAV 5-1

PRIL COLLINS 10-6

PRINCE 13-10

FORM DURAN 19-14

OURAN DURAN 19-14 WKFR/Kalemazoo, Mi Weinecht/Chepman STIMC (dp)
KENNY LOGGINS
KENNY LOGGINS
NIGHT RANGER (dp)
BRUCE SPRINGSTEEN (d
ROBERT PLANT (dp)
HOLLEST
BRYAN ADAMS 6-3
EURYTHRICS 24-14
JOHN CAFFERTY 29-23
KIM CARRES 36-28
BEACH BOYS 39-32 WRQC/Cleveland, OH Scott Howitt

STING
COREY HART
HALL & OATES
HEART
HEART
HEITNEY HOUSTON
GRARAM PARKER
HOTLEST
PRINCE 9-7
HOWARD JONES 14-8
SURVIVOR 16-13
DURAN DURAN 18-14 WVIC/Lansing, MI Maloney/Kittredge HEART HOUSTON HOLLEST HOUSTON HOLLEST HOUSTON HOLLEST HOLLINS 2-1 HOWARD JONES 3-2 KATRINA & THE WAV BILLY OCEAN 7-5 PRINCE 12-8

KIIK/Devenport, IA Jim O'Here Z104/Madison, W/ Little/Hudson Little/Hudson

COREY HART
ROBERT PLANT
DEAD OR ALIVE
SURVIVOR
TEARS FOR FEARS
HOTE HARD
MAD JANE GIRLS 5-4
PRINCE 11-7
PHIL COLLINS 12-11 ROBERT PLAN' HOTTEST: TEARS POR PEARS 2-1 PHIL COLLINS 7-3 DURAN DURAN 19-11 PAUL YOUNG 25-18 NIGHT RANGER 32-25

WZUU/Milwaukee, Wi John Driscoll WGTZ/Dayton, OH John Roberton

POWER STATION

COREY BART

DEPECHE MODE

PAUL BARDCASTLE

AIR SUPPLY

HARCLD FALTERMEYE 1-1

BAYAN ADAMS 5-3

PRINCE 6-4

PRIL COLLINS 17-14

MADONNA 24-15 PAUL YOUNG BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN
ROTEST:
TEARS FOR FEARS 4-1
HOWARD JONES 9-2
KADONNA 12-6
BILLY OCEAN 7-7
PRINCE 15-9
KJ103/Oktahorne City, OK
CahMLAlexander

AMY GRANT Hottest: BRYAN ADAMS 1-1 MADONNA 7-4 PHIL COLLINS 9-8 PRINCE 17-9 CYNDI LAUPER 19-14 BRUCE SPRINGSTEEN
COREY HART
STING
TON PETTY
HOttest:
PRINCE 9-6
PHIL COLLINS 15-7
MARY JANE GIRLS 18-8
DURAN DURAN 20-9
JORN FOGERTY 26-14

WSTO/Evansville, IN Taylor/Lindeay

WMEE/Ft Wayne, IN Tony Richards

WHITNEY HOUSTON COREY HART POWER STATION

STING Hottest: BRYAN ADAMS 3-1 MADONNA 5-3 HOMARD JONES 8-5 PHIL COLLINS 9-6 PRINCE 18-9

KOFM/Oklahoma City, OK ooper/Casey PAUL YOUNG RICK SPRINGFIELD TEARS FOR FEARS HOLLEST KOOL & THE GANG 3-1 BRYAN ADANS 6-3 TEARS FOR FEARS 10-5 HADONNA 12-8 JOBN CAFFERTY 20-15 WKDQ/Evansville, IN Bruce Clerke

KQKQ/Omeha, NE none Hottest: MADONNA 1-1 BRYAN ADAMS 2-2 HOWARD JONES 4-4 DURAN DURAN 11-11 MADONNA 12-12

Taytor/Lindeay
MARY JAME GIRLS
EURYTHHICS
EURYTHHICS
PAUL YOUNG
BRUCE SPRINGSTEEN
BOOTES
BOTES
BOTES
HEAN! 1-1
BRYAN ADAMS 4-2
TEARS FOR PEARS J-3
KATRINA 6 THE HAV 12-7
PRINCE 24-14 KZ93/Peoria, IL Keith Edwards STING KIM CARNES HALL & OATES HALL 6 OATES HOTTER: HOAM1 2-1 PHIL COLLINS 5-2 MADONNA 14-8 PRINCE 12-9 HOWARD JONES 20-11

WZOK/Rockford, IL McGee/Fuhr

MGGBGFUNY
KIM CARRIES
CORRY HART
HEART
FOMER STATION
JOHN FOGERTY
BOTLEST;

WGRD/Grand Re Swart/Stavens WIOG/Seginew-Bay City, Beicher/Shannon BECK & STEWART COREY HART STING HOCKEST: HOMARD JONES 2-1 BRYAN ADAMS 3'-2 PRINCE 12-7 TEARS FOR FEARS 21-14 TIL TUESDAY 23-16 BRUCE SPRINGSTEEN DURAN DURAN HOTTEN DURAN HOTTEN TO THE BRYAN ADAMS 2-2 HOWARD JONES 5-3. REO SPEEDWAGON 8-5 MADONNA 18-9

EURYTHMICS
PAUL YOUNG
BRUCE SPRINGSTEEN
HOTLES
HABOLD PALTERMEYE 2-1
WHAMI 6-2
MADONNA 5-4
PHIL COLLINS 16-6
SADE 13-9

WRQNIToledo, OH
ThomasuBradley
STING
COREY MART
MEN AT WORK (dp)
DEAD OR ALIVE
FOREIGNER (dp)
LIHABL
LIHABL
SURVIVOR 2-2
PRINCE 3-3
PRIL COLLINS 10-4
MADONNA 18-6

KAY107/Tulsa, OK TEARS FOR FEARS
SUPERTRAMP
DON REMLEY
BRUCE SPRINGSTEEN 1-1
MADONNA 15-8
GLENN PREP 20-15
MADONNA 21-18
KATRINA 6 THE WAY 32-25 Codime/Anderson
POWER STATION (dp)
CO WEST
DEBARGE
BECK # STEWART
HOOTERS,
GEORGE THOROGOOD
ANY GRANT
HOLLEST
BETAN ADAMS 5-2
BRYAN ADAMS 5-2
STRINGS 8-5
PRINGS 9-7
PRIL COLLINS 18-9

KEYN-FM/Wichita, KS Brooks/Brown POMER STATION
TEARS FOR PEARS.
TON PETTY (dp)
FOREIGNER (dp)
FOREIGNER (dp)
HOTTER
BRYAN ADAMS 2-1
ROWARD JONES 12-7
SURYIVOR 14-9
FRIL COLLINS 18-10
DUBAN DUBAN 20-14

KKRD/Wichite, KS MEN AT MORK GINO VANNELLI FOREIGRE AMY GRANT HOTLEST TEARS FOR PEARS 2-1 BRYAN ADAMS 4-2 KATRINA 4 THE HAV 5-3 MARY JANE GIRLS 8-4 PHIL COLLINS 10-5 WAZY-FM/Lafayetta, IN HALL & OATES FOREIGNER RICK SPRINGFIELD POWER STATION HOCKEST: BRYAN ADAMS 1-1 FHIL COLLINS 10-2 PRINCE 9-3 MADONNA 14-7 TIL TUESDAY 16-9

WHOT/Youngstown, OH Olck Thompson Old Thompson
ANY GRAMT
BIOK SPRINGFIELD
BIOK SPRINGFIELD
BIOK SPRINGFIELD
BIAC OR ALIVE (dp)
JERMAINE JACKSON
SISTER SIEGOR
TEARS FOR FEARS
VITAMIN 2
PORLIGHER (dp)
TORGIGHER (dp)
TEARS FOR FEARS 1-1
BEYAR JANAS 1-8
BEYAR JANAS 4
AKTRINA 6 THE MAY 14
SURVIVOR 19-13 KFRX/Lincoln, NE MADONNA COMMODORES Hottest: BRYAN ADAMS 1-1 BILLY OCEAN 2-2 PRINCE 8-4 PHIL COLLINS 11-8 SURVIVOR 13-9

JUBINYODONS
POWER STATION
ANIMOTION
HALL 6 OATES
TOM PETTY (dp)
HOLICELT
TEARS POR FEARS 2-1
BRYAN ADANS 5-2
MADONNA 7-3
HOWARD JONES 6-4
PHIL COLLINS 14-5

SUPERTRAMP STING

WCIL-FM/Cerbon

SLIGHTLY TWISTED

WRKR/Recin Pet Martin
NIGHT RANGER
HALL & OATES
DEAD ON ALIVE (dp)
POREIGNEE
GBORG THOROGOOD
ROTES
DURAN DURAN 6-1
PRINCE 12-3
SUPERTRAMP 14-9
MADONNA 16-10
POWER STATION 29-17 PARALLEL THREE KFYR/Bismarck, ND HOWARD JONES EURYTHMICS DON HENLEY COREY HART JOHN FOGERTY AMY GRANT Hottes;

KKLS-FM/Rapid City, SD Sharwin/Piper Hottest: TEARS FOR FEARS 2-1 KATRINA 5 THE WAV 8-5 PHIL COLLINS 12-6 MADONNA 13-7 WHITNEY HOUSTON 17-15

JOHN FOGERTY AMY GRANT BRUCE SPRINGSTEN TOW PETTY HOTERST: TEARS FOR FEARS 1-1 HOMADD JOHES 4-2 HADONNA 9-5 PRINCE 12-7 DURAN DURAN 17-8 99KG/Seline, KS Denny Collier

STING (dp).
STING POWER STATION (dp).
BEACH BOYS
DEPECHE MODE (dp)
RICK SPRINGFIELD
COREY HART
FOREIGNER (dp)
NATALIE COLE
TOM PETTY NATALIE COLE
TOM PETTY
TALING HEADS (dpl
BECK & STEMART (dp)
PATI LEBELLE
PRED DIBBLLE
TERRS FOR FEARS 4-1
HOWARD JONES 6-4
MANY JAME GIRLS 7-6
MADONNA 15-8
GLENN PREY 12-11

SUPERTRAMP
STING
DEBARCE
RENNY LOGGINS
DON HEWLEY
ARIMOTION
TALKING HEADS
HOCKES
TEARS FOR FEARS 2-1
HOWARD JONES 5-2
KATRINA 4 THE MAY 4-3
SURVIYOR 12-7 KKRC/Sloux Fells; SD Dan Kieley GRAHAM PARKER (dp)
DEBARGE
POWER STATION
DEPECHE HODE
HEN AT WORK (dp)
HOLLOST
HOUSE

BRUCE SPRINGSTEEN AIR SUPPLY NIGHT RANGER SUPERTRAMP AMY GRANT GINO VANNELLI HOTTOST

GINO VANNELLI Hottest: TEARS FOR PEARS 2-1 BRYAN ADAMS 4-2 HAROLD PALTERMEYE 7-4 PHIL COLLINS 10-6 MARY JANE GIRLS 9-8

KCMQ/Columbia, MO HALL & OATES AMY GRANT Hottest: PRINCE 8-4 PHIL COLLINS 11-7 DURAN DURAN 19-10 EURYTHNICS 18-12 CYNDI LAUPER 26-17

WDBR/Springfield, IL Moore/Lewley MOGRALIAND
TERRS FOR FEARS
PATHI LABRILE
PATHI LABRILE
JERMAINE JACKSON
BECK & STEWART
COCK ROBIN (dp)
GEORGE ALLIVE (dp)
GEORGE ALLIVE
BEYAN ADAMS 9-1
BEYAN ADAMS 9-1
PHIL COLLING 12-6
PHIL COLLING 12-1
PAUL YOUNG 21-15

WSPT/Stevens Point, Wi Bouley/Stephens

Bouley/Stephens
DEBARGE
MEN AT WORK
DON BENLEY
SUPERTRANF (dp)
STING
STING
CORET STATION
HEART
RICK SPRINGFIELD
FOREIGNER (dp)
BOTEST (dp) KCPX/Salt Lake City, UT KDVV/Topeka, KS

RabatParmaly
TEARS FOR PEARS
RENRY LOGGINS (dp)
GEORGE THOROGOOD (dp)
TALKING HEADS
BOTAN ADMIN 1-1
BRIAN ADMIN 1-1
PHIL COLLINS 6-3
DURAN BUJANN 8-5
DURAN BUJANN 8-5
DURAN BUJANN 8-5
PRINCE 22-12

KFMW/Waterloo, IA Mark Potter

Mark Potter
ANIMOTION
DATA
PORE OR ALIVE
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WEST PARALLEL TWO

rts Fe, KMGX/Freeno, CA Carey Edwards

STUCKETHOUNTED
ANIMOTION
RICK SPRINGFIELD
ANY GRANT
COMMODORES
BOTCEST:
TEARS FOR FEARS 1-1
BRYAN ADAMS 4-2
BOMARD JONES 5-3
PHIL COLLINS 9-7
DURAN DURAN 11-8 KKXX/Bakersfield, CA Squires/Kamper

EURYTHMICS .

BRUCE SPRINGSTEEN MADONNA HOTLES .

BRYAN ADAMS 2-1 PRINCE 6-1 AM STAN ADAMS 2-1 AM STAN PRIL COLLINS 18-9
Nordine/Right
KIX CARHES
POWER STATION
SCHOOL TRANS
SING TR KQXR/Bakersfield, CA Doug DeRoo

DOUG DEROO
MADOWNA
POMER STATION
PAUL YOUNG
PAUL YOUNG
PAUL YOUNG
NEN AT MORE
MHITNEY BOUSTON
KIM CARMES
DEAD OR ALIVE
GO WEST
ANT GOANT
BRYAN ADAMS 4-1
JOHN CAPPERTY 20-14
DOKKEM 23-17
SURVIVOR 22-17

KPBS/Boles, ID
DosalGregory
Downer Station (dp)
ANY GRAIT
BOTTOM
STATION OF PERS 1-1
PHIL COLLINS 5-2
PHIL COLLINS 5-2
PHIL COLLINS 3-3
DURAN 3-3
DURAN DURAN 13-7

John Danter
LINAHL
LINAHL
TEARS FOR FRARS (dp)
FOREIGNER (dp)
ANY (GRANT (dp)
NOTLESE:
TEARS FOR FEARS 2-1
BRYKING 5-5
B

KKFM/Colorado Sor

Malmberg/Anderson
MADONNA
MADONNA
MATMOTION
POWER STATION
GEORGE THOROGOOD (dp)
SISTER SIZEDGE
BUCKINGHAMS (dp)
BUCKINGHAMS (

KSND/Eugene, OR Shayne/Newmar STING HOTLEST: BRYAN ADAMS 5-1 MADONEN 7-3 HOMARD JONES 9-4 PHIL COLLINS 10-5 SURVIVOR 16-10 KBOS/Freeno, CA

Rris Van Kamp

COREY HART
FOREIGNER
KENNY LOGGINS
DON BENLEY
HEART (dp)
HOUTEST:
TEARS FOR PRARS 2-1
MADONNA 5-3
PHIL COLLINS 8-5
DURAN DURAN 15-10
TIL TUESDAY 21-14

Cerey Edwards
ALEXANDER O'NEAL
TEARS FOR FEARS
STING
STING
HALL CATES
HALL CATES
HALL CATES
HALL CATES
JESS JONNSON (dp)
HARDLY FLACKSON
HARDL

KYNO-FM/Fresno, CA KYNO-FM/Fresno, CA Waker/Davis TIL TUESDAY STING STING FIN CARRES FIN CARRES FOWER STATION PAUL HARDCASTLE HOLLEST TRARS FOR FRARS 3-1 HADDIRIA 5-18 45-5 HADDIRIA 5-18 45-5 HADDIRIA 5-18 45-5 HADDIRIA 5-18 45-5 HADDIRIA 1048 10-5 HADDIRIA 1048 10-5 HADDIRIA 18-2

KQMQ/Honokulu, HI Kimo Akane Mimo Akene
DEPECHE MODE
FAUL HARDCASTLE
CORET HART
GO MEST
JERMAINE JACKSON
JERMAINE JACKSON
TEARS FOR PEARS
ENTERS FOR PEARS
TEARS FOR PEARS
AMODINA 42
MARY JANE GIRLS 5-3
RATEINA 1 THE MAY 6-4
BRYAN ADAMS 7-5

KLUC/Las Vegas, NV Richards/Christian Richards/Christian
TEARS FOR FEARS
DEAD OR ALIVE (dp)
FAUL HARDCASTLE
FOWER STATION (dp)
DEBARGE
ANDOWN 14-7
TIL TURSDAY 21-1
FAUL YOUNG 26-16
DEPECRE MODE 31-24
STING D-29
KOS3/Modesto, CA
Brien Casey
COREY HART

Brian Camey
COREY HART
STING (dp)
FREDDIE JACKSON
VITAMIN 2
HOOTERS (dp)
BOTEN- 12-10
BRYAN- ADAMS 12-10
PHIL COLLINS 16-11
EURYTHMICS 18-15
ANY GRAPT 28-18
AIR SUPPLY 34-24
KCANOMANANA

KCAQ/Oxnerd Ventur

Thomms/Jay
GLENN PREY
REME & ANGELA
PATTI LABELLE
KENNY LOGGINS
TEARS FOR FEAS
HOLEST
MADONNA 3-1
MADONNA 3-1
DEPECHE MODE 10-8
DEAD OR ALTUR 22-18
PAUL HARDCASTLE 25-20 KPOP/Secremento, CA Jeffries/Ferreri

COREY HART
TOM PETTY
TOM PETTY
FICK SPRINGFIELD
GO WEST
PAUL HARDCASTLE
HOLLEST:
HOLDEST
HOLDEST
PHIL COLLINS 10-4
BRYAN RADAGS 9-6
RATRINA & THE NAV 8-7

KSKD/Salem, OR Len E. Mitchell

TEARS FOR FEARS
SISTER SLEDGE
POWER STATION (dp)
GO WEST (dp)
PAUL HARDCASTLE (dp)
JERNAINE JACKSON (dp)
HOTERAL HADONNA 4-1 DURAN DURAN 15-6 PRINCE 16-9 TIL TUESDAY 13-11 CYNDI LAUPER 19-15

KDON-FM/Sall Nink Client

DON HENLEY
HEN AT WORK
TEARS FOR FEARS
DEAD OR ALIVE (dp)
TOM PETTY (dp)
HOCKEST,
TEARS FOR FEARS 2-1
BERVAN ADAMS 6-3
DEPECHE HODE 19-13
STING 19-24
POMER STATION 40-31

HOMARD JONES
HALL 3 ONTES
HALL 3 ONTES
BAYAN ADMS
POMER STATION
WHITNEY HOUSTON
HEART
DEBARGE
HOCKEST,
HOMARD JONES 3-1
TEARS FOR FEARS 7-6
PRINCE DAY
KENNY LOGGINS 33-17
KENNY LOGGINS 33-17

KISN/Salt Lake City, UT KTRS/Casper, WY Todd Cavanah Gary Waldron Gary Waldron
POWER STATION
TEARS FOR FEARS
COREY HART
FOREIGNER (dp)
JEMMINE JACKSON
HOTOSEN
TEARS FOR FEARS 2-1
HAMM: 3-2
BILLY CCEAN 4-3
MADONNA 8-4
DURAN DURAN 20-10 Todd Cavanah
COREY HART
TEASS POR FEARS
HALL STORTES
FORFIGHER
FOR

KZZU/Spokane, WA Bill Stairs BM States

POWER STATION (dp)
BECK 4 STEWART
BECK 4 STEWART
RICK SPRINGFIELD
AMY CRAWT (dp)
GEORGE HOOK (dp)
GEORGE HOOK (dp)
GEORGE HOOK (dp)
GEORGE HOOK (dp)
BRYAN ADAMS 2-1
RAROLD FALTERMEYE 1-2
TEARS TON PEARS 3-3
BHIL COLLINS 10-4
WHAM 15-5

KNBQ/Tacome-Seattle, WA NC THROWN.
STING
PAUL HARDCASTLE
BECK & STEMART
HOLLOS FOR FEARS 4-1
FEARS FOR FEARS 4-1
PRINCE, 6-5
BRYAN ADAMS 7-6
DURAN DURAN 12-7
MARY JANE GIRLS 14-9
MARY JANE GIRLS 14-9

KHYT/Tucson, AZ Sherman Cohen MALL 4 OATES
HEART
KENNY LOGGINS
GO WEST
JEAN KNIGHT
HOTCEST:
HAROLD FALTERMEYE 6-1
TEARS FOR FEARS 2-2
HEANT OCEAN 3-4
BILLY OCEAN 3-4
MARY JAME GIRLS 10-7

KRQ/Tucson, AZ

Jim Gillie Jim Gilie
AIR SUPPLY
HEART
JONN POGERTY
HOTES:
HHAM1 1-1
HOWARD JONES 8-4
HADDNNA 7-5
PHIL COLLINS 15-9
HARY JANE GIRLS 23-17

> PARALLEL THREE

GOT/Anchor Kay Taylor MADONNA
POMER STATION
COREY BARAT
TEARS FOR FEARS
TOM PETTY
TALRING HEADS
MOSTERS
DURAN DURAN 4-1
MADONNA 2-2
PRINCE 6-4
PHIL COLLINS 12-5
TIL TUESDAY 14-8

KYYA/Billings, MT Charlie Fox MARY JANE GIRLS KIM CARNES DEBARGE COREY HART ANIMOTION HOTLEST: TEARS FOR FEARS 2-1 BRYAN ADAMS 5-3 MADDNNA 6-4 KATRINA 4-THE WAV 9-7 DURAN DURAN 16-10

HEART (dp) DEBARGE COREY HART HOLTest: MADONNA 3-2 BRYAW ADAMS 5-4 PRINCE, 9-6 PHIL COLLINS 13-9 JOHN CAPPERTY 21-18 KCDQ/Bozemen, MT Greg Williams

Greg WWWarns
TERRS FOR PRANS
PAUL HARDCASTLE
GO MEST
DEBARGE
DOWN HERLEY
EARLEY
HERLEY
HERL

KKAZ/Cheyenne, WY John Ramsey MADONNA STING RENRY LOGGINS DON HENLEY HOTCEST: BRYAN ADAMS 2-1 PHIL COLLINS 8-3 MADONNA 13-7 PRINCE 14-10 DURAN DURAN 15-11

KOZE/Lewiston, ID Jay McCell

MHITNEY HOUSTON
TEARS FOR FEARS
FAUL HARDCASTLE
JOHN FOGENTY
BECK & STEWART
BOTTES
BRYAN ADAMS 1-1
HADONNA 4-2
PHIL COLLINS 5-3
EURITHNICS 9-5
PAUL YOUNG 17-12

KHTX/Reno, NV John Chommie John Chommis

BRUCE SPRINGSTEEN

TEARS FOR PEARS

GO MEST

ROOTERS

ROOTERS KBIM/Roswell, NM Mike Shaw

TRANS POR FRARS
BECK & STEWART
RICK SPRINGFIELD
POWER STATION
JOHN POCERTY
HOTEGET
TEARS FOR FRARS 2-1
BRYAN ADAMS 5-3
MADONNA 7-5
SURVIVOR 15-7
PRINCE 17-13

SLY96/San Luis Obis Joe Collins

JOS COMMEN
POREIGNER (dp)
COREY MART (dp)
POWER STATION (dp)
DEFECHE MODE (dp)
GO MEST (dp)
HOUTEST
TEARS FOR FEARS 2-1
HOWARD JONES 6-4
PHIL COLLINS 10-6
HAROLD PALTERMEYE 3-8
PRINCE 12-10

KZOZ/San Luis Obispo, CA Steve Chase

POMER STATION
DEAD OR ALIVE
TEARS FOR PEARS
CORRY HARF
HOCKEST:
TIL TUESDAY 4-1
BRYAN ADAMS 3-2
DURAN DURAN 9-6
PRINCE 13-7
DEPECHE MODE 30-18 KIST/Sente Berbers, CA Dick Williams

DICK WIMMANS
STING
POMER STATION (dp)
COOKY MARKY
CO MESTATION (dp)
PATTI LABELLE
DEPECHE MODE
BOLLES
TEARS FOR FERS 1-1
RATRINA & THE MAV 4-2
MADONNA 6-3
RIN CANNES 13-4
FRIL COLLINS 14-5

OK95/Tri-Cities, WA Taylor/O'Brien PREDDIE JACKSON DIRE STRAITS

DIRE STRAITS
GEORGE THOROGOOD
TEARS FOR FRARS
BECK & STEWART
RICK SPRINCFIELD
TALKING HEADS
MADONNA
HOÇESE:
EURYTHICS 6-3
PRINCE 13-5
PHIL COLLINS 14-6
DURAN DURAN 15-9
DEAD OR ALIVE 21-12

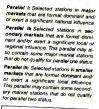
253 Reporters 249 Current Reports

The following stations reported a frozen playlist this week:

WAPI/Birmingham

The following station failed to report this week; therefore their playlists were frozen:

> KQKQ/Omah KITE/Corpus Christi









UP: Animol	Go (Mercury		Cra	CARMES by In The Night Parking At Airplanes	(E
Regional Reach # 374 5 538 H 339 W 556	NAA	45% Nation Summer UP DESITS SAME DOMM ADDS	11 Megle Meg	206/14	
CONTROL OF THE PROPERTY OF THE		STATE OF THE PARTY	FOR THE STATE OF T		100

Getcha UP: The E	BOYS Back (Carib Beach Boys	ouCBS)	Regional Reach E 349 5 309 H 388 W 913	225/3 8	9%
Regions) Beach 5 861 8 811 H 726 W 838	203/7	81% **Mational Similary OF 126 DBM78 31 DOWN 8 ASOS 7		WTLG 36-23 Q104 d-19 SOUTH WRRC 36-27 XET 19-14 WPRC 25-10	(E) (E) (E) (E) (E) (E) (E)
10 10 10 10 10 10 10 10	With 19-21 PRISE 4-22 WITH 19-21	100 2-04 100	100 102 103	RANT 24-22 ESETPH 27-19 MANSPH 24-25 REST 24-25 METP 24-25 METP 24-25 MOUT 34-30 MOUT 19-15 METH 18-14 MERG ON TRID 28-23	A A A A A A A A A A A A A A A A A A A



#798 35-29 #807 21-10 #70 21-15

4

EAST

E36 4

HEREFR 25-27

WATS 35-27

WATS 35-27

WATS 35-27

WATS 35-27

PRO-PR 6-35

2107 d-20

SOUTH

S

MGCL 6-35 MC37 6-38 MB77 31-25 MB97 33-31 MB97 33-31

0103 on EMBI 32-29 EMBI 30-27 PM102 a EM103 on E175 a EMEL 32-29

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0150 on NY32 on 1104 o

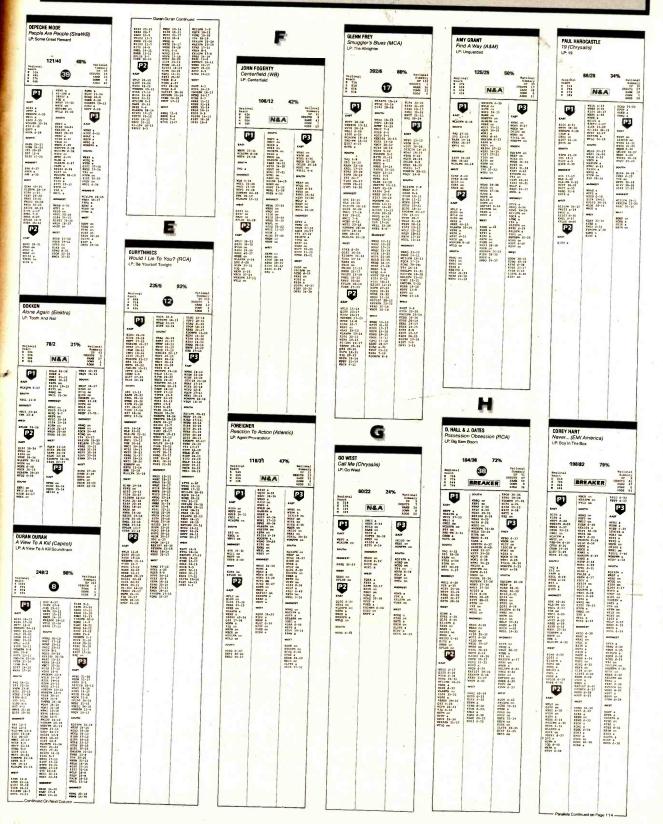
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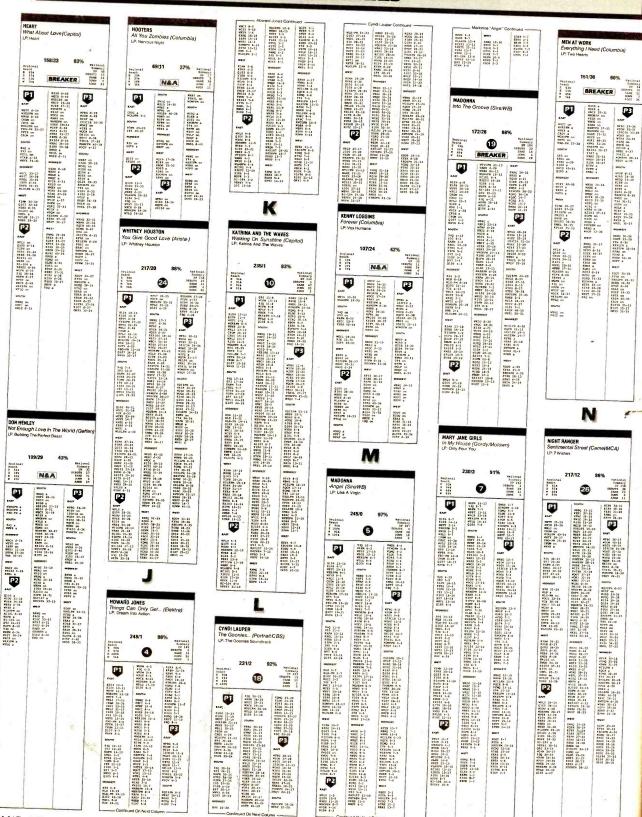
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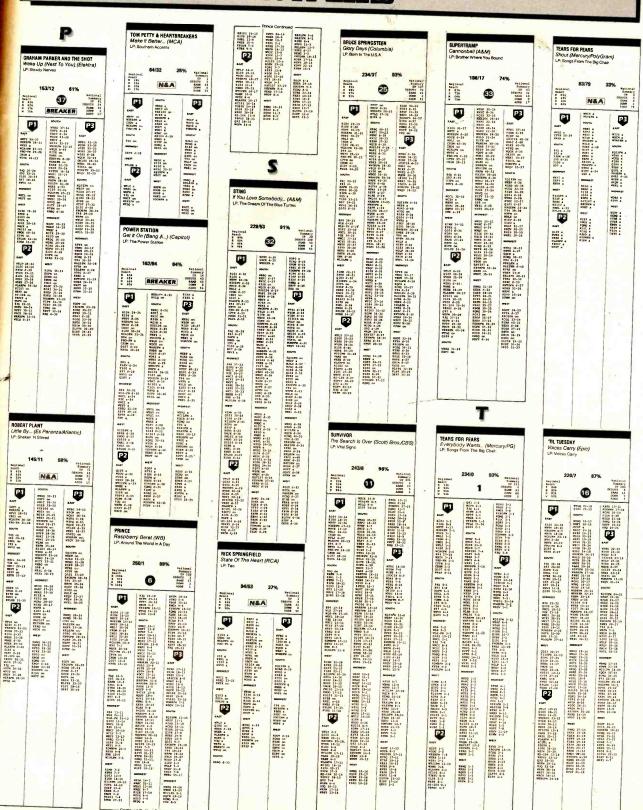
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· CBS)	PHIL CO Sussuc LP: No Ja	OLLINS dio (Atlantic) scket Required				D	
Hational Summary UP 197 18075 10 SAME 15 ECOM 0 ADCS 1	Regions: Reach # 100 # 100 H 100 W 100	253/0	100% Mations Some- UP 14 DENOTS SANS DOM ADOS		You Spin LP: Youtho	Me Round (Like A Record) (Epic)
4-12 	For the part of th	Service of the control of the contro	#860 10-5 #805 8-5 #801 8-6 #7000 36-19 #100 12-8 #100 12-8 #100 12-10		Periodal Per	NGA	25% ***********************************
17) 121 13-121 13-121 13-121 14-121 1	MANUX 13-5	X880 6-7 FEXX 11-8 EQUE 6-5 S795 5-2 EIEX 12-10 EXPN 12-6	EAR 12-1 EAR	W	BARGE Ko's Holding	(GordyM	otowal
	131/1: Argional 3asch 291 2 614 2 515 2 515	3 52% NBA	Matlowal Summary Summary Save 34 Save 34 Dose 13		162/4	Night	Mational Summary GP 33 CELTH 47 SAME 41 DOBS 0 ADDG 41



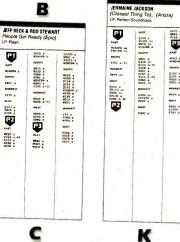






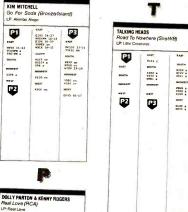
New & Active Continued GINO VANNELLI Black Cars (HME/CBS) UP: Black Cars Pational Summary UP 48 DESUTS 14 IANG 37 DOWN 0 ADDS 16 Parach E 546 E 520 W 410 W 310 4 #AAT #106 d=32 ##877 37-31 ##8787 16-32 ##8787 16-32 ##8787 16-32 ##878 16-34 ##878 16-34 ##878 16-34 ##878 16-35 ##878 16-35 ##878 6-37 MOTIFY ON MEST 34-23 MAD ON MEST 34-23 MAD ON METO ON METO ON METO ON METO ON METO 4-15 OTHER ON METO 34-25 MADERN 6-16 METO 34-25 M MEMORETY MEAST OR #1710 32-28 #1710 32-28 #1700 00 #1700 01 #1700 01 #1700 01 #1700 01 #1700 01 #1700 01 #1700 01 #1700 01 #1700 32-19 #1700 02 #17 MODREST NOCL 24-24 NOTT ON NOCUME 33-27 WEST AOPA a SMEL 23-19 SPLUS 25-22 RUM 23-22 FAIT WRWD ON SERVE 40-3E THE 40 Y PAUL YOUNG Everytime You Go Away (Columbia) LP. Secret Of Association National Summary OF 187 DEBUTS 23 SAME 10 DOMES 0 ADDS 18 20 PI 092 a 939 30-21 930 37-21 KTHOPH a-35







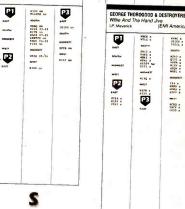












	930 27-21	KLUC 26-16 8093 21-16		1		1
1417	WFST 19-14	E093 21-16	1			
1.0		ECAQ 31-29 EPOP 22-19				
8104 24-21	NESIPH 27-21			1		
\$106 d-21	HTLQ 31-27 Q106 d-23	KDONPN 31-2- KCPK 36-29	•			
		Ets# 17-25		1		
	SOUTH	KEEU 24-19				
WHL1 d-10 CEGH 19-12	Minn Inches	ENTO 32-30 ENTY 29-24				
	#380 29-15 ERF1 23-20	180 d-28	1		_	
WPLJ 37-26 8100 27-23	EWIC 33-28					
ELDO 27-23 WCAUPH 31-31	W010 d-36	P3				
874 on	WAPI 28-28 WSSX 30-24 WBCY 21-18		1			
WHTE 26-19	WSSX 30-24	EAST			-	
PRO-PH 23-19	MECY 21-18					
CPTR 36-34 CNUM 4-26		M78G 27+23 WION 31-25				
	WILD on KITE 25-25		1	corpose		
MAVA 23-19	W006 25-25	103CIR 0-38		FREDDIE JA	ICKSON	
tourne	EARL A	WOAT 25-17		Rock Mo 7	onight (Ca)	nite()
	HAMSPH 24-15	WINE 35-30 WING 36-35			orngra (Ou)	ollon
193 24-23	MARSPH 24-15		1	LP: Rock Me	Lonight	
EAPH 26-21	ERSE 23-22 WITP 24-16	OK100 31-29 WENT 33-24				
	MQUT #0-36 WORT 33-16	95311. 38-21				
	WOMT 23-16	95XIL 38-35 MOMPPH 27-13		21	P2	E093 a
	NFH: 23-18 SXYR 6-25	MSQV 24-17	1		443	XETT 6-40
7101 27-26 897 a		101711	î	-		23
WY 14-7			1	- BAST	BAJT	
STREET.	HARDPK 0-28 HREYPH 20-25	EQITPH a		WXXXPN on	NAME &	TAIT
- IOWEST	KOPM 26-14	WESF 39-29		WCADES &		TAIT
896 27-24 W18 32-27	KBSV 24-21	MCGO 26-24	1		930 4	
CL8 32-27	EX104 24-16		1	SOUTH	SOUTTH	HOUTH
WLB-PH 32-27 Q102 34-31	WEER 31-23 T107 d-29	Q104 18-14		740 21-14		WJAD on
		NYXS 4-26		760 21-16 155 28-28	WR80 25-20 8318 d-20	BISR b
		Q101 24-10	1	7100 a-34	N328 d-28	
WHCT 4-25	83105 30-24 7104 28-24	THOEPK 28-22	1	MATRICET		MPTH 36-29 MHSL a
MET 22-14	MRV0 30-26 ELTT 26-20	T94 14-14	1			
WHC1 6-25 HC17 a HETT 22-16 1199 25-21	KITT 26-20		1	NCSY 34-31 WEYT 28-20	KTPH OA	TEMODAL
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SHTP 36-27	110 12-15	#1XV oc \$102 12-26	1	WEST	MICHWEST ST	9795 6
NHT 8 36-27	118 32-30 VSE1 31-10		1			West
COLPH 22-18		EEGV 21-21	1	WEL 6-40	WEST	
rer	MINNEST	WHSL 24-19	1	1		K776 a
***	MEDO 18-15	***** 24-19	1	1	ZMCX a	0275 4
E1MS 34-30		MADWEST	1		KONO on	
103 25-21	WHQC 33-27 FILE 25-14	EFFE on	1	1		
		MRNO 19-17 MRNS 26-22	1			_
			1			
TENE 23-12	WEDG 40-12 WSTO 8-23	FORD 35-26	1	I.		
ERN1 13-12 ERUS 21-18	MSTO 8-23 MHEE 10-15	T94 33-26	1			1
	MCED 31-25		1			1.0
ES103 31-29	W3PL 13-5		1			4 .
11ER 4-29	MJWQ 29-23 WEFR 35-27	MPSK 4-20 MPSK 27-25				
MEL 18-14 WSS 28-21 FEDS 27-20		MRER 27-25 EXLEPH 24-19	1 1			
FFC08 27-20		998G 16-31 ERAC 30-21	1 1			
USE 24-21		EFAC 30-21				f
127	80PH 4-29 ECRO 30-30	ENTOPH d-26	1 1			
17.4		WIGH 23-15 WSP7 29-19				
	WEOR 29-24 WIOG 16-24		1 1			
AFT	M100 16-24	EFFE 31-16	1 1			
	U93 a-28 WRCH 20-10	****	1 1			
TLY 19-11			1			
100 27-15	FRED 30-26 WHOT 29-25	RUOT 24-19	i 1			- 0
	WHOT 29-25	ETYA 25-21				
VSR 26-20 104 d-40	WEST	KBGXPH 33-27	1			
ERE 14-0		ECDO 30-24 ETRS 33-25	1 1			
	XMMQ 26-20		1			
LANTH 40-24	RF95 25-18 XIEK 37-24	ENTH 32-23 ENIH 23-20				
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			1675			
104 31-27 SPE 23-17	X108 24-18	F187 22-20 OEPS 23-16	180			
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MJAD a Q101 a WFFW a MIXY a MREL a MREEL a MREEL a MREEL a MREEN a MRE

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AIR-STAT #3

For the last 27 months, AIR participants have listened to over 500 records. 98.1% of all records which received a positive response of 20% or less failed to chart in R&R.

AIR . . . The fastest, most reliable tool for getting radio to listen to music.

WEEK #35

AIR Priorities

WEEK #35

Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, June 12, 1985 TITLE

PEOPLE ARE PEOPLE WILLIE AND THE HAND JIVE SHOUT

ROCK ME TONIGHT YOU SPIN ROUND

ARTIST

DEPECHE MODE GEORGE THOROGOOD TEARS FOR FEARS FREDDIE JACKSON **DEAD OR ALIVE**

SIRE/WB **EMI AMERICA** MERCURY/POLYGRAM CAPITOL

GOLD MOUNTAIN/A&M

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at 301-964-5544. Deadline for AOR responses is 6pm, Thursday, June 13, 1985

MIDNIGHT MISSION "Midnight Mission" (12") TRANSLATOR "Come With Me"

SECRETS IN THE STREET (12")

TITLE/CUTS

ARTIST

LABEL

TEXTONES TRANSLATOR

415/COLUMBIA

NILS LOFGREN

COLUMBIA

AIR (Active Industry Research) is a nationwide network 1985 Active Industry Research, Inc. of program and music directors who assess CHR and AOR music for artist managers, producers and record companies.

Active Industry Research • P.O. BOX 1136 • COLUMBIA, MARYLAND 21044 • 301-964-5544

CONTEMPORARY HIT RADIO

BREAKERS

COREY HART

Never Surrender (EMI America)

78% of our reporters on it. Moves: Up 8, Debuts 61, Same 47, Down 0, Adds 82 including B104, WCAU-FM, 94Q, Q105, WCZY, KDWB-FM, KIIS-FM. Complete airplay in Parallels.

DARYL HALL & JOHN OATES Possession Obsession (RCA)

73% of our reporters on it. Moves: Up 51, Debuts 49, Same 48, Down 0, Adds 36 Including WHTT, CHUM, KTKS, 92X, KPKE, KIIS-FM, KITS. See Parallels, debuts at number 38 on the CHR chart.

MADONNA

Into The Groove (Sire/WB)
68% of our reporters on it. Moves: Up 104, Debuts 20, Same 16, Down
4, Adds 28 including B104, Z100, CFTR, 94Q, 92X, WKTI, KMJK. See Parallels, moves 27-19 on the CHR chart.

POWER STATION

Get It On (Bang A Gong) (Capitol)
64% of our reporters on it. Moves: Up 16, Debuts 42, Same 40, Down
0, Adds 64 Including PRO-FM, Z93, WGCL, WNCI, KHTR, KIIS-FM, KS103. Complete airplay in Parallels.

DeBARGE

Who's Holding Donna Now (Gordy/Motown)
64% of our reporters on it. Moves: Up 33, Debuts 47, Same 41, Down
0, Adds 41 including WBLI, Z100, 92X, Q103, Y108, KWOD, KUBE. See
Parallels, debuts at number 40 on the CHR chart.

What About Love (Capitol) 62% of our reporters on it. Moves: Up 48, Debuts 35, Same 52, Down 0, Adds 23 Including 94Q, KTKS, WLOL-FM, KMEL, RI104, WZOK, WGLF. Complete airplay in Parallels.

GRAHAM PARKER

Wake Up (Next To You) (Elektra)
60% of our reporters on it. Moves: Up 91, Debuts 14, Same 35, Down
1, Adds 12 including WNYS, CHUM, KPKE, KOPA, KMJK, WBCY,
WRQC. See Parallels, moves 40-37 on the CHR chart.

MEN AT WORK

Everything I Need (Columbia)
60% of our reporters on it. Moves: Up 54, Debuts 10, Same 51, Down
0, Adds 36 including WXKS-FM, WNYS, KTKS, Y100, Q105, WHYT, FM102. Complete airplay in Parallels.

NEW & ACTIVE

ROBERT PLANT "LITTLE By LITTLE" (Es Paranza/Atlantic) 145/11
Moves Up 71, Debuds 12, Same 51, Down 0, Adds 11, WHTT, WXKS-FM, 195, WHYT, KWSS, Z106, WZKS, Z98, KIIK, WKFR,
2104, PRO-PAR 13-24, 9987X 30-21, WBBO 38-33, KOXR 17-12.

Z104_RPC-FM 31:24, 98PXY 30:21, WBBQ 39:33, KOXRI 17-12.

COMMODRES "Animal Instituct" (Motown) 131/13

Moves: Up 48, Debuts 15, Same 65, Down 1, Adds 13 including K106, CKOI, Y100, FM102, KITS, WOKI, KRGV, Y106, WRVQ, KNMQ, KQIZ-FM, KFRW, WNYS 39:33, KMEL 32:29, WERZ 25:19

WHYU, KIMMU, KIDLE-IM, KEPIK, WINYS 3933, KIMEL 32-29, WERZ 25-19.

AMY CRANT "FIND A "Way" (A&M) 125-725

Moves Up 35, Debus 17, Same 48, Down 0, Adds 25 including WELY, WKFM, KZZB, KXX106, KBFM, KMBO, WUXQ, KUTQB, KORK, RFSG, WGLE, KEYR, 940 27-21, WLOL-FM 24-19, WKEE 40-25.

KJ103, KOXR, KR95, WGLF, KFYH, 940 27/21, WLUL+M 24-19, WKEE 40/20.

DEPECHE MODE: "People Are People" (Sire/WB) 121/40

Moves: Up 39, Debus 19, Same 23, Down 0, Adds 40 including 8104, WHIT, WNYS, Q107, KHTR, KWK, KOPA, KITS, KC101, WGTZ, WKHI, WYKS, B97, KMEL 7-3, KRUS 169, See Parillels, debuts at number 39 on the CHR chart.

COO. WGTZ, WCH, WYKS, B97, KMEL 7-3, KPLUS 16-9, See Parallels, debuts at number 39 on the CHR chart.

☐ FOREIGNER "Reaction To Action" (Atlantic) 118-31.

Moves Up 21, Debuts 13, Same 83, Down 0, Adds 31 including CKOI, KEGL WSPK, KZZB, WSKZ, KRBE, WKAU, RIN, WZON, WRISK, WKS, WZON, WKSK, WK

KPLUS, WTLO, WZPL, WBWB, KHTR 4034, KMEL36-31, WOID 40-33.

DON HENLEY: "Wolf Enough Love In The World" (Giffen) 109/29

MOVES UD-32, Debus 17, Samp 31, Down D, Asig 29 including WXKS-FM, WCAU-FM, PRO-FM, 940, WNVZ, KMEL, WSPK,

WZBLA KROS, KOON-FM, KKOV, KYRB, WXTL 31-14, KWK 30-25, WZOU 31-26.

WAZEL RBUS, RUCHTEN, KRUZ, KERE, WKI 21-14, KWK 30-25, WZOU 31-26, KERNY LOGGINGS "Forever" (Columbia) 107/24 Moves, Up 38, Debus 11, Same 34, Down 29, Adda 24 including KIMN, WLAN-FM, WPST, WBBO, KRBE, WKAU, WKFR, KROS, KCAC, KHYT, 103GIR, WBW, WLUT-FM 35-33, KEGL 12-9, KWES 25-13.

RBUS, KIAOL, KHTT, ISBURN, WBWS, WILAUFM, 92/53, REGL. 12-9, KWES 25-15.

JOHN FOGERTY "Contentielle" (WB) 106/12

Moves: Up 41, Debuts 9, Same 43, Down 1, Adds 12, 940, KHFI, KZZB, WZLD, WSEZ, WZOK, KRO, WGLF, KFYR-KKLS-

MOST ADDED

COREY HART (82) Never Surrender (EMI Ame TEARS FOR FEARS (79) Shout (Mercury/PG) POWER STATION (64) POWER STATION (64)
Get It On (Bang A Gong) (Capitol)
RICK SPRINGFIELD (53)
State Of The Heart (RCA)
STING (53)
If You Love Somebody Set Them Free (A&M)

HOTTEST

PHIL COLLINS (147) Sussudio (Atlantic) BRYAN ADAMS (142) Heaven (A&M PRINCE (112) Raspberry Beret (WB OURAN DURAN (106) A View To A Kill (Capitol)
TEARS FOR FEARS (99)
Everybody Wants To Rule The... (Mercury/PG)

RICK SPRINGFIELD "State Of The Heart" (RCA) 94/53
Moves Up 1, Debuts 9, Same 32, Down 0, Adds 53 including B104, PRO-FM, Z93, KEGL, Y100, WNVZ, WGCL, Q103,
PAUL HARDCASTE: "197" (Chrysalis), 86/28
Moves Up 30, Debuts 17, Same 10, Down 1, Adds 28 including CKGM, Y100, WHYT, KHTR, FM102, KWOD, WKEE,
WCG, WGTZ, KNBC, KCOD, KOZC, D012, 21-16, 195 19-3, KBEC 11-8, KIIS-FM 34-17.

TEARS FOR FEARS. "Shout" (MercuryPolyfram) 38/79
Moves Up 0, Debuts 3, Same 0, Down 1, Adds 79 including WNYS, WAVA, 93FM, Y100, B97, ZZ99, KHTR, KIIS-FM,
KZZP, KKRZ, KS103, KMEL, WEST, 195 3-35, KFULS 3-32.

DOKKEN "Alone Again" (Elektra) 78/2

KZZP, KRRZ, KS103, KMEL, WPST, 195 G.35, KPLUS d.32 **DOKKEN "KJohon Again"** (Elekhtar) **78/2** Moves: Up 43, Debuts 5, Same 27, Down 1, Addis 2, KRBE, OK100, KEGL 11-8, WNCI 33-30, KWK 12-8, O100 30-24, WRCK 26-23, WUZP 21-17, KX104 19-13, W.XXQ 9-7, KOXR 23-15, KWES 33-28, WAZY-FM 25-20, KCDO 27-24, OK95 16-13,

10-15.

**MOUTERS "All You Zombles" (Columbia) 69/11

**Moves: Up 17. Debuts 3, Same 38. Down 0, Adds 11, CKOI, KHTR, WOKI, WSEZ, KO93, WCGO, KISR, KNOE-FM, KKOV,

**SM, KHTX, WCAU-FM 3-1, 0700 13-9, 2166 9-2, WZLD 39-30

Y94, KHIX, WCAU-FM 3-1, 0100 13-9, 2106 5-2, WZLD 39-30.

2 TOM PETTY "Make it Better (Forpet About Me)" (MCA) 64/32

Moves: Up 1, Debts 2, Same 28, Down 0, Adds 32, Incuding WXKS-FM, CKOK, PRO-FM, KPLUS, WTLQ, WJZR,

KEYN-FM, KPOP, WCOM, WOMF-FM, WYKS, KGOT, KHTRI d-39, KX104 0-29, WJXQ 33-20.

DEAD OR ALIVE "Y00 Spin MR Bound (Like A Record)" (Epilo) 62/34

Moves: Up 8, Debts 4, Same 16, Down 0, Adds 34 incuding WXAU-FM, B97, 896, WCZY, WHYT, KOPA, KZZP,

FM102, KWOD, WFEZ, KITY, KORK, 196 27-22, KIIS-FM 16-9, KMEL 29-20.

FMIDZ KWOD, WERZ, KITY, KOXR, 195 27-22, KIIS-FM 18-9, KMEL 29-20.

60 WEST "Call Ma" (Chrysalis) 60/22

Moves: Up 5, Debuts 7, Same 26, Down D, Adds 22 including WHIT, WKFM, WRCK, WKRZ-FM, WZYP, WZPL, KOXR, KPOP, KSKD, WGLF, Y94, SLY96, 94TYX, 34-30, KKFM 22-17, OK95 40-33.

KPUP, RSKU, WGLF, Y94, SLYBE, 94 IYX 34-30, KKFM 22-17, OK95 40-33.
NATALIE COLE "Dangerous" (Modern/Atc.) 59/8
Moves: Up 16, Debuts 5, Same 29, Dann 1, Adds 4, WKEE; 930, KWX106, WSXX, WNOK-FM, KITY, KF95, 99KG, WCAU-FM
38-32, 940 23-20, 94TYX 38-33, 0194-32-29, KNOE-FM 37-31, KIST 20-15.

SIGNIFICANT ACTION

JEFF BECK & ROD STEWART "People Get Ready" (Epic) 49/49

Moves: Un 0. Debuts 0. Same 0. Down 0, Adds 49 including wCAU-FM, KEG

KEGL, ZZ99, Q103, KMJK, KUBE, WFLY,

JERMANNE JANGSON "(CIOSSES TRING) TO PETECT" (Arista) 39/21

MOVES UP 0, Debus 4, Same 14, Down 0, Adds 21 including Y100, KOPA, KPLUS, 0100, WKRZ-FM, KHFI, KRBE, WOKI, MRD, KRYN-K, WHOT, KOM, SKKD, KISN, KUBE d.36.

MCNULU TIDIO MB (RIA) 36/2 Moves Up 16, Debuts 3, Same 16, Dowrt 1, Adds 2, WXKS-FM, PRO-FM, K106 29-26, Y100 29-28, FM102 26-23, KMEL 28-25, O100 32-28, WLAN-FM 37-34, WTLO 19-17, WJZR 28-23, KAMZ 19-17, KSET-FM 39-23, KTFM 14-13, KNBO 40-38, KTRS 27-24.

KTRS 27-24

PATTI LABELLE "Shir H Up" (MCA) 34/23

Moves: Up 3, Debuts 2, Same 6, Down 0, Adds 23 including WCAU,FM, WHYT, K104, WLAN,FM, WTLQ, KXX106, WZLD,

GERRIE THOROGODD 4 THE DESTROYERS "Willie & The Hand Jive" (EMI America) 30/30

WFM, KX10, MCV, WAXO, KKFM, KZZU, WRKR.

WFM, KX10, MCV, WAXO, KKFM, KZZU, WKFM.

FERDISE LABELNI "Book No. Twink! (For Old Time)" Sake)" (Capital) 30/33

FREDDIE JACKSON "Rock Me Tonight (For Old Time's Sake)" (Capitol) 30/13

Moves: Up 7, Debuts 3, Same 7, Down 0, Adds 13, WCAU-FM, Y100, WKEE, 930, WNOK-FM, WDCG, KMGX, KOS3, KISR,

WSSL, 98KG, KTRS, CK96, 940 21-16, WHYT 28-20, G104 30-19.

WHSL, 99KG, KTHS, UK95, 94G 21-16, WHYT 28-20, UT04 30-19.

JEAN KWIGHT "My Toot Too!" (Mirage/Atco) 30/1

Moves Up 12, Debuts 1, Same 10, Down 6, Adds 1, KHYT, WC2Y 34-29, WFLY d-30, WVSR 9-6, WZLD 30-31, KAMZ 18-14, KRGV 35-31, KTFM 17-14, KCAQ 26-24, OK100 39-36, WKSF 33-28, WJAD 35-33, Q104 27-17, WGIL-FM 23-19, KTRS 38-26, WJAD 35-33, Q104 27-17, WGIL-FM 23-19, KTRS

38.35
COCK ROBIN "When Your Heart Is Weak" (Columbia) 28/12
Moves: Up 1. Debus 1. Same 14. Down 0. Adds 12. 93FM. 0100, WRCK, WTLO, WBBO, WZYP, WOK!, WZPL, WOAY, WKHI, WAAD, WOBR, WXXFM MO, KTFM d.30, WPFM 40.31
KI,YMAXX "Meeting In Leddes Room" (Constellation/MCA) 28/0
Woves: Up 16, Debus 1. Same 9, Down 2, Adds 0, K106 28-25, WXKS-FM 29-26, WCAU-FM 31-27, WHYT 30-24, FM102
12-11, KITS 25-32, WTIC-M-343. WTLO 39-34, KZZE 19-17, WFMI 12-7, WABB-FM 21-19, WZKS 33-28, WKSF 31-26, KYM MITCHELI "(Co. Ear. Sades" (Roomer debug) 29/6.

2102 31-27, WCIL-FM d-33

KIM MITCHELL "50 For Soda" (Bronze/Island) 22/5

KIM 30-29, WRDK 36-33, WZPF on KZIO on-dp, KROP on-dp, CN100 33-31, WXV 33-29, CN85 20-17.

KIM 30-29, WRDK 36-33, WZPF on KZIO on-dp, KROP on-dp, CN100 33-31, WXV 33-29, CN85 20-17.

MOVES, UP 2. Debus 2. Same 10, Down 0, Adds 7, KWIC, KTEM, WHOT, KO93, WJAD, WPFM, KHTK, WXXS-FM on, CKO1 on-supplied of the CN100 26-24, KSND on, KCA0 d-35, KOIZ-FM d-29, WAZY-FM on, KKLS-FM on, WDBR on-dp, colored of the CN100 26-24, KSND on, KCA0 d-35, KOIZ-FM d-29, WAZY-FM on, KKLS-FM on, WDBR on-dp.

on, 195 36-31, Y100 26:24, KSND on, KUAU 05-30, KUAU+M 05-29, WAZT-FM UIT, KNLOFFM UIT, MUDH UIT-UP.

SISTER SLEDGE "Frankle" (Alfantic) 18/14

Moves: Up. 0, Debuis 1, Same 3, Down 0, Adds 14 including 0100, K104, WTLQ, WFM, KTFM, WHOT, KKFM, KSKD, WOAY, Q101, WFFM, WXV, KIMN on, FM102 on, WVSR on, KAMZ d-29.

WOAT, G101, WFPM, WXV, KIMN on FMIC2 on WISR on KAMZ g-29.

DOLLY PARTON WITH KEMNY PAGERS "Real Love" (RCA) 14/0

Moves: Up 4, Debus 0, Same 10, Down 0, Adds 0, 87 de ond, W.AAP-FM on-dp, WBBO on, KZZB 33-29, KAMZ 27-25,

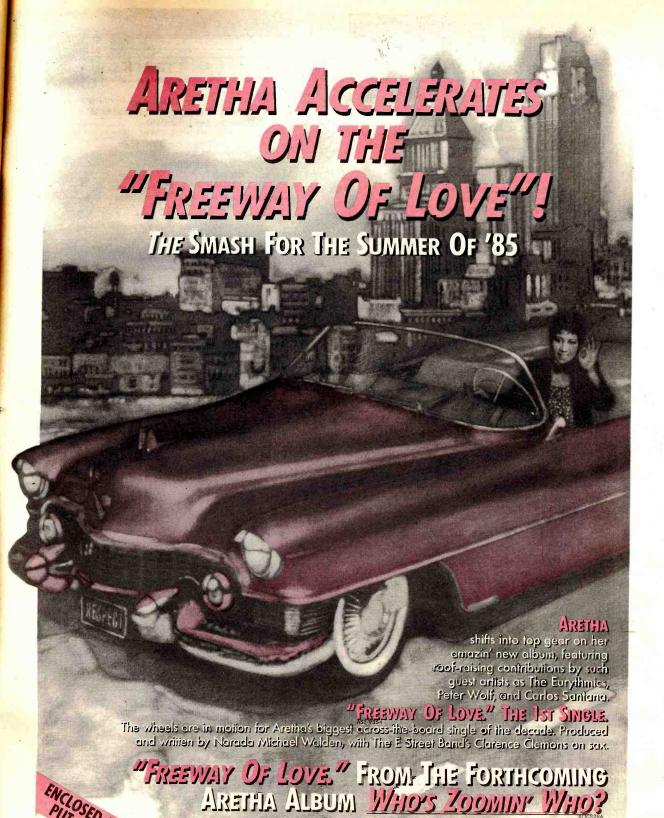
TALKING HEADS "Road To Nowhere" (Siro/WB) 12/12

TALKING HEADS "Road To Nowhere" (Siro/WB) 12/12

KOUT, CWS

NEUT, J. UNES. HUEY LEWIS & THE NEWS "Trouble In Paradise" (Columbia) 12/1 Moves: Up 4, Debuts 0, Same 4, Down 3, Adds 1, O92, WLS on, WLS-FM on, KWK 5-2, WKDD 16-11, KAY107 37-31, WXLK

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 artistitie (label) designation indicate the total numbers, how many added it or the first time this week. Moves indicate the type of activity his week. Up for upward chart movement. Same for sideways or continued uncharted activity, Down for downward chart activity, Ort: Records that fack the required soft of our CHR reporters to become Breakers may accumulate enough chart positions on those stations reporting them, to debut on the CHR National Airplay40.



This is one record you just gotta hear.



CONTEMPORARY HIT RADIO

Three Two Last 1 TEARS FOR FEARS/Everybody Wants To Rule... (Mercury/PG) 3 2 1 8 6 3 2 BRYAN ADAMS/Heaven (A&M) 19 11 8 O PHIL COLLINS/Sussudio (Atlantic) 4 HOWARD JONES/Things Can Only Get Better (Elektra) 6 MADONNA/Angel (Sire/WB) 21 15 11 6 PRINCE/Raspberry Beret (WB) MARY JANE GIRLS/In My House (Gordy/Motown) 31 20 15 DURAN DURAN/A View To A Kill (Capitol) WHAM!/Everything She Wants (Columbia) 15 10 10 **(Capitol)** 15 10 10 **(Capitol)** 22 16 13 SURVIVOR/The Search Is Over (Scotti Bros./CBS) 30 24 16 D EURYTHMICS/Would I Lie To You? (RCA) 6 5 5 13 BILLY OCEAN/Suddenly (Jive/Arista) 4 3 6 14 HAROLD FALTERMEYER/Axel F (MCA) 14 12 12 15 KOOL & THE GANG/Fresh (De-Lite/PG) 33 25 22 1 'TIL TUESDAY/Voices Carry (Epic) 24 21 20 **GLENN FREY/**Smuggler's Blues (MCA) 40 29 23 (B) CYNDI LAUPER/The Goonies 'R' Good Enough (Portrait/CBS) BREAKER (MADONNA/Into The Groove (Sire/WB) - 34 28 PAUL YOUNG/Everytime You Go Away (Columbia) 38 30 24 3 JOHN CAFFERTY & BEAVER BROWN.../Tough All Over (Scotti Bros./CBS) 1 4 14 22 SIMPLE MINDS/Don't, You (Forget About Me) (A&M) LIMAHL/Never Ending Story (EMI America)
WHITNEY HOUSTON/You Give Good Love (Arista) 25 22 21 23 - 36 BRUCE SPRINGSTEEN/Glory Days (Columbia) NIGHT RANGER/Sentimental Street (Camel/MCA) — 38 30 TKIM CARNES/Crazy In The Night (Barking At Airplanes) (EMI America) - 34 BEACH BOYS/Getcha Back (Caribou/CBS) 20. 17 17 29 JULIAN LENNON/Say You're Wrong (Atlantic) 5 13 18 30 SADE/Smooth Operator (Portrait/CBS) 11 14 19 31 DAVID LEE ROTH/Just A Gigolo/I Ain't Got Nobody (WB) DEBUT STING/If You Love Somebody Set Them Free (A&M) = 39 SUPERTRAMP/Cannonball (A&M) — — 38 AIR SUPPLY/Just As I Am (Arista) 7 18 25 35 MADONNA/Crazy For You (Geffen) N&A Begins on Page 118 17 19 26 36 REO SPEEDWAGON/One Lonely Night (Epic) GRAHAM PARKER/Wake Up (Next To You) (Elektra) BREAKER DARYL HALL & JOHN OATES/Possession Obsession (RCA) DEBUT DEPECHE MODE/People Are Péople (Sire/WB)

BREAKER DEBARGE/Who's Holding Donna Now (Gordy/Motown)

ADULT CONTEMPORARY

8 6 4 SURVIVOR/The Search Is Over (Scotti Bros./CBS) 7 4 3 2 TEARS FOR FEARS/Everybody Wants To Rule The World (Mercury/PG) 2 1 1 3 HAROLD FALTERMEYER/Axel F (MCA) 1 2 2 4 BILLY OCEAN/Suddenly (Jive/Arista) 16 11 10 MADONNA/Angel (Sire/WB) JULIAN LENNON/Say You're Wrong (Atlantic) 7 KOOL & THE GANG/Fresh (De-Lite/PG) 19 19 12 3 LIMAHL/Never Ending Story (EMI America) - 16 14 9 BEACH BOYS/Getcha Back (Caribou/CBS) 14 12 11 TO ALAN PARSONS PROJECT/Days Are Numbers (Arista) 10 9 9 11 REO SPEEDWAGON/One Lonely Night (Epic) 24 19 16 WHITNEY HOUSTON/You Give Good Love (Arista) 17 14 13 CHAKA KHAN/Through The Fire (WB) 5 5 6 14 WHAM!/Everything She Wants (Columbia) - 24 18 (B) AIR SUPPLY/Just As I Am (Arista) 21 18 17 BRYAN ADAMS/Heaven (A&M) 3 8 8 17 SADE/Smooth Operator (Portrait/CBS) BREAKER 10 DeBARGE/Who's Holding Donna Now (Gordy/Motown) 25 22 20 10 JOHN FOGERTY/Centerfield (WB) 10 15 20 MADONNA/Crazy For You (Geffen) BREAKER 3 PAUL YOUNG/Everytime You Go Away (Columbia) BREAKER DOLLY PARTON W/KENNY ROGERS/Real Love (RCA) BREAKER 3 AMY GRANT/Find A Way (A&M)

DEBUT > 3 GRAHAM PARKER/Wake Up (Next To You) (Elektra) DEBUT > KENNY LOGGINS/Forever (Columbia)

N&A Begins on Page 97

AOR TRACKS

1 STING/If You Love Somebody Set Them Free (A&M) 2 ROBERT PLANT/Little By Little (Es Paranza/Atlantic) 3 SUPERTRAMP/Cannonball (A&M) JOHN CAFFERTY & THE BEAVER ... / Tough All Over (Scotti Bros. / CBS) EURYTHMICS/Would I Lie To You? (RCA) 17 8 5 6 NIGHT RANGER/Sentimental Street (Camel/MCA) 35 J1 7 BRUCE SPRINGSTEEN/Glory Days (Columbia) TEARS FOR FEARS/Shout (Mercury/PG) 14 10 9 TIL TUESDAY/Voices Carry (Epic) - 37 14 HEART/What About Love? (Capitol) Complete Tracks Chart 15 12 12 JOE WALSH/The Confessor (Full Moon/WB) 20 15 13 HOOTERS/All You Zombies (Columbia) 60 38 21 DIRE STRAITS/Money For Nothing (WB) 7 6 8 14 PHIL COLLINS/Sussudio (Atlantic) 38 17 16 (S PAUL YOUNG/Everytime You Walk Away (Columbia) BREAKER TOM PETTY & THE HEARTBREAKERS/Make It Better (Forget...) (MCA) 23 18 18 GRAHAM PARKER & THE SHOT/Wake Up (Next To You) (Elektra) 51 35 23 B DON HENLEY/Not Enough Love In The World (Geffen) 31 24 20 19 ERIC CLAPTON/See What Love Can Do (WB) 18 14 17 20 KIM MITCHELL/Go For Soda (Bronze/Island) BREAKER JEFF BECK & ROD STEWART/People Get Ready (Epic) 8 7 10 22 TOM PETTY & THE HEARTBREAKERS/Rebels (MCA) 29 23 19 23 VAN-ZANT/You've Got To Believe In Love (Network/Geffen) BREAKER @ ROBERT PLANT/Sixes And Sevens (Es Paranza/Atlantic) 25 25 27 POWER STATION/Get It On (Bang A Gong) (Capitol) BREAKER RATT/Lay It Down (Atlantic)
54 44 34 DIRE STRAITS/Walk Of Life (WB) BREAKER MEN AT WORK/Everything I Need (Columbia)

42 38 30 PAUL HYDE & THE PAYOLAS/You're The Only Love (A&M) 4 5 11 30 MICK JAGGER/Lucky In Love (Columbia)

BLACK/URBAN

JESSE JOHNSON'S REVUE/Can You Help Me (A&M) 6 2 2 PREDDIE JACKSON/Rock Me Tonight (For Old Time's...) (Capitol) 33 13 5 3 PRINCE/Raspberry Beret (WB) MARVIN GAYE/Sanctified Lady (Columbia). 1 1 3 21 15 10 S LOOSE ENDS/Hangin' On A String (Contemplating) (MCA) ATLANTIC STARR/Freak-A-Ristic (A&M) 11 9 7 READY FOR THE WORLD/Deep Inside Your Love (MCA) 22 19 14 (8) PHIL COLLINS/Sussudio (Atlantic) NATALIE COLE/Dangerous (Modern/Atco) WHITNEY HOUSTON/You Give Good Love (Arista) 13 11 11 11 CHAKA KHAN/Through The Fire (WB) CON FUNK SHUN/Electric Lady (Mercury/PG) 32 26 17 MAZE I/FRANKIE BEVERLY/Too Many Games (Capitol) 25 22 16 DEELE/Material Thangz (Solar/Elektra) 15 12 12 16 WHAM!/Everything She Wants (Columbia) 3 3 13 17 BILLY OCEAN/Suddenly (Jive/Arista) 40 29 20 SKIPWORTH & TURNER/Thinking About Your Love (4th & Broadway/Island) 28 25 21 (S KENNY G & KASHIF/Love On The Rise (Arista) 4 7 is 20 SHANNON/Do You Wanna Get Away (Mirage/Atco) - - 30 DIANA ROSS/Telephone (RCA) N&A Begins on Page 90 30 27 24 KLIQUE/A Woman, A Lover, A Friend (MCA) 34 32 27 3 RUN D.M.C./You Talk Too Much (Profile) 17 14 19 24 BILL WITHERS/Oh Yeah! (Columbia) BREAKER LISA-LISA & CULT JAM w/FULL FORCE/I Wonder If I Take... (Columbia)

33 COMMODORES/Animal Instinct (Motown) BREAKER DEBARGE/Who's Holding Donna Now (Gordy/Motown) 19 19 22 28 POINTER SISTERS/Baby Come And Get It (Planet/RCA) 23 23 29 ASHFORD & SIMPSON/Babies (Capitol) 35 30 26 30 JOHNNY GILL/Can't Wait 'Til Tomorrow (Cotillion/Atco) BREAKER (S) CAMEO/Attack Me With Your Love (Atlantic Artists/PG) BREAKER MIDNIGHT STAR/Body Snatchers (Solar/Elektra) 38 31 28 35 PAUL HARDCASTLE/King Tut (Profile) - 40 TO FORCE MD'S/Itchin' For A Scratch (Tommy Boy/Atlantic) 37 35 29 37 TINA TURNER/Show Some Respect (Capitol) - 33 31 38 PHILIP BAILEY/Walking On The Chinese Wall (Columbia)

— 38 35 39 HOWARD JONES/Things Can Only Get Better (Elektra)

BREAKER SISTER SLEDGE/Frankie (Atlantic)