

I N S I D E :

HANDS-ON FOR HANDS ACROSS

As America's most ambitious charity effort draws near, it's full speed ahead for the Hands Across America folks, as detailed in a two-page mini-special. **Page 36**

ADDS DECLINING AT CHR

Comparing the number of adds by CHR stations before and after labels disavowed independents, the facts and figures are clear: the format is adding fewer records now. **Ken Barnes** presents that evidence and many more interesting findings. **Page 32**

A TRIO OF PROMOTION TITANS

Adam White profiles three of the true legends of record promotion: **Juggy Gayles**, **Moe Preskell**, and **George Furness**, with vintage pictures to help recreate a colorful era. **Page 38**

IN THE NEWS THIS WEEK

- **CKEZ** brings back "Big Eight" as CKLW-FM
- **Morton Gould** President of ASCAP
- **Mary June Rose** PD at WIBC
- **Tim Bryan** VP/GM at KAJA
- **Vaughn Thomas** Arista Nat'l R&B Promotion Director; **Jean Pierre** Op. Dir./Black Music
- Firm offers actual airplay data to industry
- **Larry Weiss** GM as KOFM goes Format 41
- **Linda Jubert** VP/Operations at WTPI
- **Lisa Velasquez-Nuzzo** RCA Nat'l CHR Promotion Mgr; **Rhonda Herlich-Dorfman** Nat'l AC rep as label expands staff
- **Atlantic** sets regional staff
- **Bill Hurlitz** GSM at WISN & WLTO
- Radio conservatism rapped by **Clive Davis**
- **Norman Fischer** sues J-P Enterprises

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PUTTING OFF THE HITS

Some prominent AORs hold off on proven hits. **Steve Fein** investigates and discovers at least two sides to the story. **Page 50**

SHANNON ON Z100'S RETURN TO THE TOP

Scott Shannon is always quotable, and after this book he has quite a story to tell. **Joel Denver** provides an ear. **Page 44**

THE NEW AC: WHAT'S IN A NAME?

John Sebastian tells **Donna Brake** the reasons behind his repositioning of EOR as "The New AC." **Page 56**

NEXT WEEK IN R&R

Managing Editor **Jeff Green** takes a detailed look at broadcast schools: whether they're a good source of new talent for radio and whether they live up to their promises. **Page 56**

Newsstand Price \$5.00



Isgro Hits Labels, RIAA With Conspiracy Suit

Independent promoter **Joe Isgro** has sued the Recording Industry Association of America (RIAA) and most major record companies for damages arising from their suspension of his services earlier this year. He's charging them with conspiracy and restraint of trade under federal and state antitrust statutes, and is seeking damages in excess of \$75 million.

The action was filed April 30 in US District Court in California (Central District) on behalf of Isgro individually and of his businesses, **Isgro Enterprises** and **Quickcross Promotions**. Representing him is the firm of **Cannata, Genovese & Papale**, San Francisco.

Named in the suit with the RIAA are A&M, Arista, Capitol, Chrysalis, Geffen, MCA, Mo-

AZOFF INKS NEW PACT

MCA Acquires Front Line, Full Moon

MCA, Inc. has announced it will acquire the stock of **Front Line Management**, **Full Moon Records**, and **Facility Merchandising** in exchange for MCA, Inc. common stock, the value of which was undisclosed. The acquisition represents MCA Records and Music Group's entry into personal management of musical entertainers, the vending of novelty items in venues nationwide, and additional involvement in recorded music.

It was also announced that MCA Records and Music Group



Irving Azoff

President **Irving Azoff**, one of the principals of the acquired companies, will ink a new, long-term pact with MCA, Inc. and oversee the new properties.

Front Line's artist roster includes **Don Henley**, **Heart**, **Chicago**, **Stevie Nicks**, **Dan Fogelberg**, **Jimmy Buffett**, **Michael McDonald**, and **Boyz Scaggs**. **Howard Kaufman**, another principal of the acquired companies, will enter into a long-term agreement with MCA and continue as President, reporting to Azoff. MCA/See Page 13

BOEN GM AT KTCZ & KTCJ

Buron Becomes Parker President



Lou Buron

Lou Buron, **Doubleday** Regional VP and GM of **KDWB-AM** & **FM/Minneapolis**, has been named President of **Parker Communications**, a subsidiary of the **Parker Company**. **KDWB** Station Manager/**Doubleday** Director Of Sales **Mike Boen** will serve as GM at **Parker's** Minneapolis combo **KTCZ & KTCJ**.

The moves, which also include **KDWB's** top-billing Account Executive **Jeff Litt** joining **KTCZ & KTCJ** as Sales Manager, occur as **Legacy Broadcasting** takes over **KDWB** and other **Doubleday** properties.

Parker principals **John & Kathleen Parker** commented, "Parker Communications has experienced growth in the last three years, and we plan an accelerated acquisition posture. We've known **Lou** for several years, and have full confidence in his abilities to build an ag-



Mike Boen

gressive and effective management team."

Kathleen Parker, discussing **Boen**, added, "Mike's done quite a bit of sales development and training, and with our new **BURON/See Page 13**

\$20 MILLION NEEDED

Cleveland Gets Rock Hall Of Fame

Subject to certain conditions, **Cleveland** will be the home of the **Rock & Roll Hall of Fame** and **Museum**. "Firm commitments" of at least \$20 million from public/private city and state sources will be necessary to build and operate the museum/archive center, according to **Hall of Fame** Foundation Chairman **Ahmet Ertegun**, who added that securing an acceptable site in downtown **Cleveland** is another prerequisite.

Cleveland was one of three cities seriously considered; the

BACKER DIRECTS

New Age/Jazz Label Set By RCA

RCA/Ariola will launch a new label in the fall for new age music and contemporary jazz. Leading this effort is **Steve Backer**, formerly **Windham Hill** VP/**East Coast** Operations and onetime **Director/Progressive Jazz** at **Arista**.

Backer, whose status with **RCA** is that of an exclusive independent producer, says he expects to sign and develop approximately ten new age acts and ten contemporary jazz artists in the first year of activity. None has yet been signed.

The label, to be named, will be managed and marketed as part of **RCA/Ariola's** **Red Seal** classical unit. Whether **Red Seal** will staff up in promotion and marketing to handle new age and jazz will be decided nearer the launch, according to **Backer**, who declines to put a figure on **RCA/Ariola's** level of investment in the new venture. **RCA/See Page 8**



Steve Backer

Under his direction, **RCA** will also embark on a major jazz reissue program. Product will appear via the existing **Bluebird** logo, and the first release — also set for the fall — is expected to comprise 15 albums.

Backer said, "I'm very excited by the dynamics (**RCA/Ariola** President) **Elliott Gold**. **RCA/See Page 8**

others were **Chicago** and **Philadelphia**. **Ertegun** said deciding was difficult because "rock and roll belongs to all of America." But, he explained, "we've been swayed by the **Cleveland** community enthusiasm, and have been most impressed by the people who spearheaded the drive, especially **Ohio** Governor **Richard Celeste**, **Cleveland** Mayor **George Voinovich**, and U.S. Representative **Mary Rose Oaker**."

The **Hall of Fame**, which will, it's hoped, attract up to 300,000

visitors annually and bring \$25 million to the local economy, should be built within three years; the site will be selected within six months.

The **Cleveland** committee behind the campaign includes **WMMS** OM **John Gorman** and **MD** **Kid Leo**, **WHK** & **WMMS** VP/GM **William Smith**, **WGCL** PD **Phil LoCascio**, independent record promoter **Gary Bird**, **Jules** and **Mike Belkin** of **Belkin Productions**, **HOF** Committee member/air personality **Norm**. **CLEVELAND/See Page 8**

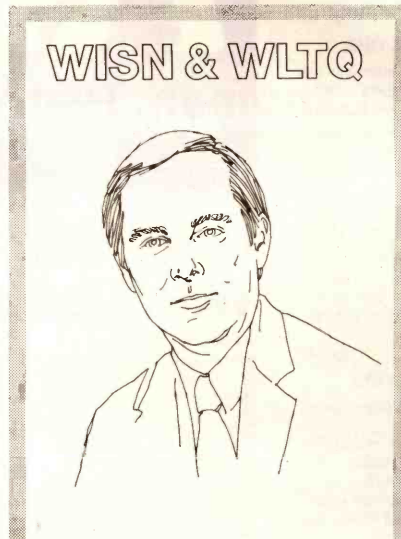
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*Steve Downes
Vice President/General Manager
WISN & WLTQ*

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MAY 9, 1986

INCENTIVES AS REWARDS

Incentive contests are a favorite sales-boosting technique, but they should be handled with care. Guest Management columnist **Rick Stewart** of Western International Premiums and **Harvey Mednick** offer insights on incentives.

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CKEZ Revives "Big Eight" Rock Approach As CKLW-FM

After a disappointing 0.7 performance in the winter Arbitron, CUC, Ltd. Easy Listening outlet CKEZ received approval from the CRTC to revive the classic "Motor City" CHR format presented by sister AM CKLW during the '60s and '70s. The switch took place Monday (5-5).

Adopting new call letters CKLW-

FM, the station has revitalized "The Big Eight," complete with hard-driving "20/20" news, vintage choir jingles, and DJs who use the same names assigned to personalities under the original format. Said PD/morning man Dave Shafer, "I don't want to call it an oldies station, because I want to be able to open it up if I want, but that's

basically what it is. We're going to recreate the old Motown sound of CKLW."

Shafer, who twice worked at CKLW during the '70s (the station is now Big Band), said that most of the CKEZ staff is expected to stay on, but some may be asked to adopt one of the generic on-air names used by a succession of DJs in the '60s. When asked about the station's potential, Shafer replied, "One thing's for sure: I don't think we can possibly do as badly as we were doing with the Easy Listening format."

Arista Promotes Thomas, Pierre



Vaughn Thomas



Jean Pierre

Arista has promoted Vaughn Thomas to National R&B Promotion Director and Jean Pierre to Director of Operations, Black Music Dept. Thomas had been West Coast Promotion Director for the label, and will remain based in L.A. Pierre, based in New York, was Asst. National Promotion

Manager. VP/R&B Promotion Tony Anderson commented, "I'm very pleased to award these well-deserved appointments to two of the staples of our company. Jeanie and Vaughn are two of the most valuable and capable people in the record business."

KAJA Ups Bryan To VP/GM

At Clear Channel Communications' Country-formatted KAJA/San Antonio, GM Tim Bryan has been promoted to VP/GM. Bryan, who joined the station in January, previously worked at KXXY-AM & FM/Oklahoma City, where he served as Regional Sales Manager and GSM.

A ten-year broadcaster and former junior high school teacher, Bryan told R&R that his 100 kw station, presently the top-rated local Country outlet, is aiming to become San Antonio's highest-rated station. "We're already the top FM biller," he said, noting that KAJA operates without the services of a ratings firm. "I appreciate Clear Channel's vote of confidence."



Morton Gould

Gould ASCAP President

Composer/conductor Morton Gould has been voted President of the American Society of Composers, Authors, and Publishers (ASCAP). He replaces Hal David, the performing right organization's head for the past six years, who'll continue to serve on ASCAP's Board of Directors and coordinate ASCAP's ongoing legislative campaign in Washington.

An ASCAP member since 1935, Gould was elected to the ASCAP Board in 1959 and has chaired its Symphony and Concert Committee for 25 years. "It's been of personal and professional satisfaction to be a part of this great music organization," said Gould. "I look forward to working on behalf of all the Society's members and representing their interests."

At the same time as Gould's election, the following officers were also reelected: Irwin Robinson and Arthur Hamilton, VPs; John Green, Asst. Secretary; Leon Bretter, Treasurer; and Sidney Herman, Asst. Treasurer. Marilyn Bergman is the newly-elected Secretary.

Firm Offers Airplay Monitoring

A Kansas City-based company, Broadcast Recognition Systems, claims to have developed a computerized radio monitoring service which can continuously identify all the records broadcast by a station 24 hours a day. The firm is planning to offer its services to record companies and music licensing societies, and eventually to establish a nationwide system to track approximately 380 stations in 50 markets.

Company President Hal Oppenheimer will demonstrate the Music Classification System (MCS) of "Airplay Audits" to label execs in New York Thursday (5-8) via the RIAA's Market Research Committee. He'll also undertake a similar pitch to ASCAP representatives.

The MCS presentation will draw on 14 weeks' monitoring of five Los Angeles CHR and AOR stations conducted with the help of MCA Records. The company brought the concept two years ago to label Exec. VP/Marketing & Promotion Rich Palmese, who agreed to provide facilities for intensive, ongoing tests of the technology and its applications.

Says Oppenheimer, "The purpose of the pilot project was not just to demonstrate our technology, but to develop report software that gave management information they could really use on a day-to-day basis." He adds, "While stations claim that their playlists represent 'a variety of inputs,' our

results document they're certainly not a reliable indication of actual airplay. Furthermore, since we also know to the minute when a song is played, we estimated each song's listening audience, using daypart information available

from Arbitron."

This data and its use for promotion and marketing strategy is the core of its appeal, says Oppenheimer. He claims that the cost of monitoring one song on 50 stations

AIRPLAY/See Page 8

WEISS GM

KOFM Drops CHR For Format 41

Surprising competitors, Guy Gannett's KOFM/Oklahoma City announced it will drop its present CHR format in favor of Transtar's Format 41. The switch will take place in early June, and Larry Weiss, GSM at sister station WSSP/Orlando, will become GM. With the change comes new calls, KOMJ, and a new identity, "Magic 104." Departing will be VP/GM Mike Colello and PD Charlie Cooper, as well as most of the air personalities.

Guy Gannett VP/Radio Mike Horn said, "Mike Colello did an exemplary job with KOFM through the years, and his decision to relocate to the East is a loss to the company. It was fortunate, though, to have a manager with Larry's experience and leadership abilities within the organization, particularly after his outstanding sales achievements with WSSP. Our format switch will put Larry's talents to best use." Horn added that Weiss's replacement at WSSP will

be announced shortly.

Weiss, who joined Guy Gannett in December 1983 after a number of years as GM of WAMT & WAJX/Titusville, FL, told R&R, "It's an exciting career opportunity, as I've wanted to be a GM again. I think with the greying of America, Format 41 will deliver the right demos the advertisers are looking for."

Colello told R&R, "The company has been very generous in helping all of us make this transition. They plan to do an extensive promotional kickoff for the new format. Their justification for the change is the salability of the 25-54 demographics which this format has an excellent track record in achieving all across the country."

Cooper, who was only four-tenths of a share (12+) behind format leader KJYO's 6.8 in the fall Arbitron, added, "All of my staff are top-notch and I highly recommend them to anyone looking for quality personalities."

Jubert VP At WTPI

Peoples Broadcasting partner and corporate VP Linda Jubert has been named VP/Operations for the company's first acquisition, WTPI/Indianapolis. Jubert had been Business Manager and Public Affairs Director at WTPI, which made its debut October 15, 1984.

Said Jubert, "In 1976, I was approached by Peoples Broadcasting about being a partner. At that time, the station, then WIFE, was dark. It took us eight years to get the license, because there were nine groups originally vying for it. Over the years, each time we were awarded the license, other groups appealed.

"My whole career seemed in suspension. I didn't want to make any serious career changes because I knew we'd eventually get the station. Needless to say, it's quite rewarding and fulfilling to have a radio station now that's operating full-blast."

Beginning her career in New York at WPIX Radio and TV in the early '70s in the business and traffic departments, Jubert later worked at several Indianapolis stations, including WTLC and WIRE.

Rose Now WIBC PD

Mary June Rose has been promoted to PD of John Blair & Co.'s WIBC/Indianapolis. Rose joined the full-service AC giant last October as Asst. PD, and became acting PD in February when PD Andy Bickel left to program KLZZ-AM & FM/San Diego.

VP/GM Roy Cooper commented, "Mary June is a very talented lady who has a grasp of what a modern full-service station is all about. She has the potential to be a very good program director at a radio station which still maintains prominence in the market. Mary June's a sparkplug, and has earned the respect of our high-powered personalities. And that says a lot."

Prior to WIBC, Rose programmed WLTV/Statesville, NC for nearly a year, and was Asst. PD at WBT/Charlotte between 1978-82. "I've wanted to work here for a long time," she told R&R, "as WIBC's one of the country's great radio stations. The fact that I'm going to get to program it is wonderful. The best thing I can do is maintain WIBC's image and position. Sometimes that's much harder than anything else you could do."



Lisa Velasquez-Nuzzo



Rhonda Herlich-Dorfman

VELASQUEZ NAT'L CHR MGR.;

HERLICH NAT'L AC REP

RCA Expands Promotion Staff

In an expansion of its promotion department, RCA has named Lisa Velasquez-Nuzzo National Promotion Manager/CHR and Rhonda Herlich-Dorfman National AC Promotion rep. At the same time, Pete Spasoff becomes Cincinnati promotion rep for the label. Skip Bishop is local rep in Houston, and Bobby Hurt takes a similar post in Nashville. Nashville rep Mila Collins transfers to Dallas, which had formerly been serviced in tandem with Houston.

Velasquez-Nuzzo had been Associate Director/National Singles Promotion at Atlantic, having been with the company for eight years. RCA National Promotion Director Mike Becce, to whom Velasquez-Nuzzo reports, commented, "I've been aware of Lisa's work at Atlantic for some time now; she's well established with radio programmers."

Herlich-Dorfman, who transfers from RCA's AOR department after four years, reports to Director/Promotion & Trade Relations Bonnie Goldner, who said, "Rhonda has proven herself a tremendous asset to the promotion department. She brings a special affinity for AC music to this position."

Summing up, VP/National Promotion Ed Mascolo stated, "Being able to hire veterans like Bobby and Pete gives us tremendous

impact in the field. All in all, with the addition of Skip, and with Mila's move to Dallas, RCA promotion is poised to handle the new challenges of 1986 and beyond."

Spasoff comes to RCA from Arista field promotion, Bishop had been VP/Programming at Broadcast Properties Inc., and Hurt had been in independent promotion in Nashville, earlier holding national positions with Ariola America.

Atlantic Resets Regional Staff

Atlantic has reestablished a regional pop promotion staff, elevating four local promotion representatives and giving them regional responsibilities.

The new Regional Pop Promotion Directors are: Bob Clark, covering the Midwest out of Cleveland; Mark Gorlick, West Coast, from Los Angeles; Kim Stephens, South, out of New Orleans; and Bruce Tenenbaum, Northeast, out of New York. They report to VP/Field Operations Lou Sicurezza.

In addition, Paula Tuggey has been appointed West Coast Promotion Coordinator, a new post at the label's Los Angeles offices.

Commenting on the expansion, Atlantic Senior VP Vince Faraci said, "The music industry is in a constant state of change, and we at Atlantic are continually responding to these changes to ensure maximum exposure for our artists and their records. The reestablishment of a regional staff is the latest reflection of our ongoing determination to maintain the number one promotion team in the business." The four local rep posts will be filled and announced shortly, he added.



Bob Clark



Mark Gorlick



Paula Tuggey



Kim Stephens

Previously, Clark was Atlantic's local promotion rep in Cleveland; he joined the label in 1977. Gorlick

Chrysalis Congratulates Benatar



Following Pat Benatar's recent Meadowlands, NJ show, Chrysalis executives met her backstage. Pictured (l-r) are VP Rick Dobbis, Exec. VP Jeff Aldrich, guitarist Neil Geraldo, Benatar, Chrysalis Chairman Chris Wright, President Jack Craig, Chrysalis Music President Bruno Kretchmar, and Chrysalis Music's Cherie Fonorow.



Bruce Tenenbaum

has been local promotion rep in Los Angeles since 1983, having joined in 1980. Stephens, on staff since 1981, has been handling promotion in the New Orleans and Houston markets. Tenenbaum most recently covered the New York/New Haven territory, and came to Atlantic in 1977.

Tuggey was assistant to the company's West Coast Director/Artist Relations & TV. She joined Atlantic in 1983 from EMI America.



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INSIDE:

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- **Vaughn Thomas** Atlanta **NAT** **R&B** Promotion Director. **Jan Pierre** Co-Dir. **Black Music**
- **Finn** offers actual **airplay** data to **industry**
- **Larry White** GM at **KOPM** goes **Format 41**
- **Linda Jubert** VP-Corrections at **WTP**
- **Lisa Velazquez-Nunes** **CKA** **NAT** **CHR** Promotion Mgr. **Rhonda Herlich** **DeForest** **NAT** **AC** rep. as **label** **expands** **dial**
- **Atlantic** sets **regional** **staff**
- **Bill Hurlitz** **GM** at **WISN** & **WLTV**
- **Radio** **conservation** **negotied** by **Civil** **Deans**
- **Norman** **Flischer** **leaves** **JP** **Enterprises**

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Named in the suit with the RIAA are **A&R, Arista, Capitol, Chrysalis, Geffen, RCA, Mo-**

BOEN GM AT KTCZ & KTCJ

Burton Becomes
Parker President

Len Burton

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The move, which also includes **KDWB's** **toppling** **Account Executive** **Jeff** **Lilo** **into** **KTCZ** & **KTCJ** as **Sales** **Manager**, occur as **Legacy** **Re-branding** **takes** **over** **KDWB** and other **Doubleday** **properties**.

Parker **principals** **John** & **Kathleen** **Parker** **announced**, "Parker **Communications** has experienced growth in the last three years, and it fits an anticipated acquisition position. We've known **Len** for several years, and have full confidence in his abilities to build an op-



Kathleen Parker

gressive and **effective** **management** **team**."

Kathleen **Parker**, **discussing** **the** **deal**, **added**, "Mike's **strong** **quality** **of** **sales** **development** **and** **training**, **and** **with** **our** **strong** **support**."

By **PHOTO** **Staff** **Page** **13**

\$20 MILLION NEEDED

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Line, Full Moon

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It was also announced that **MCA Records** and **Music Group**



Irving Azoff

President **Frank** **Azoff**, one of the principals of the acquired companies, will take a new, long-term pact with **MCA**, Inc. and oversee the new properties.

Front Line **music** **label** **owner** **in** **cludes** **Jim** **Webster**, **Steve** **Chagny**, **Steve** **Nicks**, **Don** **Flynn**, **Jimmy** **Buffett**, **Michael** **McDonald**, and **the** **Knigh** **Howard** **Kashdan**, **partner** **principal** **of** **the** **acquired** **company**, will enter into a long-term agreement with **MCA**, Inc. and continue as **President**, **Irving** **Azoff**. **MCA** **Inc.** **Page** **13**

BACKER DIRECTS

New Age/Jazz Label
Set By RCA

RCA **Arbela** **will** **launch** **a** **new** **label** **in** **the** **fall** **for** **new** **age** **music** **and** **contemporary** **jazz**. **Launching** **this** **effort** **is** **Steve** **Backer**, **formerly** **Westlake** **100** **VP** **East** **Coast** **Operations** **and** **current** **Director/Programmer** **Jazz** **at** **Arbela**.

Backer, **whose** **status** **with** **RCA** **is** **that** **of** **an** **exclusive** **independent** **producer**, **will** **be** **responsible** **to** **sign** **and** **develop** **approximately** **10** **new** **age** **acts** **and** **two** **contemporary** **pop** **acts** **in** **the** **first** **year** **of** **activity**. **None** **has** **yet** **been** **signed**.

The label, to be named, will be managed and marketed as part of **RCA** **Arbela's** **Red** **Head** **division**. **Whether** **that** **deal** **will** **still** **be** **in** **progress** **and** **marketing** **to** **handle** **new** **age** **and** **pop** **will** **be** **decided** **later**, **according** **to** **Backer**, **who** **desires** **to** **put** **a** **label** **in** **RCA** **Arbela's** **level** **of** **investment** **in** **the** **new** **label**.



Steve Backer

Under **his** **direction**, **RCA** **will** **also** **initiate** **an** **major** **pop** **release** **program**. **Product** **will** **appear** **in** **the** **existing** **Starburst** **line**, **and** **the** **first** **release** **—** **also** **set** **for** **the** **fall** **—** **is** **expected** **to** **comprise** **10** **albums**.

Backer **said**, "This **very** **project** **is** **the** **dynamic** **RCA** **Arbela** **President**, **Elliot** **Gold**."

By **PHOTO** **Staff** **Page** **13**

Cleveland Gets Rock Hall Of Fame

restored annually and bring \$5 million to the local economy should be built within three years, the site will be selected within six months.

The **Cleveland** **committee** **to** **lead** **the** **campaign** **includes** **WVNS** **100** **John** **Carson** **and** **MD** **Kid** **Law**, **WBW** & **WSTM** **VP** **GM** **William** **Shaw**, **WBCC** **VP** **Phil** **LaFawks**, **independent** **producer** **Clay** **Sted**, **Jay** **and** **Mike** **Bell** **of** **Bell** **Production**, **REB** **of** **Bellevue** **commercial** **parade** **news** **CLEVELAND** **Page** **13**

VIA MODEM



Broadcast

FRIDAY, MAY 9, 1986

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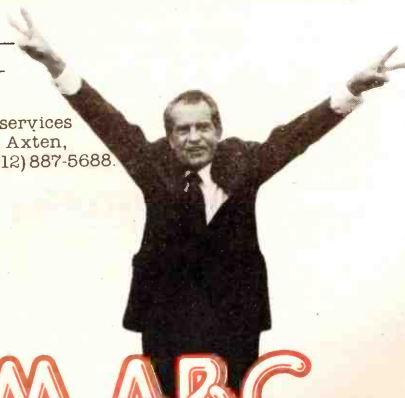
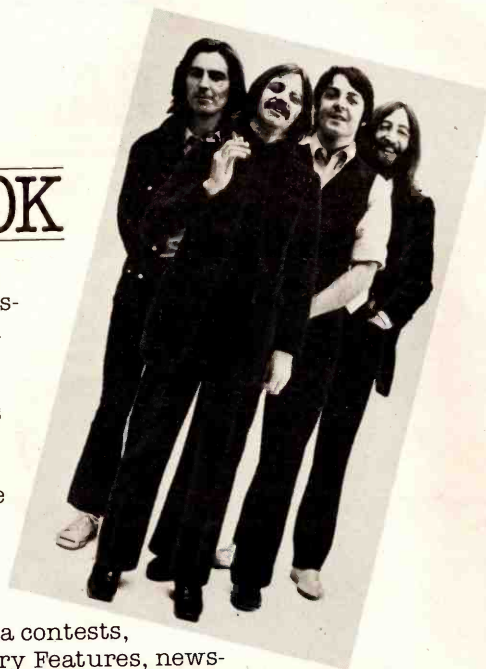
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For more information about all the services of the ABC Radio Networks, call John Axten, Vice President ABC Radio Networks, (212) 887-5688.



FROM ABC RADIO NETWORKS

Davis Criticizes 'Conservative' Radio

Arista President Clive Davis has renewed his criticism of conservative radio programming, and warned that record companies are becoming more and more cautious in developing new and unusual artists as a result of broadcasters' "arbitrary and narrow decisions about what listeners will and will not accept." He was speaking Friday (5/2) in Los Angeles at the Music Business Symposium.

Contending that large and vital areas of modern music are being "disenfranchised" by all radio formats, Davis asked, "If an album is released and it has no avenue of exposure to the public, if the roads to public awareness have been sealed off by a pattern of conservatism, sterilization, and market research, if radio has decided that certain types of music must be consigned to the Sunday morning listening abyss, how is the next generation of Dylans, Streisands, Coltranes, Bowies going to be heard?"

The Arista chief bemoaned the relatively small number of per-

formers who are addressing political issues — in times "at least as volatile as the '60s" — in their music and who are reaching a significant audience. Those folk and rock artists who do write and sing about such issues, he said, suffer from lack of airplay or from label reluctance to sign them — a Catch 22, in effect. "Sometimes I think it's not so much political content that scares radio away from a certain segment of music as it is the sound of anything that doesn't fit the format."

Yet Davis sees no creative void, and pointed to the "explosion" of new and revitalized acts in black music, where programmers are more supportive of such talent. "And you will hear more sharp, pointed social commentary in one track by Run-DMC than you will in a random hour of most AOR programming."

His conclusions? "It's time for revolt again," he said, "only this time it can't be shouldered only by stations who play rock." Labels

which sign new American bands shouldn't accept college radio airplay "as a kind of consolation prize for honorable intentions." Jazz musicians with crossover appeal should not be allowed "to languish in the radio equivalent of a Soho loft." Artists offering pop ballads "shouldn't have to feel the ironic discrimination for being Caucasian" — a reference to the greater current acceptance of such music at CHR when performed by blacks.

"Tear Up The Rulebook" Davis made no suggestions as to how long record companies should sustain and support artists beyond first or second albums which receive only modest exposure. He did conclude, "Every positive step that's been made in the history of pop music has been made when the rulebook's been torn up and something's come along that shatters our notion of how the game should be played. I think we're ready to enter that kind of period right now."

Honorable Gold



Celebrating Manhattan's first three Japanese gold awards (for "Sun City," Grace Jones, and Stanley Jordan) at a party at L.A.'s Palace are (l-r) Capitol-EMI International VP Kick Van Hengel, Little Steven Van Zandt, Manhattan President Bruce Lundvall, Grace Jones, EMI-Capitol CEO Bhaskar Menon, newly-signed artist (and "Sun City" participant) Nona Hendryx, and Manhattan VP Bruce Garfield.

ARBITRON WINTER '86 ADVANCES

Tampa-St. Petersburg

WWBA Rolls Into First; WRBQ-FM Up As Well; WPDS, WDUV, WHBO Climb A Share

| | Fall '85 | Win '86 |
|---------------|----------|---------|
| WWBA (B/EZ) | 11.7 | 13.2 |
| WRBQ-FM (CHR) | 12.2 | 12.5 |
| WYQK (Ctry) | 8.2 | 7.9 |
| WIQI (AC) | 7.6 | 6.1 |
| WYNF (AOR) | 6.3 | 5.5 |
| WSUN (Ctry) | 5.8 | 4.9 |
| WDAE (BBnd) | 5.1 | 4.5 |
| WGUL (BBnd) | 3.7 | 3.9 |
| WFLA (AC) | 3.3 | 3.6 |
| WNLT (AC) | 3.8 | 3.4 |
| WPDS (AC) | 2.1 | 3.0 |
| WDUV (B/EZ) | 1.8 | 2.8 |
| WTMP (B/U) | 1.9 | 2.0 |
| WRXB (B/U) | 1.6 | 2.1 |
| WHBO (Gold) | 1.0 | 1.8 |
| WAVE (AC) | 1.1 | 1.7 |
| WPLP (Talk) | 2.9 | 1.7 |
| WLFF (BBnd) | .9 | 1.3 |
| WRBQ (CHR) | .9 | 1.1 |

Sacramento

9KSFM Improves To Hold Off Hot KCTC; KFBK Moves To Third; Total Country Share Up Three As KRAK Combo Soars

| | Fall '85 | Win '86 |
|----------------|----------|---------|
| KSFM (CHR) | 10.4 | 10.9 |
| KCTC (B/EZ) | 8.2 | 10.6 |
| KFBK (N/T) | 6.7 | 7.3 |
| KZAP (AOR) | 7.0 | 6.9 |
| KXOA-FM (AC) | 7.7 | 6.4 |
| KWOD (CHR) | 8.9 | 5.9 |
| KRAK-FM (Ctry) | 4.6 | 5.4 |
| KRAK (Ctry) | 3.4 | 5.2 |
| KXOA (BBnd) | 4.7 | 4.4 |
| KAER (Ctry) | 3.3 | 3.9 |
| KHYL (AC) | 3.7 | 3.7 |
| KGNR (BBnd) | 3.0 | 2.6 |
| KPOP (CHR) | 2.0 | 2.1 |
| KROY (AC) | 2.4 | 1.7 |
| KFIA (Rel) | 1.0 | 1.3 |
| KSMJ (B/U) | .6 | 1.1 |
| KGO (N/T) | 1.3 | 2.0 |

Salt Lake City-Ogden

KSFI Extends Lead; KSOP-FM Nearly Doubles While Competitor KKAT Up Two; KISN, KALL, KLUB Gain In Crowded AC Field; KDYL, KUTR Make Solid Showings

| | Fall '85 | Win '86 |
|----------------|----------|---------|
| KSFI (B/EZ) | 10.9 | 12.1 |
| KRSP-FM (AOR) | 9.9 | 9.0 |
| KSL (AC) | 10.4 | 8.7 |
| KSOP-FM (Ctry) | 3.7 | 7.0 |
| KKAT (Ctry) | 4.0 | 6.0 |
| KCPX (CHR) | 6.2 | 5.8 |
| KISN (AC) | 4.4 | 5.1 |
| KALL (AC) | 3.7 | 4.7 |
| KLCY (AC) | 5.5 | 4.2 |
| KTKK (Talk) | 2.9 | 2.8 |
| KLTQ (AC) | 3.6 | 2.7 |
| KBUG (Gold) | 3.9 | 2.4 |
| KCGL (AOR) | 1.8 | 2.4 |
| KLUB (AC) | 1.5 | 2.3 |
| KDYL (BBnd) | .7 | 2.2 |
| KUTR (Rel) | .9 | 2.1 |
| KZAN (Ctry) | 3.6 | 2.1 |
| KMGR (AC) | 2.7 | 1.9 |
| KDAB (AC) | 2.2 | 1.7 |
| KLRZ (CHR) | 1.9 | 1.4 |
| KFMY (CHR) | 1.4 | 1.3 |
| KSRP (Gold) | 1.2 | 1.3 |

Portland

KKRZ Inches Toward Double-Digit Threshold; KEX Breaks AC Tie, Hits Second Overall; KMJK-AM & FM Improve; KWJJ Gains On KUPL-FM

| | Fall '85 | Win '86 |
|--------------------|----------|---------|
| KKRZ (CHR) | 9.8 | 9.9 |
| KEX (AC) | 6.3 | 8.0 |
| KINK (AOR) | 7.1 | 6.5 |
| KGW (AC) | 6.3 | 6.3 |
| KXL (News) | 8.0 | 6.3 |
| KXL-FM (B/EZ) | 8.3 | 6.1 |
| KGON (AOR) | 6.4 | 6.0 |
| KKCW (AC) | 5.9 | 5.3 |
| KMJK-AM & FM (CHR) | 4.6 | 5.3 |
| KUPL-FM (Ctry) | 4.8 | 4.4 |
| KYTE (BBnd) | 4.6 | 4.4 |
| KWJJ (Ctry) | 2.8 | 3.9 |
| KKLI (AC) | 3.6 | 3.2 |
| KWJJ-FM (Ctry) | 2.5 | 3.2 |
| KYTE-FM (Clas) | 2.2 | 3.0 |
| KSGO (Gold) | 1.6 | 2.4 |
| KKSN (Clas) | 1.4 | 2.2 |
| WPDQ-FM (Rel) | 2.1 | 1.5 |
| KUPL (Ctry) | .4 | 1.0 |
| KXYQ (CHR) | .6 | 1.0 |

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NEWS IN BRIEF

Hurlitz Rejoins WISN & WLTQ As GSM

After two years as GSM at Malrite's Milwaukee CHR WZLU, Bill Hurlitz has rejoined WISN & WLTQ as GSM. Hurlitz had worked at the Hearst combo for

over two years as an Account Executive before joining WZLU.

WISN & WLTQ VP/GM Steve Downes commented, "We couldn't have found a better person to lead our sales organization. Bill's fine reputation in the business community and his broad sales management experience, as well as his previous WISN & WLTQ experience, make him the perfect person for the job."

Hurlitz added, "It's a good book, it's a good pair of radio stations; what more could I ask? I've spent some time here before and it's real good to be back."

Hurlitz's radio sales career also includes seven years at WOKY/Milwaukee as an AE and Local Sales Manager.

Isgro

Continued from Page 1

had not yet been served with the complaint, and therefore had no comment. It was also unclear which, if any, of the defendant labels had been served.

Antitrust Alleged

The complaint charges the labels with conspiring to restrain and monopolize the trade and business of record promotion in violation of the Sherman Antitrust Act and its California equivalents, and to collectively refuse to deal with independent record promoters, including Isgro.

The result of these alleged violations, according to the suit, is that "price-fixing, group boycotts and foreclosure of competition have and will continue to fester" in record promotion; that "the beneficial and lawful effects of price, quality, and service competition among and between record companies is eliminated and destroyed"; and that "the adverse and anticompetitive impact on independent record promoters is substantial and material, and prevents [them] from lawfully engaging in their trade."

Damages sought are for loss of profits (estimated at "in excess of" \$25 million), detrimental impact on the value and goodwill of Isgro's businesses, and costs. The suit seeks treble damages under both federal and California state laws, and asks that the defendants be enjoined from their refusal to deal with Isgro.

"Eliminate The Independents"

Commenting on the complaint, attorney Lawrence Papale said of the defendants that "the idea was simply to eliminate independent record promotion as an industry, the theory being that they felt it was simply costing them too much money to do business that way." He added, "The record companies talked openly about the problem, that if any one of them were to go off and terminate the services of the independents, they would be at a competitive disadvantage against their competitors."

Papale noted, "We expect to prosecute this very vigorously, and we'd like to see a trial date sometime within a year."

The record companies named in Isgro's suit terminated use of his services — and those of other firms — within days of the February 24 NBC-TV "Nightly News" segment claiming that there were links between independent promotion and organized crime.

• **DAVID McKIE** is named Director/Production Services at Century 21 Programming. He is the former PD at KZZU/Spokane.

• **DENNY MOORE** becomes VP/Corporate Productions at TM Communications. Most recently VP/GM at WWWI/Greensboro, Moore was previously GSM at nearby WGLD.

• **BILL MCKAY** joins WXAM & WQXY/Baton Rouge as GSM. McKay arrives from a similar post at KONO & KITV/San Antonio.

• **STAN MAIN**, most recently Asst. PD/mornings at KCPX/Salt Lake City, is named PD at CHR WDAY-FM (Y94) Fargo. Main's background also includes stints as MD at KOSO/Modes-in and PD at KLP/El Paso. Main takes over for BRAD ANDERSON, who steps down to concentrate on his morning show.

• **ED WODKA**, VP/GM at KRLD/Dallas, assumes the Presidency of the Dallas/Ft. Worth Area Radio Managers Association (ARMS). He succeeds KLIF & KPLX GM Dan Halyburton.

• **BEATRICE VON SILVA TAROUCA-WAGNER** becomes VP/Business Affairs for WEA Europe. Operating from WEA's London offices, she reports to WEA Europe President Siegfried Loch.

• **BILL VANCE**, Sr. Account Executive at KTFX/Tulsa, is promoted to Station Manager.



Ed Wodka

Denny Moore

Stan Main

• **TOM OAKES**, an air personality at WZOK/Rockford, has been named Operations Manager at KIOA & KMGK/Des Moines.

• **AL GUREWITZ** has joined Fastfire Records as Director/Retail Promotion, handling marketing and merchandising at the New York-based indie. His background includes a number of years at EIP/A, most recently as VP/Promotion.

• **JOAN THAYER YAZMIR** has resigned as VP/Public Relations & Advertising at BMI. She'll continue to act as a consultant to the licensing organization, and will announce future plans later.

• **MARK McCLURE**, most recently MD/middays at WLLT/Cincinnati, joins WZOK/Rockford as Asst. Operations Manager.

• **DAVE PARKS** is promoted from OM to Station Manager at KITE/Corpus Christi, following the departure of VP/GM CHUCK DUNAWAY to WOIC/Columbia, SC.

• **JIM TRAPP** is named PD at AOR KZEL/Eugene. He succeeds Ken MARTIN, who stays on as Promotion Director. Trapp was once PD at KTYD/Santa Barbara.

• **ART FARKAS**, a onetime PD at KFGR/Fresno, replaces DEAN OPPERMAN as PD of crosstown KKDJ.

• **JERRY GAULKE**, former GM at KOBE & KOPE/El Paso, is appointed Station Manager at KFGR-AM & FM Fresno.

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Airplay

Continued from Page 3

nationwide, 24 hours daily for one week, could cost only between \$225 and \$400. Airplay audits are updated daily, and fed on-line to clients' PC terminals each morning.

The airplay reports can detail the monitored song's frequency of airplay (or lack of it) and relative airplay ranking (real playlist position) in a given city for each station being tracked combining relevant formats, as well as a frequency analysis with gross impressions. Data is provided for the last 24 hours, the current week, and the last four weeks. Various other permutations of this would be available on regional and national reports once the full system is established.

Whether and when such a system becomes fully operational depends on the reactions of labels and other potential users. "We need a favorable response from more than just MCA before we invest several millions of dollars in building it," comments Oppenheimer, but he says that the company is not looking for labels to foot the

startup costs. He declines to reveal how much has been invested in the system so far.

Kansas City entrepreneur Robert Uhlman developed the MCS idea in 1982, and gained financing via Oppenheimer's investment banking firm. The technology, developed under contract by a Washington, DC defense company, recognizes digitized patterns of songs stored in the central computer as they're broadcast by radio stations.

RCA

Continued from Page 1

man is bringing to the company. I wouldn't be putting my new venture through RCA/Ariola if I didn't feel they were willing to move forward aggressively worldwide."

During his stint with Arista from 1974-80, Backer worked with Goldman and Bob Buziak (now RCA Records President). He was with Windham Hill for five years, and was previously involved with Island's Antilles jazz line. In the early '70s, he served as GM of ABC's Impulse label.

ASCAP Awards Dylan



At a reception at Chasen's in L.A., Bob Dylan was presented with the ASCAP Founders Award. Cited as "one of the most influential forces in pop music," he was presented the award by ASCAP President Hal David.



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KNAB FILES COMPLAINT

Wirth Campaign Infuriates Colorado Radio

An apparent request by House Telecommunications Subcommittee Chairman Tim Wirth (D-CO) for free time to respond to GOP radio ads questioning his record has touched off a furor among some Colorado radio stations.

The incident began when the Colorado Republican State Central Committee bought radio ads critical of Wirth, who is a candidate for his state's Democratic U.S. Senate nomination.

In letters dated April 11, Wirth's campaign told stations airing the GOP spots "that we hereby assert entitlement to response time for each and every commercial paid for" by the state GOP. The letters cited the FCC's Zapple doctrine, which requires stations that sell

time to legally qualified candidates to sell equivalent time to their opponents.

KNAB Charges Intimidation

KNAB/Burlington, CO GM Bette Bailly immediately filed a complaint with the FCC, charging that Wirth had misrepresented the Zapple doctrine and "patently and improperly attempted to intimidate and censor KNAB" and other stations.

Noting the Wirth's subcommittee's jurisdiction over broadcasters, Bailly further accused the Congressman of "using the trappings of his own power in support of his meritless claim for equal response time."

Bailly pointed out the Zapple Doctrine makes no mention of free time, but only deals with equal opportunities to buy time. The doctrine doesn't even apply in this case, she charged, because the original spots were not purchased by

a candidate, and the Colorado primary season has yet to begin.

Wirth Cites

Fairness Doctrine

In a follow-up letter to Bailly, Wirth campaign manager John Frew seemed to back away any claim for free time under the Zapple doctrine. However, Frew implied that the station may be obligated to furnish response time under the Fairness Doctrine. He asked for a discussion with Bailly of "your station's policy for making

time available to candidates or their supporters when a candidate is attacked."

In fact, the Fairness Doctrine has nothing to do with equal time provisions. It merely requires stations to provide an overall balance in their coverage of controversial issues of public importance.

Bobby Baker, Acting Chief, FCC/Fairness & Political Broadcasting Branch, said he has asked Wirth to respond to KNAB's charges by May 16.

Stations Must Log Treatment Of "Significant" Issues

The FCC last week directed radio stations to begin keeping quarterly logs of how their programming has addressed the most significant issues facing their communities of license.

It was the Commission's third attempt to craft a logging system that will pass court muster since detailed program logs were abolished in the deregulation of commercial radio in 1981. Two other methods — annual and then quarterly issues/programs lists — were struck down by the U.S. Court of Appeals as containing insufficient information on which to base a petition to deny.

Ensuring Public Participation

In his presentation to the four FCC Commissioners last week, Bob Ratcliffe of the Mass Media Bureau explained, "This approach, which was advanced by ABC at an earlier stage of the radio deregulation proceeding, appears to offer the best accommodation of the Commission's interest in minimizing regulatory intervention and paperwork burdens for licensees and its concern for assuring effective public participation in the license renewal process."

Ratcliffe continued, "A licensee would, under this record-keeping requirement, be obliged to prepare and maintain in its public file quarterly lists of programs which, in the exercise of the broadcaster's good-faith judgment, represent the most significant treatment by the station of the issues the licensee believed to be of community concern."

"It should be emphasized that this does not constitute a comprehensive issues/programs logging obligation which neither we nor the court believe is required or appropriate."

FCC Bows

-To Court's Wishes

The new emphasis on significant issues is expected to withstand any court challenge, since the appeals court itself strongly suggested

adopting the approach. In the December ruling that shot down quarterly issues/programs lists, the court said although focusing on significant issues "would entail some use of managerial personnel, and consequently entail some increase in costs, such costs would not be as substantial as those entailed by a daily issues log."

The annual and quarterly issues/programs lists were struck down because they gave only examples of issue-responsive programming. As the court said in December, "It is simply impossible to determine whether the inadequate treatment of the issues on a merely illustrative list fairly reflects on the quality of a broadcaster's overall efforts."

The court complained that illustrative lists "will not assure a petitioner to deny the ability even to come close to making a prima facie case" against a station's program performance.

WOZW & WOZI Escape Revocation With Distress Sale

The FCC has discontinued license revocation proceedings against WOZW & WOZI/Presque Isle, ME after approving distress sales of the stations to minority buyers. Weiner Broadcasting will sell WOZW for \$10 to Dr. Benito Rish. The FM goes to Carlos-Franklin Communications for \$178,944.

Revocation proceedings were begun against Weiner Broadcasting and owner Allan Weiner last May for alleged "unauthorized and unlicensed operation."

In okaying sale of the combo, the Commission said Weiner had satisfied all the conditions that allow stations in license trouble to undergo distress sales — sale to a minority buyer, prior to the start of a license hearing, at no more than 75% of fair market value.

FCC Seeks \$96.4 Million Budget

FCC Chairman Mark Fowler appeared before a Senate committee last week to defend his agency's request for a fiscal year 1987 budget of \$96,363,000 and 1855 positions. That's a \$1.9 million increase over this year's authorized budget, and \$6 million more than the current FCC kitty af-

ter cuts under the Gramm-Rudman balanced-budget law.

Fowler said the Commission will ask for an extra \$900,000 and 36 positions next year to implement its new fee collection program, which is expected to yield \$30 million a year from broadcasters and applicants.

Pointing to the many new services authorized by the FCC, including over 700 new FM stations, Fowler told the committee, "As a result of these actions, I would note that the state of telecommunications in our nation is quite healthy and consumers are seeing tangible benefits from our pro-competitive policies."

WFTW Wins Channel Upgrade Over Competitors

WFTW/FT. Walton Beach, FL has won FCC permission time; four competing applications for the new frequency were rejected by the Commission. An original victory by WFTW owner Vacationland Broadcasting had been appealed to a federal court, which remanded the case back to the Commission at the FCC's request.

A key issue in the proceeding was whether Vacationland be allowed to continue operating WFTW-AM in Ft. Walton if it won the improved FM facilities. Upon taking a second look, the FCC again ruled that Vacationland's

promise to divest the AM was adequate to avoid giving the company a demerit for a lack of media ownership diversity.

Radio News Staffs 32% Female

A survey of 405 radio stations conducted by the Radio-Television News Directors Association (RTNDA) says 32% of radio news personnel are now female.

Vernon Stone of Southern Illinois University estimates there are, now more than 1400 female radio news directors, compared to fewer than 200 in 1972. He estimates minorities make up 9% of all news staffs, and that there are 200 minority radio news directors.

Other RTNDA findings:

- 28% of radio newscasters are women
- 53% of all radio stations have female newscasters, compared to 15% in 1972.

Other Key Developments:

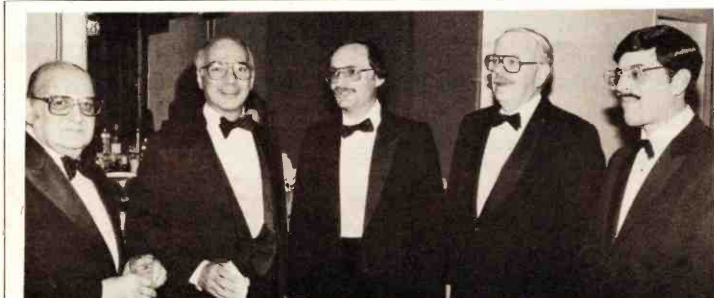
- The FCC is seeking comments by August 1 on whether it should preempt local controls over RF radiation produced by broadcast antennas. NAB and the Electromagnetic Energy Policy Alliance have asked the Commission to override local regulations in favor of new uniform national standards.

- RTNDA will bestow this year's Paul White Award on former CBS news President Fred Friendly, now with Columbia Graduate School of Journalism, at this year's annual RTNDA Convention, Salt Lake City, August 26-29.

- An ongoing FCC review of FM technical and operational rules has been discontinued. Among other things, the review resulted in deletion of FM stereo transmission quality standards and rules on SCA impact on main channel signals.

- National Public Radio's board has approved a 1986 budget of \$25.9 million. NPR is currently working towards a goal of doubling the public radio audience by the year 1990. A Harris poll says 57% of top U.S. executives listen to NPR news programs very or somewhat often.

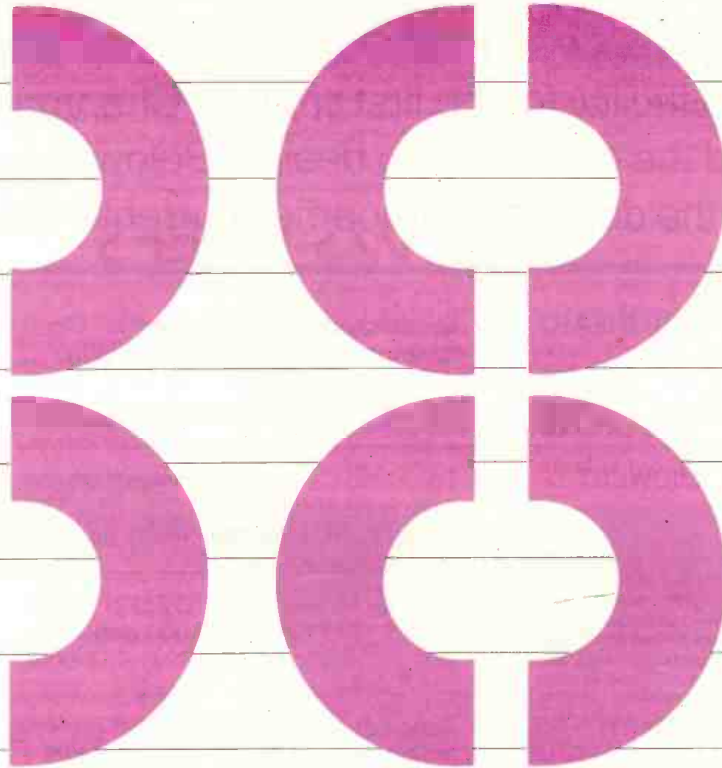
- Concerned that public radio stations are becoming increasingly commercial, the FCC has issued guidelines on how educational stations should handle announcements promoting the sale of goods and services, enhanced underwriting and donor acknowledgments, program-related materials, host selling, and foreign language programming.



MUTUAL PRESENCE — Officials of Mutual were out in force at the recent White House Correspondents Dinner, one in a series of prestigious media banquets staged in Washington each spring. Pictured (l-r) are Mutual's Capitol Hill engineer Danny Brechner; VP/News & Special Programs Ron Nessen; Ira Berger, Needham, Harper & Steers; Mutual Co-President Jack Clements; and White House correspondent Peter Maer.

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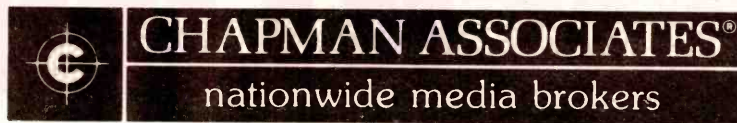
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Ray Stanfield
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(818) 366-2554

Peter Stromquist
Los Angeles, CA
(818) 366-2554

Bill Whitley
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David LaFrance
Denver, CO
(303) 234-0405

Bill Lochman
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Norman Fischer Sues J-P Enterprises

Brokerage firm Norman Fischer & Associates has filed suit against J-P Enterprises, the former owner of KHAT & KECK/Lincoln, for allegedly failing to pay \$51,000 in commissions following the sale of the stations to TM Communications. TM, which purchased the combo for \$1.05 million, has also been named a party to the suit. Fischer, who had entered into a brokerage agreement with the seller, claims it brought J-P and TM together. The two parties then severed communications with Fischer and finished the deal on their own. Fischer is seeking \$51,000 in fees, plus legal costs. TM President Pat Shaughnessy told R&R, "We have no responsibility for payment of any brokerage fees; if there is any payment due it would be covered by the seller." Fischer said he could not comment on further specifics regarding the suit.

CALL SIGN CHANGES

Charlevoix, MI: WKHQ to WKOS (effective 5/1)
 Colorado Springs: KKHT to KKCS (5/1)
 Detroit: WCXI-FM to WNTM (requested)
 Jackson, MS: WYHT to WZRZ (requested)
 Reno: KSKY (new station)
 Seattle: KIXI-FM to KLTZ (4/28)
 Windsor, CO: KFSC to KVV5 (5/1)

Burón

Continued from Page 1

ratings (KTCZ's progressive AOR mix jumped 2.7-4.5 in the winter Arbitron), we need someone to help maximize our sales potential."

Burón had been with Doubleday and KDWB for 15 years, starting as an AE, then LSM and GSM. He was named GM eight years ago and has been Regional VP for the last five years, supervising KDWB-AM & FM/Minneapolis, KPKE/Denver, and WLLZ/Detroit; his regional responsibilities have also included WMET/Chicago and WAVA/Washington.

Boen, a 13-year KDWB staffer, also began as an AE, and became Sales Manager in 1978, Director Of Sales for Doubleday in 1982, and Station Manager in 1984.

Burón told R&R, "It's an exciting group to join, both in terms of the stations we have right now and the fact that we're in an acquisition posture."

Along with KTCZ & KTCJ, Parker owns KXTZ/Las Vegas, KIKI & KMIA/Honolulu, and pending FCC approval, KLZE/San Jose.

Discussing the Minneapolis combo, Boen commented, "The station is already well-run and well-programmed, but there are some areas in sales where I can make some improvements."

WLEC & WCPZ/ SANDUSKY, OH

PRICE: \$2.9 million
 BUYER: Erie Broadcasting Corp., headed by President James Embrescia. It also owns WADC & WMGP/Parkersburg, WV.
 SELLER: Miller Broadcasting Co., headed by Richard Miller.
 DIAL POSITION: 1450 kHz; 102.7 MHz
 POWER: 1 kw; 10 kw at 140 feet
 FORMATS: AC, AOR

WGHB/FARMVILLE, NC

PRICE: \$403,750
 BUYER: Atlantic Coast Communications, owned by Jerome Lamprucht and his son Thomas. Thomas was Station Manager at WQSR/Catonsville, MD.
 SELLER: Farmville Broadcasting Co., owned by L. Gene Gray.
 DIAL POSITION: 1250 kHz
 POWER: 5 kw days/2.5 kw nights
 FORMAT: Country
 BROKER: Whittle Agency

KEYL/LONG PRAIRIE, MN

PRICE: \$350,000, comprising \$50,000 cash and the balance at 11% over seven years.
 BUYER: Alan Stencel and his wife, Mary. Alan is OM and Mary is bookkeeper at WRJC-AM & FM/Mauston, WI.
 SELLER: The RadioWay Corp., owned by Jerome VanKempen and Donald Schermerhorn.
 DIAL POSITION: 1400 kHz
 POWER: 1 kw days/250 watts nights
 FORMAT: Country

KDEJ/ANCHORAGE, AK

PRICE: \$350,000 for the CP to an unbuil Class C FM.
 BUYER: General Broadcasting Corp., controlled by Jerome Maltz, who also controls California stations KCKC/Indio and KZTR/Camarillo, and KLRZ/Provo-Salt Lake City.
 SELLER: Local Talent Broadcasting Co., controlled by Frederic Constant, who also owns KWNZ/Carson City-Reno, KIVA/Santa Fe-Albuquerque, KTOX & KIZN/Boise, and KDUK/Florence-Eugene, OR.
 DIAL POSITION: 97.3 MHz
 POWER: TBA
 FORMAT: TBA
 BROKER: Chapman Associates

MCA

Continued from Page 1

The Full Moon roster includes Chicago and Peter Cetera. Warner Bros. Records will continue to exclusively manufacture, market, and distribute Full Moon product worldwide. The present Full Moon/Epic arrangement for Dan Fogelberg will remain unchanged.

Facility Merchandising handles novelty vending rights in over 25 venues nationwide and was partnered in a joint venture with MCA Inc. for the vending rights to the 1984 Summer Olympics.



RECORD-SETTING DEAL CLOSES — Legacy Broadcasting's \$43,550,000 purchase of KJOL/Los Angeles is the highest price on a completed sale of a stand-alone FM station in broadcast history. Shown at the closing ceremony are (l-r): Legacy Co-Chairman/President/CEO Carl Hirsch, KJOL, Inc. Exec. VP John Lynch, Legacy VP Phyllis Hirsch, media broker Hugh Ben La Rue, and Legacy Co-Chairman Robert F. X. Sillerman.

WZXM-AM & FM/ GAYLORD, MI

PRICE: \$309,788
 BUYER: Radio-Active Communications, Inc., owned by Steven Monkiewicz and his wife, Mary. Monkiewicz is News Director at WLLZ/Detroit.
 SELLER: Barr Broadcasting Corp., principally owned by William Barr and his wife, Betty.
 DIAL POSITION: 900 kHz; 95.3 MHz
 POWER: 1 kw; 3 kw at 325 feet
 FORMAT: AC, CHR

KTOB/PETALUMA, CA

PRICE: \$800,000, plus other considerations
 BUYER: North Bay Broadcasting, headed by Barton Fanmore (80%) and Edward Gardner (20%).
 SELLER: KTOB, Inc., headed by President Robert Lipman.
 DIAL POSITION: 1490 kHz
 POWER: 1 kw
 FORMAT: AC
 BROKER: William A. Exline, Inc.

KBUC-AM & FM/ SAN ANTONIO

PRICE: undisclosed
 BUYER: TK Communications, headed by President/CEO John Tenaglia. It also owns KLUV/Dallas and WSRF & WSHE/Ft. Lauderdale.
 SELLER: TETCO, Inc., headed by Tom Turner. It also operates KRYS-AM & FM/Corpus Christi.
 DIAL POSITION: 1310 kHz; 107.5 MHz
 POWER: 5 kw; 100 kw at 1535 feet
 FORMATS: Country
 BROKER: George Moore And Associates

KBRG/FREMONT (SAN FRANCISCO-SAN JOSE), CA

PRICE: \$2,875,000, comprising assumption of notes totalling approximately \$1,250,000; the remainder in cash.
 BUYER: Radio America, Inc., a Nevada corporation.
 SELLER: Leon A. Crosby, a sole proprietorship.
 DIAL POSITION: 104.9 MHz
 POWER: 3 kw at 300 feet
 FORMAT: Spanish
 BROKER: Greg Johnson of Blackburn & Co.



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WHAT'S NEW

Edited by Don Waller

One In Five On Diet

According to a recently published survey conducted by **MCRA Information Services**, an incredible 18% (or nearly one in five) of Americans are currently dieting. Astonishing as this may seem, the figure is actually down slightly from an earlier (1981) survey, which found that 22% of the adult U.S. citizenry claimed to be dieting.

However, not every dieter is trying to lose weight. A growing number of Americans say their dietary habits are primarily designed to monitor their salt or cholesterol intake. In the 1985 survey, 13% of the adults said they were on a low-salt regimen, compared to 7% in 1981, while 8% of the '85 survey group said they were trying to control their cholesterol levels, as opposed to a mere 2% in '81.

Even though 59% of those dieting said weight loss is their main goal, this new-found health consciousness has caused some significant shifts within the diet foods market. Dieters' purchases of powdered drink mixes are down 30%, while low-calorie drink mixes are two times more likely to be purchased by dieters as non-dieters. Similarly, diet carbonated drinks

flavored with non-caloric Nutra-Sweet are three times more likely to be bought by dieters. What's more, unsweetened cereals are 17% more likely to be consumed by dieters, while presweetened cereals are 27% less likely to be purchased by these weight-watchers.

Meanwhile, muffin consumption rose 30% among dieters — mostly in the whole-grain and bran categories. Nevertheless, sales of fattening products such as croissants have experienced a 200% growth rate among dieters since 1981. That rate outpaces the popularity of the product among non-dieters, who consumed 113% more croissants in '85 than '81.

So who are the dieters among us? They generally live in metropolitan areas with populations of at least two million, and are usually white with an average income of more than \$40,000. Male adults account for 32% of all dieters; women aged 45 and older account for another 29%. Not surprisingly, the largest percentage of dieters (34%) consists of females aged 18-34. Food for thought.



"Stinky Pinkys"

Designed to spare the nose the agony of de feet, "Stinky Pinkys" are sock-like items filled with a special blend of all-natural earth materials which, when inserted into your shoes, absorb obnoxious odors overnight. Stinky Pinkys can be used in running shoes, sneakers, boots, brogans — in short, anything that is worn on the feet.

Furthermore, Stinky Pinkys are reusable time after time. Simply set them out in the sunlight for one day every three months or so, and their odor-absorbing capabilities are fully restored.

Priced at \$19 for three pairs (which the manufacturer notes is good for six shoes), Stinky Pinkys are available through the New Jersey-based **Tools For Living** catalog at 1-800-334-7777.

First Voice-Activated Car Phones On Horizon

Two versions of voice-dialed mobile cellular telephones will hit the market this summer.

One model, the "1280" cellular telephone system from **AT&T**, is designed to recognize the speech patterns of the caller who "laught" it up to 20 phone numbers. Saying a code name such as John Doe, for example, will cause the telephone to scan its roster of speech patterns, select the appropriate one, and dial the phone number.

The second model, to be built by British-based **FCA Telecom**, will include a voice-recognition device that will respond to virtually any voice that pronounces one of the unit's programmed identifying names — home, cleaners, airline, or office, for example. U.S. manufacturing and marketing rights for the unit have been granted to Dallas-based **Voice Con-**

trol Systems. Cost of the voice-recognition attachment will be approximately \$300, which will be added to the price of the cellular phone itself.

In contrast, AT&T's voice-activated car phone will retail for \$1475, which includes a button-sized microphone that can be mounted on your car's sun visor. This allows you to hang up the receiver and continue your conversation while keeping both hands on the steering wheel.

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- 4 4 JOHN C. ELLENCAMP
- 5 5 FIRM
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- 7 7 PAT BENATAR
- 8 8 HEART
- 9 9 AEROSMITH/T. NUGENT
- 10 10 VAN HALEN
- 11 11 OZZY OSBOURNE
- 12 12 LOVERBOY
- 13 13 WILLIE NELSON
- 14 14 HANK WILLIAMS JR.
- 15 15 AMY GRANT
- 16 16 KISS
- 17 17 BLACK SABBATH
- 18 18 SIMPLE MINDS
- 19 19 STEVIE RAY VAUGHAN
- 20 20 ANNE MURRAY

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THE DIONNE WARWICK STORY

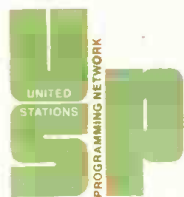
Memorial Day

Recent
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Interview

In celebration of the greatest hit of her career, **THAT'S WHAT FRIENDS ARE FOR**, United Stations Programming Network is proud to present **THE DIONNE WARWICK STORY**, a three-hour salute to the leading lady of popular music. Dionne has charted over 50 hit singles during her remarkable career. And every tune sounds as fresh today as when it first hit the charts. Because Dionne doesn't simply record hits. She creates classics. **THE DIONNE WARWICK STORY** features that dazzling voice, singing an almost non-stop three hours of those enduring standards. In a compelling "audio biography" Dionne recently granted exclusively to United Stations Programming Network, she relates anecdotes about her beginnings as a teenaged gospel singer to her discovery by Burt Bacharach, up to the current day. In short, it's a sure-fire hit special that's guaranteed to make this the warmest Memorial Day on record.

So call today to reserve **THE DIONNE WARWICK STORY** for your station.

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R&R STREET TALK

Is it true that **A&M VP/Creative Services BOB REITMAN** is leaving the label to become President of **ROBERT REDFORD's** as-yet-unnamed movie and record company? Film at 11.

Back at A&M, it's said that two longtime friends of radio will join the company's national promotion staff. Based in Chicago, one will focus on CHR, the other on AOR. Full details next week.

Considered one of L.A.'s most popular Spanish-language personalities, humorous **KWKW** morning ace **RODOLFO CORTEZ** was found stabbed to death and stuffed into a trash bin in an alley last week. No suspects have been arrested yet, although his 20-year-old cousin, who had been living with Rodolfo, is wanted for questioning. Said **HUMBERTO LUNA**, rival wake-up man at crosstown **KTNQ**, "Spanish radio lost a very good friend and a very good talent."

With **LEGACY's** takeover of **WLLZ/DETROIT**, look for **DOUG PODELL**, acting PD since January, to be formally named PD very shortly.

"All New Age Music, All The Time." That could be a positioning statement for the "New Era" format the **BURKHART/ABRAMS** consultancy is pitching. Almost exclusively instrumental, "NE" mixes New Age with synthesizer sounds and contemporary jazzers. Mastermind **LEE ABRAMS** sees the format for "people who like rock or AC, but would like a spot on their dial for atmospheric music. It's like the late '80s Beautiful Music for 25-49s."

"It was touchy for a while," said **WLEQ/FT. MYERS PD JEFF EDWARDS**, describing the 25-foot flames that surrounded the station when a brush fire got too close for comfort. The ten-person staff hosed down the roof, signed off, and fled. A bulldozer cut a dirt swath around the building, saving the building. Once back on-air, the 'LEQ staff turned the incident into a "live broadcast from the flames."

Speaking of Phoenix, consultant/former PD **ERNESTO GLADDEN** has rejoined **KUKQ & KUPD/PHOENIX** as VP/Programming, while combo OM/KUKQ PD **ED HAMLIN** is now VP/Operations. **VAL McINTOSH**, KUPD's PD since '84, has stepped down.

POLYGRAM is expanding, and coming aboard in a new post is **BILL SMITH**. Details of Bill's appointment and additional expansion are on the way.



SO WHICH WAY'S NORTH? — Here's **KFI & KOST/L.A. Production Director/weekend talent/parttime sharpshooter Kenny Noble** looking quite the part on the set of "North & South, Book Two." For those who've been watching, Kenny wears a green uniform, except when he's one of General Grant's guards, when he's dressed in blue, of course. For those of you with black-and-white TVs, good luck.

In last week's news story about **WZXR/MEMPHIS** changing back to AOR, VP/GM **CRAIG SCOTT** noted that part of the reason was due to a "poorly executed change to CHR and some lingering association with an old AOR image!" Which shouldn't necessarily come to bear on outgoing PD **STEVE KELLY**, who arrived only last October, eight months after the CHR format started up.

When **J.D. NORTH** became PD/morning man at **WJLQ/PENSACOLA**, he secretly became the "mysterious man dressed in white." In disguise, J.D. went around to malls and restaurants handing out money. It stirred up tons of publicity, even on competitors' stations. After passing out over \$1000 in one week, J.D. divulged the identity of the generous gent, much to the chagrin of his rivals.

Our belated condolences to the family and many friends of **GEORGE CRAWFORD**, who passed away two weeks ago. George had been the morning personality on **WGH/Norfolk** from 1959-83, when he retired.

More grade A gig openings: **WYAY/ATLANTA PD BOB NEAL's** looking for a morning zoo cohort who can write and do voices . . . And **KWJJ (AM)/PORTLAND** is looking for a personality PM driver. PD is **LARRY COATES**.

Continued on Page 19

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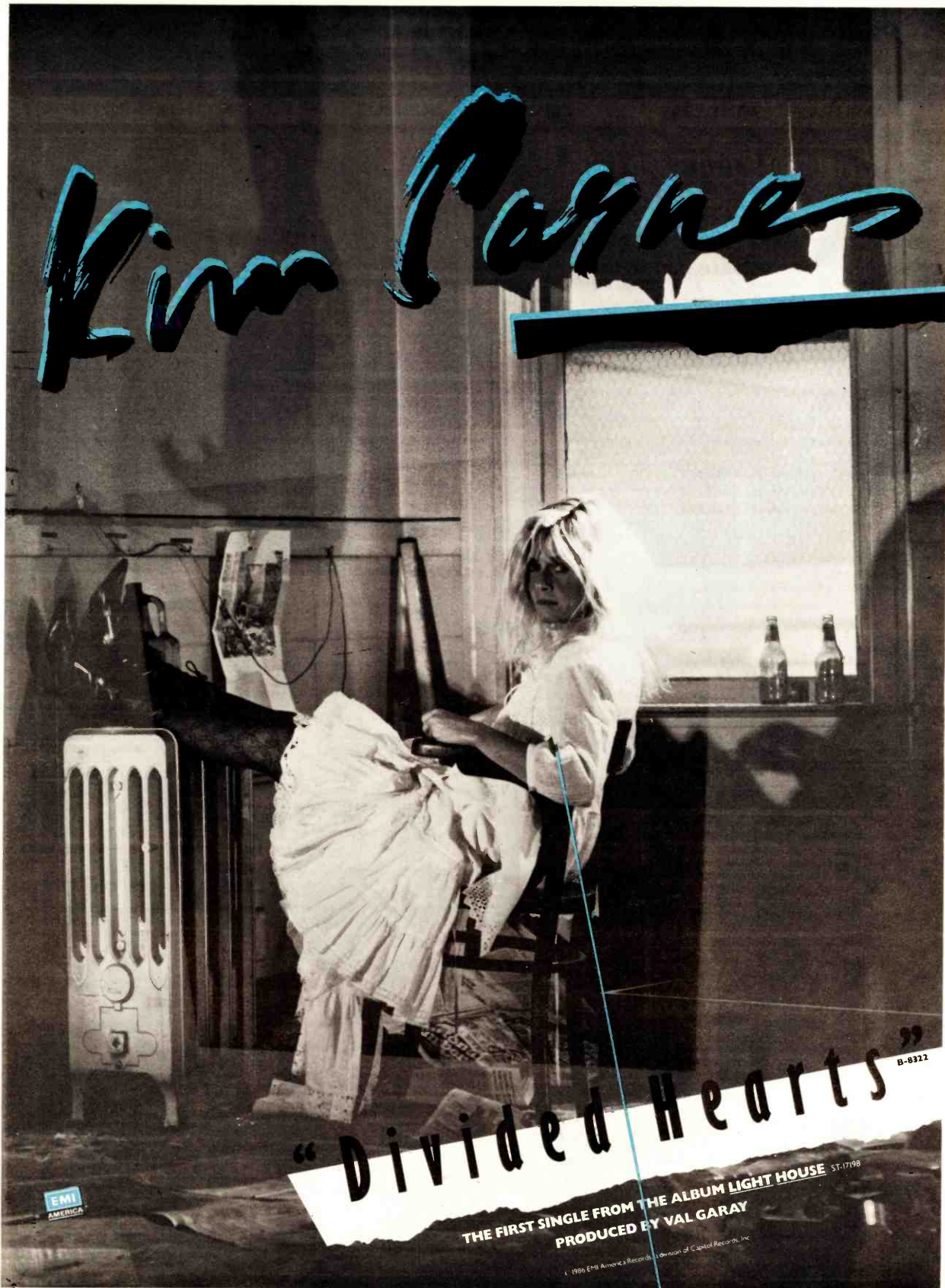
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"Divided Hearts"

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PRODUCED BY VAL GARAY

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STREET TALK

Continued from Page 17



Lorna Dee

Dee Meets Dees: She went on vacation and landed a job — that's the story behind **KKRZ/PORTLAND** Morning Zoo crewmate **LORNA DEE** who, while visiting her family in L.A., heard about **RICK DEES**'s sidekick **RAEHEL DONAHUE** leaving for **KLOS**. A quick interview and three days' on-air auditioning has won her the gig. This leaves a big morning opening for top-rated **KKRZ**. The OM is **GARY BRYAN**.

And with **JOHN RIO** (aka **MR. LEONARD**) leaving **KKBQ/HOUSTON** to join the Morning Zoo at **Z100/NEW YORK**, **KKBQ** VP/PD **JOHN LANDER**'s collection needs another crazy character. Don't delay.

Meanwhile, **BILL STAIRS**, Nat'l PD for **CONSTANT COMMUNICATIONS**' five stations in Eugene, Albuquerque, Boise, and Reno, has split over the usual PhD after only four months. Bill, the third to hold that post this year, previously put top-rated **KZZU/Spokane** on the air.

If your station is involved in **HANDS ACROSS AMERICA**, call **UNITED STATIONS** VP/News **HARVEY NAGLER** to register to feed live reports from the line during the live national broadcast 1-4pm EDT May 25. The number's (212) 575-6100.

WESTWOOD ONE plans to simulcast the last of six Amnesty International concerts coming up this spring. The six-hour **MTV** June 15 simulcast from Giants Stadium in N.J. will feature **STING**, **U2**, **BRYAN ADAMS**, and other artists TBA next week.

Late word that **WNTR/WASHINGTON**'s been sold at auction for \$775,000 to a Christian radio group.

Happy birth-day to **BILL** and Louise Hallahan **STAKELIN** on the May 3 arrival of Meaghan Michelle. Mother, child, and even Dad are doing well.

K-104/ERIE's plexiglass safe contained \$5000 and a trip to Hawaii for the listener who picked the correct key from a big bowl. Unfortunately, uh, none of the 332 keys worked. VP/Operations **BILL SHANNON** says they're going to try the contest again. Probably a good idea.

Sad to report the death of veteran **WHN & WAPPINY** GSM **RALPH GARONE**, who died this week of pancreatic cancer. Ralph was 45.

New **KFRC/S.F.** night rocker **TURI RYDER** arrived in San Francisco in style. She made her debut broadcast while aboard a United DC-10 flight from Chicago. Chief Engineer **PHIL LERZA** coordinated the cooperative effort with Airphone, the firm providing phones on planes. Turi used one for broadcast, the other as a monitor. Once Turi landed, she was picked up in the **KFRC** Mobile Studio right on the runway, and the broadcast continued while another, smaller plane followed them from above, repeating the signal back to the station.

Cactus flower: The Miss Arizona who's competing for the upcoming Miss USA title is none other than **KVEC/SAN LUIS OBISPO** VP/Programming **DAN ARMSTRONG**'s daughter, Jodi.

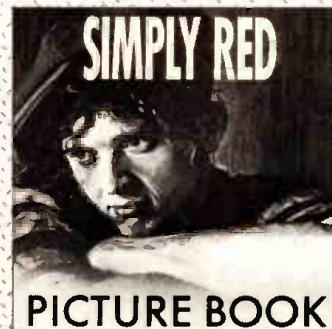
WMMR/PHILADELPHIA morning man **JOHN DEBELLA**, who refers to **PETER GABRIEL** as the "patron saint of the Morning Zoo," prefaces Gabriel tunes with the sound of a choir singing "amen." John's so high on PG that he's started a campaign to get **WEBN/CINCINNATI** to play his song "Sledgehammer" ('EBN is one of the few AOR holdouts). Saying that **WEBN** stands for "We're Educated Below Normal," DeBella's asking listeners to call 'EBN and inquire why they're not playing the record.

'EBN PD **TOM OWENS** is nonplussed, saying the 25 calls he's had won't influence him one way or another, although he figures to be on it eventually. DeBella has an ulterior motive to his drumbeating, explains 'MMR OM **TED UTZ**. They'd like nothing more than a visit from Peter. By the way, 'MMR has been a holdout on some hit records itself (see this week's AOR column). Maybe Canadian stations will start a campaign to get it to play **HONEYMOON SUITE**.

The national "gas war" championship may well go to **WBJW (BJ105)/ORLANDO**. Enticed by a \$2000 prize, one enterprising owner paid customers six cents/gallon to fill up for eight hours. Needless to say, the lines were backed up over four miles long, and the TV/newspaper coverage was just as wide.

On May Day, **WXRK/NEW YORK** morning maniac **HOWARD STERN** held a mock "funeral" at Rockefeller Center for his former employer, **WNBC** (down 2.6-2.0 after firing him). Stern and partner **ROBIN QUIVERS**, outfitted in robes and hoods, toting casket and urn with ashes, traveled up Avenue Of The Americas in a limo with a bubble top. They led the crowd, estimated to be in the thousands, in a version of "Turn, Turn, Turn," with lyrics changed to "There is a time to be hired, a time to be fired." Stern also directed the crowd to give 'NBC a collective "finger." So many of his fans sent flowers to 'NBC that security guards at the station were reportedly instructed to stop accepting deliveries.

IT MUST BE...



SIMPLY RED

"**Holding Back The Years**"

From the *Picture Book* LP

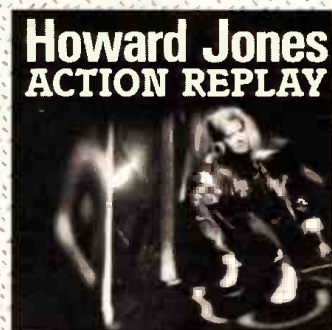
R&R BREAKER One Of The MOST ADDED
174/43 74% **CHR Chart**; Debut 31

New This Week:

K106
WPHD
WBLI
Z93
93FM
WNVZ
WRSR
WMMS
KHTR
KPLUS
KUBE
KNBQ

And Many More!

A/C Chart: 1



Howard Jones
ACTION REPLAY

HOWARD JONES

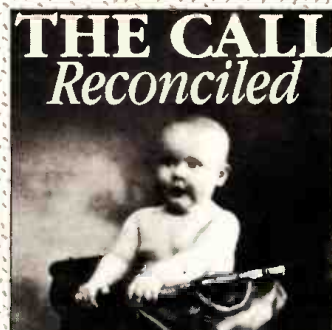
"**No One Is To Blame**"

From the *Action Replay* EP

R&R CHR: 22-17

New This Week:

K106
CHUM
WLAN-FM
Q106
WFMF
WGCL
WZPL
KQKQ
KKRD
KKRC
KHTZ



THE CALL
Reconciled

THE CALL

"**Everywhere I Go**"

From the *Reconciled* LP

Over 100,000 units
sold off AOR alone!

Already On:

K104
WKRZ-FM
OK100
95XIL
KKLS-FM

| | | | | | | |
|---------------------------------|-------------------------------------|--|--|---------------|--------|--------------|
| B I O | TO | PROGRAM DIRECTORS | AIR DATE | WKND. 5/23-26 | TIME | 6HR. SPECIAL |
| | FROM | WESTWOOD ONE | AREA CODE | 213-204- | NUMBER | 5000 |
| M E S S A G E | MEM. | NON. "ROCK & ROLL NEVER FORGETS | HOSTED BY | DEANIS | ELIAS | |
| | MSG | THE GREATEST BANDS" | BEATLES/DOORS/EAGLES/ZEPPELIN/FLOYD/WHO! | | | |
| O | <input checked="" type="checkbox"/> | FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY | | | | |



ON ELEKTRA MUSIC CASSETTES,
RECORDS AND COMPACT DISCS.

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PRO:MOTIONS

Carr Joins Active Markets



Rick Carr

Rick Carr has joined **Active Markets/Rock Experience** as Regional Manager, which includes station affiliate relations for the West Coast. Carr has worked with **Steve Dahl** and **WLS-FM/Chicago**, as well as handled radio-oriented promotions with **A&M** and **Styx**, **Survivor**, and others. He most recently headed his own Midwest concert promotion enterprise.

Robinson Manages KLUB & KISN Sales

Kenneth Robinson has been named Sales Manager of **KLUB & KISN/Salt Lake City**. Before this appointment, Robinson was an AE with neighboring **KSL-TV** and also served as Retail Sales Manager for **KSL** radio. His background also includes the NSM post for **Common Carrier Advertising**.

DVP Label Debuts

Daryll Dobson has formed **DVP Records & Tapes**. In addition to heading promotions, Dobson will work with **Paul Vasta**, who will oversee general operations. The label's first release is "The Mind Electric." DVP is based at P.O. Box 934, Deerfield Beach, FL 33441; (305) 428-1093.

MTV Networks Taps Four



Jessica Falcon

Jeffrey Manoff has assumed the National Sales Manager/Director of Advertising Sales post at **MTV Networks, Inc.** Manoff was most recently Director/Advertising Sales, New York. Other stints include Account Manager, **Warner Amex Satellite Entertainment Company** and VP/Associate National Broadcast Director, **Footloose & Belding**.



Jim Del Balzo

Jock McLean segues to MTV as Director/Acquisitions. He was previously with consulting firm **McL Communications**; before that he was VP/Music Programming for **CBS/Fox Video**. **Jim Del Balzo** also joins MTV as Director/Talent Relations. Prior to this, he was Local Promotion Manager for **Columbia Records** in New York. Before that he was National Album Promo-



Jock McLean

tion Manager and National College Promotion Manager for **PolyGram**. And **Jessica Falcon** was appointed Director/Talent Relations for **VH-1**. Before joining MTVN, she was Director, Artist Development/Special Projects at **E.S.P. Management, Inc.** Prior to that she was Manager, Media Relations for **CBS International** and a publicist for **Howard Bloom**.

EMI America Promotes Kara

Debra Kara has been promoted to Manager/A&R Administration for **EMI America Records**. Kara has been with the label since 1981 and held various posts, including Assistant to the President and Assistant to the VP/Marketing.

CHANGES

Joseph Frank Loece Jr., former Sales Manager at Republic Radio/New York, joins Select Radio Representatives/New York as AE.

Jill E. Malenezak, former AE at Eastman Radio, joins United Stations as AE.

Kathy Wagner, former AE at Cross Keys Advertising, joins WYSP/Philadelphia as AE.

Joseph Nathan, former AE at WRRB/Syracuse, joins WYSP/Philadelphia as AE.

Michael Roe, former Director/Sales & Marketing for Cable Entertainment/Ocean City, joins WYSP/Philadelphia as AE.

Ena Cooper, former Sales Representative for a major supplier of construction materials, joins KING 1090/Seattle as AE.

Cindy Fennel-Montgomery, former host of a live entertainment talk show on Canadian-based Cable 10, joins KING 1090/Seattle as AE.

Sue Lynn Shue, former Video Sales Representative at Warner/Elektra/Atlantic Corp./LA, has been promoted to Music Video Product Manager.

Wonda L. Venters, former Retail Sales Manager for WHBQ/Memphis, joins WGKX (KIX-106)/Memphis as AE.

Patti Erickson, former AE at KTFM/San Antonio, joins WLUP/Chicago as AE.

Allison Perkins, former AE at the Shopping Center Network, joins WLUP/Chicago as AE.

WLRW Taps Tipton

Dave Tipton has been appointed Sales Manager at **WLRW/Champaign, IL**. Prior to this he was Director/Media Sales for **Times Mirror Cable** in Springfield, IL. Tipton's background also includes posts with **WLUP/Chicago**, **WXFM/Chicago**, and **WJKL/Elsin, IL**.

Gordon Launches Sales Training Firm

Veteran broadcaster **Donald Gordon** has established **Donald S. Gordon & Associates**, a sales consultant/training firm that specializes in a "hands-on" approach. Gordon got his sales start at **WLIB/New York**. He later joined **Hollingsbery, PGW** and **R.E. Eastman** and spent ten years there, becoming one of the original seven owners of what is now **Eastman Radio**. In the '70s he launched the syndication firm **Radio Concerts International**. **Gordon & Associates** is located at 845 Via de la Paz, Suite A443, Pacific Palisades, CA 90272; (213) 471-3444.

PROS ON THE LOOSE

Danny Austin — PD/Middays **KTAW-FM/Bryan-College Station, TX** (409) 764-7400

Bob Campbell — Mornings **WZXR/Memphis** (313) 258-5679

Jim Cummings — GM **WUWU/ Buffalo** (716) 833-8934

Shadow Haze — Nights **KZPS/ Dallas** (214) 490-3578

Shadow Haze aka **Myke Kross** — Nights **WZOU/Boston** (617) 472-1751

Larry Martin — Middays **KTUN/ Houston** (207) 374-9978

Val McIntosh PD **KUPD/Phoenix** (602) 893-7752

Kevin Sanderson — MD **WCXI-FM/Detroit** (313) 393-2607

CHRONICLE

Born To:

- **KYKY/St Louis** PD **Jim Richards** and wife **Patti Breedlove**, formerly with **A&M Records**, son Jason Ellis, April 29.
- **SMN** Starstation personality **John Calhoun** and wife **Doris**, son Nick Michael, April 20.

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AN HALEN

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FROM THE SMASH
ALBUM 5150

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Oliver and Don Logan
Personal Management
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JHAN HIBER

The Next Seven Years: A Forecast

Last week we looked at some of the ratings and research developments of the past seven years. This week we'll put down the gold watch, pick up the crystal ball, and offer some fearless forecasts as to what's comin' round the research bend.

Diary Diehards

Naturally, one has to wonder about the future of Arbitron's 20-year-old methodology. If Control Data sells Arbitron (a much-rumored possibility), the new owner may have drastically different ideas about the ratings firm's direction. Given that caveat, here are some possibilities we may see emerge from Laurel during the next seven years:

- Arbitron will keep the diary technique. However, look for the ratings firm to switch diary placement techniques. One of two options may see the light of day: placing one diary per household (called non-clustered sampling, an improvement over the current diary for every person in a home - the 12+ clustered approach), or staying with the clustered system but

"Birch not only has injected some sanity into the sweep timing but has also put Arbitron on the defensive."

putting radio and TV diaries in the same household. This latter technique would mean recruiting fewer agreeing families or persons, but would give immense power to those homes selected for the radio/TV sweeps.

The non-clustered, one-diary-per-home approach would cost Arbitron more since more households would have to be contacted (about 2.3 times more homes than now participate).

• All diarykeeper placement calls will be made from a centralized WATS headquarters on a regional or perhaps national basis. For years Arbitron has had a WATS center in Beltsville, called Central Interview Control (CIC). CIC's capacity has been expanded

over time as tests were conducted to see if WATS placement in non-metro portions of the Total Survey Areas made sense. CIC has also been pressed into service when there was difficulty with locally-done placements in some tricky metros.

As the response rates continue to decline, Arbitron may find it has to abolish the cheap but perhaps less effective reliance upon unsupervised local recruiting callers working out of their homes in favor of centralized regional or national WATS control. Better quality interviewers and interviews might result in more and higher caliber diarykeepers. Those folks might be more conscientious in filling out and returning the diaries, resulting in improved ratings quality.

• Some way will be found to shorten the lag time between when a person is recruited by Arbitron and when he actually gets the diary. Currently, there is about one month between the time the local interviewer/recruiter calls a home, gets someone to agree to keep the diary, and the time the diary is received. If that time frame could be drastically cut to no more than one or two weeks, the response rates would likely jump. That's because the placement call could be fresher in the diarykeeper's mind. The excitement or interest in keeping the booklet would be higher, thus cooperation and return would no doubt rise.

- Ongoing research into how to extend the life and utility of the diary will continue. At the same time Arbitron has to be wary of costs.

- Arbitron will massage the diary one more time and introduce a new customized qualitative/product usage report that will allow stations to put together sales stories based on how their diarykeepers are profiled. I'd call the new report "Diary Data." Arbitron flew this as a trial balloon at the latest meeting of the Advisory Council.

Telephone Trials

And what will Birch be doing? The firm is likely to see its growth and usage stabilize over the next few years. It's recent rapid growth, both in dollars and advertiser usage, can't continue. And lingering questions remain about the basic methodology. (Some may wonder if you can recall by quarter-hour what you listened to yesterday between 6-10am.)

Whether Birch remains Avis to Arbitron's Hertz or instead jumps into the driver's seat depends on two major challenges Birch must address:

- The "white space" problem: those areas in a Birch book where, in a key daypart/demo, a station has no numbers, only "white space." How can a station, say an AC, show so well in Arbitron and then see nothing but white space in the relevant Birch? Perhaps the recent move to surveying four weeks monthly, instead of two, will help add reliability.

- The accreditation factor. The seal on the inside of the Arbitron

offerings achieve the EMRC stamp. For example, Condensed Market Reports and the AID system are not accredited.

Birch has talked for years about applying for EMRC accreditation. However, the telephone-based survey firm has yet to follow through, at one time pleading cost considerations. Indeed, the annual audit isn't inexpensive. But watch for Birch to apply for EMRC accreditation in the not-too-distant future. By doing so and then achieving the EMRC seal, Birch could remove an obstacle to its growth and increased acceptance.

- One recent move by Birch is likely to be adopted by Arbitron (or should be). That has to do with the rescheduling of sweep periods. Spring will now be March/April/May, summer will then be June/July/August, etc. By adjusting the survey time frames to more reasonably match the seasons, Birch not only has injected some sanity into the sweep timing but has also put Arbitron on the defensive. Its spring results will be out a month earlier than Arbitron's (which run April/May/June).

Perceptual/Music Advances

Meanwhile, on the station front, broadcasters will still be looking for the strategic research technique that can give them a competitive edge. As a result, some company or companies will take the following steps:

- Fresh Focus. It's likely someone will come up with a way to make focus groups even more useful, especially with regard to getting feedback about visual images. Such an improvement could also benefit the record companies, which might want to test visual aspects of their marketing campaigns.

- Rolling perceptual studies will become more widespread. Someone will perfect a way to reliably conduct weekly and/or monthly perceptual studies. With the likely rise in the importance of Arbitron's monthly reports, such monthly perceptual feedback may be priceless.

- Music research will become more realistic. Either in the callout

"Arbitron will keep the diary technique. However, look for the ratings firm to switch diary placement techniques."

Electronic Gizmos

The NAB recently received 18 proposals for different ways to improve how radio is measured. Arbitron and Nielsen are experimenting with devices that can record in a calculator-sized unit what TV channel is watched and by whom. It doesn't take a mental giant to figure out that such a device, if perfected and accepted by the public, could also be adapted to record/radio station usage.

A computer phone bank might be one way of jazzing up telephone surveys. There are no humans to get sick or take a coffee break, just automatons programmed to make calls, probe for listening details by daypart, and then move on to another household.

Even if there was a new technique that proved feasible there would still be the question of public acceptance. At what point do people get fed up recording data into a hand-held unit? Are there questions regarding invasion of privacy involved when you scan a car?

"Birch is likely to see its growth and usage stabilize over the next few years."

or auditorium test environment, wise PDs will realize they have to test the overall context of their format, not just certain songs. For example, stations will, probably in the auditorium setting, play 30-minute portions of their format - music mix, DJ comments, commercials, PSAs, news, etc. - and have the respondents track how they feel about each ingredient. This feedback can be tracked through questionnaires and/or electronic responses (such as galvanic skin response).

The next few years promise to be exciting. That's one reason why many of us stay in the biz - the only constant is that nothing's constant. And thanks again for your continued support.



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MAKING IT IN RADIO, Dan Blume. A wealth of information about careers in radio. The inside story about the industry, how stations and networks operate, and much more. Top pros provide firsthand advice about how to break in and succeed in announcing, programming, sales, engineering, and management. 175pp. (P)

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REED BUNZEL

BIG D OR BIG Z

Net Worth At NAB



PRESENTING THE PHONEHEADS — "It's Pheneomenal," reads the display describing Talknet, NBC Radio's long-form programming. Martin Mull's balancing-act head was easily removed from the cardboard sign so guests could have their pictures taken as the face on the "incredible walking phone." Pictured (l-r) are Talknet hosts Sally Jessy Raphael and Bruce Williams (who NBC claims is the #1 nighttime radio talk show host in America).

By all accounts the recent National Association of Broadcasters' Convention and International Exposition (April 11-16) was both successful and uneventful. Aside from the sort-of-surprise military attack on Libya (which quickly drew most of the news sorts from Big D back to New York or Washington), this NAB was business as usual. No hotel workers' strikes or prize fights to contend with.

Drawing an official (but undocumented) count of 39,000+ attendees and spread out over the entire Dallas-Ft. Worth metro, the convention was — again — determined to be largely television-oriented. Because of radio's growing minority status at the spring meeting, and because of the growing impetus behind the joint NAB-NRBA confab in the fall, radio networks have begun to question the importance of the April gathering. Still, they do insist on putting on quite a show; the network suites at the Loews Anatole remained the place for shmooze and booze, and the bottomless wet bars and shrimp boats encouraged as much flesh-pressing teeth-grinning as possible. Meanwhile, guests such as Dr. Ruth, Julian Lennon, Dionne Warwick, and Stan Freberg kept the joint jumpin' and the flashbulbs poppin'.

Herewith, a few of the networks' highs at the Loews.



LENNON GLAD — Atlantic recording artist Julian Lennon made a special guest appearance at the CBS RadioRadio suite to greet his many fans and to record an interview for an upcoming segment of "Rock Connections." Pictured (l-r) are . . . well, Julian's the one striding into the room.



WARWICK AND WESTWOOD — The Westwood One Radio Networks supplied the entertainment at the opening ceremonies of the NAB Convention. Following opening remarks by NAB President Eddie Fritts and a special award presentation to NBC's Grant Tinker, Dionne Warwick took the stage for an hour-long concert which was recorded (for later broadcast) by WW1's mobile studio. Pictured (l-r): WW1's Richard Kimball, NAB's Hank Roeder, Dionne Warwick, and NAB's Barry Freeman.



STAN BY YOUR MAN — Continuing what has become almost a veritable tradition, the Mutual Broadcasting System again brought the "Larry King Show" to the NAB in Dallas. Monday night's show featured award-winning radio commercial genius Stan Freberg, who recounted his days of magically turning Lake Michigan into whipped cream, and other tricks of the trade. The following day Freberg was inducted into the NAB Radio Hall Of Fame.



DIAMOND TIM — New York Mets color analyst (and ex-St. Louis Cardinals/Philadelphia Phillies pitcher) Tim McCarver shakes hands with United Stations Radio Networks President Nick Verbitsky after signing an exclusive contract naming McCarver as the networks' sports commentator. The "Tim McCarver Show" is a two-minute sports commentary airing Monday-Saturday, and features the veteran pitcher's personal and professional insight on baseball and other sports. Pictured (l-r) are US's Ed Salamon and Bill Hogan, McCarver, and Verbitsky.



STATE OF THE NETWORK — The ABC Radio Networks held its annual affiliates meeting during the NAB Convention, hosting a reception for over 300 members of the six (seven, actually) networks. VP/Sr. Exec. Bob Benson recounted the new programs and services offered by ABC since the last meeting, then handed the mike over to Networks President Ed McLaughlin, who in turn introduced Radio Division President Jim Arcara. The guest speaker at the meeting was ABC broadcaster Howard Cosell, whose remarks focused on the responsibility of journalists to their audiences. Pictured (l-r): Bob Benson, Jim Arcara, Howard Cosell, and Ed McLaughlin.



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OF THE NEW SINGLE FROM
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"THE BEST OF ME"

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81642

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"LOVE THEME FROM ST. ELMO'S FIRE" (Instrumental)
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with his new single.

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HUMBERTO GATICA



Olivia Newton-John appears courtesy of MCA Records.



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NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

May 12-16

MUSIC FEATURES

The Weekend

May 17-18

| | |
|--|--|
| American Christian Countdown (SP) Kathy Tignor | Legends Of Rock (NBCE) Kinks |
| American Eagle (DIR) Lacy J. Dalton/Nitty Gritty Dirt Band | Musical! (WO) Pie Zatorra/No Strings/musical salaries |
| Countdown America With Dick Clark (US) Mike & The Mechanics | Pioneers in Music (DIR) Elton John/Billy Joel/Joel Jackson |
| Countdown USA (CUSA) Mr. Mister | Plain Rap Countdown (PRC) Belinda Carlisle |
| Country Calendar (CW) Paul Davis/George Strait | Power Cuts (GSN) GTR/Moody Blues/Van Halen (5/18) |
| The Countdown (WO) Patt Labelle/S.O.S. Band | Reelin' In The Years (GSN) Lovin' Spoonful |
| Dick Clark's Rock, Roll & Remember (USP) Bobby Dydell | Rick Dees' Weekly Top 40 (USP) Nu Shooz |
| Dr. Demento (WO) Very short songs | Rock Chronicles (WO) Bob Seger/Ozzy Osbourne/Merilion |
| Elvis Hour (CRN) Sun years | Scott Shannon's Rockin' America Countdown (WO) George Michael/Level 42/Whitney Houston |
| Entertainment Coast To Coast (CBSR) Tony Bennett/Boom Boom Mancini/Lyle Alzado/Wax/Top Gun | Sinatra Special (CRN) Johnny Mercer song book |
| Future Hits (WO) Belinda Carlisle/Genesis | Solid Gold Saturday Night (US) Simon & Garfunkel |
| Gary Owens' Supertracks (CRN) Tommy Roe | Super Gold (TRAN) Jan & Dean/Motown (5/17) |
| Great Sounds (USP) Four Aces | That's Love (WO) Arnold Swarzenegger/Judd Nelson/Jeffrey Osborne |
| Hot Rocks (USP) Stevie Nicks | Top 30 USA (CBSR) Dionne Warwick/Neil Sedaka/Culture Club/Genesis |
| Jazz Show With David Sanborn (NBCE) Al Di Meola | Weekly Country Music Countdown (USP) Earl Thomas Conley |
| King Biscuit Flower Hour (DIR) Kinks | |

AA = Audiofile Auction (416) 457-2741
ABC = ABC Division Net (212) 687-7777
AP = Associated Press (202) 955-7200
ASB = AP Star Radio (212) 850-1189
BBE = Barnett Robbins (818) 788-2331
CB = Continuum Broadcasting (712) 865-9229
CBS = CBS Radio (212) 678-4321
CBSR = CBS Radio Radio (212) 878-5224
CCA = Christian Countdown America (812) 820-1318
CRS = Creative Radio Shows (616) 951-0410
CUSA = Countdown USA (419) 366-7302
CW = Carlton Webster (214) 371-1642
DCA = DC Audio (702) 638-4222
DIR = DIR Broadcasting (512) 271-8889
ESG = Entera Syndication Group (209) 578-6741
GSM = Global Satellite Net (818) 908-1888
IN = Intervue (213) 652-6710
RSE = Rita Stevens Enterprises (818) 961-8256
LSP = Lee Slaye Prod. (213) 256-7778
LW = London Weirgroup (814) 961-7600
MBS = Music Broadcasting (703) 695-7000
MR = MR Broadcasting (212) 245-2010

MS = Musical Streams (415) 383-7827
NBC = NBC Radio (212) 664-4444
NBCE = NBC Radio Entertainment (212) 664-4444
NBSA = NBC Radio Stations (212) 755-9229
NP = Newport Productions (212) 755-9229
NRA = NBA Network (212) 308-8009
PRC = Plain Rap Countdown (212) 440-2514
PRN = Planet Radio Network (212) 450-9200
PWA = Planet Radio Affiliates (312) 943-8888
RI = Radio International (212) 302-1670
SBS = Sprint Broadcast (212) 318-1866
SC = Syndicate (415) 368-1781
SI = Syndicate II (818) 841-0350
SLP = Steve Lerner Productions (212) 487-2346
SP = "The Spot" Productions (518) 371-8100
SRI = Spin Publications Inc. (212) 496-6100
TRAN = Transer (212) 460-6383
USP = The United States (703) 278-2900
WLN = Weepec Radio Network (212) 462-8222
WO = Westwood One (212) 204-5000

The Week Of

May 19-23

| | |
|---|---|
| American Music Magazine With Rick Dees (USP) Nu Shooz (5/19) Simply Red (5/20) Pet Shop Boys (5/21) Silly Ocean (5/22) Janet Jackson (5/23) | The Concert (WO) Jeffrey Osborne |
| Country Calendar (CW) Exile (5/19) Bellamy Bros. (5/20) Vince Gill (5/21) Conway Twitty (5/22) Shelly West (5/23) | Country Today (MJI) Exile |
| Earth News (WO) Simple Minds/Bob Seger/Joel Piscopo/Danny DeVito/Ridley Scott | Encore With William B. Williams (WO) 1942: Glenn Miller |
| Live From Gilley's (WO) Jerry Jeff Walker | Metashop (MJI) Krokus |
| Off The Record (WO) Bob Seger/Judas Priest/Joel Jackson | Off The Record Special (WO) 38 Special |
| Pop Concert (WO) Laura Branigan | Rockline (GSN) 38 Special |
| Solid Gold Country (USP) May chart-toppers (5/19) Feature year 1967 (5/20) Tom Collins (5/21) Stars in the news (5/22) Tom T. Hall (5/23) | Solid Gold Scrapbook (US) Birthdays and anniversaries (5/19) This week in 1973 (5/20) May gold & platinum (5/21) This week in 1964 (5/22) Elton John (5/23) |
| Special Edition (WO) Pointer Sisters Pt. 2 | Star Trek (WO) Howard Jones/Whitney Houston/Starship |

GENERAL INFORMATION

The Blimp (PRN)
Fingerlings/gray market/dangerous health clubs/dangerous drinking water

Computer Program (PRN)
Add-ons/line plotters/bugs/bubble memory/magazines

Ed Busch Talk Show (AP)
Government waste/nuclear energy (5/10)
Missing children/Dr. London Smith (5/11)

NBC Extra (NBC)
Politics & religion

Sound Advice (PRN)
Quality radior/car speakers/tape unit/installation/boosters

COMEDY

Comedy Hour (MJI)
Jerry Seinfeld/Dan Aykroyd/Joel Piscopo/Bob & Ray/George Carlin/Don Adams

Comedy Show With Dick Cavett (CW)
Advertising: Bob Newhart/Monty Python/Mel Brooks/Carl Reiner/Woody Allen/Bob & Ray

Daily Feed (DCA)
Showing summer Pt. 1/paid to fill up/dumb budget awards/Reagan pressed conference/cesium sale

Laugh Machine (PRN)
Bill Cosby/Kip Adotta/Woody Allen/Robert Klein/George Carlin

Live From The Improv (DIR)
Alan Hayer/Larry Miller/Lotus Weinstock/Charles Fleischer/Joel Boister

National Lampoon's True Facts (SLP)
Hippo-nosis/bug juice/a snail in his coffin/another break-out but is it soft?

Party Drop-Ins (ASR)
Record offer/party line #3/all blooper cable network/insult/party party

Radio Hotline (ASR)
Nothing ever goes wrong/just wanted to hear my voice/Three Stooges/walk everywhere/i'm a psychiatrist

Stevens & Grdnic's Comedy Drop-Ins (ASR)
Pain reliever #3/radio juggler/meanwhile somewhere else/multi-brill/yogurt eating

United Spots Of America (ASR)
Scum mart/unpleasant witness/Mr. Sugar cereal/Victoria Principal #5a/nuclear freeze PSA

NETWORK PEOPLE

● Jim Asendio has joined CBS News as a reporter assigned to anchor hourly news broadcasts on the CBS Radio Network. Asendio comes from WINS/New York, where he worked as a reporter and anchor to a weekly news interview broadcast.

Also coming to CBS is Cynthia Collins, who has been named as an Account Executive in the New York Office. She joins CBS from Satellite Music Network, where she also served as an AE.



PLUTONIC FRIENDS — Warner Bros. recording family act the Forester Sisters were the musical guests on NBC's recent "Live From Walt Disney World" broadcast. Pictured (l-r): Christy Forester, Disney World's Tom Kennington, Pluto, Kathy Forester, Gooly, June Forester, NBC's Warren Vanderveer, and Kim Forester.

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DON'T IGNORE THE MANAGEMENT LEVEL

Building Success Through Incentives

By Rick Stewart

Over the years it's been my great pleasure to have assisted hundreds of American companies in the development of various incentive and motivation award programs. The manner in which some companies view incentives never ceases to amaze me. Not surprisingly, companies that understand how to use incentives and actually put them to work, tend to be successful industry leaders. On the other hand, companies that view incentives as "a waste of time" or state flatly "they don't work" are organizations that tend to be at the opposite end of the scale.

This isn't to say that if you run an incentive program your company will automatically be successful. What it does say is that with a properly structured incentive program, management has a powerful tool which can help achieve a specific goal. Whether that goal is increased revenues, market penetration, or whatever, it doesn't really matter. You can, in fact, target an incentive program for your specific needs and then achieve that goal.

More Productive

An added benefit is the camaraderie, glamour, and excitement which are instilled in the participants. While the measurement of this added benefit is sometimes difficult, I'm sure we would all agree that people who are motivated, have a sense of urgency, and feel a loyalty to their company are more productive. It's obvious that productive people tend to be more effective and enthusiastic. Unfortunately, key decision-makers will often

neglect to include management personnel in the incentive program. This is a major error which can backfire and result in a less effective program. Management personnel should always be included in a program because they are the people who motivate the troops under their command. Besides, in most organizations these management people have risen through the ranks and been accustomed to receiving incentives and recognition for accomplishments. Therefore, by the time they reach management levels, it's still expected.

its managers for a number of years. Harris/Lanier's last promotion was unique. In fact, it was so satisfying and motivational that the company is bringing the program back next year.

Those H/L individuals who have qualified are brought to Atlanta along with their spouses. At 10am the day after arrival, the qualifier and spouse are transported to one of Atlanta's fashionable shopping malls. They are given \$3000 and have from 10am-5pm to go on a "shopping spree." By the end of the day, the participants are totally exhausted. However, they've walked away with not just

"Get a good handle on the target audience . . . you can always find the right incentive which will motivate them to accomplish your goal."

"things" but memories which will carry them throughout the following sales year. After all, the whole point of the promotion was to produce sales and motivate the management staff to incite their people and build warmth, loyalty, and affection for the company. All this was accomplished.

Prize Package

The type of award or prize given as an incentive is also very important to ensuring a successful program. Incentives that ei-



Rick Stewart

Rick Stewart is President of the Motivational Incentives Group and Western International Premiums, divisions of Western International Media Inc. In the incentive business for 12 years, Stewart was responsible for the development of the '84 summer Olympics' gold, silver, and bronze medals.

ther can't be purchased on the open market or wouldn't normally be purchased by the target audience are always the most sought after. Add to this a high perceived value and acceptance within "a peer group," and you'll be heading in the right direction.

Trips are an area that can be extremely successful for the client company or an absolute nightmare. Believe it or not there are still companies that will run an incentive trip program where the award is travel for a single individual. If we're talking about an organization whose target audience is predominantly made up of married people, then what do we do about the spouse? If, in fact, the only way you can bring your spouse is to kick in an additional \$1500 to \$2000, how motivational is that?

Trips also become a nightmare when a company attempts to handle a trip "in-house." A successful awards trip is more than booking airline reservations, hotel rooms, and fishing trips at the site. It's the hundreds of little details, which a professional incentive company takes care of, that make the trip a memorable occasion and motivate people to accomplish the goal again next year.

From a management standpoint, your key people who attend the trip shouldn't have to worry about those details. They should spend their time with the individuals who earned the right to be there. That can't happen if you're worried about handling baggage, arranging side trips, taking care of dinner reservations, etc. For some, an awards trip isn't

always the answer because of budgetary considerations or other reasons.

A glamorous program can, nonetheless, be developed without using exotic trip destinations or the awarding of furs or other luxury items. If you get a good handle on the target audience through research and asking many questions, you can always find the right incentive which will motivate them to accomplish your goal. The bottom line is that well-run incentive programs don't just happen. It takes a great deal of thought, planning, and creativity to ensure success.

Finally, it's been my experience that the most effective incentive programs are the ones that are well thought out, have simple qualifications, include management, and make sense for participants and company alike. Those organizations which build history and tradition into their programs, and take the time to recognize the qualifiers' efforts, are the same organizations which year after year dominate their individual markets.

All too often we get caught up in the day-to-day operation of our business and our undying challenge to increase sales, increase profits, gain market share, etc. As a result, we lose sight of those individuals who help us achieve our goals. It was perhaps best said by Lee Iacocca in his recent autobiography, "In the end all business operations can be reduced to three words: people, product, and profits. People come first; unless you've got a good team, you can't do much with the other two."



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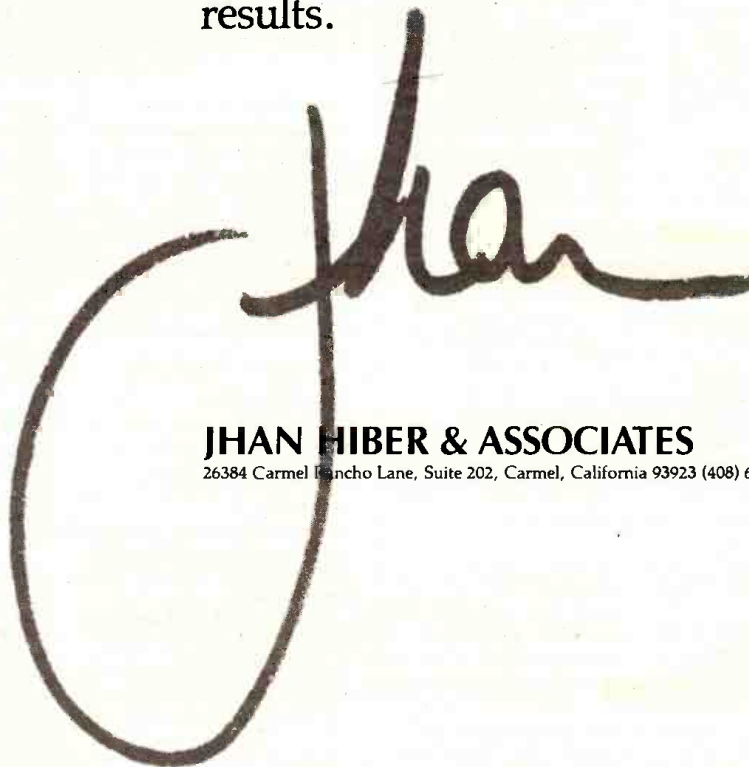
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HARVEY MEDNICK

UNREWARDING REWARDS

When Incentive Programs Don't Work

I recently talked with a GSM who was searching for a way to motivate his sales team during a slow first quarter. The subject then shifted to the development and execution of incentive promotions. Potentials In Marketing says these are the number one motivators. But do they always work?

Counterpoint

Heinz Goldmann, a sales motivator/incentive specialist, said in a Sales and Marketing Management article, "If a sales contest ends with one winner who is your top sales performer, as well as the same person who won last year, you have a threefold unrewarding reward.

"First, with one winner, everyone else is a loser. Secondly, his repeated winnings reinforce this effect. Finally, since the winner usually doesn't need the reward, it makes him unpopular with his fellow salespeople. If this is common, the company would not profit by it, since the net sales increase would be minimal."

The Right System

Is it surprising then, that contests designed to act as motivators

can so easily become demotivators? We've all used them at a variety of levels, from retail sales to audience hype, and we should know how to use them effectively. Goldmann advocates taking a second look at the entire area of sales incentives, since the wrong systems currently far outnumber the right ones. Here are some tips to bear in mind:

• Any contest rewarding very few winners is bad business for your company and has a demotivating effect on the losers. They often respond with weakened sales efforts and end up selling less than before. The key question here is: What would you do in a contest in which you knew you had no chance to win?

• There's little or no relationship between sales contests and sports contests (although a lot of manag-

ers like to position them that way). Top performers don't add significant results to your station's sales figures. You have to motivate the bulk of your salespeople and avoid having individual winners. Generate as many winners as possible by having everyone compete against his/her own self-described targets, and winning if the goals are reached or exceeded.

• Regular year-end contests are

explain what the goals are and change the formula often enough to offset the injustices.

• Don't award the same prizes time after time. If you have a decent commission structure, avoid using money. Travel, gifts, and special events will create more participant enthusiasm.

• Try to include the non-selling staff in the contests. Don't lose the opportunity to profit doubly by hav-

ing the rest of the station personnel push their sales colleagues. At the same time this will reduce the barriers between the two groups.

• Don't let your contest simply be a guessing game with an added performance reward. When you fail to explain how a salesperson should win, you lose extra sales opportunities. Remember this ground rule: — sales contests aren't meant to be intelligence tests.

• Link your contests to training. People learn when they feel a need — in this case the need to win.

• Free yourself from the notion that sales contests must reward overall performance rather than increased results. Thinking that way will lighten the pressure on average and low performers, making it easier for them to improve. You should also have a system that rewards top results.

• If you factor in these tips, your next sales contest will be a winner.

Sales and Marketing MANAGEMENT

anticipated by salespeople, who often see them for what they are: a greed-based remedy for poor planning. Worse still, salespeople will sometimes slow down just before the contest is announced as well as after it's over.

• Contests with the same repeated goals, particularly those dealing with sales volume, contradict basic

"If a sales contest ends with one winner . . . the same person who won last year, you have a threefold unrewarding reward."

marketing principles. Remember there are more important goals than total sales.

• There's no such thing as a "fair" or "just" contest. It should be a marketing tool for reaching specific goals. This premise will automatically favor certain people and areas. Your responsibility is to

DATELINES

1986

May 14-17

American Association of Advertising Agencies' Annual Meeting Greenbriar, White Sulphur Springs, WV

May 21-25

American Women in Radio and Television's 35th Annual Convention Westin Hotel Galleria, Dallas

June 9-10

Burns Media 18th Annual Radio Studies Seminar Sheraton Crystal City Hotel, Washington, DC

June 10-12

5th Annual International Radio Festival of New York Sheraton Centre Hotel, New York

June 11-15

Broadcast Promotion and Marketing Executives/Broadcast Designers Asso-

ciation's Annual Seminar Loew's Anatole, Dallas

June 26-27

Atlanta Radio Forum '86 Burkhardt/Abrams/Douglas/Elliot & Associates programming conference Atlanta

June 26-29

11th Annual Upper Midwest Communications Conclave Radisson Plymouth, Minneapolis

July 13-16

7th Annual New Music Seminar Marriott Marquis, New York

August 26-29

Radio-Television News Directors Association's International Conference Salt Palace Convention Center, Salt Lake City

Sept 4-7

5th Annual Jazz Times Convention Roosevelt Hotel, New York

ONE YEAR AGO TODAY

- Paul LeSage WTMJ/Milwaukee VP/GM
• Bill Mayne WBAP/Dallas PD
• Bruce Blevins VP/GM at KQAK/San Francisco
• John Beck GM for KSHE/St Louis
• Christine Woodward WENS/Indianapolis VP/GM
• #1 CHR: "Don't You (Forget About Me)" — Simple Minds (A&M)
• #1 AC: "Suddenly" — Billy Ocean (Jive/Arista)
• #1 BIU: "You Give Good Love" — Whitney Houston (Arista) (2 wks)
• #1 Country: "Don't Call Him A Cowboy" — Conway Twitty (WB)
• #1 AOR Track: "Trapped" — Bruce Springsteen (Columbia)
• #1 LP: "Southern Accents" — Tom Petty (MCA) (6 wks)

FIVE YEARS AGO TODAY

- Jeff Green R&R A/C Editor
• Tony Berardini GM at WBCN/Boston
• Mike McVay VP/Operations, WUWE/Cleveland
• Ward Huey President, Belo Broadcasting
• #1 CHR: "Being With..." — Smokey Robinson (Tamla/Motown) (2 wks)
• #1 AC: "Her Town Too" — J. Taylor & J.D. Souther (Columbia) (5 wks)
• #1 BIU: "What Cha' Gonna Do For Me" — Chaka Khan (WB)(2 wks)
• #1 Country: "I Loved 'Em Every..." — T.G. Sheppard (WB/Curb)(2 wks)
• #1 LP: "Face Dances" — Who (WB)(5 wks)

TEN YEARS AGO TODAY

- #1 CHR: "Welcome Back" — John Sebastian (Reprise/WB)(3 wks)
• #1 AC: "Welcome Back" — John Sebastian (Reprise/WB)(3 wks)
• #1 BIU: "Love Hangover" — Diana Ross (Motown)(2 wks)
• #1 Country: "My Eyes Can Only See" — Charley Pride (RCA)
• #1 LP: "Presence" — Led Zeppelin (Swan Song/Atlantic) (3 wks)

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KEN BARNES

ON THE RECORDS

CHR: Fewer Adds, Less New Music

There's a lot of talk going around about the radio-and-record relationship today. I had a few questions myself, I wanted some factual answers, and I figured those answers, and the rather extensive database generated in trying to arrive at those answers, would be of general interest.

Here are some of the questions I wanted to deal with:

1) Are CHR stations adding fewer records since the week of March 14, the first reporting period after most record companies severed their ties with independent promoters?

2) If there's a drop, is it significant?

3) Are fewer records by new artists getting a shot?

The answers, in brief, are 1) Yes, 2) Yes, but it's not nearly as drastic as some have claimed, and 3) Absolutely. In the process of coming to these conclusions, many more questions surfaced, and I found I needed the bank of data you see reproduced in the upper right.

Feel Like A Number

A walk through this field of numbers produces some intriguing data. The information covers six weeks before March 14, March 14 itself, and six weeks following March 14. The first column on the left shows the total number of adds reported by the CHR station panel that week.

The first figure that jumps out at you here is the 927 total adds on March 14, the low point of the entire 13-week period. That figure looks worse because the total the week before was 1298, the high point of the quarter-year surveyed.

That dropoff of 28% in adds was the one cited by *Rolling Stone* and others in pointing to the "dramatic effect of dropping indies" or whatever they called it, but it's misleading. As you can see, add totals came back up quickly, with April 4's 1228 the second highest total of the entire 13 weeks, and only April 25's 972 brings the average down again.

However, there is a dropoff when you compare pre-March 14 and post-March 14 total add figures. It amounts to about 4% (1159 down to 1114). When you factor in the number of CHR reporters in those two periods (241 average before March 14, 237 after), the dropoff shrinks further. Put another way, for the six weeks before March 14, stations averaged 4.8 adds a week; for the six afterward, they averaged 4.7.

But before anyone gets too excited about how radio adds are holding their own, check the figure for the same 13-week period last year: 1284. The higher number is partially explained by a larger average reporter sample in 1985 (252), but if you adjust for that, moving the 1986 average upward

from 1121 to 1180, you still get an 8% dropoff in total adds from last year to this. And that's a significant difference.

Interestingly, last year, without a momentous dividing line like the events of March 14, there were also a lot more records added in the first six weeks surveyed than in the last six: 1300 to 1226. Maybe it's the spring break, or there's a natural product lull after mid-March that could play a greater role in the drop-off than any changes in promotion methods. (The week of March 15, 1985, oddly enough, established the high-water mark for total adds in that 13-week span with 1542, while March 14, 1986 was of course the low point this year. I should point out that USA For Africa came out on March 15 last year.)

The Most Added's Piece Of The Pie

Evaluating total add numbers gives you a story, but not the whole story. When you want to see what kind of records are getting the adds, by new or established artists, the number and percentage of adds locked up by the five Most Added records R&R highlights each week is a good indicator of how much support is going to established, or very hot, acts. It also has a bearing on the total adds figure — for instance, the March 7 peak of 1298 total adds corresponded with by far the highest number of adds going to the top five Most Added: 676, or 52.1%. (A closer look reveals a simple explanation: March 7 was the week the new *Van Halen*, *Rolling Stones*, and *Bob Seger* singles came out. That also makes it clearer why the dropoff the next week was apparently so drastic.)

Anyway, the percentage cornered by the top 5 Most Added ranges from that 52.1% to a low of just 22.8% on Jan. 31. The average before independent promotion dropped out of the picture was 35.8%; afterward it climbed to 36.9%. A much higher number would have been a clear indication that radio was playing it very safe after March 14, but that was not borne out. The 1985 average was 34.1%, which is not too much lower.

Safety In Numbers

But if that stat shows radio isn't just relying on the safest consensus choices, the next set does show that the format has been more conservative since "Independents Day"

CHR Adds — The Basic Stats

This is the base of information I used to determine whether CHR stations were adding fewer records after independent promoters were dropped by labels and the structure of promotion was altered. It's a lot of figures, but there are some interesting trends and conclusions, which I highlight over in the main column.

Let me explain the categories of information I used. I sampled the CHR National Activity Levels (which list every record reported by our CHR reporters) for a full quarter, 13 weeks: six weeks before March 14, the week in which the main impact of the indie severance took place; March 14 itself (listed in bold type at right); and six weeks afterward. Averages were computed for the Before March 14 period, the After March 14 period, and overall.

And, for a further (and, it turned out, quite useful) basis of comparison, I added up the same categories for the equivalent period of time in 1985, computed the average, and printed that as well.

Total Adds is the sum of every add reported in a given week. Next is the total of adds for the top five Most Added records of that week; these are almost always established or currently hot artists, and the percentage they lock up of the total adds (the next category over) is a good indicator of the extent radio is playing it safe in that week. Next is simply the total number of records that received one or more add that week.

Then come three categories reflecting adds given to newer acts. The first is the number of songs by new artists receiving adds. New artists are defined for this purpose as

those who have not yet had a CHR Breaker, once they hit 60% airplay or the chart, they weren't counted. Next is the number of adds going to those songs by new artists, followed by the percentage of the total adds the new artist records received. Finally, a few more incidental figures: the total number of songs reported that week, the number of records with ten stations or more reporting them, and the total number of debuts in the week.

| Date | Total Adds | Top 5 Most Added Total | Pct. Total Accounted For | New Artists Receiving Adds | New Artists Receiving Adds | Pct. Total Adds | Total Additive Adds | Total Records Reported | Total Records Reported | Total Debuting |
|---------------|------------|------------------------|--------------------------|----------------------------|----------------------------|-----------------|---------------------|------------------------|------------------------|----------------|
| 1/31 | 1140 | 260 | 22.8% | 104 | 41 | 269 | 23.6% | 216 | 108 | 842 |
| 2/7 | 1120 | 284 | 25.4% | 105 | 40 | 435 | 38.8% | 218 | 109 | 777 |
| 2/14 | 1163 | 490 | 42.2% | 98 | 33 | 205 | 17.7% | 222 | 107 | 784 |
| 2/21 | 1113 | 393 | 35.3% | 95 | 34 | 294 | 25.5% | 216 | 104 | 753 |
| 2/28 | 1122 | 379 | 33.8% | 98 | 31 | 307 | 27.4% | 211 | 100 | 743 |
| 3/7 | 1298 | 676 | 52.1% | 87 | 28 | 216 | 16.6% | 208 | 104 | 779 |
| 3/14 | 927 | 363 | 39.2% | 85 | 32 | 187 | 20.2% | 211 | 96 | 728 |
| 3/21 | 1149 | 508 | 44.2% | 92 | 31 | 185 | 16.1% | 213 | 100 | 825 |
| 3/28 | 1051 | 347 | 33.0% | 92 | 33 | 205 | 19.5% | 206 | 99 | 826 |
| 4/4 | 1228 | 551 | 44.9% | 87 | 33 | 171 | 13.9% | 206 | 95 | 776 |
| 4/11 | 1115 | 354 | 31.7% | 87 | 29 | 189 | 16.9% | 204 | 95 | 761 |
| 4/18 | 1170 | 404 | 34.5% | 84 | 29 | 194 | 16.6% | 206 | 91 | 766 |
| 4/25 | 972 | 304 | 31.3% | 89 | 34 | 219 | 22.5% | 205 | 90 | 811 |
| Overall | 1121 | 412 | 36.8% | 93 | 33 | 236 | 21.1% | 211 | 100 | 782 |
| Avg. | 1159 | 414 | 35.8% | 98 | 34 | 288 | 24.9% | 215 | 106 | 760 |
| Pre-March 14 | 1114 | 411 | 36.9% | 88 | 32 | 194 | 17.4% | 207 | 95 | 794 |
| Post-March 14 | 1114 | 411 | 36.9% | 88 | 32 | 194 | 17.4% | 207 | 95 | 794 |
| Avg. 1985 | 1284 | 438 | 34.1% | 98 | 35 | 311 | 24.2% | 210 | 98 | 899 |

(March 14). Those statistics relate to the number of adds going to new artists. The first category simply lists the total number of records that received adds (one or more). This doesn't fluctuate a whole lot (range 84-105), but the first half average of 98 is 11% higher than the second half's 88, indicating fewer records are getting adds lately. (1985's average was 98 as well, and both halves averaged 98, so that factor doesn't seem to be seasonal.)

"Overall activity and total adds are down but not dramatically. What is down, though, is the amount of adds going to new artists."

Next is the number of records by new artists getting adds. (As mentioned in the data definitions at top right, new artists were defined as those who had not yet had a CHR Breaker. Once a record hit 60% or the chart, its adds were not counted in the new artists category.) There was a slight drop post-March 14, but nothing significant, and the 1985 average was only a tad higher.

The difference comes in the total number of adds received by these new artist records. Total adds going to new artist records before March 14 averaged 288, compared to just 194 afterward, a dropoff of

one-third. And even the pre-March 14 average is 7% lower than last year's 13-week average, 311. No question, unproven acts have been suffering since March 14.

This is underscored by the next set of figures, which is simply the percentage of the total adds collected by the new artist records. Again, it's a significant difference. Before March 14, new artists received just about one-fourth of the total adds; after that date, they garnered just 17.4%, a little more than one-sixth. Last year, new artists racked up 24.2% of the total adds.

Radioactivity Lessens

The remaining figures, which measure overall reported activity and not merely adds, are less dramatic. The Total Records Reported column is just that, all the records receiving one or more reports, and it hardly fluctuated, ranging from 204 to 222 and averaging 211, compared to last year's 210 (with a larger reporting sample). So actually, there's a little more overall activity this year by that measurement. Dividing it into pre-March 14 and post-March 14 averages, the result is 215 Before and 207 After, no big change.

The number of records with ten or more stations reporting them showed a 10% decline after March 14, sliding from a 106 average to 95. But the overall average, 100, was a bit higher than the 1985 quarter's 98. (These records would be the 40 on the chart, everything in New & Active and Significant Action, plus those records on the way down and

dropped from the listings but still being played on ten or more stations.)

A more significant figure, in all likelihood, is the total number of Debuts received by all reported records. Interestingly, there are a few more after March 14, an average of 794 a week compared to 780 before. But both figures are well below the 1985 period's average of 899.

That might make you think that fewer records this year are making the transition from Add or On to an actual station chart position. But if you compare the ratio of total debuts to total adds (899/1284 in 1985, 782/1121 in 1986), they're virtually identical, indicating the same percentage of added records are converting into debuts. In other words, debuts are down because adds are down, pure and simple, but those records that are added are still charting in the same proportion.

Summing up, overall activity and total adds are down since the deceleration of independents, but not as dramatically as some have contended. What is down, though, is the amount of adds going to new artists, indicating a conservative reaction from radio during a confusing and transitional period. There are other conclusions, no doubt, which can be drawn from this and similar data, and it would also be worthwhile to monitor a few more six-week periods to see if any of these trends have changed. Meanwhile, I hope this study has provided some facts to underlie an often emotional dialogue.

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| WKSE 35-30 | WNNK 34-22 | 95XXX on |
| WNYS 34-30 | KC101 on | OK100 add |
| B94 add | WSPK 32-26 | 100KHI on |
| PRO-FM add | RI-104 on | 95XIL add |
| WCZY 24-21 | 93Q on | WGAN on |
| WHYT 33-32 | WRCK add | WZYP on |
| KIIS-FM add | WKRZ-FM add | WPFM on |
| KKRZ 35-33 | WBBQ 29-24 | WVBS on |
| KMJK on | WSSX on | WBWB deb 40 |
| FM102 24-22 | KAMZ 26-25 | WAZY-FM add |
| KITS add | WFMI add 40 | KDVV add |
| KMEL 33-27 | KBFM 40-37 | KZOZ on |
| KUBE 33-29 | KNSD add | OK95 add |
| | KMGX deb 40 | |

DATEBOOK

SEAN ROSS

Lennon's Fly; Hog Couple Returns

MONDAY, MAY 12

1975/Jefferson Starship gives a free concert in Central Park which eventually costs the group and WNEW-FM \$14,000 in cleanup and damages.

1978/What's amazing is that radio stations still do this promotion now: 99X/New York, in the first of its artist-blacklist weekends, bans the Bee Gees for 48 hours.

1979/The new Jefferson Starship lineup, featuring Mickey Thomas on lead vocals, debuts at Golden Gate Park. It was the eventual banning of rock concerts from this venue that led to "We Built This City."

Birthdays: Billy Squier 1950, Steve Winwood 1949, Billy Swan 1942, Greg Phillinganes 1956.

TUESDAY, MAY 13

1977/EMI/Capitol releases the Beatles' "Live At The Hollywood Bowl" LP. In the liner notes, George Martin's daughter asks him if his charges were as great as the Bay City Rollers. On the same day, CS&N's "Just A Song Before I Go" is released.

1978/Paul Anka opens a disco in Las Vegas named after his early disco/gospel number, "Jubilation."

1985/Stevie Wonder is cited by the UN for his efforts against apartheid.

1985/Bruce Springsteen's wedding to Julianne Phillips at 12:10 AM.

Birthdays: Stevie Wonder 1950, Mary Wells 1943.

WEDNESDAY, MAY 14

1969/Lighthouse plays its first show in Toronto.

1976/Abba's "Mamma Mia" is released in America and becomes the object of a three-way cover battle which Abba wins. Also released on that day is Kiss's "Flaming Youth." Dave & Sugar's "The Door is Always Open" is the #1 Country record; "Silly Love Songs" is #1 CHR.

1982/Six years later, Paul McCartney (with Stevie Wonder) is #1 again with "Ebony & Ivory."

Birthdays: Jack Bruce 1943, Tom Cochrane (Red Rider) 1953. Bobby Darin would be 50.



Brian Eno, Billy Squier, Steve Winwood, Stevie Wonder

THURSDAY, MAY 15

1971/Two John Lennon/Yoko Ono films, "Fly" and "Apotheosis," are screened at Cannes.

1974/A son, Ahmet Rodan, is born to Mr. & Mrs. Frank Zappa.

1974/Larry Ullal leaves Bell to form Private Stock.

1979/GM settles out-of-court with 11 sound equipment distributors, thus allowing it to leave the radio as semi-optional equipment.

1981/Kim Carnes's "Bette Davis Eyes" goes #1 CHR.

Birthdays: David Byrne 1952, Eddy Arnold 1918, Brian Eno 1948, Graham Goble (LRB) 1947

FRIDAY, MAY 16

1980/Dr. George C. Nichopolous is indicted in Memphis on 14 counts of illegally prescribing drugs to Elvis Presley, Jerry Lee Lewis, and others.

1983/Epistle From Dippy: Gunman Robert Wickes holds a junior high school English class in Brentwood, NY hostage. After WBLI/Patchogue plays "Fooling Yourself" by Styx and reads his "epistle to the world," Wickes kills himself.

1984/Andy Kaufman dies of lung cancer.

SATURDAY, MAY 17

1974 Ray Stevens's "The Streak" goes #1 CHR.

1975 Mick Jagger puts his fist through the window of a Montauk, Long Island restaurant. Fortunately, the Stones' North American tour proceeds in two weeks as planned.

1980/Peter Criss leaves Kiss; Robbie Dupree performs "Steal Away" on "American Bandstand."

1985/Columbia presents USA For Africa with its first royalty check for "We Are The World."

1985/R&R prints the "Is Prince Dead" hoax, based on several pieces of funeral imagery on the "Around The World In A Day" LP. On the same day, Marvin Gaye's "Sanctified Lady" becomes the first (and only) posthumous B/U #1.

Birthdays: George Johnson 1953.

SUNDAY, MAY 18

1968/It's always great to retell this story for a new generation of readers. The Northern California Rock Festival — featuring Steve Miller, Janis Joplin the Doors, and Grateful Dead — is disrupted by Hog Man and Hog Woman, who leap on stage and yell, "We're all on hog" as they distribute mysterious pills to the audience, 24 of whom take them and are hospitalized.

1975/"That's Nothing, Wait For Abject Misery Day" Dep't: 44 are injured, four are hospitalized at a Bay City Rollers' net north of London on "BBC Fun Day."

1979/Donna Summer's "Hot Stuff" is #1 Disco; the Bellamy Brothers' "If I Said You Had A Beautiful Body, Would You Hold It Against Me" goes #1 Country.

1984/Prince's "When Doves Cry" is released.

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DAN O'DAY

AIR PERSONALITIES

A Morning Show Critique

Recently I received an aircheck from KPUR/Amarillo's morning team of Michael Williams & Joey Griffin. While I could tell they put a lot of effort and preparation into their show, it seemed to me they were doing a few things that tend to sabotage their effectiveness on the air. I asked them for permission to critique their tape in this column, and they agreed . . . knowing that I would not be sparing in my criticisms. In certain places I spell words as they were pronounced. The punctuation I use reflects the rhythm of the person's delivery. Interspersed throughout are my own comments, in italics.

MICHAEL: Good morning.
JOEY: Good morning!
M: How you feeling?
J: I feel just wonderful! I'm a little angry at Mother Nature, though. It's really not nice to fool (Station Weatherman) like this . . . (Michael laughs heartily — but his laugh sounds false.)

(Joey's remark about fooling the weatherman was cute, but it wasn't funny enough to evoke a laugh from Michael. It also wasn't funny enough to evoke a laugh from their audience . . . which leaves Michael laughing all by himself, hollowly, unnaturally.)

M: (completing forecast) Tomorrow it'll be sunshine and 58. (He waits for J to provide current temperature.)

J: (caught off guard) I don't know what the current temperature is . . .

M: (laughing heartily, sounding genuinely surprised) Oh! I thought you were listening . . . (What a difference between a genuine laugh and a forced one! There was no joke here, but the spontaneity of the moment and honest response from Michael made it fun to listen to.)

J: I 14KPUR at 12 minutes into the 6 o'clock hour . . .

M: Slowly but surely getting through a Wednesday, the Morning Show with Michael & Joey. Let's take a look at this morning's KPUR Calendar for today. (Light-hearted background music begins underneath.) On the calendar for today, Wednesday March the 19th, the Battle of Colorado Creek happened on this date; Fannin's force was in retreat and was confronted by the Mexican army in 1836. (I'm guessing this refers to a battle during Texas's war for independence from Mexico. But can J&M be sure that everyone listening knows what they're talking about? Why not add just a couple of words to clarify: "General Fannin's force of Texas Rangers. . .")

A Tense Moment

In 1831, Englishman Edward Smith walks into the Wall Street City Bank in New York City and forcibly withdraws \$245,000, thus committing the first U.S. bank robbery. (I know this might sound picky, but

how about some structural consistency here? Michael used the past tense ("battle happened . . . force was in retreat . . ."); Joey is using the present tense ("walks into the bank"). The flow of a good morning show is very important, and this lack of consistency works against establishing a good rhythm.)

M: On this last full day of winter, the annual migration of the swallows arrives at the Mission de San Juan de Capistrano in California . . .

J: In 1928, "Amos & Andy" debuted on WMAQ radio in Chicago . . .

M: And speaking of cartoon characters (Huh? We were speaking of radio show characters, not cartoon characters!). Carl Anderson started the famous comic strip "Henry" on this day back in 1932.

J: A famous Roman festival begins today in honor of Athena; she was the goddess of the city, of handicrafts and agriculture . . . and also of morning disc jockeys . . . (A famous Roman festival? If it's so famous, why aren't you or your listeners familiar with it?)

M: And a plot to kidnap Abraham Lincoln (music segues to record intro underneath) failed on this date in 1865 when the prez cancelled an appearance at Soldier's Home near Washington, where John Wilkes Booth was waiting to kidnap him. Booth of course caught up with Mr. Lincoln and shot him about a month later. That's a look at this morning's calendar on stereo KPUR.

A Trivial Pursuit

(How would I describe this feature, in a single word? Boring! The information could be interesting, but it needs to be presented in an interesting manner. First, I'd suggest breaking up this feature into two segments of three or four items each. Part One can be done at 6:12, Part Two at 7:12 . . . and then they could double their mileage by repeating each segment in the two remaining hours, when they'll have experienced a nearly complete turnover of audience.)

(Second, I'd get rid of the background music. It gives the

feature a "canned" effect that makes it feel anything but spontaneous.

(Third, it wouldn't take much effort for them to find something to say about each item to personalize it, to make it their own and not some wire service's. Let's quickly generate a few ideas for making each item their own:

(FIRST U.S. BANK ROBBERY: Throw in a one-liner about criminals, defense attorneys, banks . . . Be outraged that the first U.S. bank robbery was committed not by an American but by a foreigner . . . Tie it in to a humorous comment about Ed Meese.)

(SWALLOWS RETURN: Make a California joke — maybe the swallows go back every year because they're hooked on Tofutti . . . Speculate as to how they know where & when to fly.)

(AMOS & ANDY: Turn it into a call-in trivia question: "What two radio characters made their debut today. . . ?" "What did Amos do for a living?" Or they could have one person be in charge of collecting and assigning the calendar items so that the other person can be challenged to guess the answer. For example, if Joey had handled that day's items and had given Michael only those that he himself would be reading, she could have said, "Okay, Michael, what two radio characters made their debut . . ." The audience could hear him respond naturally, their enjoyment enhanced because they know his answer is not rehearsed.)

(HENRY: How can anyone mention "Henry" without remembering his two most distinctive characteristics: He never spoke, and he had no hair (unusual for a boy). Use those as part of your trivia question . . . or at least mention them in some way. How about: kind of a cross between Telly Savalas and Marcel Marceau . . .)

(ROMAN FESTIVAL: Pretty boring. Maybe throw in a trivia question asking listeners to identify some other Roman god.)

(LINCOLN KIDNAP: Now this is a fairly interesting item, but Joey read it matter-of-factly in a run-together word style. How about giving it just a little bit of the drama it deserves?)

Working Out The Kinks

M: . . . 6:36 on a Wednesday . . .
J: And nothing feels as good as a great workout . . .

M: (sounding confused) Huh?
J: (laughing) I went by Fitness World yesterday and hoisted a few . . .

M: (sounding very interested) Did you?

J: . . . weights.

M: Okay. Well, I have . . . You'll be happy to know, I have my workout clothes in the car.

J: All right! What a guy!

M: So unless I can come up with a good excuse between now and this afternoon, I'll probably be out there this afternoon and at least look at the weight machines.

J: We will meet you there.

M: (briskly, professionally enthusiastic) And we'd love to have you meet us out there Saturday, the whole KPUR crew is gonna be out from noon to 2 at Fitness World, we're gonna be having a big live remote (Hey, that's radio jargon! Listeners know what a live broadcast is; they don't know what the hell a "remote" is) out there and showing everything that's going on. They've got some neat machines, and the whole set-up at Fitness World is really pretty slick. I like the way it's laid out.

J: It really is laid out really nice. There's a lot of space; that's one thing that's real nice about it that the amount of spaciousness that there is there and there's a lot of room to stretch out. A lot of gyms don't give you enough room to stretch out, and stretching out before and after the workout is really important to do.

M: Maybe I'd better take notes here.

J: (laughing naturally) They have a lot of . . . the, uh, Lifecycle machines . . .

M: (enthusiastically) Oooh, yeah!

J: . . . you know, the ones that you punch up Level Five or Level Ten in your case . . .

M: I'd die!

J: . . . and those are always a

good aerobic workout. And they have two separate rooms, one for the ladies and one for the guys. Of course, everybody switches off because it's a real social atmosphere.

M: Sure. It's a lot of fun. They got Nautilus machines, they've got free weights, they've got the aerobics, they've got the cycles, they've got the lap pool which they also do water aerobics in, whirlpool, steambaths, the whole bit. So why don't you come on out and join us this weekend at Fitness World? It's gonna be . . . uh . . . lot of fun. (Record starts.)

(This could've been a good live spot, but it ended up a jumbled mess. Michael starts out conversationally but then suddenly switches to Mr. Announcer. And I don't believe for a second that he's at all interested in this stuff: "They've got some neat machines, and the whole set-up is pretty slick." When Joey mentions the Lifecycles, he responds with, "Oooh, yeah!" — as though the prospect were as pleasurable as an ice cream sundae.)

(Joey, on the other hand, sounds like she knows what she's talking about, but for some reason she finds herself babbling on; take another look at her description of the "spaciousness." Then she tries to sell contradictory features of the gym; first she points out that there are separate rooms for men and women, and then she says "everybody switches off because it's a real social atmosphere." So which aspect does the client want to promote?)

NEXT: I continue to savagely critique these two talented and defenseless disc jockeys.

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DRAWING THE LINE

The State-By-State Route

With two weeks remaining before the long Memorial Day holiday — and Hands Across America — there's still time to sign up for your space in the cross-country route. Following is a list of 16 states (and the District of Columbia) through which the line runs, including the mileage spanned and estimated number of participants needed to complete the event. If you want to quickly coordinate a station/corporate sponsorship effort in your area (or where the line is bound to be a bit thin), contact the appropriate state office (also listed below).

| State | Mileage | People Needed |
|--------------|---------|---------------|
| New York | 25 | 33,000 |
| New Jersey | 67 | 88,440 |
| Delaware | 32 | 42,240 |
| Maryland | 164 | 216,840 |
| Washington | 20 | 26,400 |
| Pennsylvania | 298 | 393,360 |
| Ohio | 599 | 790,680 |
| Indiana | 274 | 361,680 |
| Illinois | 123 | 439,560 |
| Missouri | 325 | 165,000 |
| Kentucky | 52 | 68,640 |
| Tennessee | 125 | 165,000 |
| Arkansas | 322 | 425,040 |
| Texas | 621 | 819,720 |
| New Mexico | 401 | 529,320 |
| Arizona | 467 | 616,440 |
| California | 202 | 266,640 |

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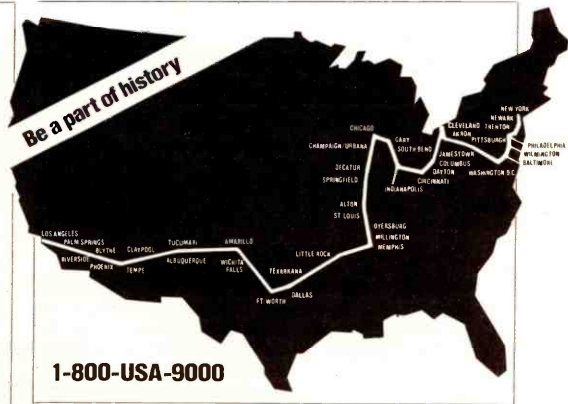
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 (502) 442-6603

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 8 North 3rd Street
 Suite 1
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 (901) 527-4USA

Arkansas
Bev Lindsey
 3426 Old Cantreu Road
 Little Rock, AR 72201
 (501) 374-6655

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Texas
Ralph Wunder
 1906 Main Street
 Dallas, TX 75201
 (214) 458-8055

New Mexico
Velia Silva
 Solar One Building
 Suite 1000
 2626 Pennsylvania Ave. NE
 Albuquerque, NM 87110
 (505) 883-5500

Arizona
Abby Shapiro
 4371 N. Scottsdale Road
 Scottsdale, AZ 85241
 (602) 990-3626

California
Miriam Alexander or Dave Fulton
 1900 Avenue of the Stars
 Suite 900
 Los Angeles, CA 90069
 (213) 556-1812

New York
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See You In

As I look back over the past year and a half at the unprecedented success of "We Are The World" and USA For Africa, I'm still stunned when I consider how much we were able to accomplish with our efforts. I said then, and I feel even more strongly today, that radio was the driving force behind USA For Africa. We could not have raised over \$44 million without your help and support.

Our efforts to combat the problems of hunger and homelessness continue this year with Hands Across America, a project designed to raise funds to combat this rapidly escalating epidemic here in the United States. And once again radio is critical.

During the past few weeks I have had an opportunity to visit many of the cities on the Hands Across America route, and I've had the opportunity to talk by telephone with many more. In virtually all of these cities and towns radio has taken the lead in encouraging their listen-



ers to "join the line." As a result of your continued support, I'm convinced that we are going to be tremendously successful on Sunday, May 25.

Governors Endorse Hands Event

All 16 governors (eight Democrats and eight Republicans) — in all the states traversed by the Hands Across America line — have endorsed the project in an unaccustomed show of bipartisan support. Governors **Bruce Babbitt** (AZ) and **Tom Kean** (NJ) are Governors Co-chairmen for the event, and issued this proclamation:

Hands Across America is a big project, but no bigger than the hearts of the American people. When we link our arms across this land on that special day in May we will be bound together as a nation — Americans helping Americans.

We'll be in the line that day in New Jersey and Arizona — joining millions and millions of Americans in a once-in-a-lifetime testimony to our nation's caring and unity and pride. It will be some day. Come join us.

Religion Joins Hands Effort

The organizers of Hands Across America, in conjunction with Coca-Cola USA, are working with over 20,000 churches and synagogues along the cross-country route to heighten awareness and increase participation in the event.

"The need for assistance for America's hungry is great and deserves the kind of attention being drawn in the Hands Across America project," comments Monsignor **Daniel Hoyer**, General Secretary of the United States Catholic Conference.

Rabbi **David Saperstein**, co-director of the Union of American Hebrew Congregations, looks to the religious values of the American public as the impetus behind the

their congregations in various group activities. This can be done through sermons stressing the importance of the "human family" and helping those in need, and by circulating America sign-up materials and information.

"Hands Across America is Americans helping Americans," concludes **Brian Dyson**, Sr. VP at Coca-Cola. "In the past this country has shown its willingness to offer assistance to those in need around the world. With Hands Across America, citizens will be able to impact the quality of life in their own backyard."

Radio: Tuning In, Lining Up

The bedrock of many radio stations' **Hands Across America** efforts is the programming being produced by the **United Stations Radio Networks**.

As the official network for the event, USRN is producing and distributing via satellite daily news and information updates recorded by celebrities endorsing the project. In addition, on Sunday, May 25, United Stations will present a special 3-hour live broadcast commencing at 1 pm (EDT). This broadcast will be anchored by **KIIS-FM/Los Angeles** personality **Rick Dees** and **WPLJ/New York's Jim Kerr**, and is designed to coincide with the nationwide event.

Leading up to this special program, many stations have been feeding USRN with daily updates of their own promotional announcements:

- **KLZV/Phoenix** is producing localized updates to use in conjunction with the national feeds, so the station can rotate information every 90 minutes. It has also sponsored a number of promotions, which includes busing listeners 40 miles west of Phoenix to the mile of line the station purchased.

- **WKIS/Orlando** is working "hand-in-hand" with sister station **WARM/Cincinnati** to send Florida listeners to the line. A weekly contest is being held to select two listeners who will receive an all-expense-paid trip to Ohio and places in line.

- **WLAM/Lewiston, ME** bought the first block in line at Battery Park in New York, and is transporting listeners — including the mayor of Auburn — to their place in line.

- **WYSP/Philadelphia** bought the first mile in Philadelphia, and sponsored a 14-hour live broadcast emceed by comedian **Yakov Smirnoff**. Admission price of \$10 bought a place in the line.



Joining hands at United Stations in New York are US's Ed Salamon, **WBLS-FM's Ken Webb**, **WPLJ's Jim Kerr**, US's **Nick Verbitsky**, **WOR's John Gambling**, **WCBS's Harry Harrison**, and **WRKS's Chuck Leonard**.

Line, Radio!



Ken Kragen

If you haven't already talked with your local Hands Across America office, please call. If you're in a state not on the 4000-mile route please call us here at the national office in Los Angeles. We'll provide you with all the information we can, but in turn we ask your help in reaching your listeners.

We've hit the "home stretch." Our efforts in the next few weeks will force all of us to reach farther than any of us have ever tried before. And in these critical last few weeks before the event we still need your help. Hands Across America is staffed by a tremendous group across the country — over 300 employees and thousands of volunteers — but we can't do it alone. Past experience has told us that millions of Americans will decide to join Hands Across America in the last few weeks leading up to the event, and getting sign-up in-

formation out to all these people is crucial. You can help us reach the millions of people, both on and off the route, who want to be a part of history on May 25th but don't know how to "join the line."

Robert F. Kennedy used to tell a wonderful story. Briefly, it's about

seeing something wrong, and thinking somebody should do something about that — somebody should take action. And then he realized he was somebody. I am somebody, and so are you. Together we can make a difference. See you in line on May 25.

CORPORATE ACTIVITIES:

Holding Hands Across America

Interest in Hands Across America has been spearheaded by the activities of major corporations and small businesses alike. Soft drink leader **Coca-Cola USA** and top financial institution **Citibank/Citicorp** are sharing the co-promoter's role, and interest and activity within the business sector has been phenomenal.

Support for the project has taken many forms, and individual participants have tailored their programs to fit their products or services. For instance, **Citibank** has pledged to donate one cent to HAA for each transaction made with one of their credit cards from April through June of this year. They will also give two dollars to the project for every new approved card application during the same period.

The food industry has backed Hands Across America with individual efforts. **Wally Amos of Famous Amos cookies** is inviting people to "join Wally in line" with a sign-up announcement in each bag of cookies sold between March and the event. Amos has also personal-

ly sponsored a mile of the line for those people interested in participating in the event but who cannot afford to contribute monetarily. Safeway stores have printed information about Hands Across America on over 62 million grocery bags used in its 2000 stores nationwide.

Retailer **J.C. Penney** is underwriting an exhibition of 170 original "Comic Relief" cartoon strips which focused on world hunger during last Thanksgiving week. This tour is being staged in conjunction with HAA, and transportation for the artworks is being donated by **North American Van Lines**.

Over 750 corporations and businesses have pledged their support

THE CRISIS DEFINED:

Hunger And Homelessness In America

The initial attempts by **Band-Aid** and **USA For Africa**, with subsequent "Live Aid," "Farm Aid," "Comic Relief," and other projects, proved invaluable to increasing public awareness of the worldwide hunger crisis. Millions of concerned individuals and groups, stunned by the first pictures of famine victims in Ethiopia and elsewhere, pitched in to contribute time, money, and muscle to fight the spreading plight of hunger. Millions of dollars have been collected so far to send aid to starvation-ravaged African nations, and these efforts are beginning to pay off. Food, medicine, shelter, and educational programs are starting to make a difference; lives that yesterday would be lost to hunger are today being saved.

Hands Across America is an event completely targeted to fighting hunger and homelessness in the United States. While some Americans complacently fret over the plight of the hungry in Africa, others are helplessly looking for their next meal or that night's shelter. The problems of hunger and homelessness in the U.S. are growing at a rapid pace; not only is the number of hungry Americans on the rise, but this population is also getting considerably younger.

Statistics from national, state, and private studies report the near-epidemic proportions of these two inter-related problems:

- An estimated 10-20 million Americans go hungry at some time each month.

- The U.S. Conference of Mayors reports the demand for emergency food assistance will grow this year in 80+% of all cities.

- Up to 2.5 million Americans (including many families with children) are homeless — and the number is rising.

- The number of households served monthly by emergency food providers jumped 17% last year; 69% of all recipients were families with children.

- One of every five children (20%) lives in poverty.

Black Americans constitute the largest segment of the hungry and homeless population. According to the U.S. Census Bureau:

- Half of all black children in America live in poverty.

- Black infant mortality is twice as high as for the white population.

- Over 1/3 of the American black population lives in poverty.

- Over the last 10 years the black median family income dropped 8.5%

- In most cities blacks are grossly over-represented among the homeless.

Monies collected by Hands Across America will be used to make a dent in this growing "way of life." The first USA For Africa domestic distributions were made to organizations such as the "Cities In Schools" program, the National Student Campaign Against Hunger, and to the Physician Task Force on Hunger in America. According to USA For Africa Exec. Director **Marty Rogol**, "These (disbursements) do an excellent job of meeting the criteria established by USA For Africa's leadership in the areas of relief, recovery, and development. Our staff has sorted through literally thousands of proposals, and that process will continue as we identify other organizations to receive domestic grant monies."

Funds collected directly from Hands Across America will be earmarked for three specific areas. The first of these is limited emergency assistance, which will go to the direct assistance of hungry and homeless people — and will constitute about 10% of the fund. The second area of concern is program support and development, which will consume 50% of the funds. The third area of funding is long-term development; 40% of the funds will be set aside to identify programs which will promote self-sufficiency, housing, and job training.



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Now consider the experiences of Juggy Gayles, 72, George Furness, 74, and Moe Preskell, 75. These men have been promoting songs and records nationally for 40, 50 years apiece. These men are walking definitions of the term "industry veterans."

Some of the incidents and anecdotes which follow may provoke feelings of *deja vu*. Not necessarily because you were there, but because the more things change, the more... you know the rest. And if you were there, write in and share the recollections. They'll probably be instructive.

Juggy's Lindy Hop

"As far as I'm concerned, there's no difference in promotion today compared to yesterday. It's the same as when George Furness and I were song pluggers. We used to go to the hotels, clubs, and radio stations. It's just getting to know people. There's no contact like a personal contact."

That's Juggy Gayles, who got his start in the music business more than 50 years ago by entering Lindy Hop dance contests at night-spots like New York's Empire Ballroom. "We would win \$5, \$10, whatever you could in those days. I got to know the bands and the song-writers — Jimmy Van Heusen, Sammy Cahn. They were the ones who got me my first job actually, with Warner Brothers, for Remick Music. And I became a song plugger."

Then as now, the name of the game was getting exposure for the material. Says Juggy, "You see record promotion guys today, they go to the discos. We used to go to the hotels where the bands were playing, and we'd go up to NBC or CBS. Como would be on the air, Sinatra, Nat 'King' Cole, Dinah Shore. I got good training because I worked on some good songs." Among them: "On The Atchison, Topeka And The Sante Fe," "White Christmas," "I'll Be Around," "The Trolley Song."

The contacts Juggy made working for such publishers as Leo Feist and Irving Berlin, as well as Remick, encouraged him to form his own publishing firm, United Music, in 1946. Juggy says the company did well for the next ten years, with such copyrights as



Juggy Gayles



Song plugging with Sinatra: (l-r) Juggy Gayles, Frank Sinatra, and Jack Gale, Gayles's partner in United Music



New York jazz days: (l-r) columnist Earl Wilson, Juggy Gayles, Woody Herman, Stan Kenton



Pictured (l-r): Juggy Gayles, Lionel Richie, Gayles's son Ron Resnick, Exec. VP of Sleeping Bag Records.



Shown (l-r): Juggy Gayles, Harry Belafonte, Gayles's wife Rudy

"The Hucklebuck," "I Won't Cry Anymore," and "Somewhere Along The Way."

All-American Face

"Then I split from my partner, and got into the record business, working for Jerry Blaine at Jubilee," relates Juggy. "My first project there was Della Reese, and I remember taking her to Philadelphia for 'American Bandstand.' Dick Clark said, 'Juggy, I'm probably going national with my show,' and I told him, 'Dick, you can't lose. You're like Pat Boone, you've got the all-American face.' He loved that."

"I stayed with Jubilee through the Della Reese thing ('And That Reminds Me') and the Don Rondo thing ('White Silver Sands') until

Jerry gave me a DCM — Don't Come Monday. That's how you used to get fired, and to this day, I still use the expression."

Juggy's next gig was at Carlton Records, where Joe Carlton taught him the importance of sales — lessons he's never forgotten. "You see promotion men working for companies today, they don't know sales," he says. "But you can't promote unless you do."

Carlton was "the smartest man I've ever worked for, bar none," adds Juggy, although he smiles at the thought of one particular incident in 1958. "I remember going out on the road with a Jack Scott record called 'Leroy.' I went into Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, and by the

time I got into Minneapolis, I saw that we were on the wrong side.

"I called Joe to let him know, but he said, 'Juggy, don't fuck around. We finally hit the charts and you're telling me to turn the record over?' I said, 'Joe, do you want to sell 100,000 records or do you want to go for a million?' He said, 'Juggy, don't do it — I'm telling you.'"

Scott's Flip

"So I said, 'Fine, Joe, I'll see you when I get back,' and I went on to Des Moines, Memphis, New Orleans, and Atlanta. By the time I came home, the flipside was on its way. And the first thing that Joe did was give me a \$5000 raise for the year." The Jack Scott flip? "My

True Love." The record did go on to sell a million.

While Juggy was working for Carlton, one of his United Music copyrights got a new lease on life. "Bernie Lowe had Cameo Records out of Philadelphia, and he had Chubby Checker's 'The Twist.' Then Bernie did an album on Chubby, and 'The Hucklebuck' was in it. Joe and I were sitting at the bar at Al & Dick's, and I shouted, 'Hey Bernie, what's your next release?' He said, 'You've got "The Hucklebuck" in there. Why don't you force it out?'"

"Now, my company was dormant at that time. It was a good way to make money: there were no expenses, and we were just collecting the mechanicals and the ASCAP performances. So I called Milo Hamilton at WIND, which was the powerhouse station in Chicago at that time, and said, 'Hey, Milo, I need you.' He replied, 'What for?' I said, 'There's a cover of

"There's no difference in promotion today compared to yesterday. It's just getting to know people. There's no contact like a personal contact."

—Juggy Gayles

"The Hucklebuck" on the Chubby Checker LP. Will you start playing it?" He said, 'Why, is it the next single?' I said, 'No, but you can make it the next one.' So he started to play it, the local distributor got the calls, and out came the record." And for United, more mechanicals and ASCAP royalties.

"You could bust some things out in a hurry in those days," tells Juggy, "and seeing all these things then did me a world of good later, when I worked at Atlantic. I remember going out late in 1966 with two white labels, one by Bobby Darin ("If I Were A Carpenter") and the other by Sonny & Cher. All I did was go to two cities, Cleveland and Detroit. Cleveland PD Bob Smith came by the Sahara Motel, we had breakfast, and he said, 'What are you in with?' I showed him the two records, and he said, 'Fine, you're straight.'"

Always Winners

"I left Cleveland after I covered it with my white labels, and went into Detroit. At that time, Paul

Continued on Page 40

ATLANTIC SALUTES

GEORGE, JUGGY AND MOE

FOR HELPING

ATLANTIC

MAKE HISTORY



ATLANTIC, ATCO & CUSTOM LABELS

Promotion In Motion — For 50 Years

Continued from Page 38

Drew was the kingpin at KKLW. I went to him and said, 'Paul, I've got two big winners.' See, I never yelled the word 'smash'; to me, they were always winners. Paul said, 'You got it.'

"So all I did was go to Cleveland and Detroit. The whole thing might have taken three or four days. I came back and I remember Sheldon Vogel coming down to ask, 'Juggy, you're the fair-haired boy; what happened?' I said, 'Nothing, Shel. I got lucky.' They gave me two good pieces of property, I went to two good cities, and that was it. And the two records busted out immediately. So it didn't have to take that long."

Understandably, Juggy has a fund of Atlantic stories, and considers the mid-to-late '60s to be the company's golden era. "I went to work there in 1965," he says. "The year before, they'd done \$4 million. In '65, they did \$8 million, in '66 \$12 million, in '67 \$19 million, in '68 \$40 million, and when I left at the end of 1969, they were doing \$50 million. Those were the years!"

"There's nothing new; the wheel just keeps turning around and around. And me? I'm never going to get old. If I work, I never get old." — Juggy Gayles

At that time, Atlantic was independently distributed. "When I would go into a city," says Juggy, "my legs were the promotion man for the distributor. I'd call to tell him I was coming in, to fix lunches, dinners. And that's what they would set up all along for me. I used to say it was like guerrilla warfare — we'd take four cities one day, five cities the next. We didn't have to worry about P-1s, P-2s or P-3s. Your P-2s and P-3s were lucky if they could get on our mailing list. Today, it's another story."

Cleveland Butterfly

Juggy remembers the shift from AM to FM: "There was a new type of music coming in, and I knew that the AMs didn't want to play it. Like Iron Butterfly. The first city in the entire United States that asked if I could get Iron Butterfly to come in was Cleveland. Now they're all fighting about where the Rock & Roll Hall of Fame should be. If you ask me, it should be either New York or Cleveland."

Juggy was an early Led Zeppelin fan, too. "When we got a test pressing, I knew immediately it was going to bust out. We had a distributor meeting in Freeport in January 1969, and like I said, everything depended on the distributor. They had to believe in you, and you had to have good product."

40/R&R FRIDAY, MAY 9, 1986



Moe Preskell



Shown during the '40s with an economy-sized bottle of "superior rum" are famed songwriter Sammy Cahn (left) and Moe Preskell



Pictured (l-r): Moe Preskell, Annette Funicello, Preskell's wife Sofie

"I was sitting with a girl named Margie Celt, who worked for Amos Heilicher, and I said, 'Margie, load up on this — it's going to be a big one.' And if you bought at the meeting, you got an extra 10%. It was \$2.50 an LP, so you got another quarter. That was big money. And I said to Paul Glass, my Chicago distributor, 'Paul, are you listening?' And he said, 'If Juggy tells me to load up, I'm going to load up.' And he knew he could save a quarter on every record. You know, they may have ordered 20,000-25,000 LPs right there. You want to see the figures? I've got the sales records of Atlantic '65-'69. Sales and charts. We once had 18 records on the Hot 100. As far as I'm concerned, there wasn't another independent like Atlantic at that time."

Juggy left the label in 1969 to handle promotion for Morris Levy, then Bob Crewe. He was out of work for a while but returned to Atlantic in 1972 to do local promotion in New York. "It was Jerry Wexler's ex-wife, Shirley, who got him to bring me back," says Juggy. "In fact, I got \$10 a week more working for them locally than I was making as part of the big national team in the '60s. You see, Jerry Wexler never used to give raises. He was known for it."

New York Groove

In '73, Juggy went independent, and has stayed that way since. "Look, people respected me," he says, "and when it comes to New York, nobody knows the city better than I do, especially when it comes to radio. You're looking for demographics? I'll give you demographics."

"I went to Z100 PD Scott Shannon. When he sees my son and I walk in there, he comes over and picks our brains. He won't speak to too many guys, but we know this city. And I told him about this Atlantic series, 'The Best of Wilson Pickett,' 'The Best of Sam & Dave', and so on. I said, 'Scott, look at these things, because I'll tell you which ones will get listeners in New York. Maybe you'll get listeners, and maybe you'll get some old listeners.' See, this is where I may be of value to certain people over the years."

"That was my credo. I knew the jocks out there. You could sit and

"I never bypassed any of the so-called little jocks at the stations, because you never knew where they were going to be."

— Moe Preskell

talk to people, and most of the guys got to know me pretty well. In those days, you wanted to get people to take a shot with you. If you had the credibility, they went with you. I was very close to George Wilson, for example. When I told him something was going to be a hit, he didn't have to ask.

"It's the same as today in New York with the companies I work for. When I know they're going after an artist, I'm not going to let up. I can sit with Scott Shannon or Frankie Blue, and they believe me.

The same with Larry Berger or Lisa Tonacci. If you've got the credibility, you stand a shot."

'He's A Shark'

Aside from working projects for various labels, Juggy is involved with indie Sleeping Bag Records with his son Ron Resnick and partner Will Sokolov. "They run it. All I've got is money in there," he says. Is he happy that Ron's in the business? "Sure — I had him in the business a long time ago. He left it for a while and went to San Francisco, but I'm thrilled with what's doing now because he's good. He's a shark, not like me!"

So at age 72, Juggy Gayles remains as involved in the music industry as he was 50 years ago. "If I didn't like what the hell I was doing, do you think I'd be doing it? My creativity is that I can help build somebody. Look, it's the same as when I was a music publisher. You had to be an editor. I'm not a Joe Carlton or a Jerry Wexler, who had the American language at their fingertips, and I can't write music. But you had to be an editor."

"It's still the same today. The edit and the mix is the big thing in the record business. So there's nothing new; the wheel just keeps turning around and around. And me? I'm never going to get old. If I work, I never get old."

Hamburger, Hamburger

"It used to be a beautiful feeling to go out on the road, and you'd meet other promotion men and congregate. I remember being up at WERE/Cincinnati at 2 o'clock in the morning — the guy at the sta-

"It was like guerrilla warfare — we'd take four cities one day, five cities the next. We didn't have to worry about P-1s, P-2s or P-3s. Your P-2s and P-3s were lucky if they could get on our mailing list."

— Juggy Gayles

tion was Clark Reed — and all the promotion people would be there. Everybody brought a hamburger when they came in, and by the end of the night, we'd have hamburgers up to here."

The diet may have been predictable, but Moe Preskell has nothing but good memories of promoting music and artists across the USA, and across four decades. "My wife Sofie was the one who minded the traveling," he acknowledges. She says, "Moe didn't bring up the kids. I did." But it was a way of life at the time, and that's the reason I got to know all the people I do know."

In the '30s, however, the names Moe first worked with didn't belong to the entertainers of the day. Instead, they were Revlon, Elizabeth Arden, Guerlain, Helena Rubinstein — the major cosmetic companies. He owned and operated his own business, Apex Display Corp., which handled advertising, window displays, and package designing for those firms.

What led him to show business was a pre-World War II connection with entrepreneur Lou Levy, who was then personal manager of composers Sammy Cahn and Saul Chaplin, and the Andrews Sisters, among others. Working for Levy, Moe handled all the artists' personal appearances, as well as national exploitation, advertising, and promotion.

Al & Dick's

After the war, he again worked for Levy, joining Leeds Music in charge of promotion, production, sales, and advertising. "Lou and Sammy Cahn used to come up to my office all the time," recalls Moe, "because they loved to see the artwork I was doing." In 1952, he opened his own small advertising agency, based in the Brill Building. "I was doing the song sheets for all the publishers, and eventually got to know most of the people. The 5 o'clock hangout was Al & Dick's Restaurant, where everybody congregated to discuss the music business."

The ad agency expanded into music publishing when Paul Cohen of Decca Records called Moe at home. "He's one fellow who never got the credit he deserved, because he was responsible for Nashville music. He was the A&R man who found Red Foley, Ernest Tubbs, Brenda Lee — people of that caliber — and created a great country field for Decca. Anyway, I was doing my artwork one day, and he

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Promotion In Motion — For 50 Years

Continued from Page 40

called and said, 'Moe, I just recorded Al Alberts on a song called "Bandera," written by Hal David and Leon Carr. I think we should get into publishing. You know everybody in the music business, why don't you get involved as my partner?'

"I said, 'Paul, I'm an artist, I don't want to get involved.' He said, 'No, we'll do it, we'll start a company. You get 50% and I'll get 50%.' So I agreed. We went into a bar to have a drink, and there was a bottle of Bluegrass Liquor, so we called the company Bluegrass Music. I got more involved with the music than the artwork."

Moe also found a company in Ocean City, N.J., called Top Tunes. "A fellow who was in real estate had gotten drunk one night, and a bandleader who was big in the Philadelphia area, Billy Duker, talked him into the music business. So I bought it from him."

Moe's Songs

Among the Preskell copyrights were Ernie Kovacs's theme "Oriental Blues," "I Cried," "You're Sixteen," and "My Special Angel." But Moe was later obliged to sell the firm to pay medical costs for his emotionally disturbed son. "I sold it to Ed Silvers, who was then with Snuff Garrett, for \$40,000. He sold it about five months later for \$80,000 or \$90,000."

After working for Bob Merrill, Moe took a post with Walt Disney Productions as it branched out into records with the Disney and Vista labels. "I remember getting a call from a jock at KQV/Pittsburgh, Chuck Doherty, who said, 'Moe, I've got a song here I'm playing. I don't know where I got it, but it'd be a great thing to pick up.' I said, 'Swell, send it to me.' I heard it and thought it'd be great for Connie Francis. After talking about calling

Connie, I realized that Disneyland Records needed a pop artist.

"We were only involved with soundtracks at the time, so I called our A&R chief, Tutti Camarata, and said, 'I'm sending over a piece of material, "Tall Paul." See if Annette can do it. I think we can launch her: she gets the most mail of any of the Mouseketeers, she's got a big range, and the song itself is great.' He called me back and said, 'Moe, I think you're right,' and went in and recorded it.

"Now my boss, Jimmy Johnson, was in Europe at this time, and when he came back and played the record, he called me and said, 'What's wrong with Tutti? You

"You know Walt won't go for it. He's not going to take one of his Mouseketeers and make her a rock & roll star. We'll get into trouble and he'll close the place down."

—Moe Preskell

know Walt won't go for it. He's not going to take one of his Mouseketeers and make her a rock & roll star. We'll get into trouble and he'll close the place down."

Out On A Limb

"I said, 'Jimmy, we've got to have something to launch our company. We can't do the same business with just soundtracks.' I told him the performance money would more than pay for the recording, and I turned the copyright over to Disney. 'All right,' said Jimmy, 'let me go out on a limb.'

"Well, the record became a smash, and I got a letter from Walt

and Roy Disney: 'Moe, enclosed you'll find a check as a little token of appreciation for creating a new artist for our label.' They sent me \$100, and even took the tax off. I told Jimmy, 'I'm going to screw up your whole bookkeeping — I'm never going to cash this check.' He said, 'Moe, we'll all get into trouble.'"

Preskell traveled extensively with Annette. "I was constantly on the road, with one cab for her luggage and another with her schoolteacher and mother. It was quite a chore." The cross-country treks brought him into contact with hundreds of radio people, but when Disney asked Moe to move to California permanently, he declined and took over national promotion for Kapp Records.

"Dave Kapp was one of the peers of the record business," observes Moe. "He had a sense of dignity about him, and he had a feeling for the music. He would record exceptional, outstanding talent that he felt had mass appeal." An example Moe cites was Jack Jones, with whom he also traveled extensively in launching the singer's disc career. "By the time we got back, we knew we had established a new artist. He was personable, and he didn't bypass anyone. And that was always my philosophy. I never bypassed any of the so-called little jocks at the stations, because you never knew where they were going to be."

Just such a person was Paul Drew, who Moe remembers meeting "at a little closed-circuit station on the Georgia Tech campus, spinning records for the college students" years before he became a prominent programmer. "There was the unbelievable Tom Clay of WJBK, a big factor in Detroit, who later created a stir in Los Angeles by telling his listeners that if they had any problems, to call the local chief of police, whose private num-

ber he gave out over the air.

"I also recall meeting one of the most beautiful, talented individuals in the business, Harold Childs, who was then a Philadelphia distributor's promotion man. When Jerry Moss was in promotion on the West Coast, I'll never forget him taking me on a promotion tour to San Diego. And the president of A&M today, Gil Friesen, was my promotion man in California when I headed the Kapp promotion staff."

They were, Moe agrees, exciting years. "I'll never forget Cleveland one time, when I was having dinner

"Programmers ask, 'Where is it happening?' Well, it can't happen unless you're the judge, eyes, and ears of your audience. That's what you were hired for because you have a sense of the marriage between the lyric, the music, and the artist."

—Moe Preskell

at the Versailles Hotel on Euclid. There was a phone call which I picked up in the lobby, and as I answered the call there were two girls nearby at the reservation desk checking in.

"Well, a guy walks out of the restaurant and unloads about six bullets into one of the girls, who fell across my feet. As she lay there, dead, and I was completely in shock, the guy asks me for a cigarette — and I don't even smoke. Then the cops whisked him away, and I didn't wait around to find out what the hotel had in store as an encore."

On another topic, Moe reminisces. "You can't cement a relationship with everyone you meet through the years, but you can try. And I think it's sacrilegious that when a PD or an MD loses the title in front of his name, he also loses the phone calls from the same people who used to beat his doors down to get him to play a record. They forget he ever existed. That's a terrible feeling."

Go For It

If the business hasn't changed much in that respect, says Moe, it has in terms of programming. "A lot of the jocks used to have the liberty to play a record they felt was the kind of thing people wanted to hear. When they had a meeting, it wasn't only between the MD and the PD; everybody was involved. There was a 'let's go for it' attitude, that if this one doesn't happen there's another one behind it."

"They exposed a lot more records than they do today, and they went out on a limb. Bill Randle and 'Yellow Rose Of Texas' was one of the prime examples. I don't think a lot of people wanted to play the record, and yet Bill felt it was something his audience would like to hear. Needless to say, the record became a very big hit."

"We lose sight of that a lot of the time. Programmers ask, 'Where is it happening?' Well, it can't happen unless you're the judge, eyes, and ears of your audience. That's what you were hired for because you have a sense of the marriage between the lyric, the music, and the artist."

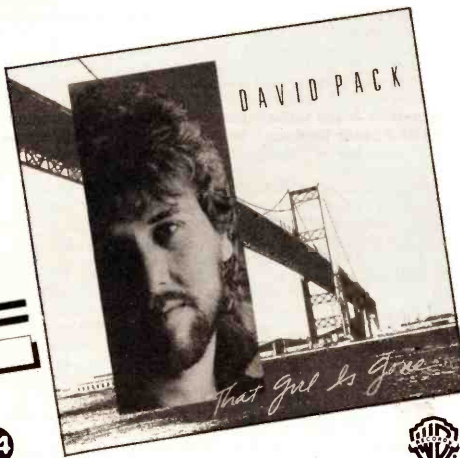
"Many MDs or PDs lose sight of their own area. They look at the Back Page of R&R, and by virtue of the artist's name value, they'll put it on — many times without even hearing it. But you can have a hit in your market, while that rec-

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"That Girl Is Gone"


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RECORDS

ord may never see the light of day anywhere else. The people you're playing a record for don't care what's #1 in California or know what's #1 in New York. All they hear is what you're putting in their ears."

When Kapp, too, moved to California and Moe wanted to stay in New York, he joined ABC/Dunhill. "I remember Jay Lasker asking me if we'd have a problem getting play on 'MacArthur Park' by Richard Harris. I said, 'Jay, if the record has got it in the groove like we hear it, it's worth the shot. He asked if we should cut it down, and I said, 'If you do that, you're taking the guts out of the song. It's also not what Jimmy Webb wants: he wants it whole, the way he wrote it.'"

Sunshine State

"I took the record out, and after the third week of working it, people started to respond. But a lot of jocks told me, 'If I play this record, I'm taking another record away.' I said, 'If you hear it and think it's good enough, you shouldn't limit it for that reason.'"

Moe left ABC upon that label's move West, taking an offer "from a fellow by the name of Charles Hansen, who was then doing all the music book printing for schools. He asked me to come to Florida where he had this plant, and so I moved there to do all his artwork."

A stint selling Disney merchandise again to major department stores in Florida followed. "Then one day I got a call from Henry Stone, who said he wanted me to

listen to a song he'd just recorded. I said, 'Henry, what the hell good am I? I've been away from the business for years.' He used to be my distributor when I had the Disney line."

Stone prevailed, Moe listened, and told him, "'It's great, you've got a smash. Find someone to promote it and go for it.' He said, 'There's no one in town. Why don't you do it? Why don't you come in after you finish work; you don't work all day.'"

"So I started coming in there around three or four o'clock, using a little room in the back where, when it rained, I had to put a pail down to catch the drops. No air conditioning — nothing — and one WATS line. So Henry walked in one day and said, 'How we doing?' I

said, 'Henry, I must have made 12 calls. Your WATS is being used by

"I'm 75 years old, and the whole business kept me young."

—Moe Preskell

people in your distributorship.' So he told me to use the regular phone, and I kept calling out. Finally I got to maybe one guy I knew. We'd go through the routine 'Send it to me, Moe.'

"As the weeks went on, I started picking up more people that I knew. I got back in the swing, and

the record took off." It was "Rock Your Baby" by George McCrae.

'They Kept Me Young'

Moe has since retired, but was dramatically reminded of his many years in promotion — and the many people he got to know — when he went into the hospital last November for the removal of a brain tumor. "The people in the industry were just unbelievable," he says. "I couldn't have come through it without the prayers, the cards, the flowers. My doctor said, 'I'm going to stop coming into this room, it looks like Campbell's Funeral Parlor.'"

"It really was incredible: letters from people I haven't heard from in years. They kept me young. I'm 75 years old, and the whole business kept me young."

George Furness: A Role In The Birth Of Rock



Atlantic Brain Trust: (l-r) George Furness, Nesuhi Ertegun, Ahmet Ertegun, Jerry Wexler



George Furness and Pat Boone

Pictured (l-r): Then-RKO National PD Paul Drew, George Furness, Robert Plant



Pictured at a farewell party for longtime Atlantic promoter John Fisher are (l-r) Atlantic's Johnny Musso (now Scotti Bros. Records President), RKO programming architect Bill Drake, Atlantic Chairman Ahmet Ertegun, Fisher, RKO National MD Bernie Torres, and Furness.

Mention the true veterans of national record promotion, and **George Furness's** name comes to mind. Few know him as well as **Juggy Gayles** does. "When George and I worked for **Atlantic Records**," he observes, "I thought we were the best one-two promotion punch in the entire country."

Both men came from the Brownsville section of Brooklyn, and both were song pluggers in the 1930s and '40s. Furness graduated to that profession from playing piano for what Gayles calls the "Mickey Mouse" bands of the day. "He was a good player, and he'd rehearse various singers for the era's radio broadcasts, like the Lucky Strike 'Hit Parade.' He'd rehearse the people that came up there on all the songs that **Robbins Music** published."

Playing For Frank

Furness also worked for **Sinatra** while at **Robbins**, according to

Gayles. "I remember one time when Frank went to Gary, Indiana on a benefit show. He took George out to play for him."

Furness moved to **Broadcast Music Inc.** soon after its inception in 1940 before he and Gayles were employed by the same firm, **Carlton Records**. "Joe Carlton was, like, on a roller coaster," says Gayles. "When things went well, he'd give you a raise. If it got a little cold, he used to say, 'Let's cut back.' And I remember him saying to us, 'Look, you've got to tell your

families they have to change their way of living.' And George looked at me, and looked at Joe, and said, 'Joe, I have to tell my children now they can only have two meals a day instead of three?'"

Gayles and Furness became even stronger partners in promotion at **Atlantic Records** from the early '60s on. "He was a delight to work with and was one of the hardest-working guys in the business," says Gayles. "He used to love to travel on the road, while I used to duck it. He would fight for his tours like there was no tomorrow."

"I remember him arguing with a radio guy in Cleveland. It was when Atlantic had 18 records on the top 100, and we must have had seven or eight songs playing on that sta-

tion. George was insisting on another record, and the guy was saying, 'It's new, I'm not that crazy about it. Let's see what happens with it.' George says, 'But it's a hit.' The guy asks, 'Where?' George replies, 'Everywhere.' The guy says, 'That's what I'm asking you: where?' And George replies right back, 'That's what I'm telling you: everywhere.' That's how George was. When he had it, he wouldn't let up."

Freed In New York

But Gayles's most significant recollection of Furness concerns the so-called "father" of rock & roll: **Alan Freed**. "George was the one responsible for Freed coming to New York," he says. "He and I were sitting in Alan's office in Cleveland one night. There were

four of us, in fact: George, myself, Alan, and his second wife, Jackie. He'd just gotten off the air."

"Well, George picked up the phone and called a guy named **Bob Smith**, who was the PD at **WINS/ New York**, and said, 'Bob, if you're looking for someone, I've got the man for you: Alan Freed.' 'How can I hear him?' Smith asked, and George said, 'He has a syndicated show in New Jersey. You can listen that way.' Smith was working for **Bob Leder**, who was the station manager. And that was the beginning of Alan Freed coming to New York."

George Furness, suffering in recent years from failing health, now lives in Milwaukee near his daughter.



JOEL DENVER

CONTEMPORARY HIT RADIO

SHANNON REBOUNDS

Z100 Takes NY By Storm And Surprise

Yes, ladies and gentlemen, moms and dads, and boys and girls in rock 'n' roll radioland: this is our quarterly Z100/New York column! But not just any column — it's a column overflowing with deep meaning and sincerity. Put your hands on the radio and feel the warmth of PD Scott Shannon's sincerity! Can we have an Amen? (Amen!) How 'bout a Hallelujah? (Hallelujah!)

Now that we've gotten that out of the way, there are a lot of great reasons to look at this volatile situation once again. New York is not only the number one market in America, it's been the site of a hard-fought struggle between Z100 and WPLJ. Moreover, a reversal of Z100's distortion/detrimental ratings distortion/delisting problem with Arbitron has just been resolved.

Sales Manager's Dream

It's also interesting to note that not only has Z100 regained market leadership, but it's the first time since the winter 1983 book that a non-Urban station was number one in the cold-weather sweep. In that survey, WINS beat WKTU 5.4-5.2. "This is a real difficult book to win," said Scott. "It was a stunning victory, not only for us personally, but also for the CHR format."

Z100 has generated what my predecessor John Leader once called "a sales manager's dream." Despite having to introduce a new partner for the Morning Zoo in Jack Murphy and overcoming some tremendous psychological/emotional obstacles from the slide in ratings (not to mention the possi-

bility of delisting), Scott and his staff came through.

Not only have they grabbed top honors in the 12+ category moving 5.5-6.1 (while WPLJ slipped 6.0-5.5, third behind WRKS's 5.5-5.6), the Z-Morning Zoo is the number one music morning show as well. "Demographically it's our best book ever, capturing number one adult demos 18-34, 18-49, 25-49, and 25-54. We are less than a share away from being number one teens, just behind WRKS."

Yesterday's Newspaper

Scott talked about what this winter survey meant to him personally, the staff, and parent Malrite. "It's been a long, lonely 90 days for us. Everyone had counted us out. This was truly an uphill battle for everyone, from (Malrite Chairman/CEO) Milton Maltz to (VP/GM) Dean Thacker to me, the airstaff, and even the phone operator, because almost everyone had deserted our corner.

"The problems arose when we dipped in the last book, when WPLJ beat us. Everyone was offering their opinion as to why we were now over. Other stations' air

"We updated and streamlined our music selection, getting rid of stale or burned-out titles. We picked up the pace of the station in both music tempo and on-air intensity. Everything took on a rejuvenated, refreshed intensity."

personalities in the market were calling us a fad. In one of the trades I read where another major market programmer said something like, 'I always knew Shannon couldn't stay successful with anything over two years.'

"Another article interviewed various PDs who openly discussed my programming methods. Most of them were critical," he lamented. "For me it was just kind of strange that for two and a half years, we were more or less a prototype for the format, in some folks' eyes. Then we have a dip and are no longer hip. Z100 was yesterday's newspaper — washed up."

A Tight Unit

Scott found out that it's a cold world out there. When you're on your way up they cheer ya, when you're on your way down they jeer ya. "Then along came the Arbitron dispute; it was about halfway through the book when we learned of WPLJ's complaint. The following morning we found out someone had distributed copies of Arbitron's letter to us and WPLJ acknowledging the complaint. R&R learned of it before we did! It was just disappointing to see everyone act so childish about the matter.

"I really don't want to get into all of the specifics, because in the end we want to avoid the dirty laundry aspects of the situation. We are just happy things have been resolved. We can now get on to what we do the best, and that's doing great radio."

Scott's feelings on being number two have already been established in past articles. But this particular Arbitron incident triggered a variety of reactions within Z100. "I'm certainly not fond of being accused of playing dirty pool," he stated. "At first I was sad, then I got mad. From there it changed to determination. Everyone involved with our operation felt the same way and worked together closely to achieve victory and vindication. We really had a tight unit here."



It's the latest print of the Z100 Morning Zoo! Shown (l-r): Public Service Director Johnathon B. Bell, Zoo Keeper Scott "Clean Shaven" Shannon, News Anchor Clair Stevens, Baby D.J. Captain Kevin, and Assistant Zoo Keeper and newest member Jack Murphy.

Lonely Feelings

In a similar situation at other stations, this might have been the straw that broke the camel's back. Delisting could have had a disastrous impact on the bottom line. It could have rippled into everyone's careers at Z100.

Scott said, "Everyone at Malrite and at Z100 took on an attitude of intensity, determination, and confidence. It would be a real lie to tell you the slings and arrows simply bounced off our skin and didn't bother us. Of course it did. We all felt the mud being thrown at us. It's safe to say they (WPLJ) did more good to us than harm in the end. It helped us achieve the desired goal of being back on top. The loneliness of finding people who we thought believed in us (not being there) simply brought us closer together as a staff.

"It would be hard to ask for any more support than what I got from Dean Thacker. There was support for what we were trying to accomplish and overcome from Milton Maltz, (Radio Division President) Gil Rosenwald, (VP/Programming) Jim Wood, and from the other PDs in Malrite. This support meant as much to me as the actual outcome of this siege."

Back To Basics

Well, you don't improve your ratings on good vibes alone, although it's a necessary element of success, so I questioned Scott about what formative adjustments he's made to Z100 to improve his standing.

"(Operations Manager) Shadow Stevenson, (MD) Frankie Blue, and I sat down for a whole day and

"It's been a long, lonely 90 days for us. Everyone had counted us out. This was truly an uphill battle for everyone . . . because almost everyone had deserted our corner."

to re-examine everything apart. We examined music monitors, music research, and various other data and made a decision to strip Z100 down sound-wise. We simply created a cleaner, updated version of the original Z100. No great mysteries; the formative improvements were all pretty basic."

One of the overall criticisms Scott spoke about earlier was that Z100 had gotten very passive-sounding and was playing too many oldies. In an effort to make the station more exciting, he said, "We really did get aggressive again on our music. Our music policy has always been the same right along. Our aggressiveness has fluctuated depending on the sound we want and the available product."

Streamlined, Refreshed

"We updated and streamlined our music selection, getting rid of stale or burned-out titles. We picked up the pace of the station in both music tempo and on-air intensity. Everything took on a rejuvenated and refreshed intensity.

"As part of letting the audience know how badly we wanted to be number one again, we openly dis-

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Choice Comments

Once it's in ink, it's hard to deny! Over the last several years the verbal gunfire has been pretty heavy between Z100 and WPLJ. Here are a couple of past and current quotes pertinent to this ratings war.

On beating Z100 in the fall '85 book:

"Whenever we make changes they are initiated from within, not without. I never let the competition program WPLJ. As a result, I've never paid attention to Scott's insults and on-air tactics. I spend my time listening to our morning show."

—Larry Berger (R&R, 1-17-86)

On being beaten by WPLJ in the fall '85 book:

"I basically trained Larry Berger and the rest of the market. Larry learned his lessons well. He's twice the PD he was two years ago. The next three months will be the busiest of Larry's life."

—Scott Shannon (R&R, 1-17-86)

On Arbitron's decision to list Z100 in the winter '85 book:

"This survey will always have a bad smell about it."

—Larry Berger

(New York Daily News, 4-23-86)

On being relisted in the winter '85 book:

"Any programmer worth a damn knows that a ten-second remark couldn't possibly alter this or any other survey. Anyone making a remark like that is either lying or just plain stupid. Most likely the former."

—Scott Shannon (R&R, 5-9-86)

THE ARISTA GOAL CARD. DON'T BROADCAST WITHOUT IT.



It's the mark of distinction among those in the know.
The Arista Goal Card says that a hit record has arrived.
Like these three new releases:

GTR. "WHEN THE HEART RULES THE MIND"

Already ruling AOR...and conquering Top 40.

Already playing:

94Q — B93 — KHTR — WHTT — Q105 — Y108 — WAVA —
WBLI — KKRZ — WMJK — WMMS — KWK — K106 — 195
WRNO — B106 — 92X — FM100 — KLPZ.

R&R AOR Album: 13* to ⑧ Billboard — Debut album 74*
R&R Hot Tracks: 18* to 11* to ⑨ R&R 135/63 2nd Most Added

JERMAINE STEWART.

"WE DON'T HAVE TO TAKE OUR CLOTHES OFF"

The word is—emphatically—out!

This is one well-dressed record that continues to draw admirers.

WMMS — JOHN GORMAN
"Local dance clubs and MTV
gave this one away. The second it
hit the turntable I knew it was
destined to be big. How did the
company let this one go so long?"

DON IENNER

"Because we were laying a base
— timing is everything."

WPHD — JOHN HAGER
"We added this one off of club
action. Good record."

BJ105 — Brian Thomas
"Immediate positive response and
phones and from our test airplay
last week."

FM102 — CHRIS COLLINS
"First day play created Top 5
requests. The song should go Top
5-Smashola!"

KMEL — KEITH NAFTALY
"A positive and timely message
for the sexually obsessed Bay
Area. Phones have been on fire
since we began testing the record
last week!"

93FM — PATTY HAMILTON
"The record was added at 93FM
two weeks ago because of sales
and requests."

KROKUS. "SCHOOLS OUT"

The summer officially starts on May 19 when Arista
unleashes this classic blow against higher education.
Krokus takes this anthem to a new generation.

ARISTA.
THE SIGNATURE OF SUCCESS.

ARISTA

Z100 Takes NY By Storm

Continued from Page 44

cussed the situation on the air with the audience. We didn't lay any guilt trips on the listeners, but we let them know we let them down. "Our frankness and sincerity resulted in hundreds of phone calls and letters from which there was some very valuable information, as well as support and criticism. For example, we found because WPLJ has made its morning show more like ours, there was some confusion growing between the two."

More Selective

In an effort to again draw a distinction between the Z-Morning Zoo and the 'PLJ Waking Crew, Scott took a lot of the chatter out of his presentation and upped the number of records played each hour. "We didn't do less personality, we just became more selective in the quality of the nonmusic elements. We made less time count more."

To further explore how this concept was successfully put to practice, Scott did something many others have tried — he went back to the past for a few answers. "Right after the fall book came out, I went home and spent hours listening to old airchecks of KHJ back during the days when Don Steele was on afternoons and Robert W. Morgan did mornings. "These weren't airchecks you can buy today through any service; some of these I taped myself. What I studied was their ability to be super-entertaining with fewer words. Now, you're not going to hear our version of 'Boss Radio' on Z100. But listening to a successful example of what I was trying to accomplish helped me understand it."

More Music & More Fun

As far as on-air mentions and catchy phrases are concerned, there was little difference between books, with the exception of the increased use of WHITZ in combination with Z100. Why? "When WPLJ began using 'Power 95,' it helped freshen them up a bit," said Scott. "People who've come in here and heard us use the term 'flame-throwing' think it's some sort of magical phrase. Like Z100 or anything else decent-sounding, it adds freshness, and freshness is a positive point for your station." "More Music and More Fun, WHITZ... Z100," was one of the station's only liners or slug phrases. Rather basic, huh? Well how about this for a down-to-earth, top-of-the-hour ID? "Thank you for listening to WHITZ, New York's, #1 radio station... WHITZ, it's nice to be home again, Z100."

It's all part of Scott's plan to return to basics. "No fancy catch phrases right now. Maybe later. Too many PDs feel under pressure to come up with them, and in the process come up with something contrived-sounding instead of something with a strong appeal. I prefer to wait until I stumble across something. And I will."

Direct TV Concept

Cash was a part of the promotional menu for Z100 during the winter book. The station didn't really do anything revolutionary, simply handing out \$5000 for the Song Of The Day for a few weeks and inviting listeners to send in their Free Money Cards — a simple contest asking name, address, phone, and when you listen to Z100. If the station calls and you've got it on, \$1000 is the prize.

"Our main efforts were focused on sounding up, happy, and having a good time," Scott explained. "A ten-second TV campaign emphasized our ongoing bumper sticker contest. We backed that up with increased visibility for our Prize Patrol in the five NY boroughs."

"I'm certainly not fond of being accused of playing dirty pool. At first I was sad, then I got mad. From there it changed to determination."

For the spring book Scott is utilizing TV more than at any other time to date. Using the unique "Direct TV" concept from Nashville-based Filmhouse, Inc., Z100 is running the "Free Money Birthday Contest." A 30-second TV spot, built into a light schedule (Sunday-

"We didn't do less personality, we just became more selective in the quality of the nonmusic elements. We made less time count more."

Tuesday, with a heavy blitz on Wednesday) directs the came to tune in on Thursday mornings at 7:20am.

Scott reads a birthday, and the first person to call in with that birthday, subject to verification, wins \$10,000. The amount escalates each week for six weeks, topping out at \$30,000 for a simple phone call! There are 11 different commercials so the viewer doesn't get burned on one spot.

Back On Target

At this point Scott waxed a bit philosophical on the business, and backed up a point I'd made several weeks earlier in an article titled "L.N.F.W.M.U.S." (Let's not forget what made us successful.) "It just seems a lot of programmers forget the basics. There's this feeling we have that things have to keep moving on. While I agree you've got to update, you can lose sight of why they tune you in. Our original concept at Z100 was entertainment. We're back on target now."



Z103 Cash Card Is A Winner

Who says you have to be in a big market to hand out big bucks? Z103 (WTHZ)/Tallahassee has reached deep into the corporate coffers to fund a direct mail piece called the "Z103 Cash Card," created by Women At Work.

The attractive four-color mailer contains the Cash Card (as seen here) and details on how to win the \$10,300 grand prize. From 6am-7pm, Z103 calls out card numbers, giving listeners ten minutes and three seconds to respond to win

\$103.

The eight-week promotion urges listeners to hang onto the card for future Z103 contests and to listen for special discounts at various merchants around the city.

MOTION

WJFM/Grand Rapids rips off a couple of former WGRD staffers, including new PD Jeff Jennings and News Director Mike Keyworth... Turl Ryder leaves overnights at WLS/Chicago for nights at KFRC/San Francisco... Vicki Sharp comes off the midday shift at KRNO/Des Moines to become OM/MD under PD Doug Gillen... News anchor Todd Pattin-gale joins the morning team at WFLY/Albany... Ron O'Brien is out at OK95/Tri-Cities; afternoon man John Purdy returns and takes over MD duties, while John Travis joins for the evening shift... WZPL/Indianapolis night rocker Steve Stiles acquires MD duties, replacing Charlie Brown... KMEL/San Francisco all-nighter Ty Bell segues to middays at WAPI/Birmingham, replacing George Rivers... Y108/Denver's "Bwana Johnny" joins the morning crew at KSND/Eu-

jene... Billy of WBCY/Charlotte's "Cattfish & Billy" exits, so now it's just "Cattfish For Breakfast"... KZOZ/San Luis Obispo ups Steve Theroux to MD... CHR loses Z103/Memphis and KO93/Modesto to adult rock formats... Roger Nelson exits the MD spot at KBOZ-FM/Bozeman... Gayle Hartmann is the new Promotions Director for KITV & KONO/San Antonio... Steve Wall is appointed PD/MD at 99KG/Salina, upped from Promotions Director/AM drive...

1100(WNFI)/Daytona Beach announces a new lineup: the I-waking crew of Marc Ross & Rick Jewell from WZUU/Milwaukee, MD/middays Tony Mann from WJAX/Jacksonville, PD Beau Richards on PM drive, Bob Mitchell in the evening, Trish Anderson at night, and Rick The "Z" Man overnight.



BUZZARD WITH A HEART ON — Heart invaded the offices of WMMs/Cleveland while passing through Cleveland. Ann & Nancy Wilson (front l-r) are covering the desk, while band members Denny Carmassi, Howard Leese, and Mark Andes make small talk with OM John Gorman in back.

BITS

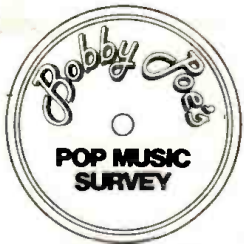
- **All Kinds Of Pleasures** — WSPK/Poughkeepsie is giving listeners their pleasure... "Pleasure Palace," that is. In conjunction with Pepsi, the WSPK "Pepsi Pleasure Palace" will be awarded to one lucky listener, yielding over \$20,000 in wonderful prizes. It's actually a garden house stuffed with goodies, and WSPK listeners can call in once a daypart to win a key that might fit the door. The winner will receive the garden house, along with a hot tub, home security system, stereo, albums, a microwave, and many other prizes.
- **Altoona Dribble** — For the 17th year, WFBG/Altoona and a Penn State fraternity bounced together for Easter Seals last month. Several frat members stood on street corners pounding basketballs into the pavement as passers-by pledged amounts for the hours they kept it going. After 100 hours of heavy dribble, more than \$25,000 was raised.
- **Cruising With You** — Y106/Ori-lando Breakfast Clubbers Bill Cross and Jeff Cohen, along with the local "PM Magazine" crew, got listeners and viewers into the spirit of summer by broadcasting live from the Virgin Islands. For an entire week they stretched out on the tropical Caribbean sands broadcasting frolic and

fun, offering the same delights to the folks back home: every day, one lucky listener/viewer won a cruise.

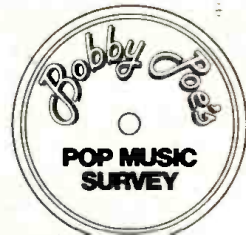
• **Call Me** — WSNX-AM & FM/Mus-kegon signed on the air with a CHR format that's city-grade over Grand Rapids. To facilitate the 50kw signal at 104.5 mHz, PD J.J. Duling has installed a toll-free request line.

• **What'd You Hear?** — Y100/Miami is giving away trips, new cars, shopping sprees, and over \$100,000 in cash in its "Last Record" contest. Random phone calls are being made throughout the Dade, Broward, Palm Beach, and Monroe counties. If there's a lucky listener on the line who knows the last record played on Y100, he wins the hourly prize. Y100 has given away several thousand dollars in cash and trips already, and will keep the goodies coming for the next few months.

• **I Have My Scruples** — How Many Do You Have? Q107/Washington is giving listeners a chance to air their morals and opinions on "A Question Of Scruples," an on-air version of the new Milton Bradley game. The object of the game is to predict how other players will react to real-life dilemmas; Q107 will set the stage for live competition. The best solutions will receive a free copy of the game.



**15th Annual
Radio/Records Seminar & Awards Banquet
At The
Marriott Airport Hotel—Atlanta, Georgia
June 27-28, 1986**



**The only convention that honors the real stars of the recording industry:
the radio & record executives! If you have a serious career in our industry,
you cannot afford to miss this event.**

RECORD NOMINATIONS 1985

- RECORD COMPANY OF THE YEAR '85 (CORPORATE)
Capitol...MCA...Atlantic...Columbia...Polygram...RCA...EMI America...Atco...Elektra...Manhattan
- RECORD COMPANY OF THE YEAR '85 (INDEPENDENT)
Arista...Chrysalis...Sire...Geffen...Camel...Qwest...Scotti Brothers...Island...Private I...Modern
- RECORD COMPANY PRESIDENT OF THE YEAR '85 (CORPORATE)
Al Teller (CBS) Don Zimmerman (Capitol) Doug Morris (Atlantic) Jim Mazza (EMI America)
Guenter Hensler (Polygram) Bob Kraznow (Elektra) Bruce Lundvall (Manhattan)
- RECORD COMPANY PRESIDENT OF THE YEAR '85 (INDEPENDENT)
Jack Craig (Chrysalis) Seymour Stein (Sire) Gil Friesen (A&M) Ed Rosenblatt (Geffen) Bruce Bird (Camel)
Harold Childs (Qwest) Jerry Greenberg (Mirage) Paul Fishkin (Modern) Johnny Musso (Scotti Brothers) Cory Robbins (Profile)
- RECORD COMPANY EXECUTIVE OF THE YEAR '85 (CORPORATE)
Ray Anderson (Columbia) Walter Lee (Capitol) Steve Meyer (MCA) Bob Sherwood (Columbia) John Betancourt (Polygram)
Vince Faraci (Atlantic) Margo Knez (Atco) Neil Portnow (EMI America) Larry Douglas (Epic) Paul Cooper (Atlantic)
- RECORD COMPANY EXECUTIVE OF THE YEAR '85 (INDEPENDENT)
Sal Licata (Arista) Skip Miller (Motown) Rick Dobbis (Chrysalis) Michael Leon (A&M) Al Coury (Geffen)
Denny Rosencrantz (Full Moon) Pat Pipolo (Camel) Bob Greenberg (Mirage) Dick Kline (21/Amor) Carol Peters (Pasha)
- VICE PRESIDENT PROMOTION OF THE YEAR '85 (CORPORATE)
Dick Williams (EMI America) Walter Winnick (Epic) Rich Fitzgerald (Warner Brothers)
Sam Kaiser (Atlantic) David Urso (Elektra) Jack Satter (Manhattan)
- VICE PRESIDENT PROMOTION OF THE YEAR '85 (INDEPENDENT)
Michael Lessner (Motown) Rick Stone (A&M) John Brodey (Geffen) Phil Quartararo (Island)
Michael Plen (I.R.S.) Ralph Tashjian (Private I)
- VICE PRESIDENT R&B URBAN PROMOTION OF THE YEAR '85 (CORPORATE)
Ernie Singleton (MCA) Jimi Starks (Epic) Hank Caldwell (Atlantic) Cortez Thompson (Warner Brothers)
Varnell Johnson (Manhattan) Ronnie Jones (Capitol) LeRoy Little Jr. (Polygram) Michael Johnson (EMI)
- NATIONAL PROMOTION DIRECTOR OF THE YEAR '85 (CORPORATE)
Stu Cohen (Warner Brothers) Dan DeNigris (Epic) Tom Gorman (Capitol) Frank Turner (MCA) Don Wasley (EMI)
David Leach (Polygram) George Chaltas (Columbia) Marc Nathan (Atco) Mike Becce (RCA)
- NATIONAL PROMOTION DIRECTOR OF THE YEAR '85 (INDEPENDENT)
Rick Bisceglia (Arista) Bob Catania (Island) Steve Resnik (A&M) Mike Krum (Scotti Brothers) Suzanne Emil (Sire)
Arthur Promoff (Geffen) Bob Gooding (Qwest) Rich Sargent (Lone Wolf) Denny Zettler (T.C.) Tony Anderson (Arista)
- NATIONAL PROMOTION EXECUTIVE OF THE YEAR '85 (CORPORATE)
Kerry Wood (Polygram) Lisa Velasquez (Atlantic) Sandy Thompson (MCA) Marc Ratner (Warner Brothers)
Sheiley Green (EMI) Nan Fisher (MCA) Barbara Seltzer (Atco) Susan Levine (Manhattan)
- NATIONAL PROMOTION EXECUTIVE OF THE YEAR '85 (INDEPENDENT)
Sean Coakley (Arista) Marko Babineau (Geffen) J.B. Brenner (A&M) Kevin Sutter (Chrysalis)
Steve Lake (Scotti Bros.) Al Cafaro (A&M) Bruce Schoen (Arista) Fred Scotti Jr. (Scotti Bros.) Kathy Kenyon (Island)
- NATIONAL AOR PROMOTION DIRECTOR OF THE YEAR '85 (CORPORATE)
Bill Bennett (Epic) Bill Bartlett (Capitol) Judy Libow (Atlantic) George Gerrity (Warner Brothers)
Tony Smith (EMI America) Brad Hunt (Elektra) Drew Murray (Polygram) Alan Wolmark (RCA) Micahel Prince (Atco)
- NATIONAL A/C PROMOTION DIRECTOR OF THE YEAR '85 (CORPORATE)
Polly Anthony (Epic) Bonnie Goldner (RCA) Mike Martucci (Columbia) Mary Conroy (Atlantic) Dorine Gruen (Polygram)
- NORTHERN REGIONAL LOCAL PROMOTION EXECUTIVE OF THE YEAR '85 (CORPORATE)
Rick Salvador (Capitol) Marc Benesch (Columbia) Rich Tamburro (EMI) Joe Ianello (Atlantic) Bobbi Silver (Polygram)
Gerry Thompson (Epic) Linda Baker (Warner Bros.) Jim Davenport Jr. (EMI) Ritch Bloom (Columbia) Biff Kennedy (Epic)
Joe Reagoso (MCA) Tommy Schoberg (EMI) Andy Szulinski (Polygram) Bobby Shaw (MCA) Herb Gordon (Columbia)
Rick Miller (Atlantic) Ted Musarro (RCA) Roman Marcinkiewicz (MCA) Pat Milanese (RCA) Rick Alden (Elektra)
David Garbarino (Capitol) Lenny Collins (Epic) Tony Chalmers (Capitol) Don George (MCA)
- NORTHERN REGIONAL LOCAL PROMOTION EXECUTIVE OF THE YEAR '85 (INDEPENDENT)
Jeff Backer (Arista) Charlie D'Atri (Chrysalis) Eva Wood (A&M) Judy Vertucci (Motown)
Gregg Feldman (Arista) Jerry Lembo (Chrysalis) Charlie Lake (A&M) John Grady (Arista)
John Boulos (Island) Neil Lasher (Chrysalis) Bruce Hix (Motown) Tom Moran (Arista)
- SOUTHERN REGIONAL/LOCAL PROMOTION EXECUTIVE OF THE YEAR '85 (CORPORATE)
Terry Lawson (EMI) Billy Brill (MCA) Geno Rumpie (Capitol) Wade Conklin (Polygram) Robbie Vogt (RCA)
James Bishop (Capitol) Danny Davenport (Warner Bros.) Kim Stephens (Atlantic) Jeff Shane (Epic)
Mike Martin (EMI) Ed Nuffer (Warner Bros.) Mike Steele (MCA) Chuck Jones (Elektra)
Ted Mellencamp (Polygram) Chal Martina (EMI) Sandy O'Conner (Capitol) Michael Conway (Epic)
Tim Burruss (Columbia) Warren Hudson (Warner Bros.) Erik MacDonald (Atlantic)
Tom Chaltas (Columbia) Mark Niederhauser (RCA) Jim Sellers (Elektra) Rich Tardanico (Columbia)
- SOUTHERN REGIONAL/LOCAL PROMOTION EXECUTIVE OF THE YEAR '85 (INDEPENDENT)
Joanie Lawrence (Arista) Lee Durham (A&M) Geary Tanner (Chrysalis) Margaret Ann Ronayne (Motown)
Steve Brack (Chrysalis) June Colbert (Arista) Paul Crowley (A&M) Kelly Norris (Arista)
Mike Pack (Motown) Jeff Hackett (Chrysalis) Dave Prescott (Arista) Jordan Zucker (A&M)

RADIO PRESENTORS:

- | | |
|-----------------|----------------|
| KENT BURKHART | DWIGHT DOUGLAS |
| ALAN BURNS | JOHN GORMAN |
| SUNNY JOE WHITE | DAVE VAN STONE |
| MIKE SCHAEFER | RANDY LANE |
| NICK BAZOO | RICK GILLETTE |
| RANDY KABRICH | STEVE RIVERS |
| MARK ST. JOHN | BOB KAGHAN |
| MIKE PRESTON | GUY ZAPOLEON |
| STEVE PERUN | RALPH WIMMER |
| JEFF McCARTNEY | |

★ ★ ★

★ ★ ★

★ ★ ★

RECORD PRESENTORS:

- | | |
|-----------------|-----------------|
| WALTER LEE | VINCE FARACI |
| STEVE MEYER | JOHN BETANCOURT |
| AL COURY | DON IENNER |
| CHARLIE MINOR | MARGO KNESZ |
| EDDIE MASCOLO | DICK WILLIAMS |
| WALTER WINNICK | RICH FITZGERALD |
| JOHN FAGOT | DANIEL GLASS |
| MICHAEL LESSNER | PHIL QUARTARARO |
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BOB CATANIA

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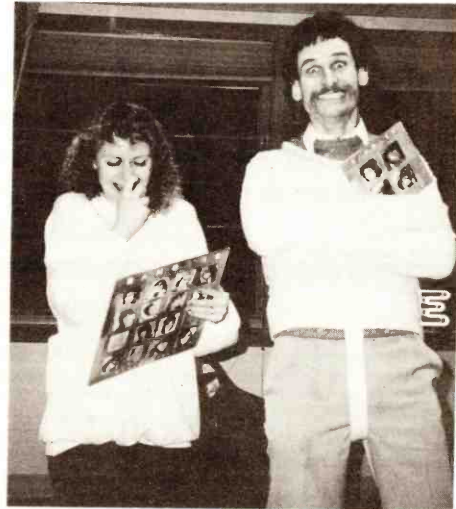
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CHR PICTURE PAGE



MD OF THE YEAR — KMEU/San Francisco MD Keith Nattaly was recently honored as "Music Director Of The Year" at the Gavin convention. Congratulations, Keith.



ARRGGGHHHH! — KUBE/Seattle MD Wendy Christopher receives her copy of the Bangles' latest single, "Manic Monday," from frenzied local rep Larry Reymann. A little tied up with business, eh Larry?



YOU GIVE GREAT XEROX — WKSX/Hartford sponsored the "First Ever KISS-FM Copy Art Competition." Over 500 listeners participated, displaying the finest of Hartford's budding copy machine artists. Morning man Jeremy Savage dreamed up the idea, and Xerox awarded a \$500 grand prize to the winner whose picture is seen on the right.



WEARING YOUR KISS — WKSX/Greensboro has introduced its own line of designer jeans ("KISS Jeans"). The jeans are part of the station's "Kisswear" clothing line, which also features T-shirts, night shirts, surgeon shirts, sweatshirts, and "KISS Lips."



Z100 MOVES WITH MARILYN — Marilyn Martin (l) recently visited with Z100/New York MD Frankie Blue to promote her debut self-titled album.



THIS COULD BE YOUR NIGHT — KSAQ/San Antonio made two lucky listeners' dreams come true when Loverboy member Matthew Frenette met them backstage. Gathered (l-r) are former KSAQ MD Lisa Giles, Matthew, and the two grand prize winners.

Congratulations to the Warner Bros.
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|-----------------|----------------------------|------------------|------------------|
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| Jerry Barrett | | Dave Stein | Rich Fitzgerald |
| Bobby Belisle | Todd Galli | Nancy Stein | George Gerrity |
| Larry Bole | Mark Goldstein | Beverly Stevens | Carol Hart |
| Sue Brett | Valarie Goodman | George Stone | Ann Heslen |
| Gary Briggs | Warren Hudson | Debbie Sweeney | Mark Maitland |
| Jeff Criden | Mary Klinedinst | Kenne Swink | Patti Oates |
| Chris Crist | Greg Lee | Mike Symonds | Kenny Puvogel |
| Danny Davenport | Michael Linehan | Mark Wallace | Marc Ratner |
| Craig Diable | Murray Nagel | Richard Wolod | Rochelle Staab |
| Gene Dries | Jarid Neff | Dino Barbis | Russ Thyret |
| Alan Ferszt | Ed Nuhfer | Stu Cohen | Lou Dennis |
| Steve Fingerett | George Skaubitis | Dave Dannheisser | Charlie Springer |



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Billboard Albums Chart: 1*

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| WCAU-FM PHILADELPHIA | WYDD(FM) PITTSBURGH |
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STEVE FEINSTEIN

FOOD FOR THOUGHT

Ian Grace: Give Jocks Half Your Promotional Budget

WHJY/Providence interim PD Ian Grace has done something rather dramatic right off the bat at the last two stations he's programmed. In his first week, he divided the promotional budget in half, taking money that had been spent on billboards and television and giving raises to the entire airstaff.

Why the generosity? Grace feels it inspires jocks to renew their commitment, making for a more unified effort and ultimately a better sounding station. He's also skeptical of heavy advertising's value: "How many stations have you seen spend unbelievable amounts of money on television, print, and billboard, yet go down?"

He prefers to spend the dollars on boosting morale and improving the on-air sound. "Your transmitter is your greatest weapon" is something he considers many people lose sight of in the push to promote, which can result in stations actually inviting people to sample an inferior product.

Grace also notes that nothing is more demoralizing than a jock seeing an expensive TV campaign that doesn't work and wondering, "Why don't they give me a raise

instead of wasting all this money on a stupid TV commercial?"

On a different subject, Grace advocates unorthodox office hours for PDs. He spends at least one weekday every other week away from the station listening. Part of his reason is that "there are many times a PD may not hear the full shows of his midday and afternoon jock for weeks at a time. You're continually in meetings and on the phone."

On days when he is in the office, he usually doesn't come in until 11am. He's up at 6am, though, and always within a phone call's reach. He uses the time to listen to the market, make notes, and brainstorm. "I've learned that it's not necessarily the amount of hours you spend in the station that get you the points on the board," he says.

ARBITRON ARROGANCE OR PRUDENT PROGRAMMING?

Holding Off On Hit Records

In both sports and music programming, "holdouts" don't play ball. In sports, a holdout is an athlete who hasn't come to contractual terms with his team and refuses to play ball. In record promoter parlance, a holdout is a station that refuses to play a record despite its overwhelming acceptance by the majority of other AORs.

Now we're not referring to stations whose positions are outside the realm of mainstream AOR. Understandably, you wouldn't expect modern rock, progressive, and softer, 25+ stations to play a hard rock record no matter how high its chart position or impressive its sales story.

Instead, we're talking about mainstream rockers whose playlists are relatively similar to most other AORs. When such a station is among only a handful not playing a top 15 record, is it an admirable free-thinker or simply stubborn?

Ted Utz

First, let's sound out some programmers commonly considered to be "stubborn" or "opinionated." Ted Utz, OM of top-rated WMMR/Philadelphia, says, "I hear that every week." He grants that a programmer has to be open-minded and play records that he doesn't believe in, but adds, "If a record is going to take you in a direction you don't want the station to go in, that's where I draw the line."

That's why he didn't play Starship's "Sara," which he brands as "wimpy." He also refused to play consensus acts such as Honeymoon Suite and Robert Tepper, saying, "We like to stay away from records that sound formula and mass-produced."

These are judgment calls, of course, but Utz makes no bones about being subjective: "I've always relied on my gut reaction and intuition. That's what got me here."

Utz says he uses his callout research as a checks-and-balances system for his own taste. Though skeptical about Mr. Mister, he tested "Broken Wings" for six months while competing WYSP played it. He added it only when the song finally tested familiar from additional CHR airplay. "We didn't miss anything by not playing it early," says Utz. "We were there when it became a hit."

Utz isn't above second-guessing himself: "Dream Academy is something we probably could've played," but didn't.

ute dissertation on why and why not. You can't always explain it to a guy in L.A. What really counts is that people in this market who work MMR live with it and develop a feel for what we do."

Beau Phillips

KISW/Seattle Assistant Station Manager Beau Phillips says, "I have one obligation as a programmer, and that's to my listeners, who have a certain expectation of what KISW should sound like. We



WNEW-FM's Dirty Guitar And Clean Car

Recent contests at WNEW-FM/New York have awarded a couple of outstanding prizes: First, a tie-in with the Stones' "Dirty Work" album awarded a handmade guitar from Keith Richards's personal collection. Richards autographed the instrument, which he says he played on the "Some Girls" album. Pictured top are (from left) MD Mark Chernoff, Columbia's Linda Kirshjian, Richards, the winner, and Rose Polidoro and Aileen Krikoryan of the station's promotion department.

Then, during March and April, another contest gave clues for the title, time, and date of what 'NEW-FM estimated would be the two millionth record it would play. The station received over 1,250,000 entries, with 15,000 correct guesses of Argent's "God Gave Rock 'n' Roll To You" (the song was a hit in 1968, the year 'NEW-FM started rocking). The randomly chosen winner picked up a \$40,000 Porsche Targa at Tower Records' Manhattan store, where the station's morning show was broadcasting live from the front window. In the bottom photo are (l-r) personalities Richard Neer and Mark McEwen, two winners, Lisa Glasberg, and a lottery official.

A postscript: After other jocks on the station "complained" of not being in on the giveaway, 'NEW-FM announced it would give away an additional seven Porsches for the spring break.

try not to violate that credibility. My audience could care less whether we're in synch with the labels' strategies.

"I'm not going to get caught in the wave of 'We've got 75 adds, and you're the only one in the market who's not on it.' Just because a record is charting high is not the end all and be all to me. We didn't play Power Station, and when I went to the concert, it was a Duran Duran crowd of 14-year-old girls, not the rock crowd."

Phillips also defends his decision to pass on the Starship's latest album. "'We Built This City' was an obvious ploy at becoming mass appeal, while 'Sara' was a tremendous CHR-AC crossover. But I'm not a pop station, and I wasn't comfortable with their sound."

Acknowledging that he's known for being "frustrating" to labels, he says his finicky tastes result from being a "victim of fragmentation in this market. I'm not the only AOR; in a different situation my thinking might be different. As it is, though, I'm here to superserve the rock 'n' roll audience. Pet Shop Boys and Dream Academy had killer songs, and our listeners may like them. But listeners tuning in for mood service would be confused, and our image would be blurred."

He's had his share of mistakes — "We're never too big to admit that we blow records, like 'Don't You Forget About Me.' I was wrong and admitted it to the record company. After I saw Huey Lewis do 'Working For A Living' in concert, I went back to the station with the record rep and added it on the spot.

"But I'm proud of our overall batting average in staying off an inordinate amount of bad records about which stations say, 'Why not, we need a couple of records to fill

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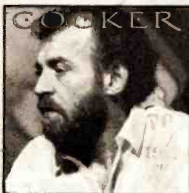
| | | |
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AOR

Holding Off On Hit Records

Continued from Page 50

some slots in our B rotation anyway."

Phillips says he prefers to reserve air space for music that has a "passion" worth committing to. "When we do say yes, we put the full-court press on to bring a record home. We banded the Del Fuegos, sold out 3000 tickets in five days, and the record is selling. That more than balances the fact we won't play songs we don't believe in for four weeks and see them die."

Bill Bennett

E/P/A VP/Album Promotion Bill Bennett is philosophical about programmers who hold out. "You have to know when to pull back. I didn't want to lose Fabulous Thunderbirds support at WLUP/Chicago over the Ozzy. At one point, I was ready to blow up certain stations. Now, maturity tells me that with as many varied artists our company has in just AOR alone — modern, hard rock, etc. — I can't go out and tell every radio station what its playlist should look like. In my heart, I think the Loop was wrong in not playing Ozzy, but I have enough respect for guys programming a very successful radio station."

What does rattle him, though, is inconsistency. When KQRS/Minneapolis added Judas Priest after not playing Ozzy, "I almost went nuclear," says Bennett. "They agreed Ozzy was a hit record, but had problems with his image and didn't want to say his name on the air."

But he makes allowances for what he feels are legitimate reasons. "In some instances, programmers are right to stick by

their guns. KGON/Portland loved the Ozzy, but said they had spent two years getting over a metal image with advertisers. I can understand that if you're trying to reposition your station."

He also acknowledges that some programmers can be as surprising as they are stubborn. WERN/Cincinnati, considered a "tough" station by many promoters, "was banging Robert Tepper way before we brought out the 12-inch," recalls Bennett. "And I thought we'd never get them on Ozzy, but they called us up and said, 'We love it.'" Similarly, KQRS may not have played Ozzy, but Bennett's Aldo Nova record is top five.

"I'd much rather be fighting guys with distinct tastes than dealing with the penguins out there."

— Bill Bennett

And there are also programmers who initially resist, but are open-minded. KLOS/Los Angeles originally said "no way" to Ozzy, but then their research off airplay from rival KMET led them to add the record. Bennett was able to use this story with other reluctant stations.

A successful programmer can point to his ratings as proof that he knows his market well enough to be able to disregard national airplay trends and say, "We don't feel we have to play this record," notes Bennett. He calls this "Arbitron Arrogance," but notes that "big labels have it, too. On occasion, we posture ourselves with some arrogance."

He appreciates this single-mindedness from both parties. "I like when an AOR station says, 'Hey, I know what I'm doing.' And I take my hat off when Warner Bros. says, 'I know you don't hear Dream Academy, but we're gonna deliver it anyway, with or without you.'"

Ultimately, Bennett prefers opinionated programmers to those who just follow charts or consultants. "People with distinct tastes are usually intelligent, and I'd much rather be fighting these guys than dealing with the penguins out there. At least they're thinking programmers. You can't condemn a guy who's skeptical about a hit record just for being different. I can call (WDVE/Pittsburgh PD) Greg Gillispie and talk music with him; he's an intelligent man."

Alan Wolmark

RCA National Album Director Alan Wolmark strongly advocates radio giving listeners more than just comfortable, familiar sounds. "If programmers only programmed what they thought their stations should sound like, they'd end up with boring stations. Playing the records that sound different is what makes you sound truly progressive. That's the kind of music that goes on to set new standards and carve new paths for mainstream album radio. Any major act that's had a profound influence has started out with people not knowing what to do with it, with programmers scared and confused because the music sounds so different. That's why Springsteen and Police had a difficult time being established."

RADIO ACTIVITY

Upstate New York News

WQBK-FM/Albany is now imaging itself as a "Classic Rock" station... WAQX Assistant PD Amy Dahlman called to rave about the Feb/March Syracuse Birch, which had 'AQX moving 10.3-15.6, from fourth-second 12+, and AOR challenger WKFM dropping 3.6-1.7. WOUR, beaming in from Utica, notched a 1.6.

Nice Work If You Can Get It

In "Pretty In Pink" Molly Ringwald's character works in a record store. KBCO/Denver tied in with the flick by giving a contest winner the chance to work in a record store for a weekend and earn \$300. If the winner wasn't excited by that prospect, he could cash in the job for \$200 worth of A&M records and cassettes.

Odds 'N' Sods

WMMR/Philadelphia celebrated its 18th birthday by giving away 18 gifts a day for 18 days, including bicycles, weekend getaways, and videos... KMET/Los Angeles, which has long imaged itself as the "Mighty Met," calls its new morning show "Club Met." The station has also revived a well-named nightly spotlight — "Local Licks" — for tapes by area musicians

Happy 15th anniversary to WDIZ/Orlando.



WBCN's third Rock 'n' Roll Expo drew over 30,000 people for sponsors' booth and displays. Greg Kihn, Tommy Keene, and members of the Alarm played live. Three full-time people were hired to help sell participation, and Women At Work assisted with production of the event, which was broadcast live. Promotion mavin David Beiber says jock appearances along with "a face-to-face environment for advertisers made the event a testament to the station's activism on every level."

SEGUES

Jim Trapp is KZEL/Eugene's new PD, replacing Ken Martin, who stays on as Promotion Director... Dean Opperman, named to his fourth stint as KKDJ/Fresno PD four weeks ago, has exited that post and KKDJ mornings. His replacement as PD is Art Farkas... WHMD/Hammond's MD chair is now filled by Cliff Kahuna, as Karln Caruso leaves for WIBR/Baton Rouge... KISW/Seattle weekender Mike Jones adds Assistant MD chores.

KLOL/Houston is no longer consulted by Jeff Pollack. It retains Burkhardt/Abrams.

Debra Gilck rejoins WIBA-FM/Madison for middays after a spell at downtown Country WTSO... Steve Cormier, ex-WCCC/Hartford, takes on WIZN/Burlington mornings... Loreta Crawford from WMGX/Portland, ME moves to middays at neighboring WCZL... WQMF/Louisville Operations Director Alan Sells is doubling on mornings with Ron Clay... KZAP/Sacramento ups intern Jim Frazier to overnights... KATT/Oklahoma City moves Greg Czubeck from middays on its AM to late-nights on the FM, gives evening man Mark Jordan Production Director duties, and makes parttimer Rich Connor Continuity Director.

KLOL News Director Charlie Weiss exits

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For All TV Stations:

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Fall Presentations
Sports Promotion & Marketing
Creating a Winning Marketing & Design Team
Outdoor Advertising Trends
TV Marketing Today

For Radio Stations:

Idea Swap — Contests
Idea Swap — Sales Promotions
Idea Swap — Event Promotions
Nuts & Bolts of Creative Sales Promotion
Brainstorming Techniques for Radio
Exploding Research Myths
Creative Advertising: Case Study
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Community Service Events
Coping with 4 Arbitrons
Merchandising
Specialized Format
Idea-sharing Sessions

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Direct-Mail Marketing
Trade-Press Relations
Handling a PR Crisis

Management Sessions:

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Negotiation
Time Management
Communication
Performance Appraisal
Decision Making
Assertiveness

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Trends in Graphic Design
Scenic Design
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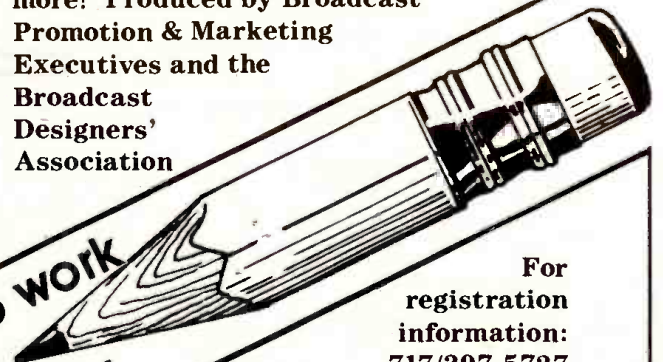
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341) AN INSIDERS GUIDE TO ADVERTISING MUSIC. Walt Woodward An excellent reference for advertising music professionals which goes right to the heart of the single industry. Detailed, informative, and insightful, it covers how and why music works in advertising, when and how to use it, and all crucial elements of production for quality radio and TV campaigns. 126 pp.(H) \$14.95 Optional cassette \$5.95 extra

310) HOW TO MAKE AND SELL YOUR OWN RECORD. Diane Sward Rapaport This brand new edition offers technical information, practical tips, and business guidance for self-production of record and cassette releases. Every aspect of a recording project is covered, from planning and budgeting through sales and promotion. Includes sample forms and worksheets as well as advice on raising money and negotiating contracts. 167 pp.(P) \$12.95

306) THE PLATINUM RAINBOW. Bob Monaco, James Riordan The best book on approaching the music industry rationally and realistically, it includes sections on self-promotion and finding a manager, producer, agent. Complete analysis of rehearsals, the stage, the song, the demo or master, studio preparation and recording, the deal, record labels, radio, charts, critics, etc. With directories. 240 pp.(P) \$9.95

161) 1985 PROFESSIONAL AUDIO BUYERS GUIDE. SIE Publishing This audio product reference yearbook profiles thousands of products from scores of manufacturers. It is indexed both by brand and generic names for instant accessibility, including model numbers, pictures, features, technical specifications, and retail prices for comparison. 178 pp.(P) \$14.95

131) HOW TO BUILD A SMALL BUDGET RECORDING STUDIO FROM SCRATCH. F. Alton Everest Presents the information needed for design, construction, and operation. The emphasis is on budget studios suited to efficient production of audio/visual, radio, television, and film material stressing function, economy, and good sound quality. Includes 12 tested designs. 336 pp.(P) \$11.95

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104) RECORDING STUDIO HANDBOOK. John Woram A complete handbook dealing with every major aspect of recording technology, including transducers, compressors, tape recorder alignment, mike techniques, limiting and expanding, noise and noise reduction, signal processing, magnetic recording, and recording consoles and techniques. 481 pp.(H) \$39.50

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AOR PICTURE PAGE



ALONE TOGETHER — Dave Mason's St. Louis visit included an appearance at a KSHE Classics Concert. From left, Assistant PD Al Hofer, personality Randy Raley, Mason, Director/Marketing & Advertising Jim Marchyshyn, OM Rick Balls, and Assistant Director/Advertising and Promotion Abigail Pollay.



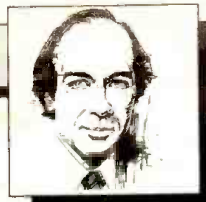
JOIN THE FIRM — WKVI/Danbury contest winners traveled to London for a Firm listening party at Abbey Road studios. From left, the band's Paul Rodgers, the winners, and the Firm's Jimmy Page.



GLOWING REVIEWS — WHMD/Hammond says "Better safe than Soviet," and is taking no chances with radioactive fallout from the Chernobyl nuclear power plant accident. Its "Radiation Patrol" visits local businesses, using geiger counters to check workers for fallout and giving them a clean bill of "radioactive" health and station goodies. From left, PD Ron Chatman, morning man Ace O'Connell, and Assistant PD/Promotion Director Alan Rider.



HE PLAYED REAL GOOD FOR FREE — At KRQQ/San Francisco's free Glen Burtnick concert are (l-r) A&M's Iris Dillon, overnighter Mimi Chen, Bay Area musician Robbie Dunbar, programming assistant Marianne Stone, MD John McCrae, Burtnick, National AOR Director J.B. Brenner, and a Burtnick backup singer.



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In the first place, a supervisor must be aware of what an employee is actually doing in order to have something specific to say thanks for, and a leader who pays enough

attention to everyday details to know when appreciation is really warranted, has half the morale battle won already.

The street runs both ways. Bosses don't bandy this about, but they apparently require TLC just like everyone else. If the words from workers are sincere, the boss may appreciate them even more than anyone knows, because many supervisors are more accustomed to incoming flak than to incoming praise, if for no other reason than

that the very nature of business is problem-solving and problems are the raw materials with which management routinely works.

And as long as I am on this Suzy Sunshine kick, it might as well be said that Thank You, which travels smoothly up and down the organizational structure, also travels very effectively laterally: word of thanks to a co-worker of equal status can be remembered by the receiver, and perhaps ever cherished, long after those words have been forgotten by the giver.

Strictly from a business point of view, no matter what direction a Thank you is sent, it is 1000% cost-effective.

First American Postcard

MONDAY, MAY 12 — The first United States postcard was issued 113 years ago (1783). Collecting picture postcards (deltiology) is reported to be the third most popular collecting hobby, behind coins and stamps.

One year ago, the Governor of Illinois commuted the sentence of convicted rapist Gary Dotson, after alleged victim Cathleen Webb said the rape had never happened (1985).

Maxie Anderson and son Kris began the first American transcontinental balloon flight in 1980. The U.S. and Canada established the North American Air Defense Command (NORAD) in 1958.

Birthdays: George Carlin 49. Burt Bacharach 57. Lawrence Peter "Yogi" Berra 61. Howard K. Smith 72. Florence Nightingale born 1820.

Pope Assassination Attempt

TUESDAY, MAY 13 — Five years ago, Pope John Paul II was hit by two bullets at St. Peter's Square (1981). He was back at work three weeks later.

One year ago, Philadelphia police dropped a plastic-explosives bomb from a helicopter onto a building housing members of the radical group MOVE, touching off a fire which killed seven adults and four children and destroyed 61 homes (1985).

First freeflight by single-rotor helicopter (Vought-Sikorsky VS300) 1940.

The best selling book of all time, the Revised New Testament Bible, went on sale in the U.S. in 1881, with 800,000 orders placed the first day.

Birthdays: Stevie Wonder (Stevland Judkins, later S. Morris) 36. Bea Arthur (Bernice Frankel) 63.

Fahrenheit Thermometer Slightly Off

WEDNESDAY, MAY 14 — 300th anniversary of the birth of Gabriel Fahrenheit in 1686 (at Danzig, Germany, which is now Gdansk, Poland.) He invented the mercury thermometer and created the temperature scale that bears his name. Fahrenheit intended that the human body temperature register exactly 100 degrees, but because of crude manufacturing techniques, his thermometers registered it as 98.6.

Jamestown, Virginia, the first permanent English settlement in what's now the United States, was founded in 1607.

Vaseline trademarked 1878. Football goal posts first used 1874.

Twenty-four hours of daylight begin in polar regions from North Cape, Norway, northward.

Birthdays: George Lucas 42. Patrice Munsel 51. Bobby Darin would have been 50 (died 1975).

First Airline Stewardess

THURSDAY, MAY 15 — Ellen Church, a registered nurse with a valid pilot's license, became the first airline stewardess 56 years ago. She served chicken and fruit salad (and sat on a mailbag because she had no seat assignment) on a United Air Lines flight from Oakland, California to Cheyenne, Wyoming (1930). On the ground, the first stewardess had to sweep the cabin and help put in fuel.

Kumar Anandan of Sri Lanka set the Guinness record for "balancing on one foot" in 1980: he lasted 33 hours (May 15-17).

America's first two female generals were appointed in 1970. Nylon stockings went on sale 1940.

Hurricane season begins in the Eastern Pacific.

International Pickle Week May 15-24.

Birthdays: George Brett 33. Laine Kazan (L. Levine) 46. Trini Lopez 49. Richard Avedon 63. Eddie Arnold 68. Lyman Frank Baum, newspaperman who wrote *Wizard Of Oz* stories, born 1856.

First Academy Awards

FRIDAY, MAY 16 — The first Academy Awards were presented 57 years ago (1929). A couple hundred members gathered at a hotel where Academy President Douglas Fairbanks dispensed 12 statuettes in about five minutes. The silent movie "Wings" (starring Clara Bow) was Best Film.

Congress okayed more than \$400 million to fly 140,000 Vietnamese refugees to America in 1975.

George Wyman began the first transcontinental motorcycle trip in 1903, eventually arriving in New York City 50 days after leaving San Francisco.

The nickel coin was authorized in 1866.

Birthdays: Olga Korbut 21. Debra Winger 31. Billy Martin 58. Liberace (Wladziu Valentino Liberace) 69. Studs Terkel 74. Hendry Fonda would have been 81.

Saturday (5-17) Armed Forces Day. Watergate hearings began 1973. First Kentucky Derby 1875. Forerunner of New York Stock Exchange formed 1792. Sugar Ray Leonard 30. Dennis Hopper 50. Ayatollah Khomeini 86. Sunday (5-18) Mount St. Helens big eruption 1980. Reggie Jackson 40. Pope John Paul II 68. Perry Como 73.



GAVIN CHRISTOPHER "ONE STEP CLOSER TO YOU"

"Definitely a mass appeal record. Clubs are smoking as Gavin powers into top-ten phones at 96X."

JOHN HOLIDAY, PD, 96X/MIAMI

"Top 25 phones the last four nights. Debuts at 27 this week!"

JERRY BANTA, MD, WYKS/GAINESVILLE

"Sounds like a #1 draft pick to us!"

JIM STEAL, ASSISTANT PD, Y106/ORLANDO

"Definitely a mass appeal record. Phones are starting!"

TONY MANN, MD, WNFI/DAYTON

"Went from 21-14 this week. If this is an example of his first release, I can't wait for the next. The guy's incredible!"

PETE RUSSO, CLUB 21/MIAMI

"It's stronger than Tears for Fears' 'Everybody Wants to Rule the World.' Already top 20 in Florida's Record Poll chart!"

CIRO LLERENA,

DIRECTOR OF FLORIDA RECORD POLL

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DONNA BRAKE

ADULT CONTEMPORARY

EOR BECOMES THE NEW AC

What's In A Name? Plenty!

Throughout the past year in this column I've made it a point to not only explore the successful elements of mainstream AC stations, but to also take closer looks at adult-targeted stations which are either hybrids of AC and other mainstream formats, or for whatever reasons are clearly adult but so different that no label seems to accurately describe them.

Each time I learn of one of these different breeds, it serves as another reminder of how broad the Adult Contemporary spectrum is, and within the format, how many approaches are possible in reaching that extremely diversified adult audience. These stations vary from the simplest of hybrids to the more complicated eclectic forms. That brings us to this week.

A little over a month ago, the King of Adult Eclectic Radio, John Sebastian, threw in the towel on trying to market his programming concept as EOR (Eclectic Oriented Rock) and has now adopted the term "The New AC" to describe and position his format. Naturally, that perked up my interest, so I talked to John about the switch.

Presently, five stations are using the format: KKGR/Anchorage, KGRQ/Casper, KESI/San Antonio, and most recently WCLZ/Portland and WBGK/Milwaukee.

Eclectic Is Still The Best Name

R&R: What's the difference between the New AC and EOR?

JS: The name.

R&R: That's it?

JS: There's a constant evolution in the concept (of my format), just as there is in any good concept. If there's any change, it's that the format is more eclectic.

R&R: Then why the switch?

JS: Eclectic is the best term to describe the format. But it's not a term that everybody understands and it's not a term that makes people feel terribly comfortable. By using the New AC, the format is positioned in a much more comfortable way for people, and they're much more openminded about discussing it. Indeed, if you have to position it as one of the existing formats, it is closer to AC than any of the others.

It was a mistake to call it Eclectic Oriented Rock. In hindsight, I would've used the New AC from the beginning. Just since I changed the name, I've been deluged with inquiries and have signed three new stations.

R&R: How are the prospective clients who are now showing an in-



John Sebastian

terest in the New AC different from those inquiring about EOR?

JS: They're from AC stations. In the past most of the stations which expressed interest were either AORs which weren't doing well or AORs with a low-end demographic base. Now, AC stations and people who are already into upper-demo AOR are also showing interest.

These particular ACs are wrapped in the format glut that exists in almost every market. There are three, four, or even five ACs; a lot of them with mediocre ratings. Since I changed the name, they're looking at this format as a possible alternative to other concepts they could've done in the past.

R&R: How subtle could a switch from mainstream AC to the New AC be?

JS: The texture is such that with a lot of AC stations, we can go from AC to the New AC, keep a lot of the existing audience, make them happier, and open up to a much broader audience that hadn't been sampling the station in the past. This would also be true for upper demo AORs.

So texturally, it is a fairly smooth transition from AC of almost any kind to my format. The difficulty for some of them is dealing with the fact that the music is a lot different.

We should establish that this is a new format. Many people don't want to accept that; that's one of the reasons I'm using the New AC. It's probably the newest format to



HEART AND SOUL — XTRA/San Diego threw a Golden Sweetheart Valentine Ball for its listeners, featuring the legendary Dick Dale. Standing (l-r) with their wives and/or lovers are XTRA's Gary Beck, Erik Thompson, Bob Montague, Dan Springfield, and PD Jim LaMarca; kneeling in front is Dick Dale.

come along since progressive rock in the late '60s. It's involved in a new kind of music, including new age and contemporary jazz elements, which are really the newest forms of music since the Beatles. So I think I can say it's also the newest format since the Beatles. But for the sake of relatability, it's The New AC.

The Method

R&R: After you sign the GM or owner, what's the procedure in getting the format off the ground?

JS: I would get them the initial playlist so they could begin the dubbing process, which is very lengthy. (There are currently some 1200 titles, and the list is growing.) We're dealing with a lot of music

that is unique, not easy to find, and not currently played.

Once the PD is in place and the nucleus is there, I'd visit the station to talk with the PD, the sales department, and the jocks, going over the systems philosophically and otherwise from A to Z. Then we'd go on from there: music calls, follow-up trips, and advising on every part of the station's operation.

R&R: On the average, how long does it take to get it all together?

JS: I don't know if I can give you an average. At WBGK/Milwaukee, we basically got it on the air in a week and a half, which was incredible.

What Makes You So Special?

R&R: What else makes your format unique?

JS: For example, a few weeks ago I noticed that the top seven songs on R&R's AC chart had already been broken on my format six months to a year ago, including Dream Academy's "Life In A Northern Town," Starship's "Sara," and Elton John's "Nikita." AC's best new songs of the year are songs we're breaking.

We're not doing a slight twist on what everybody else is doing. People tune it in and know instantly who you are; you've immediately carved out a new niche. That's why we have the highest time spent listening in every one of our markets.

R&R: What kind of listeners does this format appeal to?

JS: They're 25-44, pretty evenly mixed male and female. They tend to be slightly more educated and successful than the norm, and are certainly more musically sophisticated. They generally feel disenfranchised with radio, that there's no format for them. They feel album rock is too hard, traditional AC is too wimpy, CHR is too bubblegum and repetitious.

R&R: You use almost no music from Black/Urban. Are most of your listeners white?

JS: Yes, although I wouldn't say we don't get a number of black listeners. In general, though, it's pre-

dominantly white. But we certainly play Stevie Wonder and we broke Sade. We play black artists who have the sound we're looking for.

R&R: How do you describe the sound of your format?

JS: That's the most difficult question one could ask. All I can say is, it's quality, it's production value, it's kind of a jazz feel, it's the highest level of talent that's been achieved in musicianship so far in music, it's real-sounding as opposed to synthesizer-sounding, it's real instruments. It's all these things combined to produce a sound that is instantly identifiable.

Also we're using more new age and light jazz than any other format (other than Jazz). It's the soft-textured, hooky kind of music like Hiroshima. And we're getting into a lot of the Windham Hill product. We incorporate it into the regular format as well as the special shows. The more we do it, the more the audience tells us to do more of it. There's no question we've struck a nerve. It's very powerful.

R&R: OK, what wouldn't we hear on your stations?

JS: What you don't hear is the core of CHR, (Madonna, Prince, Cyndi Lauper), the core of AC (Kenny Rogers, Barbra Streisand, Barry Manilow), and the core of AOR (Van Halen, Rolling Stones, ZZ Top).

R&R: What's your oldies-to-currents ratio?

JS: We're about 50/50 right now, but with this contemporary jazz and Windham Hill music being so explosive, I wouldn't be surprised if we go more current very soon.

Choosing The Music

R&R: How do you pick the music?

JS: We listen to every cut on every album that's released — single or not — and try them out on our listeners. We find out afterwards through callout and other means of research whether we were right or wrong.

R&R: How can you possibly listen to that much music?

New AC Sampler

- Doobie Brothers — "Toulouse Street"
- Jackson Browne — "Lives In The Balance"
- Fleetwood Mac — "Hypnotized"
- Earl Klugh — "Dream Come True"
- Latin Quarter — "Radio Africa"
- Steely Dan — "Kid Charlemagne"
- James Taylor — "The Secret Of Life"
- Moody Blues — "The Other Side Of Life"
- Paul McCartney — "Every Night"
- Simon & Garfunkel — "April Come She Will"
- Larry Carlton — "Smiles And Smiles To Go"
- Dan Fogelberg — "Wysteria"
- Rickie Lee Jones — "Last Chance, Texaco"
- Cliff Sarde — "Waiting"
- Little Feat — "Dixie Chicken"
- Linda Ronstadt — "Someone To Lay Down Beside Me"
- Bob Seger — "The Ring"
- Beatles — "She's Leaving Home"
- Eagles — "Sad Cafe"
- John Martyn — "Lonely Love"

ADULT CONTEMPORARY

JS: It takes a lot of work. We establish days where we do nothing but listen to music. I listen at night, on weekends, and on planes. I make it the most important part of the week, and it should be. This is what our product is.

R&R: Does your format provide other services besides music?

JS: Sure. We pay a lot of attention to the news and information, giving listeners a credible reason for listening to this music station for the information they need. We do news in both drivetimes, for the most part.

What About AOR

R&R: Several of your stations are R&R AOR reporters. Do the PDs at those stations feel uncomfortable calling this format the New AC?

JS: No. They realize why it's important to do that and I think it's a truer handle on where we are. It also helps them with advertisers and general media acceptance.

Those stations have been AOR reporters for one reason only. It affords us the opportunity to use album cuts more than the other formats.

R&R: Has that created any problems with the trades or record companies?

JS: I haven't felt any of that at this point. Our business is not one

that readily opens its arms to something new. They don't really want to believe that there's anything new.

R&R: What's the response to your format been like overall from record companies?

JS: They've been very helpful as far as service goes. But the problem is that although some labels have come around dramatically, especially the small, independent companies, many others (including some big ones) still don't understand why we don't necessarily play the hit singles.

No Shortage Of Talent

R&R: Do you find that the best PDs for the New AC are younger, fresher programmers?

JS: Not necessarily. I'm finding there are a lot of PDs who are really burned out on their formats and are prepared for something new and exciting. I have far more PDs and jocks on a list of potential employees for a station than I have stations. We have no problem stocking the stations.

The problem hasn't been with PDs, jocks, or even GMs. It's been with owners not being able to understand what the format is. When you think about it, the average owner is 60 and doesn't want to discuss a format that, by and large, plays music they can't find on R&R charts.

R&R: The term EOR probably didn't help much.

JS: That's right. They thought it was probably just some weird format instead of the most mainstream format they could imagine.

R&R: Do you think there's a lot of listener fatigue out there?

JS: Definitely, and for two reasons: they're sick of the repetition, and they really do want a very eclectic variety of music.

Breaking Free

R&R: Do the stations all sound the same?

JS: Not verbatim, but certainly to the listener they would sound basically the same. I feel very free with this format. We're no longer tied to the mentality of "Do we beat the competition on a record-by-record basis?" "Are we just as familiar as them?" "Do we play just as many records as them?" We've broken away from those games because people aren't listening to us on a record-by-record basis. They're listening for a texture and atmosphere, like a tapestry. It doesn't matter to them if a record was top ten or not.

R&R: At one time you were a big believer in that mentality you say you're free of. What made you shake it?

JS: I've always been an open-minded person and have made some major shifts in my career, from extremely tight CHR to tight AOR to this concept. I've always subscribed to the idea that the audience is smarter than I am. That's easy to say, but I think you'll find that 95% of all programmers believe deep down that they'll dictate to the listeners and not let the listeners educate them. If you believe listeners can educate you, then you're able to make dramatic shifts in your thinking.

There's a specific instance I can tell you about. I was at a party with friends and we were listening to music when someone said, "That's a great cut. Too bad it's too good to be on the radio." When I heard that I just snapped. That phrase stayed with me and I begin writing under the letterhead of "Songs Too Good To Be On The Radio." In a very short time, I had more songs on that list than I did on my current AOR list. I realized there was a format there.

I began doing research, and found great disenchantment with radio in general among 25-44 year-olds. I put the format together based on what they did and didn't like. Like anything else that's good, it's a very simple idea. We got rid of all the negatives and really took everything to heart.

As a result I have extraordinarily loose repetition levels, very wide playlists, very eclectic mix of music, and no contests or gimmicks at all. One of our latest newspaper ads says, "Tired of radio insulting your intelligence?" That hits the listener right in the eyes, and they read on.

Not As Loose As It Seems

R&R: You say the format is loose, but you still have rotations and other limitations.

JS: Yes. We have very strict formats. It's just so loose that the audience doesn't realize it. It's all preprogrammed. The disc jockey doesn't pick the music at all.

R&R: What are your immediate goals with the New AC?

JS: My professional goal is for this to be the biggest format moneymaker in radio today. The overhead is low and the rates one can charge can be high because of the quality of the listenership. Aside from Classical listeners, no other format can compare qualitatively.

R&R: By the same token, then, the format is not for everyone.

JS: No it's not for everyone, and we'll never be number one 12+. We get zero teens, very few 18-24, and almost no 55+. But we get who we want with no waste whatsoever.



SITTING IN FOR THE CHAIRMAN — Pia Zadora joined WYNY/New York's Sid Mark on his "Saturday With Sinatra" program.

EVENTS

A New Age Update

WMT-FM/Grand Rapids is airing "Coming Of Age" every Wednesday evening from 6-7, featuring new age music. Assistant PD **Dennis Green** said, "I found myself listening to more and more of it at home. Somewhere along the line I realized other people were doing the same thing. If people like it, we in the media have an obligation to look into exposing it. There's no reason **George Winston**, **Mark Isham**, **Shadowfax**, and **Mannheim Steamroller** can't be played right along with more conventional artists."

40 Years!

WRVA/Richmond morning personality **Alden Aaroe** recently celebrated 40 years of broadcasting at the station. Virginia Governor **Baliles** and Richmond Mayor **West** declared January 31 "Alden Aaroe Day." Other highlights included a special studio gathering of friends, fans, former competitors, current competitors, and co-workers. The 67-year-old's morning show ranks in the nation's top ten in average quarter hours.

Fur Secretaries Only

KOAQ (Q103)/Denver is rewarding secretaries with days off and a shot at winning a \$1600 fur coat. Secretaries are invited to proclaim on company letterhead that they're Q103 listeners. Letters are randomly selected, and those offices are visited by the morning team, **Jack Regan & The Coach**. If the station is playing, the secretary wins a day off and qualifies for the fur coat. No word on whether Q103 is covered in the event a male secretary wins.

Mine Games

When news about the Crystal Salt Mines closing broke last month, **WOMC/Detroit** decided to host a farewell dinner and invited 60 listeners to "dine in the mine." Each morning when "Hi-Ho, Hi-Ho" by the Seven Dwarfs was played (not available on CD), the designated caller became a winner. The event — held 1165 feet under Detroit — included cocktails, hor d'oeuvres, dinner, a tour of the salt mines, and salt samples. Overall, station officials claim it was a "mine-boggling experience."

Getting Your Goat

KUGN/Eugene just wrapped up a promotion called "Goat-A-Gram." Here's how it worked: If a goat paid someone a visit, that person could send it to another person of his choice for a minimum \$15 donation to the Special Olympics. **KUGN** transported a pygmy goat from point to point in the station van, equipped with a two-way radio to keep in touch with the on-air talent. One stop was the office of Eugene Mayor **Brian Obie**. Suffice it to say the goat left tangible evidence of its presence.

The promotion lasted five days (though I'll bet the van is still being aired out), and nearly \$3000 was raised. PD **Dan Mullin** said there were only three spoilsports during the entire promotion. Naturally, the folks at Special Olympics, which relies solely on contributions, were thrilled with the results.

Holy Citation!

When the Batmobile was in Billings, MT recently on a promotional tour, **KIDX** arranged for it to deliver doughnuts to the winning office in the station's daily "Listen While You Work" contest. While **KIDX** air talent **C.J. Swoboda** was parked at the doughnut shop, a local police officer took the opportunity to write a couple of tickets for operating a vehicle without proper licensing and without lights and equipment. It marked the first time the station ever delivered foiled doughnuts, but the publicity was great.

KWAV For The Community

KWAV/Monterey sponsored the fourth annual Clam Chowder Cookoff recently in Santa Cruz. The chefs competed for the grand prize trip to Manhattan. "Tasting kits" were also available, which included recipes from local restaurants and individuals. Proceeds benefited the Santa Cruz Parks and Recreation Department.

KWAV also raised more than \$40,000 for Big Brothers/Big Sisters in this year's "Bowl For Kid's Sake" fundraiser. That's more than double last year's amount.



LEIING DOWN ON THE JOB — K101/San Francisco's Jack Kulp flashes several of the 22 pairs of tickets the station is giving away. The prize: a week in Walkiki.

JOHN SEBASTIAN PRESENTS "THE NEWA/C"!

Instantly, you have the most unique radio station with the top T.S.L. in your market. Call us for more information.

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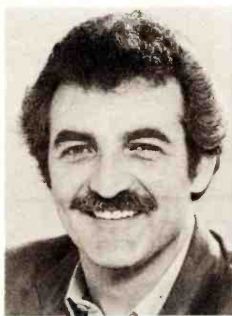
COUNTRY

NEW MUSIC TALK, TOO

Oldies: More Today Than Yesterday?



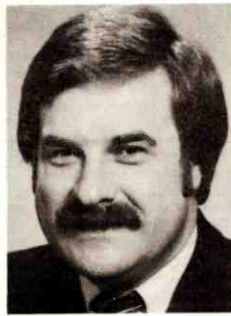
Larry Daniels



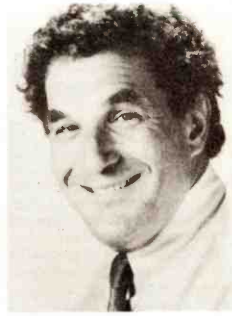
Neal Mullins



Ed Salamon



Craig Scott



Bob Young

As I mentioned last week, there's been a lot of talk lately about the high percentage of oldies being played by Country stations. Indeed, this has been an "A" topic for the last couple of years. As evidenced by the conversation during a recent Country Radio Seminar panel, some label execs are concerned that some oldies are getting more air-play than some currents by new artists.

Spurred on by a conversation with WB's Nick Hunter, I began thinking back to my days at WMAQ/Chicago and realized we were playing 50-60% oldies in 1975! The more I thought about it, the more it seemed that little in the oldies/current mix has really changed in the past ten years. To check it out, I called a few folks who were programming major Country stations around 1975 to see what they were doing.

As anyone who's ever had a conversation about oldies can attest, it's virtually impossible to talk about them without talking about currents and new music. So included with these programmers' oldies comments are their thoughts about music in general. Interestingly enough, each programmer said the amount of oldies being played now isn't that much different than the percentage played on their stations ten-eleven years ago.

Mullins Would If He Could

WHN/New York PD Neal Mullins, who played 65% oldies when he was WINN/Louisville PD ten years ago, said, "It's really not much different than it used to be. I'd like to play more currents, though; I would if they were stronger. Of late, I've even been tempted to throw in some album cuts to get more of a current feel on the station.

"We're unique because we're the only Country station in New York. We have to be cautious not to wind up with only a bunch of old people listening to us. If the product were there I'd whittle down the oldies."

"Be careful that 'safe' doesn't equate to boring. When you want to attract foreground listening you have to create excitement. New records can create excitement to a degree no old record can."

— Ed Salamon

Fantasticizing a bit, Mullins said, "If I were to program an FM Country station in New York City, I'd play a lot of currents and a lot of youth-oriented product. To do that I'd have to go out of the format for music the way it stands now."

Returning to the reality of his AM outlet, Mullins allowed, "Oldies recreate people's pasts. An AM station that has a base audience of 35+ must play a lot of oldies because people in that age group enjoy reliving the good times. If you're trying to appeal 18-34, it's a different case. Since they don't have a lot of past, the oldies aren't that necessary."

Repetitive Rotations

Discussing his past programming practices, United Stations VP/Programming Ed Salamon recalled, "In 1973 at WEEP/Pittsburgh I instituted a format which was 50% gold. When I went to WHN in 1975 we followed the same guide-

lines. However, I also ran a short current list in the area of 30 songs. The net effect was a lot of exposure for the currents I did play. Thus, we were able to get a lot of very strong reaction to songs very quickly. Because of the repetition the songs became familiar to our listeners pretty fast. As a result, records which didn't test well showed up quickly and could be cycled in and out in three or four weeks.

"If you're playing a lot of currents but not giving them a lot of play, it takes longer for listeners to give you feedback on the records. The key is not how many new records you play but how often you play them. If people don't hear them in a good rotation, there's no way they can ever get excited over them. When we added a record we played the hell out of it. This helped create excitement about the record."

Addressing last week's comment that playing a high degree of well-researched oldies was considered the "safe" route, Salamon said, "One must be careful that 'safe' doesn't equate to boring. When you want to attract foreground listening you have to create excitement. New records can create excitement to a degree no old record can. Of course, you must be playing the right new records. You must expose them enough so people can get turned on by them. And you have to be selling those records in the sense you sell all of the other elements on your radio station. Once you decide to play a new record, you have to make it special; turn them into treats for your listeners."

Salamon added, "Research does not equal playing it safe. Bob Pittman (at WMAQ) and I were both very big on research. We both also did some controversial stuff. Controversial in the sense that what we

did often was not the accepted thing to do. We were doing things people hadn't done before, and it was research that led us to do the new kinds of stuff. Research did not lead us to play it safe. It told us what the audience wanted. Research should lead you to create something new and exciting. If research leads you to programming a station that's boring, you're doing something wrong."

Too Old, Gotta Go

WXIU/Philadelphia PD Bob Young was programming WMC/Memphis in 1975. He was playing 60% oldies — the same percentage WXIU is playing now. Like the others, Young says a primary reason for playing a lot of oldies is the lack of currents. "At any one time there's not more than 15 or 20 exciting current songs," Young said. "Besides, it takes the adults we're appealing to a while to catch on to new music.

"The average 25-54 year-old doesn't spend much time getting acquainted with new music. They want to hear the latest from their favorite artist; perhaps they'll also listen to a great new song. But they're not going to work at listening to the radio. So we play the best of what's new. We take it up slow (rotationally), and we bring it down slow so it's comfortable for them to listen to."

Offering his assessment of the present situation, Young added, "Record companies are trying to break all of these new acts because many of the former mainstays aren't mainstays anymore. Nashville is now playing catch-up to establish new acts. In the meantime we have to play oldies to fill the void."

Does this mean he'll move away from a high percentage of oldies as currents get stronger? "Probably not," he said. "The problem is

Country goes through periods of good product but then goes through dry spells. I program what I do to sustain quality. That's what's winning here, and I don't intend to change it."

"The average 25-54 year-old doesn't spend much time getting acquainted with new music. They want to hear the latest from their favorite artist; perhaps they'll also listen to a great new song. But they don't want to work at listening. So we play only the best of what's new."

— Bob Young

Hits Vs. Artists

For WREC & WZXR/Memphis GM Craig Scott, who was National PD for Plough Broadcasting a decade ago, the shift to 50% gold came quickly for the chain, which included Country outlets WJJD/Chicago, WMPMS/Memphis, WCOP/Boston, WSUN/Tampa, and WPLD/Atlanta. Scott explained, "Through the early '70s the Plough philosophy was to play one oldie per quarter-hour. That amounted to about 25% of our music. Then Bob Pittman woke up the world, and everybody started imitating WMAQ. Our gold percentage shifted to 50% almost overnight.

"In 1974 many programmers were operating with a lot of emo-

COUNTRY

tion and very little science. We added records based on artist appeal, chart position, and our emotional connection to record labels. We were much more promotable people than today's people are.

"The frustrations one hears from the record companies today stem from the fact there's different criteria for adding records than there used to be. Country music was much more artist-oriented ten years ago. Many adds were based purely on the belief that a particular artist had real importance to a radio station's total mix. Back then there were 15 or 20 artists who fell into this 'automatic add' category. The obligation we felt to those artists was a direct cause and effect of large playlists.

"As the business began to change in '75, it became more 'hit' and more song-oriented. There may be four or five artists in that 'automatic add' category today. Playlists are shorter, and the difference is made up with oldies.

"The heart of it all for the labels is that they want to get their records played. Therefore, it comes down to the size of a list and what they have to do to get on it."

Research Says More Oldies

KNIX/Phoenix General Program Manager Larry Daniels is able to offer the unique perspective of a programmer who, ten years later, is still with the same station. He also says he's not playing a much higher percentage of oldies now than in the past.

Reminiscing about the days prior to '75, Daniels said, "I remember playing 80 currents here. But as we began to learn the art of research, we determined there weren't that many currents testing well enough which deserved to be played regularly. We learned to play the songs that would do us the most good and to discard those that didn't have mass appeal. A lot of bad songs fell into regular rotation in those pre-research days," he lamented.

Commenting on KNIX's evolution, Daniels said, "Perhaps the major change in the last ten years is that the oldies we're playing now are well-tested. This wasn't done to any great extent ten years ago. We

also position oldies better on the air now than we used to. We understand the public enjoys the oldies, so we maximize the benefits we get from their play more now than before. Research has shown which oldies need to be repeated most often. Our levels of sophistication have improved, and computers have helped refine oldie rotations even further."

Pointing out another change, Daniels continued, "There was a time when Country stations played only the oldies the Country core was interested in. Now, of course, the oldies we play must pass more stringent criteria to get on the air. To be part of our gold library, 'casual' Country listeners must enjoy them."

While Daniels admits to an extremely high percentage of gold, he's not married to it. "It's impor-

"I'd like to play more currents; I would if they were stronger."

— Neal Mullins

tant to be flexible," he cautions. "Stations playing 55% oldies today may find themselves forced to change in three months. If there comes a time when a lot of exciting songs are out, then the amount of currents on playlists should increase."

Helping Without Hurting

Commenting on the criticism radio has been subjected to regarding the gold situation, Daniels opined, "All we try to do is reflect what the public is telling us they want. I sense the record industry is not doing that. They're trying to create a market. They're trying to change their marketing to reach a younger audience. But what if that audience doesn't exist? I have a great deal of respect and empathy for record companies. If they're in a tight spot right now, we want to help. But we want to do it the right way — and not at the expense of our ratings."

Citing an example, Daniels related that a few years ago KNIX actively tried to attract the 18-34 audience. "In doing so, we felt we hurt our core. When we did that, we

went nowhere. We lost the very people who listened to us the most. Since that time, we target and research our core. That's all we care about. The fringe people will come along if it's good."

And what is KNIX's core telling the station? "They want oldies," said Daniels. "Of course, they want a certain amount of currents, too. What bothers me is we also hear them say that much of the new music they're hearing is not what they're used to. It's different." How good or bad that is remains to be seen.

All Current Country?

As a final exercise, I asked all of the participants if they felt a 100% current Country format is viable today. They were fairly unanimous — it wouldn't work. "You'd be playing a bunch of music people couldn't care less about," responded Neal Mullins. Craig Scott added, "There's a real need to present music that's familiar to the audience Country radio targets."

Taking a "research it and see" attitude was Ed Salamon, who said, "I don't know if the music today is strong enough to support an all-current station. You have to understand that 'current, recurrent, and oldie' are elements of our language — not the people's. It then comes down to testing on a song-by-song and market-by-market basis.

"The answer can also lie in the competitive situation," Salamon continued. "If everybody is turning right, one guy will be able to make a living turning left, even if it's the wrong direction."

Picking up the point, Larry Daniels explained how to determine when it's time to move to a higher current mix. "Here again we're back to research," he said. "The public will tell us when they want more currents.

"Throughout our years of current research," continued Daniels, "we've normally seen 12-15 songs test well. If, all of a sudden, we started to consistently see 20-25 songs test strongly every week, we would take that as a sign we should be playing more currents.

"Again, we originally cut our playlist because our early research showed that only 12-15 songs a week tested well. We went to more oldies because they did — and do — test well."

Next week, some thoughts and observations on the present state of currents, oldies, and new music.



COME 'N' GET IT — Whispering his way through a breakfast interview during a remote at a Po Folks restaurant is WSUN/St. Petersburg morning man Jim Shafer. Seated on the left side of the table is restaurant chain owner and country music legend Bill Anderson.



COLD COUNTRY BOY — Ricky Skaggs is welcomed to Vermont by WCVR/Randolph MD Debbie Price (l) and PD Greg Price (r).

THE BOOKSHELF

371) THE GUITAR GREATS. John Tabler & Stuart Grundy Profiles based on in-depth interviews with masters of electric guitar, B.B. King, Eric Clapton, Carlos Santana, Pete Townsend, and 10 others. This fascinating book covers each artist's musical background, innovations, techniques, career, and private life, with definitive discographies. 192 pp (P) \$10.95

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SHARON ALLEN

TO GO OR NOT TO GO

Dilemma: International Touring

There's just no place like "The Green Grass of Home." With recent international tensions resulting from terrorism and the American bombing of Libya, country acts touring or planning tours overseas are cancelling or at least reevaluating.

Here's what a few country acts have been through.

Curtain Drops On

Goodwill Tour

Southern Pacific found themselves cancelling at least 15 shows after having played only five for the Goodwill Exchange of Arts America tour set up by the U.S. State Department through the Halsey Agency. The tour was to have included 12 days in Turkey, a week each in Poland, Yugoslavia, and finally Spain.

On April 14, the day the U.S. bombed Libya, Southern Pacific was in Turkey. Group member Stu Cook told R&R, "The timing couldn't have been worse." They had already played two shows in Ankara and Istanbul, but found the tension to be mounting as they arrived in Adana, near the Syrian border, and were allowed to play only one of the two scheduled shows.

Cook says, "We were set to go on a sightseeing tour when we were asked to stay in our hotels and keep a low profile." The group was at this point concerned about the visible lack of security. "After the bombing it started to occur to us that we were the only 'advertised' Americans there. We didn't really consider ourselves prime targets as opposed to diplomats or military, but we were certainly easier to find. Because of this we were more concerned about some oddball just trying to make a personal statement, rather than some state-organized terrorism.



EXPRESSIVELY NICOLETTE — Paul Davis and Nicolette Larson chat after her recent taping of TNN's "New Country."

"We were headed to Poland next, but there had been a bomb threat at the Embassy in Poland a day or two before. So we decided we didn't need to go there at all. We felt we'd get less cooperation from a (Soviet) bloc country than we would from an ally should we need security.

Cook continued, "The State Department was very sympathetic to our concerns. The problem with that situation was the government isn't always informed either. We were asking, well, what about this and what about that. And they said, 'We don't know that yet.' Being creatures of the evening news, that was slightly unsettling. Tim Goodman had a shortwave radio and we listened to the BBC every night."

All things considered, they found the Turkish national police and the military police helpful, providing security and police escorts. In retrospect, Cook said, "I really don't think anything would have happened to us. But the risk was not worth taking, especially in countries where they don't even sell our records."

Security In Numbers

The Nitty Gritty Dirt Band, Janie Fricke, Johnny Cash, Gene Watson, Bill Monroe, Gene Watson, and Mark Gray all appeared at Wembley's "Silk Cut Festival" in England March 30. They went on to do a weeklong series of performances in Belfast, Frankfurt, Zurich, and Estavanger, Norway. The Dirt Band's Jeff Hanna and Bobby Carpenter told R&R about that tour.

"Even under normal circumstances I get a little spooked leaving the country," Hanna admitted. They were in Frankfurt during the Berlin nightclub bombing, and they thought, "What are we doing here?"

On the positive side, they all felt a little more secure, since all the acts traveled together on a chartered plane, with the same pilots and stewardesses each day. "That helped," Hanna said, "If terrorist organizations acted they would probably hit a commercial airline. A private charter is less likely." He went on to say, "It's not the lark it was a few years ago, but we're glad we went."

"Not one word was ever said about calling off the tour," added Carpenter. "We didn't feel threatened. We're thinking of going back next year." Said Hanna, "I'm just glad to be back home."



BACH AT BASH — Shown (l-r) are RCA/Ariola President Elliot Goldman, actress Catherine Bach, Alabama's Teddy Gentry, and RCA/Nashville VP Joe Galante at the RCA reception following the ACM awards show.



CHALKIN' 'EM UP — Alabama set a record in country music history as the first country act to receive eight consecutive platinum honors. The group was presented platinum plaques for "Alabama's Greatest Hits" at a press conference prior to a concert near Nashville. Pictured (l-r) are RCA's Randy Goodman, Jeff Cook, RCA's Dave Wheeler, Teddy Gentry, label's Jack Weston, Randy Owen, and Mark Herndon.

Bellamy Can Tour

The Bellamy Brothers have been touring Europe for ten years. Last year they did two tours and David says he saw signs of "weirdness" along the way. "Nothing happened directly to us," he said. "On the first tour we had just returned home from Frankfurt, turned on the TV, and saw the place at the airport where we had just done a television taping had been bombed."

On a return trip, Howard and David found themselves leaving Vienna shortly before a bombing happened. "That really kind of scared me," David said. "I didn't expect terrorism there.

"We've traveled everywhere. In fact, we've lived in those European airports. I'm not afraid to go anywhere, but the Middle East is just too strange. Life is real cheap there. We're fairly upset about Europe because that's a good market for us. We probably make more money there on a per-night basis than we do here.

"We were supposed to go to Spain and England — we had about three weeks blocked out in September — but have decided not to go. I think we might look toward Australia and New Zealand this year and just wait on Europe a while."

Boxcar Not Intimidated

Another veteran of the European tour circuit is Boxcar Willie. He has other views. His dedication to his longtime fans is the reason he returns.

"Terrorism is a terrible thing, but I'm not gonna give in to them. There's too many good country fans over there. I go to play country music — not to meddle in their politics or beliefs. The moment we let terrorism stand in our way, they have won the war," opines the traditional country star.

Boxcar believes countries are doing everything they can to deter terrorism, and feels safe over

there. "I'm more afraid of getting mugged in New York City at night. I think we can help seal the world with music," Boxcar says. "Unless World War III breaks out, we're gonna play country music."

In January, Ricky Skaggs cancelled his Holy Land tour after the U.S. Intelligence Agency contacted the Skaggs organization advising it to do so. Manager Chip Peay said, "They couldn't guarantee the safety of our party."

Though Ricky Skaggs didn't make that trip, he did go on that month with his second European tour covering Norway, Belgium, Denmark, West Germany, France, and Northern Ireland. First-time visits included Holland, Germany, England, Ireland, Scotland and Sweden.

"A couple of days after we played Holland," Peay relates. "The Amsterdam airport was bombed. And two days after we left Paris, they found a bomb on top of the Eiffel Tower. We didn't have any trouble other than that, but we really didn't think about it; we were too busy."

Despite the current world political climate, Peay says Skaggs is still on course. After successfully completing two long and ambitious tours of Europe, the first one in May of 1985, Skaggs has laid new groundwork at a considerable cost. The tours included "top-of-the-line" sound and lighting equipment, "cream-of-the-crop venues," and "comfortable hotels" for their 16 member crew. His determination to appeal to the young rock album buyer is a priority, with low ticket prices (\$5-7) as one incentive.

As for the state of international touring, Peay summarizes, "I think it's a little too hot now. We need a little bit of a cooling-off period."

(This story cowritten by Katy Bee.)



THE SHERRILL SHOW — Billy Sherrill, BMI's most-awarded songwriter (83 awards and five Million-Performance awards), was honored recently with a tribute dinner by the Nashville Entertainment Assn. On hand to pay their respects were (l-r) BMI VP Roger Sovine, BMI Exec. VP Frances Preston, Sherrill, BMI Sr. VP Theodora Zavin, Charlene Sherrill, and BMI Pres. Ed Cramer.



WALT LOVE

WJJS Bites The AM Bullet

Have you heard the joke about the latest trend in Black/Urban radio? It's called "changing format." With unyielding advertiser resistance to Urban Contemporary in several markets, broadcasters have been forced to consider a variety of alternatives.

For example, WJAX/Jacksonville recently flipped from Urban to CHR, picking up the new calls WAPE. KOKA/Shreveport has traded UC for SMN's "Heart & Soul" programming.

But even more discouraging was when, not long ago, highly-regarded Black outlets WDAO/Dayton and WVKO/Columbus were relegated to their AM daytime sister signals; the high-powered FMs became ACs. (Subsequently, WDAO has converted to Black oldies.)

It appears that this same situation has now reached small-market proportions, as new WHRQ & WJJS/Lynchburg, VA parent CRS Communications has flipped WJJS's top-rated FM UC format to WHRQ's 1 kw AM signal at 1320 kHz. The FM side is now CHR WXYU (U102). Ironically for Black broadcasters, the decision occurred on April Fool's Day.

"We're fighting that age-old, narrow-minded stereotyped mentality: 'If it's black, it's no good. And if you're black, we know you ain't got any money to spend.'"

Struggle On The Home Front

WJJS PD/MD Robert "Lad" Goins has been with the station since 1968, and in addition to handling some sales accounts, has programmed WJJS for the past nine years. Lad said that under the new setup, CRS feels it now can increase the combo's overall revenue. But why couldn't UC sell on the FM? "We didn't lose the ballgame at the agencies," Lad explained. "We lost it with local retailers."

Lad gave his new employers full credit for trying to make a go of things with WJJS as an FM. "We had a well-trained, informed sales staff out on the streets. They know the product and have made good sales presentations, but we're fighting that age-old, narrow-minded stereotyped mentality: 'If it's



Robert 'Lad' Goins

black, it's no good. And if you're black, we know you ain't got any money to spend.' None of us could crack that attitude of negative thinking about a B/U-formatted station. Out of all the car dealerships in the Lynchburg/Hill City area, only three would advertise on WJJS."

That local retail reaction is particularly disappointing when considering that Birch figures showed WJJS with a healthy 2:1 black/

white audience mix. Referring to the fact that the station also finished either first or second in nearly every demo in the Arbitron, Lad lamented, "Local retailers wouldn't buy us with that type of information. It's a shame! I hate to say it, but in our geographical area, (switching to AM to make room for a CHR FM) seemed to be the only way to go."

WJJS's move to the AM band might not be so significant if the

signal was comparable to the FM's. As an FM, WJJS covered a 70-mile radius, including 16 Central Virginia counties fulltime. By comparison, the daytime AM covers only a 35-mile radius, serving Lynchburg and parts of five counties.

Mixed Reaction

Reaction to WJJS's situation has been mixed. From an article in the Lynchburg News, local NAACP

representative Charles Mangum said he understands the management's decision but felt the move will have "a very definite negative impact on the black community, especially the surrounding counties that have always looked towards WJJS for some sort of guidance and listening pleasure." He added, "WJJS is being shunted to the background, given just daylight programming on the static band."

Gerard Hutcherson, who runs a local funeral home, agreed. "I'd say it will have a negative effect. We do a lot of business in the rural areas. There are people there who said they can't get the station."

Local Baptist minister Rev. Harry Pilson said, "To me, it's a disservice to the community." But an area furniture store ad director said the switch and establishment of a new CHR was an excellent idea. "As advertisers, we're very happy about it," he said. "We feel it will give us two strong stations to target our customers, whereas before we had one."

"While owners may make more money from their FMs by playing to advertiser bias, it doesn't appear that with weaker AM signals they can keep making the same money off the black community as they once did."

What's Ahead?

Will the black ad dollars WJJS generated still come in now that the station's on AM? Maybe, maybe not. WDAO and WVKO both have new successful FM counterparts, but have suffered in the ratings themselves. WDAO's original format is gone. WVKO has slipped from the 7-9 share it previously enjoyed to a 2-3 range. So while owners may make more money from their FMs by playing to advertiser bias, it doesn't appear that with weaker AM signals they can keep making the same money off the black community as they once did.

And money is the name of the game. It's hard to believe that retailers in some markets don't want to expose their products to the public on the top-rated station in town because they perceive B/U radio as inferior in some way. After all, since our format has performed to the standard of excellence that's made it a solid winner throughout the country, people in Black/Urban radio deserve the rewards of success from the society they serve.



METROPLEX TURNS JERMAINE — Jermaine Jackson recently visited both Dallas/Ft. Worth B/U outlets. In picture #1, he's seen with (l) KKDA-FM APD/MD Terri Avery; in shot #2, Jackson visits KDLZ. Seen (l-r): KDLZ's Keith Silas, Arista's Kenny Byrd, KDLZ's Teresa Robinson, Jackson, and the station's Andrea Griffin.

BLACK/URBAN PICTURE PAGE



GUILTY BY ASSOCIATION — Dallas natives Yarbrough & Peoples were met backstage by staffers from KDLZ/Ft. Worth. Shown (l-r): KDLZ's "Baron," Calvin Yarbrough & Alisa Peoples, and KDLZ's Keith Solis.



FIRE & "DESIRE" — Rene & Angela were the stars of a nine-store appearance at L.A.'s Wherehouse Records to promote their "Street Called Desire" LP. Seen (l-r): PolyGram's Narvelan Hunt, Steve Heldt, Angela Winbush & Rene Moore, KACE's Marsha Robinson, and Wherehouse's Willie James.



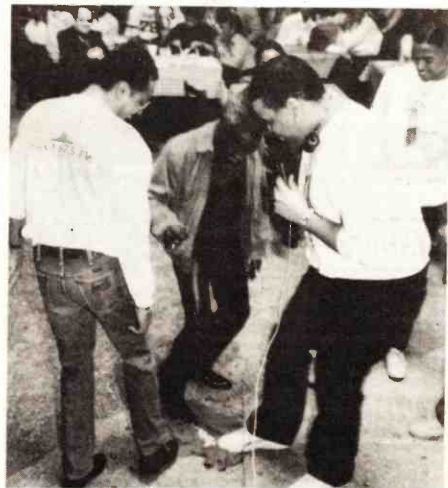
THE BILLING MONEY — KRE/San Francisco recently presented an oversized check for \$1400 to Renee Hunter, winner of its fall bumper sticker promotion. Seen (l-r): KRE's Nick Harper, Hunter, Station Manager Charles Richardson, and KRE's Dorothy Walls.



TOYS DO FALL IN LOVE — Miami resident Robin Gibb stopped by WEDR/Miami to thank them for playing his song "Toys." Seen (l-r): PD Leo Jackson, Gibb, WEDR's Jane Carnegie, and MD George Jones.



PORSCHE'D ENTRY — Wayne Mason was the lucky one among 170 keyholder candidates who wanted to drive away a 1986 Porsche 944 given away by K94/Norfolk. He's behind the wheel; outside are K-94 OD Wynn Evers and night man Ben "Magic."



BRISTLING STOMP — When former WBMX/Chicago PD Lee Michaels went cross-town to WGCFM, he took WBMX morning man Doug Banks with him for evenings. Michaels (l), GM Mary Dyson, and Banks then held a press breakfast, where they destroyed WBMX in effigy. Here they are stomping on their competitor's T-shirt.



PUBLIC FRIENDS — WOCQ/Ocean City sponsored Atlantic Starr's last area concert. Shown (l-r) back: PD Dave Allan, WOCQ's Paul Butler and Ray Moore, and A&M's Woody Johnson. In front: group members Wayne Lewis, Barbara Weathers, Jonathan Lewis, Joseph Phillips, and David Cochrane.

MARKETPLACE

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Current Issue #72 features KLOS/Shana, WRQO/J.J. McKay & Q Zoo, WDTX/Jim Harper, KHIT/Andy Barber, KEGU/Stevens & Pruett, Albuquerque CHRs KNMQ, KIVA & KISS, KKHR/Jack Armstrong, 90-min. cassette, \$5.50.

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Classic Issue #C-66 features KYA/Tom Campbell-1969, Chicago's WYNR/Ed Meyer-1963, WLS/Bob Siroc-1977, KCBC/Brian White-Gene Knight-1976, KGBS/Jimmy Rabbit-1975, KBLA/Bob Dayton-1967, KHJ/Beau Weaver-1976, Cassette, \$10.50.

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Pre-recorded comedy bits including parody commercials, slice-of-life skits, drop-ins and more. Send \$5 for information and sample cassette you can use on the air.

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Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

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| 1 Time | \$60.00 |
| 6 Insertions | \$55.00 |
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| 26 Insertions | \$45.00 |

Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, one week prior to publication date. Marketplace ads are non-commissionable.

Submit to:

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RADIO & RECORDS 1930 Century Park West
Los Angeles, Calif. 90067 (213) 553-4330

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write:
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Rubidoux, CA 92519
*Indicate COUNTRY or
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**RADIO'S DAILY
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PREPARATION
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Airshift-ready music
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Presents "USED CARS." Used by a little old disk jockey
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Collection for sale by an oldies station changing formats.
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OPENINGS

OPENINGS

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resume to: Rick Belcher, WSGW, P.O. Box 1945,
Saginaw, MI 48603. EOE M/F

790 • WSGW

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AUDITIONS INTERNATIONAL. A radio broadcast divi-
sion of Morning Show Productions. 740 N.E. 167th Street,
Suite 95, Miami, Florida 33162.

EAST

Small AM/FM on Maryland shore is accepting applications for
future air talent openings. Experience is a plus. T&R: Joel
Scott, Box 237, Cambridge, MD 21613. EOE (5-2)

Seek ND for NH's best FM. Big bucks! No beginners. T&R:
Brian Phoenix, WCYT, 113 Rochester Hill Rd., Rochester, NH
03867. EOE (5-2)

OPPORTUNITIES

OPENINGS

Big bucks for great CHR morning man. Show prep & production a must. T&R: Walt Speck, 95 Triple X, Box 9530, S. Burlington, VT 05401. EOE (5-2)

WAEB/Allentown is adding a fulltime street reporter. T&R: ND, Box 2727, Lehigh Valley, PA 18001. EOE (5-2)

Q105 seeks a morning jock who is reliable, witty, & creative. T&R: Rick Everett, Box 872, Groton, CT 06340. EOE (5-2)

WRCN/Long Island has possible full/parttime openings for dedicated rock jocks. T&R: Lenny Bloch, Box 866, Riverhead, NY 11901. EOE (5-2)

Small market station with major market sound. Now accepting applications for future openings. No calls. T&R: Hank Dale, WNOQ FM 106, Route 22 & 119, Blairsville, PA 15717. EOE (5-2)

Adult CHR on Maine coast needs afternoon drive/production. No beginners & no calls. T&R: Tim Moore KISS 94FM, Box 9494, Ellsworth, ME 04605. EOE (5-2)

MORNING SHOW HOST

Medium market respected AOR seeks articulate, topical morning show host. Must be able to think quick, be friendly, and be workable. Cassettes and resumes to Radio & Records, 1930 Century Park West, #319, Los Angeles, CA 90067. EOE, females encouraged.

CT's hottest station seeks air personality for all shifts & newscasts. No calls. T&R: Stef Ryback K101, 59 Quinnipiac Ave., N. Haven, CT 06473. EOE (5-2)

WLTN (AM) has immediate opening for mornings. Experience preferred. Airshift/production. T&R: Lisa Mills, Box 349, Littleton, NH 03561 or 16031 444-3912 EOE (5-2)

WCAP

NEWS ANCHOR/REPORTER

Local news leader seeks dedicated and creative newscaster to write, produce and deliver newscasts, plus create and gather stories. T&R to Julie Stinnerford, News Director, WCAP, 243 Central St., Lowell, MA 01852. EOE M/F

Sales Development Manager for Jersey Shore's leading station. Handle major accounts & supervise sales staff. RESUME: Stephan Rice, 3601 Highway 66, Neptune, NJ 07754. EOE (5-9)

Northern NH's leading station seeks experienced sales person for opening as Sales Manager. RESUME: GM, WMOU-FM, Box 489, Berlin NH 03570. EOE (5-9)

WGAN

CHR PRODUCTION PRO — For creative promos, etc. at top-rated hit station. Great location & facilities. Salary \$18,000 - \$20,000. T&R to PETE FALCONI, OM, WGAN FM-103, Box 10139, Portland, ME 04104. EOE M/F

Morning Anchor/Reporter. Strong presentation, effective communicator. T&R: Phil Gregory ND, WPTR/WFLY, Box 12279, Albany NY 12212. EOE (5-9)

Hot Rockin' CHR seeks wild, exciting afternoon drive personality. Rush T&R: Jon Le Mieux, 82 Rock 7, One Broadcast Plaza, Middletown, NY 10940. EOE (5-9)

TOP 5 MARKET

AC station seeks dynamic entertainer who knows how to let the music shine through. Send T&R to Radio & Records, 1930 Century Park West, #333, Los Angeles, CA 90067. EOE

Major Market Adult AOR

Seeking Morning News personality. If you are currently a news personality in a major or medium market, with at least 5 years professional experience, send tape & resume to: Radio & Records, 1930 Century Park West, #323, Los Angeles, CA 90067. EOE M/F

OPENINGS

Vacation area small market seeks application for future announcer openings. Country/Automation knowledge helpful. T&R: WOLC, Box 920, Port Jervis NY 12771 or (914) 856-8185 EOE (5-9)

Top 50 ADR seeks MD/Midday jock ASAP. Experience helpful. Females encouraged. T&R: Tim Smith WKLC, 100 Kanawha Terrace, Albans, WV 24177. EOE (5-9)

Radio Production People

Leading radio broadcasters offer outstanding opportunities for highly motivated professional production people. Qualified candidates should submit resume, salary history, references, and work samples, to Radio & Records, 1930 Century Park West, #326, Los Angeles, CA 90067. EOE

SOUTH

B100 seeks PD. Also, future air talent & news for all shifts. T&R: Bill James, Box 2428, Wilmington, NC 28402. EOE (5-2)

Seek production wizard/FM drive personality ASAP. T&R: Carmen James, PD, WVVWC, Box 580, Wilkesboro, NC 28697. EOE (5-2)

Seek talented, strong & dependable team pros. Production & creativity a must. T&R: Philip Moon, PO, KQTY, Box 165, Borger, TX 79007. EOE (5-2)

KDBS/KRRV seeks News Reporter ASAP. Chance for advancement. Creative writing & nose for news a must. T&R: Dr. J. Karst, 1515 Jackson St. Alexandria, LA 71301 or (1318) 442-1410 EOE (5-2)

MD/afternoon drive personality for AC WCHV. Come work in beautiful Central Virginia. T&R: Tom Graves, 1140 Rose Hill Dr., Charlottesville, VA 22901. EOE (5-2)

Medium-market CHR/AOR has openings for jocks. Quick, tight sound for top-rated 18-34 in university town. T&R: Scott Burnett, Box 878, Fayetteville, AR 72702. EOE (5-2)

AC combo seeks newscasters for possible future openings. T&R: Doug Kellett/ND WEIZ, Box 1840, Columbus, GA 31994 EOE (5-2)



TOP SATELLITE OM

WTIX, where it all began, needs Operations Manager for Satellite Gold format. Join Price Communications, one of America's fastest-growing radio groups. Excellent production a must. Also helpful background in Gold or AC, satellite experience, ability to work with established morning talent. Possible airwork. Good bucks for night person. Rush production tape and resume to: David Gerard, WTIX, 332 Carondelet St., New Orleans, LA 70130. No calls please. EOE

Hot AC in Top 100 seeks an overnighter. T&R: Debbie Parmley KHOD, Box 21088, Waco TX 76702. EOE (5-9)

Future opening for reporter/anchor for Talk/News format. T&R: Ron Kreshesky ND, 2015 38th Ave., Vera Beach FL 32960. EOE (5-9)

Derby City's top CHR seeks a newscaster with personality. Experience required. T&R: Rocky Knight WLRN, Box 5, 4th St., Louisville KY 40203. EOE (5-9)

PD FOR ADULT CHR

In large Southeast market. Major group. Need excellent management skills. Will consider assistant PDs wanting to move up. Marketing background helpful. Tape & resume to Radio & Records, 1930 Century Park West, #327, Los Angeles, CA 90067. EOE

Top CHR in medium market seeks relaxed storyteller for morning drive newscasts. Experience & strong delivery a must. T&R: Jim Beasley Box 11202, Chattanooga TN 37401. EOE (5-9)

FOX 96 FM

PRODUCTION/CONTINUITY DIRECTOR — Group owned FM/AM combo in Deep South college market is looking for creative writer with strong production skills. No beginners. Attractive compensation package. Send "PRODUCTS OF YOUR IMAGINATION" to Sander Walker, P.O. Box 2000, Tusculoosa, Alabama 35403.

OPENINGS

Seek experienced Operations person with management potential. On-air & production. T&R: Fred Petty WCCA, Box 1056, Ocala FL 32687. EOE (5-9)

Anchor/Reporter needed for Southeast powerhouse. Four-person staff, computerized newsroom. T&R: Dick Culom WISE/KISS-FM, 90 Lookout Rd., Asheville NC 28804. EOE (5-9)

Top-rated AM seeks News/Sports/Announcer to help out in mornings & middays. T&R: David Wilson, 920 Commerce Rd., Pine Bluff AR 71601. EOE (5-9)

Q107

Where have all the creative production wizards gone? I've heard dozens of great jocks — but not a lot of good, creative production. If you can write creative stuff, and do the voices necessary to produce them, jet a tape to WKQB-FM, 4995 LaCross Rd., Suite 1600, North Charleston, SC 29418.

MIDWEST

Seek PD in medium-market CHR. Three-five years' experience. T&R: David Nelson, Regional Broadcasters, 122 Lyon NW, Grand Rapids, MI 49503. EOE (5-2)

Morning Personality CHR

Outstate Michigan. Need a fun upbeat conversationalist who uses comedic bits and/or characters on-air, and who enjoys public appearances. Competitive salary. Please send resume and cassette to: Radio & Records, 1930 Century Park West, #332, Los Angeles, CA 90067. EOE

MIDWEST COMBO

Is looking for a goal-oriented sales manager with local and national exposure. If you have a minimum of 5 years sales management experience and are ready for a challenge at the GM level, send resume and salary history, in confidence, to Radio & Records, 1930 Century Park West, #334, Los Angeles, CA 90067. EOE M/F

Central KS Country FM seeks responsible, hard-working person to fill fulltime announcing slot. T&R: KYEZ-FM, Dave Edwards, Box 80, Salina KS 67402. EOE (5-9)

Seek hot evening personality for CHR in university market. T&R: Scot Harrison KCCO, Box 728, Ames, IA 50010. EOE (5-9)

Promotion Person Wanted

Major league Midwest broadcast property seeks minor leaguer ready to move up to the big leagues. Must be ambitious, aggressive and creative. Must be able to hit off-speed pitches and field line drives. 2+ years experience preferred. Demonstrate your desire with work samples, resume, batting average and salary requirements to Radio & Records, 1930 Century Park West, #329, Los Angeles, CA 90067. EOE

Morning man. Authoritative, quick wit, phone finesse & savvy. Mid market in Michigan vacationland. T&R: WHLS, Box 807, Port Huron, MI 48060. EOE (5-9)

WKAU-FM seeks great PM drive personality yesterday! P-2 CHR in WI 2nd largest market. Appleton/Green bay. T&R: Ron Ross PD, 1765 Block Rd., Kaukauna WI 54130. EOE (5-9)

Exceptional Morning Person

Rare opportunity for exceptional morning person. Energetic, warm, funny, a reliable performer with a team attitude... Midwest university market. T&R to Radio & Records, 1930 Century Park West, #331, Los Angeles, CA 90067. EOE

OPENINGS

WEST

Program-Operations Mgr. California FM Adult Contemporary seeks disciplined, aggressive and organized pro with outstanding leadership skills to lead a young air staff. Include resume, aircheck, salary requirements and why you're the person for this job. You'll have all the tools to win - outstanding signal, competitive promotion budget, top management support. Group-owned, California market. Applicants must have rating, talent management success and track records to prove it. Send T&R to Radio & Records, 1930 Century Park West, #314, Los Angeles, CA 90067. EOE M/F

SALES MANAGER

Nation's #1 Classical Music Station seeks qualified sales manager for the 13th market. Candidates should possess minimum of 3 years sales management experience with successful track record. Excellent compensation package. Interested applicants send detailed resume and salary history to KING-FM, 333 Dexter Avenue North, Seattle, Washington 98109. No phone inquiries. EOE. M.F. HC.

Rocky Mountain Contemporary FM

Looking for up and coming radio pro. Duties include assistant program director, promotions and airshift. Great company with all benefits and the right salary for the right person, females encouraged. Send T&R, and photo to: Radio & Records, 1930 Century Park West, #328, Los Angeles, CA 90067. EOE

KRTH

AM 930 101 FM

K-EARTH 101 FM/KRTH AM930, Los Angeles. America's premier radio stations are searching for the nation's finest news anchors. Send T&R to Mary Lyon or Yvonne Painton, KRTH Radio, 5901 Venice Blvd., Los Angeles, CA 90034. No Calls. EEOC

RKO RADIO

A Division of RKO General, Inc.
A GENERAL COMPANY

Promotions Director

Major Market West Coast station looking for aggressive Promotions Director. Must have good people skills, exceptional detail orientation and consistent follow-through. Previous large market radio promotions experience helpful. Outstanding opportunity with major company for creative individual with strong desire to win. Resume and references to: Radio & Records, 1930 Century Park West, #318, Los Angeles, CA 90067. EOE

Active market/Rock experience, telemarketing, Commission. No calls. LA applicants only. Resume: Active Markets, 3000 Ocean Park Blvd. #3001 Santa Monica, CA 90405 EOE (5-2)

KRR/Las Vegas Rock Oldies seeks sales pro. Resume: Box 97, Boulder City, NV 89005. EOE (5-2)

Seek experienced PD & News Director for high desert Southern CA AM/FM. T&R: KSZL/KDUC, Box 250, Barstow, CA 92311. EOE (5-2)

Need sales rep for AM/FM. Must be aggressive & goal oriented. Resume: KSZL/KDUC, Box 250, Barstow, CA 92311. EOE (5-2)

Exciting opportunity! Active Markets/Rock Experience. Telemarketing. Commission. RESUME: Active Markets, 3000 Ocean Park Blvd. #3001, Santa Monica CA 90405. LA applicants only. EOE (5-9)

OPPORTUNITIES

OPENINGS

RADIO SALESPERSON SAN FRANCISCO

Contact: Teresa Freitas
Sales Manager

KLOK-FM
103.7
SAN FRANCISCO



77 Maiden Lane
San Francisco, CA 94108
415-788-2022

SOUTHERN CALIFORNIA AOR

Seeks AIR TALENT plus! Experience & knowledge in any of the following: Programming, Music, Production, Promotion. Looking for you to fill an airshift & contribute to our team. Warm & friendly personality helps. Three years experience required. Excellent pay for the right person. Cassette & resume to: Radio & Records, 1930 Century Park West, #305, Los Angeles, CA 90067. EOE

KJO FM/AM seeks one more natural-sounding pro. Creative copywriting/production required. Let me hear your best. T&R: Paul Wilson, 1506 Gibson Ave., Ogden UT 84404. EOE (5-9)

KALI/Los Angeles

Spanish Contemporary Music/News operation seeking experienced bilingual newperson for highly-charged format. Background should include on air/street reporting, editing and total news commitment. KALI is part of group operation nationwide and offers career enhancement potential. T&R by 30 May to: Alberto Aguilar, ND, 1104 S. San Gabriel Blvd., San Gabriel, CA 91776. EOE M/F

MT's top AC FM powerhouse has an opening for a creative & professional air talent. T&R: K99-FM, Box 3129, Great Falls MT 59404. EOE (5-9)

L.A. - Ventura County small market seeks weekend & relief on-air talent ASAP. T&R: J.L. Martinez, 3851 E. Thousand Oaks Blvd., Westlake Village CA 91361. EOE (5-9)

KUIC needs versatile fulltime production pro to work magic for our clients. No beginners. T&R: Steven Bise, 419 Mason St., Suite 203, Vacaville CA 95688. EOE (5-9)

Growing organization seeks a sales & PBP combo. Developing into Sales Manager. T&R: Larry Schneider, KARS, Box 860, Belen NM 87002. EOE (5-9)

KFAT Country in Oregon seeks air talent for AM drive. No beginners. T&R: Skip Taylor, Box 965, Corvallis OR 97339. EOE (5-9)

PERSONALITY IN PORTLAND

CHALLENGE: To create a midday show on a legendary radio station... Information and entertainment that are compelling, great adult contemporary music and personality.

OPPORTUNITY: For a seasoned pro that wants to live in a great city and work in an environment of innovation and creativity.

Tape and resume to:
Rick Sadle
Program Director
KGW Radio
1501 S. W. Jefferson
Portland, OR 97201

No calls, please. EEO M/F



OPENINGS

KWVZ-FM, Reno's top CHR, seeks qualified applicants for late-night & parttime openings. T&R: Dave Shakes, 557 Washington St., Reno NV 89503. EOE (5-9)

AC/MOR

Weekday personality for AC/MOR in Ketchikan, Alaska. Morning drive for right person. Must be community oriented. No "Boss Jocks." Part-time sales also available. Send T&R to: PATRICIA MCKEY, PO Box 7700, Ketchikan, AK 99901. EOE



SURBURBAN L. A. STATION

Looking for a personality to anchor morning drive, plus a personality newperson. Why not give it a shot? All inquiries confidential. Send T&R to Radio & Records, 1930 Century Park West, #330, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Sportscaster with experience in anchoring/reporting/PBP & talk. Have considerable news & jock experience, too. HOWARD SIMON: (607) 733-5599 (5-9)

Air talent/PD with eight years' experience seeks AC. Asst. PD/MD in AL. Professionalism run organization only. CHRIS: (205) 845-9047 (5-9)

Des Moines! Currently working in top 100 & want to come home. Experience as PD/ND/J in AC/MOR/Country/Oldies. KEVIN: (319) 355-7388 (5-9)

Female former major market ND seeks same in medium/large market. Six years' experience in AOR. Would be comfortable with CHR/AC. CALL: (605) 348-1560 (5-9)

Country Program Director

22 years on-air: Cincinnati, Sacramento, Miami, San Antonio, Indio; good people/leadership skills. Knows country music. Small/medium market. South or West. (512) 684-4631, 692-2403.

OM/PD in Country or CHR seeks small/medium southern market to raise my family. Experienced. FRED: (417) 934-2788 (5-9)

Experienced MD seeks MD/Asst PD in medium/large market. Extensive knowledge in AOR/CHR/AC. Organized, creative, personable, dedicated. GARY: (301) 759-3264 (5-9)

Six-year pro. Can help your station in any programming area. News/sports/on-air. MIKE: (419) 537-0313 (5-9)

Experienced OM seeks to grow with a contemporary Christian station. A people motivator experienced in various aspects of broadcasting. DICK BARRETT: (319) 355-8656 (5-9)

News Hostler. Medium market, news/sports/divertive anchor gets the story first. STAN LEE: 4849 N. Goldenrod Rd., Winter Park FL 32792 or (305) 671-7886 (5-9)

16 years pro. Asst. PD/Afternoon drive personality from successful WEZC/Charlotte seeks job as PD. STEVE SUTTON: (404) 479-4145 (5-9)

Book on this. Top 50 market jock with drive, MD & phone experience seeks medium/large market. Any shift. CALL: (609) 655-0740 (5-9)

Carol Miller look out! Female rock jock. Eight years' experience on-air. MD/Production/Video Jock. Major market material. top 20 only. CALL: (919) 370-1105 (5-9)

I'll strive to top your goals & mine. Trained broadcaster with on-air experience. Mold me into what you need. CHR/AC/Country. KENT SUNDERMAN: (402) 667-2693 (5-9)

POSITIONS SOUGHT

Major market jock desires AOR/CHR programming position anywhere. College grad, research, programming & promotion. If you call me, you'll hire me. DAVE: (313) 979-2042 (5-9)

Calling Texas! Dallas, San Antonio, Austin, Waco & Corpus Christi. 11 years in the business. CHARLIE: (214) 734-5430 (5-9)

Sports fanatic with potential. Young Canadian seeks a break. Excellent in PBP. KEN HORNICK: 160 George St., Sarnia, Ontario Canada, N7T 7V4, Apt. 115-15 (5-9)

NY CHR jock seeks challenge in any medium/large market. Any airshift, production too. Now doing research for 2-100/ New York. MIKE: (718) 946-6140 (5-9)

ND seeks medium market. Sports/talk. Year + experience. MICHAEL DONOVAN: (414) 248-1550, 6701 or 1028 Wisconsin St., Lake Geneva, WI 53147. (5-9)

20 years' experience! Any format but prefer Country in Indianapolis, Evansville, Bloomington, Louisville, Lexington. TIM TOLBERT: (812) 865-3988 (5-9)

OVERWHELMINGLY ADEQUATE

THE SLIM ONE

WLS-FM, KFRC, Los Angeles
(213) 666-9111

Four-year news veteran. Excellent writer, editor, attitude & team player. Personable delivery & come highly recommended. Relocate anywhere. RICK: (305) 648-9145 (5-9)

Top 25 markets. Air personality not afraid of challenge. Adaptable to all-formats. Currently five years' with station in top 45 market. CALL: (615) 352-7825 (5-9)

Six-year pro with great production & character voices. Fun show. Will relocate. STEVE: (703) 978-6609 (5-9)

Atlanta major market mom 'g man on the loose. Highly-rated in Jan-Feb of '86. KEITH CONNORS: (404) 438-8717 (5-9)

MD/On-air position sought. Five + years in radio. Thorough knowledge of music & programming skills in AC/CHR/Jazz. FRANK FEDERICO: (414) 342-4021 (5-9)

Rating's miracle worker PD ready for a new challenge. AOR/CHR/AC. I can make you money! THOM ROBSON: (304) 529-3908 or 523-9401 (5-9)

Versatile personality seeks the right opportunity. Programming, personality. AC/Country/Oldies/Sports/News experience. Can work any format. DAVE BACHYNSKI: (305) 275-6054 (5-9)

Minnesota! If you want an experienced one-to-one personality with excellent production & news skills, you want me. RANDALL: (307) 688-3753 (5-9)

Help! I'm bored & wish to advance. Prefer MW, but will relocate anywhere. MARK: (915) 697-0948 (5-9)

PD with proven track record seeks CHR/URBAN PD. DJ. MD. ROBERT: (419) 472-4739 (5-9)

12-year major Jazz voice, Miami market, seeks fulltime position. Strong production, smooth communicator, great continuity, truly dedicated. STU GRANT: (305) 940-9445 (5-9)

News pro. Kennedy Space Center Reporter seeks anchor slot in South-East. ASAP. 12 years' AOR/AC/CHR. BOB ALLEN: (205) 983-1065 (5-9)

ATTN: Tristate - New England, PA, large metro jock with drive, MD & phone experience. Seeks major/medium jock, any airshift. CALL: (609) 855-0740 (5-9)

I can sell! Sharp street salesman & mature Country, MOR & Big Band programmer. RON ROBBIE: Box 179, Buffalo WY 82834. (5-9)

Nine-year Broadcast Journalist seeks position with medium/large market news operation. Strong writing, delivery & interviewing. PETER: (507) 359-7545 (5-9)

Ready to work. 20-year old jock seeks fulltime position. AC/Country preferably evenings or overnights. Will you give me a break? SCOTT: (615) 968-7360 (5-9)

Attention South & other warm climate medium/major markets. 17 years' experience, mornings, PD, news, production, copy. Available now. LARRY KAY: (717) 653-2500 (5-9)

Sparkle plenty. News/Jock/Production/Advancement. Entry level. Some experience plus education. Go anywhere now. KATHY: (319) 355-4212 or 386-3832 (5-9)

Looking for CHR. Nine-year pro. Formerly of 96X & KISS-FM Miami, Big Ways/Charlotte, 237 Ft. Worth, KENO/Las Vegas. BEAU WALKER: (305) 557-1059 (5-9)

Nine-year female broadcasting professional seeking employment in TX area. Experienced research specialist. WLFY: WRMR: ANNA CALHOUN: (216) 696-4444 or 991-0938 (5-9)

19-year pro seeks FSA/AC on either coast. Boston, Houston, Providence & Syracuse. Music personality with Sports/Talk Show experience. LARRY MARTIN: (207) 374-9978 (5-9)

Eight-year pro seeks jock in L.A. Hardworking, mature, dependable. Record promotion/MD/Asst. PD/on-air & off. No ego problem. DAVE BARE: (213) 930-4380 (5-9)

Strong team player seeks fulltime jock in any market. Fun, personable, gives 110%. Three + years' experience AOR/CHR/AC. Excellent references. LARRY: (814) 536-2435 (5-9)

POSITIONS SOUGHT

Dedicated female jock in medium market with excellent references. Six years' experience Oldies/CHR/MD. ROXANNE: (512) 686-5454 (5-9)

Announcer with five years' experience wants to move up to medium market. Currently employed, family man, looking to move West. BRIAN: (806) 293-7903 (5-9)

Formerly KNX-FM, KIHJ-AM, now doing weekends in L.A. This warm, personable, entertaining AC communicator needs fulltime deal. D.L.: Box 26241, Encino, CA 91426. (5-9)

High-energy female jock gives & needs a good break. Medium market preferred. STACI: (306) 596-2172 or 251-7713 (5-9)

- K-101 San Francisco (AC) - 9th to 1st 25-54
- K.L.S. San Antonio (AC) - 14th to 1st 25-54
- BJ-105 Orlando (CHR) - 5th to 1st. #1 in 5 of 6 Adult Demos



BILL GARDNER

- Program Executive
 - Commercial Pilot, Aircraft Owner
 - On-Air talent
- Seeks next challenge!!
(801) 943-4171

PD or OPERATIONS

25 years in Country. Can handle Big Band or Nostalgia. Know and love radio. Team player with exceptional knowledge of music, contests, promotions, production and automation. Top ratings for 15 years. (303) 243-5614.

MISCELLANEOUS

WJRX-FM CHR needs single & album record service from all labels, including promotions. Contact Kevin Rogers, Box 100, Manahawick, NJ 08050 or (609) 597-1100 (5-9)

KDZA/Odesa needs record service from all labels. Contact Rocky Bea PD. Box 351, Odesa, TX 79760. (5-9)

WRENCHI Mohegan misses you. Contact Mohegan at (203) 313-1954. Okay, Bye—Chuck. (5-9)

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: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

Easy Listening

JOHN DENVER "Flying For Me"
TONY BENNETT "How Do You Keep The Music Playing"
JOHN BARRY ("OUT OF AFRICA" SOUNDTRACK)
"I Had A Farm In Africa"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

DAVID PACK "That Girl Is Gone"
NEIL DIAMOND "Headed For The Future"
ATLANTIC STARR "If Your Heart Isn't In It"
JONATHAN BUTLER "Baby, Please Don't Take It"

Modern Country

SAWYER BROWN "Shakin'"
GARY MORRIS "Anything Goes"
RANDY TRAVIS "On The Other Hand"
WAYLON JENNINGS "Will The Wolf Survive"
GEORGE STRAIT "Nobody In His Right Mind..."

Century 21

Greg Stephens (214) 934-2121

The Z Format

38 SPECIAL "Like No Other Night"
FABULOUS THUNDERBIRDS "Tuff Enuff"
MODELS "Out Of Mind, Out Of Sight"
GTR "When The Heart Rules The Mind"

The AC Format

PET SHOP BOYS "West End Girls"
ANNE MURRAY "Who's Leaving Who"
JAMES TAYLOR "That's Why I'm Here"

Super-Country

PAKE McENTIRE "Savin' My Love For You"
RICKY SKAGGS "I've Got A New Heartache"
J. CASH & W. JENNINGS "Even Cowgirls Get The Blues"

Concept Productions

Elvin Ichiyama (918) 782-7754

CHR

JETS "Crush On You"
KENNY LOGGINS "Danger Zone"
PETER GABRIEL "Sledgehammer"
MOODY BLUES "Your Wildest Dreams"
GTR "When The Heart Rules The Mind"
BANGLES "If She Knew What She Wants"

Country

T.G. SHEPPARD "Strong Heart"
MICHAEL MARTIN MURPHEY "Rollin' Nowhere"
WAYLON JENNINGS "Will The Wolf Survive"
GEORGE STRAIT "Nobody In His Right Mind..."
JUDDS "Rockin' With The Rhythm Of The Rain"
DAVID ALLEN COE "A Country Boy Who Rolled The Rock..."

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

38 SPECIAL "Like No Other Night"
SIMPLY RED "Holding Back The Years"
GTR "When The Heart Rules The Mind"

Contempo 300

JAMES TAYLOR "That's Why I'm Here"
MIKE & THE MECHANICS "All I Need Is A Miracle"

Great American Country

SAWYER BROWN "Shakin'"
RONNIE McDOWELL "All Tied Up"
T. GRAHAM BROWN "I Wish I Could Hurt That Way Again"

Media General

Broadcast Services

Bob Dumais (901) 320-4433

Action

HIROSHIMA "One Wish"
EL DeBARGE "Who's Johnny"
DAVID PACK "That Girl Is Gone"
ANNE MURRAY "Who's Leaving Who"

MEDIA GENERAL CONTINUED

JAMES TAYLOR "That's Why I'm Here"
JEAN-MICHEL JARRE "Fourth Rendezvous"
NEIL DIAMOND "Headed For The Future"

Your Country

SAWYER BROWN "Shakin'"
RONNIE McDOWELL "All Tied Up"
MARK GRAY "Back When Love Was Enough"
T. GRAHAM BROWN "I Wish I Could Hurt That Way Again"

Hit Rock

DREAM ACADEMY "The Love Parade"
SIMPLY RED "Holding Back The Years"
BOYS DON'T CRY "I Wanna Be A Cowboy"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

GARY MORRIS "Anything Goes"
JUDY RODMAN "Until I Met You"
GEORGE STRAIT "Nobody In His Right Mind..."
GEORGE JONES "Somebody Wants Me Out Of The Way"
J. SCHNEIDER "You're The Last Thing I Needed Tonight"

The Great Ones

LITTLE RIVER BAND "Time For Us"
ANNE MURRAY "Who's Leaving Who"
NEIL DIAMOND "Headed For The Future"
JONATHAN BUTLER "Baby, Please Don't Take It"

Radio Arts

John Benedict (818) 841-0225

Country's Best

SAWYER BROWN "Shakin'"
MARK GRAY "Back When Love Was Enough"
KATHY MATTEA "Love At The Five & Dime"
SWEETHEARTS OF THE RODEO "Hey Doll Baby"
J. SCHNEIDER "You're The Last Thing I Needed Tonight"

Soft Contemporary

JAMES TAYLOR "That's Why I'm Here"

Sound 10

TEMPTATIONS "A Fine Mess"
PET SHOP BOYS "West End Girls"
NEIL DIAMOND "Headed For The Future"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

PET SHOP BOYS "West End Girls"
LEVEL 42 "Something About You"

Country Coast-To-Coast

RANDY TRAVIS "On The Other Hand"
KATHY MATTEA "Love At The Five & Dime"

Rock 'N' Hits

KENNY LOGGINS "Danger Zone"
BLOW MONKEYS "Diggin' Your Scene"
BOYS DON'T CRY "I Wanna Be A Cowboy"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

JETS "Crush On You"
EL DeBARGE "Who's Johnny"
38 SPECIAL "Like No Other Night"
SIMPLY RED "Holding Back The Years"
BOYS DON'T CRY "I Wanna Be A Cowboy"

TM AC

MADONNA "Live To Tell"
CULTURE CLUB "Move Away"
LEVEL 42 "Something About You"

TM Country

SAWYER BROWN "Shakin'"
JUDY RODMAN "Until I Met You"
GEORGE STRAIT "Nobody In His Right Mind..."
DOLLY PARTON "Tie Our Love (In A Double Knot)"
T. GRAHAM BROWN "I Wish I Could Hurt That Way Again"

Transtar

Country

Rick Honea (213) 460-6383

JUDY RODMAN "Until I Met You"
SOUTHERN PACIFIC "Reno Bound"

THE TRUTH ABOUT THE NEW MUSIC SEMINAR

These people don't give praise lightly, so why are they saying such nice things about the New Music Seminar? Because we put on a Seminar they're proud to participate in. A Seminar with over 40 controversial panels and educational workshops, featuring truly significant industry speakers. A Seminar that includes one of the most comprehensive and fascinating music festivals in the world. And by attracting 5,000 essential decision makers, we've made the Seminar a unique opportunity to build your network of contacts and promote your artists, products, or business in pleasant, modern surroundings. But don't take our word for it. As you can see, many other people will tell you the same. Find out why—send the coupon in now.

For information on how to take advantage of the marketing and promotional opportunities at the Seminar, call Joel Webber at (212) 255-7408. For press information, call Raleigh Pinsky of The Raleigh Group, (212) 265-4160. For further information call Jeff Dorman at (212) 722-2115.

"The New Music Seminar is for the movers and shakers of the music business, a seminar like no other—where key people shape the music of tomorrow today. It's a valuable learning experience."
NICK BAZOO, PROGRAM DIRECTOR, B94, PITTSBURGH

"Last year's best Album Radio Panel was at the NMS. Overall there was no better way to keep a grip on the entire music industry than being at the NMS."
DENIS MC NAMARA, VICE PRESIDENT OF PROGRAMMING, WLIR/FM, NY/LONG ISLAND

"The current ratings game in Top 40 radio is not to see how predictable you can be, but who beats you with the best new ideas and picks tomorrow's hits first. The NMS is a great place to explore where music is headed and exchange new programming ideas, and the non-stop club scene of New York City provides a great backdrop."
GENE SANDBLOOM, MUSIC DIRECTOR, KIIS-FM, LA

"In the past seven years the NMS has not only reflected current trends, but has served as an important window to the music scene of tomorrow."
TONY BERARDINI, GENERAL MANAGER, WBCN/FM, BOSTON

"I only wish that when I started out in management at the age of 12 there would have been something like NMS to attend, so I would not have made so many mistakes and completely messed up Dire Straits' career."
ED BICKNELL, DAMAGE MANAGEMENT (DIRE STRAITS)

"A ringside seat to a three ring, three day non-stop overview of the state of the music industry, present and future. The opportunity to meet new people spearheading the latest music sounds around the world. I haven't missed one yet. Worthwhile, exciting, fun."
SEYMOUR STEIN, PRESIDENT, SIRE RECORDS

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First Name _____ Last Name _____
Company Name _____
Address _____ State _____ Zip _____
City _____ Postal Code _____
Country _____
Phone _____
Occupation _____

Please send me more info about NMS 7.
 I'm interested in pursuing advertising opportunities at NMS7. Send me info.

SAVE \$50—REGISTER BEFORE MAY 30.



THE NEW MUSIC SEMINAR JULY 13-16 NYC

1747 1st AVENUE, NEW YORK, NY 10128

R&R FRIDAY, MAY 9, 1986/67

JAZZ

TOP 30

MAY 9, 1986

Table with 3 columns: Rank, Artist/Track, and Notes. Top entries include LARRY CARLTON 'Alone/But Never Alone', FREDDIE HUBBARD/WOODY SHAW 'Double Take', AHMAD JAMAL 'Rossier Road', BOBBY HUTCHERSON 'Color Schemes', JONATHAN BUTLER 'Introducing Jonathan Butler', JOHN SCOFIELD 'Still Warm', CHICK COREA 'Elektric Band', DIZZY GILLESPIE 'Closer To The Source', JOE HENDERSON 'State Of The Tenor', SKYWALK 'The Bohemians', RUSS FREEMAN 'Nocturnal Playground', NANCY WILSDON 'Keep You Satisfied', EDDIE DANIELS & LONDON PHILHARMONIC ORCHESTRA 'Breakthrough', SPECIAL EFX 'Slice Of Life', MISTER SPATS 'Love Speaks', TERENCE BLANCHARD/DONALD HARRISON 'Discernment', BUDDY RICH 'Mr. Drums-Live On King Street', CABO FRIO 'Right On The Money', LESLIE DRAYTON & FUN 'What It Is What It Is', GEORGE HOWARD 'Love Will Follow', LIONEL HAMPTON & HIS ORCHESTRA 'Sentimental Journey', JOHN JARVIS 'So Far So Good', JEANNIE & JIMMY CHEATHAM 'Midnight Mama', DOC SEVERINSEN & XEBRON 'Doc Severinsen & Xebron', LYLE MAYS 'Lyle Mays', KEITH JARRETT 'Standards Live', IRA STEIN & RUSSELL WALDER 'Transit', PHAROAH SANDERS 'Shukuru', PAT METHENY & ORNETTE COLEMAN 'Song X', ARTHUR BLYTHE 'Da-Da'.

Black/Urban stations contributing to Jazz: WKND/Hartford, Melona McClean: KJCB/Lafayette, Horatio Handy: WYLD, FM New Orleans. Delt Spencer: WDMT/Cleveland-Dean Ocan Rufus

NEW & ACTIVE

CHUCK MANGIONE 'Save Tonight For Me' (Columbia) 13/3
Rotations: Heavy 3/0, Medium 4/1, Light 4/0, Extra Adds 2, Total Adds 3, WAER, KUOP, WLVE, Heavy, WLOQ, KKGO, KIFM, Medium, WBEE, WBWB, WJZZ.
SUSANNAH MCCORLE 'How Do You Keep The Music Playing?' (Pausa) 13/0
Rotations: Heavy 0/0, Medium 0/0, Light 7/0, Extra Adds 0, Total Adds 0, Medium: WBFO, WRIT, WMOT, KANU, KPLU, WVPF.
STEVE BACH 'Holiday' (Cafe) 12/5
Rotations: Heavy 1/0, Medium 3/1, Light 6/2, Extra Adds 2, Total Adds 5, WFPL, WNOP, KKGO, KMHD, KLCC, Heavy, WLOQ, KXPR.
SCOTT COSSU 'Reunion' (Windham Hill) 12/4
Rotations: Heavy 0/0, Medium 0/2, Light 4/2, Extra Adds 0, Total Adds 4, WUWM, KUOP, KIFM, KLSK, Medium: WDET, WKSU, KPLU, WHRO, WVPF, KXPR.
BERTRAMI 'Dreams Are Real' (Milestone/Fantasy) 12/1
Rotations: Heavy 4/0, Medium 4/0, Light 3/0, Extra Adds 1, Total Adds 1, KJZZ, Heavy, WYRS, WJZZ, WAWE, WVPF, Medium: WRIT, KLOC, KIFM, KLSK.
EDDIE HARRIS & ELLIS MARSALIS 'Homecoming' (Spindletop) 11/7
Rotations: Heavy 2/0, Medium 2/1, Light 4/3, Extra Adds 3, Total Adds 7, WMOT, WBEE, KPLU, WFSS, WAWE, WVPF, KLCC, Heavy, KJAZ, KXPR, Medium: KANU.
ANTHONY BRAXTON 'Seven Standards 1985, Vol. 2' (Magenta/Windham Hill) 11/5
Rotations: Heavy 0/0, Medium 6/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy: WMOT, Medium: WBEA, KADK, KLOL, KUOP, WVPF, KWUW.
NABIL TOTAH 'Double Bass' (Consolidated Artists) 11/0
Rotations: Heavy 1/0, Medium 6/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy: WMOT, Medium: WBEA, KADK, KLOL, KUOP, WVPF, KWUW.
CHET ATKINS 'Street Dreams' (Columbia) 10/2
Rotations: Heavy 2/0, Medium 2/0, Light 5/1, Extra Adds 1, Total Adds 2, WAER, WFBE, Heavy: KKGO, KPLU, Medium: KUOP, WVPF.

MOST ADDED

ARTHUR BLYTHE (11)
Da-Da (Columbia)
BUDDY RICH (10)
Mr. Drums - Live On King Street (Cafe)
EDDIE HARRIS & ELLIS MARSALIS (7)
Homecoming (Spindletop)

HOTTEST

LARRY CARLTON (21)
Alone/But Never... (MCA Master Series)
FREDDIE HUBBARD/WOODY SHAW (18)
Double Take (Blue Note)
AHMAD JAMAL (14)
Rossier Road (Atlantic)
BOBBY HUTCHERSON (13)
Color Schemes (Landmark)

RUBY BRAFF/SCOTT HAMILTON 'A Sailboat In The Moonlight' (Concord) 10/2
Rotations: Heavy 4/0, Medium 3/0, Light 3/2, Extra Adds 0, Total Adds 2, WBGO, KXPR, Heavy, WYRS, KUHF, KADK, WUSF, Medium: WFPL, WKSU, KLOL.
MARIA MULDAUR 'Translucency' (Uptown) 10/0
Rotations: Heavy 4/0, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WAER, KPLU, WVPF, KLCC, Medium: WRIT, WBEY, KADK, WUSF.
MICHEL PETRUCCIANI TRIO 'Planism' (Blue Note) 9/5
Rotations: Heavy 4/0, Medium 2/2, Light 1/1, Extra Adds 2, Total Adds 5, WBWB, KADK, KPLU, KLCC, KLSK, Heavy: WCLK, KANU, KJAZ, KXPR.
ALVIN RED TYLER 'Heritage' (Rouner) 8/1
Rotations: Heavy 2/0, Medium 3/0, Light 2/0, Extra Adds 1, Total Adds 1, WJZZ, Heavy: WCLK, WNUR, Medium: WBGO, KUHF, KADK.
MARC JOHNSON 'Bass Desires' (ECM) 8/0
Rotations: Heavy 1/0, Medium 4/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: KJZZ, Medium: WRIT, WFPL, WDET, JAMES WILLIAMS SEKET 'Progress Report' (Sunnyside) 7/6
Rotations: Heavy 3/2, Medium 2/2, Light 1/1, Extra Adds 1, Total Adds 6, WGBH, WBEE, WDET, KJAZ, WHRO, KLCC, Heavy: WBGO.
KAZUMI WATANABE 'Mobo Splash' (Gramavision) 7/5
Rotations: Heavy 2/0, Medium 1/1, Light 2/2, Extra Adds 2, Total Adds 5, WBGO, WBEY, KPLU, KXPR, KIFM, Heavy: WNOP, WDET.
ROBERT GREENIDGE & MICHAEL UTLEY 'Mad Music' (MCA Master Series) 7/3
Rotations: Heavy 1/0, Medium 0/0, Light 1/1, Extra Adds 2, Total Adds 3, KMHD, WAWE, KLSK, Heavy: KBEM.
JOHN ABERCROMBIE 'Current Events' (ECM) 7/1
Rotations: Heavy 3/1, Medium 3/0, Light 1/0, Extra Adds 0, Total Adds 1, WDET, Heavy: WKSU, KJAZ, Medium: WRIT, KUOP, KLCC.
MILTON NASCIMENTO 'Encontros E Despedidas' (Polydor/PolyGram) 7/1
Rotations: Heavy 0/0, Medium 3/1, Light 4/0, Extra Adds 0, Total Adds 1, WVPF, Medium: WRIT, KLCC.
UZEB 'Between The Lines' (IOU) 7/1
Rotations: Heavy 1/0, Medium 3/0, Light 3/1, Extra Adds 0, Total Adds 1, WAER, Heavy: WNOP, Medium: WJZZ, KBEM.
BILLY MITCHELL 'Night Theme' (Pausa) 7/0
Rotations: Heavy 3/0, Medium 2/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WYRS, WAER, KKGO, Medium: WBEA, SANDY OWEN 'Boogie Woogie Rhythm & Blues' (Ivory) 6/5
Rotations: Heavy 2/1, Medium 2/2, Light 0/0, Extra Adds 2, Total Adds 5, WKSU, KLOL, KKGO, KMHD, WLVE, Heavy: WLOQ.
ROB MULLINS 'Night Street' (RMC) 6/4
Rotations: Heavy 1/0, Medium 2/2, Light 2/1, Extra Adds 1, Total Adds 4, KERA, WNOP, KTCJ, KKGO, Heavy: WLOQ.
L. SUBRAMANIAM 'Mani & Co.' (Milestone/Fantasy) 6/1
Rotations: Heavy 2/0, Medium 2/0, Light 2/0, Extra Adds 1, KJZZ, Heavy: WDET, KXPR, Medium: WHRO.
LARRY CORVELL 'Equipoise' (Muse) 6/0
Rotations: Heavy 2/0, Medium 3/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy: WKSU, WHRO, Medium: KANU, KJAZ.
BOBBY WATSON 'Appointment In Milano' (Red/PS) 6/0
Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WCLK, Medium: WRIT, KANU, WUWM.
RITZ 'Born To Boop' (Pausa) 6/0
Rotations: Heavy 2/0, Medium 4/0, Light 0/0, Extra Adds 0, Total Adds 0, Heavy: WMOT, WAWE, Medium: WYRS, KUHF.

REGIONALIZED ADDS & HOTS

Table with 3 columns: EAST, SOUTH, WEST. Each column lists stations and their local playlist additions. Includes sub-sections for 50 Reporting Stations and 46 Current Reports.

Advertisement for LARRY CARLTON 'Alone/But Never Alone' featuring 'Thank You Radio for our First #1 Album!' and '4 Weeks in A Row'. Includes photos of John Jarvis 'So Fa So Good' and Robert Greenidge & Michael Utley 'Mad Music'.

GEFFEN RECORDS IS PROUD
TO PRESENT . . .

PAT METHENY/ORNETTE COLEMAN
SONG X



SEE PAT METHENY & ORNETTE COLEMAN
CURRENTLY ON TOUR

"Song X; is not only
a joint triumph but
Metheny's most stunning
album yet."
NEWSWEEK

"Metheny and a bril-
liantly assembled band
respond to every facet
of Coleman's music..."
THE WASHINGTON POST

"Song X' isn't just a mat-
ter of good intentions—
it's an experiment that
works. For all their dif-
ferences, Mr. Metheny
and Mr. Coleman are
both masters of melody."
NEW YORK TIMES

PAT METHENY
ORNETTE COLEMAN
X
CHARLIE HADEN
JACK DEJOHNETTE
DENARDO COLEMAN

FEATURING
THE TRACKS
"KATHELIN
GRAY" &
"MOB JOB"

PRODUCED BY
PAT METHENY

DEBUT ON R&R
JAZZ CHARTS 29

AVAILABLE ON GEFFEN RECORDS, CASSETTES AND COMPACT DIGITAL DISCS

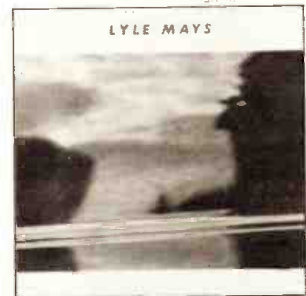


MANAGEMENT: TED
KURLAND ASSOCIATES.

LYLE MAYS



"Mays album is full of
strong melodies, grace-
ful piano work and atmos-
pheric harmonies."
THE WASHINGTON POST



FEATURING THE TRACK
"HIGHLAND AIRE"

DEBUT ON R&R
JAZZ CHARTS 25

AVAILABLE ON GEFFEN RECORDS, CASSETTES AND SOON ON COMPACT DIGITAL DISCS,



MANAGEMENT: TED
KURLAND ASSOCIATES.

PRODUCED BY
LYLE MAYS &
STEVEN CANTOR
EXECUTIVE PRODUCER:
PAT METHENY

COUNTRY

TOP 50

MAY 9, 1986

| Three Weeks | Two Weeks | One Week | Artist | Title | Label |
|----------------|-----------|----------|--------|---|-------|
| 12 | 7 | 4 | 1 | STEVE WARINER/Life's Highway (MCA) | |
| 5 | 2 | 2 | 2 | TANYA TUCKER/One Love At A Time (Capitol) | |
| 13 | 11 | 6 | 3 | FORESTER SISTERS/Mama's Never Seen Those Eyes (WB) | |
| 9 | 5 | 3 | 4 | REBA McENTIRE/Whoever's In New England (MCA) | |
| 1 | 1 | 1 | 5 | RONNIE MILSAP/Happy Happy Birthday Baby (RCA) | |
| 10 | 6 | 5 | 6 | NITTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB) | |
| 14 | 12 | 9 | 7 | EDDIE RABBITT/Repelitive Regret (RCA) | |
| 20 | 16 | 10 | 8 | WILLIE NELSON/Living In The Promiseland (Columbia) | |
| 18 | 15 | 11 | 9 | DWIGHT YOAKAM/Honky Tonk Man (Reprise/WB) | |
| 11 | 9 | 7 | 10 | ROSANNE CASH/Hold On (Columbia) | |
| 25 | 20 | 15 | 11 | DAN SEALS/Everything That Glitters (EMI America) | |
| 16 | 14 | 12 | 12 | OAK RIDGE BOYS/Juice (MCA) | |
| 30 | 26 | 18 | 13 | LEE GREENWOOD/Hearts Aren't Made To Break (MCA) | |
| 22 | 19 | 16 | 14 | RESTLESS HEART/If I Loved You (RCA) | |
| 19 | 17 | 14 | 15 | JOHN CONLEE/Harmony (Columbia) | |
| 27 | 24 | 19 | 16 | JUICE NEWTON/Old Flame (RCA) | |
| 29 | 25 | 22 | 17 | MARIE OSMOND/Read My Lips (Capitol/Curb) | |
| 26 | 23 | 20 | 18 | BARBARA MANDELL/When You Get To The Heart (MCA) | |
| 3 | 3 | 8 | 19 | KENNY ROGERS/Tomb Of The Unknown Love (RCA) | |
| 2 | 4 | 13 | 20 | HANK WILLIAMS JR./Ain't Misbehavin' (WB/Curb) | |
| 31 | 29 | 26 | 21 | CHARLIE DANIELS BAND/Drinkin' My Baby Goodbye (Epic) | |
| 32 | 28 | 25 | 22 | EXILE/Super Love (Epic) | |
| 28 | 27 | 24 | 23 | EVERLY BROTHERS/Born Yesterday (Mercury/PG) | |
| 37 | 35 | 27 | 24 | JUDY RODMAN/Until I Met You (MTM) | |
| 39 | 36 | 29 | 25 | SOUTHERN PACIFIC/Reno Bound (WB) | |
| 36 | 34 | 28 | 26 | ED BRUCE/Nights (RCA) | |
| 46 | 39 | 33 | 27 | KATHY MATTEA/Love At The Five & Dime (Mercury/PG) | |
| 35 | 33 | 30 | 28 | CHARLY MCCLAIN & WAYNE MASSEY/When It's Down To Me And You (Epic) | |
| 4 | 13 | 17 | 29 | JUDDS/Grandpa (RCA/Curb) | |
| — | 41 | 36 | 30 | T. GRAHAM BROWN/I Wish That I Could Hurt... (Capitol) | |
| — | 40 | 35 | 31 | DOLLY PARTON/Tie Our Love (In A Double Knot) (RCA) | |
| — | 44 | 37 | 32 | RANDY TRAVIS/On The Other Hand (WB) | |
| — | 45 | 40 | 33 | MICHAEL JOHNSON/Gotta Learn To Love Without You (RCA) | |
| — | 49 | 45 | 34 | RONNIE McDOWELL/All Tied Up (MCA/Curb) | |
| BREAKER | 42 | 39 | 35 | GEORGE JONES/Somebody Wants Me Out Of The Way (Epic) | |
| 49 | 42 | 39 | 36 | MARK GRAY/Back When Love Was Enough (Columbia) | |
| BREAKER | 50 | 47 | 44 | JOHN SCHNEIDER/You're The Last Thing I Needed (MCA) | |
| 50 | 47 | 44 | 45 | SWEETHEARTS OF THE RODEO/Hey Doll Baby (Columbia) | |
| 6 | 10 | 21 | 39 | JAMIE FRICKE/Easy To Please (Columbia) | |
| BREAKER | 46 | 43 | 40 | GEORGE STRAIT/Nobody In His Right Mind... (MCA) | |
| DEBUT | — | — | 41 | SAWYER BROWN/Shakin' (Capitol/Curb) | |
| — | — | 47 | 42 | GLEN CAMPBELL/Cow Poke (Atlantic America) | |
| 42 | 38 | 35 | 43 | STEVE EARLE/Hillbilly Highway (MCA) | |
| 8 | 8 | 23 | 44 | WAYLON JENNINGS/Working Without A Net (MCA) | |
| DEBUT | — | — | 45 | EMMYLOU HARRIS/Today I Started Loving You Again (WB) | |
| 21 | 30 | 38 | 46 | BELLAMY BROTHERS/Feelin' The Feelin' (MCA/Curb) | |
| DEBUT | — | — | 47 | PAKE McENTIRE/Savin' My Love For You (RCA) | |
| — | — | 50 | 48 | ROBIN LEE/It'll Take Your Love Anytime (Evergreen) | |
| 7 | 22 | 31 | 49 | EARL THOMAS CONLEY/Once In A Blue Moon (RCA) | |
| 15 | 18 | 34 | 50 | KEITH WHITLEY/Miami, My Amy (RCA) | |

| Total Reports/Adds | Heavy | Medium | Light |
|--------------------|-------|--------|-------|
| 160/0 | 137 | 21 | 2 |
| 159/0 | 129 | 26 | 4 |
| 159/0 | 128 | 29 | 2 |
| 159/1 | 129 | 22 | 8 |
| 158/0 | 131 | 19 | 8 |
| 157/0 | 118 | 31 | 8 |
| 159/0 | 109 | 43 | 7 |
| 163/0 | 93 | 66 | 4 |
| 155/0 | 86 | 56 | 13 |
| 143/0 | 105 | 25 | 13 |
| 162/1 | 64 | 88 | 10 |
| 146/1 | 65 | 67 | 14 |
| 163/1 | 35 | 113 | 15 |
| 153/2 | 57 | 80 | 16 |
| 138/0 | 70 | 57 | 11 |
| 161/3 | 32 | 108 | 21 |
| 154/3 | 37 | 96 | 21 |
| 150/0 | 33 | 96 | 21 |
| 122/0 | 79 | 21 | 22 |
| 114/0 | 60 | 34 | 20 |
| 135/1 | 26 | 86 | 23 |
| 130/5 | 24 | 86 | 20 |
| 126/3 | 25 | 70 | 31 |
| 147/5 | 15 | 92 | 40 |
| 144/4 | 8 | 98 | 38 |
| 142/5 | 8 | 94 | 40 |
| 139/21 | 7 | 81 | 51 |
| 128/6 | 11 | 80 | 37 |
| 86/0 | 38 | 30 | 18 |
| 134/16 | 3 | 66 | 65 |
| 135/24 | 3 | 60 | 72 |
| 125/18 | 8 | 63 | 54 |
| 118/18 | 5 | 58 | 55 |
| 120/22 | 2 | 60 | 58 |
| 109/13 | 4 | 60 | 45 |
| 107/14 | 3 | 56 | 48 |
| 110/35 | 2 | 39 | 69 |
| 91/7 | 5 | 49 | 37 |
| 61/0 | 18 | 26 | 17 |
| 97/52 | 2 | 29 | 66 |
| 94/29 | 1 | 26 | 67 |
| 85/5 | 0 | 41 | 44 |
| 63/1 | 5 | 37 | 21 |
| 56/0 | 11 | 27 | 18 |
| 74/16 | 2 | 29 | 43 |
| 46/0 | 15 | 14 | 17 |
| 88/28 | 0 | 24 | 64 |
| 65/7 | 1 | 33 | 31 |
| 42/0 | 13 | 13 | 16 |
| 45/0 | 5 | 23 | 17 |

HOTTEST

- RONNIE MILSAP (80)
- Happy Birthday Baby (RCA)
- TANYA TUCKER (72)
- One Love At A Time (Capitol)
- REBA McENTIRE (69)
- Whoever's In New England (MCA)
- STEVE WARINER (53)
- Life's Highway (MCA)
- EDDIE RABBITT (44)
- Repelitive Regret (RCA)
- DWIGHT YOAKAM (42)
- Honky Tonk Man (Reprise/WB)
- NITTY GRITTY DIRT BAND (41)
- Partners, Brothers, And Friends (WB)
- FORESTER SISTERS (37)
- Mama's Never Seen Those Eyes (WB)
- KENNY ROGERS (33)
- Tomb Of The Unknown Love (RCA)
- DAN SEALS (31)
- Everything That Glitters (EMI America)

MOST ADDED

- GEORGE STRAIT (52)
- Nobody In His Right Mind... (MCA)
- GARY MORRIS (37)
- Anything Goes (WB)
- JOHN SCHNEIDER (35)
- You're The Last Thing I... (MCA)
- WAYLON JENNINGS (33)
- Will The Wolf Survive (MCA)
- STATLER BROTHERS (31)
- Count On Me (Mercury/PolyGram)
- T.G. SHEPPARD (30)
- Strong Heart (Columbia)
- SAWYER BROWN (29)
- Shakin' (Capitol/Curb)
- PAKE McENTIRE (28)
- Savin' My Love For You (RCA)
- JUDDS (24)
- Rockin' With The Rhythm... (RCA/Curb)
- DOLLY PARTON (24)
- Tie Our Love (In A Double Knot) (RCA)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

JOHN SCHNEIDER

You're The Last Thing I Needed Tonight (MCA)

On 67% of reporting stations. Rotations: Heavy 2, Medium 39, Light 69, Total Adds 35 including WGNR, WAJR, WHN, WCOS, KILT-FM, WSIX, WYQK, WUBE, WFMS, WDAF, WXCL, WLLR, WIL, KIK-FM, KLZ, KUGN, KFMS. A most added record. Moves 49-37 on the Country chart.

GEORGE JONES

Somebody Wants Me Out Of The Way (Epic)

On 67% of reporting stations. Rotations: Heavy 4, Medium 60, Light 45, Total Adds 13, WHN, KYKX, WCMS, WRNL, KRMD, WSLR, WMNI, WKKQ, WCUZ, WITL, WTOD, KMP5, KRPM. Heavy: WOW, KTOM. Moves 46-42-35.

GEORGE STRAIT

Nobody In His Right Mind Would've Left Her (MCA)

On 60% of reporting stations. Rotations: Heavy 2, Medium 29, Light 66, Total Adds 52 including WRKZ, WIXY, WYAY, WEZL, KSSN, WLWI, WAKA, WTQR, WDAF, KTTS, KVOO, KYGO, KRAK, KSON, KMP5. A most added record. Debuts at number 40 on the Country chart.



EE NO HO SAH

But It Doesn't Matter How You Say It . . . Just Play It!

"I'LL PULL YOU THROUGH"

52823

TISH HINOJOSA & CRAIG DILLINGHAM

MCA RECORDS

CURB

FULL-SERVICE AC

TOP 20

Three Weeks
Two Weeks
One Week

| Three Weeks | Two Weeks | One Week | Artist/Title |
|-------------|-----------|----------|---|
| 1 | 1 | 1 | 1 WHITNEY HOUSTON/The Greatest Love Of All (Arista) |
| 12 | 8 | 5 | 2 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA) |
| 12 | 7 | 3 | 3 SADE/Never As Good As The First Time (Portrait/CBS) |
| 20 | 12 | 7 | 4 MADDONNA/Live To Tell (Sire/WB) |
| 6 | 3 | 2 | 5 DENNIS DEYOUNG/Call Me (A&M) |
| 19 | 17 | 12 | 6 SIMPLY RED/Holding Back The Years (Elektra) |
| — | 19 | 15 | 7 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista) |
| 10 | 9 | 8 | 8 PHIL COLLINS/Take Me Home (Atlantic) |
| 18 | 13 | 11 | 9 MIAMI SOUND MACHINE/Bad Boy (Epic) |
| — | 20 | 14 | 10 MOODY BLUES/Your Wildest Dreams (Polydor/PG) |
| 2 | 2 | 4 | 11 STEVIE WONDER/Overjoyed (Tama/Motown) |
| 5 | 4 | 6 | 12 DIRE STRAITS/So Far Away (WB) |
| — | 19 | 13 | 13 GEORGE MICHAEL/A Different Corner (Columbia) |
| 4 | 6 | 10 | 14 DIONNE WARWICK/Whisper In The Dark (Arista) |
| 13 | 11 | 13 | 15 BANGLES/Manic Monday (Columbia) |
| 3 | 5 | 9 | 16 FORCE MD'S/Tender Love (Tommy Boy/WB) |
| — | 20 | 17 | 17 CULTURE CLUB/Move Away (Virgin/Epic) |
| DEBUT | 18 | 16 | 18 DREAM ACADEMY/Love Parade (Reprise/WB) |
| 11 | 16 | 16 | 19 JERMAINE JACKSON/Think It's Love (Arista) |
| BREAKER | 20 | 16 | 20 NEIL DIAMOND/Headed For The Future (Columbia) |

MAY 9, 1986

| Total Reports/Adds | Heavy | Medium | Light |
|--------------------|-------|--------|-------|
| 46/0 | 42 | 4 | 0 |
| 44/2 | 31 | 9 | 4 |
| 41/1 | 33 | 7 | 1 |
| 43/2 | 26 | 16 | 1 |
| 37/0 | 27 | 8 | 2 |
| 38/4 | 22 | 15 | 1 |
| 38/2 | 15 | 22 | 1 |
| 33/0 | 23 | 9 | 1 |
| 31/1 | 25 | 3 | 3 |
| 40/1 | 8 | 24 | 8 |
| 33/0 | 15 | 13 | 5 |
| 29/0 | 17 | 8 | 4 |
| 34/3 | 7 | 20 | 7 |
| 28/0 | 12 | 14 | 2 |
| 27/0 | 8 | 14 | 5 |
| 28/0 | 9 | 13 | 6 |
| 27/3 | 6 | 17 | 4 |
| 25/1 | 5 | 15 | 5 |
| 21/0 | 7 | 11 | 3 |
| 29/11 | 4 | 12 | 13 |

MOST ADDED

- NEIL DIAMOND (11)
Headed For The Future (Columbia)
- JAMES TAYLOR (11)
That's Why I'm Here (Columbia)
- ANNE MURRAY (9)
Who's Leaving Who (Capitol)
- DAVID PACK (7)
That Girl Is Gone (WB)
- RONNIE MILSAP (6)
Happy, Happy Birthday Baby (RCA)
- PET SHOP BOYS (5)
West End Girls (EMI America)

HOTTEST

- WHITNEY HOUSTON (35)
The Greatest Love Of All (Arista)
- P. LABELLE/M. McDONALD (28)
On My Own (MCA)
- SADE (21)
Never As Good As... (Portrait/CBS)
- PHIL COLLINS (17)
Take Me Home (Atlantic)
- DENNIS DEYOUNG (16)
Call Me (A&M)

BREAKERS

NEIL DIAMOND

Headed For The Future (Columbia)

62% of our reporters on it. Rotations: Heavy 4, Medium 12, Light 13, Total Adds 11 including WSB, KFMB, KJR, WTIC, WELI, WGY, WIBA, WSPD. Debuts at number 20 on the Full-Service chart.

JAMES TAYLOR

That's Why I'm Here (Columbia)

60% of our reporters on it. Rotations: Heavy 1, Medium 16, Light 11, Total Adds 11 including WFBR, WISN, WTMJ, KHOW, KFMB, WTIC, WGY, WIBA.

HOWARD JONES

No One Is To Blame (Elektra)

51% of our reporters on it. Rotations: Heavy 1, Medium 17, Light 6, Total Adds 4, WTVN, KFMB, WICC, WIBA.

ATLANTIC STARR

If Your Heart Isn't In It (A&M)

51% of our reporters on it. Rotations: Heavy 0, Medium 16, Light 8, Total Adds 3, KFMB, WELI, KBOI.

NEW & ACTIVE

- LEVEL 42 "Something About You" (Polydor/PolyGram) 23/2
Rotations: Heavy 7/0, Medium 13/2, Light 3/0, Total Adds 2, WBT, WHAS, Heavy KFMB, WCHS, WGOW, WPOE, WMTR, WSTU, KTWO. Medium including WFBR, WTVN, KHOW, KJR, WHBC, WING, WSPD, KBOI.
- MIKE & THE MECHANICS "All I Need is A Miracle" (Atlantic) 22/0
Rotations: Heavy 4/0, Medium 17/0, Light 1/0, Total Adds 0, Heavy WWKB, KFMB, WMTR, WSTU. Medium including WTAE, WTVN, KHOW, WICC, WCHS, WGY, WHAS, WHBC, WING, WSPD, KBOI, WPOE, WGBR, WCIL, KFOD.
- RONNIE MILSAP "Happy, Happy Birthday Baby" (RCA) 17/6
Rotations: Heavy 1/1, Medium 9/1, Light 7/4, Total Adds 6, WISN, WTMJ, WTIC, WGY, WCIL, KFOD. Medium including WFBR, 55KRC, WHAS, WHBY, WPOE, WJBC, KTWO, KVEC.
- OMD "If You Leave" (A&M) 17/1
Rotations: Heavy 2/0, Medium 14/1, Light 1/0, Total Adds 1, WTAE, Heavy WWKB, WCIL. Medium including WTVN, KHOW, WCHS, WING, WSPD, KBOI, KSL, WPOE, WMTR, WSTU, KTWO.
- STEPHEN BISHOP "The Heart Is So Willing" (MCA) 16/3
Rotations: Heavy 1/0, Medium 7/0, Light 8/3, Total Adds 3, KFMB, WHBC, WGBR. Heavy KSL. Medium: KHOW, WRVA, WSPD, KBOI, WMTR, WASK, KTWO.
- MARILYN MARTIN "Move Closer" (Atlantic) 15/3
Rotations: Heavy 3/0, Medium 5/1, Light 7/2, Total Adds 3, WGOW, WASK, KVEC. Heavy WHBY, WTKO, KTWO. Medium including WFBR, WIBA, WNNR, WSTU.
- ANNE MURRAY "Who's Leaving Who" (Capitol) 14/9
Rotations: Heavy 0, Medium 6/2, Light 8/7, Total Adds 9, WSB, KFMB, WHBC, WIBA, WMTR, WGBR, WSTU, WJBC, KFOD. Medium including WFBR, KUGN, WTKO, KVEC.
- TEMPTATIONS "A Fine Mess" (Motown) 14/4
Rotations: Heavy 0, Medium 4/1, Light 10/3, Total Adds 4, WFBR, WCHS, WJBC, KFOD. Medium including KHOW, WSTU, KJYC.

DAVID PACK "That Girl Is Gone" (WB) 13/7

Rotations: Heavy 0, Medium 5/2, Light 8/5, Total Adds 7, WHBY, WMTR, WGBR, WSTU, WJBC, KFOD, KTWO. Medium including KJR, WASK, KYJC.

PET SHOP BOYS "West End Girls" (EMI America) 12/5

Rotations: Heavy 3/0, Medium 5/2, Light 4/3, Total Adds 5, 55KRC, KHOW, WCHS, WGOW, WING. Heavy: WWKB, WTAE, WICC. Medium including WTVN, WNNR, WSTU.

JOHN DENVER "Flying For Me" (RCA) 10/3

Rotations: Heavy 0, Medium 7/1, Light 3/2, Total Adds 3, WSPD, WMTR, KVEC. Medium including WTMJ, WHBY, WIBA, KSL, WPOE, WJBC.

SIGNIFICANT ACTION

WILLIE NELSON "Living In The Promiseland" (Columbia) 7/0

Rotations: Heavy 2/0, Medium 4/0, Light 1/0, Total Adds 0, Heavy: WTMJ, WHBY. Medium: KSL, WJBC, WCIL, KTWO.

EL DeBARGE "Who's Johnny" (Gordy/Motown) 6/2

Rotations: Heavy 0, Medium 1/0, Light 5/2, Total Adds 2, WMTR, WASK. Medium: WSPD.

MATT BIANCO "Half A Minute" (Atlantic) 6/0

Rotations: Heavy 2/0, Medium 3/0, Light 1/0, Total Adds 0, Heavy: WCCO, KTWO. Medium: WHBY, KUGN, WASK.

BANGLES "If She Knew What She Wants" (Columbia) 5/3

Rotations: Heavy 0, Medium 2/2, Light 3/1, Total Adds 3, WICC, WPOE, KTWO. Light including WICC, WPOE, KTWO.

DON DORSEY "Presto!" (Telarc) 5/1

Rotations: Heavy 0, Medium 0, Light 5/1, Total Adds 1, WJBC. Light including WTMJ, WCCO, WHBY, WHBC.

SHEENA EASTON "Magic Of Love" (EMI America) 5/1

Rotations: Heavy 0, Medium 3/1, Light 2/0, Total Adds 1, KTWO. Medium including WHBY, KUGN.

GRAHAM NASH "Innocent Eyes" (Atlantic) 5/0

Rotations: Heavy 1/0, Medium 2/0, Light 2/0, Total Adds 0, Heavy: KTWO. Medium: WNNR, WPOE.

LITTLE RIVER BAND "Time For Us" (Capitol) 4/1

Rotations: Heavy 0, Medium 1/0, Light 3/1, Total Adds 1, WJBC. Medium: WFBR.

CHUCK MANGIONE "Save Tonight For Me" (Columbia) 4/0

Rotations: Heavy 0, Medium 3/0, Light 1/0, Total Adds 0, Medium: WCCO, WHBY, KVEC. Light: WJBC.

JANET JACKSON "What Have You Done For Me Lately" (A&M) 3/1

Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KHOW. Medium including WICC.

JONATHAN BUTLER "Baby, Please Don't Take It" (Jive/Arista) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: KSL, KVEC. Light: WCCO.

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RADIO & RECORDS

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ADULT CONTEMPORARY

BREAKERS

NEIL DIAMOND

Headed For The Future (Columbia)

76% of our reporters on it. Rotations: Heavy 1, Medium 42, Light 38, Total Adds 34 including 2WD, W101, WSNY, WMYX, KGW, WAEB, WKGW, KCIX. Moves 28-19 on the AC chart.

JAMES TAYLOR

That's Why I'm Here (Columbia)

61% of our reporters on it. Rotations: Heavy 1, Medium 31, Light 33, Total Adds 29 including 2WD, W101, WSNY, KUDL, WMYX, KS94, KGW, KHYL, WGLL, WPPA. Debuts at number 23 on the AC chart.

DAVID PACK

That Girl Is Gone (WB)

61% of our reporters on it. Rotations: Heavy 2, Medium 39, Light 24, Total Adds 12 including LOVE94, WLTS, 2WD, W101, WARM98, KS94, B100, WGLL. Debuts at number 24 on the AC chart.

JONATHAN BUTLER

Baby, Please Don't Take It (Jive/Arista)

54% of our reporters on it. Rotations: Heavy 1, Medium 23, Light 34, Total Adds 7, WARM98, B100, WJDX, WCHV, WAGE, WZLQ, K99.

NEW & ACTIVE

MARILYN MARTIN "Move Closer" (Atlantic) 52/4

Rotations: Heavy 4/0, Medium 29/2, Light 19/2, Total Adds 4, 2WD, WGLL, WAGE, WORG. Heavy: KIFM, WEIM, WCHV, WAHR. Medium including 2WD, WGLL, WAGE, WORG.

EL OEBARGE "Who's Johnny" (Gordy/Motown) 47/9

Rotations: Heavy 1/0, Medium 23/1, Light 23/8, Total Adds 9, B100, KIFM, WAEB, WXTC, WIVY, U102, WTRX, KDKU, WAGE. Heavy: KLT. Medium including WHTX, V100, WKYE, 96WAVE, WJON, KWFM, KALE.

ARETHA FRANKLIN "Ain't Nobody Ever Loved You" (Arista) 47/7

Rotations: Heavy 2/0, Medium 17/1, Light 28/5, Total Adds 7, 97AIA, KIFM, KEZR, WSM, WAVE, WCHV, KRLB. Heavy: KLT, WSFL. Medium including WAEB, WKYE, 96WAVE, WJON, KWFM, WCKQ, WAEV, KKLJ.

HIROSHIMA "One Wish" (Epic) 44/12

Rotations: Heavy 1/0, Medium 10/0, Light 33/12, Total Adds 12 including 97AIA, WLTS, WAEB, KVUU, KWFM. Heavy: KIFM. Medium: WPK, KOST, 96WAVE, WKNE, WGLL, WSKI, WSKY, WJON, WBOV, KALE.

ROTATION BREAKOUTS

| | Total Reports/Adds | Heavy | Medium | Light |
|----------------------------------|--------------------|-------|--------|-------|
| 1 SIMPLY RED | 107/1 | 95 | 10 | 2 |
| 2 PATTI LABELLE/MICHAEL McDONALD | 107/2 | 93 | 11 | 3 |
| 3 MADONNA | 107/0 | 87 | 20 | 0 |
| 4 WHITNEY HOUSTON | 100/0 | 87 | 13 | 0 |
| 5 SADE | 104/0 | 82 | 17 | 5 |
| 6 BILLY OCEAN | 107/1 | 62 | 39 | 6 |
| 7 MIAMI SOUND MACHINE | 95/1 | 63 | 28 | 4 |
| 8 PHIL COLLINS | 95/0 | 62 | 26 | 7 |
| 9 LEVEL 42 | 92/3 | 48 | 40 | 4 |
| 10 HOWARD JONES | 99/7 | 38 | 53 | 8 |
| 11 CULTURE CLUB | 91/5 | 39 | 50 | 2 |
| 12 MOODY BLUES | 100/3 | 32 | 58 | 10 |
| 13 GEORGE MICHAEL | 99/7 | 18 | 68 | 13 |
| 14 DENNIS D&YOUNG | 83/0 | 37 | 37 | 9 |
| 15 MIKE & THE MECHANICS | 84/5 | 40 | 39 | 5 |
| 16 DIRE STRAITS | 67/0 | 12 | 39 | 16 |
| 17 ATLANTIC STARR | 81/7 | 8 | 57 | 16 |
| 18 BANGLES | 58/1 | 11 | 31 | 16 |
| 19 NEIL DIAMOND | 81/34 | 1 | 42 | 38 |
| 20 JERMAINE JACKSON | 59/0 | 7 | 34 | 18 |
| 21 OMD | 61/2 | 19 | 34 | 8 |
| 22 DREAM ACADEMY | 74/14 | 4 | 46 | 24 |
| 23 JAMES TAYLOR | 65/29 | 1 | 31 | 33 |
| 24 DAVID PACK | 65/12 | 2 | 39 | 24 |
| 25 STEPHEN BISHOP | 59/0 | 5 | 44 | 10 |
| 26 FORCE MD'S | 46/1 | 6 | 22 | 18 |
| 27 TEMPTATIONS | 60/7 | 3 | 38 | 19 |
| 28 PET SHOP BOYS | 36/5 | 18 | 11 | 7 |
| 29 DIONNE WARWICK | 48/0 | 6 | 19 | 23 |
| 30 STEVIE WONDER | 40/0 | 4 | 19 | 17 |

MOST ADDED

NEIL DIAMOND (34)
Headed For The Future (Columbia)
JAMES TAYLOR (29)
That's Why I'm Here (Columbia)
STEVIE NICKS (20)
Has Anyone Ever... (Modern/Atco)
ANNE MURRAY (17)
Who's Leaving Who (Capitol)
DREAM ACADEMY (14)
Love Parade (Reprise/WB)

HOTTEST

PATTI LABELLE/MICHAEL McDONALD (81)
On My Own (MCA)
SIMPLY RED (77)
Holding Back The Years (Elektra)
WHITNEY HOUSTON (66)
The Greatest Love Of All (Arista)
MADONNA (53)
Live To Tell (Sire/WB)
SADE (45)
Never As Good As The... (Portrait/CBS)

ANNE MURRAY "Who's Leaving Who" (Capitol) 40/17

Rotations: Heavy 0, Medium 14/3, Light 26/14, Total Adds 17 including V100, K106, 96WAVE, WJDX, KQ99, KWFM, WPPA, WCHV, 194, K99, KMGO. Medium including WKYE, WKNE, WSKI, WCKQ, WAHR, WJON, KALE.

JANET JACKSON "What Have You Done For Me Lately" (A&M) 38/1

Rotations: Heavy 10/1, Medium 18/0, Light 10/0, Total Adds 1, WRKA. Heavy including WHTX, KYKY, V100, WKYE, WEIM, WSKI, WPPA, WCKQ, KRLB. Medium including WAEB, K106, U102, KLT, WTRX, KWFM.

PET SHOP BOYS "West End Girls" (EMI America) 36/5

Rotations: Heavy 18/1, Medium 11/1, Light 7/3, Total Adds 5, WXTC, WRKA, KRAV, KWFM, WZLQ. Heavy including WLTF, WKJJ, B100, V100, WKYE, WIVY, U102, WAVE. Medium including WSKY, K101, KEZR, WENS, KVUU.

JEAN-MICHEL JARRE "Fourth Rendezvous" (Polydor/PolyGram) 27/4

Rotations: Heavy 0, Medium 6/0, Light 21/4, Total Adds 4, 96WAVE, WTRX, WGSV, KRLB. Medium: WEIM, WSKI, WCHV, WMT-FM, KALE.

SIGNIFICANT ACTION

RONNIE MILSAP "Happy, Happy Birthday Baby" (RCA) 24/11

Rotations: Heavy 1/0, Medium 5/1, Light 18/10, Total Adds 11 including WAEB, WKYE, K106, WNAM, WQHQ, WCKQ, WAGE, KRLB, KF5B, WXUS, WJON. Heavy: WAHR. Medium including WEIM, WGLL, WORG, KALE.

SUZANNE VEGA featuring JOE JACKSON "Left Of Center" (A&M) 24/2

Rotations: Heavy 0, Medium 8/1, Light 16/1, Total Adds 2, WCHV, WKYX. Medium including WKYE, WAVE, WSKI, KTYL, KKLJ, KQSW, KALE.

ELO "So Serious" (CBS Associated) 24/1

Rotations: Heavy 0, Medium 11/0, Light 13/1, Total Adds 1, WAEB. Medium: WAVE, K10A, KLYF, WJON, WSKI, WTNV, KTYL, WJON, KKLJ, KQSW, KALE.

HOOTERS "Where Do The Children Go" (Columbia) 23/2

Rotations: Heavy 0, Medium 11/1, Light 12/1, Total Adds 2, K106, WZLQ. Medium including KVIL-FM, WFSM, WKYE, WJON, WMAJ, WEIM, WSKI, WCHV, KQSW, KALE.

STEVIE NICKS "Has Anyone Ever Written A Song About You" (Modern/Atco) 20/20

Rotations: Heavy 0, Medium 2/2, Light 18/18, Total Adds 20 including WHTX, WAVE, WNAM, KWFM, WGLL, WSKY, WCKQ, WLEW, WGSV, WAEV, WZLQ, WFFX, KQSW, KMGO, KALE.

BLOW MONKEYS "Digin' Your Scene" (RCA) 20/4

Rotations: Heavy 0, Medium 5/0, Light 15/4, Total Adds 4, B100, 96WAVE, WAEV, WFFX. Medium: WJON, WEIM, WQHQ, KMGO, KALE.

MR. MISTER "Is It Love" (RCA) 19/2

Rotations: Heavy 1/0, Medium 11/1, Light 7/1, Total Adds 2, U102, WZLQ. Heavy: WJON. Medium including KVIL-FM, V100, KVLJ, KWFM, WEIM, WCKQ, WFFX, KTYL, 194, KQSW.

JOHN COUGAR MELLENCAMP "Under The Boardwalk" (Riva/PolyGram) 14/5

Rotations: Heavy 1/0, Medium 8/1, Light 7/4, Total Adds 5, KKLJ, B100, WTRX, KVUU, WSKY. Heavy: U102. Medium including WLTF, KHLY, K101, WLAC-FM, WAHR.

PATTI AUSTIN "The Heat Of Heat" (Quest/WB) 13/2

Rotations: Heavy 0, Medium 5/0, Light 8/2, Total Adds 2, B100, KMGO. Medium: WPKX, KOST, WEIM, WORG, WZLQ.

HU SHOZO "I Can't Wait" (Atlantic) 12/5

Rotations: Heavy 1/1, Medium 6/0, Light 5/4, Total Adds 5, KQ99, WEIM, WPPA, WZLQ, WFFX. Medium: V100, WJON, WGLL, WQHQ, KTYL.

DELTA "Change Of Heart" (MCA) 11/10

Rotations: Heavy 0, Medium 0, Light 11/10, Total Adds 10, WEIM, WKNE, WSKI, WGSV, WKYX, WMT-FM, KF5B, KKLJ, KQSW, KALE. Light including KTYL.

LITTLE RIVER BAND "Time For Us" (Capitol) 11/4

Rotations: Heavy 0, Medium 2/0, Light 9/4, Total Adds 4, KIFM, WAVE, WSKI, KALE. Medium: KWFM, WJON.

HEART "Nothin' At All" (Capitol) 11/4

Rotations: Heavy 0, Medium 6/1, Light 5/3, Total Adds 4, WHTX, WKYE, WJON, WFFX. Medium including V100, WCKQ, WZLQ, KTYL, KALE.

BANGLES "If She Knew What She Wants" (Columbia) 10/8

Rotations: Heavy 0, Medium 1/0, Light 9/8, Total Adds 8, WKYE, U102, WSKY, WCKQ, WAEV, 194, KQSW, KALE. Medium: WMAJ.

JOHN COUGAR MELLENCAMP "Rain On The Scarecrow" (Riva/PolyGram) 10/1

Rotations: Heavy 0, Medium 5/0, Light 5/1, Total Adds 1, WSKY. Medium: V100, WJON, WPPA, WCKQ, KALE.

#1

THANK YOU, A/C RADIO,
FOR LEADING THE WAY IN BREAKING

#1

SIMPLY RED

"HOLDING BACK THE YEARS"



ELEKTRA RECORDS

#1

#1

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ROB JUNGKLAS*



HIS DEBUT ALBUM
"CLOSER TO THE FLAME"

THE FOLLOWING STATIONS
NOW KNOW
"IT'S A MAN'S WORLD
BUT IT'S A
BOYSTOWN"

NOW ON OVER 70 STATIONS,
INCLUDING:

| | | |
|------|------|------|
| WBAB | WSHE | KBCO |
| WNEW | WYNF | KMET |
| WXRK | WEBN | KZAP |
| WKLS | WLWQ | KGB |
| KTXQ | WLLZ | KROQ |
| KZEW | WQFM | CFOX |
| KLOL | | |

ALBUMS DEBUT **39**

TRACKS **52**

* PRONOUNCED JUNK-LESS

MANHATTAN RECORDS
AND HIGH QUALITY XDR CASSETTES



RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

| Three Weeks | Two Weeks | Last Week | | 157 Reports | Total Reports/Adds | Power | Heavy | Medium |
|-------------|-----------|-----------|-----------------|---|--------------------|-------|-------|--------|
| 4 | 3 | 2 | 1 | 1 ROLLING STONES/One Hit... (Rolling Stones/Columbia) | 142+/6 | 34- | 115+ | 24- |
| 15 | 6 | 5 | 2 | 2 BOB SEGER & THE SILVER.../Like A Rock (Capitol) | 139+/10 | 36+ | 118+ | 20- |
| 6 | 5 | 4 | 3 | 3 MOODY BLUES/Your Wildest Dreams (Polydor/PG) | 147+/1 | 32- | 114+ | 31- |
| - | 15 | 7 | 4 | 4 PETER GABRIEL/Sledgehammer (Geffen) | 150+/5 | 30+ | 91+ | 54- |
| 2 | 1 | 1 | 5 | 5 JOURNEY/Be Good To Yourself (Columbia) | 127-/1 | 53- | 115- | 12- |
| 26 | 13 | 6 | 6 | 6 HEART/Nothin' At All (Capitol) | 127-/2 | 38+ | 98+ | 28- |
| - | 16 | 10 | 7 | 7 38 SPECIAL/Like No Other Night (A&M) | 133+/2 | 33+ | 103+ | 30- |
| 3 | 2 | 3 | 8 | 8 JULIAN LENNON/Stick Around (Atlantic) | 113-/1 | 26- | 89- | 23- |
| 22 | 18 | 11 | 9 | 9 GTR/When The Heart Rules The Mind (Arista) | 135+/3 | 10+ | 64+ | 68- |
| 11 | 8 | 8 | 10 | 10 SIMPLE MINDS/All The Things She Said (Virgin/A&M) | 108-/2 | 12- | 73+ | 33- |
| 21 | 21 | 18 | 11 | 11 VAN HALEN/Dreams (WB) | 110+/12 | 11+ | 66+ | 40- |
| 17 | 14 | 12 | 12 | 12 VAN HALEN/Best Of Both Worlds (WB) | 108+/4 | 20+ | 65+ | 39- |
| 23 | 20 | 15 | 13 | 13 JOE JACKSON/Right And Wrong (A&M) | 124+/3 | 8+ | 45+ | 71- |
| 13 | 11 | 14 | 14 | 14 ROLLING STONES/Winning Ugly (Rolling Stones/Columbia) | 97-/1 | 5+ | 53+ | 43- |
| - | 37 | 19 | 15 | 15 JOURNEY/Girl Can't Help It (Columbia) | 103+/13 | 2+ | 48+ | 52+ |
| 39 | 34 | 22 | 16 | 16 INXS/Listen Like Thieves (Atlantic) | 112+/16 | 4+ | 31+ | 70+ |
| 54 | 29 | 21 | 17 | 17 JOHN C. MELLENCAMP/Rain On The Scarecrow (Riva/PG) | 102+/4 | 5- | 41+ | 55- |
| 1 | 4 | 9 | 18 | 18 VAN HALEN/Why Can't This Be Love (WB) | 66-/0 | 22- | 54- | 11- |
| | | | 19 DEBUT | 19 FIXX/Secret Separation (MCA) | 104 /104 | 1 | 13 | 82 |
| 35 | 33 | 24 | 20 | 20 HOWARD JONES/No One Is To Blame (Elektra) | 89+/8 | 11+ | 43+ | 43- |
| 33 | 27 | 23 | 21 | 21 STARSHIP/Tomorrow Doesn't Matter Tonight (Grunt/RCA) | 91+/5 | 8- | 33- | 55+ |
| 9 | 7 | 16 | 22 | 22 HONEYMOON SUITE/Feel It Again (WB) | 72-/0 | 15- | 54- | 15- |
| 44 | 36 | 26 | 23 | 23 MODELS/Out Of Mind Out Of Sight (Geffen) | 108+/8 | 3= | 20+ | 70+ |
| 12 | 10 | 13 | 24 | 24 MR. MISTER/Is It Love (RCA) | 69-/0 | 8- | 45- | 20- |
| - | 52 | 40 | 25 | 25 ICEHOUSE/No Promises (Chrysalis) | 94+/16 | 5+ | 18+ | 55+ |
| 10 | 9 | 17 | 25 | 26 DAVID BOWIE/Absolute Beginners (EMI America) | 73-/0 | 6- | 31- | 38- |
| 50 | 40 | 35 | 27 | 27 ROBERT PALMER/Hyperactive (Island) | 85+/11 | 2+ | 26+ | 50+ |
| | | | 28 DEBUT | 28 STING with JEFF BECK/I Been Down So Long (IRS/MCA) | 87 /85 | 0 | 11 | 64 |
| - | 47 | 29 | 29 | 29 JOURNEY/Raised On Radio (Columbia) | 68+/7 | 1+ | 30+ | 34- |
| 32 | 28 | 27 | 30 | 30 BOB DYLAN & THE HEARTBREAKERS/Band Of The Hand (MCA) | 86-/2 | 3= | 20- | 58- |
| 58 | 44 | 37 | 31 | 31 GIUFFRIA/I Must Be Dreaming (Cameo/MCA) | 82+/5 | 4+ | 20+ | 53- |
| 51 | 41 | 38 | 32 | 32 HONEYMOON SUITE/Bad Attitude (WB) | 80+/16 | 0= | 25+ | 46- |
| - | 48 | 35 | 33 | 33 JACKSON BROWNE/in The Shape Of A Heart (Asylum) | 80+/24 | 5= | 24+ | 50+ |
| 42 | 39 | 32 | 34 | 34 BOB SEGER & THE SILVER.../Tightrope (Capitol) | 59+/4 | 3+ | 30= | 28+ |
| 38 | 38 | 33 | 35 | 35 VAN HALEN/Love Walks In (WB) | 61-/3 | 3+ | 30+ | 30- |
| 5 | 12 | 20 | 36 | 36 ZZ TOP/Rough Boy (WB) | 57-/2 | 8- | 34- | 21- |
| - | 57 | 45 | 37 | 37 GOLDEN EARRING/Quiet Eyes (21/Atco) | 92+/16 | 0= | 3+ | 74+ |
| - | 50 | 39 | 38 | 38 LOU REED/No Money Down (RCA) | 84+/20 | 1= | 11+ | 59+ |
| 24 | 24 | 28 | 39 | 39 JUDAS PRIEST/Locked In (Columbia) | 59-/0 | 2= | 18- | 30- |
| - | 51 | 47 | 40 | 40 HEAR 'N AID/Stars (Mercury/PG) | 70-/2 | 0= | 4- | 52+ |
| | | | 41 DEBUT | 41 KENNY LOGGINS/Danger Zone (Columbia) | 63+/31 | 0= | 9+ | 47+ |
| | | | 42 DEBUT | 42 FABULOUS THUNDERBIRDS/Wrap It Up (CBS Associated) | 65+/28 | 2+ | 11= | 46+ |
| - | 55 | 46 | 43 | 43 OUTFIELD/All The Love (Columbia) | 61+/16 | 1+ | 14+ | 38+ |
| 7 | 22 | 31 | 44 | 44 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated) | 48-/2 | 1- | 22- | 23- |
| | | | 45 DEBUT | 45 ZZ TOP/Woke Up With Wood (WB) | 56+/20 | 1= | 14+ | 37+ |
| 55 | 46 | 46 | 46 | 46 KROKUS/Burning Up The Night (Arista) | 66-/1 | 2= | 5= | 46+ |
| - | 54 | 47 | 47 | 47 JOE COCKER/You Can Leave Your Hat On (Capitol) | 59+/13 | 3= | 10+ | 39+ |
| 30 | 30 | 34 | 48 | 48 JACKSON BROWNE/Lives In The Balance (Asylum) | 47-/0 | 3+ | 20- | 24- |
| 34 | 35 | 41 | 49 | 49 HOOTERS/Where Do The Children Go (Columbia) | 47-/2 | 3= | 14- | 29- |
| 20 | 26 | 39 | 50 | 50 CALL/I Still Believe (Great Design) (Elektra) | 40-/0 | 4- | 13- | 25- |
| 47 | 43 | 42 | 51 | 51 TEARS FOR FEARS/Mothers Talk (Mercury/PG) | 55-/1 | 2= | 6- | 43- |
| - | 57 | 52 | 52 | 52 ROB JUNGKLAS/Boystown (Manhattan) | 66+/8 | 0= | 2+ | 40+ |
| - | 56 | 53 | 53 | 53 MOODY BLUES/The Other Side Of Life (Polydor/PG) | 44+/5 | 3+ | 16+ | 27= |
| 16 | 17 | 25 | 54 | 54 GRAHAM NASH/Innocent Eyes (Atlantic) | 46-/0 | 0- | 11- | 31- |
| | | | 55 DEBUT | 55 38 SPECIAL/Somebody Like You (A&M) | 43+/15 | 0= | 11+ | 31+ |
| 18 | 31 | 43 | 56 | 56 ROBERT PALMER/Addicted To Love (Island) | 27-/0 | 2- | 17- | 10- |
| | | | 57 DEBUT | 57 ROLLING STONES/Back To Zero (Rolling Stones/Columbia) | 32+/3 | 0= | 14+ | 17= |
| 37 | 50 | 52 | 58 | 58 FIRM/Live In Peace (Atlantic) | 28-/0 | 4= | 12- | 14- |
| 19 | 32 | 49 | 59 | 59 PHIL COLLINS/Take Me Home (Atlantic) | 24-/0 | 3- | 16- | 5- |
| | | | 60 DEBUT | 60 JOHN EDDIE/Jungle Boy (Columbia) | 44+/13 | 0= | 4+ | 23+ |

BREAKERS

JOURNEY
Girl Can't Help It (Columbia)
66% of our reporters on it.

FIXX
Secret Separation (MCA)
66% of our reporters on it.

ICEHOUSE
No Promises (Chrysalis)
60% of our reporters on it.

AOR ALBUMS

| Three Weeks | Two Weeks | Last Week | 157 Reports | MAY 9, 1986 | Total Reports/Adds | Power | Heavy | Medium | |
|--------------|-----------|-----------|---|---|--|-------|-------|--------|-----|
| 4 | 3 | 1 | JOURNEY/Raised On Radio (Columbia) | "Be Good" (127) "Girl" (103) "Raised" (68) | 140-0 | 54- | 129+ | 11- | |
| 2 | 1 | 2 | VAN HALEN/5150 (WB) | "Dreams" (110) "Best" (108) "Why Can't" (66) | 134+1 | 51- | 122- | 11+ | |
| 3 | 3 | 4 | BOB SEGER & THE SILVER.../Like A Rock (Capitol) | "Rock" (139) "Tightrope" (59) "Aftermath" (25) | 149-0 | 45= | 135- | 13+ | |
| 1 | 1 | 2 | ROLLING STONES/Dirty Work (Rolling Stones/Columbia) | "One Hit" (142) "Winning" (97) "Back" (32) | 147-1 | 44- | 131- | 14- | |
| 6 | 5 | 5 | MOODY BLUES/The Other Side Of Life (Polydor/PG) | "Wildest" (147) "Other Side" (44) "Rock" (31) | 149+1 | 34- | 115+ | 32- | |
| 8 | 8 | 6 | 38 SPECIAL/Strength In Numbers (A&M) | "No Other" (133) "Somebody" (43) "Heart's" (12) | 134+2 | 33+ | 103+ | 31- | |
| 15 | 9 | 7 | HEART/Heart (Capitol) | "Nothin' At All" (127) | 128= | 38+ | 99+ | 28- | |
| 13 | 13 | 8 | GTR/GTR (Arista) | "Heart" (135) "Jekyll" (22) "Hunter" (15) | 137+3 | 10+ | 64+ | 70- | |
| 4 | 5 | 6 | JULIAN LENNON/The Secret Value Of Daydreaming (Atlantic) | "Stick Around" (113) "You Got What" (11) | 118-1 | 26- | 90- | 25+ | |
| 14 | 13 | 11 | JOE JACKSON/Big World (A&M) | "Right And Wrong" (124) "Wild West" (20) | 132=3 | 8+ | 50+ | 75- | |
| 7 | 7 | 7 | HONEYMOON SUITE/The Big Prize (WB) | "Bad Attitude" (80) "Feel It Again" (72) | 112-1 | 15- | 68- | 37+ | |
| 5 | 8 | 10 | ZZ TOP/Ak:burner (WB) | "Rough Boy" (57) "Woke Up" (56) "Velcro" (29) | 108-6 | 9- | 45- | 57+ | |
| 10 | 10 | 12 | SIMPLE MINDS/Once Upon A Time (Virgin/A&M) | "All The Things" (108) | 109-1 | 12- | 73+ | 33- | |
| 6 | 9 | 14 | JACKSON BROWNE/Lives In The Balance (Asylum) | "In The Shape" (80) "Lives" (47) | 107-8 | 9+ | 43- | 58+ | |
| 18 | 18 | 18 | INXS/Listen Like Thieves (Atlantic) | "Listen" (112) "What You Need" (10) | 119+14 | 5+ | 36+ | 70+ | |
| 32 | 23 | 19 | JOHN C. MELLENCAMP/Scarecrow (Riva/PG) | "Rain" (102) | 105+4 | 6- | 44+ | 55- | |
| 9 | 14 | 17 | ROBERT PALMER/Riptide (Island) | "Hyperactive" (85) "Addicted To Love" (27) | 101-8 | 4- | 40+ | 56+ | |
| 8 | 16 | 20 | FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated) | "Wrap It Up" (65) "Tuff Enuff" (48) | 106+20 | 3- | 30- | 64+ | |
| 31 | 28 | 26 | HOWARD JONES/Action Replay (Elektra) | "No One" (89) | 90+8 | 11+ | 43+ | 43- | |
| 27 | 25 | 23 | STARSHIP/Knee Deep In The Hoopla (Grunt/RCA) | "Tomorrow" (91) | 93+6 | 8- | 35- | 55+ | |
| 35 | 30 | 25 | MODELS/Out Of Mind Out Of Sight (Geffen) | "Out Of Mind" (108) | 113+8 | 3- | 21+ | 73= | |
| DEBUT | | | | LIVE! FOR LIFE/Various Artists (IRS/MCA) | "I Live Down" (87) | 90/88 | 0 | 11 | 65 |
| 12 | 12 | 15 | MR. MISTER/Welcome To The Real World (RCA) | "No Promises" (94) | 97+16 | 5+ | 19+ | 57+ | |
| 11 | 11 | 16 | ABSOLUTE BEGINNERS/Soundtrack (EMI America) | "Is It Love" (69) | 71-0 | 8- | 46- | 21- | |
| 23 | 19 | 24 | JUDAS PRIEST/Turbo (Columbia) | "Absolute" (73) | 75-0 | 6- | 31- | 40- | |
| 21 | 20 | 22 | PRETTY IN PINK/Soundtrack (A&M) | "Locked It" (59) "Turbo Lover" (27) | 76-2 | 2= | 20- | 45- | |
| DEBUT | | | | GIUFFRIA/Silk & Steel (Camel/MCA) | "Left" (34) "Leave" (24) "Pretty" (16) | 61-2 | 7- | 22- | 31- |
| 16 | 21 | 28 | CALL/Reconciled (Elektra) | "Dreaming" (82) | 82/5 | 4 | 20 | 53 | |
| 40 | 40 | 35 | OUTFIELD/Play Deep (Columbia) | "No Money Down" (84) | 85+21 | 1= | 11+ | 60+ | |
| 22 | 29 | 32 | JOE COCKER/Cocker (Capitol) | "Believe" (40) "Everywhere" (30) | 64-6 | 6- | 16- | 40- | |
| 19 | 26 | 30 | FIRM/Mean Business (Atlantic) | "All The Love" (61) "Your Love" (12) | 68+11 | 3+ | 20+ | 41+ | |
| 13 | 17 | 21 | GRAHAM NASH/Innocent Eyes (Atlantic) | "You Can Leave" (59) "Shelter Me" (13) | 71+9 | 4= | 13- | 48+ | |
| 15 | 22 | 27 | MIKE & THE MECHANICS/Mike & The Mechanics (Atlantic) | "Live In Peace" (28) "Tear Down" (12) | 44-2 | 5- | 18- | 22- | |
| 30 | 36 | 36 | KROKUS/Change Of Address (Arista) | "Innocent Eyes" (46) | 48-0 | 3- | 16- | 30- | |
| 28 | 31 | 34 | HOOTERS/Nervous Night (Columbia) | "All I Need" (26) "Hanging" (24) | 49-3 | 6- | 20- | 22- | |
| DEBUT | | | | ROB JUNGKLAS/Closer To The Flame (Manhattan) | "Burning Up" (66) | 69=2 | 2= | 6+ | 46= |
| 39 | 33 | 33 | TEARS FOR FEARS/Songs From The Big Chair (Mercury/PG) | "Lightning" (41) "Shot" (17) | 53+15 | 0= | 7- | 37+ | |
| | | | | "Where Do" (47) "Boystown" (66) | 48-2 | 3= | 14- | 30- | |
| | | | | "Mothers Talk" (55) | 71+9 | 0= | 3= | 41+ | |
| | | | | | 55-1 | 2= | 6- | 43- | |

BREAKERS

ICEHOUSE
Measure For Measure (Chrysalis)
62% of our reporters on it.

NEW & ACTIVE

- BRIAN SETZER "The Knife Feels Like Justice" (EMI America) 37/1 (42/5)**
Adds: WCTX, Heavy 4 including CHEZ, WIZN, KVRE. Medium 23 including WLUP, WXRT, WLVO, WQFM, KAZY, 91X, WEZX, WONE, WRKI, KTYD.
- ALARM "Strength" (IRS/MCA) 36/3 (34/8)**
Adds: KZEW, WRQK, KVRE. Heavy 4: WBCN, WLIR, KNKN, KMBY. Medium 25 including WBAB, WNEW, WXRK, WLLZ, KMET, KROQ, 91X, WEZX, WAAF, WWWW, KTYD.
- BODEANS "Love & Hope & Sex & Dreams" (Slash/WB) 35/9 (27/3)**
Adds including WBCN, WHEB, KKDJ, WXRK, WRUF. Powers 1: Heavy 5: WQFM, WLIR, WIZN, KTOU, KVRE. Medium 16 including WXRT, KYYS, KAZY, KBGO, KGON, KLAO, WONE, WAPL, WTUE.
- BRUCE HORNSBY & THE RANGE "The Way It Is" (RCA) 35/7 (29/10)**
Adds: WXRT, KGB, WPDH, WAAF, WLAV, KRKE, KKGR. Powers 2: Heavy 5 including KBGO, KLBJ, KZOK, WIZN. Medium 22 including WNDR, WFSB, KMET, KZAP, WHEB, WOUR, KLAO, WONE, WTUE, WWWW.
- ERIC JOHNSON "Tones" (WB) 25/7 (18/1)**
Adds: KAZY, WONE, WTUE, KSTW, WIZN, WCPZ, KOZZ. Heavy 2 including KROQ. Medium 16 including KTXO, KZEW, KLOL, KBGO, KLBJ, KNKN, KLAO, KISS, KILO.
- AEROSMITH "Classics" (Columbia) 25/6 (25/13)**
Adds: WQFM, KUPD, KFMS, KEZE, WBLM, WCXT. Heavy 1: WGIR. Medium 10 including DC101, WSHE, WLLZ, KSHE, KISW, WAOX, KLAO, WDIZ.
- KIP AODTTA "Life In The Slow Lane" (Rhino) 24/9 (17/7)**
Adds: WMMR, WHJY, KOME, WHFS, WEZX, WOUR, WHMD, KZEP, KZOO. Medium 8 including WPDH, KTCZ.
- DANNY WILDE "The Boyfriend" (Island) 23/7 (17/4)**
Adds: WQFM, WKLC, WHEB, WOUR, KATT, WOBK, WXRK. Powers 1: Heavy 1: KMET. Medium 16 including WLLZ, KGB, KNKN, WONE, WTUE, WRUF.
- RUBBER ROEDER "Heartbreak Highway" (Mercury/PolyGram) 23/4 (19/7)**
Adds: WNOR, KBGO, WZZO, WWTR. Heavy 2: WBCN, WIZN. Medium 14 including WYYY, WNEW, WHJY, WHEB, WONE, WTUE.
- PETER FRAMPTON "Premonition" (Atlantic) 23/2 (23/7)**
Adds: WLLZ, WHMD. Heavy 4: KAZY, WIMZ, WONE, WTUE. Medium 15 including WYFN, WLVO, KISW, WLAV, KILO, WWWW.
- BOURGEOIS TAGG "Bourgeois Tagg" (Island) 23/1 (25/2)**
Adds: WCPZ. Heavy 7 including KAZY, 91X, WLIR, CHEZ, WONE, WTUE. Medium 13 including KSRR, WXRT, KTCZ, KZAP, KLBJ, KNKN.

Continued on Page 80



AOR TRACKS

MOST ADDED

FIXX (104)
Secret Separation (MCA)
STING w/ JEFF BECK (85)
I Been Down So Long (IRS/MCA)
KENNY LOGGINS (31)
Danger Zone (Columbia)
FABULOUS THUNDERBIRDS (28)
Wrap It Up (CBS Associated)
BOX OF FROGS (27)
Heart Full Of Soul (Epic)

HOTTEST

JOURNEY (53)
Be Good To Yourself (Columbia)
HEART (38)
Nothin' At All (Capitol)
BOB SEGER & THE SILVER BULLET BAND (36)
Like A Rock (Capitol)
ROLLING STONES (34)
One Hit (To...) (Rolling Stones/Columbia)
38 SPECIAL (33)
Like No Other Night (A&M)

CHART CLIMBERS

GOLDEN EARRING "Quiet Eyes" (21/Electra) 92/16 (79/25)
Adds including WHYY, KSRR, KYYS, KFOG, WOUR, KEZE, Heavy 6 including WQFM, WXRK, WHMD, Medium 74 including WNEW, WMMR, DC101, WNDR, WYNF, KQRS, KSHE, KRIO, KZAP, KGB, KOME, WFTY, WIOT, KILO, KLXP. Moves 45-37.

STARSHIP "Tomorrow Doesn't Matter Tonight" (GrunT/RCA) 91/5 (89/9)
Adds: WXRK, KZAP, WHEB, WQFM, Heavy 13 including KSRR, WNOR, WEBN, WLVO, KUPD, WPDH, WEZX, WAPL, WRKQ, WWW, Medium 55 including WIYY, WBAB, WNEW, WHYY, WSHS, WYNF, KQRS, KBPI, KGON, KGB, KSJO, KEZO, KLXP, WBLM, WRFU, KOZZ, Moves 23-21.

HOWARD JONES "No One Is To Blame" (Elektra) 89/8 (83/8)
Adds: KYYS, WHCN, KNKN, WWRK, KOMP, KRSP, KRXX, KOZZ, Heavy 43 including WBAB, WXRK, WLUP, WXRT, WLVO, KTCT, KAZY, KBPI, WOUR, KLBJ, WONE, WRKQ, Medium 43 including WNEW, WMMR, KSRR, WSHS, WYNF, KBGO, 91X, WHEB, KLAQ, WRXL, WIOT, WWW, Moves 24-20.

STING with JEFF BECK "I Been Down So Long" (IRS/MCA) 87/85 (0/0)
Adds including WBAB, WMMR, WQVE, KSRR, WLUP, KGON, KZAP, KGB, KOME, WPYX, WZZO, KISS, KYTD, Heavy 11 including WBAB, WNEW, WXRK, Q107, KOZZ, WRTT, 91X, KFOG, Medium 64 including WHYY, DC101, KTXX, KLLO, WKCG, WEBN, KYYS, WQFM, KBGO, KMET, KILQ, KLXP. Debuts at #28.

ROBERT PALMER "Hyperactive" (Island) 85/11 (75/10)
Adds including WIYY, WKLS, WOUR, WRKQ, KKDJ, Heavy 25 including Q107, KZEW, KBGO, KROQ, 91X, KOME, WPLR, WHEB, WPDH, KILQ, WWW, Medium 50 including WMMR, WHYY, KTXX, KSRR, WSHS, WCKG, WLVO, KYYS, KBPI, KZAP, KSJO, WZZO, WEZX, WAPL, WLAV, Moves 35-27.

LOU REED "No Money Down" (RCA) 84/20 (62/16)
Adds including WIYY, WNOR, WLVO, KROQ, KGON, KSJO, KLAQ, WIOT, KLXP, Heavy 11 including WBAB, WNEW, WXRK, WXRT, KTCT, KFOG, Medium 59 including WBAB, WMMR, DC101, WLUP, KAZY, KBGO, 91X, KOME, WHCN, WEZX, KLBJ, WONE, WAPL, WTUE, KILO, WYNO, KYTD, Moves 50-38.

GUERRIA "I Must Be Dreaming" (Cameo/MCA) 82/5 (77/9)
Adds: WBCN, WKXJ, WKDF, WOOJ, WQZZ, Heavy 20 including KZEW, WQFM, KMET, KUPD, KOME, WPDH, WOUR, KNKN, KILO, Medium 53 including WIYY, WNEW, WXRK, WHYY, KSRR, WYNF, WEBN, KQRS, KLOS, KGB, KSJO, KISW, KISS, KGGG, KZEL, KLXP, Moves 37-31.

JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 80/24 (57/19)
Adds including WIYY, WKLS, WLVO, KGON, KZAP, WPYX, WHEB, WPDH, WDI, KEZO, WRFU, Heavy 24 including KZEW, WLUP, KBGO, KFOG, KISS, KILO, KZEL, WWW, KYTD, Medium 50 including WBAB, KSHE, KAZY, KMET, KUPD, WHCN, KLBJ, KLAQ, WONE, WAPL, KLXP, KOZZ, Moves 48-33.

HONEYMOON SUITE "Bad Attitude" (WB) 80/16 (39/9)
Adds including WBAB, WRIF, KLAQ, KGGG, KZEL, WRKI, Heavy 25 including WHYY, WYNF, WEBN, WQFM, KMET, KOME, KISW, WHCN, WHEB, KILQ, KEZE, WBLM, WWW, KYTD, Medium 45 including KLOL, KSRR, WSHS, WNOR, KSHE, KZAP, KSJO, KNKN, WDI, WAPL, WIOT, Moves 38-32.

HEAR 'N AID "Stars" (Mercury/PolyGram) 70/2 (71/8)
Adds: KOME, KEZE, Heavy 4; WHYY, KISS, WRKQ, KRXX, Medium 52 including WIYY, WBAB, WXRK, KTXX, WNOR, WYNF, WRIF, WQFM, KSHE, KLOS, KUPD, KGB, KISW, WHCN, WHEB, KEZO, WIOT, KILO, Moves 47-40.

JOURNEY "Raised On Radio" (Columbia) 68/7 (62/24)
Adds: WQVE, WOUR, KLAQ, WKDF, KEZO, WIOT, KDJ, Heavy 30 including WHYY, DC101, WLVO, WQFM, KISW, WPYX, WXRK, WHEB, WPDH, WFTY, WAPL, WRKQ, WWW, KYTD, Medium 34 including WIYY, WBAB, WNEW, WKLS, KTXX, WSHS, WNOR, WRIF, KYYS, KMET, KZAP, KGB, KISS, Remains at 7 #29.

ROB JUNGKLAS "Boystown" (Manhattan) 66/8 (59/18)
Adds: KMET, KZAP, WHCN, WPLR, WML, KMJ, WRDU, WAPL, Heavy 2; WHMD, KRQU, Medium 40 including WNEW, WXRK, WKLS, KTXX, WSHS, WYNF, WLVO, WQFM, KGB, WHEB, KLBJ, KNKN, KLAQ, WRKQ, KILO, Moves 57-52.

KROKUS "Burning Up The Night" (Arista) 65/1 (67/0)
Adds: KTLA, Heavy 3; KNKN, KISS, KRXX, KRXX, Medium 45 including WHYY, KSRR, WRIF, WQFM, KLOS, KGB, WPYX, WHEB, KLAQ, WKDF, WRKQ, WIOT, KILO, KLXP, Remains at #46.

FABULOUS THUNDERBIRDS "Wrap It Up" (CBS Associated) 65/28 (37/19)
Adds including WSHS, KUPD, KGON, KZAP, WHCN, WPDH, WQGO, KLXP, WWW, KOZZ, Heavy 9; WNEW, WHYY, KQRS, KNKN, WSKS, KFMG, KEZE, KRXX, WCPZ, Medium 47 including WBAB, DC101, KSRR, WEBN, WLVO, KYYS, KSHE, KUPD, KLBJ, WAPL, WRKQ, KILO, Debuts at #41.

OUTFIELD "All The Love" (Columbia) 61/16 (46/16)
Adds including WLVO, KMET, WAFF, WRKQ, KGGG, WWCCT, Heavy 14 including WJHY, KZEW, WYNF, WRIF, KQRS, KNKN, KISS, Medium 38 including KSRR, KSHE, KLOS, KGB, WZZO, WPDH, WCFM, KLAQ, WDI, KEZO, WRKI, WWW, WRFU, Moves 55-43.

JOE COCKER "You Can Leave Your Hat On" (Capitol) 59/13 (46/12)
Adds including DC101, KLOS, WEZX, WOUR, WIOT, WRFU, Heavy 10 including KZEW, KAZY, KBGO, WONE, WTUE, Medium 39 including WMMR, WNOR, WQFM, KMET, KZAP, KFOG, WHCN, WHEB, WPDH, KLAQ, WPFV, WKDF, KILO, WWW, KFNO, Moves 54-47.

ZZ TOP "Meat Up With Wood" (WB) 56/20 (38/17)
Adds including DC101, KZEW, WSHS, KGON, WPYX, KLAQ, WRKQ, KGGG, WRKI, Heavy 14 including WHYY, KLOL, WPDH, WAAF, KISS, KILO, WBLM, WWW, KYTD, Medium 37 including WNEW, WNOR, WEBN, WLVO, KYYS, KZAP, KGB, WDI, WAPL, WIOT, KZEL, KLXP, Debuts at #45.

JOHN EDDIE "Jungle Boy" (Columbia) 44/13 (33/11)
Adds including WSHS, WLZ, KMET, WEZX, KNKN, WRKI, WBLM, WWW, Heavy 4; WNEW, WXRK, WMMR, KROQ, Medium 23 including WBAB, WHYY, WQFM, KOME, WPDH, WOUR, KLAQ, WKDF, Debuts at #60.

MOODY BLUES "The Other Side Of Life" (Polydor/PolyGram) 44/5 (41/13)
Adds: WFTY, WXRK, KTLA, KWHL, KOZZ, Heavy 16 including KZEW, KTCT, KBGO, KFOG, WEZX, KILO, WWW, Medium 27 including DC101, WCKG, WLUP, KYYS, KAZY, KZAP, WPYX, WPDH, WONE, WRKQ, WTUE, KEZO, WIOT, WRKI, WRFU, Moves 58-53.

38 SPECIAL "Somebody Like You" (A&M) 43/15 (28/27)
Adds including KMET, WOUR, WQFM, WKDF, KZEL, Heavy 11 including KLOL, WYNF, KSHE, WPYX, WHCN, WHEB, WEZX, WWW, Medium 31 including WKLS, WEBN, KGB, KSJO, WPDH, KNKN, WDI, KISS, KOZZ, Debuts at #55.

NEW & ACTIVE

OZZY OSBOURNE "Lightning Strikes" (CBS Associated) 41/21 (20/13)
Adds including WLZ, KMET, KUPD, KGB, WPYX, WOUR, WAFF, WDI, KISS, WIOT, KRSP, Heavy 0; Medium 33 including WBAB, WXRK, WHYY, KTXX, WQFM, KLAQ, WKDF, KILO, KLXP.

BRUCE HORNBY & THE RANGE "Every Little Kiss" (RCA) 35/7 (29/10)
Adds: WXRK, KGB, WPDH, WAFF, WLAV, KRKE, KRGR, Powers 2; Heavy 5 including KBGO, KLBJ, KZOK, WIZN, Medium 22 including WNOR, WEBN, KMET, KZAP, WHEB, WOUR, KLAQ, WONE, WTUE.

SUZANNE VEGA with JOE JACKSON "Left Of Center" (A&M) 34/3 (36/3)
Adds: KRKE, KKDJ, WHMD, Heavy 6 including 91X, WHFS, WLIR, WBRU, Medium 21 including WNEW, WXRK, KTXX, KZEW, WSHS, WLAV, KTCT, KFOG, KLBJ, WLAV.

ALARM "Absolute Reality" (IRS/MCA) 34/3 (32/8)
Adds: KZEW, WRKQ, WXRK, Heavy 4; WBCN, WLIR, KNKN, KMBY, Medium 23 including WBAB, WNEW, WXRK, KROQ, 91X, WHEB, WPDH, WEZX, WAFF, WBLM, WWW, KYTD.

MOODY BLUES "Rock 'N' Roll Over You" (Polydor/PolyGram) 31/2 (29/8)
Adds: WVC, KLXP, Heavy 9 including WNEW, DC101, KLOL, KFOG, KILO, KZOK, WWW, KYTD, Medium 21 including WIYY, WKLS, KYYS, KZAP, WHCN, WRKQ, WIOT, KZEL, KOZZ.

CALL "Everywhere I Go" (Elektra) 30/13 (17/7)
Adds including KQRS, KLOS, KUPD, WPDH, KLAQ, KEZO, Powers 2; Heavy 6; KBGO, KMET, 91X, CHEZ, KRQJ, KCGL, Medium 17 including KROQ, KOME, WEZX, KNKN, WKDF.

BODEANS "Fadeaway" (Slash/WB) 30/8 (23/3)
Adds: WBCN, WHEB, KKDJ, WXRK, WRFU, KQWB, WCXT, WZZO, Heavy 5; WQFM, WLIR, WIZN, KTOU, KVRE, Medium 12 including KYYS, KBGO, KGON, KLAQ, WAPL, KILO.

ZZ TOP "Veleo Fly" (WB) 29/4 (25/8)
Adds: WKLS, WTPA, WWRK, WKE, Heavy including WQVE, KLOL, WZZO, WPDH, KILO, WBLM, WWW, KYTD.

BOX OF FROGS "Heart Full Of Soul" (Epic) 28/27 (2/2)
Adds including WBAB, WNEW, WQVE, WHYY, WBLM, WAPL, WWW, KOZZ, Medium 10 including DC101, WLZ, KBGO, WHCN, WPDH, KATT, KILO, KLXP.

WILD BLUE "Fire With Fire" (Chrysalis) 27/8 (20/8)
Adds: WCKG, KMET, KOME, KISS, WSKS, WCXT, KILO, KMBY, Heavy 1; WQFM, Medium 15 including KSRR, WLUP, WLLZ, KGB, KISW, KLAQ.

JUDAS PRIEST "Turbo Lover" (Columbia) 27/5 (22/5)
Adds: KOME, WPYX, WKDF, WWC, WKLT, Heavy 3; KMET, KUPD, KISS, Medium 23 including WEBN, WLLZ, KLOS, KGB, WHCN, WPDH, KNKN, WIOT, KOZZ, KYTD.

BRIAN SETZER "Boulevard Of Broken Dreams" (EMI America) 26/3 (24/4)
Adds: CHEZ, KMBY, WCXT, Heavy 3 including WIZN, KVRE, Medium 13 including WQFM, KAZY, 91X, WEZX, WONE, WTUE, WRKI.

BOB SEGER & THE SILVER BULLET BAND "The Aftermath" (Capitol) 25/3 (24/2)
Adds: KRKE, KKDJ, KZOK, Powers 1; Heavy 10 including WMMR, DC101, KLOL, WLAV, KILQ, KZEL, Medium 15 including KTXX, WNOR, WOUR, WAFF, WKDF, WRKL, KEZO, WIOT.

AEROSMITH "Dream On" (Columbia) 24/6 (25/13)
Adds: WQFM, KUPD, KFVG, KEZE, WBLM, WCXT, Heavy 1; WGIR, Medium 10 including DC101, WSHS, WLLZ, KSHE, KISW, KLAQ, WDI.

BOB SEGER & THE SILVER BULLET BAND "Sometimes" (Capitol) 24/4 (20/2)
Adds: WQVA, WHCN, WOUR, KPOI, Heavy 7 including WMMR, WQVE, WRIF, WAFF, Medium 16 including DC101, KQRS, KLOS, KMET, WRKQ, KEZO, WIOT, WRKI, KOZZ.

DANNY WILDE "Isn't It Enough" (Island) 23/7 (17/4)
Adds: WQFM, WKLS, WHEB, WOUR, KATT, WQBK, WXRK, Powers 1; Heavy 1; KMET, Medium 16 including WLLZ, KGB, KNKN, WKDF, WONE, WTUE, WRIF.

RUBBER RODEO "Souvenir" (Mercury/PolyGram) 23/4 (19/8)
Adds: WNOR, KBGO, WZZO, WYTR, Heavy 2; WBCN, WIZN, Medium 14 including WIYY, WNEW, WHYY, WHEB, WONE, WTUE.

JOURNEY "Once You Love Somebody" (Columbia) 23/0 (24/3)
Heavy 3; WHCN, WFTY, KZOK, Medium 23 including WBAB, KFOG, KLBJ, KEZO, WIOT, KZEL, KLXP, WRKI, KOZZ.

GTR "Jelly And Hyde" (Arista) 22/7 (15/15)
Adds including WPYX, WWC, KLXP, WRKI, Heavy 6; KFOG, WHCN, WLAV, KMBY, WWW, KYTD, Medium 16 including WNEW, WYNF, WRKQ, KEZO, WIOT, KZEL, KOZZ.

PETER FRAMPTON "All Eyes On You" (Atlantic) 22/2 (21/7)
Adds: WLLZ, WHMD, Heavy 3; KAZY, WONE, WTUE, Medium 15 including WYNF, WLVO, KISW, WLAV, KILO, WWW.

CACTUS WORLD NEWS "Years Later" (MCA) 20/7 (13/3)
Adds including WXRK, WXRT, WPDH, WBRU, WOUR, WAFF, Heavy 1; Medium 11 including Q107, KZEW, KNKN, KLAQ, KILO.

BANGLES "If She Knew What She Wants" (Columbia) 18/6 (13/6)
Adds including KSRR, KBGO, WBLM, Powers 1; Heavy 4; 91X, WHFS, WLIR, WPLR, Medium 13 including WBAB, KTCT, WRDU, KYTD.

BOURGEIS TAGG "Mutual Surrender" (What A Wonderful World) (Island) 18/1 (20/1)
Adds: WQZZ, Heavy 7 including KAZY, 91X, WLIR, WONE, WTUE, Medium 9 including KSRR, WRRT, KNKN.

GLASS TIGER "This Red Line" (Manhattan) 17/12 (5/0)
Adds including KTXX, WSHS, WPDH, KLBJ, WRKQ, KEZO, WRFU, Heavy 2; CHEZ, K97, Medium 8 including CHOM, CFOX.

ERIC JOHNSON "Off My Mind" (WB) 17/4 (13/1)
Adds: KSTM, WIZN, WCPZ, KOZZ, Heavy 2 including KROQ, Medium 8 including KTXX, KZEW, KLOL, KLBJ, KLAQ, KISS, KILO.

KIP AOTTA "Life In The Slow Lane" (Rhino) 16/7 (10/2)
Adds including WQZZ, Heavy 7 including KAZY, 91X, WLIR, WONE, WTUE, Medium 5; WMMR, KTCT, WHFS, WSKS, WHMD.

GTR "The Hunter" (Arista) 15/8 (7/7)
Adds including WYNF, WCKG, WRKQ, KILO, Heavy 2; WWW, KROQ, Medium 12 including DC101, KISW, WPDH, KLBJ.

LET'S ACTIVE "In Little Ways" (IRS/MCA) 15/2 (14/5)
Adds: CFNY, KTYY, Heavy 3; WLIR, WIZN, KCGL, Medium 8 including KROQ, 91X, CHB.

AOR ALBUMS

MOST ADDED

LIVE! FOR LIFE (88)
Various Artists (IRS/MCA)
LOU REED (21)
Mistral (RCA)
FABULOUS THUNDERBIRDS (20)
Tuff Enuff (CBS Associated)
ICEHOUSE (16)
Measure For Measure (Chrysalis)
OZZY OSBOURNE (15)
The Ultimate Sin (CBS Associated)

HOTTEST

JOURNEY (54)
Raised On Radio (Columbia)
VAN HALEN (51)
5150 (WB)
BOB SEGER & THE SILVER BULLET BAND (45)
Like A Rock (Capitol)
ROLLING STONES (44)
Dirty Work (Rolling Stones/Columbia)
HEART (38)
Heart (Capitol)

NEW & ACTIVE

Continued from Page 79

BANGLES "Different Light" (Columbia) 21/5 (21/4)
Adds: KBGO, 91X, WBLM, WHMD, KQWB, Powers 1; Heavy 6 including WHFS, WLIR, WPLR, K97, KCGT, Medium 13 including WBAB, KSRR, KTCT, WRDU, KYTD.

LET'S ACTIVE "Big Plans For Everybody" (IRS/MCA) 19/3 (18/6)
Adds: WXRK, CFNY, KTYY, Heavy 3; WLIR, WIZN, KCGL, Medium 11 including KROQ, 91X, WHEB.

GLASS TIGER "Thin Red Line" (Manhattan) 17/12 (5/0)
Adds including KTXX, WPDH, KLBJ, KSTM, WRFU, Heavy 3; Q107, CHEZ, K97, Medium 8 including CHOM, WSHS, CFOX, KEZO.

DOKKEN "Under Lock And Key" (Elektra) 17/6 (15/1)
Adds: KMET, WRKQ, KEZO, KEZE, WGR, WCXT, Heavy 2; KBPI, KGB, Medium 12 including KLOL, WQFM, KUPD, KISS.

LATIN QUARTER "Modern Times" (Arista) 15/1 (15/1)
Adds: WHMD, Heavy 1; KCGL, Medium 10 including KTCT, KBGO, WONE, WTUE.

REGO AIR ACTIVITY

PLAYLISTS — An artist's name is listed once per playlist in the highest rotation that any of an album's tracks are reported. For example, if tracks from the same album are reported in both heavy and medium, the artist will appear in heavy. Records being played in power are included in a station's heavy rotation. Of a station's lights, only those added this week — its light adds — are printed.

Symbols:

(a) — Record is newly reported or additional tracks have been added.

(B) — A single's B-side.

(M), (L) — Other tracks from that album are in those rotations (medium or light).

An artist's name with no abbreviations means all airplay is in the listed rotation.

A "frozen" list indicates that a current report was not received, and last week's rotations were included in the data base.

PARALLELS — Stations arranged by market size, according to Arbitron's MSA population figures.

Parallel One: 1,000,000+
Parallel Two: 200,000-1,000,000
Parallel Three: under 200,000
Stations at a significant ratings disadvantage to their in-format competitor(s) are assigned a lower parallel.

EAST

PARALLEL ONE

WYII/Baltimore
(301)859-0098
PD: TOM EVANS
MD: CHRIS BIRBY

Heavy
JOURNEY (M)
MR. MISTER
MOODY BLUES (M)
ROLLING STONES
SIMPLE MINDS
HEART
PETER DINKEL
JOURNEY
MOODY BLUES
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
38 SPECIAL
HOOTERS
HEAR 'N' AID
IERS
BOB
STARSHIP
JACKSON BROWNE
BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

CHOM-FM/Montreal
(514)935-2425
PD: BOB BRADIS
MD: BOBOUT DUTREME

Heavy
TALK TALK
LEVEL 42
JULIAN LENNON
A 1/2 MEN
KATINA & THE WAVE
LIVE
JOHN COUGAR MEL.
STARSHIP
ROBERT PALMER
GIUFFRIA
HOOTERS
JOHN COUGAR MEL.
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
38 SPECIAL
HOOTERS
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IERS
BOB
STARSHIP
JACKSON BROWNE
BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

WBCN/Boston
(617)266-1111
PD: ODEDYUS
ASST. PD: BOB BRAZERS

Heavy
ABSOLUTE BEGINNERS
BOB SEGER
DIRE STRAITS
PHIL COLLINS
JOHN COUGAR MEL.
GTR
MIKE & THE MECH.
LOU REED
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
38 SPECIAL
HOOTERS
HEAR 'N' AID
IERS
BOB
STARSHIP
JACKSON BROWNE
BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

WNEF-FM/New York
(212)858-7000
PD: CHARLIE KERRALL
MD: NARA CHEROFF

Heavy
ABSOLUTE BEGINNERS
PHIL COLLINS
JOURNEY (M)
JOHN COUGAR MEL.
DIRE STRAITS
PETER GABRIEL
HEART
JOHN COUGAR MEL.
MOODY BLUES
ROLLING STONES
BOB SEGER
HIS MASTER VOICE
GTR (M)
JOHN COUGAR MEL.
JOURNEY (M)
LOU REED
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
38 SPECIAL
HOOTERS
HEAR 'N' AID
IERS
BOB
STARSHIP
JACKSON BROWNE
BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

WMMR/Philadelphia
(215)561-0933
ON: PEO UPT
MD: TRACY HALL

Heavy
HOOTERS
PETER GABRIEL
BOB SEGER
DIRE STRAITS
PHIL COLLINS
JOHN COUGAR MEL.
GTR
MIKE & THE MECH.
LOU REED
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
38 SPECIAL
HOOTERS
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IERS
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JACKSON BROWNE
BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

DC101/Washington, DC
(202)828-9932
PD: DAN BRONN
ASST. PD: P.J. CONEN

Heavy
HOOTERS
PETER GABRIEL
BOB SEGER
DIRE STRAITS
PHIL COLLINS
JOHN COUGAR MEL.
GTR
MIKE & THE MECH.
LOU REED
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
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BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

ROLLING STONES
VAN HALEN
HEART
JOURNEY
BOB SEGER
MOODY BLUES
PETER GABRIEL
ABSOLUTE BEGINNERS
JOHN COUGAR MEL.
SIMPLE MINDS
JULIAN LENNON
38 SPECIAL
BOB OF PROGS
JOHN COUGAR MEL.
GOLDEN EARRING
JOHN COUGAR MEL.
NIGHTMARE
LIVE FOR LIFE
LOU REED
HEART
38 SPECIAL
HOOTERS
HEAR 'N' AID
IERS
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
38 SPECIAL
HOOTERS
HEAR 'N' AID
IERS
BOB
STARSHIP
JACKSON BROWNE
BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

GTR (M)
HEART
JOURNEY
BOB SEGER
MOODY BLUES (M)
PETER GABRIEL
ABSOLUTE BEGINNERS
JOHN COUGAR MEL.
SIMPLE MINDS
JULIAN LENNON
38 SPECIAL
BOB OF PROGS
JOHN COUGAR MEL.
GOLDEN EARRING
JOHN COUGAR MEL.
NIGHTMARE
LIVE FOR LIFE
LOU REED
HEART
38 SPECIAL
HOOTERS
HEAR 'N' AID
IERS
BOB SEGER
ABSOLUTE BEGINNERS
DREAM ACADEMY
ICENHOUSE
GTR
JOHN COUGAR MEL.
38 SPECIAL
HOOTERS
HEAR 'N' AID
IERS
BOB
STARSHIP
JACKSON BROWNE
BAND OF THE HAND
GIUFFRIA
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

WHEFIA/Annapolis
(301)263-1430
PD: DAVID FINESTEN
MD: BOB BRONCARE

Heavy
VAN HALEN (M)
JOURNEY (M)
PRETTY IN PINK (M)
PETER GABRIEL
BOB SEGER
DIRE STRAITS
PHIL COLLINS
JOHN COUGAR MEL.
STARSHIP
ROBERT PALMER
GIUFFRIA
HOOTERS
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

WDBL/Long Island
(516)877-1023
PD: BOB NICHOLSON
MD: RALPH TORTORA

Heavy
VAN HALEN (M)
JOURNEY (M)
PRETTY IN PINK (M)
PETER GABRIEL
BOB SEGER
DIRE STRAITS
PHIL COLLINS
JOHN COUGAR MEL.
STARSHIP
ROBERT PALMER
GIUFFRIA
HOOTERS
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

WVDE/Pittsburgh
(412)937-1441
PD: GREG GILLISPIE
MD: HERSCHEL

Heavy
VAN HALEN
ROLLING STONES
BOB SEGER
DIRE STRAITS
PHIL COLLINS
JOHN COUGAR MEL.
STARSHIP
ROBERT PALMER
GIUFFRIA
HOOTERS
JOHN COUGAR MEL.
MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

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(412)937-1441
PD: GREG GILLISPIE
MD: HERSCHEL

Heavy
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ROLLING STONES
BOB SEGER
DIRE STRAITS
PHIL COLLINS
JOHN COUGAR MEL.
STARSHIP
ROBERT PALMER
GIUFFRIA
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Heavy
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MIKE & THE MECH.
MODELS
PUNKER MONDO
ICENHOUSE
LOU REED
BOB SEGER
ROBERT PALMER
A FICK

CHR PARALLEL ONE PLAYLISTS

EAST

BIO4 WBSB Baltimore

PD: Steve Kingston
MD: Amy Kronthal

- 1 HAY GARDEN (Radio City)
- 2 THE BEATLES - Hey Jude
- 3 ... (omitted for brevity) ...
- 22 ... (omitted) ...
- 23 ... (omitted) ...

POWER 95 WPLJ-FM RADIO New York

PD: Larry Berger
MD: Lisa Tonacci

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Hot Hits 103 Baltimore

PD: Ralph Wimmer

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Kiss 98.2 WWSB Buffalo

PD: Scott Robbins
MD: Dave Gilen

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Kiss 98.2 WWSB Buffalo

PD: Scott Robbins
MD: Dave Gilen

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

98.1 WCAU-FM Philadelphia

PD: Scott Walker
MD: Glenn Kalina

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

POWER 103 WHTT BOSTON Boston

PD: Bob Travis
MD: Chris Knight

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

92 PRO-FM Providence

Operations Manager: Providence
Tom Cuddy

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Z100 New York

PD: Scott Shannon
MD: Frankie Blue

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Z100 New York

PD: Scott Shannon
MD: Frankie Blue

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

1050 chum Toronto

PD: Terry Williams
MD: Brad "Knobby" Jones

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

92 PRO-FM Providence

Operations Manager: Providence
Tom Cuddy

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

92 PRO-FM Providence

Operations Manager: Providence
Tom Cuddy

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

WAVA 105 Washington

PD: Mark St. John
MD: Gene Baxter

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

WAVA 105 Washington

PD: Mark St. John
MD: Gene Baxter

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

ckoi 97 Montreal

PD: Guy Beauclair
MD: Bob Brouillard

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

CFTR 680 Toronto

VP/Programming: Sandy Sanderson
MD: Bob Salt

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

CFTR 680 Toronto

VP/Programming: Sandy Sanderson
MD: Bob Salt

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Kiss 108 FM WXKS-FM Boston

PD: Sunny Joe White
MD: Susan O'Connell

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Kiss 108 FM WXKS-FM Boston

PD: Sunny Joe White
MD: Susan O'Connell

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

103 WPHD Buffalo

Ops Dir: John Hager
MD: Mindy Michaels

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

WBLI 106.5 FM Long Island

PD: Bill Terry
MD: Ruth Tolson

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

B94 Pittsburgh

PD: Nick Bazoo
MD: Lon Campbell

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

ROCK 102 WBBN-FM/Bufallo

PD: Hank Richter
MD: Roger Christian

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

ROCK 102 WBBN-FM/Bufallo

PD: Hank Richter
MD: Roger Christian

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Hot 104 WHTS Buffalo

PD: Jim Randall
MD: P.J. Fox

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Q107 Washington D.C.

PD: Randy Lane
MD: Paul Fuller

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

Q107 Washington D.C.

PD: Randy Lane
MD: Paul Fuller

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

SOUTH

all hit
97.1 NECL Dallas
The Cash

97.1 NECL Dallas

PD: Randy Brown
MD: Joe Folger

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

97.1 NECL Dallas

PD: Randy Brown
MD: Joe Folger

- 1 ... (omitted) ...
- 2 ... (omitted) ...
- 3 ... (omitted) ...
- 4 ... (omitted) ...
- 5 ... (omitted) ...

CHR PARALLEL ONE PLAYLISTS

93 Atlanta PD: John Young MD: Chris Thomas

95 Miami PD: Gabe Baptiste Asst. PD/MD: Mark Shands

94-Q Atlanta PD: Jim Morrison MD: Jeff McCartney

Q103 Tampa Ops Mgr: Mason Dixon MD: Bobby Rich

103 KHTR St. Louis PD: Dave Robbins MD: Tony Davis

B96 Chicago PD: Buddy Scott MD: Joe Bohannon

WRNO 100 New Orleans PD: Mike Costello MD: Wayne Watkins

KTKS Dallas Ops Mgr: Chuck Morgan MD: Marcie Guckian

WVIZ Norfolk PD: Chris Bailey MD: Mary Ann Raymont

MIDWEST WHIT 96 Detroit PD: Gary Berkowitz Asst. PD: Michael Wate

KDWB 101 Minneapolis PD: Dave Anthony Asst. PD/MD: Don Michaels

79.5 WZLX Detroit PD: Steve Weed MD: Kathy Means

WRSR Norfolk PD: Al Brock MD: Doc Michaels

WVIZ Norfolk PD: Chris Bailey MD: Mary Ann Raymont

100 Miami PD: Robert W. Walker MD/Asst. PD: Frank Amadeo

106.5 KWK St. Louis PD: Gary Mitchell MD: Kim Pool

WTKI Milwaukee PD: Tim Fox MD: Denise Lauren

Q102 Cincinnati PD: Dave Allen

97 New Orleans PD: Kipper McGee MD: Greg Rolling

KKBQ Houston PD: John Lander Asst. PD: Ron Parker

WUQE New Orleans PD: Kevin McCartney

Columbus PD: Adam Cook MD: Kevin Haines

7.99 Kansas City PD: Greg 'Kid' Cassidy

Q102 Cincinnati PD: Dave Allen

PARALLELS

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

235 Reports

JOHN DOE
Hit Song™ (Anylabel)
LP: Hit Song

Regional Rank: 100/25 44%
National Summary:
Up 81
Down 20
Debut 20
Total 101
S 33%
M 21%
R 54%
D 12%
A 2%

EXAMPLE

100/25 = 100 CHR reporting stations on the list including 25 new adds.
44% = Percentage of this week's reports playing it.
Regional Rank = Percentage of reports playing the song within each region.
National Summary
Up 81 = Number of stations moving it up on the charts.
Down 20 = Number of stations debuting the song this week.
Same 4 = Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)
Down 0 = Number of stations moving it down on their charts.
Add 25 = Total number of stations adding it this week.

BOURGEOIS TAGG
Mutual Surrender (What A Wonderful World) (Island)
LP: Bourgeois Tagg

80/5 28%
National Rank: 80/5 28%
Regional Summary:
Up 18
Down 7
Debut 7
Total 25
S 15%
M 20%
R 50%
D 15%
A 0%

81-104 40-35
NBA
P1
P2
P3

Regional Rank: 81-104 40-35
National Summary:
Up 18
Down 7
Debut 7
Total 25
S 15%
M 20%
R 50%
D 15%
A 0%

100/25 = 100 CHR reporting stations on the list including 25 new adds.
44% = Percentage of this week's reports playing it.
Regional Rank = Percentage of reports playing the song within each region.
National Summary
Up 81 = Number of stations moving it up on the charts.
Down 20 = Number of stations debuting the song this week.
Same 4 = Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)
Down 0 = Number of stations moving it down on their charts.
Add 25 = Total number of stations adding it this week.

PHIL COLLINS
Take Me Home (Atlantic)
LP: No Jacket Required

220/0 98%
National Rank: 220/0 98%
Regional Summary:
Up 105
Down 0
Debut 0
Total 105
S 98%
M 0%
R 0%
D 0%
A 0%

3
P1
P2
P3

Regional Rank: 220/0 98%
National Summary:
Up 105
Down 0
Debut 0
Total 105
S 98%
M 0%
R 0%
D 0%
A 0%

100/25 = 100 CHR reporting stations on the list including 25 new adds.
44% = Percentage of this week's reports playing it.
Regional Rank = Percentage of reports playing the song within each region.
National Summary
Up 81 = Number of stations moving it up on the charts.
Down 20 = Number of stations debuting the song this week.
Same 4 = Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)
Down 0 = Number of stations moving it down on their charts.
Add 25 = Total number of stations adding it this week.

EL DEBARGE
Who's Johnny (Short Circuit Theme)
LP: El DeBarge (Gordy/Motown)

185/28 70%
National Rank: 185/28 70%
Regional Summary:
Up 37
Down 10
Debut 10
Total 57
S 64%
M 14%
R 16%
D 6%
A 0%

37
P1
P2
P3

Regional Rank: 185/28 70%
National Summary:
Up 37
Down 10
Debut 10
Total 57
S 64%
M 14%
R 16%
D 6%
A 0%

100/25 = 100 CHR reporting stations on the list including 25 new adds.
44% = Percentage of this week's reports playing it.
Regional Rank = Percentage of reports playing the song within each region.
National Summary
Up 81 = Number of stations moving it up on the charts.
Down 20 = Number of stations debuting the song this week.
Same 4 = Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)
Down 0 = Number of stations moving it down on their charts.
Add 25 = Total number of stations adding it this week.

FABULOUS THUNDERBIRDS
Tuff Enuff (CBS Associated)
LP: Fabulous Thunderbirds

127/28 54%
National Rank: 127/28 54%
Regional Summary:
Up 19
Down 10
Debut 10
Total 29
S 59%
M 14%
R 16%
D 6%
A 0%

19
P1
P2
P3

Regional Rank: 127/28 54%
National Summary:
Up 19
Down 10
Debut 10
Total 29
S 59%
M 14%
R 16%
D 6%
A 0%

100/25 = 100 CHR reporting stations on the list including 25 new adds.
44% = Percentage of this week's reports playing it.
Regional Rank = Percentage of reports playing the song within each region.
National Summary
Up 81 = Number of stations moving it up on the charts.
Down 20 = Number of stations debuting the song this week.
Same 4 = Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)
Down 0 = Number of stations moving it down on their charts.
Add 25 = Total number of stations adding it this week.

PETER GABRIEL
Sledgehammer (Geffen)
LP: So

64/30 27%
National Rank: 64/30 27%
Regional Summary:
Up 12
Down 12
Debut 12
Total 36
S 33%
M 21%
R 54%
D 12%
A 2%

12
P1
P2
P3

Regional Rank: 64/30 27%
National Summary:
Up 12
Down 12
Debut 12
Total 36
S 33%
M 21%
R 54%
D 12%
A 2%

100/25 = 100 CHR reporting stations on the list including 25 new adds.
44% = Percentage of this week's reports playing it.
Regional Rank = Percentage of reports playing the song within each region.
National Summary
Up 81 = Number of stations moving it up on the charts.
Down 20 = Number of stations debuting the song this week.
Same 4 = Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)
Down 0 = Number of stations moving it down on their charts.
Add 25 = Total number of stations adding it this week.

BANGLES
If She Knew What... (Columbia)
LP: Different Light

75/38 32%
National Rank: 75/38 32%
Regional Summary:
Up 11
Down 11
Debut 11
Total 33
S 33%
M 21%
R 54%
D 12%
A 2%

11
P1
P2
P3

Regional Rank: 75/38 32%
National Summary:
Up 11
Down 11
Debut 11
Total 33
S 33%
M 21%
R 54%
D 12%
A 2%

BLOW MONKEYS
Diggin' Your Scene (RCA)
LP: Animal Magic

58/21 25%
National Rank: 58/21 25%
Regional Summary:
Up 11
Down 11
Debut 11
Total 33
S 33%
M 21%
R 54%
D 12%
A 2%

11
P1
P2
P3

Regional Rank: 58/21 25%
National Summary:
Up 11
Down 11
Debut 11
Total 33
S 33%
M 21%
R 54%
D 12%
A 2%

BOYS DON'T CRY
I Wanna Be A Cowboy (Profile)

178/17 78%
National Rank: 178/17 78%
Regional Summary:
Up 17
Down 0
Debut 0
Total 17
S 78%
M 0%
R 0%
D 0%
A 0%

17
P1
P2
P3

Regional Rank: 178/17 78%
National Summary:
Up 17
Down 0
Debut 0
Total 17
S 78%
M 0%
R 0%
D 0%
A 0%

CULTURE CLUB
Move Away (Virgin/Epic)
LP: From Luxury To Heartache

200/0 89%
National Rank: 200/0 89%
Regional Summary:
Up 105
Down 0
Debut 0
Total 105
S 98%
M 0%
R 0%
D 0%
A 0%

105
P1
P2
P3

Regional Rank: 200/0 89%
National Summary:
Up 105
Down 0
Debut 0
Total 105
S 98%
M 0%
R 0%
D 0%
A 0%

DREAM ACADEMY
Love Parade (Reprise/WB)
LP: Dream Academy

142/20 80%
National Rank: 142/20 80%
Regional Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

20
P1
P2
P3

Regional Rank: 142/20 80%
National Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

FALCO
Vienna Calling (A&M)
LP: Falco 3

183/31 78%
National Rank: 183/31 78%
Regional Summary:
Up 11
Down 11
Debut 11
Total 33
S 59%
M 14%
R 16%
D 6%
A 0%

11
P1
P2
P3

Regional Rank: 183/31 78%
National Summary:
Up 11
Down 11
Debut 11
Total 33
S 59%
M 14%
R 16%
D 6%
A 0%

GTR
When The Heart Rules... (Arista)
LP: GTR

136/63 57%
National Rank: 136/63 57%
Regional Summary:
Up 11
Down 11
Debut 11
Total 33
S 57%
M 14%
R 16%
D 6%
A 0%

11
P1
P2
P3

Regional Rank: 136/63 57%
National Summary:
Up 11
Down 11
Debut 11
Total 33
S 57%
M 14%
R 16%
D 6%
A 0%

DREAM ACADEMY
Love Parade (Reprise/WB)
LP: Dream Academy

142/20 80%
National Rank: 142/20 80%
Regional Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

20
P1
P2
P3

Regional Rank: 142/20 80%
National Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

DREAM ACADEMY
Love Parade (Reprise/WB)
LP: Dream Academy

142/20 80%
National Rank: 142/20 80%
Regional Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

20
P1
P2
P3

Regional Rank: 142/20 80%
National Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

FALCO
Vienna Calling (A&M)
LP: Falco 3

183/31 78%
National Rank: 183/31 78%
Regional Summary:
Up 11
Down 11
Debut 11
Total 33
S 59%
M 14%
R 16%
D 6%
A 0%

11
P1
P2
P3

Regional Rank: 183/31 78%
National Summary:
Up 11
Down 11
Debut 11
Total 33
S 59%
M 14%
R 16%
D 6%
A 0%

GTR
When The Heart Rules... (Arista)
LP: GTR

136/63 57%
National Rank: 136/63 57%
Regional Summary:
Up 11
Down 11
Debut 11
Total 33
S 57%
M 14%
R 16%
D 6%
A 0%

11
P1
P2
P3

Regional Rank: 136/63 57%
National Summary:
Up 11
Down 11
Debut 11
Total 33
S 57%
M 14%
R 16%
D 6%
A 0%

DREAM ACADEMY
Love Parade (Reprise/WB)
LP: Dream Academy

142/20 80%
National Rank: 142/20 80%
Regional Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

20
P1
P2
P3

Regional Rank: 142/20 80%
National Summary:
Up 20
Down 0
Debut 0
Total 20
S 80%
M 0%
R 0%
D 0%
A 0%

PARALLELS

M

MADONNA
Live To Tell (Sire/WB)
LP: At Close Range Soundtrack

| | | | |
|----------|--------|------|----------|
| Regional | 234/10 | 100% | National |
| Rank | 5 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|--------|------|----------|
| Regional | 234/10 | 100% | National |
| Rank | 5 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|--------|------|----------|
| Regional | 234/10 | 100% | National |
| Rank | 5 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

MKE & MECHANICS

All I Need Is A Miracle (Atlantic)
LP: Mike & The Mechanics

| | | | |
|----------|--------|-----|----------|
| Regional | 231/10 | 86% | National |
| Rank | 9 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|--------|-----|----------|
| Regional | 231/10 | 86% | National |
| Rank | 9 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

MR. MISTER

Is It You (RCA)
LP: Welcome To The Real World

| | | | |
|----------|--------|-----|----------|
| Regional | 225/11 | 96% | National |
| Rank | 10 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|--------|-----|----------|
| Regional | 225/11 | 96% | National |
| Rank | 10 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

MOODY BLUES

My Hometown (PolyGram)
LP: The Other Side Of Life

| | | | |
|----------|--------|-----|----------|
| Regional | 120/23 | 61% | National |
| Rank | 11 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|--------|-----|----------|
| Regional | 120/23 | 61% | National |
| Rank | 11 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

BILLY OCEAN

There'll Be Sad Songs (Jive/Arista)
LP: Love Zone

| | | | |
|----------|-------|-----|----------|
| Regional | 213/9 | 91% | National |
| Rank | 20 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|-------|-----|----------|
| Regional | 213/9 | 91% | National |
| Rank | 20 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

PSYCHELIC FURS

Prey In Pink (A&M)
LP: Prey In Pink Soundtrack

| | | | |
|----------|-------|-----|----------|
| Regional | 80/12 | 34% | National |
| Rank | 21 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|-------|-----|----------|
| Regional | 80/12 | 34% | National |
| Rank | 21 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

JOHN COUGAR MELLENCAMP

Ran On the Scarecrow (Riva/PolyGram)

| | | | |
|----------|--------|-----|----------|
| Regional | 188/10 | 71% | National |
| Rank | 33 | | Summit |
| W 100% | | | DEPTE 24 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|--------|-----|----------|
| Regional | 188/10 | 71% | National |
| Rank | 33 | | Summit |
| W 100% | | | DEPTE 24 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

GEORGE MICHAEL

In My Corner (Columbia)

| | | | |
|----------|-------|-----|----------|
| Regional | 202/8 | 86% | National |
| Rank | 24 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|-------|-----|----------|
| Regional | 202/8 | 86% | National |
| Rank | 24 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

MODELS

Out Of Mind, Out Of Sight (Geffen)
LP: Out Of Mind, Out Of Sight

| | | | |
|----------|--------|-----|----------|
| Regional | 102/23 | 43% | National |
| Rank | 25 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|--------|-----|----------|
| Regional | 102/23 | 43% | National |
| Rank | 25 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

NU SHOZ

I Can't Wait (Atlantic)

| | | | |
|----------|-------|-----|----------|
| Regional | 212/4 | 90% | National |
| Rank | 11 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|-------|-----|----------|
| Regional | 212/4 | 90% | National |
| Rank | 11 | | Summit |
| W 100% | | | DEPTE 23 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

OMD

If You Leave (Virgin/A&M)
LP: Prey In Pink Soundtrack

| | | | |
|----------|-------|-----|----------|
| Regional | 220/0 | 98% | National |
| Rank | 6 | | Summit |
| W 100% | | | DEPTE 18 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|-------|-----|----------|
| Regional | 220/0 | 98% | National |
| Rank | 6 | | Summit |
| W 100% | | | DEPTE 18 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

SADE

Never As Good As The First Time (Portrait/CBS)

| | | | |
|----------|-------|-----|----------|
| Regional | 181/2 | 77% | National |
| Rank | 21 | | Summit |
| W 100% | | | DEPTE 17 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

| | | | |
|----------|-------|-----|----------|
| Regional | 181/2 | 77% | National |
| Rank | 21 | | Summit |
| W 100% | | | DEPTE 17 |
| M 95% | | | W 100% |
| R 95% | | | M 95% |
| A 100% | | | R 95% |
| ADOS 0 | | | ADOS 0 |

PARALLELS

Sade Continued

G100 33-37
 WLSX 33-37
 WPTV 33-37
 WISN 33-37
 WISN 33-37
 WISN 33-37
 WISN 33-37
 WISN 33-37
 WISN 33-37
 WISN 33-37
 WISN 33-37
 WISN 33-37

SIMPLE MINDS
The Things She Said (A&M)
 LP: Once Upon A Time

Regional: 187/5 80%
 National: 27

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

SIMPLY RED
Holding Back The Years (Elektra)
 LP: Picture Book

Regional: 174/43 74%
 National: 31
BREAKER

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

STARSHIP
Tomorrow Doesn't Matter (GrunT/RCA)
 LP: Kick Deep In The Hoopie

Regional: 186/4 79%
 National: 22

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

TEARS FOR FEARS
Mothers Talk (Mercury/PolyGram)
 LP: Songs From The Big Chair

Regional: 197/2 84%
 National: 25

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

38 SPECIAL
Like No Other Night (A&M)
 LP: Strangin In Numbers

Regional: 175/29 74%
 National: 38

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

VAN HALEN
Why Can't This Be Love (WB)
 LP: 5150

Regional: 228/1 97%
 National: 2

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

WAX
Right Between The Eyes (RCA)
 LP: Magnetic Heaven

Regional: 97/0 41%
 National: 1

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

Z.Z. TOP
Rough Boys (WB)
 LP: Alturburner

Regional: 197/4 84%
 National: 18

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

ATLANTIC STARR
If You Hear Isn't In It (A&M)
 LP: As The Bands Turn

Regional: 170/0 41%
 National: 1

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

PATTI AUSTIN
The Heat Of The Heat (Qwest/WB)
 LP: Gettin' Away With My Heart

Regional: 170/0 41%
 National: 1

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

ART OF NOISE
Peter Gunn (Chrysalis)
 LP: In Visible Silence

Regional: 170/0 41%
 National: 1

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

ART OF NOISE
Peter Gunn (Chrysalis)
 LP: In Visible Silence

Regional: 170/0 41%
 National: 1

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

P1 WLSX 20-23
P3 WLSX 20-23

PARALLELS

SIGNIFICANT ACTION

| | | | | | |
|---|--|---|--|--|---|
| GAVIN CHRISTOPHER <i>One Step Closer (Manhattan)</i> LP: One Step Closer P1: EAST, SOUTH, HI/WEST, WEST, P2: HI/WEST, WEST, P3: HI/WEST, WEST | JOE JACKSON <i>Right And Wrong (A&M)</i> LP: Big Word P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | METROS <i>After The Passion's Gone (MTM)</i> P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | R DIANA ROSS <i>Chain Reaction (RCA)</i> LP: Esten Alive P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | SOS BAND <i>The Finest (Tabu/CBS)</i> LP: Sands Of Time P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | TRANS-X <i>Living On Video (Atco)</i> P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST |
| D E.G. DAILY <i>Say It Say It (A&M)</i> LP: E.G. Daily P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | M MAGAZINE 60 <i>Don Quichotte (Baja)</i> P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | N GRAHAM NASH <i>Innocent Eyes (Atlantic)</i> LP: Innocent Eyes P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | S CHARLIE SEXTON <i>Impressed (MCA)</i> LP: Pictures For Pleasure P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | T B.E. TAYLOR GROUP <i>Karen (Epic)</i> LP: Our World P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | V VANITY <i>Under The Influence (Motown)</i> LP: Skin On Skin P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST |
| J NEIL DIAMOND <i>Headed For The Future (Columbia)</i> LP: Headed For The Future P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | M MAI TAI <i>Female (Intuition/Creéque)</i> P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | N STEVIE NICKS <i>Has Anyone Ever... (Modern/Atco)</i> LP: Rock A Little P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | S SLY FOX <i>Stay True (Capitol)</i> LP: Let's Go All The Way P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | T ROBERT TEPPER <i>Don't Walk Away (Scotti Bros./CBS)</i> LP: No Easy Way Out P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | V WILD BLUE <i>Fire With Fire (Chrysalis)</i> LP: No More Jinx and Fire With Fire Soundtrack P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST |
| J JANET JACKSON <i>Nasty (A&M)</i> LP: Control P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | M MARILYN MARTIN <i>Move Closer (Atlantic)</i> LP: Marilyn Martin P1: EAST, SOUTH, HI/WEST, WEST, P2: EAST, SOUTH, HI/WEST, WEST, P3: EAST, SOUTH, HI/WEST, WEST | N (Empty) | S (Empty) | T (Empty) | V (Empty) |

WEEK #13

AIR Priorities

WEEK #13

Listen to the selections listed below. Decide if each has the potential to attain 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, May 14, 1986.

| TITLE | ARTIST | LABEL |
|---------------------------------------|-------------------|---------------------|
| WE DON'T HAVE TO TAKE OUR CLOTHES OFF | JERMAINE STEWART | ARISTA |
| YOU SHOULD BE MINE | JEFFREY OSBORNE | A&M |
| HEADED FOR THE FUTURE | NEIL DIAMOND | COLUMBIA |
| I WANT YOU | ANIMOTION | CASABLANCA/POLYGRAM |
| KAREN | B.E. TAYLOR GROUP | EPIC |

COMPETITION #5

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR music for artist managers, producers and record companies.

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AIR

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CONTEMPORARY HIT RADIO

| Three Weeks | Two Weeks | Last Week | Artist/Track (Label) |
|----------------|-----------|-----------|--|
| 9 | 5 | 4 | 1 WHITNEY HOUSTON /The Greatest Love Of All (Arista) |
| 4 | 3 | 2 | 2 VAN HALEN /Why Can't This Be Love (WB) |
| 5 | 4 | 3 | 3 PHIL COLLINS /Take Me Home (Atlantic) |
| 2 | 1 | 1 | 4 PET SHOP BOYS /West End Girls (EMI America) |
| 20 | 12 | 7 | 5 MADONNA /Live To Tell (Sire/WB) |
| 11 | 8 | 6 | 6 OMD /If You Leave (A&M) |
| 7 | 6 | 5 | 7 OUTFIELD /Your Love (Columbia) |
| 13 | 9 | 8 | 8 JANET JACKSON /What Have You Done For Me Lately (A&M) |
| 19 | 13 | 11 | 9 MIKE & THE MECHANICS /All I Need Is A Miracle (Atlantic) |
| 22 | 14 | 10 | 10 MR. MISTER /Is It Love (RCA) |
| 27 | 19 | 15 | 11 NU SHOZ /I Can't Wait (Atlantic) |
| 21 | 16 | 13 | 12 LEVEL 42 /Something About You (Polydor/Pg) |
| 26 | 20 | 16 | 13 JOURNEY /Be Good To Yourself (Columbia) |
| 32 | 24 | 18 | 14 PATTI LABELLE/MICHAEL McDONALD /On My Own (MCA) |
| 12 | 10 | 9 | 15 MIAMI SOUND MACHINE /Bad Boy (Epic) |
| 30 | 23 | 20 | 16 CULTURE CLUB /Move Away (Virgin/Epic) |
| 39 | 34 | 22 | 17 HOWARD JONES /No One Is To Blame (Elektra) |
| 24 | 21 | 19 | 18 ZZ TOP /Rough Boy (WB) |
| 1 | 2 | 10 | 19 ROBERT PALMER /Addicted To Love (Island) |
| — | 35 | 26 | 20 BILLY OCEAN /There'll Be Sad Songs (To Make You Cry) (Jive/Arista) |
| 29 | 25 | 21 | 21 SADE /Never As Good As The First Time (Portrait/CBS) |
| 36 | 31 | 24 | 22 STARSHIP /Tomorrow Doesn't Matter Tonight (Grunt/RCA) |
| — | 37 | 27 | 23 HEART /Nothin' At All (Capitol) |
| — | 38 | 30 | 24 GEORGE MICHAEL /A Different Corner (Columbia) |
| 38 | 33 | 28 | 25 TEARS FOR FEARS /Mothers Talk (Mercury/Pg) |
| — | 40 | 34 | 26 JETS /Crush On You (MCA) |
| 40 | 36 | 31 | 27 SIMPLE MINDS /All The Things She Said (A&M) |
| 6 | 7 | 14 | 28 ROLLING STONES /Harlem Shuffle (Rolling Stones/Columbia) |
| 3 | 11 | 17 | 29 PRINCE & THE REVOLUTION /Kiss (WB) |
| — | — | 37 | 30 BOYS DON'T CRY /I Wanna Be A Cowboy (Profile) |
| BREAKER | 31 | 31 | 31 SIMPLY RED /Holding Back The Years (Elektra) |
| 34 | 32 | 32 | 32 JULIAN LENNON /Stick Around (Atlantic) |
| — | — | 39 | 33 JOHN COUGAR MELLENCAMP /Rain On The Scarecrow (Riva/Pg) |
| DEBUT | 34 | 34 | 34 FALCO /Vienna Calling (A&M) |
| BREAKER | 35 | 35 | 35 HOOTERS /Where Do The Children Go (Columbia) |
| 8 | 15 | 23 | 36 BANGLES /Manic Monday (Columbia) |
| BREAKER | 37 | 37 | 37 EL DeBARGE /Who's Johnny (Gordy/Motown) |
| 31 | 29 | 29 | 38 HONEYMOON SUITE /Feel It Again (WB) |
| DEBUT | 39 | 39 | 39 38 SPECIAL /Like No Other Night (A&M) |
| 10 | 17 | 33 | 40 INXS /What You Need (Atlantic) |

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ADULT CONTEMPORARY

| | | | |
|----------------|----|----|---|
| 5 | 3 | 2 | 1 SIMPLY RED /Holding Back The Years (Elektra) |
| 11 | 5 | 3 | 2 PATTI LABELLE/MICHAEL McDONALD /On My Own (MCA) |
| 14 | 8 | 5 | 3 MADONNA /Live To Tell (Sire/WB) |
| 2 | 1 | 1 | 4 WHITNEY HOUSTON /The Greatest Love Of All (Arista) |
| 8 | 4 | 4 | 5 SADE /Never As Good As The First Time (Portrait/CBS) |
| 19 | 12 | 9 | 6 BILLY OCEAN /There'll Be Sad Songs (To Make You Cry) (Jive/Arista) |
| 13 | 11 | 8 | 7 MIAMI SOUND MACHINE /Bad Boy (Epic) |
| 1 | 2 | 6 | 8 PHIL COLLINS /Take Me Home (Atlantic) |
| 16 | 14 | 11 | 9 LEVEL 42 /Something About You (Polydor/Pg) |
| 25 | 19 | 16 | 10 HOWARD JONES /No One Is To Blame (Elektra) |
| 18 | 16 | 12 | 11 CULTURE CLUB /Move Away (Virgin/Epic) |
| 26 | 18 | 15 | 12 MOODY BLUES /Your Wildest Dreams (Polydor/Pg) |
| — | 23 | 18 | 13 GEORGE MICHAEL /A Different Corner (Columbia) |
| 6 | 6 | 7 | 14 DENNIS DeYOUNG /Call Me (A&M) |
| 24 | 21 | 17 | 15 MIKE & THE MECHANICS /All I Need Is A Miracle (Atlantic) |
| 4 | 7 | 10 | 16 DIRE STRAITS /So Far Away (WB) |
| — | 25 | 22 | 17 ATLANTIC STARR /If Your Heart Isn't In It (A&M) |
| 9 | 10 | 14 | 18 BANGLES /Manic Monday (Columbia) |
| BREAKER | 19 | 19 | 19 NEIL DIAMOND /Headed For The Future (Columbia) |
| 3 | 9 | 13 | 20 JERMAINE JACKSON /I Think It's Love (Arista) |
| 21 | 20 | 20 | 21 OMD /If You Leave (A&M) |
| — | 30 | 25 | 22 DREAM ACADEMY /Love Parade (Reprise/WB) |
| BREAKER | 23 | 23 | 23 JAMES TAYLOR /That's Why I'm Here (Columbia) |
| BREAKER | 24 | 24 | 24 DAVID PACK /That Girl Is Gone (WB) |
| — | 29 | 26 | 25 STEPHEN BISHOP /The Heart Is So Willing (MCA) |
| 10 | 15 | 21 | 26 FORCE MD'S /Tender Love (Tommy Boy/WB) |
| — | — | 30 | 27 TEMPTATIONS /A Fine Mess (Motown) |
| — | — | 29 | 28 PET SHOP BOYS /West End Girls (EMI America) |
| 7 | 13 | 19 | 29 DIONNE WARWICK /Whisper In The Dark (Arista) |
| 12 | 17 | 23 | 30 STEVIE WONDER /Overjoyed (Tamla/Motown) |

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AOR TRACKS

| Three Weeks | Two Weeks | Last Week | Artist/Track (Label) |
|----------------|-----------|-----------|--|
| 4 | 3 | 2 | 1 ROLLING STONES /One Hit... (Rolling Stones/Columbia) |
| 15 | 6 | 5 | 2 BOB SEGER & THE SILVER... /Like A Rock (Capitol) |
| 6 | 5 | 4 | 3 MOODY BLUES /Your Wildest Dreams (Polydor/Pg) |
| — | 15 | 7 | 4 PETER GABRIEL /Sledgehammer (Geffen) |
| 2 | 1 | 1 | 5 JOURNEY /Be Good To Yourself (Columbia) |
| 26 | 13 | 6 | 6 HEART /Nothin' At All (Capitol) |
| — | 16 | 10 | 7 38 SPECIAL /Like No Other Night (A&M) |
| 3 | 2 | 3 | 8 JULIAN LENNON /Stick Around (Atlantic) |
| 22 | 18 | 11 | 9 GTR /When The Heart Rules The Mind (Arista) |
| 11 | 7 | 8 | 10 SIMPLE MINDS /All The Things She Said (Virgin/A&M) |
| 21 | 21 | 18 | 11 VAN HALEN /Dreams (WB) |
| 17 | 14 | 12 | 12 VAN HALEN /Best Of Both Worlds (WB) |
| 23 | 20 | 15 | 13 JOE JACKSON /Right And Wrong (A&M) |
| 13 | 11 | 14 | 14 ROLLING STONES /Winning Ugly (Rolling Stones/Columbia) |
| BREAKER | 15 | 15 | 15 JOURNEY /Girl Can't Help It (Columbia) |
| 39 | 34 | 22 | 16 INXS /Listen Like Thieves (Atlantic) |
| 54 | 29 | 21 | 17 JOHN C. MELLENCAMP /Rain On The Scarecrow (Riva/Pg) |
| 1 | 4 | 9 | 18 VAN HALEN /Why Can't This Be Love (WB) |
| BREAKER | 19 | 19 | 19 FIXX /Secret Separation (MCA) |
| 35 | 33 | 24 | 20 HOWARD JONES /No One Is To Blame (Elektra) |
| 33 | 27 | 23 | 21 STARSHIP /Tomorrow Doesn't Matter Tonight (Grunt/RCA) |
| 9 | 7 | 16 | 22 HONEYMOON SUITE /Feel It Again (WB) |
| 44 | 36 | 26 | 23 MODELS /Out Of Mind Out Of Sight (Geffen) |
| 12 | 10 | 13 | 24 MR. MISTER /Is It Love (RCA) |
| BREAKER | 25 | 25 | 25 ICEHOUSE /No Promises (Chrysalis) |
| 10 | 9 | 17 | 26 DAVID BOWIE /Absolute Beginners (EMI America) |
| 50 | 40 | 35 | 27 ROBERT PALMER /Hyperactive (Island) |
| DEBUT | 28 | 28 | 28 STING with JEFF BECK /I Been Down So Long (IRS/MCA) |
| — | 47 | 29 | 29 JOURNEY /Raised On Radio (Columbia) |
| 32 | 28 | 27 | 30 BOB DYLAN & THE HEARTBREAKERS /Band Of The Hand (MCA) |

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BLACK/URBAN

| | | | |
|----------------|----|----|---|
| 2 | 1 | 1 | 1 PATTI LABELLE/MICHAEL McDONALD /On My Own (MCA) |
| 5 | 3 | 2 | 2 SOS BAND /The Finest (Tabu/CBS) |
| 9 | 5 | 4 | 3 WHITNEY HOUSTON /The Greatest Love Of All (Arista) |
| 28 | 12 | 5 | 4 JANET JACKSON /Nasty (A&M) |
| 14 | 8 | 7 | 5 ATLANTIC STARR /If Your Heart Isn't In It (A&M) |
| 3 | 2 | 3 | 6 STEPHANIE MILLS /I've Learned To Respect The Power Of Love (MCA) |
| 17 | 10 | 9 | 7 ALEXANDER O'NEAL /What's Missing (Tabu/CBS) |
| 37 | 29 | 14 | 8 BILLY OCEAN /There'll Be Sad Songs (To Make You Cry) (Jive/Arista) |
| 23 | 16 | 12 | 9 FIVE STAR /Love Take Over (RCA) |
| 21 | 14 | 13 | 10 CONTROLLERS /Stay (MCA) |
| 36 | 28 | 15 | 11 RENE & ANGELA /You Don't Have To Cry (Mercury/Pg) |
| 6 | 6 | 6 | 12 PATTI AUSTIN /The Heat Of Heat (Qwest/WB) |
| 25 | 22 | 16 | 13 MELI'SA MORGAN /Do You Still Love Me (Capitol) |
| — | 33 | 14 | 14 MIDNIGHT STAR /Headlines (Solar/Elektra) |
| 30 | 26 | 19 | 15 JOHNNY KEMP /Just Another Lover (Columbia) |
| 20 | 19 | 18 | 16 JUNIOR /Oh Louise (Mercury/Pg) |
| 7 | 7 | 8 | 17 SADE /Never As Good As The First Time (Portrait/CBS) |
| 29 | 27 | 20 | 18 TEASE /Firestarter (Epic) |
| 35 | 30 | 23 | 19 PHILIP BAILEY /Slate Of The Heart (Columbia) |
| 26 | 25 | 22 | 20 GEORGE CLINTON /Do Fries Go With That Shake (Capitol) |
| — | 36 | 26 | 21 EL DeBARGE /Who's Johnny (Gordy/Motown) |
| 34 | 33 | 25 | 22 MORRIS DAY /The Character (WB) |
| 16 | 11 | 11 | 23 VANITY /Under The Influence (Motown) |
| 32 | 31 | 27 | 24 ROSE BROTHERS /I Get Off On You (Malaco) |
| 40 | 35 | 28 | 25 PET SHOP BOYS /West End Girls (EMI America) |
| — | 37 | 26 | 26 52ND ST. /Tell Me (How It Feels) (MCA) |
| — | 40 | 30 | 27 YARBROUGH & PEOPLES /I Wouldn't Lie (Total Experience/RCA) |
| — | 38 | 36 | 28 FORCE MD'S /Here I Go Again (Tommy Boy/WB) |
| 1 | 4 | 10 | 29 NU SHOZ /I Can't Wait (Atlantic) |
| 27 | 24 | 21 | 30 ANITA BAKER /Watch Your Step (Elektra) |
| — | — | 40 | 31 FAT BOYS /Sex Machine (Sutra) |
| 33 | 32 | 32 | 32 STEVE ARRINGTON /Jammin' National Anthem (Atlantic) |
| 4 | 9 | 17 | 33 PRINCE /Kiss (WB) |
| BREAKER | 34 | 34 | 34 NEW EDITION /With You All The Way (MCA) |
| DEBUT | 35 | 35 | 35 TIMEX SOCIAL CLUB /Rumors (Jay) |
| DEBUT | 36 | 36 | 36 PRECIOUS WILSON /I'll Be Your Friend (Jive/Arista) |
| BREAKER | 37 | 37 | 37 PAULI CARMAN /Dial My Number (Columbia) |
| DEBUT | 38 | 38 | 38 JOESKI LOVE /Pee Wee's Dance (Vintertainment) |
| DEBUT | 39 | 39 | 39 ARETHA FRANKLIN /Ain't Nobody Ever Loved You (Arista) |
| DEBUT | 40 | 40 | 40 WHODINI /Funky Beat (Jive/Arista) |

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