

I N S I D E:

ARBITRON DEMO RANKINGS

Stations in the top markets are ranked in four demographic groups from Winter '86 Arbitron figures.

Page 28

BRANDMEIER: FM BANDEADER

How many morning men can draw 20,000 fans to watch them sing in front of a rock band? WLUP's Jonathon Brandmeier has Chicago rocking out regularly.

Page 57

GOOD OL' METHODS FOR STIMULATING SALES

Sales columnist Todd Leiser is all for sophisticated, scientific sales data, but warns that the human element is still vital.

Page 40

MORE STATIONS JOIN JAZZ SEGMENT FORMAT

While Jazz as a fulltime format is still problematical, it's increasingly fashionable — and successful — for stations of other formats to add jazz blocks. Barbara Barnes cites some examples.

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IN THE NEWS THIS WEEK

- CHUM (AM) switches to AC after 29 CHR years
- Dave Van Dyke PD at KLUV
- Bob West PD at KROY as station goes CHR
- Hal Youngblood Ops. Dir. at WNEW (AM)
- Doug Kiel GM at WOKY & WMIL
- Steve Shannon GM of Palmer Radio Group
- Harvey Allen PD at WCCC-AM & FM
- Cathy Jacobson VP/GM for Island Distribution
- Al Bell, Rick Frio form Edge Records
- Bruce Wayne killed in plane crash
- Chris Kampmeier GM at KMGR
- Metroplex buys WERE & WGCL for \$10.7 million
- FCC approves GE's RCA buy

Page 1, 3, 4, 14

GOSPEL ACCORDING TO EXPERTS

As part of his Black Music Month miniseries, Walt Love talks to Gospel radio institutions Martha Jean Steinberg and Irene Ware and Malaco's Frank Williams about the state of the music.

Page 69

WYNY CREW'S REMOTE CRUISE

WYNY/New York conducted a weeklong live morning show remote from a luxury liner in the Bahamas. Donna Brake, shanghaied and forced to spend the entire week onboard, details the station's elaborate arrangements.

Page 65

NEXT WEEK IN R&R

A sports doubleheader, as Reed Bunzel devotes his column to sporting news, network style, and Richard Agata contributes an in-depth look at some of the nation's top sports talk hosts.

Newsstand Price \$5.00



DENNIS VOTE PENDING

Reagan To Fowler: Stay For Second Term

President Reagan last week nominated FCC Chairman Mark Fowler, a former radio disc jockey, to a second term on the Commission. Reagan indicated that he will again designate Fowler as Chairman upon his confirmation.

The appointment ends months of speculation that Fowler would step down when his current term expires June 30. Only in recent weeks has Fowler let it be known he was interested in renomination.

While the GOP-controlled Senate is expected to confirm Fowler, he won't escape without opposition. Anti-pornography groups will fight the nomination, claiming Fowler has failed to enforce obscenity laws for television and cable programming.

FCC Terms Cut To 5 Years

Meanwhile, the Senate this week was expected to confirm the FCC nomination of Patricia Diaz Dennis, currently a Democratic member of the National

BASED IN NEW YORK

Carter Joins R&R As VP/Sales Manager

Longtime RKO sales executive J. Howard Carter has been named VP/Sales Manager, Eastern Region for Radio & Records, and will be based at R&R's New York offices. During his 19 years with the broadcast/leisure industry conglomerate, Carter originated a number of successful national awareness campaigns involving missing children and voter registration. He was also instrumental in sales and marketing efforts for related RKO properties, including Frontier Airlines and the Equinox Hotel. Commenting on the appointment, R&R Sr. VP/Sales Bill Clark said, "I'm delighted to



Mark Fowler

Labor Relations Board. Democrats stalled the appointment for months, insisting that FCC terms be shortened from seven to five years to give

NOVIA OM, FOX PD

Walker VP At Y100

Reversing a decision last week to resign his programming duties, WHY1 (Y100)/Miami PD Robert W. Walker has instead become VP/Programming at the Metroplex CHR, and will continue his afternoon shows.



Howard Carter

add an executive of Howard's background and experience to our sales team. His appointment underscores our commitment

CARTER/See Page 14

JOHN, CLOUTIER APPOINTED

Caron Upped To Exec. VP At Fuller-Jeffrey

Bob Caron, VP/GM at WBLM/Lewiston-Portland, ME and Eastern Region VP for parent Fuller-Jeffrey Broadcasting Companies, Inc., has been elevated to the new post of Exec. VP. Initially working out of Santa Cruz and Sacramento offices, Caron will oversee the day-to-day operations of the nine Fuller-Jeffrey stations in Maine, New Hampshire, Iowa, and California.

President Bob Fuller cited the rapid expansion of the company into several West Coast



Bob Caron

markets as the main reason for establishing the new second-in-command position. "In addition to working with our existing stations," he said, "the several new acquisitions coming up this summer, and a multitude of other projects, I needed someone at the corporate level who

CARON/See Page 14

GALLI GSM

Hamilton KSFO & KYA PD



Bob Hamilton

Former longtime KRTH-FM/Los Angeles PD Bob Hamilton, who recently formed his Hamilton Communications consulting firm, has been named PD at King Broadcasting's AC/variety-Oldies combo KSFO & KYA/San Francisco. He succeeds Bill Minckler, now PD at KNX-FM/Los Angeles, and reports to recently-appointed GM Ken Dennis.

Dennis said, "I was looking for a pro PD who could accomplish big things quickly. Based on Bob's track record, no one came close to his qualifications. He has complete authority to get the job done."

Hamilton will continue operating his consulting business. Although he wasn't ready to discuss formative specifics, he did tell R&R, "I look at it as starting fresh, as if they're two brand-new radio stations, because we have to reevaluate where we're going and how we're going to attack the market. Ken Dennis and the King people are marvelous — they back me with the elements I need to make it happen right,

HAMILTON/See Page 11



Robert W. Walker

As part of the realignment, six-year station veteran and Promotions Director Tony Novia has been promoted to OM, while morning personality Sony Fox becomes Y100's new PD.

President/GM David Ross told R&R, "Robert had come to a point in his career where he wasn't getting enough time to program because of the day-to-day details of the station. In an effort to sort this out I've given him the chance to spend more time on the creative end of the station by making him VP/Programming.

"Tony will handle the massive administrative duties which were bogging Robert down. He will assist both Robert

WALKER/See Page 8

MCA

WE'RE COOKIN'

Patti LaBelle

THE FIXX

THE JETS

MICHAEL McDONALD

Belinda Carlisle

Today's Specials

PATTI LA BELLE & MICHAEL McDONALD
"ON MY OWN"
#1 BLACK/URBAN, CHR AND A/C
DEBUT GOLD SINGLE FROM THE PLATINUM ALBUM
"WINNER IN YOU"

THE JETS
"CRUSH ON YOU"
TOP 5 CHR AND BLACK/URBAN
FROM THEIR DEBUT ALBUM
"THE JETS"

THE FIXX
"SECRET SEPARATION"
6/6 BREAKER FROM THEIR LATEST LP DEBUT CD
"WALKABOUT"

BELINDA CARLISLE
"MAD ABOUT YOU"
6/13 BREAKER FROM BELINDA CARLISLE'S SOLO ALBUM DEBUT CD
"BELINDA" R&B

MICHAEL McDONALD
"SWEET FREEDOM"
THE FIRST SINGLE FROM THE MOVIE SOUNDTRACK
"RUNNING SCARED"

Michael McDonald appears courtesy of Warner Bros. Records

CHUM (AM) Switches To AC

After 29 years as a CHR outlet, CHUM (AM)/Toronto switched to a variety AC presentation featuring a mixture of contemporary music and gold (about 80%) from the '60s, '70s, and '80s. The move spells the end of the "CHUM Chart," the longest running weekly survey in North America. Accord-

NEW CHR FORMAT

West Joins KROY

KROY/Sacramento has switched from an oldies-based AC format to CHR, and has named Bob West PD.

KROY GM/general partner Ted Atkins told R&R, "I am sure we have one of the finest young programmers in America joining us. There's also the added advantage is that he's had some experience with our consultant, Jerry Clifton. The two of them have been involved in two or three different situations over the years, so there's a comfort zone in the marriage between them, and that just makes everything a whole lot easier."

As for switching to CHR, Adkins said, "How do you define formats any more? We're certainly a lot closer to CHR than we were a month ago. We have just found our niche behind some very extensive market research. We feel we've found the hole in Sacramento, and we're going after it. Now it's just a matter of putting the right people in place. Jerry and Bob are a perfect example of being in the right place at the right time."

Prior to joining KROY, West programmed KAMZ/EI Paso for four

WEST/See Page 4

ing to local newspaper reports, "many listeners were left stunned," but across town at CHR AM rival CFTR staffers were in a "celebratory mood."

PD Terry Williams told R&R, "Times change, and although this was Canada's premier CHR radio station, you can't stay the same all your life." He cited FM's continued growth in the market as one of the reasons behind the change, adding, "CHUM showed everyone how to do it 29 years ago, and many of our competitors learned their lessons very well. It was a difficult decision to make, but this will keep us on the leading edge, and so it is in keeping with our heritage."

OM Jim Waters, whose family owns CHUM Ltd., commented to R&R, "This was a big one to swallow. We've done something

similar at CFUN/Vancouver and CKGM/Montreal, where they use the slogan 'Light Rock Less Talk.' Here we're calling this 'Favorites Of Yesterday And Today.' We still call it '1050 CHUM,' but also refer to it as 'The New 1050 CHUM-AM,' with special emphasis on AM.

"We're perhaps more foreground in our approach than CFUN or CKGM, but it's the music that will make the difference for us. Listener reaction has been heavy. I'd say most of it is positive, with any dissension coming from the lower demos. There certainly were a few big tears in my eyes last Friday," he admitted.

The change came without warning at 3pm last Friday (6-6). The last record played as a CHR was Jefferson Starship's "We Built This

CHUM/See Page 4

Youngblood Directs WNEW (AM) Operations

After 21 years with WJR/Detroit, Hal Youngblood has joined WNEW (AM)/New York as Operations Director. His new duties, which include overseeing "The Morning Show," take effect June 16.

Most recently WJR's Executive Producer, Youngblood launched his broadcasting career as a writer at WSM-TV/Nashville. He moved to WKBW-TV/Bufalo as News Di-

rector before coming to WJR. "A new, creative challenge was in order," Youngblood said, "and WNEW cunningly offered me that challenge. There's no one in the industry who doesn't know and respect WNEW. I feel uniquely privileged to be there; I couldn't have designed a better station."

Kiel GM At WOKY & WMIL



Doug Kiel

WOKY & WMIL/Milwaukee Station Manager Doug Kiel has been promoted to GM for the Sundance Broadcasting Big Band/Country combo.

Commented Sundance President Mike Jorgenson, "Doug's the perfect leader to continue the outstanding growth he's already been responsible for. We're just thrilled to have someone of his caliber on board so that we can pursue additional development here in Milwaukee and look toward other station acquisitions, too."

A 21-year broadcaster, Kiel joined WOKY as News Director in 1980 and moved up to OM for WMIL when Sundance purchased the stations in 1983. "There's no better company in our marketplace, and no better team of people than ours," he said. "It's unique in broadcasting that our staff has remained intact without the loss of a single key player since Sundance took over. We've come so far with both stations, and yet we've only used a fraction of the resources available to us."

MANAGES WHO & KLYF

Shannon New Palmer Radio Group GM

Former 28-year Meredith Corp. executive Steve Shannon is the new GM for Palmer Communications, Inc.'s Radio Group. Reporting to Shannon, who will also be GM of the company's WHO & KLYF/Des Moines, will be management for Florida stations WTNT-AM & FM/Tallahassee and WNOG & WCVU/Naples.

Shannon's most recent role with Meredith encompassed over nine years as VP/GM at KCMO-AM & FM/Kansas City, which he left last



Dave Van Dyke

Van Dyke PD At KLUV

KKGR/Anchorage MD/morning man Dave Van Dyke has accepted the PD post at TK Communications' Gold-formatted Dallas outlet, KLUV.

TK VP/Programming Rick Peters told R&R, "We were looking for someone who had been a major programmer and who had worked with a national PD or a consultant. Dave came highly recommended by several sources."

"Whenever possible we try to promote from within. But in this case we thought it was better to have somebody in who could offer fresh ideas and fresh concepts to what is a solid format at this point. He's got a good staff and he's got a format that's a moneymaker and a proven success. I think he's

VAN DYKE/See Page 4

Shannon added that his first assignment is to recruit a GM/Sales Manager and OM for the Tallahassee combo.

Bell, Frio Form Edge



Al Bell

Al Bell, onetime President of legendary black music label Stax, and Rick Frio, former VP/Marketing for MCA, are partners in a new label, Edge Records.

The venture will be involved in "all aspects of contemporary music," according to Frio, who serves as Edge's COO. Bell is its President.

The label will shortly choose independent distribution or major-label affiliation, says Frio. His own



Rick Frio

boutique label, Carousel, now becomes part of Edge.

Bell has 25 years' music industry experience, mostly with Stax in Memphis; more recently, he operated ICA Records out of Washington, DC. Frio's background includes stints as VP/Sales and VP/Marketing at MCA Records in the '70s.

Edge Records is located at 9034 Sunset Boulevard, Suite 107, Los Angeles, CA 90069; telephone (213) 274-5577.

JUNE 13, 1986

GUARDING THE GOLD LINE

Continuing his examination of the new Gold rush, Sean Ross hears how WCBS-FM and WXTR are fighting off their new Oldies competition.

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Harve Allen

Allen PD At WCCC

Interim PD Harve Allen has been named PD of fully-simulcast AOR combo WCCC-AM & FM/Hartford. He succeeds David Grossman, who left in April to become PD of WRXL/Richmond.

Greater Hartford Communications Corporation President Sy Dresner told R&R, "Harve's a sleeper. His knowledge of music is exceptional, he's fantastic with research, and has a great personality."

Allen, a six-year radio vet, will continue his 7pm-midnight airshift while he tackles his first programming job. He joined WCCC in March '85 as Research/Promotion Director after doing airwork at WBAB & WGGB/Long Island.

Allen commented, "Everything is rolling along well here. The Birch numbers have been absolutely fabulous - my first monthly in the interim position went from 6.7-9.4. We're looking for positive

ALLEN/See Page 4

Jacobson Island Distribution VP/GM



Cathy Jacobson

Cathy Jacobson has joined Island as VP/GM of the company's independent distribution system, which includes the 4th & Broadway, Mango, and Antilles labels.

Jacobson was VP/GM at Jumpstreet Records, which recently signed a pressing and distribution deal with Island. Her responsibilities include the coordination of all sales, marketing, and promotion efforts for the labels, as well as artist acquisition and distributor liaison. She takes over these duties from Exec. VP Herb Corsack, who has left the company.

Commented Jacobson, "Island is seriously committed to its independent distribution system, which is my background. I've never been at a branch-distributed major, having started out with Casablanca in the '70s, so it's great to have evolved to

JACOBSON/See Page 14

NEWS

LONGTIME KFI 'EYE IN THE SKY'

Wayne Killed In Plane Crash

Sixteen-year KFI & KOST/Los Angeles drivetime air traffic reporter Bruce Wayne, 52, was killed at 6:18am June 4 when his single-engine Cessna 177 Cardinal suddenly and inexplicably crashed shortly after takeoff near his home in Fullerton. The 25-year radio traffic veteran, who was flying alone, had just completed his first traffic report of the day and was returning to the air to continue coverage when the accident occurred.

Said KFI PD Steve LaBeau, "Bruce's contributions were unequalled and will go unequalled. We all lost a real good friend." Added KFI & KOST OM Jhani Kaye, "Bruce was not only a traffic reporter, but indeed an on-air personality too. He had a sense of humor and talent performance — qualities that'll be very difficult to replace."

A former personality/traffic reporter at WHDH/Boston, Wayne came to L.A. during the '60s and soon thereafter sold KFI management on the idea of having an airborne traffic reporter. During his award-winning career, he piloted the Goodyear blimp, flew with the Blue Angels, and performed acrobatic stunts on the wings of a biplane.

KFI dedicated its entire programming for June 4 to Wayne, replaying bits and a special tribute ID with his voice. The station invited listeners to call in, and conducted interviews with city of-



Bruce Wayne

officials. "The community reaction was wonderful," said LaBeau. "Many stations joined in with us in asking listeners to turn on their headlights in Bruce's memory."

Wayne, recognized as the senior air traffic reporter in the country, is survived by his wife Lois and two grown children.

Allen

Continued from Page 3

WCCC trailed format competitor WHCN 5.8-3.0 in the winter Arbitron, though it bested WHCN 7.5 to 4.6 in the winter Birch and 9.4 to 7.0 in the March/April Birch.

Contrasting WCCC with WHCN, Allen said, "They have more of a Classic Rock, low-key approach. We're a more upbeat, exciting station that continually moves forward."

CHUM

Continued from Page 3

City," followed by a seven-and-a-half minute montage of every number one song from the years 1957 to 1985, 60 seconds of waves crashing against the shore, and an announcement by PD Terry Williams explaining the change. The first record aired was "Beginnings" by Chicago, which led into 62½ hours of continuous music throughout the weekend.

As part of the change, morning personality John Majhor exits and is replaced by Don Percy from CFRN/Edmonton. Overnighter Craig Jones also departs, while the rest of the staff stays in place. "We have the best on-air talent in town, and they will be of great help in making this a successful transition," Williams noted.

CFTR VP/Programming Sandy Sanderson commented, "I feel like I've lost a sparring partner. After 29 years, it's like McDonalds, who started around the same time as did CHUM, being beaten by Burger King, and then deciding to change their menu to fish and chips.

"We've been beating CHUM for the past five or six books. (But) I'm quite surprised they gave it up. There are other stations in Toronto with similar (AC) formats: CKEY and market leader CFRB, which is now gearing to a younger demo, and FM outlets CHFI and CKFM. A lot of (the CHR) audience will come to us, but with the heritage of CHUM, they should do fine in their new direction."

Kampmeier GM At KMGR



Chris Kampmeier

After a year and a half as Station Manager of KMGR-AM & FM/Salt Lake City, Chris Kampmeier has been promoted to GM.

Eric Hauenstein, President of TransColumbia Communications commented, "In just a short time, Chris has taken KMGR from its inception to our present solid position. He's been responsible for all technical improvements and staff development, and has enabled us to meet our business goals. He has worked hard to earn this well-deserved promotion to GM."

Kampmeier, who was unavailable for comment at presstime, has also held positions as PD for TransColumbia's KLZI/Phoenix, and as GM at WPLR/New Haven.

LETTER

'Reality Radio'

Dear R&R,

In Joel Denver's CHR column on production (5/23), KZZP/Phoenix Production Director Bud Latour is quoted as saying, "I've maintained a good dialogue with Engineering, and as a result have a lot of input. Nationwide gives us a 'wish list' for each area, and they always seem to come through with the gear I need."

As a production-oriented person at a string of places "held together with chewing gum," I was, needless to say, amazed. You mean that — right here on Earth — there are people who can actually do that?!

While I'm very happy for Mr. Latour and staff, the Denver article pointed out R&R's most glaring shortcoming — your publication is light-years distant from the real world of workaday radio. I would not think of going back and trading careers — I love what I do. You don't put up with this kind of aggravation unless you love the job *itself* — I could make more money sacking groceries!

But I also realize there is little hope, for most of us, of ever making that Big Money that those broadcast school ads all promise, or of dictating our wishes to management — or even being allowed one fleeting glimpse at an MXR Pitch Transposer! I don't wish to single out Mr. Denver's column, but I find the same slant page after page: it's Major Market or nothing.

Come on, guys, give us an occasional page on Reality Radio — chewing gum and all.

— Matt Cates

West

Continued from Page 3

years. He also worked at KGB/San Diego and KGGI/Riverside, CA in various capacities. "We're out to be the number one station in Sacramento," he said. "At this point, the music has been switched, but of course, we're still in the transitional period, and there are still refinements that must be made. I'm very excited and elated. Ted and I hit it off from the start. It feels very natural."

Van Dyke

Continued from Page 3

going to do real well."

Said Van Dyke, "The station is a baby-boomer-type Gold station. We don't refer to it as an Oldies station — just solid gold rock and roll.

"TK is having a lot of success with it and is marketing it very well. The station is extremely well-positioned and has a good image. My job is to go in there and get some more quarter-hour listening out of it. It needs to have more of the cume developed."

Van Dyke has been with KKGR (a Sebastian New AC) since September. Before that he was PD at AOR KGO/Portland for four years, PD at KAZY/Denver for four years, PD and mornings at KFWD/Dallas (now KTXQ) for two years, and PD at WDAI/Chicago for four years.

Westwood One Delivers the Fireworks for July 4th!

We've just lit the fuse for some radio pyrotechnics so exciting, even Lady Liberty will be staying close to home for the Holiday!

It all starts with a bang on June 27 at 10 p.m. EDT and 10 p.m. PDT, when we join forces with HBO for a digital stereo simulcast of *Bob Dylan In Concert*, an hour-long performance featuring the legendary singer/songwriter backed by Tom Petty & The Heartbreakers. A 15-minute pre-show featuring exclusive interview material with both Dylan and Petty will precede the concert portion of the simulcast for all Westwood One affiliates.

Then, on July 4, the excitement explodes with four blockbuster holiday specials!

Leading off, it's *Farm Aid II: The Picnic*, at 9 a.m. EDT. This 18-hour concert extravaganza will be simulcast with VH-1 in stereo and broadcast by Westwood One and Mutual over both the Satcom 1R and Westar IV communications satellites, and on a non-exclusive basis to any radio station in the country which wishes to carry it. Mutual Station Relations personnel will be clearing this very special event for both Mutual and Westwood One affiliates. Contact them in Arlington at (703) 685-2050 or in Los Angeles at (213) 204-5000 or Telex 4996015 WWONE.

Next, it's on to an outrageous 4th of July party you can only attend on your radio. *David Lee Roth's 4th Of July Barbeque* promises two hours of fun, music and craziness as only Diamond Dave himself can do it! There's also an exclusive preview of Dave's new solo album, a few of his previous solo hits and Van Halen classics, and some of Dave's and his pal's favorite tunes by The Rolling Stones, Led Zeppelin and ZZ Top.

Then, Westwood One presents a musical birthday salute with the *BBC Concert For The Colonies*, a six-hour holiday weekend spectacular featuring classic live performances by the biggest names in British rock history. Recorded by the BBC between 1964 and the present, the *BBC Concert For The Colonies* presents performances, some never before broadcast in America, by such superstars as The Beatles, The Kinks, Pink Floyd, The Rolling Stones, The Who, Supertramp, The Fixx, The Pretenders, Dire Straits, The Moody Blues and many, many more.

And what fireworks presentation would be complete without a colorful Grand Finale? We've got it — *Scott Shannon's Rockin' America Red-Hot Summer Hits Special*. Scott presents four hours of mayhem as he takes a look at the red-hot hits of summers past: the surf-in' sounds of the '60s, the psychedelic sounds of the Summer of Love, plus the biggest hits of the '70s and '80s. There'll be dancing on the beach and in the streets during *Scott Shannon's Rockin' America Red-Hot Summer Hits Special* this July 4th weekend!

Don't miss out on this explosive lineup of holiday weekend specials, *exclusively* from Westwood One. Contact your Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE
RADIO NETWORKS
PRESENT

4th of JULY SPECIALS

BOB DYLAN IN CONCERT
TOM PETTY + THE HEARTBREAKERS
CONCERT SIMULCAST with HBO, JUNE 21

MUTUAL BROADCASTING SYSTEM
FARM AID II: The Picnic
STEREO SIMULCAST with 92.3
WESTWOOD ONE RADIO NETWORKS

DAVID LEE ROTH'S
4th of JULY BAR-B-QUE
AND NEW ALBUM WORLD PREMIER

BBC CONCERT
FOR THE COLONIES
"HAPPY BIRTHDAY AMERICA!"

SCOTT SHANNON'S
ROCKIN' AMERICA
RED HOT SUMMER HIT SPECIAL



WESTWOOD ONE
RADIO NETWORKS

 **MUTUAL
BROADCASTING
SYSTEM
PRESENTS**

A S A L U T E T O



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

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

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

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

4th of July

SPECIAL

 **MUTUAL BROADCASTING SYSTEM**

THE PICTURE PAGE

SOS Received At E/I/P/A



Tabu's SOS Band stopped by the New York offices of Epic/Portrait/Associated Labels in conjunction with their current single, "The Finest," and LP, "Sands Of Time." Pictured (l-r) are E/P/A VP Ron McCarrell, Sr. VP Ray Anderson, VP Jimi Starks, group's Mary Davis, Assoc. Labels VP/GM Tony Martell, and group's Abdul Raoul.

ASCAP Attracts Stars



ASCAP's third annual Pop Awards at the Beverly Wilshire hotel in Beverly Hills drew a large crowd of artists and other notables. Pictured (l-r) at the gala are Stevie Wonder, Barbra Streisand, new ASCAP President Morton Gould, and Lionel Richie.

KBC Takes Flight At Arista



Arista has signed the KBC Band, featuring former Jefferson Airplane members Paul Kantner, Marty Balin, and Jack Casady. Pictured in the studio are (l-r) group's Keith Crossan, Balin, Darrell Verducco, Arista President Clive Davis, and group's Casady, Kantner, Slick Aguilar, and Tim Forman.

Seger Storms Capitol



Bob Seger (left) is congratulated by Capitol Chairman Bhaskar Menon on the success of his current LP "American Storm."

PolyGram On Level



Level 42 played the Ritz in New York and were greeted by PolyGram executives afterward. Pictured at various distances from the camera are (l-r) group's Boon and Phil Gould, label's Randy Roberts and David Leach, group's Mark King, label's Branda Romano and (partially hidden) Kerry Wood, group's Mike Lindup, label's Drew Murray, and Sr. VP John Betancourt.

B I O M E M O	TO	PROGRAM DIRECTORS	AIR DATE	JULY 4TH	TIME	6 HRS
	FROM	WESTWOOD ONE	AREA CODE	213-204-5000	NUMBER	
	M E S S A G E	'BBC CONCERT FOR THE COLONIES'!!				
		CLASSIC LIVE PERFORMANCES & INTERVIEWS				
		BEATLES STONES JEFF BECK WHO U2 & MORE!				
	<input checked="" type="checkbox"/> FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY					

PolyGram Salutes Commodores



Shortly after their signing to Mercury/PolyGram, the Commodores were welcomed to the company with a press conference and luncheon in Hollywood. Pictured (l-r) standing are PolyGram Sr. VP John Betancourt, VP Jerome Gasper, label's Wayman Jones, manager Dan Cleary, PolyGram President Dick Asher, Sr. VP Dick Wingate, and VP Leroy Little; (l-r kneeling) group's J.D. Nicholas, Milan Williams, Walter Orange, and William King.

Columbia Finds Gold In Outfield



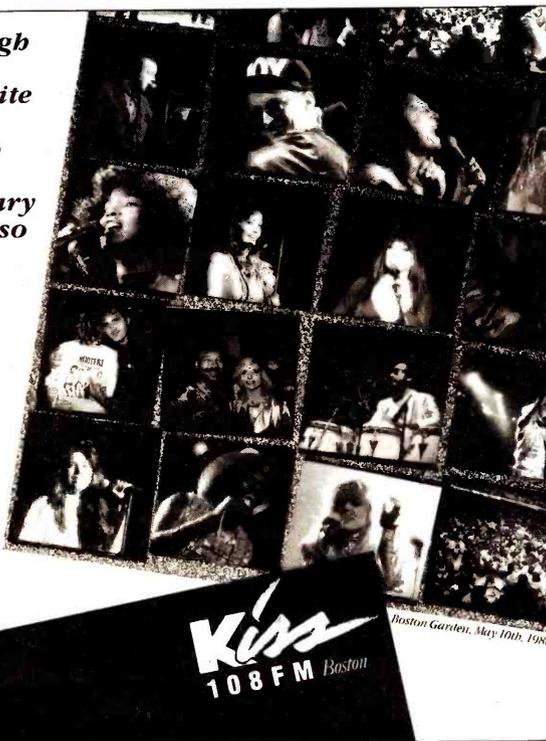
Columbia's Outfield visited New York and received a gold glove (gold album plaque, actually) for their debut LP "Play Deep." Pictured (l-r) front are group's Alan Jackman, John Spinks, and Tony Lewis; (l-r rear) label's Mark Benesch and Amy Strauss, VP Paul Rappaport, label's Steve Ralbovsky, Sr. VP Mickey Eichner, CBS Records Division President Al Teller, Columbia Sr. VP Bob Sherwood, and label's Jack Rovner and Phil Sandhaus.

Rich Balsbaugh and Sunny Joe White wish to thank everyone who made our 7th Anniversary KISS Concert so magnificent.

and special thanks to...

- The Gap Band
- David Lee Roth
- Whitney Houston
- The Fabulous Thunderbirds
- Robert Tepper
- Miami Sound Machine
- Heart
- Boy George
- Apolonia
- Debbie Harry
- Eltava
- Audry King
- (The Hooters)
- Piona

Another way to make your day.



Walker

Continued from Page 1



Tony Novia

and Sony, as architect of the sound and builder of the plans, respectively.

"The end result is I get two program directors. Sony will be responsible for the mechanics and the airstaff, while Robert oversees the creative end. (MD/Assistant PD) Frank Amadeo has done a yeoman's job on the music and will continue to assist the overall efforts."

Ross turned to widespread speculation that former Y100 PD Bill Tanner, who was let go last week at crosstown WQHT, would return to program his alma mater. "I'm a vigorous competitor and when he went up against me, it was war. But Bill and I really have a tremendous respect for each other. There is a very fond spot for Bill in our hearts. If Rob had left us, then Bill would have been considered for the job."

Walker told R&R, "For a couple of days things were hot and heavy. But this will give me the chance to devote my talents to making the station sound good. My effectiveness was being diluted with too much responsibility, plus meetings and paperwork. I didn't have time to spend in the production room or to improve my own airstaff."

"They've made it very clear I'm ultimately responsible for the ratings and sound, but I've got a tremendous support team in Sonny and Tony. Tony is brilliant, and is tackling his new duties with an aggressive attitude. With Sonny, I've got a super-creative individual whose input will be of great value."

Novia, who will still handle the duties of Promotions Director, explained, "All the station's marketing efforts will come across my desk, and the day-to-day duties in the programming department will also be my responsibility."

Fox, who joined Y100 as morning personality from crosstown AOR WSHE three years ago when Tanner left for mornings and programming at WASH/Washington, said, "This



Sonny Fox

is a treat. I'm real good at working with the other jocks, and helping them do their best."

Additionally, former WQHT and Y100 personality Chamer Haas has been rehired on a temporary basis to do middays for Cathy Cruise, who's on maternity leave.

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their hits, plus exclusive new interviews.

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They're all part of the musical fireworks that traditionally draw more than 17 million listeners coast-to-coast.*

So come on! Call today and reserve the perfect soundtrack for your listeners' Fourth of July parties. (And don't forget the suntan lotion.)



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(Note: Each hour will have twelve commercial minutes; seven local, five network.)

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

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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



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WESTWOOD ONE RADIO NETWORKS PRESENT

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WESTWOOD ONE RADIO NETWORKS

NEWS IN BRIEF



Katie Valk

Jeff Forman

Nina Rossman

● **KATIE VALK** is promoted from Director to VP/East Coast Artist Development & Publicity for **MCA Records**. Valk joined MCA in 1983 from an AE post with **Solters/Roskin/Friedman Public Relations**.

● **NINA ROSSMAN** has been appointed Central Marketing Manager for **Film House**, the Nashville-based producer of TV commercials for radio stations. Rossman will relocate to Nashville, leaving **Radio & Records** after five years as an AE and Associate Editor. Her background also includes five years with **KCBQ/San Diego** and two more with L.A.-based music tip sheets.

● **JEFF FORMAN** becomes A&R Manager, **Black Music** for **EMI America Records**. Most recently an A&R intern at **Arista Records**, Forman was earlier Tour Manager for his brother **Mtume**.

● **JAY CONGDON** has been promoted from news announcer to News Director at **Infinity Nostalgia/Gold** combo **WJJD & WJMK/Chicago**. Congdon has been with the stations since 1980.

● **GENE MASSON** and **HOLLY T. BROWDE** have both been elevated to the position of Sr. Attorney/Legal Affairs at **PolyGram**. Masson came to the label as Attorney in March, 1983 from **Townley & Updike**; Browde joined as Attorney in April 1984 from **Urban, Browne & Skiens**. They report to Sr. VP/Legal Affairs **Beverly Katz**.

● **WSEN/Syracuse** has switched formats from Country to Oldies.

Hamilton

Continued from Page 1

and give their people the latitude to sink or swim. There are some changes to be made on both stations, but all I can say is that it'll be onward and upward. These are two sleeping giants."

Hamilton said that **KYA** is seeking a new tower location to replace its temporary stick on nearby **Mt. San Bruno**. That situation was necessitated when the original FM tower collapsed during a storm earlier this year.

Dennis also announced the arrival of **Roland Galli** as the combo's new **GSM**. Galli previously served ten years as **GSM** at crosstown market leader **KGO**. "Roland has spent the last 20 years with **KGO** and is considered the dean of sales managers," said Dennis. "He'll bring immediate credibility to our sales and marketing efforts."

An additional appointment at **KSFQ & KYA** was that of **Carolyn Shaw** as **Business Manager**. She was **Asst. Controller** for the parent company in **Seattle**.

Taylor Signs With MCA



Duran Duran's Andy Taylor has signed with **MCA** as a solo artist, with an album set for fall release. Pictured (l-r) are **Gold Spaceship Management VP Anita Camarata**, **Gold Spaceship President Danny Goldberg**, **Taylor**, and **MCA President Irving Azoff**.

Backstage With Bangles



Columbia executives congratulated the **Bangles** backstage after their **Beacon Theatre/New York** performance. Pictured (l-r) are **Columbia VP Arma Andon**, group's **Debbi and Vicki Peterson**, manager **Mike Gormley**, group's **Susanna Hoffs** and **Michael Steele**, manager **Miles Copeland**, label **VP John Fagot**, and Sr. **VP Mickey Eichner**.

Device Squad



Chrysalis invited radio and retail notables in **L.A.** to a listening session for the debut album from **Device**. Pictured (l-r) are **KIIS's Dave Cort** and **MD Gene Sandbloom**, group's **Gene Black**, **Holly Knight**, and **Paul Engemann**, **Chrysalis's Jeff Laufer** and **Steve Brack**, and **KMET Asst. PD Sky Daniels**.

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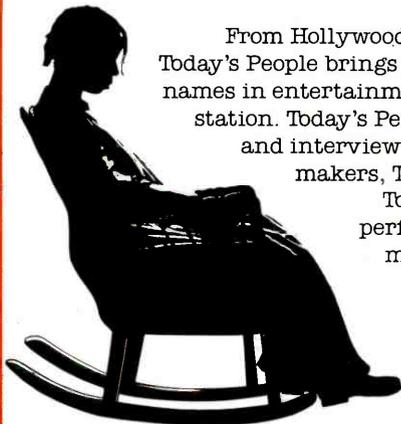
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FROM ABC RADIO NETWORKS

COMMUNITIES OF LICENSE ABANDONED

'Migrating' Main Studios Trigger FCC Sanctions

The FCC appears to be serious about tethering stations securely to their communities of license. In recent months there's been a rash of \$10,000 fines for stations accused of abandoning their principal communities by moving their main studios elsewhere.

The latest to get hit was KDUK/Florence, OR. The Commission charged that KDUK "apparently never intended to establish a viable main studio" in Florence. Instead, it set up shop totally in Eugene, which is 55 miles away and 20 times larger.

Mass Media Enforcement Division Chief Chuck Kelley refers to the general phenomenon as stations "migrating towards what they consider to be more lucrative surroundings." Kelley adds, "Thomas Wolfe said you can't go home again. I guess the FCC is saying you'd better go home."

FCC regulations, which are designed to ensure that stations serve the communities to which they're licensed, require that stations:

- Maintain a "main studio" in their communities of license
- Originate at least 51% of non-network programming from their main studios, or from other points within the community of license.

"The Commission is concerned that stations might receive waivers, then discontinue news and public affairs programming."

Arizona Waiver Abuse?

Several exceptions are available, especially for AM-FM combos, and the Commission often grants "Arizona waivers," which exempt prerecorded music programming from the 51% rule as long as a majority of news and public affairs originates from the community of license.

According to Kelley, FCC inspectors have been asked to spot-check approximately 25 stations with Arizona waivers to make sure they're following the rules. He said there's no urgency to the check, which was requested last fall, and that a "discreet analysis" of the results will be used to assess compliance with Arizona waiver conditions:

The Commission is concerned that stations might receive waivers, then discontinue news and public affairs programming. That would mean 100% of programming was originating from the auxiliary studio, probably in a distant community.

"Thomas Wolfe said you can't go home again. I guess the FCC is saying you'd better go home."

— Chuck Kelley, FCC

KDUK got an Arizona waiver in 1982, allowing it to originate all recorded music programming from its auxiliary studio in Eugene. The station promised at the time that at least 64% of its other programming would originate in Florence.

The waiver was conditioned on KDUK's maintaining a high-quality audio line between the studios and preserving "a meaningful and significant presence in the community of license."

Answering Service Inadequate

In notifying KDUK of its \$10,000 fine, the Commission charged, "You apparently had neither a studio in Florence nor acceptable transmission capability from Florence to the transmitter. Instead, you established in Florence a KDUK-FM business phone and engaged a telephone answering service to take messages, but originated all of your programming from Eugene."

Even though it began investigating the matter in late 1984, the Commission said KDUK didn't set up a studio in Florence until early 1985, and didn't connect that site with its transmitter until early this year.

Public File Violation

In addition to the main studio and program origination rules, KDUK was also cited for failing to maintain a proper public file within its community of license. A file was kept at the station attorney's office in Florence, the FCC said, but wasn't updated after February 1981. Another file, kept in Eugene beginning in November 1983 when KDUK went on the air, didn't satisfy FCC rules.

The Commission concluded in its letter to KDUK, "The Eugene auxiliary studio appears to have been the origination point for all programming and, in fact, the focal point for all KDUK-FM operations from the date that the station commenced operation."



HYDE BOUND — Members of the Illinois congressional delegation last week received lobbying visits from 16 Illinois broadcasters making a two-day trek to Capitol Hill. Above, Rep. Henry Hyde (R-IL) (second from right) appears with (l-r) Dean Phelps, WIVS & WXET/Crystal Lake; William Hansen, WJOL & WLLI/Joliet; and Wayne Vriesman, WGN/Chicago.

NEWS BRIEFS

KLIM Misdeeds Bring \$3100 Fine

The FCC has thrown the book at KLIM/Limon, CO, fining the station \$3100 for numerous violations of Commission rules, mostly technical.

FCC inspectors said the station failed to have the required issues/programs list in its public file; neglected to fence in its antenna tower; didn't have an operable Emergency Broadcast System (EBS) receiver; didn't have equipment capable of generating the EBS attention signal; failed to conduct weekly EBS tests; didn't have a licensed operator on duty; and failed to cease operations within three hours of a malfunction resulting in the loss of transmitter meter readings.

FM "First Come/First Served" Rules Clarified

The FCC has given broadcasters some guidance on how its will award licenses under its new "first-come/first-served" procedure. That approach is adopted when every application for a new FM channel is found defective, leaving no qualified applicant for the frequency.

In such cases, the Commission says it will issue a public notice specifying a day (seven days from the date of the public notice) on which it will begin accepting "first-come/first-served" applications.

In an effort to be fair to all applicants; the Commission will strictly enforce a prohibition against filing prior to issuance of the public notice. The channel will be then be automatically awarded, without comparative hearing, to the first qualified applicant who files.

For further information on the process contact Lenore Cunningham of the FCC at (202) 632-6485.

Court Rebuffs Commission On Clear Channels

The U.S. Court of Appeals says the FCC was "arbitrary and capricious" when it decided not to favor minorities and noncommercial stations when it awards new AM stations to be licensed on the Canadian, Mexican and Bahamian clear channels.

In sending the matter back to the Commission, the court agreed with the National Black Media Coalition (NBMC), which sued the FCC, that the agency failed to give the public any chance to comment on the maps and studies on which its decision to change policy was based.

The court also hit the Commission for announcing in a public notice that it planned to award the minority and noncommercial preferences, and then failing to do so in its final report and order.

NAB Board Faces Quiet Elections

NAB's board holds its semiannual meeting in Washington next week with only one Executive Committee election contested. RKO Radio President Jerry Lyman and WATH & WXTQ/Athens, OH President David Palmer square off in the race for Radio Board Vice Chairman.

KGAS/Carthage, TX GM Bev Brown is unopposed to replace retiring John Dille III of Federated Media as Radio Chairman. Ted Snider of KARN/Little Rock has no opponent in his bid for a second term as Joint Board Chairman.

In addition to lobbying and issues discussions, the board meeting will see the formal incorporation of 12 new members chosen by NRBA as part of its "unification" deal with NAB.

Fowler Aide Bill Russell Quits FCC

Another one of FCC Chairman Mark

Fowler's top assistants is quitting the agency, just as Fowler's first term on the Commission comes to a close. After five years, Bill Russell is leaving his job as Director/Office of Congressional & Public Affairs to start his own government and public relations firm.

A veteran of North Carolina GOP politics, Russell took over the FCC's public relations operation in 1984, adding lobbying duties in 1984.

Fowler said in a statement, "Bill has been a loyal and determined supporter of both my efforts at the Commission and President Reagan's programs. I will very much miss his counsel."

Other Key Developments:

- The FCC's 77-acre Fort Lauderdale monitoring site, which is no longer useful due to interference from encroaching development, will be auctioned off by the General Services Administration (GSA) for an expected \$10 million. Half the proceeds will help the FCC relocate and buy new facilities in a better spot. Starting in October, the FCC will lease the old site for a year from the buyer for \$42,000/month. For information on the sale call Wanza Lewis at (404) 331-2711.

- The FCC has denied a reconsideration request by Fiesta Productions, which challenged the award of a new Tuscon AM license to Elliott-Phelps Broadcasting. The station will replace the deleted facilities of KIKX/Tucson.

- The Review Board's grant of a new FM license in Olympia, WA to Three Cities FM has been upheld by the full Commission over protests from losing applicant Marrow Enterprises.

- The FCC's San Diego field office has moved to 4542 Ruffner St., Room 370, San Diego, CA 92111-2216. Phone is unchanged at (619) 293-5478.

Metropolis Buys WERE & WGCL For \$10.7 Million

Metropolis Broadcasting, operator of WDTX/Detroit, has agreed to purchase News/CHR combo WERE & WGCL/Cleveland from GCC Communications of Cleveland, Inc. for \$10.7 million. Joining Metropolis in the acquisition is Detroit entrepreneur Norm Pappas.

Commented Metropolis CEO Lorraine Golden, "WERE & WGCL are both landmark stations in Cleveland,

and we're looking forward to strengthening and building upon their successful positions in the market."

Said GCC Chairman George Oliva Jr., "The principals of Metropolis are experienced and successful broadcasters, and will be continuing the successful formats and traditions of WERE & WGCL. By this action they're demonstrating their confidence in the future growth and prosperity of the Cleveland area."

WERE operates with 5 kw on 1300 kHz; WGCL broadcasts on 98.5 MHz with 40 kw at 600 feet.

FCC Approves GE Purchase Of RCA

General Electric will have 18 months to divest five radio stations as part of the FCC's approval last week of its acquisition of RCA and its subsidiary, NBC. The FCC's formal approval of the acquisition was released last week.

GE asked the Commission for a temporary waiver of the one-to-a-market rules, which prohibit ownership of both radio and TV stations in the same market, in order to evaluate the role of those stations in NBC's radio networks. Following the precedent set in the Capital Cities acquisition of ABC, the FCC agreed to give GE 18 months to divest the radio stations. The ruling affects WNBC & WYNY/New York, WMAQ & WKQC/Chicago, and WKYS/Washington.

When the divestiture is completed, GE, through NBC, will retain licenses for three radio stations — WJIB/Boston and KNBR & KYUU/San Francisco, plus six TV stations.

WLAG/LA GRANGE, GA

PRICE: \$450,000
BUYER: James and Marlene Uglum
SELLER: LBW Atlanta Corp., which also owns WKAP/Whitehall, PA
DIAL POSITION: 1240 kHz
POWER: 1 kw days/ 500 watts nights
FORMAT: Country

KVOQ/LORENZO, TX (LUBBOCK)

PRICE: \$400,000
BUYER: Sunshine Radio Co., a subsidiary of American General Media, which also owns KERN & KQXR/Bakersfield; KTRN & KQOV/Wichita Falls, TX; WWWG/Rochester; and WYDE/Birmingham,
SELLER: K B Radio
DIAL POSITION: 98.3 MHz
POWER: 2 kw at 170 feet
FORMAT: station currently dark
BROKER: Norman Fischer and Associates

KLCZ & KDON/ SALINAS, CA

PRICE: \$5 million
BUYER: Henry Broadcasting, Charlton Buckley, President. It also owns KZOD/Denver; KFXM & KDUO/Riverside-San Bernardino, CA; and KYTE-AM & FM/Portland, OR.
SELLER: Grace Broadcasting, Harvey Grace, President. It also owns WOOD-AM & FM/Grand Rapids, WNYR & WEZO/Rochester; and KIIZ & KIXS/Killeen, TX.
DIAL POSITION: 1460 kHz; 102.5 MHz
POWER: 5 kw; 18.5 kw at 2200 feet
FORMAT: Big Band; AC
BROKER: Chapman Associates

KBOY-AM & FM/ MEDFORD, OR

PRICE: \$522,000
BUYER: Wynne Acquisition, Robert Wynne and his brother Steven, principals. It also owns KFLS & KKRR/Klamath Falls, OR.
SELLER: M-3-X, Inc.
DIAL POSITION: 730 kHz; 95.3 MHz
POWER: 1 kw days; 100 kw at 935 feet
FORMAT: Religious; AC

KLOZ/EL PASO, TX

PRICE: \$1.25 million
BUYER: Trans-Continental Broadcasting, George Jenney, President. He also manages WJBO & WFMP/Baton Rouge.
SELLER: KLOZ Associates, Bob Sherman, President.
DIAL POSITION: 102.1 MHz
POWER: 57 kw at 1160 feet
FORMAT: station currently dark
BROKER: Chapman Associates

WRIE/ERIE, PA

PRICE: \$355,000
BUYER: WRIE, Inc., Norman Siemenda and Jim Harpell, principals.
SELLER: CEB Enterprises
DIAL POSITION: 1330 kHz
POWER: 5 kw
FORMAT: AC

CALL SIGN CHANGES

Jackson, MS WYHT to WZRZ (6/4)
Fargo, ND KRRZ to KFGO-FM (5/31)
Oklahoma City KOFM to KMGL (6/2)
Portland, ME WJBQ to WWGT (6/30)
Provo, UT KLRZ to KBNG (7/1)
Sacramento KPOP to KDJQ (6/5)

Reporting Transactions To R&R

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

KWOS/JEFFERSON CITY, MO

PRICE: \$700,000
BUYER: Frank Newell, who also owns KJMO/Jefferson City, MO.
SELLER: William Natsch, Bob Kolb, and John Meussig.
DIAL POSITION: 1240 kHz
POWER: 1 kw
FORMAT: AC
BROKER: George Moore and Associates

KPRO/RIVERSIDE, CA

PRICE: \$710,000
BUYER: Inland Wireless Co., Lincoln Dellar and W. John Grandy, principals.
SELLER: Klein/Ray Broadcasting
DIAL POSITION: 1440 kHz
POWER: 1 kw
FORMAT: Talk

KHAA/PORT SULPHUR, LA

PRICE: \$3.1 million
BUYER: Stuart Epperson and Edward Attinger, who also own KCFO/Tulsa and have interests in KFAX/San Francisco; WEZE/Boston; WNYM/New York; WRFD/Columbus, OH; and KSLD/San Antonio.
SELLER: B. Eric Rhoads and his brother, Dean, who also own KEYV/Provo, UT.
DIAL POSITION: 106.7 MHz
POWER: 25 kw at 450 feet
BROKER: Blackburn and Co.

WITS & WCAC/ SEBRING, FL

PRICE: \$950,000
BUYER: Miller Broadcasting, Inc., owned by Howard Miller, who also owns WMMB & WRYL/Melbourne, FL.
SELLER: Highlands Broadcasting Ltd., principally owned by Robert Connelly.
DIAL POSITION: 1340 kHz; 105.5 MHz
POWER: 1 kw; 3 kw at 150 feet
FORMAT: AC; AC
BROKER: Chapman Associates

CHAPMAN REPORT

Radio Station Prices Decline In 1985

Radio station sales generated a record \$1.4 billion in total sales dollars last year, even though the average price was 17% lower than the previous year, according to a report on station trading released by media brokerage firm Chapman Associates. The report showed that the average station sold for \$980,097 in 1985, while prices in 1984 averaged approximately \$1.2 million.

The number of radio stations sold, which has risen steadily for several years, continued its climb. While 782 stations changed hands in 1984, 893

stations were sold last year, more than double the number of stations traded in 1980, according to the report.

Station sales were most brisk in the Southeast, paced by South Carolina. More than one-quarter of all radio stations in that state changed hands last year. The most stable region of the country was the Mid-Atlantic, where less than eight percent of radio stations were sold last year.

For a copy of the report, contact Chapman Associates, 8425 Dunwoody Place, Atlanta, GA 30338; (404) 998-1100.

WPYK/DORA, AL

PRICE: \$115,000
BUYER: Earl Fisher. Station will be transferred to yet-to-be-formed corporation, Double E Broadcasting, whose principals include Richard Poirier, station morning personality (as Chris Bailey), and Station Manager Connie Poirier.
SELLER: Jasco Broadcasting, owned by James Powell.
DIAL POSITION: 1010 kHz
POWER: 5 kw daytime
FORMAT: CHR

Carter

Continued from Page 1
ment to the New York community. We realized we needed day-in and day-out presence there to best serve the needs of our many customers and to capitalize on new opportunities.

"We've reached that point primarily through heroic efforts over the past five years from VP/Sales Barry O'Brien. Barry told us he'd prefer to base himself in the Washington DC area, where his family is, and we're happy to fulfill his request. Now our East Coast sales team is in terrific shape."

Caron

Continued from Page 1
ence in all phases of the business. Since we like to promote from within when possible, Bob was the logical choice."

Caron joined the company in 1976 in sales at WBLM, later managing WOKQ/Portsmouth-Dover-Rochester before taking his most recent assignment. Replacing him in Lewiston is WBLM Station Manager Eve Rubins, while WOKQ VP/GM Marty Lessard assumes the Eastern Region VP responsibilities.

It was also announced that Mike John, VP/GM at former Fuller-Jeffrey outlet KCCY/Pueblo, has been named VP/GM at the company's KRCX & KDJQ (formerly KPOP)/Sacramento. He takes over for Bill Cloutier, who transfers to the VP/GM slot for newly-acquired KSCO-AM & FM/Santa Cruz. Fuller-Jeffrey also owns KMRV & KJFY/Des Moines and KFMF/Chico, CA.

Fowler

Continued from Page 1
had vast knowledge and experienced the cause of extending full First Amendment rights to broadcasters.

Prior to his appointment in 1981, Fowler was a Washington communications attorney who had served as counsel to the 1980 Reagan campaign. While attending law school, Fowler was the morning personality on WDVH/Gainesville, FL from 1966 to 1969. Other fulltime work included gigs at WMEG/Melbourne, FL and WKEE/Huntington, WV.

Jacobson

Continued from Page 3
this point. Everybody here is anxious for the indies to prosper, and we'll be aggressively seeking new acts."

Jacobson, who was VP/GM at indie Streetwise Records before Jumpstreet, bases at Island's New York headquarters and reports to company President Lou Maglia.

Island's indie labels offer mostly dance, reggae, and jazz repertoire, separate from product released through the company's Atlantic/Atco distribution deal.

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1985 SALES ANALYSIS BY STATES

Total Price	0	300,000	500,000	1,000,000	3,000,000	5,000,000	10,000,000	Over
States Facilities	299,999	499,999	999,999	2,999,999	4,999,999	9,999,999	24,999,999	25,000,000
Alabama	10	11	3	2				
Arizona	9	4		1				4
Arkansas	12	9	6	1	4	1	2	2
Alaska								
California								
Colorado								
Connecticut								
D. C.								
Delaware								
Florida								
Georgia								
Hawaii								
Idaho								
Illinois								
Indiana								
Iowa								
Kansas								
Kentucky								
Louisiana								
Maine								
Maryland								
Massachusetts								
Michigan								
Minnesota								
Mississippi								
Missouri								
Montana								
Nebraska								
Nevada								
New Hampshire								
New Jersey								
New Mexico								
New York								
North Carolina								
North Dakota								
Ohio								
Oklahoma								
Oregon								
Pennsylvania								
Rhode Island								
South Carolina								
South Dakota								
Tennessee								
Texas								
Utah								
Vermont								
Virginia								
Washington								
West Virginia								
Wisconsin								
Wyoming								
Puerto Rico								
Virgin Islands								
Totals:								
% of Market								

STATE ACTIVITY COMPARISONS - 1985

STATE	#STATIONS	#SOLD	%SOLD	STATE	#STATIONS	#SOLD	%SOLD
Alabama	256	28	10.9	Nebraska	116	5	4.3
Arizona	131	22	16.8	Nevada	52	7	13.5
Arkansas	206	35	16.9	New Hampshire	55	1	1.8
Alaska	61	8	13.1	New Jersey	107	6	5.6

MOST ACTIVE REGIONS - 1985

REGIONS	NUMBER STATIONS	NUMBER SOLD	PERCENT SOLD
SOUTHEAST	2450	363	14.8%

RESEARCH BULLETIN

1985

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WAGG/WENN
Birmingham, AL
WBZ
Boston, MA

WBLK
Buffalo-Niagara Falls, NY
WXRT
Chicago, IL
KIKX AM/FM
Colorado Springs, CO
WRCG/WCGQ
Columbus, GA
WXXC/WWKZ
Columbus-Tupelo, MS
KCCT
Corpus Christi, TX
KDAE/KIOU
Corpus Christi, TX
KEGL
Dallas, TX

KNUS/KBPI
Denver, CO
KOSI
Denver, CO
KEZW
Denver, CO
WXYT/WNTM
Detroit, MI
KSMK
Flagstaff, AZ
WTPA
Harrisburg, PA
WCCC AM/FM
Hartford-New Britain, CT

KKUA/KQMQ
Honolulu, HI
KODA
Houston, TX
WJMW/WZYP
Huntsville, AL
WSLI/WYYN
Jackson, MS
WRXJ/WCLS
Jacksonville, FL
KLSI
Kansas City, MO
WOKI
Knoxville, TN
KYKZ
Lake Charles, LA

KXTZ
Las Vegas, NV
KIQQ
Los Angeles, CA
KFWB
Los Angeles, CA
KYKS
Lufkin, TX
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Macon, GA
WHIT/WWQM
Madison, WI
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Memphis, TN

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New York, NY
KYXX
Odessa-Midland, TX
KOMA/KIMY
Oklahoma City, OK
WDIZ
Orlando, FL
KYW
Philadelphia, PA

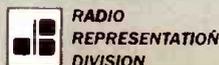
WPGR/WSNI
Philadelphia, PA
KMEQ AM/FM
Phoenix, AZ
KDKA
Pittsburgh, PA
WBLM
Portland, ME
KKCW
Portland, OR
WOKQ
Portsmouth-Dover-
Rochester, NH
WBRU
Providence, RI
WDUR/WFXC
Raleigh-Durham, NC

WZZR
Richmond, VA
KRSP AM/FM
Salt Lake City-Ogden, UT
KEDA
San Antonio, TX
KQXT
San Antonio, TX
KJQY
San Diego, CA
KNNC/KGMG
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Santa Barbara, CA
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Santa Maria, CA
KZST
Santa Rosa, CA
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San Francisco, CA
WBRD/WDUV
Sarasota, FL
KLTH
St. Louis, MO

KQKT
Seattle, WA
WURS/WEZG
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WESTWOOD ONE PRESENTS

Line One

EXCLUSIVE ALBUM LIVE FROM ZURICH! LISTENING PARTY



QUEEN

A Kind of Magic

The Westwood One Radio Networks and Line One travel to Zurich, Switzerland on Monday, June 30, for a very special, live-via-satellite broadcast starring Queen – and featuring the national radio debut of the British quartet's latest LP, *A Kind of Magic*. This exclusive Line One

Queen album listening party will include such songs as the title cut single, "One Year of Love" and, from the soundtrack of the recent film *Iron Eagle*, "One Vision." Line One listeners are also

invited to talk to the band via the program's toll-free hotline, 1-800-ROCKERS. So set aside Monday, June 30, for some Line One magic with Queen – an exclusive presentation

of the Westwood One Radio Networks. For further information, contact your Westwood One Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

PRO:MOTIONS

Russell Moves Up at E/P/A

Clifford Russell has been named Regional Promotion Marketing Manager/Black Music & Jazz Promotion for Epic/Porcelain/CBS Associated Labels. Before this appointment, Russell served as CBS's Account Service Representative in its Midwest Branch. Prior to joining CBS in 1981, he was an intern at Arista Records.

PROS ON THE LOOSE

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

Kellie Castruita — Promotions Director KMET/Los Angeles (818) 242-7704

Don Costello — Mornings WXXP/Pittsburgh (412) 661-5114

Chris Edwards — OM/Air Personality WRFM/New York (201) 647-2945

Aunt Eloise — Mornings WMC-FM/Memphis (901) 382-0759

Chuck Geiger — Mornings KBOS/Fresno, CA (209) 688-7781

Mark Gunn — Nights WNKS/Columbus, GA (404) 687-2832

Jim Kelly — Overnights WNKS/Columbus, GA (205) 297-2669

Harry Lyles — OM WAIA/Miami (305) 868-2201

Doug Macy — MIDDAYS KHTT/San Jose (415) 969-6272

David Lee Michaels — PD WNKS/Columbus, GA (404) 568-1672

Peter Napoli — Promotions Director KKDJ/Fresno, CA (209) 438-1012

Waylon Richards — PD KHFI/Austin (512) 282-1807

Brian Roberts — MIDDAYS KKHR/Los Angeles (818) 341-1592

Ray Waldon — OM/PD KWKH-AM & FM/Shreveport (318) 227-8797

Asher, Krost, Reid Join Forces



(l-r) Peter Asher, Barry Krost, John Reid

Peter Asher, Barry Krost, and John Reid have merged Peter Asher Management, BKM Management, and John Reid Enterprises, Ltd. into Asher/Krost/Reid Management. The firm will specialize in all areas of entertainment, including music, film, and television. Headquarters are based in Los Angeles and London, with an affiliate office in Australia. Those addresses are: 644 No. Doheny Dr., Los Angeles, CA 90069, (213) 273-9433; 51 Holland St., London W87 JB, England, 01-938-1741; and Kevin Ritchie, Duet Productions, 163-165 Brougham St., Woolloomooloo, N.S.W. 2011, Australia. 02-358-4215.

KUSA & KSD Up Three

Jon Gibson is now VP/Sales for KUSA & KSD/St. Louis. Most recently General Sales Manager for the stations, Gibson came aboard in 1983 as National Sales Manager. Prior to that he was President of radio programming syndication firm Concept Sales, Inc. Bob Rowe, formerly the outlets' Local Sales Manager, has been upped to Regional/Local Sales Manager. He came to the stations in 1976 as an AE, advancing to LSM in 1984. And Carol Nohl has been named Cooperative Advertising Coordinator. During the past five years with the stations, she's worked in public affairs, traffic, accounting, and sales.

Carter Manages KTKS Sales

Frank Carter comes to KTKS (KISS 106) Dallas as National Sales Manager. Carter joins the station from Hillier, Newmark, Wechster & Howard, where he served as Regional Sales Manager. Before that he was an Account Executive at KMEZ/Dallas and KOMA/Oklahoma City.

Peterson Media Relocates

The consultancy firm of Peterson Media Services has relocated. The company's new address is: 3397 Wrightwood Dr., Studio City, CA 91604; (213) 650-4168.

CHRONICLE

Born To:

• **WSNI/Philadelphia** PD Paul Taylor and his wife Debi, son Stephen Randall.

• **WQOK/Dover** MD Dan Lunnie and his wife Laurie, daughter Molly, May 29.

• **WDAF/Kansas City** morning man David Lawrence and his wife Deana, daughter Bailey Elizabeth, May 29.

• **Warren Entner Management** President Warren Entner and his wife Stacy, daughter Lauren Elizabeth, May 18.

• **Indie promoter Paul Yeskel** and his wife Sharon, daughter Allison Sara, June 2.

Married:

• **Capitol Records** Associate National Director/Album Promotion-West Coast Stan Gleason to Judy Griffin, April 12.

• **Capitol** Sr. Staff Assistant/National Promotion Kim Crouse to Philip Halverson, April 12.

• **WABJ & WQTE/Adrian** OM/PD Mark Standriff to Amy Campbell, May 31.

CHANGES

Brian Faracy, former Sales Manager for WCCQ/Joliet, joins WJJD & WJMK/Chicago as AE.

Jody Williamson, interning in sales at WJJD & WJMK/Chicago, becomes AE.

Lynn McAdams, former National Representative for Blair & Select Radio, joins WJJD & WJMK/Chicago as AE.

Marybeth McGurl, former Editor for House Beautiful, joins Radio Advertising Bureau as Staff Writer.

Becky Price, Sales Assistant for Selcom Radio's Dallas office, is promoted to AE.

Darlene Thomas, Sales Assistant for Selcom Radio's Detroit office, is promoted to AE.

Julie Barrack, Office Manager/Sales Assistant for Selcom Radio's Los Angeles office, is promoted to AE.

Lindsay Rose, former Research Analyst at Blair Radio, joins Arbitron as a Client Service Representative.

Lisa Segall, former National Sales Representative for Selcom & Republic Radio, joins Arbitron as AE.

William Fritz, former AE for WKHM & WJXQ/Lansing, joins Arbitron as AE.

Greg Alliapoulos of Jo-Ann Geffen & Associates has been upped from AE to VP of the Entertainment Division.

Michelle Marie Powers, former AE at Ousset & Co. Advertising of San Antonio, joins KTSA/San Antonio as AE.

Rosemary Hernandez of KNX/Los Angeles has been promoted from Traffic Manager to AE.

Michelle Foster of KNX/Los Angeles has been upped from Assistant Traffic Manager to Traffic Manager.

Teresa Cavin-Rosson of KNX/Los Angeles has been upped from Sales Secretary to Assistant Traffic Manager.

Joe Cariffe, former AE for Boardwalk Motor Group, joins KYUU/San Francisco as AE.

Ruth Ann Lavolette, former Administrative Assistant for the American Cancer Institute, joins KYUU/San Francisco as Sales Coordinator.

David Hainline, former AE for WMZQ/Washington, joins Q107/Washington as AE.

Wendy Schuler, former Sr. VP/Marketing at Washington Federal, joins Q-107/Washington as AE.

Steve Sussmann, former freelance writer, joins RCA/Ariola as Publicist.

Polly K. Hahn, Network Administrator for Blair Radio Network, is promoted to AE.

Aileen Elliot, former AE at Republic Radio, joins WLUP/Chicago as AE.

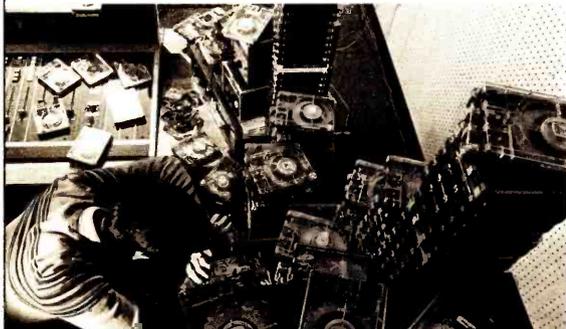
Katherine Taylor, former AE at ABC Television Network/Chicago, joins Satellite Music Network/Chicago as AE.

Mark Landon, former AE at KOFM/Oklahoma City, joins Republic Radio/New York as AE.

Mae Watts Brown, AE for WJJD & WJMK/Chicago, has been promoted to Manager/Co-op Activity.

AT LAST!

Consistent cart quality, play after play.
Without this kind of sacrifice.



Think of the hours spent testing, adjusting and aligning carts. Now consider this: phase error or flutter can degrade *any one* of them the *very next time* it goes in a playback machine.

The Harris Audio Time Base Corrector is an ingeniously simple, digital encoding/decoding system that eliminates the drudgery of individual cart surveillance. In addition, it guarantees flutter-free, phase corrected reproduction as true to the master as possible. Nothing else works as effectively or as efficiently.

Get cart confidence with the Harris Phase Fixer. Contact Harris Corporation, Broadcast Group, P. O. Box 4290, Quincy, IL 62305. 217-222-8200.



HARRIS

FOR YOUR INFORMATION, OUR NAME IS HARRIS

19

COUNTRY SIX PACK

86

May

Memorial Day

The Hank Williams Jr. Story

Having recorded fifty albums over a no doubt that this artist who once existed in the shadow of his father's name, has achieved success on his own merit. His presence on the charts in 1984 is a testament to his ability to please many phases of the audience, although his "outlaw" image has probably inhibited him in receiving the full share of industry awards. He is one of country music's best selling album artists and draws some of its most youthful audiences.

**SMASH
HITS!**



July

Fourth of July

Ricky Skaggs: The Great Entertainer

His reverence for traditional forms of country music coupled with his ability to successfully update them, contributed to this artist's immediate acceptance with his major label debut in 1981. His years on the bluegrass circuit and as a session musician had well equipped him for success and he became country music's fastest rising star. Still in his early thirties, he is recognized as a top recording artist, producer and this year's Country Music Association Entertainer Of The Year.



September

Labor Day

The Award Winners

This year, more traditional forms of country music, albeit performed by fresh young stars, swept the Country Music Association Awards. Top male vocalist George Strait, top female vocalist Reba McEntire and group/duo winner The Judds tell their stories in exclusive one hour music/interview profiles. These three stars have been voted as the best in country music today.



November

Thanksgiving

The Alabama Story

It was only a few short years ago that these four young men became the first successful country group to play their own instruments, as well as sing. Possessing songwriting talent, and the ability to find hit material written by others, quickly established them as recording stars. Their energetic live performances drew crowds comparable to the most popular rock acts and brought a new youthful audience to country music—in fact the 1985 Gallup poll even ranked them as one of the top five favorite groups among teens! Alabama has achieved one of the longest unbroken string of number one singles ever on the country charts.



New Years

The Willie Nelson Silver Anniversary Special

Celebrate a milestone with country music's most revered singer/songwriter on the occasion of the 25th anniversary of his first national hit records "Touch Me" and "Willingly". Of course, the story begins even earlier with Willie's first songwriting successes and will include not only his solo hits, but his collaborations with such artists as diverse as Merle Haggard, Ray Charles, Ray Price and Waylon Jennings. This commemorative radio special with the superstar himself will be an important radio event.



December

Christmas

Christmas Around The Country 1986

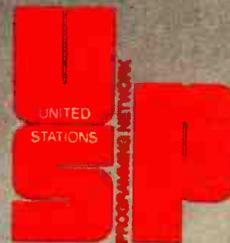
This program has become an annual Christmas tradition with Country radio. In a newly produced show every year—not merely an update—country artists share their Christmas plans and holiday memories. The latest seasonal songs, as well as old favorites by country radio's biggest stars, provide the musical reason for each artist's appearance.



For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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

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Sponsored in part by
Martha White

GET TAKEN IN

BY
Mike + The Mechanics



"TAKEN IN"

The new single from their Gold album (81287)
Available as a promo 12" (PR 900)
Mike & The Mechanics are revved up
for Hit #3!

Produced by Christopher Neil

**MAJOR U.S. TOUR
IS NOW IN HIGH GEAR!**



On Atlantic Records & Cassettes

© 1986 Atlantic Recording Corp. A Warner Communications Co.

R&R STREET TALK

The *Washington Post* quotes a federal source as saying the Newark grand jury looking into record industry activities is "getting close" to handing down indictments, while grand juries in New York and Los Angeles still have "a long way to go." Meanwhile, the Senate panel looking into payola has come under investigation itself for alleged abuses of travel funds and other expenses. The Permanent Select Committee on Investigations, whose members include Sen. AL GORE (D-TN), is currently being scrutinized by the General Accounting Office (GAO).

At presstime the CAP CITIES/ABC halls were rife with rumors regarding the candidate replacing ED McLAUGHLIN as President of the ABC RADIO NETWORKS. Speculation focused on Cap Cities VP AARON DANIELS, whom several insiders considered the "odds-on favorite" in a three-horse race that also included ABC's VP/Sr. Exec. BOB BENSON and VP JOHN AXTON. Daniels was expected to be named to the position June 11.

Latest volley from the BLAIR takeover battlefield has MacFADDEN HOLDINGS, unruffled by RELIANCE's \$27/share bid last week, upping the ante to \$30/share. Blair stock immediately climbed to 29% following the news. Looks like Blair's "white knights" may be forced to return to the chessboard.

Advance congrats to WNEW-FM/NEW YORK GSM ROSEMARY ARTERS, who we hear has been elevated to Station Manager. Also reportedly moving up to Sales Manager is AE FRANK FALLON.

After only three months at COX's WAIA/MIAMI, OM HARRY LYLES has resigned. His exit follows those of former VP/GM Stephen Joos and GSM Skip Bednarczyk, who had all worked together at WSNY/Columbus. The three positions are still open, but JERE SULLIVAN, PD of sister AM WIOD, is acting PD for 'AIA until a replacement is found.

Agreement has been reached between CHRYSALIS and the new UNITED ARTISTS, whereby Chrysalis's promotion team will be working UA releases to radio. Both lines are distributed by CBS, of course. More details should be forthcoming next week.

On the subject of United Artists, new VP/Sales & Marketing IRV BIEGEL is based in New York, not Los Angeles, as previously reported. Until the label gets its permanent Manhattan home, Irv is working out of offices in the Warner Communications HQ at 75 Rockefeller Plaza.

CAPITOL is getting the new label headed by talent manager LARRY MAZER and radio program producer DENNY SOMACH. The imprint is CINEMA, and its target supposedly

is the upper-demo consumer, for whom much contemporary rock holds little appeal.

Incidentally, SOLAR/CONSTELLATION supreme DICK GRIFFEY has been seen in and around the Capitol Tower lately. Street Talk hears that a deal is in the making.

COUNTDOWN USA, INC. and NBC RADIO ENTERTAINMENT have reached a unique agreement whereby NBC has become the exclusive advertising sales rep for "JOHN LEADER's Countdown USA." Countdown USA is still affiliating and producing the show.

DC101/WASHINGTON'S GREASEMAN (DOUG TRACHT) is back in the fire. He's been sued for \$10 million by a couple who claim they were defamed on his morning show. When the man asked the Grease to air a greeting to his fiancée, Doug allegedly responded by faking a call to a woman purporting to be her. A groggy male voice answered, and the bogus bride-to-be announced to the world that she'd been "cuddling close" to the man, who was clearly not her fiancée! Doug's only comment (to the local *Washingtonian*) was, "I do hundreds and hundreds of bits every year."

MCA's reactivating the classic IMPULSE! jazz label on June 30, rereleasing 12 titles, a new JOHN COLTRANE CD, and new artists HENRY BUTLER and MIKE METHENY. It's a major commitment, as MCA will roll out LPs, cassettes, and CDs to support the reissue series.

Having switched from CHR to AOR last January, KPOPI/SACRAMENTO has changed calls to KDJQ to better reflect its rock image, as the KPOP calls had seen numerous format changes under previous owners.

As WWCL/PITTSBURGH evolves to a progressive AOR stance under the programming guidance of DENIS McNAMARA (PD at co-owned WLIR-FM/Long Island) the station will adopt new calls WXXP ("Double X") June 15. Its Chief Engineer and acting OM is MIKE GUIDOTTI, who formerly was CE at WBCN/BOSTON.

A most interesting morning show was planned for WRKA/LOUISVILLE June 12, as SALLY BINGHAM, part-owner of competitor WHAS, was the scheduled guest DJ. Sally appeared on "60 Minutes" after a family feud apparently resulted in Bingham's sale of its Louisville newspaper, WHAS & WAMZ, and WHAS-TV. WRKA VP/GM MIKE KIRTNER invited her to share her side of the story on air. Seems Sally has been labeled the "bad guy" in the whole mess . . . now she'll have a chance to dispute that.

Continued on Page 24

Great talent's hard to find!

. . . But it doesn't have to be.

TALENTMASTERS

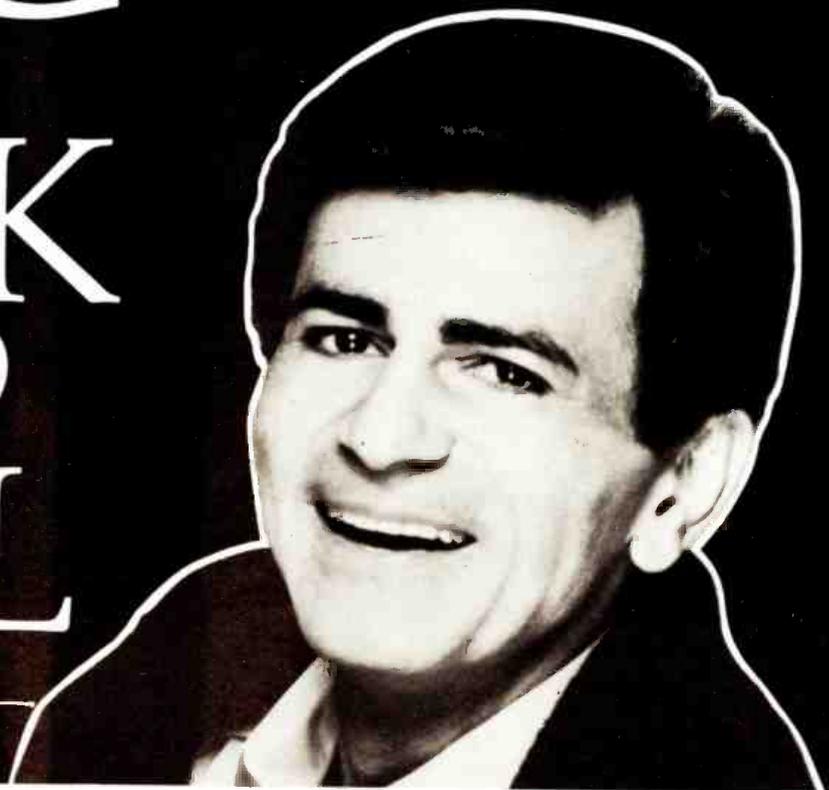
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AMERICAN TOP 40'S WORLDWIDE DEEJAY POLL

ELVIS? THE STONES? THE BEATLES?
BRUCE SPRINGSTEEN? STEVIE WONDER?

THE GIANTS OF ROCK AND ROLL

with Casey Kasem



American Top 40 asked the pros, the radio deejays and programmers who "The Giants of Rock and Roll" really are. Count 'em down with the most listened-to voice in America... Casey Kasem.

AIRING JULY 1-6 ON AMERICA'S FINEST RADIO STATIONS.

abc ABC RADIO NETWORKS

Sponsored in part by Dr Pepper



STREET TALK

Continued from Page 22

QUEEN A Kind of Magic



IT'S THE BEST CAR TUNE
OF THE SUMMER
AND THESE STATIONS
ARE ALREADY DRIVING
THE POINT HOME.

First Week!
One Of The "Most Added"

WXKS	WOKI	WZON
WPHD	FM100	95XXX
PRO-FM	KTUX	WOMP
KEGL	WKDD	KFMN
Y100	WGRD	KQIZ
WRNO	WVIC	WJAD
WRSR	WRQN	KISR
WLS	KNMQ	Q104
Z95	KF95	WZYP
WMMS	KIYS	KNIN
KWK	KSND	WHSL
KPLUS	KATD	99KG
WSPK	KZZU	KGOT
RI-104	WGUY	KOZE
KHFI		OK95

Produced by Queen/David Richards

Capitol

©1986 Raincloud Productions Ltd./Queen Productions Ltd.

WABC/NEW YORK PM drive talk host **BOB GRANT** hosted what was billed as a "Porno Party For Ladies Only" as part of his show. Sixty women won passes to a free screening of the super-X-rated film "The Lady Is A Tramp." The winning names were selected from those women who had never watched a porno flick. After everyone had recovered, the event climaxed with heated on-air intercourse, er, discussion.

Speaking of sex, 21-year-old model Virginia Gavern has sued **WEZX/SCRANTON** for allegedly airbrushing a promotional poster featuring her in a revealing bathing suit. She claims that the photo was retouched to show more of her hip and posterior, and is seeking up to \$10,000 in damages. Stay tuned to see if WEZX will indeed be found to be in arrears.

Checking "Pros On The Loose" (Page 20), we find **WAYLON RICHARDS** has resigned as PD at **KHFI/AUSTIN** after two years. GM **CHRIS WEGMANN** is looking for someone who can fill those big shoes... **RAY WALDON** is leaving his OM/PD post at Country combo **KWKH-AM & FM/SHREVEPORT** this month to seek an Urban-CHR position in a bigger town... 18-year air veteran **BRIAN ROBERTS**, have parted amicably.

KIS-AM & FM/L.A. nearly pulled off the promotion lockout of the century, as its County Dept. of Beaches & Harbors donation bid of \$96,000 to gain exclusive promotional privileges on area beaches (sans competitors) made it to the docket of the city's supervisors. However, challengers **KPWR**, **KLOS**, **KMET**, and **KROQ** promptly prepared a beachhead of resistance, causing officials to order further study before a vote.

The **BLACK MUSIC ASSOCIATION**-sponsored June 5 celebrity roast for **WRKS/NEW YORK** VP/GM **BARRY MAYO** certainly lived up to the "roast" part. Friends and past/present associates at the NYC bash detailed Barry's professional idiosyncrasies and personal habits (some of them very personal). Also, members of the local record promotion community performed a rapping "tribute" to his tough line on music adds. Celebrity guests included **PATTI AUSTIN** and **KASHIF**, while MC **FRANKIE CROCKER** missed no chance to tell how much he wants back on New York radio.

Congratulations to **ORNETTA BARBER**, soon to be named Director/Black Music Marketing at **WEA** in Burbank. She moves over from **E/A**, and succeeds the departing **EARL SAYLES**.

CRIMINAL RECORDS is the new indie label from producer **ARTHUR BAKER**, who reports that the emphasis will be on dance, street, and rap product. VP/Promotion is **JOEY CARVELLO**, and artists include **WHIZ KID** (previously with Tommy Boy) and **ROCKER'S REVENGE** (previously on Streetwise). First release is a version of Dhar Braxton's current dance hit, "Jump Back," by **WALLY JUMP JR. AND THE CRIMINAL ELEMENT**. Criminal's first distributor is **LANDMARK**, New York.

HERB CORSACK, departed from **ISLAND** after 11 years, told ST that he expects to announce future plans soon. Given his background, don't be surprised if he ties in with an NYC indie.

Will a major-label black music chief be getting his own label in the not-too-distant future? It's a distinct possibility.

Longtime New York newscaster **CHARLES SCOTT KING**, 56, has died after a long illness. King spent 14 years at **WINS/New York**, and was on the news staff when its changed from rock to all-News in 1962. His other credits include eight years as a sportscaster for crosstown **WNEW**.

BRUCE WAYNE'S tragic death (see Page 4) leaves **KFI & KOST/LOS ANGELES** in a sudden need for a traffic reporter who is also a pilot. If you're qualified, call **KFI PD STEVE L'BEAU** or **KFI & KOST OM JHANI KAYE**.

If San Francisco's your destination, new **KSFO & KYA PD BOB HAMILTON** (see Page 1) suggests that talented personalities contact him regarding some prime shift openings.

KPPL-AM & FM/SPOKANE consultant/owner **SCOTT CHRISTENSON** called to clarify that the station's format, which new PD **ALAN SLEDGE** had reported as CHR, is still AC, targeting 25-44s.

At this year's **BOBBY POE** Convention in Atlanta, **Q105/TAMPA OM MASON DIXON** will be broadcasting the world famous "Friday Festivities" live from poolside June 27.

M.G. KELLY, host of **CBS RADIORADIO's** "Top 30 USA," has a starring role on the June 18 episode of "New Love American Style." M.G.'s the former high school class nerd who 20 years later hooks up with the once-popular cheerleader. Although the show was filmed in advance, it has nothing to do with M.G. becoming a parent to new daughter **Brittney Ann** June 3.

A 32-year-old man brandishing an axe and muttering about how pesticides are responsible for the "poison deaths of children" popped in to visit **KTOE & KDOG/MANKATO, MN**. The receptionist steered him to the news department while she called authorities. The intruder left shortly afterwards and was later arrested by police, who found a rifle and a shotgun in his car before escorting him to a security hospital.



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JHAN HIBER

WEEK IN REVIEW

Birch To Include Station Rankers

Birch will soon produce seasonal quarterly reports with the spring data, covering March-April-May. According to Tom Birch, that first seasonal quarterly will also include an important improvement in the market report: "Effective with this upcoming quarterly, we will be putting station rankers in the back of our quarterly books," he stated. Birch told R&R that it's hoped this will make the firm's ratings book even more user-friendly for advertisers and agencies. A copy of the new Birch book look will debut in this column soon.

San Diego North Gets Continuous Measurement

Arbitron has announced that effective with this summer survey the San Diego North County market will now be measured year-round. Prior to this, San Diego North was surveyed twice annually. This now brings to 78 the number of metros measured continuously (48 weeks a year) by Arbitron.

Birch Ratings: A Survey In Flux

As noted last week, Birch is going through a series of significant changes in its methodology. To borrow from a Clint Eastwood movie title, you might say the changes fall into three categories — the good, the bad, and the ugly. Let's continue examining what Birch is up to and see which changes fall into each group.

The Good

Among the changes plugged in during the first quarter are two that strike me as being steps in the right direction: the usage of a central interviewing facility for handling the survey calls, and day-of-week-weighting, which provides a more stable picture of the weekday and weekend listening habits.

• Central Interviewing. Essentially this means that all calls asking people to provide ratings feedback to Birch are now done through one of two Birch facilities in Florida. WATS center supervisors are able to maintain a high degree of interview quality control, thus enhancing the level of information obtained during the Birch ratings interview.

Central interviewing is a more expensive way to go than using interviewers in their homes or subcontracting to local field services, but it's a preferred approach. Arbitron still has many of its markets handled by local staff who place the diaries by calling from their homes. Arbitron is doing more placement from its Maryland central calling facility, and I predict the firm will eventually go to this approach.

• Day-of-week weighting. In the past many of you have mentioned to me your concern about the stability, or lack thereof, of Birch's weekend numbers. An example was a Chicago station that in a major weekend daypart had a 12+ share of 24 in one book, then almost nothing in the next report. It seemed as though these estimates were coming from a neighborhood frequented by Rod Serling.

Birch has taken steps to move away from the twilight zone by implementing large sample sizes for

the weekends. That should add some stability.

However, if they didn't account for the larger weekend sample, the Monday-Sunday and Monday-Friday numbers by comparison might become oversampled days being brought into balance with under-sampled days. The bottom line here is healthy.

The total of completed calls is balanced so that each day repre-

"This is an unstable, competitive business as it is. We don't need one of the scorekeepers (either Arbitron or Birch) changing the rules, thus the score, without telling its subscribers."

sents 1/nth (n = the number of days in the respective daypart) of the reported daypart's total days. This flattens the listening patterns and allows for better overall estimates, not to mention more reliable weekend data.

The Bad

Last week we delved into some of the changes at Birch that didn't go according to the game plan. We won't beat the probability of selection weighting idea into the ground anymore, except to say that it certainly turned into a touchy issue with many Birch subscribers. So much so that Tom Birch now tells me that his firm is considering a governor or ceiling on the amount of weighting involved in this new procedure. This might be a stabilizing step.

As for the hour-by-hour section fluke, that has apparently been remedied. Those stations that benefitted from their levels in the stratosphere between 7-8am will now have to earn their 73.9 shares.

The Ugly

The other revisions we'll address aren't really necessary from a pure research perspective. However, as Birch officials admit, competitive pressures have led to making the following moves:

• Thirty days of interviewing. With Arbitron really pushing Arbitrons, Birch had to somehow improve its monthly offerings. The result is that Birch has abandoned measuring only two weeks per month. In each Birch monthly market, the entire month is now surveyed. As Birch officials put it, this move "answers the market's requests for full month interviewing."

There is some good news here. At least by scanning the entire month the "snapshot" of radio listening habitscan be enlarged. This factors out the possible impact of an atypical day, such as January 28 (the day of the Shuttle disaster). Such a day now has just 1/30th the impact, versus 1/14th in the past. This, coupled with the day-of-week approach noted earlier, can be a step in the right direction.

• Different telephone sample base. Birch has allied itself with Nielsen in a number of ways. One aspect of that arrangement is Birch's adoption of the Nielsen Total Telephone Frame (TTF). While researchers can argue long into the night about whether this is an improvement over Arbitron's system, both sample listed and nonlisted households, Birch claims that its technique assures new exchanges are represented. However, while the firm admits that the former Birch sample frame was "a good one," it said that "with the competitive battle that was shaping up it was necessary to try a new approach."

The key here is what impact might this different sample base have? As Birch Sr. VP/Operations Bill Engel put it, "The possibility for different estimates under TTF sample exists." This technique kicked in at the beginning in January, so if you've seen your Birch numbers fluctuate since then, TTF could be part of the reason.

• The "last birthday" sampling technique. In March Birch changed its respondent qualifier question. It used to be that when the company called a home, the interviewer would ask to speak to the "nth oldest person 12+." This designated person was selected from a random number assignment. The approach also prevented the possible bias of always speaking with the person who answered the telephone.

Now, however, the interviewer asks to speak with "that person over the age of 12 that had the most recent birthday."

Impact? Both Birch's tests of this idea, and the March estimates, apparently show "no effect on the estimates." There may be better sample distribution by age/sex cells.

What's Next?

Given the items we've examined during this article and last week's, Birch subscribers at stations and agencies might wonder what's next on Birch's agenda. Perhaps a resting period. It's certainly been busy revising its methodology. Said Engel, "We feel the methodology is as good now as it can get." That was before the fluke hour-by-hour situation was discovered.

Let's suggest three steps to take in the next few months:

1. Track the monthlies/quarterlies to see if further dramatic fluctuations crop up.
2. Have Birch apply for accreditation by the Electronic Media

Rating Council. There are cynics who've claimed lately that the reason Birch hasn't opened up its procedures to audit is because Birch was in such flux that things weren't buttoned down. It would behoove Birch to dispel such concern as quickly as possible. The EMRC review doesn't impose a standard of quality; it simply says the relevant ratings firm is doing what its procedures call for. Arbitron and Nielsen subject themselves to this expensive EMRC effort; it's time now for Birch.

3. Take an on-site inspection of Birch's operations. I'll be heading to Sarasota next week to observe the new Central Interviewing operation (formerly a Nielsen facility) in action. I'll meet the next day with Tom Birch and Bill Engel to discuss my observations as well as the topics readers have brought to my attention. In a later column I'll fill you in on my impressions.

Two other random thoughts: Tom Birch was concerned about the impact of the changes, stating that broadcasters "are a nervous bunch." Naturally! This is an unstable, competitive business as it is. We don't need one of the scorekeepers (either Arbitron or Birch) changing the rules, thus the score, without telling its subscribers. Apparently the changes, especially the household size weighting, were done to catch Arbitron off guard. They may have succeeded at that, but Birch's credibility has been hurt in the process.

Finally, a suggestion to Birch: Don't assume your methodology is as good as it can get. The fact that quality-control checkers didn't catch the crazy hour-by-hour numbers was due to the fact that "we'd never had a problem there before." Hey, remember Murphy's law — scary stuff to an industry that relies on, or at least hopes for, reliable ratings.

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*Source: Winter 1986 Arbitron and April Arbitrends, all figures 12+ Share, 6am-12m Mon-Sun

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Who's afraid of THE ART OF NOISE?

NOT

WBEN 22-14
WKSE 26
WNYS 25
WPHD 33-29
CKOI deb 36
CFTR 12-8
KEGL deb 20
KTKS deb 28
93FM 30-26
95INZ 23
WMMS 36-31
WHYT add
KIIS 20
KZZP 26
FM102 18-16
KMEL 4-7
KWWS deb 27
WXKS on
PRO-FM on
KWK on
WSPK 25-20
R-104 30-27
WTLQ on
WBBO add
WNOK on
WDJX deb 38
WLRS deb 36
Z104 28-26
KSND deb 40
KMCX 9-7
KYNO 26-24
KOMO add 25
KLUC add
KFIV 11
KCAQ 22
KDON 37-29
KITS 13-10
KATD deb 12
WZON 30-26
WICY deb 40
95XXX 18-12
WCAN 19-16
KQIZ add
KWES on
WPFM 37-33
WHSL add
99KG on
KYYA add
KTRS add
Sly96 add

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RATINGS

WINTER '86

Arbitron Demographic Rankings

New York

WHTZ Zooms Back To Top Of Adult Demos, Still Second In Teens; WRKS Teen Titan, Advances In Adults; WPLJ Second Choice Of Adults

Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank
1	1	WRKS (B/U)	3	1	WHTZ	3	1	WHTZ	4	1	WHTZ
2	2	WHTZ (CHR)	1	2	WPLJ	1	2	WPLJ	2	2	WPLJ
3	3	WPLJ (CHR)	4	3	WRKS	6	3	WRKS	1	3	WLTW
5	4	WBLS (B/U)	2	4	WNEW-FM	2	4	WBLS	6	4	WCBS-FM
4	5	WAPP (CHR)	5	5	WBLS	4	5	WNEW-FM	3	5	WBLS
6	6	WNEW-FM (AOR)	7	6	WXRK	5	6	WLTW	9	6	WRKS
7	7	WXRK (AOR)	6	7	WLTW (AC)	7	7	WCBS-FM	7	7	WINS
31	8	WNJR (B/U)	9	8	WYNY	11	8	WXRK	5	8	WNEW-FM
11	9	WYNY (AC)	8	9	WPIX	12	9	WINS (News)	20	9	WXRK
19	10	WCBS-FM (Gold)	10	10	WCBS-FM	9	10	WPIX	16	10	WCBS (News)

Los Angeles

KIIS-FM Still Adult Champ, Teen Runner-up; KPWR Debuts Strong in All Demos; KROQ Remains Teen Leader; KRTH-FM Second Choice Of Older Adults; KMET Up In Adults.

Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank
1	1	KROQ (AOR)	1	1	KIIS-FM	1	1	KIIS-FM	1	1	KIIS-FM
2	2	KIS-FM (CHR)	2	2	KPWR	3	2	KRTH-FM	2	2	KRTH-FM
3	3	KPWR (B/U)	3	3	KROQ	4	3	KOST	7	3	KIQQ
3	4	KDAY (B/U)	2	4	KLOS	4	4	KPWR	6	4	KOST
4	5	KKHR (CHR)	6	5	KMET	7	5	KMET	5	5	KABC
5	6	KJLH (B/U)	9	6	KOST	2	6	KLOS	3	6	KBIG
6	7	KLOS (AOR)	5	7	KRTH-FM	5	7	KROQ	8	7	KJOI (B/EZ)
7	8	KMET (AOR)	9	8	KIQQ (AC)	8	8	KIQQ	13	8	KMET
9	9	KOST (AC)	13	9	KBIG (B/EZ)	6	9	KBIG	11	9	KPWR
17	10	KEZY (CHR)	7	10	KJLH	11	10	KABC (Talk)	4	10	KLOS

Chicago

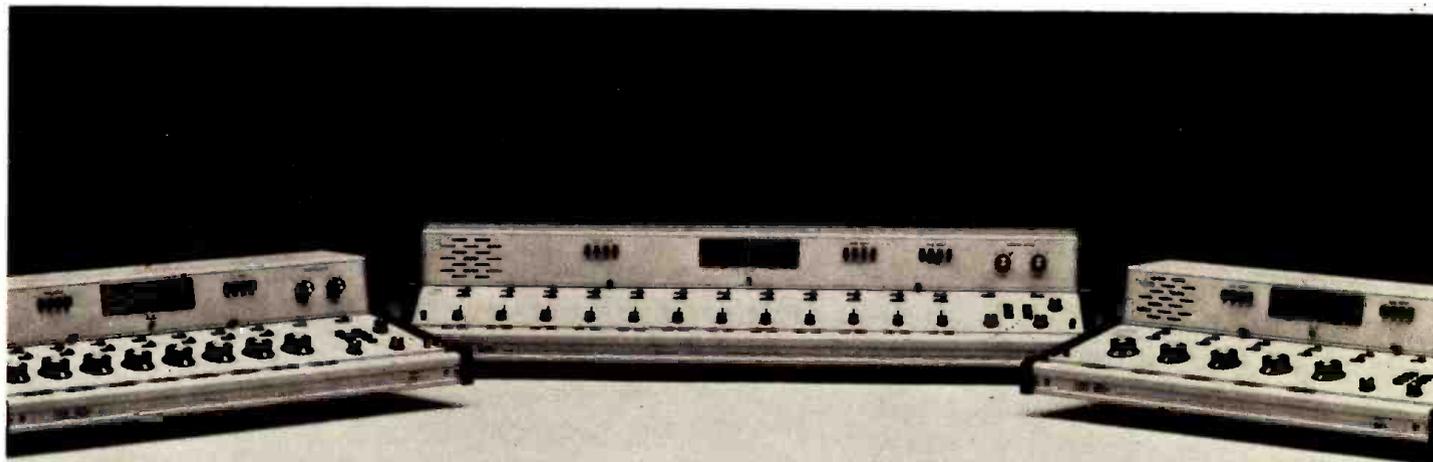
WGCI-FM New Leader For Older Adults, Second 18-34; WLUP Takes 18-34 Top Spot, Gains With Other Adults; WBBM-FM Remains Teen Champ; WBMX Grows In 25-54, Slips With Other Adult Demos.

Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank
1	1	WBBM-FM (CHR)	2	1	WLUP	2	1	WGCI-FM	2	1	WGCI-FM
2	2	WBMX (B/U)	3	2	WGCI-FM	3	2	WLUP	1	2	WGN
3	3	WGCI-FM (B/U)	1	3	WBMX	1	3	WBMX	4	3	WJMK
4	4	WYTZ (CHR)	5	4	WXRT	5	4	WJMK	14	4	WBBM (News)
5	5	WLUP (AOR)	6	5	WKQX	6	5	WKQX	7	5	WBMX
7	6	WMET (AC)	9	6	WCKG (AOR)	8	6	WGN (Talk)	11	6	WKQX
9	7	WKQX (CHR)	11	7	WJMK	10	7	WXRT (AOR)	5	7	WCLR
6	8	WFYR (AC)	8	8	WCLR (AC)	7	8	WCLR	13	8	WLUP
—	9	WVXX (Misc)	4	9	WLS (CHR)	4	9	WLS	6	9	WLOO (B/EZ)
16	10	WJMK (Gold)	10	10	WLAK (AC)	11	10	WLAK	8	10	WLAK

San Francisco

KMEL New Teen Leader; KSOL First With Young Adults; KBLX Second Choice Of Adults; KGO Remains On Top 25-54

Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank	Fa '85	Wi '86	Rank
2	1	KMEL (CHR)	1	1	KSOL	3	1	KSOL	1	1	KGO
1	2	KSOL (B/U)	5	2	KBLX (B/U)	6	2	KBLX	3	2	KBLX
3	3	KITS (CHR)	4	3	KRQR	5	3	KYUU	5	3	KCBS (N/T)
4	4	KWSS (CHR)	2	4	KYUU	2	4	KGO (N/T)	8	4	KOIT-FM
6	5	KLOK-FM (AC)	7	5	KFOG	4	5	KIOI	2	5	KSAN
5	6	KYUU (AC)	3	6	KIOI (AC)	11	6	KOIT-FM (AC)	11	6	KNBR
14	7	KSJO (AOR)	6	7	KMEL	1	7	KSAN	7	7	KYUU
8	8	KRQR (AOR)	10	8	KLOK-FM	12	8	KLOK-FM	4	8	KIOI
16	9	KATD (CHR)	9	9	KSAN (Ctry)	8	9	KFOG	10	9	KABL-FM
7	10	KFRC (CHR)	9	10	KWSS	13	10	KNBR (Misc)	6	10	KSOL



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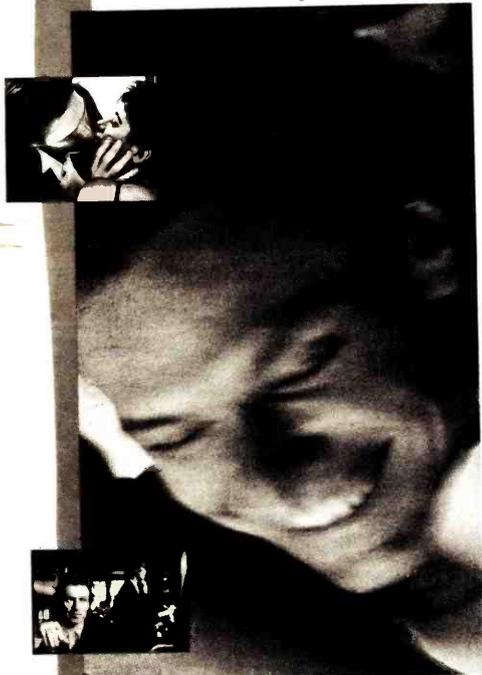
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RATINGS

WINTER '86

Arbitron Demographic Rankings

Philadelphia

WMMR Sweeps Adult Crowns; WUSL Tops With Teens, Second Choice Of Young Adults; WEAZ Makes Gains With Teens, Older Adults.

Fa '85		Wi '86													
12-17		18-34		18-49		25-54									
'85	'86 Rank														
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Detroit

WJLB Sweeps Detroit's Demos; WHYT Runner-Up In Teens, Down In Young Adults; WRIF Second In Young Adults; WJOI Gains In Older Adults

Fa '85		Wi '86													
12-17		18-34		18-49		25-54									
'85	'86 Rank														
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Boston

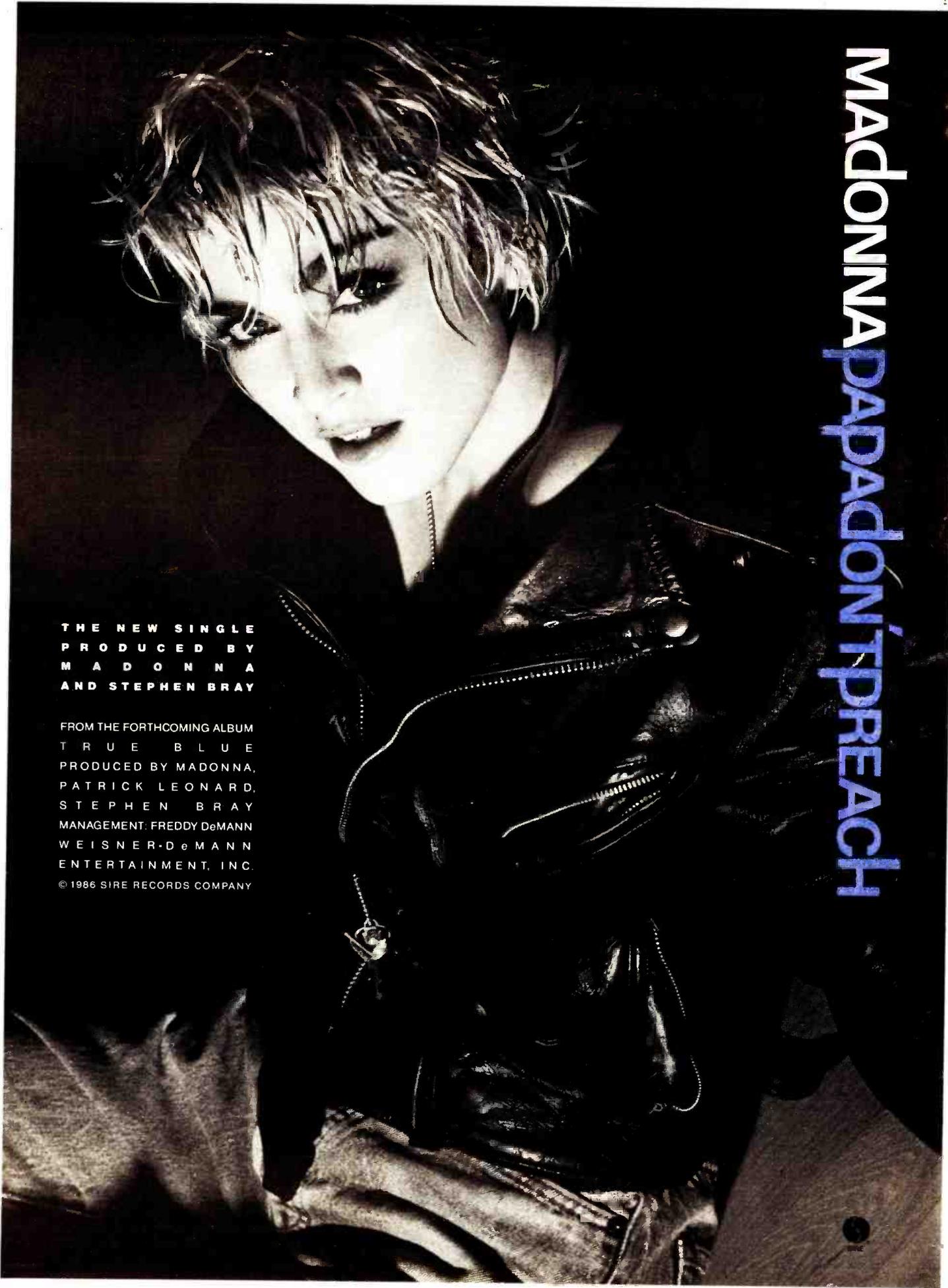
WBCN Regains All Adult Crowns; WHTT Still A Hit With Teens; WXKS Second In Teens And Young Adults; WZLX Finds 25-54 Goldmine, Gains In Teens, 18-49.

Fa '85		Wi '86													
12-17		18-34		18-49		25-54									
'85	'86 Rank														
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Houston-Galveston

KFMK Wins With 25-54, Gains In Other Adult Demos; KMJQ First With Young Adults, Runner-up With Teens; KKBQ-FM Teen Leader, Slips With Adults; KLTR Lights Up Second Spot For 18-34.

Fa '85		Wi '86													
12-17		18-34		18-49		25-54									
'85	'86 Rank														
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10



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CRUNCHED FROM BOTH SIDES

The (G)old Guard Fights Back

By Sean Ross

Before there could be stations at the perimeter of the Gold format, somebody had to work the center. Gold rockers, after the Graffiti revival, rarely sported spectacular 12+ numbers. What they had instead were two guarantees. First, the 25+ figures would always be healthy and salable. Second, because Gold wasn't a boom format, it was very unlikely that resources would have to be allocated to fending off a direct competitor.

This is the situation in which mainstream gold outlets WCBS-FM/New York and WXTR/Washington found themselves in the decade between gold rushes. CBS-FM was, and remains, a Gold standard bearer, one of the few survivors of the graffiti revival with 14 years in its format. WXTR went Oldies four years ago — and was one of the first FMs to reclaim the format after its period of general exile to AM. CBS-FM and "Xtra 104" are different sounding stations, but they served similar functions in the marketplace and both prospered largely by stockpiling 25+ year olds.

And both, in recent months, have been jolted by new competition. In WCBS's case, it was Format 41 prototype WLTW which, in Fall 1985, not only hit CBS-FM 12+ and in 25+ women but also came directly onto its turf with 25-40 males — something that wasn't supposed to happen according to conventional wisdom about male and female listening. While WCBS-FM has generally fluctuated in the 2.5-3.5 range in recent years, PD Joe McCoy was probably relieved when his station rebounded 2.8-3.4 in the Winter ratings, even as WLTW remained healthy.

That's probably good news to WXTR PD Bob Duckman who's found himself crunched from the other direction in recent months. In the face of a spectacular 4.1 debut by Fred Jacobs-consulted "Classic Rock" WCXR, Xtra 104 dropped 2.7-2.1. Duckman has also had to deal with an increased amount of gold on other area stations, especially the ACs.

For outlets such as WXTR, or WCBS-FM, the Gold boom of recent months doesn't necessarily mean more listeners... just more fighting for a listenership that was supposed to be more stable and less vulnerable than the teen audience. (And these, at least, are FM stations. Many of the high-end AMs that chose Gold as a last resort are now compelled to deal not only with extra competition but also the technical aspects as well.)

Hold The Line

Despite the rapidly changing environment, CBS-FM and Xtra 104 have roughly the same plan: hang tough.

"We're almost where we should be again," said Joe McCoy when the winter numbers came back. "It's nice to know what we'd suspected all along is true." Earlier, he'd told R&R, "WLTW had a great fall book. Previously, they were mostly female radio station and 60% of our audience was male. They do what they do very



Joe McCoy

well and they play the slow versions of a lot of the songs we play. But I can't sit here and explain why they've got men. You probably have to look deeper than one book."

The right end of Washington's FM dial is now comprised of three CHRs and two Vintage Rock outlets. But Duckman is similarly philosophical about his competitive situation. "We're both playing music that people grew up with; just with a ten-year difference. WCXR is a good-sounding radio station... they're going to have a very good impact on the 25-34 male cell in Washington radio overall which happens to be a good cell for us. There are a lot of stations (at the high end of the dial) and they're going to knock on a lot of people's back doors."

Has WXTR modified its music at all since WCXR hit? "I'm constantly reviewing our music. I review the overall playlist each month and adjust it seasonally. It's just part of my ritual." But, Duckman emphasizes, "I'm certainly not going to throw in a lot of Steve Miller because WCXR's of the corner, or add "In A Gadda-Di-Vida" because they're here.

"I will keep an eye on those AOR songs that also did well in the late '60s on the Top-40 side. That's where the crossover is. I have played, and can continue to play "Born To Be Wild" and "Magic Carpet Ride." I have played and can continue playing "Hush" by Deep Purple or "Layla." But I'm not going to look for a whole bunch of other stuff to play just because they're there. They have their identity and I have mine. And we are a Top 40 Oldies station. There's room for both WCXR and WXTR in this market."

Fear Of The Fifties

Xtra 104 has generally tended towards the AC side of the musical spectrum. Its musical window is changed yearly with one year lopped off at the end and another one

added in front. And it very much eschews the graffiti image of Washington's earlier Gold FM WMOD (now WMZQ). But Duckman feels that WXTR has enough graffiti-era rock to separate it from competition on both sides.

"The ACs are playing oldies, but most of their oldies focus in the mid '60s; none of them really, except on a special weekend, play the Drifters or Elvis or Jerry Lee Lewis or Chuck Berry. So I think WXTR still has that identity in the marketplace, which I'm doing my best to maintain, as 'the station that plays 104% Oldies.' And that's about all I can do (to keep our exclusivity)."

McCoy echoes those sentiments. "There are a lot of people that are afraid to go into the '50s and I'm not gonna tell them why they should or shouldn't because I hope they stay out of it. The ACs will only deal with the '60s and afterwards and some of them only play four golds an hour on the quarter-hour to give the impression that they're playing gold."

It was that reluctance towards pre-Beatles music that gave CBS-FM its niche in the early '70s. While WCBS-FM is often nicknamed "WABC Jr." because of the presence of Harry Harrison, Ron Lundy and Bruce Morrow, the station is more closely modeled on an early McCoy employer, the long-defunct WOR-FM. In the late '60s and early '70s, WOR-FM mixed the well-known Bill Drake format with an especially heavy amount of Vintage Rock and imaged itself as "the best of the gold and the best of the new." Shortly after OR-FM drastically cut its library, WCBS-FM was born.

"I don't care what anybody says. Most of Rock & Roll grew up in this city. We not only had most of the doo-wop groups, we had people like Connie Francis, Bobby Darin and Dion. So much of the music made before the Beatles came from this city and once you took it away, you're saying to people, 'We don't

care about your music. It's going out the window.' They were just sitting there waiting for a radio station. CBS-FM came into being about six months after WOR-FM changed format and went from a no-where radio station to the #1 FM cume in the country."

Digital Gold

Presentationally, CBS-FM is very reminiscent of WOR-FM, down to produced "CBS-FM yesterday (and) 101 today" and "CBS-FM remembers 1979" pieces similar to ones that WOR-FM used. "They were great things that mixed yesterday and today together and we want to use them here."

WXTR sounds much different. When the Dalton Group bought the station in 1981, it was an exceedingly bizarre suburban Country outlet whose music ranged from "Hot Dog" by Led Zeppelin to a Beautiful Music version of "Behind Closed Doors." The AC format that replaced this was similarly unusual, uniting Dottie West, Alvin Cash and Air Supply. By eventually segueing to all-Oldies, and adopting the pacing of a four-in-a-row AC like WMGK/Philadelphia, then-PD Jim Herron was finally able to make the station a significant part of Washington.

Duckman succeeded Herron in fall 1983 and prides himself on the stability of Xtra 104 since that time. "The sound of the station really hasn't changed that much. The personalities have stayed exactly the same except for one change in the late evenings.

"The approach of the personalities is the same, too. The music sells the radio station; they just complement it." Unlike some other "Top 40 Gold" outlets, WXTR isn't staffed with local CHR veterans. "WJMK/Chicago has some great old Top 40 jocks working on that station. That approach is terrific in Chicago or New York. Unfortunately, there wasn't a great big dominant Top 40 station with superstar jocks in this market. So I couldn't go that route in this market."

"We're also not historians. We don't get on the air and say, 'Here's Chuck Berry who grew up in this little town and played the guitar first at age seven' and stuff like that. The historian approach becomes very stale very quickly."

Again, McCoy concurs. "We don't dwell in the past. We talk about what's going on today because nobody wants to sit back in 1959 and talk about their life." CBS-FM's modernizations since McCoy took over as PD in 1981 include "becoming more call letter conscious," putting the gold library — once done entirely out of a gold book — on computer and, odd as it may seem for the format, adding the line "101.1 on your digital radio" once an hour.

Direct Currents

One aspect of "updating" where Duckman and McCoy differ strongly is on the use of currents.

WCBS-FM has always played some new material throughout its history. (Sister station WCAU-FM/Philadelphia even issued a weekly survey of its "future gold.") Right now CBS-FM has a list of 20 singles and plays one an hour, sometimes editing guitar breaks out of harder titles to make them compatible with the rest of the music mix.

"We look for songs that have an oldies connotation to them," says McCoy. "And that will mix well with oldies." To that end, WCBS-FM occasionally ends up on currents that aren't played extensively elsewhere in the market; i.e., ELO's "Calling America" because "ELO's '70s sound also that's acceptable" and because of the title. CBS-FM also used the Rolling Stones "Harlem Shuffle," despite not playing the Bob & Earl version, "because they sounded almost like the old Stones on that song."



Bob Duckman

Even that limited use of new music is too much for Duckman who hasn't used any since he took over. "I cannot play the AC game; I don't want to get into the battle with (ACs) 'Light' (WLTW) and 'Classy' (WCLV). I think there's a certain core that really likes to listen to oldies for a long period of time. We've had a very strong TSL over the last couple of years. Stronger than some of the ACs."

From "Sou Deep" To "Tighter, Tighter"

Even if a Gold station doesn't invade CHR or AC turf, there exists the increasing likelihood of other stations using Gold's staple records. If "Baby Love" and "Yesterday" have been burnt by 20+ years of overlap, should a station go deeper into its library? Surprisingly, the answer is an emphatic "no" from both parties.

"When you become unfamiliar," says Duckman, "people can get a better product elsewhere. The most important thing for me is to review the music and make sure I don't go too deep. That's the kiss of death. WMOD played some terrific old R&B and doo-wop that (fans of those genres) loved, but the masses never got into it. If you're playing the right songs, you don't think they're going to burn. Yes, we play the same 2200 records over and over again, but it's been set up in the hopes of avoiding burnout."

Continued on Page 34

NEW YORK
TOP 500
1985 EDITION
AS VOTED BY
WCBS/FM
LISTENERS

1. The Right to Love - The Right to Love	101. The Right to Love - The Right to Love
2. The Right to Love - The Right to Love	102. The Right to Love - The Right to Love
3. The Right to Love - The Right to Love	103. The Right to Love - The Right to Love
4. The Right to Love - The Right to Love	104. The Right to Love - The Right to Love
5. The Right to Love - The Right to Love	105. The Right to Love - The Right to Love
6. The Right to Love - The Right to Love	106. The Right to Love - The Right to Love
7. The Right to Love - The Right to Love	107. The Right to Love - The Right to Love
8. The Right to Love - The Right to Love	108. The Right to Love - The Right to Love
9. The Right to Love - The Right to Love	109. The Right to Love - The Right to Love
10. The Right to Love - The Right to Love	110. The Right to Love - The Right to Love
11. The Right to Love - The Right to Love	111. The Right to Love - The Right to Love
12. The Right to Love - The Right to Love	112. The Right to Love - The Right to Love
13. The Right to Love - The Right to Love	113. The Right to Love - The Right to Love
14. The Right to Love - The Right to Love	114. The Right to Love - The Right to Love
15. The Right to Love - The Right to Love	115. The Right to Love - The Right to Love
16. The Right to Love - The Right to Love	116. The Right to Love - The Right to Love
17. The Right to Love - The Right to Love	117. The Right to Love - The Right to Love
18. The Right to Love - The Right to Love	118. The Right to Love - The Right to Love
19. The Right to Love - The Right to Love	119. The Right to Love - The Right to Love
20. The Right to Love - The Right to Love	120. The Right to Love - The Right to Love

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The (G)old Guard Fights Back

Continued from Page 32

"When we got here," says McCoy, "the secondaries were being played more often than the primaries. If it's a song that you can sing along to — if it's 'Be My Baby' or 'Walking In The Sand' or 'So Much In Love' or a good Beatles song — you don't mind it coming on. We want to play the hits.

"That's how the AORs have become Classic Oldies stations. Instead of playing some of the stuff that no one cares about, they've decided to play some of the hit AOR oldies or even crossover songs and that's why they've become so successful."

The one area where you might hear some unusual material on CBS-FM — unusual at least to a non-local — is New York-related rock. While there's no more than one "local hit" per hour, each set seems to have one song from the doo-wop, girl group or "Italian vocalists" genres. "We do a special weekend every year where we play nothing but artists from the tri-state area. Most of what we do otherwise isn't outright doo-wop but stuff that charted nationally. If you're not a native New Yorker, you can still relate to it. If you are a native, you say 'hey, that's my

stuff.' 'In The Still Of The Night' is the #1 song every two years when we do our New York Top 500. This year, St. Margaret Mary's H.S. chose it as the class song."

What's Your Name/ Who's Your Daddy

If there is an influx of teens and young adults to the gold format, you might expect them to choose AOR Gold stations almost exclusively. But the fact that any high-schoolers would choose "In The Still Of The Night" as a class song (and not, say "Panama Red" or "We Gotta Get Out Of This Place") points to at least some younger listeners for mainstream gold outlets. Both Duckman & McCoy say their stations are receiving younger listeners for which they thank today's rockers ... and listeners' parents.

"If any radio station bridges the generation gap, I think we do," says McCoy. "It's great to be able to have your daughter play the current version of something and you say, 'Come downstairs to the stereo and let me play you the Louis Prima & Keely Smith version of 'Just A Gigolo.'"

"They've discovered (vintage rock) through television, through Billy Joel doing an oldies-oriented

album, Huey Lewis & The News doing acapella stuff in their concerts, Springsteen doing 'Twist & Shout' at his shows ... this generation is going 'who the hell is Frankie Lyman. You got records by him? Let me hear him.' And they go back and listen to him because John Cougar Mellencamp liked him. 'Springsteen likes somebody? Hall & Oates like somebody? Maybe there's something to it.'

"We used to (use the slogan) 'solid gold.' But since the TV show, if you ask people what 'solid gold' is, it means a million-seller — from last year or thirty years ago. So it no longer necessarily means 'oldies.' The word 'oldies' is something we hesitated to use for a long time. But then we did some focus groups and found people feeding the word back to us. They were saying it positively and smiling and saying 'CBS-FM plays all those good oldies.' Then we started feeding it back to them. That's why we say 'your favorite oldies' on the air."

Duckman adds, "There are some Oldies people who feel that you should never refer to the fact that you're playing old music on the radio. Who feel that it just happens to be music and you make no nostalgic reference whatsoever. I

don't necessarily agree with that. My whole spiel in Washington is that we're the Oldies station and that's the one way I maintain my identity."

Sh-Boom/Bust

Maintaining an identity isn't going to be easy for the next couple of years. Even when the glut recedes, the Gold format may still be as fragmented as the world outside. Asked if the gold rush has changed his life any, McCoy says, "I can't sit here and wait for Oldies booms. Usually, unless you're firing somebody or changing format, nobody wants to pay any attention to you. So we go along and do our thing and make our money and hit our demos and make our people happy.

"The boom hasn't affected us except that a few consultants and networks have decided to make this a hot format. Maybe because they're not into CHR and AOR anymore. I still believe it's because they've taken notice of the 25-54 demo. The bottom line of every station is the bottom line — how much we can make with the ratings we have. And probably some of the consultants are finding that out. And a few people with big names are getting into Oldies now that it's a booming format.

"We're here to do our job."



WCBS-FM Then & 101 Now

Fall 1981

HEATWAVE "The Groove Line"
HALL & OATES "Private Eyes"
SUPREMES "You Keep Me Hanging On"
CROWS "Gee"
ALICE COOPER "I Never Cry"
RONNETTES "The Best Part Of Breaking Up"
OLIVIA NEWTON-JOHN "Deeper Than The Night"
MADELINE BELL "I'm Gonna Make You Love Me"
NEIL DIAMOND "Yesterday's Songs"
RICK NELSON "Lonesome Town"
BEATLES "Paperback Writer"
DR. JOHN "Right Place, Wrong Time"

Spring 1982

CHRIS MONTEZ "Call Me"
POINTER SISTERS "Should I Do It"
BEATLES "I Want To Hold Your Hand"
BILLY JOEL "She's Always A Woman"
ASSOCIATION "Along Comes Mary"
LEMON PIPERS "Green Tambourine"
SHIRELLES "Dedicated To The One I Love"
BOX TOPS "The Letter"
TOM JONES "It's Not Unusual"
ATLANTIC STARR "Secret Lovers"
FRANKIE LYMON & TEENAGERS "I Promise To Remember"
ROBERT JOHN "Sad Eyes"



DION "Runaround Sue"
HONEY CONE "Want Ads"
PETULA CLARK "I Couldn't Live Without Your Love"
LITTLE RIVER BAND "Lonesome Loser"
AD-LIBS "Boy From New York City"
ELVIS PRESLEY "Burning Love"
JUNIOR WALKER "Shotgun"
BEN E. KING "Stand By Me"
AMERICA "A Horse With No Name"
SIMON & GARFUNKEL "Cecilia"
R.B. GREEVES "Take A Letter Maria"
MAIN INGREDIENT "Everybody Plays The Fool"
JIMMIE RODGERS "Secretly"

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Network Cures For The Summertime Blues

The summer season officially opens next weekend, and already television is rife with reruns. TV network execs know that viewership is down in every month without an "R" in it, so Cosby, J.R., and Alexis are sunning themselves on a beach somewhere. And just what are they doing to keep busy? In addition to speculating about the return of Bobby Ewing, they're listening to the radio — which views the summer solstice as the gateway to increased listenership and (surprise!) revenue.

Summertime High

Contrary to television's stigmatized outlook, summer presents one of the greatest opportunities for programming and high audience numbers. "Summer is a period of time when more people have more leisure time," says Beverly Padratzki, Director/Special Programming at ABC Radio Networks. "People are on vacation and kids are out of school, and they generally take the radio with them wherever they go. People spend more time listening to radio in the summer, and they're also more attentive because they're relaxed. Summer has the potential for delivering a larger audience for a longer period of time."

"We have Memorial Day on one end and Labor Day on the other. School lets out and/or begins within a few days of these holidays, which automatically makes it a very high radio listening time."

—Frank Murphy

In addition to increased (both by quality and by quantity) listenership, CBS Radio Director/Programming Frank Murphy views the summer season as a well-defined programming block. "Summer is bracketed by bookends," he explains. "We have Memorial Day on one end and Labor Day on the other. School lets out and/or begins within a few days of these holidays, which automatically makes it a very high radio listening time. Summer has its own image, which makes it very easy to program to."

Not only is listenership up during the 90 days of summer, but the bookends at the start and finish of the summer — as well as a book-mark right in the middle — also provide for special programming opportunities. "With Independence Day coming halfway between Memorial Day and Labor Day, we have a natural opportunity to package specials created just for those long weekends," says Westwood One Director/Programming Gary

Supply And Demand

Falling right behind increased summer listenership is increased inventory demand by advertisers. National and local advertisers are wise to the opportunities created by summer, consequently seconding the call for special programming.

"Summer programs are a great vehicle for advertising," continues Murphy. "We see a tremendous demand from our national advertisers, and our stations feel it on the local level. A special feature will give a station network commercial time to sell, either to a regular ad-

vertiser or even to an advertiser who isn't normally on the schedule but wants to be identified with a special event. This type of programming gives both the station and the advertiser a promotional hook to carry them through the summer."

United Stations Exec. VP Ed Salamon agrees. "Advertiser interest in any program is directly related to how many listeners a program can deliver," he says, "and these programs get a lot of listeners. Some advertisers tend to be seasonal — such as soft drink advertisers — and they take special advantage of summer program-

ming. On the local level, stations can go out and make extra money by selling these programs to their advertisers as a premium product for which they can get premium rates. Because of this, summer programming works for everyone. It works for the audience because it entertains and informs them, it works for the station as a revenue builder, and it works for the advertisers because it provides a natural showcase for their image."

Message Is The Medium

Advertisers are constantly on the lookout for a special forum for their messages, which leads to their interest in virtually any kind of special programming, adds Landis. "Advertisers have a predictable enthusiasm for 'showcase' inventory," he explains. "When a simultaneous need for product exists for both stations and advertisers, we like to supply that need."

"Summer programming works for everyone. It works for the audience because it entertains and informs them, it works for the station as a revenue builder, and it works for the advertisers because it provides a natural showcase for their image."

—Ed Salamon



Summer Season Programming Preview

The school's-out, vacation-time, lemonade-and-beach-party summer season is almost here, and with it comes an abundance of special radio programming to set the pace. Herewith, then, is a *partial* directory of some of the special concerts and features planned for this summer:

- ABC: "Rock Stars," "Super-groups," "Music Of America" concerts, "Giants Of Rock & Roll" (7/4).
- Barnett Robbins: "Rock 'n Revolution," "We're An American Band," "Prince & The Minneapolis Sound" (all 7/4).
- CBS: "Spirit Of Summer," "Rock Connections."
- DIR: "Rock Olympics '86" (9/1/86)
- NBC: "ZZ Top: Afterburner Blast" live (6/21); "Rock Of Your Life" (7/4).
- United Stations: "Beach Boys 25th Anniversary" special; "Ricky Skaggs: The Great Entertainer,"

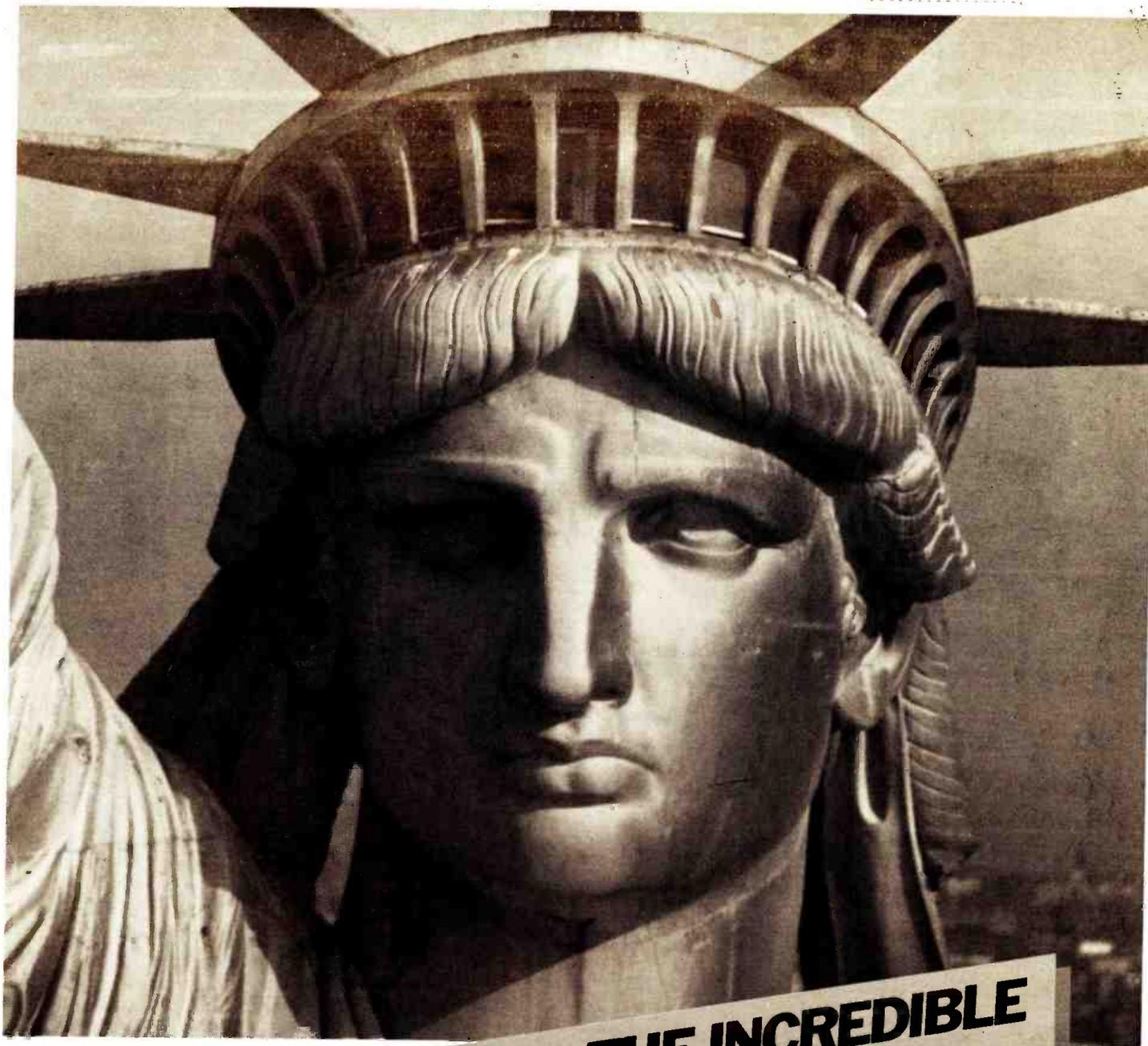
"Summer Beach Party '86" (all 7/4).

- Westwood One: "Amnesty International" concert (6/15); "Bob Dylan-Tom Petty concert (6/21); "Scott Shannon's Rockin' America Red Hot Summer Special," "Salute To Dolly," "Diamond Dave's Fourth Of July Barbecue & Album Party," "BBC's Concert For The Colonies" (all 7/4); "Rolling Stones special (8/11).

Several networks/syndicators also have special programs slated for the Labor Day weekend.

In addition to increased listenership and advertiser benefits, ABC's Padratzki points to several other advantages of special programming — summer or otherwise. "Networks have the capability to provide stations with product they couldn't produce on a local level, and we can do this during those seasonal periods when they tend to deviate a bit from their regular format," she says. "So many contemporary stations play the same music that the music becomes secondary to other programming elements. Lifestyle is very important, and it's the presentation of that lifestyle that really separates them."

Whether a station counts among its listeners Alexis and J.R. or Annette and Johnny, summer provides an ideal lifestyle programming opportunity. Virtually every network/syndicator has special programming available from now until Labor Day; it's up to you to help your listeners forget their summertime blues — and the true identity of the new, old Bobby Ewing.



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NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

June 16 - 20

MUSIC FEATURES

The Weekend

June 21 - June 22

American Christian Countdown Rob Casella	(SP)	Musical! (WO) Hollywood Musicals, Pt. 3, The Golden Years
American Eagle Belamy Brothers	(DIR)	Live Album Party (NBCE) Rod Stewart
The Countdown Mitume Pauli Carman	(WO)	On The Radio (NSBA) Starship
Countdown America With Dick Clark 38 Special	(US)	Power Cuts (GSN) John Waite/Kenny Loggins/ Fabulous Thunderbirds (6/22)
John Leader's Countdown USA Heart	(CUSA)	Reelin' In The Years (GSN) Rolling Stones/Martina & The Vandellas
Dick Clark's Rock, Roll & Remember Donna Warwick	(USP)	Rock Dees' Weekly Top 40 (USP) Jeffrey Osborne
Dr. Demento Best Picks of Unreleased Dementia	(WO)	Rock Chronicles (WO) Mickey Thomas/Katrina/Brian Setzer
Elvis Hour Love Songs	(CRN)	Scott Muni's Ticket To Ride (DIR) Sgt. Pepper's Lonely Hearts Club Band (6/20)
Entertainment Coast-to-Coast Level 42/John Hurt/Virginia Madsen	(CBSR)	Scott Shannon's Rockin' America Countdown (WO) Peter Gabriel/Boys Don't Cry/Genesis
Future Hits Culture Club/Miami Sound Machine	(WO)	Sinatra Special (CRN) Rodgers & Hart
Gary Owens' Supertracks Platters	(CRN)	Solid Gold Saturday Night (US) Every Brothers (6/21)
Great Sounds Judy Garland	(USP)	Super Gold (TRAN) Beatles/Platters/Time Machine 1958
Hot Rocks Howard Jones	(USP)	Superstars Rock Concert (WO) Robert Plant
Jazz Show With David Sanborn Pat Metheny	(NBCE)	That's Love (WO) Billy Dee Williams/Julian Lennon/Judy Blume
King Biscuit Flower Hour Brian Setzer	(DIR)	Top 30 USA (CBS) Summer Special
Live Tour Party ZZ Top: Afterburner Blast (6/21)	(NBCE)	Weekly Country Music Countdown (USP) Johnny Cash

The Week Of

June 23 - 27

Country Calendar (CW) Robin Lee/Reta McEntire/Jerry Reed/ Diane Allen/John McFee/Gene Watson/ Bobby Bare	
Country Today (MJI) Oak Ridge Boys	
Earth News (WO) Arnold Schwarzenegger/El DeBarge/ Steve Guttenberg/Karen Black/ Derek Smalls	
Encore With William B. Williams (WO) 1935: The Mills Brothers	
Live From Gilley's (WO) Oak Ridge Boys	
Metalshop (MJI) Mick Jones	
Off The Record (WO) Heart/Fox/Boden Earring	
Off The Record Special (WO) Simple Minds	
Pioneers In Music (DIR) Poco/New Riders of the Purple Sage/ Marshall Tucker Band/ Nitty Gritty Dirt Band	
Rockline (GSN) Kenny Loggins (6/23)	
Rock Today (MJI) Moody Blues	
Shootin' The Breeze (WO) Jeffery Osborne/Precious Wilson/ Midnight Starr	
Solid Gold Country (USP) Salute to Texas Cities (6/23) Crystal Gayle (6/24) Chart Toppers (6/25) Elvis Live (6/26) Feature Year 1976 (6/27)	
Solid Gold Scrapbook (US) Birthdays and anniversaries (6/23) This week in 1962 (6/24) June Gold & Platinum (6/25) This week in 1971 (6/26) Doc Pomus & Mort Shuman (6/27)	
Special Edition (WO) SOS Band	
Star Trak (WO) Fixx/Hooters/No Shooz	
Pop Concerts & Star Trak Profiles (WO) Phil Collins	

AA = Audiotape Audition (415) 457-2741
ABC = ABC Direction Net (212) 887-7777
AP = Associated Press (202) 955-7200
ASR = All Star Radio (213) 850-1169
BBE = Barnett Roberts (818) 788-2031
CB = Continuum Broadcasting (212) 580-9525
CBS = CBS Radio (212) 975-4321
CBSR = CBS Radio/Radio (212) 975-4321
CCA = Christian Countdown America (312) 620-1369
CRS = Creative Radio Shows (818) 787-0410
CUSA = Countdown USA (415) 863-2762
CW = Clayton Webster (314) 736-0979
DPA = DC Audio (202) 838-2322
DIR = DIR Broadcasting (212) 371-8858
EBS = Ebsco Syndication Group (202) 578-6747
GSM = Globe Service Net (818) 906-1888
IR = Interview (213) 652-8710
KSE = Kirk Stevens Enterprises (818) 981-8255
LBP = Lee Bailey Prod. (213) 256-2778
LW = London Wavelength (914) 361-7600
MBS = Mutual Broadcasting (703) 685-2000
MJI = MJI Broadcasting (212) 245-5010
MS = Musical Streams (415) 363-7927
NBC = NBC Radio (212) 664-4444
NBCR = NBC Radio Entertainment (212) 664-4444
NP = Newwood Productions (212) 755-3320
NSBA = NSBA Network (213) 306-8009
PRN = Progressive Radio Network (212) 585-9400
PIA = Public Interest Affiliates (312) 943-8888
RI = Radio International (212) 302-1670
SBS = Strand Broadcasts (213) 318-1866
SC = Syndicom (415) 366-1781
SI = Syndicate II (818) 841-9350
SLP = Steve Lethman Productions (213) 467-2346
SP = "The Spirit" Productions (518) 371-0808
SPL = Spn Publications Inc. (212) 496-6100
TRAN = Transair (213) 460-6383
USP = The United Stations (703) 276-2900
WRN = Westreck Radio Network (213) 462-5922
WO = Westwood One (213) 204-5000

GENERAL INFORMATION

The Bilmp (PRN) Bottled water/finishing schools/lose weight/ communism/alternative energy sources	
Computer Program (PRN) Universal communication/buffers/campaigning/ internal software/song publishing	
NBC Extra (NBC) Endangered journey	
Sound Advice (PRN) Sep'rate speakers/acoustic suspension speaker/bass reflex/designs/ bi-amplification	
Sports Flashback (CW) Philly world series/major league strikeout/ Cattish Hunter/'68 Nat'l League Rookie/ Floyd Patterson & Ingemar Johansson/ lifetime runs/'89 centerfielder	
Spotting News (CW) Tommy John/Roger Clemens/Joe Sambito/ Phil Niekro/Tommy Lasorda	

Coming Next Week:

Defining The Jockocracy— Hiring The Ex-Pro

ACTIVE MARKETS

Promo Programs: A Wrinkle In Time

Question: When is a promotion not a promotion?
Answer: When it doubles as a syndicated radio program as well.

The syndication/network programming business is fiercely competitive, calling for new gimmicks and angles and tie-ins and trade-outs. Marketing and merchandising is a growing method of programming cum promotion, usually with concert tickets, all-expense-paid trips, T-shirts, etc. offered as listener/advertiser prizes. Los Angeles-based Active Markets has added a twist to this angle; instead of offering a "prize vacation" as an incentive to run a program, it offers a "remote program" to stations participating in group travel.

Here's how it works: radio stations sign up for travel packages centered around entertainment, sports, and international events. As part of this promotional package each radio station participates in whatever remote broadcast or concert programming is tied in with that particular excursion. Scheduled programming/promotions include Roktoberfest in Munich (October), Rio Rocks (carnival in

Rio in February), Farm Aid II and Wimbledon (July), and Monsters Of Rock at Castle Donington (Ozzy Osbourne in August).

At present each station pays for its individual package, then sells it to its own local or national advertisers to recoup the costs. Active Markets Vice President Sales & Marketing Judy Gold says the company is presently talking to various advertisers to work out a barter arrangement, which will then facilitate more syndicated programming as part of its business.

"For years radio stations have been saying 'give us something different from typical syndication,' and that's just what we do," Gold explains. "Our programming offers a new dimension in syndicated programming. By combining a promotional program with a remote broadcast or concert, the affiliated station has a stronger image than if it just takes a standard syndicated radio program."

Active Markets uses West Coast satellite mainline IDB for all program uplinking, and claims that its "one-stop-shopping" approach reduces promotion costs and headaches.

COMEDY

Blankety-Blanks (ASR) Bad breath/gaggles bags/in diet/elephant van lines/I want a woman	
Comedy Hour (MJI) David Steinberg/Bill Cosby/Joan Rivers/ Bob & Ray/Albert Brooks/Emo Phillips	
Comedy Show (CW) Marriage: Bill Cosby/Buddy Hackett/Stiller & Meara/Joan Rivers/Smothers Brothers	
Daily Feed (DCA) Pelton datebook/Senate TV cartoon/ Meese porn specialists/executives privileged/the last summer?	
Laugh Machine (PRN) Woody Allen/Robert Klein/Gallagher/ George Carlin/Hudson & Landry/ Rodney Dangerfield	
Live From The Improv (DIR) Carol Steiner/Karen Nelson/Richard Lewis/ Jimmy Alec/WJ Striner	
National Lampoon's True Facts (SLP) Safe sellers/beer nuts/desperate & dateless/ come on coppera/foot on the hill	
Party Drop-ins (ASR) Party channel/Steve Howe mind control/ I was a teenage Menudo/party cooking with Walter/burris	
Radio Hotline (ASR) Bic disposable phone/today's a big day/ recipie/I'm having a party/I've wanted to say this for a long time	
Stevens & Grinic's Comedy Drop-ins (ASR) Oil of Oz/Zappy's BBO/lunny beer/ Stuffer's quiche helper/no soft drink soft drink	
United Spots Of America (ASR) Scamco happy news/celebrity law suit/ Elvis enquirer/those darn guys/ they saved Nixon's brain	

JERRY GALVIN ALWAYS COMES FIRST WHEN HE'S WITH DR. RUTH.

Stations are preceding Dr. Ruth's phone-in sex-therapy show with Jerry Galvin's phone-in humor show. Others are programming Jerry Galvin against Dr. Ruth. Either way, Jerry Galvin and Dr. Ruth are changing Sunday evening radio in America.

"TalkTalk with Jerry Galvin" is fed on Satcom 1R, Transponder 23, Channel 10 on Sundays from 9-11pm Eastern Time. The program is formatted so you can take one or both hours. For a demo tape and information phone 513-751-0991.

There's Nothing Like *Solid Gold* A Saturday Night!

It's Saturday night. The lights are dimmed. The radio is turned up. And millions of people tune in to the biggest oldies party in America—a party that joins music fans from all over the U.S.

And there's nothing like the music. There's nothing like the excitement. There's nothing like the weekend fun of a **SOLID GOLD SATURDAY NIGHT**.

SOLID GOLD SATURDAY NIGHT starring Dick Bartley. The original, and the most successful, live music request call-in show in the U.S.—featuring five hours of non-stop party music from the Golden Age of Top 40. Where every Saturday night, thousands of fans from Baltimore to Hawaii call the toll-free hotlines to request their favorite hits from the 50's, 60's, and 70's.

The man who brings it all together is host Dick Bartley, America's leading authority on vintage rock, playing the original stereo recordings of the classics—many of which are rare collector's items from our own

spectacular library. That library of thousands of selections is indisputedly the best, most complete stereo collection of oldies in the nation.

The party goes on all night with listener participation, trivia, quizzes and incredible hits. And each week Dick spotlights a different artist, group or theme from the Golden Age of Top 40. In fact, it's not unusual for the superstars themselves to call in and join the fun.

In short, there's nothing like the music . . . the loyal following . . . the drawing power of **SOLID GOLD SATURDAY NIGHT**.

So, come on! Join the more than 250

affiliates nationwide that air the leading live oldies call-in show in America. **SOLID GOLD SATURDAY NIGHT**.

SOLID GOLD SATURDAY NIGHT is transmitted live, in stereo, via satellite, and is available on a barter basis.

For national sales information call (212) 575-6133.
For clearance information call (212) 575-6100.

SOLID GOLD
SATURDAY NIGHT!
STARRING DICK BARTLEY



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

Time For The Return Of The 'Good Ol' Boy' (& Girl)?

By Todd Leiser

Used to be this business of radio sales was a very personal one. Radio, the one-on-one medium, was largely sold by a group of young, hard-selling, backslapping guys who convinced businesspeople that their radio station was the one they wanted to advertise on.

They'd go out with their portable tape players and a "spec" commercial they had created and get the retailer into such an emotional frenzy about being on the radio that there was no way he could say no. Relationships were developed, and the client and salesperson would become golfing or drinking buddies. Pretty soon the handshake over lunch or slap on the back at the bar were confirmation of the salesperson's next order.

When "high technology" took over the media-buying business a few years ago, we were told that salespeople had better know the new tools of the trade. They should obviously know how to read an Arbitron. But now they should also be able to figure out cost per thousands, which dayparts their station was strongest in, their station trends, as well as the competition, time spent listening, and the mysterious "reach and frequency." More and more agency business was coming up, and salespeople had to know "those numbers" backwards and forwards.

Less Personal

The personal medium had become a little less personal.

Given today's computer technology, and more stations in each market contending for radio budgets

"With all of the stations touting research, computer runs, and other information showing why they're the best buy, what's going to be the deciding point?"

that haven't grown in direct proportion, the business is even less personal. Audiences are referred to in terms of "points." Buyers are concerned with being able to buy stations for a specified "cost per point." In theory, the top stations that come in "efficiently" (at or under the cost per point) are the ones purchased.

But wait. Lower-rated stations can plug into their computer terminal and show duplication studies, age cell breakouts, specific county and zip code listenership by such narrowed groups as "working women" or ethnic audiences. Even Simmons, Prism, or TargetAid-weighted ratings and rankings are available, showing why their station actually better delivers the target audience with fewer listeners than the big guys.

And today there are clients who eat this stuff up!

More Fragmented

On top of all this, markets are becoming more and more fragmented. Double-digit shares are becoming about as scarce as salespeople are just before receivable meetings. If it hasn't happened in your market yet, sooner or later half a dozen stations may rank within a fraction of each other. The radio industry data banks (AID, Tapscan, Marketron, etc.) are getting busier and busier as stations scramble to show why their station has more to offer than the next similarly rated station.

We all know there are ways to show off every station as number one and the best buy for one reason or another. Soon after each Arbitron is released, we all discover it by combing through the book or reports from our computer. But with all of the stations tied and touting research, computer runs, and other information showing why they're the best buy, what's going to be the deciding point?

Clients and buyers are no different than us in that they like to do business with people they like... or at least with whom they feel comfortable. The sales rep who has befriended the buyer certainly is in the pole position. Other reps who have established a credible position with the client are also in the front row. If the buyer feels comfortable working with you, doesn't it make sense that he might work harder to give you the business?

Gaining A Foothold

How do you get to this position? It's no different than the "good ol' boy" method of days gone by. Get to know your clients and work very hard to establish a personal relationship with them. It doesn't come as easy as it used to with the increasing number of salespeople calling on each buyer. It's very easy for them to avoid letting you get a foothold into their business and oftentimes it's necessary to strategically plan your methods.

"Let's not go about just selling the benefits of your station. Sell yourself and establish the personal relationship."

First, get the client out of his or her working environment. Lunch is the standard method but it too has become passe'. Work the evening. Dinner is an excellent way to strengthen a relationship. You have less time pressure than at lunch, usually the entire evening. Your guest will be more relaxed and probably tend to be more open after a cocktail. There's something much more personal about having dinner with a client than "doing lunch."

Social events and parties are natural opportunities to not only meet new prospects but to converse in a looser environment than



Todd Leiser

Todd Leiser currently serves as Sales Manager at WSB-AM & FM Atlanta. Prior to that, he was GSM of WUBE & WDJO/Cincinnati.

across a table. Parties tend to be more festive and that puts everyone in a better mood, allowing for conversation to drift into more personal topics than during the business day. This is where you really can get to know a lot about the client and his or her life, likes, dislikes, etc.

Sell Yourself

These are just a couple of suggestions. You can recommend to your staff a number of ways to get to know their clients. There's nothing wrong with the "good ol' boy" or girl way of doing business. Don't misunderstand. You still had better know the numbers — your station's and the competition's. And you have to know how to work them as well as have the basic selling skills.

But let's not go about just selling the benefits of your station. Sell yourself and establish the personal relationship. Sooner or later you are going to be in a tie-breaker situation. You had better have what it takes to break that tie in your favor, or you'll continue to fight an uphill battle ending in frustration or just a pacifying "bone" thrown to you.

QUALITY INFORMATION AT REMARKABLE RATES!



Directions ResearchSM

Music Testing • Focus Groups • Telephone Studies

Call Bob Lowry collect at (602) 264-3337 for your Market-Exclusive quote.

Why WGY and WGFM chose a rep instead of a conglomerate.

By Dennis R. Israel, President, WGY/WGFM



Dennis R. Israel (left), shown with Jerry Schubert, President, Eastman Radio.

With a reputation for excellence as old as radio itself, we needed a rep that could sell more than just numbers.

Eastman cuts through the statistical clutter with a one-on-one approach that tells the whole story.

Tough selling situation.

Here in New York's Capital District, 50,000 watts covers a lot more ground than numbers alone can reach.

WGY serves a vast audience in three states, and we'd lose half our business relying on the "numerical" presentation of a conglomerate.

It's a tough selling situation, but with Eastman we don't have to settle for a lower common denominator. They detail the full value of our stations based on individual merit. And that translates into dollars.

Where tradition counts.

Being Number One is just part of the

story. Our list of "firsts" is as long as our coverage is wide. For example, WGY was probably the first radio station to ever broadcast in the U.S. And WGFM was the first stereo FM station in the world.

We're proud of these traditions. Proud of the loyalty of our listeners which spans generations—and transcends statistics. Our advertisers deserve to know the quality behind their investment, and Eastman makes sure they're told.

Still growing strong.

In theory, anyone can sell the Number One position, but when a rep really knows your business, it shows. Eastman comes through with more than just the basics, selling the unique inherent value important to our sponsors.

We command premium rates because we're worth it. Thanks to Eastman, that message rings loud and clear.

 **EASTMAN RADIO**



HARVEY MEDNICK

DREAMS AND SCHEMES

Upping Production At Your Idea Factory

We all admire that special breed who are the innovators — they're the people who come up with good ideas which translate into great rewards. Since this is the week we are all at BPME recharging our creative batteries, I thought those of you who weren't able to attend will be intrigued by an article I found in Republic Airlines' in-flight magazine which outlined ten proven methods for hatching brilliant ideas.

The first thought worth remembering is that innovators are constantly *trying* to have good ideas, and that's why they have so many of them. They are constantly working on their ideas (many simultaneously) in different stages of development. In truth, many of the ideas an innovator comes up with are never acted on; they're either rejected or they evolve into better, stronger ideas.

The Most Important Thought

Therefore, the most important key to innovation is to *keep coming up with new ideas*, and then make sure that the people with whom you work recognize that you're doing it. They should also recognize that some of your ideas are good, and that most of them are bad. The remedy here is to get together regularly with your management team to sort the wheat from the chaff.

You're probably generating more good ideas than you give yourself credit for. Everybody has ideas and everybody has a certain

number of good ones, but not everybody works with those ideas in such a way as to create new opportunities and solve old problems. That's what sets innovators apart. They are not interested in having ideas just for their own sake, but so they can become *future realities*. These people absorb a great deal of verbal, sensory, and written information in order to come up with ideas. By looking at how they work with them, perhaps we can increase production at our own "idea factory."

Steps Toward Success

The first step towards improving your ability with ideas is to conduct a full-scale inspection of the plant at You, Inc. The big question is how well your idea factory is manufacturing ideas. One way to check is to inspect your To Do list. That's one readily available collection of your ideas. Does the list reveal the types of ideas with which you are dealing? If your list is mainly details — have the car washed, pick up the laundry — then your factory needs some renovation. What you're looking for is top-of-the-heap ideas,



the directional ones that positively contribute to your station's success and enhance your image.

If you haven't had much experience in working with your own directional ideas, chances are you aren't very confident about your ability or the process. Getting good at working with your ideas takes practice. Like many other innovative skills, it is one that can be improved through conscious effort.

Ten Proven Strategies For Working With Your Ideas

1. Give yourself plenty of dream space. In our pressure-filled lives the merits of sitting quietly and doing nothing have been overlooked. Our society seems to glorify the concept of working late and weekends. But working these kinds of hours can rob us of the chance to experience ourselves.

2. Enhance your environment for maximum creativity. Find out when you do your best thinking and reserve as much of that time as you can for yourself.

3. Seek out idea-oriented people. Take a moment to make a list of people you know who stimulate your creativity, then try and spend as much time as you can around them.

4. Draw out people's creativity at every opportunity. Ask people what they're interested in. You'll be surprised at the number of ideas you'll get by listening to others tell you about theirs.

5. Break out of your everyday routine. There's nothing like jarring yourself out of your ordinary routine to stimulate your creativity. When you go against your natural tendencies, you stretch your powers of imagination.

6. Impose deadlines on yourself. Deadlines will help you overcome the fear of actually doing something with your ideas. Remember, action conquers fear.

7. Become an expert in your area of innovation. Make the conscious decision to become the creative force in your station. You'll then raise the quality of information and ideas you'll receive from others.

8. Focus on where other people get ideas. A lot of sources of inspiration aren't terribly dramatic. Innovators get their ideas the same way everybody else does — some they dream up, some they borrow.

9. Look for ideas by studying problems. You can learn general problem-solving skills by reading about how others have overcome obstacles in all sorts of situations. Discover and similar magazines are great sources of examples.

10. Protect your ideas from negative people. In their initial stages, ideas are very fragile. You wouldn't expose your baby to King Kong, and you shouldn't expose your idea in its formative period to negative people.

And remember, as our greatest innovator Thomas Edison said, "to have a good idea, have lots of them."

DATELINES

1986

June 26-27
Atlanta Radio Forum '86
Burkhardt/Abrams/Douglas/Elliott & 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

Sept 10-13
Radio '86 Management, Programming, Sales, and Engineering Convention, sponsored by NAB and NRBA.
New Orleans Convention Center, New Orleans

ONE YEAR AGO TODAY

- Marvin Sellers VP/GM at WPXI/New York
- #1 CHR: "Heaven" — Bryan Adams (A&M)
- #1 AC: "The Search Is Over" — Survivor (Scotti Bros./CBS) (2 wks)
- #1 B/U: "Rock Me Tonight" — Freddie Jackson (Capitol)
- #1 Country: "Dixie Road" — Lee Greenwood (MCA)
- #1 AOR Track: "If You Love Somebody" — Sting (A&M) (2 wks)
- #1 LP: "Shaken And Stirred" — Robert Plant (Es Paranza/Atlantic) (4 wks)

FIVE YEARS AGO TODAY

- Don Benson VP at KHS-FM/Los Angeles
- James Queilo reassigned, Henry Rivera named to FCC
- #1 CHR: "Bette Davis Eyes" — Kim Carnes (EMI America) (5 wks)
- #1 AC: "America" — Neil Diamond (Capitol)
- #1 B/U: "Two Hearts" — Stephanie Mills (20th) (2 wks)
- #1 Country: "But You Know I Love You" — Dolly Parton (RCA) (2 wks)
- #1 LP: "Hard Promises" — Tom Petty (MCA) (4 wks)

TEN YEARS AGO TODAY

- #1 CHR: "Silly Love Songs" — Wings (Capitol) (5 wks)
- #1 AC: "Silly Love Songs" — Wings (Capitol) (3 wks)
- #1 B/U: "Sophisticated Lady" — Natalie Cole (Capitol)
- #1 Country: "I'll Get Over You" — Crystal Gayle (UA)
- #1 LP: "Fly Like An Eagle" — Steve Miller (Capitol) (2 wks)

Radio Station Sought to Sponsor Los Angeles County Beaches

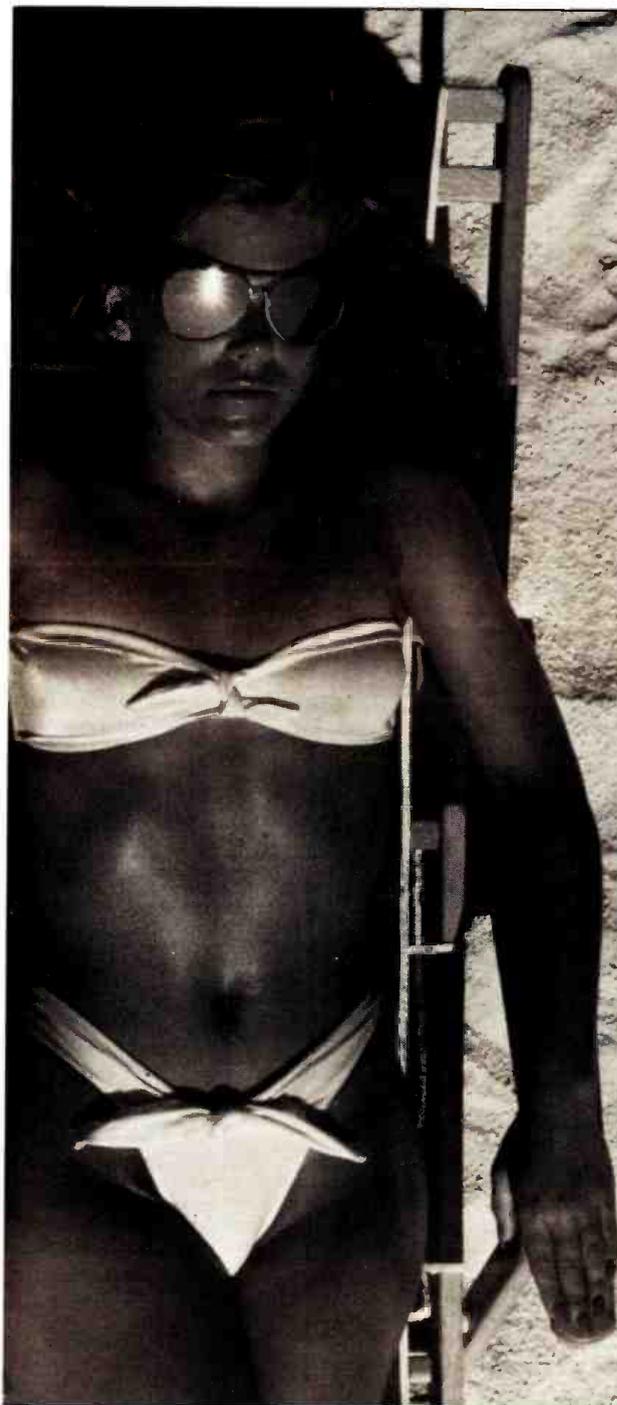
The Los Angeles County Department of Beaches and Harbors, through its marketing consultant, Del Wilber & Associates, is soliciting donation sponsorship proposals. The selected station will be granted certain sponsorship and marketing rights including name identification on about 150 lifeguard tower tideboards located at the beaches. Application deadline is 9:00 am, June 17, 1986. For more information, please contact:

Del Wilber & Associates
2850 Ocean Park Blvd #300, Santa Monica, CA 90405
Attn: Jim Hartley (213) 452-0922

ONE STEP CLOSER TO YOU

FROM

GAVIN CHRISTOPHER



NEW & VERY ACTIVE
94/24 40%

ADDED THIS WEEK:

WHTT	WFBG	94TYX 29-26
WBEN	WCGO	BJ105 26-23
WAVA	WPFM	WXLK deb 39
WNVZ	WBWB	KTUX deb 40
B96	KHTZ	WKDD 24-19
WMMS	KZOZ	KFIV deb 40
KDWB	WXKS 33-26	KCAQ deb 40
KWPL	WKSE 37-34	KXYQ 40-37
KKRZ	WCAU 37-32	100KHI 39-35
WROQ	94Q deb 29	WGAN 30-26
WNOK	KRBE 29-26	WOMP deb 40
KAMZ	WLOL 35-30	Q104 25-20
KIHK	KUBE 26-23	WYKS 17-14
WKFR	Q100 40-35	WZYP deb 39
WVIC	WERZ 40-36	Z102 38-34
KF95	WNNK deb 37	WGLF 34-29
KYNO	WTIC 24-22	WHSI 33-28
KBO	WSPK deb 34	WDBR deb 39
	WKRZ 39-35	KKAI deb 40
	WBBQ 45-36	KHAI deb 38
	WSSX 26-25	OK95 deb 37

BLACK/URBAN CHART: 34
BE DANCE CHART: 13*-9*

ONE STEP CLOSER TO BEING AN ACROSS
THE BOARD SMASH EVERYDAY!





KEN BARNES

ON THE RECORDS

For America: The 4th Of July Songlist Revisited

Two years ago I compiled a list of songs that related to the 4th of July holiday, mostly songs with "America" or "USA" in the title, plus some others that pertained thematically. On the off-chance that one or two readers neglected to perma-plaque the original list, I thought it would be somewhat timely to reprint it, adding in (in bold type) new material.

There's been a storm of America-themed records in the last couple of years (last six months especially), so I've added most of them (the hits anyway, I hope). I also consulted the soon-to-be-published updated "Green Book," which provided me a lot of entries for the first list, and found a few things I hadn't listed previously.

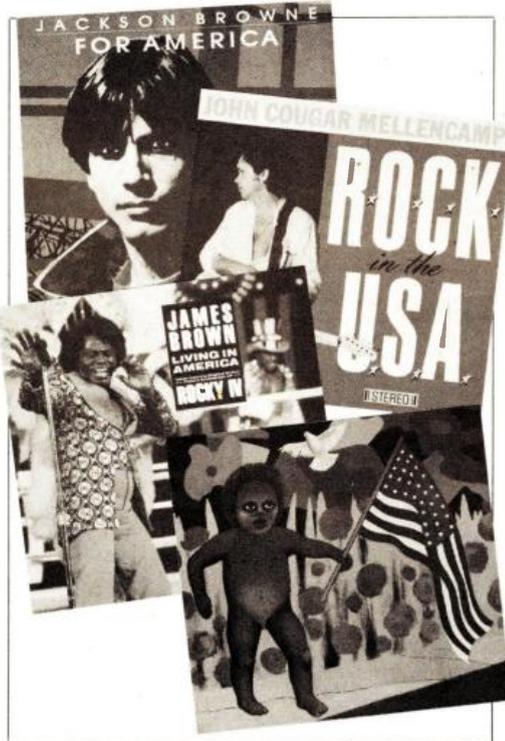
I wasn't trying to compile a list of every song with America or USA in its title; Nick Lowe's "American Squirm" or David Bowie's "This Is Not America" don't really fit the Independence Day theme, while the Beach Boys' "Spirit Of America" is about a racecar.

On the other hand, a wide variety of political attitudes is represented, along with expressions of regional pride, and that does seem in keeping with a celebration of American ideals.

Here's the list:

- "Abraham, Martin & John"/Dion, Marvin Gaye, Miracles
- "All-American"/Sammy Hagar
- "All American Boy"/Van Stephenson
- "All American Girl"/Hall & Oates
- "All American Girls"/Sister Sledge
- "All-American Man"/Kiss
- "All The Way From America"/Joan Armatrading
- "Almost Independence Day"/Van Morrison
- "America"/Neil Diamond
- "America"/Heart
- "America"/Waylon Jennings
- "America"/Nice, Yes
- "America"/Prince
- "America"/Simon & Garfunkel
- "America, Communicate With Me"/Ray Stevens
- "America Is My Home"/James Brown
- "America The Beautiful"/Elvis Presley
- "American As Apple Pie"/Eric Carmen
- "American Boy & Girl"/Garland Jeffreys
- "American City Suite"/Cashman & West
- "American Dream"/Nitty Gritty Dirt Band
- "American Farmer"/Charlie Daniels Band
- "American Heartbeat"/Jimmy Barnes
- "American Heartbeat"/Survivor
- "American Hearts"/Air Supply

- "American Made"/Oak Ridge Boys
- "American Music"/Blasters
- "American Music"/Pointer Sisters
- "American Pie"/Don McLean
- "American Ruse"/MC5
- "American Storm"/Bob Seger



- "American Trilogy"/Mickey Newbury, Elvis Presley
- "American Tune"/Paul Simon
- "American Way"/Hyts
- "American Woman"/Guess Who
- "Americans"/Byron MacGregor, Gordon Sinclair
- "Amerikan Music"/Steve Alaimo
- "Back In The USA"/Chuck Berry, Linda Ronstadt
- "Better In America"/Glenn Frey
- "Birthday"/Beatles
- "Born In The USA"/Bruce Springsteen, Stanley Clarke
- "Calling America"/ELO
- "Capturing The Flag"/Long Ryders
- "Celebration"/Kool & The Gang
- "Find The Cost Of Freedom"/CSN
- "Firecracker"/Mass Production
- "For America"/Jackson Browne
- "Fortunate Son"/Creedence Clear-

- water Revival
- "40-Hour Week"/Alabama
- "4th Of July"/U2
- "Free"/Chicago
- "Free"/Deniece Williams
- "Free Spirit"/Atlanta Rhythm Section
- "Free The People"/Delaney & Bonnie, Barbara Keith
- "Freedom"/Jimi Hendrix
- "Freedom"/Isley Bros.
- "God Bless The USA"/Lee Greenwood
- "Hands Across America"/Voices Of America
- "Home Of The Brave"/Bonnie & Treasures, Jody Miller
- "I Am A Patriot"/Little Steven
- "I Love America"/O'Jays
- "I Want To Live In America"/Bob-By & The Midnighters
- "I'm Free"/Kenny Loggins

Column Completes Three Years, Shocks Industry

Well, the headline might exaggerate a little. The industry may be less than shocked (the industry may be less than interested, in fact), but I'm amazed that three years' worth of "On The Records" columns exist.

Three years doesn't come close to making me the Dean of R&R Columnists, not with longtime contributors like Brad Messer and Joel Denver and Jhan Hiber (who's probably the Jhan and Dean of R&R Columnists). But it is over 150 columns, and in that time I think On The Records has come a long way (about three years, I'd say).

The first column was a tentative affair titled "Facts Behind The Music," a dynamic headline if I ever heard one. Topics included a cover of a Falco song by Laura Branigan, a checklist of recent songs about aborigines, and salutes to a couple of 20-year groups (a topic just revived for a column here last month).

The second one was called "Mysterious Pasts Of The Stars," and that's a theme that has been recycled many a time, and will no doubt continue to be as long as there are new stars with old pasts.

From the beginning, this column was fearless in its investigations of topics never before covered in the trade press. That's why faithful readers were able to see exclusive exposes of backward masking messages like ELO's "Plant trees," insightful analyses of the

use of the imperative tense in song titles, and the first pictorial survey of colored vinyl records ever attempted in a black-and-white publication.

I did, however, try to get serious fairly early, starting in September 1983 with a statistical look at Black/Urban crossovers to CHR and AC, and have attempted to provide some factual basis for a number of issues that come in for frequent underinformed speculation.

But enough about me. One of the best things about doing this column has been learning how many people in the radio and record industries really care about the trivial and not-so-trivial histories and mysteries surrounding the music we all deal with. You've never been shy about correcting my errors and omissions and suggesting new areas to explore, and I hope you continue to do so.

Thank you for your support. (Sounds like a Bartles & Jaymes wine cooler commercial.) You've been a great audience. (Sounds like a Vegas comedian.) It's been a swell three years, and here's hoping for many more. (Sounds like the end of this column.)

- "I'm Proud To Be An American"/Tubes
- "In America"/Charlie Daniels Band
- "Independence Day"/Bruce Springsteen
- "Jamm'n' In America"/Gap Band
- "Justice & Independence"/John Cougar Mellencamp
- "Liberty"/Chris DeBurgh
- "Liv'n' In America"/Donna Summer
- "Living In America"/James Brown
- "Living In The USA"/Steve Miller Band
- "Mother Country"/John Stewart
- "Mother Freedom"/Bread
- "My Town"/Michael Stanley Band
- "National Emotion"/Tommy Tutone
- "One Nation Under A Groove"/Funkadelic
- "Only In America"/Jay & Americans
- "Patriot's Dream"/Gordon Lightfoot
- "People Got To Be Free"/Rascals
- "Pink Houses"/John Cougar Mellencamp
- "Ragged Old Flag"/Johnny Cash
- "Rebels"/Tom Petty
- "R.O.C.K. In The U.S.A.*/John Cougar Mellencamp
- "Rockin' In The USA"/Kiss
- "Sandy (4th Of July, Asbury Park)"/Hollies, Bruce Springsteen
- "Saturday In The Park"/Chicago
- "Song For America"/Kansas

- "Southern Accent"/Tom Petty
- "Southern Man"/Neil Young
- "Star Spangled Banner"/Jimi Hendrix
- "State Of The Union"/Chicago
- "That's America"/Billy Swan
- "The Jamm'n' National Anthem"/Steve Arrington
- "The American Dream"/Chicago
- "The Immigrant"/Neil Sedaka
- "The Kid's American"/Matthew Wilder
- "The Night They Drove Ol' Dixie Down"/Joan Baez, Band
- "This Is My Country"/Impressions
- "U.S. Male"/Elvis Presley
- "VOA"/Sammy Hagar
- "Voice Of America"/Asia
- "Voice Of America"/Little Steven
- "Voice Of America's Sons"/John Cafferty . . .
- "Volunteers"/Jefferson Airplane
- "What Made America Famous"/Harry Chapin
- "(You Can Still Rock) In America"/Night Ranger
- "Young Americans"/David Bowie

And, for the general spirit of the holiday celebration, let's add "We Are The World"/USA For Africa.

Special thanks to YESCO Foreground Music's Tim Pinkelmann, who wrote me a letter with about 60 new titles (many of which I've included) just as I was assembling my new list. If you've got relevant additions and other records you may play for the Fourth, let me know.

Stunt Babies

This week seems to be unusually heavy in bizarre radio station contest/promotional stunt news. Among the highlights:

6/17/85 — When **WRMF** notices that many of its contest winners work at the post office, five West Palm Beach postal workers are suspended and charged with keeping the undeliverable copies of their "Incredible Prize Catalog."

6/18/84 — After 14 months of insisting that "The Boss Is Back," **KHJ/Los Angeles** becomes "Car Radio 93," with 14 CHR currents and traffic reports every ten minutes. Many KHJ promos center around upcoming Olympics traffic hysteria, which never really materializes.

6/20/83 — When **WRC/Washington** drops Top 40 for NBC's ill-fated News & Information Service, crosstown **AC WASH** runs a weekend in which it "accepts" new listeners.

6/21/79 — **Bo Weaver** protests that summer's gas prices by locking himself in the booth at **WTTM/Trenton** and playing **Bobby "Sofine" Butler's** "Cheaper Crude Or No More Food" for 10½ hours.

6/21/85 — Neo-progressive **KKCY/San Francisco** signs on with an entire weekend of **Brian Eno** music.

MONDAY, JUNE 16

1975/**John Lennon** sues several government officials, including **John Mitchell** and **Richard Kleindienst**, for "Selective Prosecution" in his deportation case.

1977/"Beatlemania" moves to Broadway. The musical review is so realistic that Justice Department officials almost try to deport the actor who plays John Lennon.

1982/**Pretenders** guitarist **James Honeyman-Scott** dies of an overdose at age 25.

1982/**38 Special's** **Donny Van Zant** is arrested on stage for public drinking in the dry city of Tulsa.

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

Birthdays: **Sade** 1959 (maybe: she's one of the conflicts we're still waiting to hear about), **Lamont Dozier** 1941, **Eddie Levert (O'Jays)** 1942.

TUESDAY, JUNE 17

1968/**The Ohio Express** receives a gold single for "Yummy, Yummy, Yummy."

1977/**Michael Schenker** goes into hiding for six months rather than tell his band, **UFO**, that he wants to leave.

1978/When her alcoholism prevents **Grace Slick** from going onstage, German fans riot and cause more than \$1 million in damage. Two days later, **Slick** leaves the **Starship** and **Marty Balin** takes over lead vocals for a while.

Birthdays: **Barry Manilow** 1946.

WEDNESDAY, JUNE 18

1976/**Lesley Gore** is reunited with producer/ex-boyfriend **Quincy Jones** on her single "Sometimes," which, despite backup from the **Brothers Johnson**, doesn't become a hit. On that day, the CB novelty "Hey Shirley, This Is Squirrelly" hits the Country charts and does a lot better than ...

1984/**Dolly Parton's** third film, "Rhinestone," which opens briefly. It fails, as few pay to hear **Sylvester Stallone** sing, despite his long history with **Sly & The Family Stone**.

1985/**Greek MOR** singer **Demis Roussos** and his American girlfriend are released by Shiite TWA hijackers several weeks ahead of the other surviving passengers. He later records a vocal version of the "Chariots Of Fire" theme retitled "Freedom Of Running, Freedom To Fly."

Birthdays: **Paul McCartney** 1942, **Don Williams** 1939, **Allison Moyet** 1961.



Ann Wilson, Lionel Richie, Allison Moyet, Green Gartside

THURSDAY, JUNE 19

1978/**Willie Nelson's** Lone Star label begins its brief association with **PolyGram**.

1982/Despite having signed up half the well-known jocks in America for weekend shifts, **ABC** pulls the plug on its "Superradio" CHR network. It takes a year and a half before somebody (**SMN**) really does a satellite CHR network.

Birthdays: **Ann Wilson** 1950, **Al Wilson** 1939.

FRIDAY, JUNE 20

1969/**Jimi Hendrix** accepts \$125,000 to play L.A.'s Newport Jazz Festival.

1980/**Bob Dylan** releases his second religious-themed LP, "Saved." On the same day, **Billy Joel's** "It's Still Rock & Roll To Me" goes #1 CHR.

Birthdays: **Lionel Richie** 1950, **Cyndi Lauper** (another maybe) 1953, **John Taylor (Duran Duran)** 1960.

SATURDAY, JUNE 21

1948/**CBS** begins the production of 33rpm records.

1955/**Johnny Cash's** first single, "Hey Porter," released.

1966/**The Rolling Stones** sue the 14 New York hotels which have banned them.

1972/**The Janis "Joplin In Concert"** LP is released posthumously.

1976/"Chicago X" is certified gold.

1981/Just in time not to fulfill any of their multi-LP contract with **WB**, **Steely Dan** breaks up ... for the time being.

Birthdays: **Ray Davies** 1944, **Leon Everette** 1948, **O.C. Smith** 1936.

SUNDAY, JUNE 22

1968/**Rod Stewart** hides behind the speaker cabinets as the **Jeff Beck Group** makes its US debut at NYC's Fillmore East.

1978/"Some Girls" is certified gold.

1981/**Mark David Chapman** pleads guilty to first-degree murder.

1984/**The Jacksons'** "State Of Shock" sets a new first week record for CHR adds with 211. It still goes only to #4. On the same day, **Aerosmith** begins its comeback effort, before signing with **Geffen**, with a new tour starting in New Hampshire.

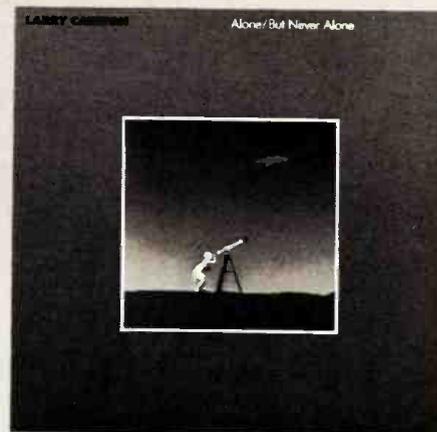
Birthdays: **Kris Kristofferson** 1936, **Jimi Somerville (Bronski Beat)** 1961, **Green Gartside (Scrritti Politti)** 1957, **Todd Rundgren** 1948, **Jimmy Castor** 1943, **Howard Kaylan (Turtles)** 1945.

A/C HITBOUND

LARRY CARLTON
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WITH HIS GRAMMY-
WINNING THEME FROM
"HILL ST. BLUES" AND
"SLEEPWALK".

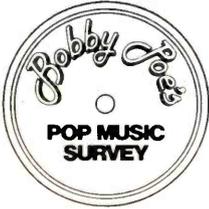
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RECORD: "SMILES AND
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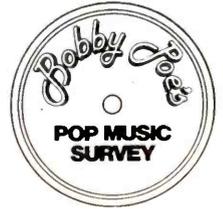


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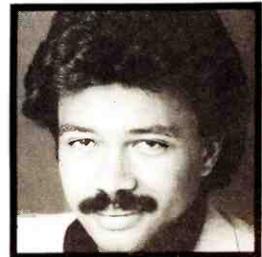


Alan Burns



Elliot Goldman

*Introduction
Convention Host*



Sunny Joe White

Entertainment



Father Guido Sarducci

THIS YEAR'S MASTERS OF CEREMONIES:



John Lander



John Young



Mason Dixon



Dan Vallie

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DEAN THACKER	JOHN GORMAN
ALAN BURNS	DAVE VAN STONE
SUNNY JOE WHITE	RANDY LANE
GARRY MITCHELL	RICK GILLETTE
NICK BAZOO	STEVE RIVERS
RANDY KABRICH	BOB KAGHAN
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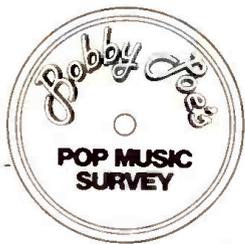
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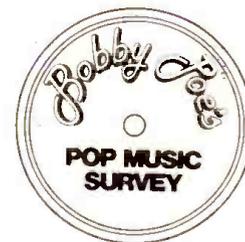
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STEVE MEYER	JOHN BETANCOURT
AL COURY	DON IENNER
CHARLIE MINOR	MARGO KNESZ
EDDIE MASCOLO	DICK WILLIAMS
WALTER WINNICK	RICH FITZGERALD
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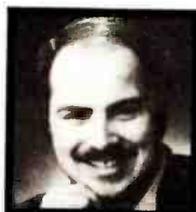
MODERATORS/ PANELISTS



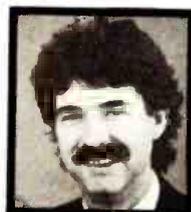
Joel Denver



Mike Schaefer KIIS-FM



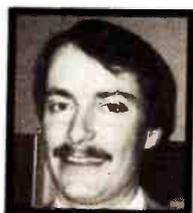
Mike Preston KS103



Randy Lane Q107



John Gorman WMMS



Dave Van Stone KWSS



Steve Perun KBEQ



Randy Kabrich Q103



Steve Rivers KMEL



Nick Bazoo B94



Tom Taylor WPST



Garry Mitchell KWK



Guy Zapoleon KZZP



Mark St. John WAVA



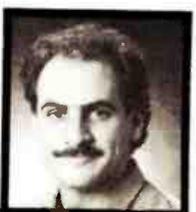
Steve Davis WARM99



Bill Richards WNCI



Bob Kaghan B106



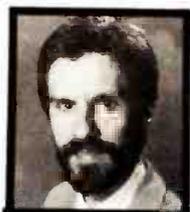
Chris Bailey WNVZ



Bob Lewis WRVQ



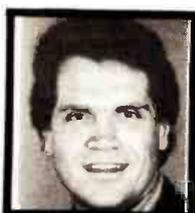
Rick Gillette FM102



Mike St. John Y107



Tom Mitchell WPXY



Jeff McCartney 94Q



Reggie Blackwell WROQ-FM



Bill Shannon K104



Kid Leo WMMS



Kevin McCarthy WQUE-FM



Al Brock WRSR



Waylon Richards KHFI



Kris O'Kelly KXX106



ADAM WHITE

RECORDS

That Certain Magic, Revisited

Many R&R readers enjoyed last month's column about promotion longtimers Juggy Gayles, George Furness, and Moe Preskell, judging by the number of people who've called and written in response. Among those I heard from was Doc Remer of Criss-Cross Industries, a 22-year veteran who said he could relate to all the trio's experiences, particularly the shooting in Cleveland recalled and witnessed by Juggy. "In fact, I was at the hotel when that incident took place," Doc wrote. He also pointed out the correct location of station WERE was Cleveland, not Cincinnati.

Seasoned record exec Jerry Sharell (now with MCA Home Video) wrote to praise George, Juggy and Moe as "three of the very best-ever legends in the promotion business." And a legend in radio, Tom Clay, offered some recollections which I'd like to share below. Today he has his own company, Tom Clay Commercial Productions, in Hollywood.

I'm also taking a leaf out of Ken Barnes's book with the accompanying illustration: a record probably long forgotten by Tom, but not by those of us whose mission in life



Tom Clay makes a proposal with the help of a "young black kid" from Detroit.

"That was the art of a great promotion man . . . to make the jock feel like he was doing him a special favor to give him the record first that would soon be number one in the country."

is to seek out and obtain obscure Motown artifacts. Dear Adam,

I'm one of those that felt the *deja vu* as I read your article. . . I was there. How well I remember Juggy . . . just his name alone got him in the door when he came to town (Detroit). Juggy didn't ask you to play his records, he told you. It was a winner and if you didn't play it, you were a loser . . . he was doing you a favor. It was not the other way around with Juggy.

That was the art of a great promotion man . . . to make the jock feel like he was doing him a special favor to give him the record first that would soon be number one in the country. I loved him and his Nooze Yawrk accent.

George Furness was just the opposite . . . very soft-spoken, very concerned for you and the success of your show and family. That worked too.

This Little Girl

Moe Preskell was the other kind . . . concerned for his company, that they should get back the money they spent on the release. How dedicated he was with Buena Vista Records . . . the many times he would call me about this little girl named Annette and her first recording. Moe never failed to ask how my wife and kids were, and he knew their names.

They were magicians. Other classics were . . . Jack Spatz (honest) . . . Lucky Carle . . . Harry Carlson with a record that went "Gather 'round cats, while I tell

RPM

RIAA platinum certifications for May included several Warner Bros. catalog albums: Black Sabbath's "We Sold Our Soul For Rock 'N' Roll" (from 1976) and "Heaven And Hell" (1980), Dew's "Freedom Of Choice" (1980), "The B-52s" (1979), Simon & Garfunkel's "The Concert In Central Park" (1982), and Richard Pryor's "Greatest Hits" (1977). Sabbath's 1981 album, "Mob Rules," was certified gold.

May multiplatinum certifications were "Whitney Houston" and Dire

"Once a record has been released, (the promotion man) is the most important one to determine whether it makes it on the charts."

you a story about how to become an all-American boy." Gentle little Danny Eagle, who was always asking me to play a Doris Day record. I remember well Sonny Bono bringing up a stack of records when I was a jock at KDAY/Los Angeles in the '60s . . . his girlfriend stood in the background while he told me what his big pushes were. Her name? Cher.

Then, of course, there was a young promotion man named Jerry Moss with his weekly pushes. I even remember a disc jockey legend that worked promoting records because he couldn't get back on the air . . . name: Alan Freed.

Young Black Kid

The best memory I have of those Damon Runyon characters with a record that is "breaking big in Chicago, Philly, and L.A." (even though it had just been released) is the young black kid that I let into the studio while I was doing my show because he looked down and out. He handed me a record and an envelope with \$200 in cash. He explained to me that he was desperate and had to get this record played and because I was the number one jock in the city at the time, it meant a lot if I would play it.

I took the envelope with the money in it and tossed it back on his lap. I listened to the record and

Straits' "Brothers In Arms," both at five million; Chicago's "17" at four million; and Van Halen's "5150" at two million.

PolyGram's Rush educational kit, produced with Lifetime Learning Systems and distributed to high schools nationwide, may be followed by a similar package featuring John Cougar Mellencamp's music. Working on the project is the label's VP/Marketing Harry Palmer.

Roger Whittaker's current TV/radio/

THE MONKEES PRESENT

Instant Replay

The Monkees' reunion (sans Nesmith) may not exactly be pushing forward the boundaries of popular music, but a couple of record companies expect the tour to sell some albums. Arista is soon releasing a new compilation, "Then And Now . . . The Best Of The Monkees." And Rhino continues its Monkees reissue program with the band's first and fourth albums, newly available this month.

These labels' optimism is confirmed by at least one interested party. Camelot Music VP/Purchasing Lew Garrett tells me that he expects the Monkees' marathon roadshow (running June-September) to sell more records for his 180-store chain than the much-touted Bob Dylan/Tom Petty tour.

That's not exactly a hip observation, Lew admits, but he notes that the Monkees sold out immediately in Camelot's home territory, Northern Ohio. The group's two \$6.98 collections from Arista, "Greatest Hits" and "More Greatest Hits," have been "consistent" sellers, according to Lew, and became "just a little hotter lately because of the MTV exposure."

Colgems Gems

The new Monkees compilation from Arista, which owns all the group's original Colgems masters,

will list at \$9.98 with 14 cuts. In addition to the hits, it may include several tunes newly recorded by the group.

It's also from Arista that Rhino obtained rights to the original Monkees albums, which it began rereleasing last year. "More Of The Monkees" (the group's second) and "Headquarters" (third) are the most recent reissues. "The Monkees" (first) and "Pisces, Aquarius, Capricorn & Jones Ltd" (fourth) come out this month, and "Changes" (eighth) will appear in the fall. Also available: the self-explanatory "Monkee Flips" collection, and a picture disc, "Monkee Business," with rare and unreleased songs.

These Monkees on Rhino carry an \$8.98 suggested list on LP and cassette. Arista retains compact disc rights to the catalog, and may be expected to issue some repertoire on CD in due course.

told him I'd play it because I thought it would be a hit. Thus started my friendship with Berry Gordy. The record he was promoting was "You've Got What It Takes" by Mary Johnson.

It seems unbelievable as I look back over the past that such records as "Spish Splash" by Bobby Darin, "Wake Up Little Susie" by the Everly Brothers, "Sweet Little Sixteen" by Chuck Berry, even Little Richard's "Tutti Frutti" and Ray Charles's "What'd I Say" were brought to me by a promotion man asking if I could put them on my show.

Which brings me to the real reason for writing to you. It concerns the new, fashionable payola scandal they are trying desperately to make a big press item. In big caps: "Record companies to let go all promotion people." Record companies are shocked to find that some

promotion people were paying jocks . . . (excuse me for laughing) . . . That's the most absurd statement I've heard since Rick Dees said he only had seven listeners. That would be like banning moms from making apple pies . . . no more hot dogs to be served at ballparks . . . Ed will no longer say, "Heeere's Johnny."

Promo Magic

"The promotion person is not that important to the success of a record." If you believe that, you've got your head buried in the sand (I cleaned it up). Once a record has been released, he is the most important one to determine whether it makes it on the charts. Today it's not the jock, as it was yesterday. The promo man's individual magic is the key.

Sure, you'll always have some lazy idiots that want to take a short cut and pay off some music director or jock to get airplay, but that don't make it a hit, sweetheart. Payola don't make hit records. It's what's in the groove that counts.

Legends like Juggy, Moe, George, and people like Joe Kolsky of Roulette, George Goldner with End/Gone . . . Harry Finer out of Philly, Red Top Schwartz . . . Jerry Blaine of Jubilee Records, Phil Chess of Chess, and Jerry Wexler and Ahmet of Atlantic all had that certain magic . . . they had it in the grooves . . . they were number one with a bullet . . . they were a pick to click . . . a reorder for 50,000 in Chicago . . . and it sure was great being a part of it all. Thanks for the article.



DAN O'DAY

AIR PERSONALITIES

Johnny Hayes: Triggering Memories

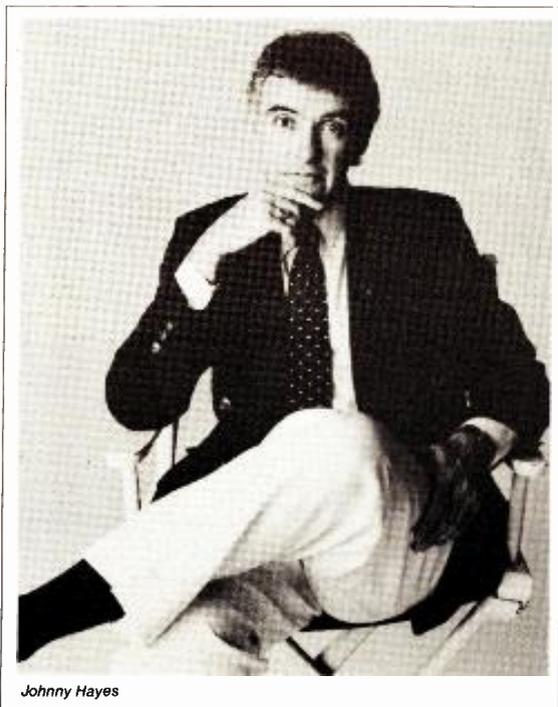
I was listening to my car radio when the disc jockey offered an oldie with his memory of buying that particular record when he was a kid. He bought records with the money he earned from his paper route, and it was tough getting enough to buy all those records . . . especially when several new records with the word "teenager" in the title were released, because of course he *had* to buy any record about teenagers . . .

And that started me thinking about the very first record I ever bought, at the age of ten: "Running Scared" by Roy Orbison. I walked to the La Salle Record Shoppe in the West Hartford Center, and . . .

Prompting an unseen listener into a thoughtful journey through his own memories is quite a feat of communication. The communicator in this case was Johnny Hayes, whose midday show on Oldies-formatted KRLA/Pasadena includes his daily, hourlong Countdown Show. Hayes began his career as an 18-year-old disc jockey at WNEX/Macon, in 1958. Three years later a young program director named Bill Drake hired him for WAKE/Atlanta. Hayes next moved to WYDE/Birmingham and then rejoined Drake at KYA/San Francisco and again followed him to KGB/San Diego. From there he joined KRLA in 1965. Except for a three-month absence in the late '60s, he's been there ever since. Recently I asked Johnny what originally led him to the world of radio.

HAYES: One of the reasons I got into radio was because I loved music so much. I grew up in Macon, Georgia, and at times I'd be the only white person at these black rock shows that used to come to town. I found it very exciting when I found out these groups were real people and not just records. I wanted to learn as much about them as I possibly could. The disc jockey in town who turned me onto black records was a black bandleader who was hired by a white radio station, WBML. His name was King Bee, and he was fabulous. The Ku Klux Klan burned a cross in front of the radio station when King Bee was hired.

I used to love John McCormick, "the man who walks and talks at midnight," on KMOX in St. Louis. He's the man who got me fascinated with people talking on the radio . . . and he's still there! Down in Macon you could listen to stations a thousand miles away. I listened to Moonglow with Martin at WWL in New Orleans, and he taught me jazz. Occasionally WABC in New York would come through . . . WCKY in Cincinnati . . . WOWO in Ft. Wayne, Indiana . . . WNOE in New Orleans.



Johnny Hayes

I loved listening to the radio, and what I discovered was that records sounded different according to how they were presented by a disc jockey. It's interesting that even today very few disc jockeys talk about the records, the musicians on the sessions, and things of this nature.

R&R: *When did you begin developing your style of lots of artist information and your own personal insights into the music?*

Teenage Inspiration

HAYES: I'll tell you exactly when it happened: December of 1961. Bill Drake left WAKE to become Program Director at KYA in San Francisco, and the station just was not the same without him. I asked for a transfer to a sister station in Birmingham, Alabama: WYDE.

WYDE had a semi-circle drive-way where teenagers could come by and talk to me from their cars. They'd request a song, and I'd put it on the air. Some of them would

say, "Hey, when you get off we'll be down at such-and-such a place, why don't you come on down? We'd love to talk about records with you."

What I discovered was the town was absolutely nuts over Buddy Holly and Bo Diddley and Jimmy Reed. I was made Music Director within a few weeks, and these

We might start off the month of May with May 1964, and then the next day will be May 1972, and then we'll go back to 1967 . . . We'll mix 'em all up in there, plus we do at least one special of the month. And there will be some repeats.

I also play some records that are bubbling under or new records or extras of the day . . . and they may or may not be records that went on to become very popular. They might be records where you say, "Oh, I remember that" but that never went anywhere. People love to hear records that never were successful. I also give then-current events, but in a story fashion. I may mention a new car that's out, how much gasoline costs . . .

R&R: *And you do it in the present tense.*

HAYES: I tell it in the present tense. From time to time I've been offered the services of college kids or kids from broadcast school, and they could never grasp the concept of using the present tense.

R&R: *So they understood the informational aspect but not the dramatic aspect of your presentation?*

HAYES: Yes. I think it really is more dramatic if, for example, today I talked about the Beatles having just got rejected for a contract with Decca Records and they're scheduled to meet this morning with George Martin, a producer with EMI . . . I think that's better than if I say, "The Beatles did this and that."

Search And Research

R&R: *How do you research and prepare for your daily show?*

HAYES: Well, I've been building files for a number of years. No matter where I go, I carry a legal pad with me and a pencil and I write things down. I have an incredible memory about the '50s. A lot of the stuff is not from a book or anything; it's just from my personal recollection.

As I said, I've always been fascinated with personnel, musicians in groups, etc., and I naturally have all of the books on rock. I also spend a considerable amount of time in the library, going through microfilm of *Time* and *Newsweek* and the *L.A. Times*. This is not just my livelihood; this is how I get my fun. I don't want to talk too much about the national budget on the Countdown Show; I talk about who married and things that are fascinating to a general public, that you can tell in 10 or 15 seconds. And I have quite an intricate filing system.

It is hard work, but it's a lot of fun if you enjoy those things. I enjoy trivia, I enjoy gossip, and I

love sharing those ideas with people. When I talk about having a paper route and getting two cents and the newspaper getting three, I don't do that to tell people about my life; I'm trying to get them to think of something that reminds them of their childhood. I try to be as nonspecific as possible. I try to speak in generalities when I speak about my childhood.

R&R: *When do you begin preparing a specific day's show?*

HAYES: If I have a special coming up, I might write it over a period of a week or two. Otherwise, I start the night before, organizing my material for the Countdown Show. Then the next morning I work on it again at the house. I work from, sometimes, 10, 15, 30 pieces of paper during that hour. So the whole time a record or the commercials are playing, I'm organizing for my next break and deciding what stories I might want to tell and in what order I want to tell them. I do a lot of preparation that I don't use on the show. I may throw something out at the last minute, or I may think of a story that hadn't come to me earlier and I'll just tell that off the top of my head.

R&R: *Do you have a method of knowing when you last used a piece of information, so you'll know when it's okay to use it again?*

HAYES: I just have sort of a gut feeling about when a story should be repeated. What I do is tell it differently every time. That's one thing I pride myself on; my contribution to the show, hopefully, is the ability to tell a good story. I don't read it off the paper; I just tell the story. So it never comes out the same way twice.

R&R: *What reasons would you give to explain your great longevity at KRLA, when everyone else has come and gone over the past 20 years?*

HAYES: Well, I've worked with a lot of hotheaded disc jockeys over the years, guys who are real cocky. I see those guys make a big splash, and then all of the sudden they're gone because there's some conflict with their boss. I'd rather channel my efforts and energies into my show, rather than competing with the ego of the program director in the hall. The only thing that makes me mad is when the air conditioning doesn't work, and I do get crazy about that.

I'm a radio man, totally. I just adore the medium. Like Stan Freberg said, "Radio is the big screen." The television was limited to 17 or 19 inches, while radio was as big as you wanted it to be. I agree with him; we paint pictures with words.

The Past In Present Tense

R&R: *How would you describe the Countdown Show?*

HAYES: It's like breaking open a time capsule. I play the Big 11 Songs; we happen to be 1110 on the dial, so I play 11. Each day represents the same month in any given year between 1955 and 1975.



JOEL DENVER

CONTEMPORARY HIT RADIO

DOGFIGHT TO BEAT KSHE

KHTR And KWK Rock St. Louis

By Yvonne Olson

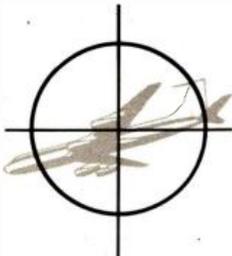
You were the best fighter pilot in St. Louis. You had the speed, the eye, and you knew your territory. You enjoyed being number one, and it became great fun to you — almost a hobby, to knock down your adversaries one by one.

One day, as you glided along looking for someone to take potshots at, you came across a plane similar to yours. Same design, comparable speed, and an on-target aim as well. You'd met your match, and suddenly it was war.

While in the heat of battle for supremacy one day, both you and your direct enemy felt a chill of an unknown origin. Suddenly you're both aware of a shadow. It's larger and more ominous than you've ever seen. It's one of your former foes who's encircling your planes. Who is a secret weapon which has made them larger than life, and powerful enough to foil the both of you!

Movin' On Up

And so it goes in St. Louis. A big rock 'n' roll town, and a fickle one as well. Almost every station has a war story to tell, and some of the most notable belong to past and present CHR's. For one thing, they



seem to lean in only one direction. The Urban format does well, but CHR's that've tried Urban slants in the past never seemed to last very long. Apparently, people who like Urban music in this town won't sit through the pop stuff.



Dave Robbins

Hence, CHR with AOR under-tones. And quite a battle it's been. The top honors for any music station inevitably land in second place, because Talkradio KMOX has been at the helm, it would seem, since Marconi invented radio. Both KWK and KHTR have had their turn at the top, but the current king is AOR KSHE.

It's been a long time since any music station has taken over the market like this. For more than a year KSHE has ruled St. Louis with double-digit numbers, and, at this point, is larger than life. "We're all scrambling underneath them," is how KWK PD Garry Mitchell described the situation. "They get about 80% of the promotions in town and the rest of us fight over what's left."

New And Improved

While KWK and KHTR have both had their ups and downs, and although they tied with a 4.2 in the last book, they both went up and plan to keep up the momentum. Both stations want to win, and that means battling down KSHE. After some recent format refurbishing, and by taking almost opposite directions, they each plan on taking over the market.

"We're doing a little fine-tuning," said Garry Mitchell. "We're redirecting our music approach." Redirecting is right. Within the last two weeks, KWK has added over 30 new records. "This market has always been very rock-oriented," Garry stated, "and a lot of times you think there's only one way to do things — playing and doing the same as everyone else."

So he's trying something new. "KWK wants to be the most aggressive station in town. We want to breathe some fresh air into the market by playing more new music and a wider variety of music in general. While still leaning in a rock direction," continued Garry, "we're definitely a full-service CHR."

And the music is only one small part. Kevin Matthews and Rick Rumble have been brought in from WLAV/Grand Rapids to do mornings, and Garry is very optimistic

Facts 'N' Figures

It's all in black and white: KSHE really does dominate St. Louis as far as music stations go. It has a dynasty in the works, better than doubling the combined 12+ efforts of KHTR and KWK during the last five sweeps (see below).

In adults, KSHE has it together as well. In 18-34 adults it runs away with the market, scoring into the 20s. KHTR leads KWK by a share, but both have only a fraction of KSHE's numbers in this demo. In the 25-49 arena, KSHE is a strong number two to market leader KMOX, while KHTR and KWK trail by a good margin. And KSHE has the teens! Dominant with over a 30-share, KWK is next with a bit over a 20, and KHTR is third with a mid-15 showing.

KSHE	11.9	12.9	14.1	12.4	12.6
KHTR	4.5	4.8	5.9	3.9	4.2
KWK	3.8	4.9	3.9	3.4	4.2

about the team. "I've known these guys for a while. I started at WGRD (also Grand Rapids) myself, and I think they'll be a great asset to the station. We want to create a new awareness with what we're doing, and along with our upcoming promotions, I think they'll play a big part in it."

Across The Street

Meanwhile, KHTR's Dave Robbins has decided to take a more mellow approach. "Power 103.3" is the new slogan as of last summer, and as he described it, "we're a

Buzzard Flies South



John Gorman

WMMS/Cleveland OM/ PD John Gorman is all over the country these days. Having reigned over one of the world's greatest stations (dare we say it) for a number of years, he's branched out and is lending a consulting hand to a few others.

KWK is John's latest client, and he's the reason behind all the new music that Operations Manager **Garry Mitchell** referred to. "There's only one way of making music familiar, and that's by playing it," John stated. "St. Louis is a really good rock 'n' roll town, and we're looking to establish KWK on its own identity as a hip, adult radio station playing a variety of old and new music."

Does he want KWK to be the WMMS of St. Louis? "I want it to be the KWK of St. Louis, the one everyone says is their favorite radio station. KWK has been limited in taking chances in the past, and I want to change that."

What about KSHE? "I think they're a very good, well-programmed radio station. With this new approach, I think we can make a sizable dent in its numbers."

"We don't want to be an AOR," John continued. "We want KWK to be the CHR it really can be — entertaining and educating its listeners with a wide variety of music."



Garry Mitchell

straight-ahead CHR with a more adult flavor."

The oldies and recurrents go back 10-15 years, and are interspersed 50/50 with currents. "There's no slant," he insists. "We mix our rock 'n' roll oldies with R&B oldies for an all-around approach."

Continued on Page 55



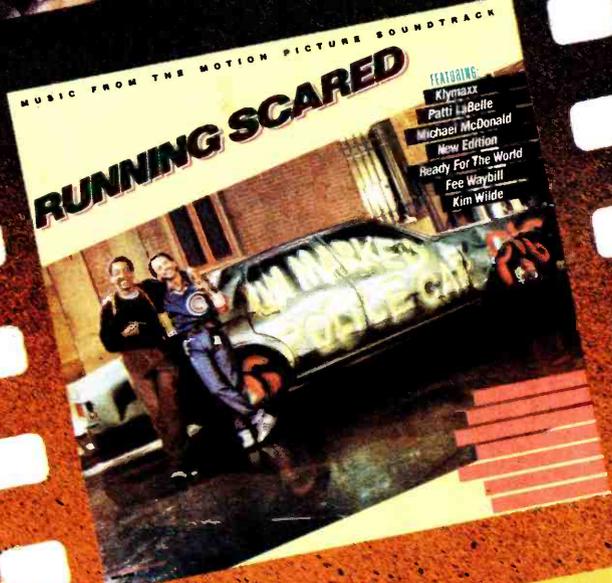
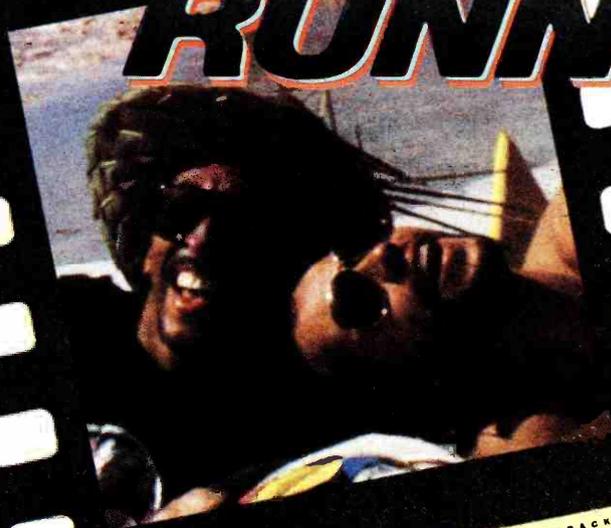
Power 103 morning man Chuck Buell is posin' with the official St. Louis Cardinal.



KHTR spreads the word about new morning man Chuck Buell.

DOUBLE BA RUNNING

The
Movie



**THE MOVIE
OPENING
NATION WIDE
JUNE 27**

Gregory Hines Billy Crystal
RUNNING SCARED

A TURMAN-FOSTER COMPANY PRODUCTION
A PETER HYAMS FILM
"RUNNING SCARED" STEVEN BAUER Music by ROD TEMPESTON Story by GARY DI VOIRE Screenplay by GARY DI VOIRE and
JIMMY HUSTON Executive Producer PETER HYAMS Produced by DAVID FOSTER and LAWRENCE TURMAN Directed by PETER HYAMS

ARRREL BOFFO

SCARED

MCA-6169

The
Soundtrack

MICHAEL McDONALD
SWEET FREEDOM

MCA-52057

The First Single Release

KLYMAXX
MAN SIZE LOVE

MCA-65841



Coming This Week

ALSO MUSIC BY:

PATTI LA BELLE
NEW EDITION
READY FOR THE WORLD
FEE WAYBILL
KIM WILDE

Produced by Rod Temperton, Dick Rudolph
and Bruce Swedien

**THE
SOUNDTRACK
RELEASES
JUNE 16**

AVAILABLE ON MCA
NO CASSETTES AND RECORDS

LET EPA HEAT UP YOUR SUMMER PLAYLIST

BILLY JOEL — “Modern Woman”

Taken from the Epic LP “Ruthless People.” Fastest breaking single in the country. What more can we say? “Ruthless People” Musical Supervision: Tommy Mottola, Champion Entertainment Organization, Inc.

FABULOUS THUNDERBIRDS —

“Tuff Enuff”

Taken from the CBS Associated LP “Tuff Enuff.” On its way to Top 10. You can’t read a magazine, turn on the radio or watch TV without reading, hearing or seeing the Fab T-Birds.

MIAMI SOUND MACHINE —

“Words Get In The Way”

Taken from the Epic LP “Primitive Love.” Follow up to 2 Top 10 singles. Just listen, you’ll get the message!

JOHN CAFFERTY & THE BEAVER

BROWN BAND — “Voice Of

America’s Sons”

Taken from the Scotti Bros. LP “Cobra.” The full version plays in the box office smash “Cobra” starring Sylvester Stallone. Your audience already knows this voice!

S.O.S. BAND — “The Finest”

Taken from the Tabu LP “Sands Of Time.” Urban smash now crossing in Boston, New York, Providence, Buffalo, Miami, Tampa, Houston, Detroit, Los Angeles, San Francisco, Portland, etc. Don’t Wait.

SADE — “Is It A Crime”

Taken from the Portrait LP “Promise.” Third single from the multi-platinum album. “If you want those 25+ demos, Sade’s for you.

ISLE OF MAN — “Am I Forgiven”

Taken from the Pascha LP “Isle Of Man.” A very special single from a very special band. Just listen. Your ears will tell you the right thing to do.

DAN HARTMAN — “Waiting

To See You” “Ruthless People” Musical Supervision: Tommy Mottola, Champion Entertainment Organization, Inc.

Taken from the Epic LP “Ruthless People.” All you have to do is listen — if you can’t hear this single then turn the page. Ops. sorry Bob. Seger!



KHTR And KWK Rock St. Louis

Continued from Page 50

Head-On Struggle

Dave's also set on middle demos. "Instead of simply being a music-intensive CHR we want to be more full-service. Not just liners on the air, but talk for the adults, not only teens. When we made this shift last summer, we saw our 18-49 and 25+ numbers grow steadily, and I think we're pretty set to acquire those demos."

While Dave sees KSHE as a big target, he's quite aware of ACs KYKY and KSD. "Both have become slightly more aggressive, both are pretty current and hip. They're our primary competitors right now."

What does he think of KSHE? "It would be pretty hard to take KSHE head on," Dave admitted. "They've tapped into the nature of the market, and the only way to take them is dent by dent."

CHR vs CHR?

Both CHRs are wooing listeners with such items as cash and cars, and are directing their come with billboards. KHTR is doing a "Phrase That Pays" contest with a twist. Each day there is a different phrase, announced in afternoons only, which is used to recycle come to morning man Chuck Buell. Chuck takes a caller who knows the previous day's phrase, and hands out \$1000. KHTR also has a sizable billboard campaign showing.

Meanwhile, the key song of the day seems to have struck another market, as KWK has just finished handing over two Porsche 944s. When the song is played, KWK takes the first ten callers; number ten gets a cash bonus. KWK has utilized some tube time for added attention, and is in the process of capping off the sweep with a billboard campaign aimed at promoting Matthews & Rumble.

Teens And More

But perhaps the most surprising aspect I found regarding the St. Louis CHR market was that neither programmer views the other as a big threat. "KWK is doing

more of a youth thing," is how Dave sees it. "Their base is in teens already, and by playing all this new music, they're only going to appeal to more teens. Because I'm a little more concerned with adults, I'm not really as concerned about what they're doing."

Garry, on the other hand, doesn't see himself catering to teens alone. "We want KWK to be an adult station. Adults like listening to new music too, and I think they'll like what we're doing."

"We're not really paying attention to KHTR right now," he observed. "We tied them in the last book, so why should I look at a four-share when there's a station with a 12 in the market? We have our sights set on the top gun."

"They've (KSHE) gotten fat and happy over the years. I think for a leader to react to a station the size of mine right now shows its vulnerability."

—Garry Mitchell

Competition Crossplugs

And speaking of the top gun, Garry has been enjoying quite a bit of attention from KSHE. "What we've done with the music and personalities has caused the market leader to react," he noted. "They're talking about our morning show, declaring it a ripoff of their generic Zoo format, and they're talking about some of the music we're playing. In fact, they raised so much hell about us playing the Far Corporation's 'Stairway To Heaven' that a lot of people actually called us wanting to hear it."

Garry took a closing swipe at KSHE, likening it to its mascot "Sweetmeat The KSHE Pig." "They've gotten fat and happy over the years. I think for a leader to react to a station the size of mine right now shows its vulnerability. I'm out to capitalize on it."



Cat Summers rallies the crowds at the KWK Beach Party, held at Union Station. Over 300 tons of sand were brought in for the weekend-long party.

MOTION

Laser 558's Erin Kelly joins WAVA/Washington as Production Director, doing the overnight shift... WRQN/Toledo snags Patti Cheeks for nights... KPLUS/Seattle MD Ron Harris exits... John Purdy is the new MD at OK95/Tri-Cities... The new lineup at WYKS/Gainesville features PD Jeri Banta in the morning, Julie Spencer during middays, Harsha Ra-

mayya upped from nights to afternoons, Jeffrey Phillips moving from all-nights to nights, and John Taylor overnights... Chicago vet Eddie Hubbard joins WJJD in a swing capacity.

for KFMD/Des Moines... Kelly Wendorf is named Promotions Director for KEGL/Dallas... Gregg Lenny joins the airstaff at KUBE/Seattle, from KKRZ/Portland.

WVBS/Wilmington loses MD Diana Wood, who opts for wake-up service at WAVE 96/Virginia Beach, a new station set to go on-air June 13... On the subject of overnights, Ken Benson takes on the shift at 95XXX/Burlington, Duncan Payton joins KAY107/Tulsa, and Victor John is welcomed to KNIN/Wichita Falls... Chip Mosley accepts the OM position

The new lineup at Electric 106 (WTRK)/Philadelphia includes Ross Britain 5-9am, Garry Leigh (from KITS/San Francisco) 9-noon, KHTR/St. Louis MD Tony Davis noon-3pm, WNVZ/Norfolk's Brian Murphy 3-7pm, Derek from KZ93/Peoria 7-midnight, Tom Casey from WSKS/Hartford on overnights, and K106/Baltimore's Davy Crockett working swing.



KHTR IS HOOTIN' FOR THE HOOTERS — Shown (l-r) are Hooter John Hiley, Operations Manager Dave Robbins, group members Andy King, and David Voskikinien, and KHTR MD Tony Davis, along with those platinum record awards.

BITS

• Dream Vacation — WLS/Chicago will make many a listener's dream come true this summer when they enter the "WLS/American Dream Vacation" contest. Postcards or coupons (from local ads) must be sent to the station, and daily random drawings will be held to find the winners. Once a listener's name is announced, he has 30 minutes to call in and win. Twenty-five winning couples will be sent to the destination of their choice within the United States,

and receive six nights/seven days' lodging and \$1000 spending money.

• A Trip A Day — KTKS/Dallas gave away "A Trip A Day In The Month Of May" to Hawaii. Listeners entered by sending a postcard to the station, and each weekday, KISS-FM awarded a trip for two to a week-long KISS beach party on Waikiki. In all, 44 winners win and dined on the islands courtesy of KISS-FM.

CAN YOU WOO WOO?

CHR NEW & ACTIVE

109/23

Some Of This Week's Action:

K106 deb 32	KMJK on	WZPL add
WHIT on	FM102 on	WVIC add
WXKS 25-17	KMEL 22-17	KKRD add
WBEN 35-32	KUBE deb 32	KF95 add
WKSE 35-30	KNBQ add	KYNO add
WNYS deb 34	WNNK 27-16	KITS add
CKOI on	WKEE add	WFBG add
PRO-FM 23-19	KC101 add	OK100 34-27
WAVA 26-25	WTLQ 35-30	95XIL 37-29
94Q add	WBBQ 29-25	WFXX add
Z93 30-28	WBCY add	WKSF 31-28
93FM on	WKSJ 32-28	Z102 add
KRBE add	94TYX 31-29	WSPT add
B97 24-21	WOKI add	KKAZ add
WQUE 24-21	WRVQ deb 29	KHTZ 22-20
WCZY 35-33	WXLK add	KBIM add
KIIS add	KTUX 22-16	OK95 add
	WGRD add	

BLACK/URBAN 21-13-7-3

YOU SHOULD BE MINE.

(THE WOO WOO SONG) AM-214

Jeffrey Osborne

PRODUCED BY RICHARD PERRY



ON A&M RECORDS

Associate Producers: Andy Goldmark & Bruce Roberts

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BRAD MESSER

CALENDAR

Re-viewing The Review

Concerts, club acts, movies, and other events which draw paying audiences can be the basis of a delightful mix of information and entertainment. We're talking radio reviews.

Traditionally the radio review has run a minute, maybe 90 seconds, and has consisted of one person giving his opinion of the event.

Stations have found it's easy to improve on the one-person-talking technique... unless the talking person happens to be exceptionally brilliant, of course.

At the very least, some music can be added to spiff up the sound of the review, but the kind of major overhaul that puts the product over

the top sometimes requires throwing out the announcer entirely, and substituting the paying audience itself. Audiences can provide some of the freshest, brightest, and most surprising review programs on the air.

Part of the beauty of an audience-reaction montage is its cost, or lack of same. A mix of comments from jus' plain folks who paid their money and judged an event accordingly can be

gathered by a station intern, entry-level newperson, or jock, just about anyone... without tying up high-priced talent.

The review tape-chaser catches the audience coming out of the event, holds out the recorder mike and asks "What are you going to tell your friends about this movie?" Then 10 or 12 comments are spliced together, a brief intro/outro is written, and the job's done.

Reviews have good legs. They can be repeated through the day-parts without becoming stale. Heaven knows they are inexpensive. They're informative and entertaining. What more could one ask?

First Spacewoman

MONDAY, JUNE 16 — The first woman in space took her rocket ride 23 years ago (1963). Twenty-six-year-old Soviet Lt. **Valentina Tereshkova** was spacesick during much of her three days in orbit. Later she married another cosmonaut, became a mother, and today is a popular speaker at public events in the Soviet Union. The Supreme Court ruled in 1980 that manmade living organisms can be patented: the case involved genetic engineers who created a bacterium to eat oil slicks. In 1929, 62-year-old **Otto E. Funk** arrived in San Francisco after walking 4165 miles from New York City, 183 days on the road, playing a violin the entire time. Birthdays: **Boxer Roberto Duran** 35. **Novelist Erich Segal** 49. **Publisher Katharine Graham** 89.

No Involvement Whatsoever

TUESDAY, JUNE 17 — Five men were caught inside the Watergate Building in Washington, burglarizing the offices of the Democratic National Headquarters, 14 years ago (1972). President **Richard Nixon** began the coverup by saying the White House had "no involvement whatsoever." The first kidney transplant was in 1950. France staged its last public execution by guillotine in 1939. **Amelia Earhart** took off from Newfoundland in 1928 (as a passenger of **Wilmer Stulz**) to become the first woman to fly across the Atlantic. British troops and Americans fought the Battle of Bunker Hill near Boston (at Breed's Hill) in 1775: Bunker Hill Day is a holiday in Boston and Suffolk County, Massachusetts. Birthdays: **Joe Piscopo** 35. **Barry Manilow** 40. **James Brown** 58. **Dean Martin** (Dino Crocetti) 69.

First American Spacewoman

WEDNESDAY, JUNE 18 — **Sally Ride** became America's first woman in space three years ago (1983) on the shuttle Challenger. (She did not, contrary to an item a couple of weeks ago, die in that spacecraft's crash this year.) Denver radio talkshow host **Alan Berg** was murdered in 1984. In 1873 **Susan B. Anthony** was fined \$100 for voting — something only men were allowed to do — but she refused to pay. America declared war on Great Britain in 1812. Today the eight longest days of 1986 begin, each with 15 hours, 17 minutes of daylight. Summer arrives Saturday. Birthdays: **Paul McCartney** 44. **Lou Brock** 47.

Garfield the Goldmine

THURSDAY, JUNE 19 — **Garfield the Cat** turns 8. The comic strip by **Jlm Davis** premiered in 1978. From a commercial standpoint, "Garfield" is a goldmine, reportedly the most successful new cartoon character of the decade. The movie rating PG-13 was announced in 1984. America's first topless bar opened in San Francisco in 1984. **Julius and Ethel Rosenberg**, convicted of giving atomic secrets to the Soviets, became the only married couple ever executed together in America when they were electrocuted at Sing Sing prison in 1953. June 19th is observed in some Southern states as "Juneteenth," the anniversary of the freeing of slaves in Texas in 1865. Birthdays: **Ann Wilson of Heart** 38. **Malcolm McDowell** 43. **Gina Rowlands** 50. **Louis Jourdan** 66. **Sen. Alan Cranston** (D-CA) 72.

Real Teen Queen

FRIDAY, JUNE 20 — The Victorian Age began 149 years ago (1837) when King William IV died in London. Eighteen-year-old **Princess Victoria** — who had always shared her mother's bedroom at Kensington palace — was awakened at 6am, informed of her uncle's death, and told she was Queen of England. One of the teen queen's first official acts was to demand her own bedroom. Odd/even gasoline rationing began in eastern states during the gas shortage of 1979. *Playgirl* magazine turns 13. The **Ed Sullivan** TV variety show premiered in 1948. West Virginia became the 35th state in 1863. Birthdays: **Lionel Richie** 38. Concert pianist **Andre Watts** 40. **Anne Murray** 41. **Chet Atkins** 62. Saturday (6-21) Full Strawberry moon. Summer begins 11:30am EST. **Meredith Baxter-Birney** 39. **Mariette Hartley** 46. **Françoise Sagan** 51. **Maureen Stapleton** 61. **Jane Russell** 65. Sunday (6-22) **Lindsay Wagner** 37. **Meryl Streep** (Mary Louise S) 37. **Kris Kristofferson** 50. **Ralph Waite** 57. **Bill Blass** 64.



AOR

STEVE FEINSTEIN

MORNING MASTERS, PART 3

WLUP's Brandmeier: Using The Audience

Our look at some of AOR's high-profile morning shows concludes with Jonathon Brandmeier of WLUP/Chicago.

In February 1983 a contract dispute with his previous station pulled Brandmeier off the Loop ten days after his debut. He returned, appropriately, on April Fool's Day.

Since then, his wacked-out shenanigans ("just havin' fun" is one of his catchphrases) have made a serious impression in Chicago's hyper-competitive morning drive. Brandmeier trails only WGN legend Wally Phillips and all-News WBBM in 12+ and men 18+. He owns men 18-34, with a share in the high teens that doubles the nearest competitor. His act also plays with women, where for 18-34s he's second to Urban WGCI-FM.

In large part, Brandmeier relies on what he feels is his greatest

natural resource — the talents of his audience. "I just love talking to people. If they took away the phones from me, I wouldn't want the job," he says.

He puts callers in the spotlight, often letting them carry bits, rather than using them only as a foil for showing off his sense of humor. Also, he solicits listeners to send in "Wacky Weenie Tapes" of original songs, parodies, and comedy bits.

PD Greg Solk explains, "There are a lot of creative people who don't have their own radio shows, so they put together two-minute tapes for him. I could ask our production people to sit down and put together stuff, but these people crank-out material that's better."

Brandmeier's role is to provide his callers with the premise or angle. "I'm not a star; I'm a ringmaster," he says. "I keep the show moving and direct it. But listeners know they can upstage me at any time, and I won't get mad at them."

He might be discussing a topic that spurs calls from people who play right into the bit on their own, or he may prompt a regular caller off-air. For instance, he'll tell a Jackie Stewart impersonator that the Indy 500 should've been held despite bad weather — "they're a bunch of pussies. Why can't they race in the rain and the fog?" — and then the character will flesh it out. "If I say that, it's only a throwaway," says Brandmeier. "But Jackie Stewart saying it is funnier than hell." Continued on Page 58



The morning Brandmeier did his show from the State Of Illinois Building, Governor Jim Thompson (left) was the mystery guest on a "Who's On My Line" phone feature. Afterwards, the Governor, whose office is in the building, stopped by to say hello face-to-face.

BRANDMEIER IN CONCERT

Deck The Hall With 20,000 Fans

How many people do you think would pay to see a concert that featured something they get for free every day — your station's jocks? Not opening for an established rock artist, mind you, but as the main attraction themselves. Maybe a few thousand if you're lucky, right?

Last Friday (6/6), 20,000 people paid \$10.50 and \$13.50 a head to see the double bill of WLUP/Chicago drive time stars Jonathon Brandmeier and Steve Dahl & Garry Meier at Poplar Creek. The show, produced and promoted by the Loop itself, was a testament to the remarkable popularity of both sets of high-profile personalities.

It began at 3pm, when Dahl & Meier set off from the Loop in a limo, broadcasting enroute to the hall. A dozen drivers in other vehicles who pulled alongside the limo to give yells of recognition were all made part of the broadcast.

A few hours later, Dahl & Meier opened the show with a loose, rambling comedy revue that was long on outrage. It included a video piece with a crude "Anthony" character who provided tips on how to score with women, space shuttle jokes (Christine McCullough burgers, astronaut McNuggets), a mock back-up band of anatomically correct love dolls, and singing to backing tracks for songs about farts and Gary Dotson, the convicted Illinois rapist whose accuser, Cathy Webb, later recanted her testimony.

Dahl, incidentally, has shed 75 pounds. He attributes that feat partly to the improved working

conditions at the Loop, where he returned recently after a stint at crosstown WLS ("that was like spending five years in jail"). Dahl praises Loop GM Jim DeCastro and PD Greg Solk for allowing him the creative freedom that he claims 'LS restricted.

Brandmeier's act puts music before laughs. His eight-piece

group, Johnny & The Leisure Suits, isn't just some second-rate garage band he whipped together. They've been playing to sellout crowds at smaller halls over the last year, and have become an impressively tight, polished band of solid musicians. They got the audience on its feet for almost the entire show, with people literally

dancing in the aisles at times.

Brandmeier's an energetic, charismatic showman, with a singing style reminiscent of Huey Lewis. High points of the show included two songs he's made videos for — "The Moo-Moo Song," inspired by a real-life story of a guy convicted for having sex with a cow, and "We're All Crazy In Chicago," which is the equivalent of "New York, New York" for the city's rockers.

On a night when Brandmeier was the object of the crowd's adulation, he was unusually generous, sharing the stage throughout the evening. Two six-year old girls he pulled from the audience danced up a storm, and he gave the spotlight at various times to his newsman Buzz Kilman, who plays a mean harp, his painfully shy producer Jimmy (Bud) Weiser, and Piranha Man, a tiny Pakistani donut shop owner who has become a regular on the radio show.

The nicest touch of all was during a hot version of "Sweet Home Chicago." Brandmeier brought on Dahl & Meier and emcee Bob Stroud (Loop middays), and then took time to give the station a nice plug after the song. "How many stations would have four of their disk jockeys singing that song on stage?" he asked the crowd, then answered his own question. "Only the Loop."



He does a radio show, he sings, and he's a great little dancer, too.

BIG COUNTRY



"LOOK AWAY"

AOR TRACKS BREAKERS

48 — 27

"Look Away" is a blatantly infectious rocker that captures you from the first note and doesn't let go for one second. Rarely does a piece of new music captivate and motivate so quickly, and we're pleased that the **BIG COUNTRY** sound is going to reclaim the airwaves!"

ART PHILLIPS, ALBUM NETWORK

From The Forthcoming Album,
"The Seer"

PolyGram Rocks Radio

58/R&R FRIDAY, JUNE 13, 1986

AOR



Dahl (right) and Meier with the Steve & Garry Dancers. Meier's shirt says "Eat Me"; Dahl's reads "I'm On A Diet."

Brandmeier

Continued from Page 57

The callers sometimes become stars in their own right. The best example is Piranha Man, who came into being when Brandmeier called a donut shop to order donuts for guests Bob & Doug MacKenzie. The Pakistani man who answered the phone said his name was "Rhan Khan," and Brandmeier dubbed him "Piranha Man."

The guy's delightful giggle and innocent, unpretentious manner made him a celebrity on the show. Now he goes out on promotions, autographs 8 x 10 glossies, and appears in the station's TV spot, all while continuing to manage the donut shop.

Another character, "Joe The Love Potato," is contributed by a local comedy troupe. Joe is a lazy couch potato/male chauvinist who sits home while his wife, whom he calls his "special gal," takes care of him after she gets done working her three jobs. There's now a cassette available of Joe's stone-age philosophies.

When two guys called Brandmeier and dazzled him with their perfect renditions of any Beatles

"I'm not a star, I'm a ringmaster. Listeners know they can upstage me at any time, and I won't get mad at them."

—Jonathon Brandmeier

songs he named, he booked them to open a concert with his band — Johnny & The Leisure Suits — in front of 4500 people. It'll be the first time the pair has performed outside their basements.

There's madness on the show even when Brandmeier himself isn't there. On the Cubs' opening day, he was off filming his TV show, and Solk found a guy who did the entire show pretending to be the Cubs' famous announcer Harry Caray ("here's some ZZ Mac and Fleetwood Top on WLUP"). He was so convincing that newspapers ran straight stories that it was Caray, then followups the next day that it really wasn't.

His regular features include:

- **Celebrity Blackmail:** When stars are in town, Brandmeier threatens to give their location and



Brandmeier, a man for all demos, pulled these future Rockettes out of the front row. The Loop claims the kids weren't planted in the audience, but how come they had a William Morris agent with them?

have listeners harass them unless they visit his show. That's what led Michael J. Fox to do two hours.

- **"Johnny Gets The Cash":** calls: "Winners" picked from the phone book are called and offered the chance to give Brandmeier \$1000.

- **Shove It Line:** On Fridays, everyone from stockbrokers to nurses call in to scream "Take this job and SHOVE IT!" and verbally abuse their bosses. Brandmeier compares it to primal scream therapy, and claims people have lost jobs because of it.

The Leisure Suits' concerts are "real concerts, not just the radio show in front of an audience," says Brandmeier. "I don't want people to pay \$17.50 to see me doing my show over a big PA system."

He sells out 4500-seat halls five times a year. The show begins with video clips of ex-Mayor Jane Byrne and local sportswriters debating his ability to pull off a two-hour live show. His other outside pursuits include a "Johnny B. On TV" 50-minute special for the local CBS O&O station.

His fans include Illinois Governor Jim Thompson, whose office staff (also fans) turned him on to Brandmeier. Thompson called Brandmeier on the air to apologize for not being able to come to a Leisure Suits concert as planned. When Brandmeier was chosen to emcee a fundraiser, the Gov put a Brandmeier slogan — "Rock me, baby" — on the invitation that went out to all the politicians.

SEGUES

Duffy's WCFI/Daytona Beach switches from AC to AOR as WORZ (Z102) on 6/16. The lineup is **Max & Pam McGann** (AM drive), **Jim Howie** (middays), **PD Alan Edwards** (PM drive), **MD Mike Lowe** (evenings), and **Rick Pittman** (overnights).

In St. Catherine, Canada, Country CJQR becomes AOR/CHR hybrid CHTZ-FM on June 27 with **PD Eric Samuels** and **MD Paul Morris** (EXCHUM-FM/Toronto). Consulted by **Joint Communications**, the station will serve a market of 320,000 that lies between Toronto and Buffalo. The phone # is (416) 864-1173.

KPOP/Sacramento has changed calls to KDJQ.

KMYZ/Tulsa names afternooner **Lee Roberts** MD replacing **Sammy Lee**, who retains middays. **Jill Cifranic** is new to WCPZ/Sandusky overnights.

Lots of motion among Promotion Directors. **KMET** Promotion Director **Kellie Castruita** resigns. **Denise St. Louis** from Channel 20 replaces **Bob Jenkins** as KRQR/San Francisco Production Director. Also, KRQR Production Director **Jai Ginsberg** will be leaving shortly for freighting in Los Angeles. **KKDJ/Fresno** Promotions Director **Peter Napoli** resigns and is replaced by **Owen "Phrankey" Eldridge**.

"Famous Bob" **Hellman** and **Paul "The Count" Calvalconte** replace **Tony The Guy** and **Delphine Blue** on WLIR/Long Island weekends.

THE SWITCH IS ON!



Dan Hayden
106WHEN
Hartford

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

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

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

abc rock radio network

MERCURY SUMMER '86

And the heat is on!

CARL PERKINS

He was there in the beginning. He was there when it happened. He witnessed the **"Birth of Rock n' Roll"**. Destined to be the first across the board smash: Country, AC, AOR, and CHR. From the album of the year "Class of 55".

Produced by Chips Moman

Coming soon the **"Birth of Rock n' Roll"** video, also destined to be a smash on all video formats.

RR 62/15 BB 54 CB 69

KATHY MATTEA

It isn't easy and it isn't cheap but you can find **"Love At The Five And Dime"**. Nearing the top of radio charts everywhere.

Produced by Allen Reynolds

Watch for Kathy Mattea's new album later this summer...A sure fire summer sizzler.

RR 11 BB 12 CB 23

JOHNNY PAYCHECK

Like a fine wine improving with age...The music sounds best when played with an **"Old Violin"**... Top 10 phones wherever it's being played. This is destined to become a classic...a biographical metaphor to one of country music's biggest names.

Produced by Stan Cornelius

See Johnny at Farm-Aid II in Austin July 4th

RR 43 BB 40 CB 49

THE EVERLY BROTHERS

We know you'll love their smash new single **"I Know Love"**...The second hit single from their classic album **"Born Yesterday"**. Look for this single to reach the top of the charts: Country, AC, and CHR.

Produced by Dave Edmunds

Also, watch for the Everly Brothers Taur—Summer '86 coming soon.

RR Significant Action 18/7

THE STATLERS

Sometimes you count on your fingers and sometimes you count on your toes, but you can always **"Count On Me"**. The debut single now rocketing up the charts. From their brand new album **"Four For The Show."**

Produced by Jerry Kennedy

From the hottest group in country music...an evening of great music.

RR 27 BB 30 CB 37

*And arriving soon on radio charts
... everywhere!*

BUTCH BAKER

"That's What Her Memory Is For"

LARRY BOONE

"Stranger Things Have Happened"

DONNA FARGO

"Woman of The 80's"

FRANK YANKOVIC

"Who Stole The Keeshka"

TOM T. HALL

"Susie's Beauty Shop"

TARI HENSLEY

"I've Cried A Mile"

WILLIAM BURTON GAAR

"Somewhere Between Mama and Daddy"



PolyGram Records



Lon Helton

COUNTRY

PART I

Winter Ratings Rap

"What the winter book hath brought, let not the spring taketh away." OK, so Confucius never said that. But he might've if there had been radio — and four Arbitrons a year — in ancient China.

Before those of you in the top 75 markets shed too many crocodile tears for those poor souls in the 28 cities who had to suffer through the winter ratings, just remember you get to start year-round sweeps real soon. Just wait for the joy of ending one rating period on a Wednesday only to begin the next one the following day.

But that's another column. This week, here's a look at what transpired in some of the key Country battles last time out along with a hint of what may come in the spring.

Major Northeast Markets

	12+	25-54 Rank	
	F '85	W '86	F '85 W '86
WBOS/Boston	2.9	2.6	8 12
WHN/New York	2.2	2.2	21 15
WXTU/Philadelphia	3.3	3.6	8 7



WBOS: On the heels of its best ever Country book, WBOS slipped a bit this time out. Nevertheless, this was still its second best 12+ share since turning Country. Seonix has owned the station for about 20 months and PD Mark Tudor, who came aboard last June, should have the station positioned where he wants it. The spring book figures to be very important to 'BOS.



WHN: "I'm glad we held on to a 2.2." is how WHN PD Neal Mullins put it. He explained, "We've been in the problematic position of not being able to market the station. During the time the sale (from Doubleday to Emmis) was under consideration, there weren't many dollars put into the advertising or marketing coffers. Now, with the sale waiting to be finalized, we're in a waiting period.

"All of this has resulted in a loss of cume," Mullins continued. "If you're not inviting people to come into your store, they're not going to shop there. The reason we even had as much as a 2.2 is the people who're still listening are doing so for very long periods of time."

Emmis is said to be conducting market surveys to determine the best direction to go upon takeover.

With 'HN's history and its being the only Country outlet in town, it's hard to imagine a format change.

Other rumors sprouted when WMET/Chicago recently changed call letters. While originally thought to be coveted by Emmis for WHN, flagship station of the New York Mets, wags now place the calls on WHN's sister WAPP.

Mullins, who arrived at WHN last August, said, "In New York we're the 'Country station' and the 'Mets station.' Those are two viable, unique positions in this market. All we have to do is let everybody know. There are 17 million people living here. You can't expect them to tune in to the station just for the hell of it; you have to let 'em know we're here and what we're doing. This is the most active media market in the country.

"Emmis is a group of dynamic, energetic broadcasters. You can see that by what they've done in Minneapolis, St. Louis, and now Los Angeles. When they find a hole in the market they promote the hell out of it and make it work. They'll do a great job with WHN when they take over."

Emmis is expected to complete the acquisition in September.



WXTU: PD Bob Young is very happy with the station's winter showing, as well he should be. It's only .1 off WXTU's all-time Country high garnered in fall '84. The station seems to have built an extremely solid core, demonstrated by the fact that six of its last seven books (the last four consecutively) have been perched solidly in the threes. 'XTU celebrated more good news in the 25-54 men demo, where it ranked number two.

Young was especially encouraged because the station's embarked on an aggressive contesting campaign for the spring sweep. WXTU's "Cars and Cash" promotion is a \$92,000+ giveaway involving a number of \$1000 winners, a \$15,000 cash winner, and four cars including a Porsche 944.

During the winter book, Young said the station moved a bit more contemporary in its music selection and "goosed the hell out of the tempo." He added that a long-awaited tower move was a key ingredient since "there were parts of

the metro who never heard us before."

While crediting his airstaff and support personnel, Young, who joined WXTU in June '85, was also quick to hand out kudos to consultant Rusty Walker.

Baltimore

	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
WCAO	4.4	3.2	5	9
WPOC	5.6	7.7	3	2

This was the best book for WPOC since its 7.9 in swinter 1982. Some interesting internal workings at the station saw PD Doug Wilson announcing plans to leave, then reversing his decision just before the winter numbers were released. Timing is everything. Needless to say, Doug was very excited about his decision to stay and the ratings.

"Before those of you in the top 75 markets shed too many crocodile tears for those poor souls in the 28 cities who had to suffer through the winter ratings, just remember you get to start year-round sweeps real soon."

Last October WPOC made a major step in its evolution away from "wall-to-wall music," adding the personality morning team of Rocky Marlowe and Laurie De Young from KBZT/San Diego. PD Wilson credited the airstaff for the ratings rise, saying, "We have a longterm staff that this town knows real well. They've worked hard to build a reputation for this station. The combination of the newness of the "Rocky and Laurie" show and the excitement they brought to the station, coupled with the familiarity of the staff and the job they have done, was a major factor in our increase."

Wilson also explained this was part of a conscious effort to move the station to a more foreground posture. "We're going right after number one," he said. "We made a deliberate effort to be an adult station that plays great country music. Adding a personality morning show and bringing the rest of the airstaff to a more upfront position was part of that move."

Pointing to another example of WPOC's new aggressive stance, Wilson added, "We also began taking some chances on new music and new artists; that had a great deal to do with the success."



FAST GIVEAWAY — WXTU/Philadelphia's primary spring promotion is called "Cars and Cash." It's a \$92,000+ on-air giveaway involving a number of \$1000 prizes, a \$15,000 cash prize and four automobiles, including a Porsche 944. Morning man Buzz Bowman (l) and WXTU ND Lynne Adkins (r) are shown handing over the keys for a 1986 Pontiac Parisienne to a recent winner.

Dallas/Ft. Worth



	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
KPLX	6	6.9	3	2
KSCS	5.9	5.5	5	5
WBAP	5.9	6.5	4	4

KPLX flexed its plex, causing some heads to hurt the day after this ARB was issued. It was the best book ever for KPLX: its highest 12+ number, its best 25-54 adults showing, and the coveted number one post in men 25-54. PD Bobby Kraig said the station did "nothing out of the ordinary." Adding it was looked at as a cumulative win, he felt this book was the payoff for remaining consistent.

KPLX's spring promotion is the "Cashbox Combination," where listeners guess six-digit combinations to win money and prizes. Kraig wouldn't give a dollar amount for the promotion, only saying that it was "big." KPLX also made a move to strengthen its airstaff with the addition of former WMAQ/Chicago and WGKK/Memphis personality Jim Tyler, who'll be doing afternoons.

WBAP also had a good book, no doubt buoyed by the then-playoff-bound Dallas Mavericks. 'BAP has been heavily involved in the state's 150th birthday celebration as well. Among many other things, it has sponsored a wagon in the covered wagon train touring the state. WBAP will also have a major hand in the Fourth of July festivities when the wagon train ends its journey in Dallas. And it should benefit this spring from the fast start of the Texas Rangers.

KSCS, 'BAP's sister, still looks strong despite dipping from a six-book high of 5.9 in the fall '85 ARB.

Louisville



	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
WAMZ	11.4	12.2	2	1
WCII	4.4	2.7	12	12

This was the best winter book in WAMZ's history. It's never had a higher 12+ number, plus it was

number one 25-54. However, it was number two 12+ behind sister station WHAS, a situation that doesn't excite PD Coyote Calhoun. He's optimistic about the spring book, pointing out that 'HAS only beat 'AMZ by .2 12+, while having the benefit of carrying both Kentucky and NCAA champion Louisville basketball all winter.

Another reason for Coyote's optimism is the spring promotion WAMZ's got cookin'. It's giving away a guaranteed \$100,000 — \$10,000 a week for ten weeks. Listeners sign up at various locations, listen for their name to be read on the air, and then have nine minutes and 75 seconds to call and claim their prize: an amount between \$50 and \$5000. WAMZ guarantees giving away at least one \$5000 prize per week.

St. Louis



	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
KUSA	4.5	3.7	5	8
WKXX	1	1.2	20	18
WIL	.7	1.2	24	21
WIL-FM	6.3	5.3	3	5

This market is just as interesting for what didn't happen as what did. WKXX's weak showing surprised a number of people. The station is as promotionally aggressive as they come. Its entry into the market less than a year ago promised to heat things up considerably; it still will before this battle is over. WKXX embarked on a major bumper sticker campaign for the spring book and is spending a lot of money like it did over the winter.

WIL-FM has been attacked by quite a few competitors over the years and deserves a lot of credit for continuing its reign as the market's Country ruler. It's been on an ARB roller coaster the last six books, going 5.8, 6.2, 6.7, 5.0, 6.3, and 5.3.

KUSA figures to be staying away from the "more music" battle being waged between the two FMs. 'USA has carved its own niche but still feels it can go higher with its personality presentation.

Continued on Page 62

Look What's New . . .

Merle Haggard has established a solid track record by delivering hit after hit.

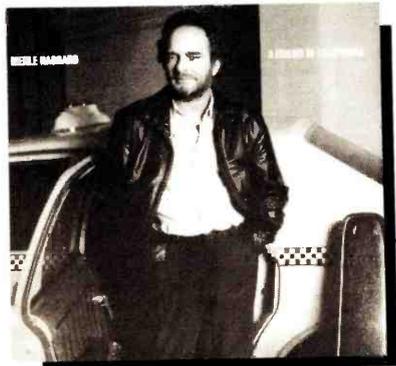


With this hot new single
**"A Friend
 In California"**

COUNTRY BREAKERS

R&R: **37** BB: **45**

Merle is adding to his legacy of winners.



Find out what's new from Merle Haggard on the best selling album **"A Friend In California"**



Produced By Merle Haggard

on Epic Records, cassettes, and compact discs

(F4-0286)

62/R&R FRIDAY, JUNE 13, 1986

COUNTRY

Winter Ratings Rap

Continued from Page 61

	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
KUPL	4	1	23	19
KUPL-FM	4.8	4.4	4	8
KWJJ	2.8	3.9	11	11
KWJJ-FM	2.5	3.2	13	12

KUPL
 K 98 FM 1330 AM

A not-so-small footnote to this book: The KUPL-AM & FM transmitters, and their backups, burned to the ground in mid-March. The stations were either off the air or operating at reduced power for the last three weeks of that month. In fact, both stations were off the air for five consecutive days at the end of March.

PD Bill Bradley said the cooperation from other Portland broadcasters was tremendous. KUPL's morning man even went on the air with competitors, claiming he had written material for his show and needed someplace to air it. KUPL personnel manned the stations' request lines (studio facilities were not affected), answering calls from concerned listeners. Bradley said he was astonished by listeners who said they had won money from station contests and offered to make a contribution if it would help.

It's impossible to know how much the "technical difficulties" (as they're tabbed on page 5B) affected the numbers, but it's interesting to note the KUPL-AM numbers were up. Sympathy diary entries, perhaps? Just kidding.

Crosstown, it was a very good book for KWJJ. The AM had its best numbers since the fall '84 and the FM its best since spring '84. KUPL-FM, meanwhile, slipped just a bit from its best book since going Country in spring 1984.

Interestingly, KWJJ-AM still outpoints its own FM, a situation which has existed the past six books. New AM-FM PD Larry Coates, who came aboard the middle of March, will be looking to push those FM numbers into the five or six-share range.

Outlining where the KWJJs are headed, Coates offered, "We've tightened up the stations, taking the AM in the direction we thought it ought to go and the FM in the direction it should go. They've been pretty close in the past; not narrowly targeted enough. We're now creating two distinct radio stations by skewing the AM more traditional and the FM more contemporary."

"We've also taken a much stronger position on promotions and being active in the community. We're playing hardball now more than ever before. I think it will do nothing but increase the Country shares and broaden the base for this format."



GIRLS SIGN UP — MTM artists Girls Next Door signed with ASCAP. Pictured (l-r): Dorris King, producer Tommy West, Tammy Stephens, ASCAP's Merlin Littlefield, Cindy Nixon, and Diane Williams.



WORLD CLASS TRAVIS — Warner Bros. artist Randy Travis signed an exclusive booking contract with World Class Talent. Shown are (l-r) WCT Pres. JoAnn Berry, (standing) WCT agent Alan Whitcomb, Travis manager Lib Hatcher, and Travis.

HAVE YOU HEARD

In typical fashion for this time of year, things have been rather quiet of late. But here's the "skinny" gathered during the last couple of weeks:

Just in case you missed it, veteran Country personality **Stan Martin** has rejoined his old alma mater WHN/New York for all-nights. Martin was one of the original 'HN jocks when the station went Country in 1972 . . . **John St. John** has returned to KFKF/Kansas City, where he worked in '84 and '85. St. John comes aboard as Asst. PD/Production Director/midday talent . . . Ex-WPKX/Washington personality **Bill Celler** is now doing afternoons on WPL0/Atlanta . . . **Larry Daniels**, formerly **Larry Bessler**, has left the Transtar Radio Network to do middays at WKQSMiami.

KCBQ-AM/San Diego announces a couple of changes — evening personality **Laura Wilkinson** moves to middays, handling evenings is Promotion Director **Dana Harmon** . . . **Charlie Ray** is now doing evenings for KCKC/San Bernardino . . . WTSO/Madison MD/afternoon driver **Pat Martin** has joined **PD Andy Witt** for mornings. Coming in to do PMs is **Jeff Tyler** from WKLH/Milwaukee . . . **Tom George** is new to mornings at WZKC/Rochester. **Keith Connors** has segued from

mornings at WYAY/Atlanta to the same shift at WLVK/Charlotte. Also at the station, **Alan Christian** has joined as Promotions Director . . . Former WEEP/Pittsburgh and WBOS/Milwaukee PD **Bill White** is now PD at WTSC/Stamford, CT . . . Happy anniversary to WAXX/Eau Claire, celebrating 20 years as Country. PD **Tim Wilson** celebrated his ninth anniversary with the station in May . . . **Bob Flittie** is now Operations Director for WNAK/Yankton, SD. Former OD **Jerry Oster** has moved into a fulltime air shift . . . KNTZ/Walla Walla, WA GM **Dean Holmes** has been named PD/MD at KBMR/Bismarck . . . The new evening talent at WPOR/Portland, ME is **Deborah Delaney**.

WMUS/Muskegon evening talent **Diane Sheppard** has joined morning man **Jim Cox**. Now doing evenings is **MD Chris Roberts** . . . **Greg Lee Oberst** is the new Production Director for KRPM/Seattle . . . **Marie Bonacci** moves from overnights to evenings at WNYR/Rochester. Filling the all-night slot is **Kelly McKay**, who moves up from weekends . . . And Captain **Bob Byrd** moves from Traffic Reporter to overnights at WUSY/Chattanooga.

You can call, or you can write. But don't forget to let me know what you have heard!



SHARON ALLEN

NASHVILLE THIS WEEK

Music Row Complex Plan

When the Grand Ole Opry left the Ryman Auditorium and moved out to Opryland ten years ago, it was the beginning of new frontiers for country music. Now a new tier in the Nashville entertainment structure may be in the making.

A newly announced \$30 million Music Row Entertainment Complex has been slated for construction this summer. This ambitious building project, announced by Nashville broadcaster Mack Sanders, President of MetroGeneral Communications, will take up an entire block along 16th Avenue on Music Row. A group of investors, including Johnny Cash, June Carter, Waylon Jennings, and Jessi Colter, were present at an outdoor press conference to announce the grand plans.

The proposal includes a 200-room hotel, an office complex, child care, recreational facilities, restaurants, and boutiques open to the public, with underground parking for 500 cars. The entertainment complex will house a 1000-seat auditorium, television studios, radio stations, and recording and production facilities.

The group emphasized that artists as well as tourists will spend time at the center working or playing. Cash explained that the planned child care center is a much-needed facility along Music Row, citing daughter Rosanne's long absence from working and recording here because of her young children.

Jennings commented about the state of the Nashville recording industry. "This town is either going down or going up. I'm glad this is going to be a better part of its development."

Richard W. James, President of REBS, Inc., a new broadcast holding company here, and Alan Cartee, operator of the popular music biz hangout Tavern On The Row, have played key roles in developing the project, along with Sanders and the aforementioned stars. Undisclosed financial sources are apparently ready to back the complex. Groundbreaking is anticipated within 60 days for the complex, set to open in mid-1987.

As for questions raised about Waylon's "outlaw" image in such a business partnership, he responded, "Maybe outlaws get hungry too, referring to the anticipated profitability of the venture."

Jam On

The last Charlie Daniels Volunteer Jam in 1985 was a red-hot affair held on one of the coldest February nights in Nashville history. This year it may be the scorcher of all time, since Jam XII has been moved to July 12 at the new outdoor Starwood Amphitheatre.

The annual homecoming concert has traditionally kept its long line of scheduled guests a secret until their moment on stage, and this element of surprise has been captured each year on various broadcast media.

Radio stations from around the country have carried the show live via hookups each year. In 1974 Jam I aired a one-hour segment of the event to 100 radio stations, along with recording the event for CDB's "Fire On The Mountain" LP. Jam broadcasts have included coverage to 18 million listeners along the

Eastern seaboard, a Volunteer Jam Radio Network throughout Tennessee, and various syndicated broadcasts with the King Biscuit radio series. More recently, for Jam X and XI, the Volunteer Jam has become an international media event with the Voice of America.

VOA, the massive global radio network of the United States, has received hundreds of positive letters from around the world in response to its unprecedented live broadcasts. Volunteer Jam officials hope to make the world broadcast an annual event, including this year's Charlie Daniels Jam XII next month.

Panelists Confirmed For Seminar

Panelists have been confirmed for the CMA's first seminar, to be held in Charlotte, NC, entitled "Positioning Country Music For Bigger Profits In Your Market."

They are: artists Brenda Lee, Gary Morris, and Sylvia, WSOC/Charlotte GM Lee Morris, WYAY/Atlanta GM Bob Green, Record Bar's Barrie Bergman, the Handelman Company's Jim Powers, RCA VP Joe Galante, CBS VP Rick Blackburn, BDA-BBDO/Atlanta's Jack Walz, Ricky Skaggs's manager Chip Peay, producer Kyle Lehning, Sound Seventy Productions' Joe Sullivan, and Billboard's Marty Feeley.

The seminar is open to anyone in the music industry. CMA members can register at a discount. For more information call the CMA office: (615) 244-2840.

IBMA Board Set

The International Bluegrass Music Association held its first Board of Directors election recently.

Wax Works, Ltd. and Video Works President Terry Woodward was elected At Large Director.



THOUSAND DOLLAR STROLL — Following his live performance on the Arthritis Foundation Telethon, Rex Allen Jr. strolled through the audience at the Grand Ole Opry House and garnered \$1000 in donations. Allen (left) delivers the dough to telethon cohost Mickey Gilley.

Representing agents and managers is the Case Company's Keith Case, artists and composers elected Ferrum Virginia's Lost & Found bandleader Allen Mills.

The association category is represented by the Director of the Minnesota Old Time and Bluegrass Music Association, Larry Jones; the media and education rep is Bluegrass Unlimited publisher Peter Kuykendall; Sugar Hill Records President Barry Poss took the seat for record companies, music publishers, and merchandisers; and promoter Milton Harkey was elected to represent talent buyers.

Woodward, Kuykendall, and Jones were elected for one-year terms. All others will serve for two years. Alternate directors elected were: Joe Cornett, Howard Epstein, Lee Bolton, John Hartin, Wanda Dalton, and Mary Tyler Doub.

Pepsi Please

Pepsi's recent search for aspiring singer/songwriters to represent its "New Generation" radio ad campaign found MTM Music Group's Radney Foster, a signee to MTM's Uncle Artie Music (ASCAP).

Foster and three others will be featured on a rotating basis with Pepsi's summer radio spots. In Foster's segment, he will be introduced by Ray Charles, then perform his autobiographical song "Drive All Night Long."

This campaign represents Foster's second association with the cola company. He wrote and performed a previous country jingle called "Drinkin' in the Country Sounds."

Just thought you'd like to know! (This column co-written by Katy Bee)

NASHVILLE IN MOTION

George Mallard joins the Jim Halsey Company as a Vice President, based in the Nashville office. Mallard was most recently associated with Headline International. Halsey artist signings include: MTM's Holly Dunn for concert and television bookings and Reba McEntire for exclusive worldwide representation . . . Singer/songwriter Leona Williams is now recording for Loveshine Records . . . Evergreen Records just signed Lindy Gravelle to a recording agreement . . . Texas-based group Mason Dixon have signed a longterm recording contract with a new Nashville-based label Premiere 1 Records . . . Producer Bart Barton signed Carla Colten to a production agreement. Colten, formerly with Tumbleweed Records, will now record for Canyon Creek Records. Two more recent signings on Canyon Creek include John Paul Cody (a country duo) and Dana Presley (a former Dallas Cowboys Cheerleader) . . . Crown Talent announced these additions to their staff: Bill Satterfield, Bill Carlton, and Joan Bledsoe.

The Welk Music Group has acquired Shelly West's publishing company West Hood Song. MCA recording artists Diana Rae, Jean McCracken, and Judy Bailey have also signed with Welk. Staff changes for the publishing company include Randy Best as staff engineer and Billy Lynn as tape librarian, allowing Thad Tarellon to assume fulltime songplugging responsibilities . . . Rick Hall is opening Nashville offices for his publishing companies, Farn and Rick Hall Music. Mike Hollandsworth will head the operation.

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PINT-SIZE SERVICE — Participating in the Dream Makers Celebrity Luncheon in Nashville with 65 other celebrities, raising \$45,000 for children with life-threatening illnesses, is Alabama's Thedy Gentry, who signs Brenda Lee's apron.



GOSPEL EXCELLENCE — BMI hosted a luncheon for Gospel Music '86, honoring Joel Hemphill and "Mother of Gospel Music" Sally Martin with a "Commendation of Excellence." Presenting the awards were (l-r) BMI VP Roger Sovine, Hemphill, BMI President Frances Preston, Martin, and BMI VP Joe Mochoe.



BRAD WOODWARD

"KIDS AMERICA" CALL-IN SHOW

Who Said Talk's Only For Old Fogeys?

Everyone knows that nobody under age 35 listens to Talk radio. Right? Wrong. American Public Radio's (APR) nightly "Kids America" program is proving that children will become avid fans of a live call-in show that's fast-paced, topical, entertaining, and educational.

Is there a lesson here for commercial News/Talk broadcasters? Without a doubt. Public radio, with its emphasis on innovation and experimentation, is much overlooked in the current search for new programming to "rescue" AM radio.

Attracts Adult Audience

There's abundant evidence that Kids America is building a sizable audience, not only in its 6-12 year-old demo, but also among their parents, teachers, and even some adults with no direct connection to kids. In other words, salable younger adult demos.

Kids America is produced by public station WNYC/New York, where the program was born in 1984 as "Small Things Considered." Satellite distribution to eight test markets began last September by APR, which is best known for carrying Garrison Keillor's "Prairie Home Companion." Kids airs live on weeknights, 6:30-8pm ET.

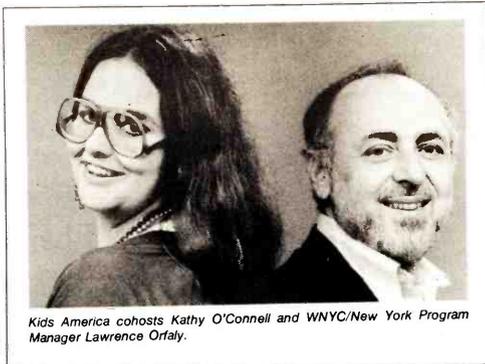
Says APR spokesperson Diane Engler, "We first wanted to see if this program would work - if it could attract listeners, fundraising, and attention to public radio stations." Special promotion included direct mail to local teachers in test markets.

150,000 Calls Per Month

The test has been so successful that APR plans widespread, national distribution this fall. Already an additional ten stations have signed on. Even with its small affiliate base, Kids receives 40-50 letters daily, and up to 150,000 calls per month on its tollfree lines, up 50% from November and December. Arbitron doesn't measure listening by those under 12, but 12+ increases have been noted on affiliates during the Kids time period.

Based on producer Keith Talbot's conviction that children need predictability, Kids follows a highly-structured format. But the informality of the presentation lends the show a spontaneous, even zany air. Anchored by cohosts Kathy O'Connell and Lawrence Orfaly, the show offers a wide range of regular features. Here's a small sample, demonstrating the creative way that entertainment and education are interwoven:

- "Martha's Mishaps" is a weekly soap opera in which children call in their solutions to Martha's unending problems.
- "The Duke of Words, one of the show's most popular guests, is a globetrotter who quizzes callers on the spelling of words that relate to his latest travel spot.



Kids America cohosts Kathy O'Connell and WNYC/New York Program Manager Lawrence Orfaly.



WBSM LIGHTENS UP - WBSM/New Bedford, MA sent two staffers to cover the recent Comic Relief concert in Los Angeles. Above, Program Manager Marc Bernier interviews comedian George Carlin. Presumably, Carlin did not regale WBSM listeners with his famous "seven dirty words," which resulted in the landmark Supreme Court ruling on broadcast obscenity.

•Xeno the Alien drops in from a different place each week, challenging kids to guess from clues where he's been.

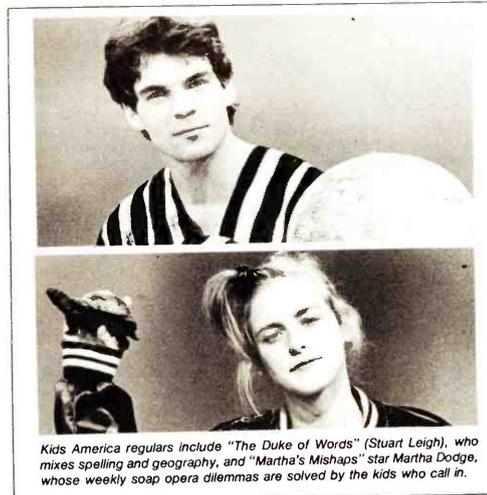
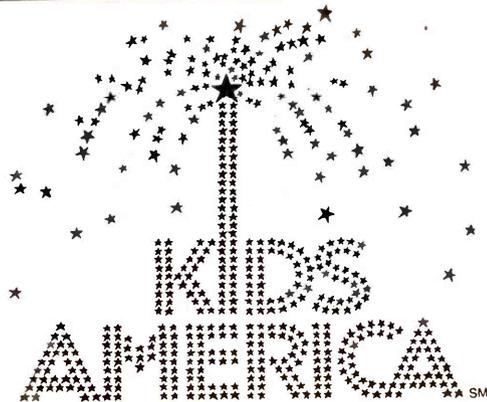
• In the "Mystery History Guest Game," kids try to guess the identity of famous people who "call in" from the past.

• "Susan's Songs" features Susan Dias, who has the amazing ability to improvise songs on-the-spot, based on topics called in by kids.

Kids also features a fair amount of music (there's a weekly top five countdown), from current hits to special songs just for kids. One popular number deals with child abuse, and features a youthful chorus singing, "My body's nobody's body but mine. You run your own body. Let me run mine."

Commercial Opportunities Possible

Engler says Kids may eventually be made available to commercial stations in markets where the



Kids America regulars include "The Duke of Words" (Stuart Leigh), who mixes spelling and geography, and "Martha's Mishaps" star Martha Dodge, whose weekly soap opera dilemmas are solved by the kids who call in.

local APR affiliate doesn't pick it up. For information about Kids America, call her at (612) 293-5417.

By the way, APR produces no programming of its own. Funded largely by the Corporation for Public Broadcasting (CPB) and foundation grants, it specializes in distributing programs by independent and station-based producers. A deal has even been struck to carry a business show produced by CBS.

APR was formed, says Engler, because "there are a lot of independent producers, station-based producers, and productions coming from foreign broadcasters that weren't being heard within the (public radio) system."

Commercial Radio Take Note

Maybe commercial radio should take a closer look at those producers too.

TALK TAKES

Securities & Exchange Commission asks Congress to bring over-the-air investment advisors under securities laws' anti-fraud restrictions. Misrepresentation of qualifications or failure to disclose "material facts," such as personal interest in stocks recommended, could result in prosecution... Charles Steiner signs with WABC/New York as morning sports anchor and voice of the New York Jets... Carol Ramos joins WBBM/Chicago news staff... WXYT/Detroit ups news anchor Tracy Pratt-Savage to Asst. Operations Manager, and hires Promotion Director Martin Raab and Sports Director Russ Small.

ABC Talkradio offers advice on handling careers and social situations Sundays (10-11am ET) with John Molloy

... WEEI/Boston takes on news assistants Andy Flathers, Michael Hazell, Derrick Mason, Barrett Powell, and Chris Sudlow... Chris Simon of WPOP/Hartford moves to KFNB/Los Angeles as reporter... Steve Rosenberg hosts new celebrity interview/trivia talk show Sundays on KFBK/Sacramento... Paul Kurtz named reporter/anchor at KYW/Philadelphia... WOR/New York moves Les Kinsolving Show to 4:05pm Sundays. As official station of Statue of Liberty July 4 festivities, WOR plans 92 hours of continuous live coverage... Dr. Frank William Varese airs holistic health show on KIEV/Los Angeles, Thursdays at 11:15am... Bargan hunter Geri Cook begins Sunday show on KGLI/San Fernando.



DONNA BRAKE

ADULT CONTEMPORARY

Cruising With 'YNY

The SS Norway is Norwegian Caribbean Lines' pride and joy, and not surprisingly so. For starters, the luxurious vessel, one of five NCL operates, is the world's largest cruise ship — longer than three football fields. It's loaded with three swimming pools, a casino, clubs, a disco, a gym, beautiful dining rooms, fabulous food, radio and TV in every room (nearly 1800 for passengers), and provides more activities than anyone could ever possibly get around to.

The SS Norway has been associated with history-making events practically since the day it was completed. May 19 marked another first for the Norway. Monday was the beginning of weeklong, live morning show broadcasts from the ship back to WYNY/New York.

It was all a part of a promotional arrangement between NCL, WYNY, and parent NBC's "Today Show." For the promotion, the Norway did not sail its normal Caribbean route, but instead embarked on a cruise exploring America's Southeastern seaboard. Each day the Norway was anchored near or docked at a different Southern port, providing scenic backdrops for "Today"'s telecasts and different points of interest for 'YNY's broadcasts. I had the tough assignment of covering the event as a guest of NCL. It was one of those "it's a dirty job, but somebody had to do it" situations.

It wasn't the first time a station had done a week of live broadcasts from a ship. WLS/Chicago, working with IDB Communications, recently made radio history when it became the first station to broadcast live direct-to-satellite from a moving ship. In that case, it was the afternoon show with Steve Dahl and Garry Meier, broadcast from a route from Puerto Rico through the Panama Canal to Mexico.

And other stations have, in the course of doing promotions with cruise ships, set up live ship-to-shore phone-ins. But because of the unique arrangements WYNY made with "Today," these broadcasts were technically a little different.

Technicalities

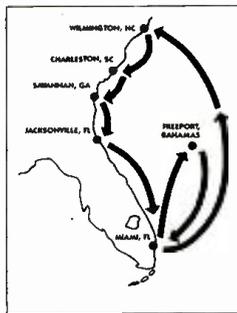
WYNY Chief Engineer Mark Olkowski explained, "It's the first radio broadcast from a ship through a microwave path utilizing a television video link using a second audio channel — a TV feed for a radio station. Being a radio NBC O&O,



HITTING THE DECK — The WYNY crew on board the SS Norway. (l-r) Bob Natoli, Denise Oliver, Mike Wade, Cathy Lehrfeld, Madeleine Boyer, and Mark Olkowski.



ON LOCATION — The WYNY morning show was broadcast from aboard the SS Norway — the world's largest cruise ship. Included is the sailing route during the weeklong journey.



You Can Cruise Too

Omigod, "The Love Boat"'s been cancelled. What will Captain Steubing, Gofer, Doc, Isaac, and the rest of the gang do? What will we viewers do without our regular dose of seeing the Pacific Princess set sail with its weekly cast of neurotics? Will we never see **Charo** and **Bert Convy** again? Are cruises going to lose their appeal?

Never fear — "Love Boat" is alive and well in syndication, and the cruise business has never been better.

Norwegian Caribbean Lines' Manager/Public Relations Fran Sevcik told me cruising is undergoing a terrific boom right now. Naturally, with a boom comes more competition. Already several cruise lines are building more ships.

She attributes the surge to increased advertising on the part of cruise lines, the fact that many

Americans are somewhat reluctant to travel abroad right now, and to other cruise awareness promotions, with media spreading the good word. And in reality, "The Love Boat" has been good for business too.

NCL has the added advantage of sailing to the Caribbean, which has also turned into a tremendously desirable area for vacationers.

NCL has done a number of promotions with radio, but the WYNY/New York broadcast and promotion has been the most elab-

orate, Fran commented, "We were all hoping it would work well with 'YNY. We have had other radio stations sail with us, but none had ever broadcast live. This was a very big test, and it worked out very well.

"We'd love to have more stations come out and broadcast with us, but we realize that's not always technically or financially feasible for them."

But there are plenty of other lies that NCL is open to. Said Fran, "We've done promotions where we've traded trips and promotional items for air time. Other stations have promoted packages where listeners would sign up to travel with one of their popular DJs.

"Others have done call-ins back

Continued on Page 66

we were able to have that advantage.

"This really is an unprecedented accomplishment and it happened through the support of the engineering staffs of NBC Television and the NBC Radio Network, in conjunction with WYNY's engineering group."

WYNY's shipboard audio signal was transmitted through a series of five steps to reach its listeners in New York:

1. The signal was microwaved from the anchored ship to NBC Television's portable Ku-Band Harris earth station at each particular location.

2. From the earth station, it was uplinked to NBC's Ku-Band satellite distribution system.

3. From the Ku-Band, the signal was then downlinked to NBC Television Network's Switching Central facility at Rockefeller Plaza in New York.

4. From Switching Central, the signal was routed through NBC's internal radio audio multiplex system to the NBC Radio Network facilities at 1700 Broadway in New York.

5. From the NBC Radio Network, the signal was rerouted back to WYNY's newly-renovated Studio 9A in 30 Rockefeller Plaza.

For those of you who are more engineeringly inclined, Mark and WYNY engineer Bob Natoli have diagrammed the whole procedure (see next page).

The Broadcasts

The "Today Show" had somewhere in the neighborhood of 200 crewmembers onboard to guarantee the success of each day's broadcast (and I was told they were somewhat understaffed).

WYNY sent six people aboard to set up the radio broadcasts, including engineers Mark Olkowski and Bob Natoli, PD Denise Oliver, Advertising and Promotions Manager Madeleine Boyer, NBC Press Manager Cathy Lehrfeld, and morning man Mike Wade.

Communications were maintained ship-to-shore throughout each morning with the staff back home by phone, and daily logs were sent by computer to the ship.

Mike talked about some of the challenges involved with doing the show on the ship. "Needless to say, this is a lot different from doing a remote from a shopping center or a car dealership because the location constantly changes. Every time we went somewhere else, there was always a chance something could go wrong. Doing the show was like working without a net. It was both scary and exciting at the same time."

Continued on Page 66

Cruising With 'YNY

Continued from Page 65

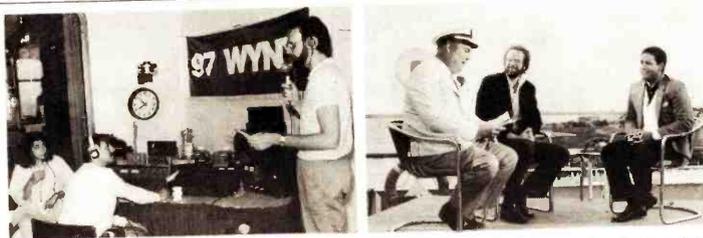
Mike was also careful not to become too isolated on the ship and make references on-air that would be too inside for listeners. "I had to constantly think about the New Yorker listening," he said. "For me to refer to a sunny day in Savannah doesn't mean anything to anybody in New York. We had to get the New York angle. One way we did that was by doing a little research. For example, we found that there were a number of crewmembers who were native New Yorkers. We arranged to talk with some of them and also to some of the 'YNY winners." (There were five contest winners onboard with their guests.)

For the most part, the broadcasts went off without a hitch. With the exception of one day when phone contact was lost and a couple of mix-ups when scheduled guests overslept or were difficult to locate, everything ran smoothly. The rest was only a matter of becoming accustomed to the system and establishing the timing necessary to accommodate the half-second delay.

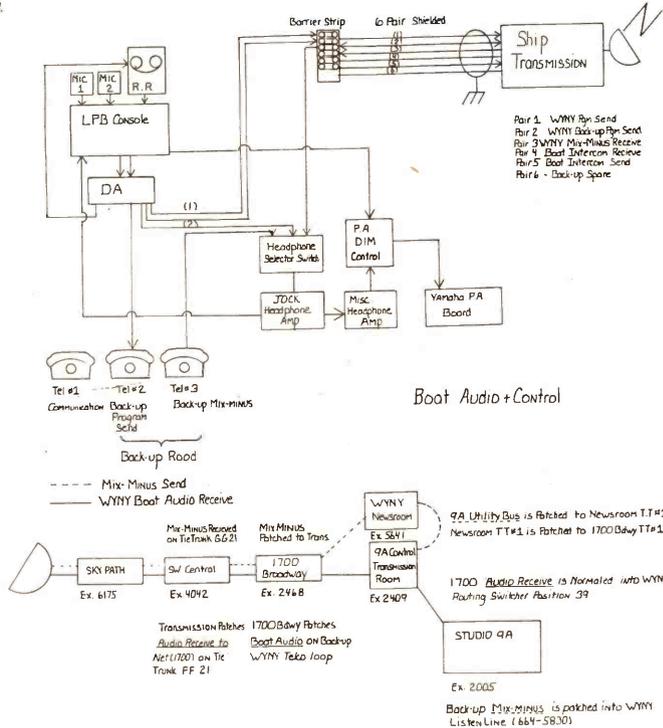
Remote-Mania

So why all of a sudden are stations — including FMs which a few years ago would never have considered the idea — getting into the remote game on a grand scale? Said Denise, "There was also a time when there weren't morning shows on FM radio stations either. But PDs found that audiences really did want news, personality, and features. I think this is part of the general progression.

"But technology is what has really stepped up the interest in remotes. For example, in the last two years we've seen things like readily available satellite time that's not prohibitively expensive. The fact that all of the networks went to all satellite distribution helped to facilitate stations uplinking and downlinking a lot of programming. And even if you don't use the satellite, there are other means available that are very good. Technology has suddenly allowed stations to go



LIVE, FROM THE NORWAY — WYNY broadcast each morning show (left) outside the Club Internationale on the International Deck of the SS Norway. (l-r) PD Denise Oliver, engineer Bob Natoli, and morning personality, Mike Wade. And (right), Mike joins The Today Show for a short interview with Willard Scott on the Norway's Pool Deck. Also pictured, Today's Bryant Gumbel.



THE SET UP — Above illustrates the equipment set up on board The Norway and, below, how the signal was transmitted.

almost anywhere and get high-quality audio. That's made a real difference in doing remotes, especially on FM."

OK. So now you're sold on doing your next remote from a cruise ship. What about costs? Like anything, it depends on what you do. Something as involved as the 'YNY or WLS broadcasts would be cost-prohibitive for many stations. The 'YNY expenses are a little hard to pin down, since it was tied so closely with the "Today Show" telecasts. However, WLS OM John Gehron told me that simply to get the job done technically cost around \$50,000, but he insisted it was well worth every penny.

Just Good Programming

There's a very big difference in the philosophy behind remotes such as these and the remotes most of us are familiar with. These types of remotes are planned, designed, and executed by the programming department, not by sales (although of course there are marvelous sales opportunities through these types of remotes).

Denise and John are big believers in the tremendous programming value of taking their shows out of the studio — and not necessarily to exotic places. "The idea is to just get out, get some attention, and add some excitement to the normal programming. Said Denise, "I'd love to do even more than we do. It's a great way to stand out on-air, and that's not an easy thing to do in New York."

John believes the real key to making the remote a programming success is having the right personalities. "What's the point in doing a remote from, say, Hawaii, if you're just going to play records. You have to have good personalities who can make it sound exciting and fresh to the audience. When that's the case, it's definitely worth it. It makes the audience want to be there and it's interesting."

As for the week of cruisin' with 'YNY, it was your basic perfect promotion: 'YNY was happy, NCL was happy, and New Yorkers got a flavor of what a cruise is all about.

My special thanks to Norwegian Caribbean Lines for the delightful week, and to all at WYNY for putting up with me.

You Can Cruise

Continued from Page 65

to the station from the ship. Now that we have satellite communication on the Norway, the connection is very good back to the station."

Aside from any contest-winners that may join the station on a cruise, NCL provides certain "built-in" interviews if the station desires. "NCL has a lot to offer," Fran went on. "We always have name entertainment, sports figures, and interesting lectures. From that standpoint, any radio station that wanted to do a broadcast could always find celebrities and famous names to interview, as well as the obvious people, such

as the captain and cruise director.

"We hope the success of the 'YNY promotion will encourage other radio stations to do similar promotions with us."

WYNY spent several weeks promoting the cruise. It developed a contest tied in with an area travel agency where listeners could qualify for one of five cruises for two on the Norway. NCL provided all sorts of merchandising items as the contest got underway. Nonlisteners were reached through two coupon ads in New York newspapers, and registration blanks were available at each branch of the large travel agency.

Once the end of the contest approached, 'YNY began promoting the fact that Mike Wade would be doing the morning show from the ship.

Fran said that there are several messages NCL wants to convey through radio promotion. First of all, that a cruise is a very affordable trip, being such an inclusive package with few incidental expenses. Also, that NCL is interested in all demos and has something to offer even the most hard-to-please guest. Said Fran, "There is really something for everyone to do. There's a tremendous passenger mix. People see the Love Boat and that's the only contact they have with the world of cruising. We

want to expand on that."

To that end, NCL uses the services of the Bruce Rubin & Associates PR firm. Bruce said he's anxious to talk with any station interested in doing some sort of promotion with NCL. He promised that he's open to all sorts of ideas and concepts. "What's happening with these types of remotes or promotions really represents a trend," he said. "It seems radio remotes have traditionally been tied in with advertising and not so much on the cutting edge of utilizing programming concepts. There is so much that can be done, and what I do is work with the station in every way I can to make the broadcasts or promotions more valuable to the sta-

tion and NCL.

"It can really be exciting for the listener. They can get the feeling they are experiencing the cruise vicariously through the broadcasts."

If you're interested in getting your station involved with NCL and a cruise promotion, contact Bruce Rubin at (305)448-7450. If you have questions concerning the engineering aspects of doing live broadcasts from the ship, you may contact Peter Hartz at IDB Communications (213) 870-9000 or Mark Oikowski or Bob Natoli at WYNY (212) 664-4444, or WLS/Chicago Chief Engineer Harry Priestner at (312) 984-0890.



BARBARA BARNES

JAZZ

COMMERCIAL FUEL FOR THE FIRE

Jazz Sizzles On More Outlets

"Spreading like wildfire" may be an exaggeration. But the resurfacing of Jazz on commercial radio is something that can't be ignored — especially when you see it on AOR, AC, B/U, Big Band, and even CHR playlists.

Return To Forever

One case in point is WNEW (AM)/New York, on the air since 1934 with a Big Band format. Four months ago Quincy McCoy took over the PD helm. What's interesting about that move is that for five years until 1982, McCoy was Director/National Jazz Promotion and A&R for Fantasy (which includes Milestone, Prestige, and Riverside). With WRVR/New York jazz vet Les Davis as host, McCoy has decided to program jazz on weeknights between 11pm-5:30am. Known as the "Jazzman's Matinee," the new programming replaces the 25-year-old "Milkman's Matinee."

What prompted this change? "We wanted to 'young up' our demos a little bit," replied McCoy, "and figured that jazz music is the natural extension from what we already do. We're probably considered Jazz by a lot of people anyway, because we play a lot of Sarah Vaughan, Frank Sinatra, Ella Fitzgerald, Oscar Peterson, and Art Tatum mixed in with some Big Band. So we decided to use sort of the same music balance, but add maybe a little more fusion. We now include artists like David Sanborn and Spyro Gyra as well as Sonny Rollins and McCoy Tyner."

That seems logical since WNEW's strongest demo is the 35-64 age group. But its weakest daypart is in the evenings. Just how young of an audience is the station going after? "We're basically shooting for around 35," says McCoy. "We do well 35+ anyway, but this should really strengthen us in the 25-54 demo. I think we're the only outlet with this type of music in the area. If you want to hear some fusion in New York, we're the place."

Magic 106

KMGQ's new tag line is "Jazz and a touch of soul"

"It's very important to keep what we do during the day intact until about 6pm. After that, we kind of open it up with Alison Steele's 'A Little Night Music' show. It's a beautiful way to segue into the matinee show because we've made it a little bit more progressive than the daytime format. It's a real smoky saloon kind of show."

Research for the new show is formulated by the traditional ear and gut. McCoy said, "Our research is just basically what sounds good. Les (who programs his own week-

night shows) has a good ear, but we've been programming this kind of jazz music for years. We know what's liked in New York. The 'Jazz World' show on Sundays (7pm-midnight), which Les also hosts, is produced by John Platt, the former PD of WRVR. So he also gives us a lot of experience and background as far as what the audience likes."

As part of its jazz commitment, the station intends to broadcast "Jazz World" from a different location on a weekly basis. WNEW will also serve as the official station for the upcoming New York JVC Jazz Festival this summer.

Energjazz On KZPS

CHR KZPS (Z92.5)/Dallas added jazz for quite the opposite reason — to increase its older audience. PD John Shomby noted, "We saw the dilution of CHR in the market, with its share going down almost 40% over the last year. It's not only happening here but all over the country where there's more than one CHR in the market. Somebody had to jump off the fence, and KEGD did it here. It went more on the AOR side, while we've taken a step to the other side. We play the hits but lean maybe more R&B and mix in some jazz. We really feel there's a market for it."

MD Ed Budanauro, who recently held the same post at crosstown NPR affiliate KERA, added, "Our research shows there's a 25+ audience out there which has nowhere else to go. We're going for the older audience who would enjoy our blend of music."

What is that blend? During the day 20-30% of the music is jazz, which increases to 50% at nights. On Budanauro's 6-10pm show, every other cut is jazz. For example, part of his show might feature Peter Gabriel/"Sledgehammer," Pat Metheny/"Jaco," Mr. Mister/"Is It Love," EWF/"Way Of The World," Prince/"Mountains," Skywalk/"The Bohemians," Level 42/"Something About You," Michael Franks/"When Sly Calls," Style Council/"My Ever Changing Moods," Boys Don't Cry/"I Wanna Be A Cowboy," Simple Minds/"All The Things She Said," Tony Dupuis/"Crossing Into Midnight," DeBarge/"Rhythm Of The Night," Lee Ritenour/"Mr. Briefcase," and Simply Red/"Holding Back The Years."

Growing Out Of Success

AC-formatted KMGQ/Santa Barbara, CA's weeknight "Rende-

vous" program grew out of its Sunday 7pm-midnight jazz show of the same name. It's been running successfully for three and a half years. Added PD Stephen Meade, "Our research revealed the show's audience was at least twice as large as the 7pm-midnight numbers," a factor that was considered in the programming change.

Another reason: Although the station continues to do well in daytime numbers (9.1 in fall '85 Arbi-



KZPS's new billboard

tron), ranking among the top three in most demos, evening numbers are down. Meade explained, "In a period of one year we have gone from third place overall to a tie at seventh in this daypart. This made us drop about two-thirds of our AQH listeners. Also, our evening quarter-hour ratings were one-seventh of those for morning or mid-day."

The daytime soft rock format's 25-49 demo target is what Meade

also aims for in the evening, and, Meade noted, "the similarity of many elements of 'Rendezvous' also complement our daily fare. Santa Barbara has an intelligent, aware, and hip audience that has previously been underserved. The 'Rendezvous' format is not so obscure that we risk offending our regular listeners, yet it's fresh and innovative enough to attract new listeners and new ratings."

He described the show mix as 60% instrumental and 40% vocal. "The basis of most songs is contemporary in nature. The vocals speak of love; the instrumentals focus on romance." A sample hour would include identifiable tunes by such artists as Spyro Gyra, Larry Carlton, Sade, Grover Washington Jr., Teena Marie, Special EFX, Rodney Franklin, Patti LaBelle, Simply Red, David Sanborn, Stevie Wonder, Dan Siegel, and Patrice Rushen.

Jazz's growing emergence on commercial outlets can only lead to more widespread acceptance of the format. Faced with that prospect, those of us in jazz can only say, "Go straight ahead!"



"The sound of jazz in the night returns to New York"



YOURS DIGITALLY — KPLU/Tacoma-Seattle regularly presents "On Location," a digitally-recorded showcase of jazz artists performing in local clubs. Pictured after a recent performance at Dimitriou's Jazz Alley are (l-r) pianist George Cables, PLU MD and producer/assistant engineer Charles Tomaras, guitarist Bruce Forman, and KPLU engineer Scot Charles.

ALL THAT JAZZ



Milestones: Congratulations to WNOP/Cincinnati, which is celebrating its 25th year on the air with Jazz ... After 23 years, KJAZ/San Francisco relocates to new offices with state-of-the-art equipment and future

satellite capability: 1131 Harbor Bay Parkway, Suite 200, Alameda, CA 94501; (415) 769-4800.

Bob Goldfarb is the new VP/Radio of WBFO/Bufallo ... KJZZ/Phoenix welcomes Austry Jones as evening host ... Oops! Michelle (not Michael) Diamond takes on the Programming Assistant duties at KTCJ/Minneapolis ... On a recent trip to Japan, KJAZ/San Francisco owner Ron Cowan established a sister station relationship with FM Tokyo Chairman Mr. Ohno. The government-run station, which has moved to new facil-

ities, is reported to have over 30 million listeners. Both stations plan to exchange technologies, programming, and information.

B/U WRKS/New York has added a Sunday morning Jazz show to its lineup ... Record service needed at KTCU/Ft. Worth, which programs a blend of jazz, R&B, big band, and new age 50 hours a week: (817) 921-7634 ... KCSM/San Mateo also needs service. Contact MD Rod Flores (ex-KRML, KSB, and KCBX) at (415) 574-6427.

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WALT LOVE

BLACK/URBAN

BLACK MUSIC MONTH

Gospel: A New Attitude

Gospel is the cornerstone of black music in this country. Despite its foundation-building status and earlier popularity, though, this music has been relegated to the Sundays-only background.

Within the last several years, however, the growing success of contemporary gospel/Christian labels such as Word and Sparrow has sparked renewed interest. Black Music Month is the perfect time for those in the Gospel format to remember the old and help open minds to the new.

In an effort to shed some light on gospel's past, present, and future I interviewed three individuals whose collective experience adds up to over 75 years. Martha Jean Steinberg, VP/GM and air personality at WQBH/Detroit, is a 32-year mainstay in the gospel industry. When you talk gospel in Detroit, you're talking Martha Jean "The Queen."

Irene Ware, GM and midday personality at WGOK/Mobile, has been with the same station for 25 years and is well respected throughout gospel circles. And Frank Williams, Director/Gospel Music for Malaco Records, is a 22-year industry veteran who has sung with the popular Jackson Southernaires for 22 years.

Universal Music

I asked Irene if she agreed that gospel seems to have been systematically eliminated from Black radio formats. She concurred, adding, "Most of these stations have only wanted to play what they call the popular music because it appeals to the teenagers. All the Black stations used to have morning and afternoon gospel programming. I think no monies have been spent to conduct surveys and find out what buying power the people who like this music really have."

"The Gospel Music Association has recently started looking into this. People who listen to gospel buy products like anyone else, and the advertising community should begin to realize our audiences are not all old fogeys who are out of touch with society. Gospel music is universal."

According to Irene, very few black artists have achieved that universality. Exceptions to the rule: Lonell Harris and Andrae Crouch. Ware blamed separation between the races as the obstacle. "Black gospel is the foundation of this music. (But) if you saw the Dove Awards you may have noticed that groups like the Dixie Hummingbirds, the Harmonizing Four,



Martha Jean "The Queen" Steinberg



Irene Ware



Frank Williams

WQBH
1400 AM

WGOK

MALACO
RECORDS

and the Fifth Jubilee Singers aren't even a part of this type of program. The Dixie Hummingbirds have been singing this music for close to 50 years. So, yes there is a separation of races within the gospel ranks."

Sound Acceptance

Irene also compared the lyrics found in black gospel and contemporary gospel songs. "Black artists have always referred to the Almighty as Jesus or Lord. Notice that most whites who begin singing gospel do the same. Once they make the big crossover hit their music then becomes contemporary, meaning they then refer to Jesus as He or Him. Just look at what's going on; it's very clear to see. To me you (should) stick with the traditional."

Martha Jean echoed Irene's sentiments. "Our black gospel singers aren't getting the credit they deserve. Black folks have been making and singing gospel for years,

but some whites haven't accepted that sound even now. Just look at the blues. White Americans laughed and wouldn't accept it as an entertaining musical art form.

"Once the British, both artists and the public, started saying things like 'I love the blues' and 'B.B. King and Muddy Waters were my idols,' white America decided it was OK to say they enjoyed the blues." She also mentioned that it's taken time for record manufacturers to accept black gospel and its potential.

When you refer to gospel these days, you must be specific. There's black gospel, traditional, and now contemporary. I asked both ladies if they would define the different types of gospel. Black gospel, for example, might be something by a group like the Dixie Hummingbirds. Traditional gospel is something you would hear by the Blackwood Brothers. And contemporary gospel encompasses such artists as Amy Grant and Andrae Crouch.

The bottom line, however, has

nothing to do with categories. "The word is the word," said Irene. "No matter what we call any of these music forms, the most important thing is that someone gets to know the Lord from the message in the music."

Added Martha Jean, "The different types of gospel certainly exist. Whites have begun to pep up what they once called gospel because of what they've seen us doing for years. It's OK to sing, shout, praise the Lord, and even give testimony these days with the new resurgence of born-again Christians. To me all gospel is good and meaningful, no matter what it's called."

"We've (blacks) never been proud enough of what we've done to realize that our forefathers are responsible for the true American art in music. We've looked down on it because others outside our race didn't accept our type of gospel music, remembering that we created gospel in our churches and in the fields during slavery."

A Joyful Noise

Speaking from an artist's perspective Frank Williams said, "I'm just happy to see so many people starting to enjoy the Lord's word through music. We've been singing for years, and it's been a struggle the entire time. At one time it seemed no one wanted to hear black gospel: The radio stations took it off the air, and no one even cared. Now things have begun to change. We've had opportunities to sing with some of the new contemporary gospel people, and it's a real joy."

Williams's experience dates back to the era of Peacock Records. It was a partially-gospel label owned by Don Robey, who helped make it happen for many black artists no matter what kind of music they were singing. You may remember his Duke and Back Beat labels, which featured such notables as Bobby Blue Bland, Junior Parker, and Carl Carlton.

I asked Frank what other changes he's seen since those days some 20 years ago. "The changes are only in the approach. Some used to think that all gospel should be slow, draggy, and solemn. Just look at the contemporary things — they're usually uptempo and full of joy. They also use (musical) approaches that have been traditionally used only by rock & roll artists. One of the biggest differences I've noticed is that we now have the opportunity to sell much more product."

As Director/Gospel Music at Malaco, Frank also does some promotion. Contrary to what people may think, a significant number of outlets for gospel music still exists. "A number of the AM radio stations have found they can succeed by playing gospel 24 hours a day," said Frank. "I also thank God for the new inspirational radio stations out here. Because these folks are airing all types of gospel it's giving groups like mine new opportunities with new listeners, who are learning about our music."

"Stations like WUST/Baltimore, WYBC/Washington, WBOK/New Orleans, and WAOD/Jackson are stations that have continued to air gospel and are a godsend. These folks have stuck with the music, and it's paying off for them in the advertising column. Exposure is what we need, and these stations are continuing to do that."

"There's a new following out there for gospel music. The young people of the world are looking for peace, honesty, and salvation; some of them are finding what they need in our music. We're even finding new young artists who only want to sing gospel as a career. And I like that!"

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WNLK/Norwalk seeks parttime reporter/anchor. Evenings, weekends. T&R: John Cappiello, Box 1350, Norwalk, CT 06852. EOE (6-13)

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103GNI

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OPENINGS

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Get on the Midwest's fastest track to the major markets. The last 6 staffers to move from our stations jumped an average of 75 market sizes.

Our standards are high. Our studios are tops. Our salaries are above average.

WMBD-AM is a full-service AC. If you can tie music, information and the telephone together or if you do all talk, please send **ROBB WESTABY** your tape and resume. **WMBD, 3131 N. University, Peoria, IL 61604. EOE M/F**

WMBD RADIO 1470

PROGRAM DIRECTOR

Needed for Ohio Valley Adult Rocker. Must understand Programming, People, and Production. Great company and location in medium market. Competitive salary. Established operation. High achievers send tapes and resumes to Radio & Records, 1930 Century Park West, #358, Los Angeles, CA 90067. EOE

OPENINGS

Major Market AC Seeks Announcers

Top 10 AC seeks experienced, major/medium market pros with great voices. Confidentially guaranteed. Send tape and resume to: Radio & Records, 1930 Century Park West, #369, Los Angeles, CA 90067. EOE

NEWS

NEWS DIRECTOR — We need an experienced news communicator who can maintain the rapport we have developed in our small market, and give us larger market style, delivery and actualities. #1 ratings in market. CHR format. Sports PBP available for extra bucks, but definitely secondary to news ability. Negotiable around \$18k. Interested? Let's talk. **Tom Andrews, Mgr: WLKI Radio, Angola, Indiana. [219] 665-9554.**



WEST

Needed now! Midday personality/asst. PD/MD. Rush T&R: Carter B., KFOD, 9200 Lake Ovis Parkway, Anchorage, AK 99507. EOE (6-13)

Work in Southern CA! If you're good. T&R: Chris Adams, KIK FM, 2 City Blvd. E. #183, Orange, CA 92668. No calls. EOE (6-13)

KEYO Soft Rock/Jazz wants quality evening communicator & partners. Team players. T&R: Steve Hamilton, Box 1111, Eagle, CO 81631. EOE (6-13)

CHR on CA Northeast coast seeks hot air talent/production person with winning team attitude. T&R: Christopher David, KFMI, Box 1139, Arcata, CA 95521. EOE (6-13)

Southern AZ AC seeks promising talent. Parttime, future fulltime. Beginners considered. T&R: Bob Gerhard, KAYN, 1550 Camino A La Posada, Nogales, AZ 85621. EOE (6-13)

AM-FM on Northeast coast. 50,000 market size needs newsmen & on-air talent. T&R: Runyon, 17505 7th Ave. West, Bothell, WA 98012. EOE (6-13)

CHR gient seek experienced morning personality. Also need weekend & relief with some experience. T&R: Jack Alexander, KKAZ, Box 926, Cheyenne, WY 82001. EOE (6-13)

Airshift, production & PBP. Minimum of three years' experience. Rush T&R: Harry Dirks, KBIM, Box 2308, Roswell, NM 88201. EOE (6-13)

Seek two local weekenders ASAP. T&R: Bill Jackson, KKLI, Box 9791, Portland, OR 97207. EOE (6-13)

American bald eagles, elk, moose, & deer. All in nearby mountains. Send your best work to A.J.: 415 West Buffalo, Rawlins, WY 82301. EOE (6-13)

Creative, mature communicators needed for future openings in MT's top Gold station. No calls please. T&R: Scott Bloom, Box 6760, Great Falls, MT 59406. EOE (6-13)

WNCI 97.9

Looking for **HOT** personality for Afternoon Drive — I want someone who loves radio and wants to destroy the competition. I'll give **YOU** the stage, you give **ME** the ratings. You'll be joining one of America's best broadcasting companies, **NATIONWIDE COMMUNICATIONS, INC.**, working with state-of-the-art facilities! Dynamite bucks to the right person. **SEND T&R ON CASSETTE . . . NO PHONE CALLS . . . TO: BILL RICHARDS, WNCI, ONE NATIONWIDE PLAZA, 2nd floor, COLUMBUS, OH 43215. EOE**

OPPORTUNITIES

OPENINGS

NewsPerson. Experienced preferred. Salary open. No phone calls. T&R: Bill Scott, KGEM, Box 5278, Boise, ID 83705. EOE (6-13)

Production/news anchor talent. Must have one year fulltime experience. T&R: Joe Bates PD, KPUG, Box 1170, Bellingham, WA 98225. EOE (6-13)

Seek fulltime announcer. Two years' experience required. T&R: Phil McKay, KOOK/KBT, Box 1276, Billings, MT 59103. EOE (6-13)

MORNING PERSONALITY

Major market Sunbelt Easy Listening station seeks bright entertaining morning personality. Need a solid pro with production experience. Rush cassette & resume to Radio & Records, 1930 Century Park West, #348, Los Angeles, CA 90067. EOE

KNAC
106.5
"Pure Rock 106.5 KNAC, the nation's only true hard rocker, needs a hard rockin' personality for the 7-midnight show. T&R to: JIMMY 'THE SAINT' CHRISTOPHER, 100 Ocean Gate Blvd P-70, Long Beach, CA 90802. EOE

#1 RATED NEWS/TALKER

Southern California's most beautiful major market coastal city, #1 rated News/Talker, now accepting applications for unique and dynamic talk show host. Top pay for top talent. Send T&R to: Radio & Records, 1930 Century Park West, #356, Los Angeles, CA 90067. EOE



WAKE UP SAN DIEGO!

If you are serious about winning, sincere, witty, and understand short, to-the-point personality, we are looking for you!
Be a part of a winning broadcast group in America's Finest City. Generous compensation package. Excellent facilities!
Rush tape and resume: Mike Shepard/Program Director, KSON, 7250 El Cajon Blvd., Suite #201, La Mesa, CA 92041. EOE/MF
JEFFERSON PILOT COMMUNICATIONS



PD OPENING NOW!

At young FM Country music station, satellite-assisted station needs administrator with operations experience to join the team! Send T&R to: JULIE CAMPBELL, PD BOX 429, MERCED, CA 95341. EOE

OPENINGS

HOT SOUTHERN CALIFORNIA FM

Looking for dynamic morning personality. A team player and an adult communicator. Please include tape, resume w/references and salary requirements to Radio & Records, 1930 Century Park West, #365, Los Angeles, CA 90067. EOE M/F

Seeking Production Director. Interested candidates should send writing and production samples today to DAVE FRANSEN, GROUP PROGRAM DIRECTOR, Brewer Stations, PO Box 117, Windsor, CO 80550. Experience is required for this position. NO CALLS. EOE



FEMALE JOURNALIST

Needed immediately, mature female journalist with awareness of rock culture to work with major Southwest FM rock outlet. Send tape, resume and photo to: Radio & Records, 1930 Century Park West, #362, Los Angeles, CA 90067.

Morning Entertainer Needed

Morning show needed for adult station in top 30 market (team or individual). If you are willing to work hard, do consistent show-prep, and can be bright, topical, reliable, community-involved and humorous without being windy, send cassette and resume immediately to Radio & Records, 1930 Century Park West, #347, Los Angeles, CA 90067. All replies will be kept confidential. EOE

VERSATILE BROADCAST PRO

13 years programming, 4 years sales, past year as GM. Strong on turnaround and rebuilding situations. 36, married, stable. Ready to grow with you. Let's talk about the future. Send T&R to Radio & Records, 1930 Century Park West, #345, Los Angeles, CA 90067.

POSITIONS SOUGHT

English announcer! Five years' experience. Currently in major market. Seeks CHR/AOR in pleasant market. CALL: (216) 371-4948 (leave message) (6-13)

I'm not afraid to put in the time to exceed your goals & mine! Trained announcer with experience. I'll fit your needs. KENT SUNDERMAN: (402) 687-2893 (6-13)

CHR/AC/Oldies jock wants to relocate to East NY or West CT/MA. Have nine years' experience. STEVE: (203) 599-3003 or (401) 596-8961 evenings (6-13)

Experienced communicator seeks fulltime position with small/medium AOR. BA in radio & strong production. TODD: (312) 724-7586 after 6pm (6-13)

POSITIONS SOUGHT

Aggressive parttimer seeks fulltime in SE. Production skills, board & satellite experience. Four years' college & one + years' top 30 market experience. STAN: (606) 581-6406 (6-13)

You never know. I may be the personality you're looking for. Funny entertainer. Hey, I gotta go, my words are up. CALL: (702) 871-7595 (6-13)

Let's talk numbers? Was your winter book a dog? PD/MD team player. Let me take your station to the top. All formats. AL ST. JOHN: (301) 655-2641 (6-13)

Experienced MD seeks MD/asst. PD in medium market. Extensive knowledge of AOR/CHR/AC. Professional & winning attitude. Great communicator, hardworking. GARY: (301) 759-3264 (6-13)

CHR jock with experience, seeks evenings on a hot FM CHR. Willing to relocate. South preferred. RYAN: (504) 873-7167 (6-13)

News anchor/reporter seeks new area. One + years' experience, three years' journalism study. Good voice & writing. JONATHAN, S.S. 7987 Hattiesburg, MS 39406. (6-13)

Give me a break! A native working in South wants to move back to the Midwest. Experience on-air, production, copywriting, news. Brown Institute grad. L.A. FOX: (205) 928-3268 (6-13)

TOTALLY CRACKED THE SLIM ONE

WLS-FM, KFRC, Los Angeles
(213) 666-9111

Ready to work! Four years' experience CHR/AOR/AC. Small to medium market. Also write, produce, & carry a sharp razor. SANTO: (305) 752-8303 (6-13)

Five-year pro seeks job in the city. This small town is killing me. Midday communicator/good production. Urban/CHR/AC. Strong ratings. SANDI: (205) 473-3441 (6-13)

Extremely talented female with versatile personality. Serious commitment & large market experience. Seeks medium/large market. STACEY: (702) 734-7956 (6-13)

Paying my dues! Volunteer production asst. for respected station seeks entry level production. Very creative. Trained with the best. JOEY: (201) 488-2700 (6-13)

Medium market PD. Satellite victim. Seek CHR/AOR PD/MD. Ten years' experience. Excellent people skills. ROGER: (307) 465-2301 (6-13)

Hardworking PD/MD seeks longterm commitment with your station. I've worked all shifts. MICHAEL: (615) 729-3844 (6-13)

CHR jock with major market experience seeks to relocate. Any airstuff. Immediately. Call for T&R. MIKE: (718) 615-0508 (6-13)

Downunder or Sunbelt! Two-man team. Entertaining creatively. 40 years' experience combined. Mornings, sales, news, writing & producing. DON: (512) 643-8179 (6-13)

Young, hungry CHR morning winner seeks aggressive MW rocker. Let's dominate. CALL: (314) 221-1622 (6-13)

News/sports announcer: Six years' experience, BS communication degree. Strong journalism background. Personable delivery, enthusiastic. JEFF: (303) 522-2731 (6-13)

Oldies expert. Multi-skilled in four-track production, interviews, remotes & phones. Five-year AC pro, MD. Seeks fulltime Gold/AC/AOR. Have 45s, will travel. DAN: (919) 942-5361 (6-13)

Deep South/FL markets: Young, experienced CHR evening personality with marketing degree. Let's talk. WAAY/WGLF FM/WTHZ FM. JOHNNY "BALLPARK" FRANKS: (205) 536-3531 (6-13)

Hardworking, energetic broadcast school grad with two years' + experience anchor/reporter. ND. PATTY: (919) 967-3612 (6-13)

Air talent seeks challenge. AC/Oldies/Country/sports & programming experience. Working parttime top 50 market. Love AM radio. DAVE MURDOCK: (305) 275-6D54 (6-13)

Problems? I can help if the price is right. Strong on-air, production, programming, promotions, sales. Management & engineering all in one. CALL: (906) 635-1037 (6-13)

Available now! Experienced, young, uptempo announcer on the way up. Educated in all phases of the game. Good P&P. Consider anywhere. TIM: (319) 263-6551 (6-13)

Enthusiastic, creative OJ seeks better job. AOR/CHR/AC. One year experience in small market. News, production skills. TOM: (802) 287-8607 afternoons (6-13)

Award-winning NO interested in new challenge. TERRY: (205) 478-6571 (6-13)

FLI Must relocate. Eight years' experience top 50. CHR/Oldies, currently at WCUZ/Grand Rapids Country. Full or part-time. RICH: (616) 241-2632 (6-13)

One year experience. Seek full/parttime on-air position in Southern CA. Can do AOR/CHR/AC/Country. Reliable & hardworking. MARK: (714) 971-1616 (6-13)

Six-year pro with great production, character voices & bits. Seek top 100 market & MD gig. Will relocate. STEVE: (703) 978-6609 (6-13)

Please! I'm tired of graveyard; would like to see the sun again. Will relocate anywhere. Slight preference for MW. MARK: (915) 697-0948 after 3pm (6-13)

POSITIONS SOUGHT

Urban or dance music stations. Talented, versatile pro available. Production, promotion, & airshift. Community-minded personality plus. Ready to relocate. R.K.: (307) 686-3753 (6-13)

Sportscaster available! Make the "free-agent acquisition of the year." Sophisticated, exciting P&P & solid anchoring skills. A winner. BOB: (201) 546-5546 (6-13)

Four years' experienced Female DJ wants back to the South. Prefer Country. Will work AC/AOR/CHR. Make radio red hot... call TIFFANEE: (3070) 634-1240 nights (6-13)

Asst. PD/afternoon drive personality from WEZC/Charlotte seeks PD. 16-year pro. STEVE SUTTON: (404) 479-4145 (6-13)

Get me back to the MW. Please! Any format, college degree, six years' experience, hardworker, team player. MW is the best. MIKE: (406) 265-8722 (6-13)

Phlash! Looking for a place to stick my thing. CHRer, on the air... off the wall... up the tree... down a river! Small, medium, anywhere. Phone Phlash: CALL: (406) 265-3155 (6-13)

Up, warm, concise. Top ten market experienced air personality seeks challenge in East. Good production. BOB MOHR: (301) 777-2988 (6-13)

Experienced sports announcer seeks stable college football/basketball position. Currently announcing pro baseball in top 50 market. PAT: (904) 398-1146 or 358-2846 (6-13)

Top-rated personality seeks longtime commitment with your station. MD/PD, automation experience. Medium/large in MW market. Creative production. GREG: (219) 294-7623 (6-13)

Major market PD/MO airstuff/production. Seeks to make your Urban format a winner. Willing to relocate. Ready for a challenge. RUPERT: (202) 338-8333 (6-13)

Oldies & music trivia are my game. I can make your Gold/AC station a winner. ROB: (312) 577-5771 (6-13)

Experienced OJ with brains seeks parttime opening in Eastern New England. ROB MORRISON: (617) 881-2619 or Box 839, Natick, MA 01760. (6-13)

Available yesterday! Female air talent. Two years' experience in CHR/AC. Recent victim of house cleaning party. T&R available. BETH: (412) 654-9952 (6-13)

Current top-rated CHR morning man. Asst. PD/MD, production, copywriting. Seek any shift, medium/large CHR/AOR. Extensive music knowledge. ARTHUR: (505) 722-6797 (6-13)

Unappreciated small market PD seeks medium market asst. PD or MD in MW CHR/AOR. Love modern plants & on-time payroll. D.L.: (314) 341-2645 (6-13)

Illness in family? Low share count? Negative cume analysis? Worse, death in daypart? Get the cure! Programming, music, production, majors, ten-year pro. CALL: (414) 725-1099 (6-13)

Hardworking pro needs job. Top-rated morning show in small market. Programming, production. Advancement sought. TOM ALLEN: (214) 938-7476 (6-13)

AZ/CA/NV/TX! Mature Country DJ available. Medium/major, overnights, middays. Former MD. Highly reliable, great demo 25-54. ED: (505) 836-2457 (6-13)

I'M A PD/MD IN THE SUNBELT

We've got the numbers here... a 28.3 1/4-hour share, and a whopping 60.0 cume in all adults 18 to 54. We're a CHR P-3 reporter and living proof that AM radio is NOT dead! We know how to promote, build and image, and win!

As for me, I'm a "PEOPLE" guy who loves to get down into the trenches with the special folks, and help to build standards and dreams others only talk about. Forget major dollars. I want to work with MAJOR PEOPLE who understand the priorities. If you truly know what I'm saying, then frankly, we should have met years ago.

Six stations/18 years. Are you interested? I'll guarantee you this: my professional resume and tape won't end up in your wastebasket with the junk mail!

Replies to Radio & Records, 1930 Century Park West, #360, Los Angeles, CA 90067.

Dates appearing at the end of each listing signify first week listed.

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

NATIONAL SALES MANAGER SAN FRANCISCO

Contact: BILL WEAVER VP/GENERAL MANAGER

YES/NO RADIO **KLOK** AM 1170 FM 103.7

77 Maiden Lane
San Francisco, CA 94108
(415) 788-2022

EOE

100 YEARS OF PROGRAMMING EXPERIENCE IN 3 DAYS

Glance at the list of this year's panels and workshops at Music Seminar 7. You'll realize that in only 3 days you'll receive the combined years of experience of the industry's most talented pop, album, and urban radio programmers. Plus, you'll hear the latest industry developments from the people doing the developing: cutting edge DJs, artists, producers, and label executives. Stay on top of tomorrow's music (and your competition)—register for NMS7 today.

It's only \$225 dollars and you can charge it on your Visa, MasterCard, or American Express Card. To register call 212-722-2115, Telex 6971684FUNK, or Fax 212-289-3708.

Fly 75% off NMS7 and save 85% off standard coach fare, 5% off SuperSaver and Agent fares. Call toll free 800-325-4533, in Missouri 800-382-1673, in St. Louis 314-21-5889. When making your reservation, give the NMS account #: 9310157.

SUNDAY, JULY 13

5:30 PM SONGWRITERS

Biff Funagan (Musician)
Magazine—Mod
Don Dixon
Jim Steinman
Lala
Marshall Crenshaw
Julie Shesler

8:30 AM REMIXES

Chris Crago (talk) Warner Bros.—Mod

AMERICAN ROCK INDEPENDENTS—Bill

Howelett (lib) J—Mod

Paul Stark—Love/Stone

Sauceman—ST

Steve Selezar—Retain/His

Chuck Warner—Treating Lobster

Fred Bestall—E J Time

INTERNATIONAL MEDIA—Hans Kruger—Mod

Kai Utsunomiya—Ten Japan

Lorha Meyerthagen—EMR Germany

Herman Van Lan—Hemba Belgium

Frank Maristak—Mega Denmark

Neil Kent—Terry UK

Bob Long—Jazz Times UK

MUSIC/VIDEO

Robinson Caron—Philly In '70s w/ Bert Bernan—Universal

Brian Louie—CMA

WELCOMING PARTY

The Parlophone

MONDAY, JULY 14

10:30 AM KEYNOTE ADDRESS

Bob Deak (WMA) & Terry Bernard (WJLB)

2:30 PM ADD—Don Weiser (Island)—Mod

Benny Medina—Warner Bros

Carol Wilson—Polygram UK

Mark Deane—WMA UK

Geoff Travis—Rough Trade UK

Dick Wagener—Polygram

Sergey Murzibas—Mitsos

Danny Brand—DB

PREES—Bob Gostone (J Storm)—Mod

Panelists to be announced

NEW AGE—Jonathan Rose

Gramercy—Mod

Steve Backer—RCA

Vera Brandes—Venezia

Bernie Bergman—Record Bar

John Sebastian—EJR

Jeff Chapiro—Viral Books

Lee Abrams—Burkhardt Abrams

A MILLION DOLLARS WORTH OF MISTAKES

Tom Schiavone

Tommy Boyd—Mod

Henny Saper—Sony/ATV

Steve Igou—Alligator

Alan Nugent—Cruz Records

5:30 PM MUSIC/ALBUM FACE OFF

Rex Duttal (Tommy Boy)—Mod

Dave Bertman—Warner Bros

Dave Marsh—Rock & Roll Confidential

Dave Robinson—Stiff

Phil Jones—Fantasy

5:30 PM JAZZ

Bruce Lundvall (Manhattan/Blue Note)—Mod

D. George Butler—CBS

Larry Rosen/GSP

Christine Marton—Manager

Stanley Jordan

POP RADIO

John Fagot (CBS)—Mod

Chris Collins—KSRM Sacramento

Scott Shannon—710, WF

Sonny Joe White—WYS Boston

Jim Morrison—940, Atlanta

VIDEO PROGRAMMING

Mitchell Rowen (KVC) Video Reports—Mod

Stuart Samuels—ATI Video

Celia Hertzman—Vie Agency

Bette Heuser—Friday Night Videos

Rory Myer—V 66 (WVJZ-TV)

Tina Lewis—LGE (WVMT-TV)

Mike Opalka—Hit Video U S A

Steve Samuels—Sound & Vision

7:30 PM WOMEN IN MUSIC MEETING

Lynn Rosen (Bluebird)—Mod

8:00 PM SHOWCASE—The First

8:30 PM SHOWCASE—The Saint

TUESDAY, JULY 15

10:30 PM TALENT AND BOOKING WORKSHOP

Frank Riley—Mod

Mark Pratt—Lunch Money

Mark Puzo—Press

Chuck Dabrowski—Global

Carl Schaefer—Scepter/45

Joe Nick Patroski—Manager

Dave Ayers—RCA

MECHANIC WORKSHOP—Ewert

Hoffman (Blackdog, Levine & Hoffman)—Mod

Alan Reed—Vergil Music/Hendring Int'l

Rob Franklin—Madison Square Garden

11:00 AM INDEPENDENT LABELS

Mod to be announced

Steve Gottlieb—Ten Year Teens

Bill Houston—Rounder

Jason Karakostas—Capitol

Walt Sokolow—Scepter/Bag

Pat Morrison—Intimate

STARBREAKERS

Randy Pinsky (The Raleigh Group)—Mod

Melvin Gensberg—Rolling Stone

Frank Radice—Chills

Sandra Furton—Late Night

5:30 PM ARTISTS—Gary Gersh (Ceffers)—Mod

8:00 PM SHOWCASE—Felt Forum

11:00 PM SHOWCASE—R12

3:30 PM BATTLE OF THE DJS AND MICS, FINALS

RJM Pinsky (Chills) Lib—Mod

Panelists to be announced

PUBLISHING WORKSHOP—Mod & panelists to be announced

URBIC AND SOCIAL CHANGE

Danny Schacter (D73)—Mod

Panelists to be announced

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JAZZ

TOP 30

JUNE 13, 1986

Last week's

- 1 **FREDDIE HUBBARD/WOODY SHAW**/Double Take (Blue Note)
- 2 **AHMAD JAMAL**/Rossier Road (Atlantic)
- 3 **BOBBY HUTCHERSON**/Color Schemes (Landmark)
- 4 **LESLIE DRAYTON & FUN**/What It Is (Esoteric/Optimism)
- 5 **MICHEL PETRUCCIANI TRIO**/Pianism (Blue Note)
- 6 **SPECIAL EFX**/Slice Of Life (GRP)
- 7 **JIMMY SMITH**/Go For Whatcha Know (Blue Note)
- 8 **BOB JAMES & DAVID SANBORN**/Double Vision (WB)
- 9 **EDDIE HARRIS & ELLIS MARSALIS**/Homecoming (Spindletop)
- 10 **BUDDY RICH**/Mr. Drums-Live On King Street (Cafe)
- 11 **LYLE MAYS**/Lyle Mays (Geffen)
- 12 **ROB MULLINS**/Nite Street (RMC)
- 13 **ARTHUR BLYTHE**/Da-Da (Columbia)
- 14 **LARRY CARLTON**/Alone/But Never Alone (MCA Master Series)
- 15 **SANDY OWEN**/Boogie Woogie Rhythm & Blues (Ivory)
- 16 **DIZZY GILLESPIE**/Closer To The Source (Atlantic)
- DEBUT **INDRA LESMANA**/For Earth & Heaven (Zebra/MCA)
- 18 **STEVE BACH**/Holiday (Cafe)
- 19 **CHUCK MANGIONE**/Save Tonight For Me (Columbia)
- 20 **ALPHONSE MOUNZ BAND**/Back To Jazz (Pausa)
- DEBUT **MAKOTO OZONE**/Alter (CBS)
- 22 **JOE HENDERSON**/State Of The Tenor, Vol. 1 (Blue Note)
- 23 **DAVE BRUBECK QUARTET**/Reflections (Concord)
- 24 **CHET ATKINS**/Street Dreams (Columbia)
- 25 **NANCY WILSON**/Keep You Satisfied (Columbia)
- 26 **CHICK COREA**/Elektric Band (GRP)
- 27 **PAT METHENY & ORNETTE COLEMAN**/Song X (Geffen)
- 28 **JAMES WILLIAMS SEXTET**/Progress Report (Sunnyside)
- 29 **LARRY CORYELL**/Equipoise (Muse)
- DEBUT **KAZUMI WATANABE**/Mobo Splash (Gramavision)

Black/Urban stations contributing to Jazz: WKND/Hartford, Melonae/McCleare, KJCB/Lafayette, Horatio/Handy, WYLD-FM/New Orleans, Dell/Spencer, WDMT/Cleveland Dean-Dean/Rufus

NEW & ACTIVE

- FATTBURGER "One Of A Kind" (Golden Boy Jazz/Esoteric) 16/5**
Rotations: Heavy 3/0, Medium 7/2, Light 5/2, Extra Adds 1, Total Adds 5, WFPL, WMOT, KTCJ, KKKO, WLVE, Heavy: KBEM, KRLU, WFSB, Medium: WAER, KERA, WLOQ, KUOP, WVPV
- JAMES RIVERS QUARTET "The Dallas Sessions" (Spindletop) 14/0**
Rotations: Heavy 1/0, Medium 8/0, Light 5/0, Extra Adds 0, Total Adds 0, Heavy: WBEE, Medium: WGBH, WEWR, WBGO, WCLK, WFPL, KADK, KPLU, WVPV
- YELLOWJACKETS "Shades" (MCA) 13/8**
Rotations: Heavy 1/0, Medium 3/2, Light 3/2, Extra Adds 4, Total Adds 8, WMOT, WBEE, WBBY, KTCJ, KKKO, KMHD, KPLU, WAVE, Heavy: WCLK, WNOP, WJZZ, Medium: WLVE
- PHIL WOODS "Heaven" (Black-Hawk) 13/6**
Rotations: Heavy 5/1, Medium 4/1, Light 1/1, Extra Adds 3, Total Adds 6, WBFO, KANU, KADK, KJZZ, KPLU, WUSF, Heavy: WCLK, WKSU, KLON, KJAZ, Medium: WBGO, WRTI, KKKO
- KENNY BARRON "1+1+1" (Black-Hawk) 12/6**
Rotations: Heavy 1/0, Medium 6/2, Light 3/0, Extra Adds 2, Total Adds 6, WBGO, WKSU, KADK, KLON, WHRO, WJZZ, Heavy: KJAZ, Medium: WRTI, WCLK, KPLU, KXPR
- JOHN ABERCROMBIE "Current Events" (ECM) 12/2**
Rotations: Heavy 3/0, Medium 6/2, Light 3/0, Extra Adds 0, Total Adds 2, WGBH, WBBY, Heavy: WDET, WUWM, KPLU, Medium: WRTI, WKSU, KLON, WUSF, KLCG
- JIM HALL TRIO "Jim Hall's Three" (Concord) 11/2**
Rotations: Heavy 3/0, Medium 5/0, Light 3/0, Extra Adds 1, Total Adds 2, WUWM, KPLU, Heavy: WBGO, WHRO, KXPR, Medium: WRTI, WKSU, KLON, WUSF, KLCG
- SCOTTY YOUNG "Outside In" (Space Administration) 10/4**
Rotations: Heavy 2/0, Medium 2/1, Light 5/2, Extra Adds 1, Total Adds 4, WGBH, WFPL, WMOT, KJZZ, Heavy: KCRN, KXPR, Medium: KANU
- BILLY COBHAM "Powerplay" (GRP) 9/9**
Rotations: Heavy 3/3, Medium 2/2, Light 2/2, Extra Adds 2, Total Adds 9, WBFO, WBGO, WLOQ, WNOP, WDET, KTCJ, KKKO, KWKU, KXPR

MOST ADDED

- BOB JAMES & DAVID SANBORN (11)**
Double Vision (WB)
- INDRA LESMANA (10)**
For Earth & Heaven (Zebra/MCA)
- JIMMY SMITH (10)**
Go For Whatcha Know (Blue Note)
- BILLY COBHAM (9)**
Powerplay (GRP)
- YELLOWJACKETS (5)**
Shades (MCA)

HOTTEST

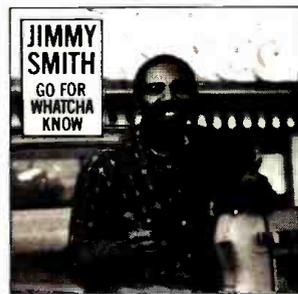
- FREDDIE HUBBARD/WOODY SHAW (17)**
Double Take (Blue Note)
- SPECIAL EFX (17)**
Slice Of Life (GRP)
- AHMAD JAMAL (15)**
Rossier Road (Atlantic)
- BOBBY HUTCHERSON (12)**
Color Schemes (Landmark)
- BOB JAMES & DAVID SANBORN (12)**
Double Vision (WB)

- MAYNARD FERGUSON "Body & Soul" (Black-Hawk) 9/6**
Rotations: Heavy 2/0, Medium 2/1, Light 1/1, Extra Adds 4, Total Adds 6, WYRS, WJZZ, WKSU, KADK, KJZZ, KPLU, Heavy: WCLK, KKKO, Medium: WRTI
- TERRY GIBBS "Dream Band" (Fantasy) 9/4**
Rotations: Heavy 3/2, Medium 3/1, Light 3/1, Extra Adds 0, Total Adds 4, WYRS, KBEM, KLON, KJAZ, Heavy: KANU, Medium: WRTI, KKKO
- VIBRATION SOCIETY "Music Of Rahaan Roland Kirk" (Stash) 9/3**
Rotations: Heavy 2/0, Medium 4/1, Light 2/1, Extra Adds 1, Total Adds 3, WBEE, WUSF, KLCG, Heavy: WBGO, WKSU, Medium: WRTI, WKSU
- ROBERT GREENIDGE & MICHAEL UTLEY "Mad Music" (MCA Master Series) 9/0**
Rotations: Heavy 3/0, Medium 3/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: KBEM, KFM, KLSK, Medium: WMOT, WVPV, KWKU
- TIMOTHY O'NEAHE "The Fifth Season" (Avalon) 9/0**
Rotations: Heavy 0/0, Medium 4/0, Light 5/0, Extra Adds 0, Total Adds 0, Medium: WBFO, KPLU, WVPV, KLCG
- BOB COOPER & SNOOKY YOUNG SEXTET "In A Mellotone" (Fantasy) 8/3**
Rotations: Heavy 2/1, Medium 2/0, Light 3/1, Extra Adds 1, Total Adds 3, WBEE, WKSU, KLON, Heavy: KPLU, Medium: WBGO, KJAZ
- UZEB "Between The Lines" (IOU) 8/0**
Rotations: Heavy 0/0, Medium 4/0, Light 4/0, Extra Adds 0, Total Adds 0, Medium: WJZZ, KBEM, KTCJ, WAVE
- BILLY PIERCE QUARTET "William The Conqueror" (Sunnyside) 7/2**
Rotations: Heavy 1/0, Medium 4/1, Light 2/1, Extra Adds 0, Total Adds 2, WUWM, WNJR, Heavy: WHRO, Medium: WNOP, KADK, KLCG
- ABOULLAN IBRAHIM "Water From An Ancient Well" (Black-Hawk) 6/3**
Rotations: Heavy 4/2, Medium 2/1, Light 0/0, Extra Adds 0, Total Adds 3, WDET, WKSU, KXPR, Heavy: WBGO, WCLK, Medium: KJAZ
- JOHN KAIZAN NEPTUNE "Dance For One In Six" (Fortuna) 6/2**
Rotations: Heavy 2/1, Medium 1/0, Light 3/1, Extra Adds 0, Total Adds 2, WUWM, KXPR, Heavy: WLOQ, Medium: KLSK
- SHEILA JORDAN "The Crossing" (Black-Hawk) 6/2**
Rotations: Heavy 3/0, Medium 2/1, Light 0/0, Extra Adds 1, Total Adds 2, WJZZ, WKSU, Heavy: WBGO, KJAZ, KPLU, Medium: WRTI
- BEST OF BLUE NOTE "Volume 2" (Blue Note) 6/0**
Rotations: Heavy 1/0, Medium 5/0, Light 0/0, Extra Adds 0, Total Adds 0, Heavy: WEBR, Medium: WBFO, WRTI, WNOP, KCRN, WKND
- LOU RAWLS "Love All Your Blues Away" (Epic) 6/0**
Rotations: Heavy 3/0, Medium 2/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy: WBGO, WJZZ, WAVE, Medium: WCLK, WBEE

REGIONALIZED ADDS & HOTS

EAST	SOUTH	MIDWEST
<p>WGBH/Boston Eric Jackson</p> <p>WBGO/ Newark Rolf Inghart</p> <p>WCLK/Atlanta Jerry Bradford</p> <p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WUWM/Minneapolis John Gahan</p>	<p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WUWM/Minneapolis John Gahan</p>	<p>WUWM/Minneapolis John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p>
<p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WUWM/Minneapolis John Gahan</p>	<p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WUWM/Minneapolis John Gahan</p>	<p>WUWM/Minneapolis John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p>
<p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WUWM/Minneapolis John Gahan</p>	<p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WUWM/Minneapolis John Gahan</p>	<p>WUWM/Minneapolis John Gahan</p> <p>WDET/Detroit John Gahan</p> <p>WVBE/Chicago Chris Taylor</p> <p>WYRS/Portland Joe Lowrey</p> <p>WBEE/Chicago John Gahan</p>

JAZZ IS...



THANK YOU JAZZ RADIO!

CONTACT: SUSAN B. LEVIN (212) 541-6401

BLACK/URBAN

BREAKERS

ANITA BAKER Sweet Love (Elektra)

67% of our reporting stations on it. Rotations: Heavy 4/0, Medium 18/1, Light 36/22, Total Adds 23 including WILD, WAMO, WJLB, WLUM, XHRM, WDKX, WTKL, WXOK, WENN, WJYL. Debuts at number 36 on the Black/Urban chart.

STEPHANIE MILLS Rising Desire (MCA)

65% of our reporting stations on it. Rotations: Heavy 0/0, Medium 25/2, Light 32/13, Total Adds 15 including WHRK, WTKL, WATV, WENN, WQFX, WPDQ, KIZZ, WLOU, Z103, WKLA. Debuts at number 39 on the Black/Urban chart.

MELBA MOORE & KASHIF Love The One I'm With (A Lot Of Love) (Capitol)

65% of our reporting stations on it. Rotations: Heavy 2/2, Medium 7/8, Light 48/46, Total Adds 54 including WUSL, WAMO, WDJY, WVEE, K104, KMJQ, WDLA, WHRK, WYUD-FM, WOWI, WDCI, WMTL, WJLB, XHRM. Debuts at number 40 on the Black/Urban chart.

RAINY DAVIS Sweetheart (Supertronic)

64% of our reporting stations on it. Rotations: Heavy 12/1, Medium 25/3, Light 19/7, Total Adds 11, WDJY, WHUR, WHRK, K94, WATV, Z93, WALT, KAPE, Z103, WQPR, WKWM. Moves 34-30 on the Black/Urban chart.

CHERELLE Artificial Heart (Tabu/CBS)

63% of our reporting stations on it. Rotations: Heavy 13/0, Medium 27/1, Light 15/8, Total Adds 10, WWIN, WDJY, K94, WLUM, WTKL, WPEG, JET94, WMMC, WANT, Z103. Moves 39-32 on the Black/Urban chart.

SHIRLEY JONES

Do You Get Enough Love (PIR/Manhattan)

63% of our reporting stations on it. Rotations: Heavy 6/0, Medium 25/1, Light 24/4, Total Adds 9, WYLD-FM, WJLB, KSOL, WQFX, WJYL, WALT, WBLX, Z103, WQPR. Debuts at number 35 on the Black/Urban chart.

NEW & ACTIVE

JERMAINE JACKSON "Do You Remember Me" (Arista) 48/8
Rotations: Heavy 4/0, Medium 19/1, Light 26/7, Total Adds 8, WVEE, WEDR, WDMT, WFXA, WPDQ, KOKY, KHYS, WFLZ, Heavy: WHUR, JET94, WJMI, WANN, Medium: WQAS, K104, K94, ZWAK, XHRM, KSOL, OC104, WATV, WPEG, WFXC, WQMG, WQFX, WJYL, WLOU, WQOK, KAPE, WAAA, WTLG.

STEVIE WONDER "Land Of La-La" (Tamla/Motown) 48/10
Rotations: Heavy 8/0, Medium 14/1, Light 24/9, Total Adds 10, WWRN, K94, WHNC, WDKX, WQAK, WXOK, WATV, WPEG, KHYS, WKWM, Heavy: WYLD-FM, WTMP, OC104, JET94, WHYZ, WJMI, WJYL, WDDM, Medium: WVEE, KJLH, KSOL, WMRK, WFXC, KDZL, WQFX, WANN, WAAA, WQXK, WTLG, WZEN, KACE.

ROCKWELL "Carma" (Motown) 44/16
Rotations: Heavy 0/0, Medium 11/3, Light 33/13, Total Adds 18, WHUR, WEDR, WDMT, ZWAK, XHRM, WTKL, WXOK, WQAZ, WLOU, WBLX, WQOK, WANT, WDDM, KBUZ, KDKO, Medium: WTMP, KADY, WQAK, WQFX, WKXI, KIZZ, WAAA, WZEN.

JANICE "Bye-Bye" (4th & Broadway/Island) 44/4
Rotations: Heavy 5/0, Medium 23/1, Light 15/3, Total Adds 4, WUSL, WDJY, WFXA, JET94, Heavy: WWIN, ZWAK, WPEG, WJMI, KIZZ, Medium: WXYV, WQAS, WHUR, WQOV, WTMP, WQOK, WQAK, WATV, WENN, WFXC, WQMG, WKXI, WJYS, WBLX, KHYS, WANT, WAAA, WQOK, WQPR, WKWM, WTLG, WYOL.

NICOLE "What About Me" (Portrait/CBS) 39/8
Rotations: Heavy 0/0, Medium 13/0, Light 29/8, Total Adds 8, WHUR, WFXA, WQAZ, WJMI, WALT, Medium: WAMO, K104, WDLA, WEDR, WTKL, WZAZ, KJLH, WLOU, WBLX, WANT, WANN, KDKO, KACE.

STEVE ARRINGTON "Honeyboy" (Atlantic) 38/14
Rotations: Heavy 0/0, Medium 8/4, Light 27/10, Total Adds 14, WUSL, K104, WDLA, WHRK, WEDR, WYLD-FM, WQCI, XHRM, WFXC, WKXI, WLOU, KHYS, WFLZ, KDKO, Medium: KMJM, KADY, WKND, ZWAZ, WAAA.

JUCY "Weedy But You" (CBS Associates) 33/8
Rotations: Heavy 1/0, Medium 14/1, Light 18/4, Total Adds 5, WBDX, WDMT, WFXA, WFXC, WQMG, Heavy: WDJY, Medium: WWIN, WXYV, WTMP, ZWAK, KSOL, WKND, WENN, WPEG, JET94, ZWAZ, KOKY, WBLX, WQCI.

ALEEM featuring LEROY BURGESS "Fine Young Gentle" (Atlantic) 31/8
Rotations: Heavy 0/0, Medium 5/0, Light 25/8, Total Adds 8, K94, WQVI, ZWAK, WPEG, WMMC, WKXI, Z103, WKLA, Medium: K104, WTMP, WTKL, WZAZ, WANN.

FULL FORCE "Temporary Love Thing" (Columbia) 30/11
Rotations: Heavy 1/1, Medium 10/2, Light 19/8, Total Adds 11, WAMO, WHUR, ZWAK, KSOL, WPEG, WQMG, WKXI, KJCB, KOKY, WJYL, WQOK, Medium: KMJM, KADY, XHRM, WDOX, WFXC, WANN, WKWM.

KENNY & JOHNNY, THE WHITEHEAD BROS. "I Jumped Out Of My Skin" (PIR/Manhattan) 27/6
Rotations: Heavy 3/0, Medium 10/1, Light 14/4, Total Adds 5, WQMG, KIZZ, WANT, WDDM, KUJO, Heavy: WQAS, KMJQ, WYLD-FM, Medium: K104, WDKX, WHYZ, WKXI, KJCB, WANT, WANN, WTLG, WZEN.

LUTHER VANDROSS "Give Me The Reason" (Epic) 28/8
Rotations: Heavy 0/0, Medium 4/4, Light 22/2, Total Adds 28, WWRN, WDJY, K104, WHRK, WQVI, WTMP, WBDX, WQCI, KMJM, KJLH, OC104, WDKX, WQAK, KQXL, WTKL, WXOK, WMMC, WFXC, KDZL, WHYZ, WJMI, WKXI, WJYL, WPLZ, WTLG, KACE.

SPYDER D featuring DJ DOC "I Can't Wait (To Rock The Mike)" (Profile) 28/8
Rotations: Heavy 1/0, Medium 8/0, Light 17/5, Total Adds 5, WHRK, WDMT, WTKL, JET94, WQXK, Heavy: KOKY, Medium: WQAS, WDLA, WTMP, WFXC, WQMG, WKXI, WZAZ, KHYS.

PIECES OF A DREAM "Say La La" (Manhattan) 25/14
Rotations: Heavy 0/0, Medium 10/2, Light 15/12, Total Adds 14, WHUR, KMJQ, WEDR, WQVI, WDMT, ZWAK, WJLB, KMJM, Z93, WFXC, WANT, WPLZ, Z103, KDKO, Medium: KDAY, WQMG, KDZL, WANN, WAAA, WTLG, KACE.

JUCE "You Can't Hide From Love" (Def Jam/Columbia) 25/8
Rotations: Heavy 0/0, Medium 10/2, Light 15/1, Total Adds 3, WTMP, WFXA, WTKL, Medium: WWIN, WDLA, WEDR, ZWAK, KSOL, WFXC, WKXI, WBLX.

Breakers are those records that have achieved continuous airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.

MOST ADDED

MELBA MOORE & KASHIF (54)
Love The One I'm With... (Capitol)
LUTHER VANDROSS (28)
Give Me The Reason (Epic)
ANITA BAKER (23)
Sweet Love (Elektra)
ROCKWELL (18)
Carma (Motown)
STEPHANIE MILLS (15)
Rising Desire (MCA)

HOTTEST

MIDNIGHT STAR (59)
Headlines (Solar/Elektra)
BILLY OCEAN (54)
There'll Be Sad Songs... (Jive/Arista)
JANET JACKSON (48)
Nasty (A&M)
RENE & ANGELA (38)
You Don't Have To Cry (Mercury/PolyGram)
TIMEX SOCIAL CLUB (33)
Rumors (Jay)

SIGNIFICANT ACTION

L.L. COOL J "You'll Rock" (Def Jam/Columbia) 24/10
Rotations: Heavy 1/0, Medium 4/1, Light 19/9, Total Adds 10, WXYV, KMJQ, WQVI, WJLB, KJLH, KSOL, WQFX, WKXI, WZAZ, WBLX, Heavy: KDAY, Light 13/2, Total Adds 2, WYLD-FM, WANT, Medium: WWIN, WBLZ, KOKY.

STARPOINT "TM The End Of Time" (Elektra) 24/10
Rotations: Heavy 5/1, Medium 14/8, Total Adds 10, WFXA, WTKL, WENN, WPEG, JET94, WQMG, WHYZ, WKXI, KJCB, WAAA, Heavy: WYLD-FM, WJMI, WANT, WANN, Medium: K104, KDAY, KQXL, KACE.

SIMPLY RED "Holding Back The Years" (Elektra) 24/6
Rotations: Heavy 9/0, Medium 11/3, Light 4/3, Total Adds 6, WLD, WRKS, WTMP, KSOL, Z93, KOKY, Heavy: WVEE, WHRK, WQCI, WLUM, KMJM, OC104, WFXA, WPLZ, KACE, Medium: WBDX, WBLZ, B95, KQXL, WPEG, JET94, WQFX, WZEN.

TEDDY PENDERGRASS "Let Me Be Clear" (A&M) 24/3
Rotations: Heavy 0/0, Medium 11/0, Light 13/5, Total Adds 3, WQCI, WALT, KHYS, Medium: WVEE, K104, WEDR, WTMP, KSOL, KQXL, WTKL, WORL, KAPE, WAAA, KACE.

FIZZY QUICK "Hagin' Out" (Motown) 23/6
Rotations: Heavy 0/0, Medium 2/0, Light 21/8, Total Adds 8, WVEE, WQCI, WFXA, WXOK, WQFX, WLOU, Medium: WTKL, WANN.

EVELYN "CHAMPAGNE" KING "Slow Down" (RCA) 23/2
Rotations: Heavy 1/0, Medium 10/0, Light 13/2, Total Adds 2, WYLD-FM, WANT, Medium: WQAS, WAMO, K104, WDMT, WENN, KOKY, WBLX, WQOK, WANN, WTLG.

COLONEL ABRAMS "Over And Over" (MCA) 22/8
Rotations: Heavy 0/0, Medium 7/0, Light 15/8, Total Adds 8, WKND, WXOK, WENN, WQFX, WKXI, WAAA, WKLA, WYOL, Medium: WQAS, WDLA, WYLD-FM, KAPE, WANN, WZEN, KACE.

ANTHONY & THE CAMP "What I Like" (WB) 21/8
Rotations: Heavy 0/0, Medium 8/1, Light 13/5, Total Adds 6, WHRK, WTMP, WHYZ, WQFX, WAAA, KJLH, Medium: HOT105, WQOK, Z93, KIZZ, WQOK, WANT, WDDM.

LISA-LISA & CULT JAM with FULL FORCE "All Cried Out" (Columbia) 20/8
Rotations: Heavy 3/0, Medium 2/0, Light 15/6, Total Adds 8, WXYV, WYLD-FM, WQVI, WJMI, KSOL, WZAZ, Heavy: WAMO, OC104, WATV, Medium: WHUR, WHRK.

WILLIAM BELL & JANICE BULLOCK "I Don't Want To Wake Up (Feeling Guilty)" (Wibba) 20/8
Rotations: Heavy 0/0, Medium 8/1, Light 8/2, Total Adds 3, WWRN, WDJY, K104, Heavy: KDAY, Medium: WQAS, WDLA, WDMT, WZAK, WQAZ, WQXK.

READY FOR THE WORLD "Ceramic Girl" (MCA) 20/1
Rotations: Heavy 3/0, Medium 9/0, Light 11/1, Total Adds 1, WBDX, Heavy: KDAY, WQFX, WJMI, Medium: K104, WJLB, WFXC, KIZZ, WQOK, KBUZ.

BETTY WRIGHT "The Sun Don't Shine" (First String/Fantasy) 19/4
Rotations: Heavy 0/0, Medium 5/0, Light 14/4, Total Adds 4, WQAK, Z93, WALT, KAPE, Medium: WTMP, WXOK, WBLX, WANN, WQCI.

REAL ROXANNE with HITMAH HOWIE TEE "Bang Zoom! Let's Go-Go" (Select) 19/3
Rotations: Heavy 1/0, Medium 5/0, Light 11/1, Total Adds 3, WWRN, WDJY, K104, Heavy: KDAY, Medium: WQAS, WDLA, WDMT, WZAK, WQAZ, WQXK.

STYLISTICS "Let's Go Back" (Tonight) (Streetline) 18/6
Rotations: Heavy 1/0, Medium 6/0, Light 11/6, Total Adds 6, WVEE, WTMP, WQCI, WFXC, WQMG, WPLZ, WANN, WQPR, Heavy: WWIN, Medium: WXYV, ZWAK, WJLB, WZAZ, WQOK, WANT.

RANDY CRAWFORD "Can't Stand The Heat" (WB) 18/6
Rotations: Heavy 0/0, Medium 9/2, Light 9/4, Total Adds 6, WHRK, ZWAK, WPEG, WFXC, KDZL, KOKY, Medium: WTMP, WBLZ, KQXL, WATV, WYLD-FM, WJMI, KACE.

MICHAEL McDONALD "Sweet Freedom" (MCA) 17/14
Rotations: Heavy 0/0, Medium 6/4, Light 11/10, Total Adds 14, WAMO, WHUR, WDLA, WHRK, K94, B95, OC104, WXOK, WENN, WPEG, WFXC, WAAA, WTLG, KACE, Medium: ZWAK, WLUM.

JANICE CHRISTIE "I'm Hungry For Your Love" (Supertronic) 17/8
Rotations: Heavy 2/1, Medium 2/1, Light 13/8, Total Adds 8, WAMO, WDLA, K94, WQMG, WKXI, WBLX, KHYS, WQPR, Heavy: WZAZ, Medium: WHNC.

VOLTAGE BROTHERS "Love's A Criminal" (NTM) 17/1
Rotations: Heavy 1/0, Medium 5/0, Light 11/11, Total Adds 11, WQCI, Heavy: WTKL, Medium: WTMP, WFXC, KDZL, WQMG, WBLX.

ET "Candy" (Total Experience/RCA) 16/3
Rotations: Heavy 0/0, Medium 5/0, Light 11/3, Total Adds 3, WVEE, KJCB, WTKL, Medium: K104, KQXL, WXOK, WQMG, WTKL, WQXK, WQXK, WQXK.

O.C. SMITH "What's Gona Do" (Rendezvous) 15/4
Rotations: Heavy 1/1, Medium 4/1, Light 10/2, Total Adds 4, WDMT, ZWAK, WTKL, WQPR, Medium: WKXI, KAPE, WTKL.

PETER GABRIEL "Sledgehammer" (Geffen) 14/6
Rotations: Heavy 1/0, Medium 9/2, Light 4/4, Total Adds 6, WAMO, WHUR, K94, WDMT, B95, WQOK, Heavy: WLUM, WBLZ, KQXL, WATV, WYLD-FM, WJMI, KACE.

ISLEY JACOB "I've Got A Love" (CBS Associates) 14/4
Rotations: Heavy 1/0, Medium 8/0, Light 7/4, Total Adds 4, WJLB, WFXA, WXOK, WAAA, Heavy: KDAY, Medium: K104, WYLD-FM, WJMI, WJYL, KAPE, WKLA.

MICHAEL HENDERSON "Tin Soldier" (EMI America) 14/2
Rotations: Heavy 1/0, Medium 9/0, Light 4/2, Total Adds 2, KMJQ, WQPR, Heavy: KAPE, Medium: WAMO, WHUR, KMJM, WKXI, KJCB, WANN, WQCI, WJLB, KACE.

SADE "Is It A Crime" (Portrait/CBS) 13/12
Rotations: Heavy 0/0, Medium 2/1, Light 11/11, Total Adds 12, WAMO, K104, WEDR, WTMP, WLUM, OC104, WTKL, WJMI, WJYL, WDDM, WAAA, KACE, Medium: WLOU.

MICHAEL JONZUM "Burnin' Up" (A&M) 13/11
Rotations: Heavy 0/1, Medium 2/1, Light 11/10, Total Adds 11, WDLA, WTMP, WATV, JET94, WZAZ, KIZZ, KJCB, WANN, WQPR, WKWM, WQCI, Medium: WJMI.

OWEN GUTHRIE "Ain't Nothin' Goin' On But The Rent" (Polydor/PolyGram) 12/12
Rotations: Heavy 0/0, Medium 4/4, Light 8/8, Total Adds 12, WWIN, WTMP, ZWAK, KMJM, WKND, WHNC, WDKX, WJMI, WALT, WBLX, WANN, WAAA.

DHAR BRAXTON "Jump Back (Set Me Free)" (Sleeping Bag) 12/2
Rotations: Heavy 0/0, Medium 4/0, Light 8/2, Total Adds 2, KJLH, WDDM, Medium: WLD, WRKS, WHNC, KIZZ.

GAP BAND "Aerobics Brain" (Total Experience/RCA) 10/8
Rotations: Heavy 0/0, Medium 4/2, Light 6/8, Total Adds 6, WHUR, WBDX, ZWAK, KSOL, WKXI, WZAZ, WJYL, WTKL, Medium: WANN, WAAA.

TAKANAKA featuring TOM BROWNE "The Line Is Busy" (Ambers) 10/2
Rotations: Heavy 0/0, Medium 1/0, Light 9/2, Total Adds 2, WQVI, WYOL, Medium: WTMP.

BEAU WILLIAMS "Give Me Up" (Capitol) 10/8
Rotations: Heavy 0/0, Medium 5/0, Light 5/0, Total Adds 0, Medium: WKXI, KOKY, KAPE, WANN, WYOL.

COUNTRY

TOP 50

JUNE 13, 1986

Three
Weeks
Last
Weeks

Rank	Artist	Title	Label
1	LEE GREENWOOD	Hearts Aren't Made To Break	(MCA)
2	JUDY ROOMAN	Until I Met You	(MTM)
3	JUICE NEWTON	Old Flame	(RCA)
4	MARIE OSMOND	Read My Lips	(Capitol/Curb)
5	DAN SEALS	Everything That Glitters	(EMI America)
6	SOUTHERN PACIFIC	Reno Bound	(WB)
7	ED BRUCE	Nights	(RCA)
8	RANDY TRAVIS	On The Other Hand	(WB)
9	JUDDS	Rockin' With The Rhythm Of The Rain	(RCA/Curb)
10	DOLLY PARTON	Tie Our Love (In A Double Knot)	(RCA)
11	KATHY MATTEA	Love Al The Five & Dime	(Mercury/PG)
12	GEORGE STRAIT	Nobody In His Right Mind...	(MCA)
13	CHARLIE DANIELS BAND	Drinkin' My Baby Goodbye	(Epic)
14	RONNIE McDOWELL	All Tied Up	(MCA/Curb)
15	T. GRAHAM BROWN	I Wish That I Could Hurt...	(Capitol)
16	WILLIE NELSON	Living In The Promiseland	(Columbia)
17	JOHN SCHNEIDER	You're The Last Thing I Needed	(MCA)
18	MICHAEL JOHNSON	Gotta Learn To Love Without You	(RCA)
19	PAKE McENTIRE	Savin' My Love For You	(RCA)
20	GERGE JONES	Somebody Wants Me Out Of The Way	(Epic)
21	WAYLON JENNINGS	Will The Wolf Survive	(MCA)
22	T.G. SHEPPARD	Strong Heart	(Columbia)
23	SAWYER BROWN	Shakin' (Capitol/Curb)	
24	MARK GRAY	Back When Love Was Enough	(Columbia)
25	DON WILLIAMS	Heartbeat In The Darkness	(Capitol)
26	GARY MORRIS	Anything Goes	(WB)
27	STATLER BROTHERS	Count On Me	(Mercury/PG)
28	MICHAEL MARTIN MURPHY	Rollin' Nowhere	(WB)
29	FORESTER SISTERS	Mama's Never Seen Those Eyes	(WB)
30	EDDIE RABBITT	Repetitive Regret	(RCA)
31	OWNGHT YOKAM	Honky Tonk Man	(Reprise/WB)
32	RICKY SKAGGS	I've Got A New Heartache	(Epic)
33	EDDY RAVEN	Sometimes A Lady	(RCA)
34	CONWAY TWITTY	Desperado Love	(WB)
35	STEVE WARNER	Lie's Highway	(MCA)
36	HANK WILLIAMS JR.	Country State Of Mind	(WB/Curb)
37	MERLE HAGGARD	A Friend In California	(Epic)
38	RESTLESS HEART	I'll Loved You	(RCA)
39	WHITES	Love Won't Wait	(MCA/Curb)
40	JOHNNY CASH & WAYLON JENNINGS	Even Cowgirls Get The Blues	(Columbia)
41	SWEETHEARTS OF THE ROODEE	Hey Doll Baby	(Columbia)
42	EXILE	Super Love	(Epic)
43	JOHNNY PSYCHECK	Old Violin	(Mercury/PG)
44	HANK CONLEE	Got My Heart Set On You	(Columbia)
45	BILLY JOE ROYAL	Boardwalk Angel	(Atlantic America)
46	KENNY ROGERS with NICKIE RYDER	The Pride Is Back	(RCA)
47	NITTY GRITTY DIRT BAND	Stand A Little Rain	(WB)
48	GIRLS NEXT DOOR	Slow Boat To China	(MTM)
49	NICOLETTE LARSON with STEVE WARNER	That's How You Know...	(MCA)
50	HOLLY DUNN	Two Too Many	(MTM)

Total Reports/Adds	Heavy	Medium	Light
159/0	140	14	5
160/0	124	31	5
158/0	118	28	12
147/0	107	31	9
143/0	112	23	8
151/1	96	44	11
150/2	94	44	12
152/5	95	45	12
162/0	68	87	7
152/0	76	69	7
152/4	68	71	13
160/2	66	83	11
134/1	84	30	20
155/3	49	94	12
148/2	49	93	6
126/0	84	23	19
153/5	40	94	19
145/5	29	90	26
153/7	20	96	37
134/2	40	70	24
147/11	14	90	43
143/10	12	98	33
140/2	25	81	34
124/2	36	62	26
153/22	10	88	55
132/3	8	89	35
138/6	10	90	38
135/15	10	83	42
90/0	44	27	19
93/0	35	38	20
87/0	35	29	23
128/17	5	74	49
131/27	3	63	65
132/28	5	54	73
73/0	27	27	19
111/30	4	43	64
100/18	9	34	57
62/0	19	29	14
97/11	1	53	43
80/3	6	42	32
67/0	14	36	17
50/0	21	20	9
75/10	8	35	32
81/40	2	22	57
57/6	8	23	26
71/22	3	19	49
89/53	0	13	76
82/26	0	17	65
69/26	1	15	53
70/8	2	25	43

MOST ADDED

NITTY GRITTY DIRT BAND
Stand A Little Rain (WB)
JOHN CONLEE (39)
Got My Heart Set On You (Columbia)
REBA McENTIRE (37)
Little Rock (MCA)
HANK WILLIAMS JR. (30)
Country State Of Mind (WB/Curb)
KEITH WHITLEY (30)
Ten Feet Away (RCA)
CONWAY TWITTY (28)
Desperado Love (WB)
EDDY RAVEN (27)
Sometimes A Lady (RCA)
NICOLETTE LARSON w/ STEVE WARNER (26)
That's How You Know... (MCA)
GIRLS NEXT DOOR (26)
Slow Boat To China (MTM)
DON WILLIAMS (22)
Heartbeat In The Darkness (Capitol)
KENNY ROGERS w/ NICKIE RYDER (22)
The Pride Is Back (RCA)

HOTTEST

LEE GREENWOOD (77)
Hearts Aren't Made To Break (MCA)
DAN SEALS (72)
Everything That Glitters (EMI America)
RANDY TRAVIS (51)
On The Other Hand (WB)
JUDY ROOMAN (50)
Until I Met You (MTM)
JUICE NEWTON (48)
Old Flame (RCA)
CHARLIE DANIELS BAND (37)
Drinkin' My Goodbye (Epic)
MARIE OSMOND (37)
Read My Lips (Capitol/Curb)
WILLIE NELSON (36)
Living In The Promiseland (Columbia)
SOUTHERN PACIFIC (36)
Reno Bound (WB)
GEORGE STRAIT (29)
Nobody In His Right Mind... (MCA)
JUDS (27)
Rockin' With The Rhythm... (RCA/Curb)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs achieving the "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.

HANK WILLIAMS JR.
Country State Of Mind (WB/Curb)

On 69% of reporting stations. Rotations: Heavy 4, Medium 43, Light 64, Total Adds 30 including WQBE, WKY, CHOW, WKHX, WQDR, WQYK, KJNE, WMNI, WBCS, WIL, KYGO, KUGN, KFMS, KWJJ, KSNL. Moves 46-36 on Country Chart.

MERLE HAGGARD
A Friend In California (Epic)

On 62% of reporting stations. Rotations: Heavy 9, Medium 34, Light 57, Total Adds 18 including WYRK, WTCR, WIXL, WKY, WKHX, WXBQ, WIVK, KYKX, WAMZ, WUSQ, KJY, WYNG, WLLR, KIK-FM, KUUY, KKCS, KLZ, KIGO. Moves 45-37 on Country Chart.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status.

WHITES
Love Won't Wait (MCA/Curb)

On 60% of reporting stations. Rotations: Heavy 1, Medium 53, Light 43, Total Adds 11, WYRK, KASE, WYNK, KYXX, KJNE, WONE, WFMS, KXXY, KLZ, KHIM. Moves 47-43-39 on Country Chart.

Hank Sings The Country Anthem

"Country State Of Mind" (7-28601)

R&R: 36 **BREAKERS** BB: 46

Produced by:

From the LP "Montana Cafe" (25412) Shipping 6/23 Jim Ed Norman and Barry Beckett





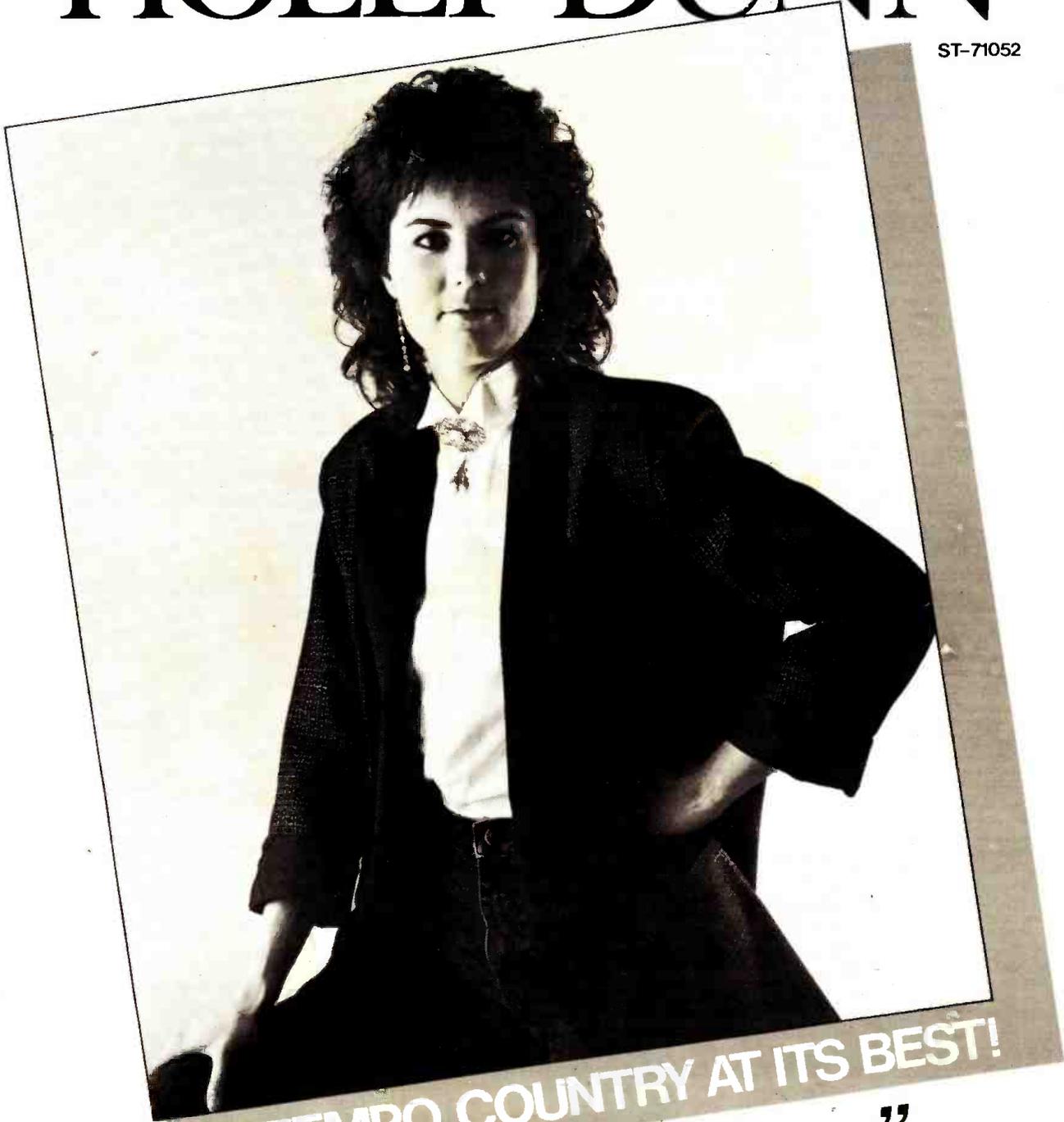
MTM

RECORDS

FROM THE ALBUM

HOLLY DUNN

ST-71052



UP TEMPO COUNTRY AT ITS BEST!

“Two Too Many”

R&R 50

BB 47

B-72064

MTM Music Group
21 Music Square E.
Nashville, TN., 37203

Distributed by Capitol Records

FULL-SERVICE AC

TOP 20

JUNE 13, 1986

Three Two Last
Weeks Weeks Weeks

Rank	Three Weeks	Two Weeks	Last Week	Artist/Title	Label
1	1	1	1	PATTI LABELLE/MICHAEL McDONALD /On My Own (MCA)	
5	4	2	2	BILLY OCEAN /There'll Be Sad Songs (To Make You Cry) (Jive/Arista)	
6	5	4	3	MOODY BLUES /Your Wildest Dreams (Polydor/PG)	
7	6	5	4	GEORGE MICHAEL /A Different Corner (Columbia)	
17	11	9	5	HOWARD JONES /No One Is To Blame (Elektra)	
9	8	7	6	JAMES TAYLOR /That's Why I'm Here (Columbia)	
10	9	8	7	NEIL DIAMOND /Headed For The Future (Columbia)	
3	2	3	8	MADONNA /Live To Tell (Sire/WB)	
15	12	11	9	DREAM ACADEMY /Love Parade (Reprise/WB)	
16	15	12	10	MIKE & THE MECHANICS /All I Need Is A Miracle (Atlantic)	
4	7	10	11	SIMPLY RED /Holding Back The Years (Elektra)	
—	20	16	12	DAVID FOSTER & OLIVIA NEWTON-JOHN /The Best Of Me (Atlantic)	
19	16	14	13	ATLANTIC STARR /If Your Heart Isn't In It (A&M)	
2	3	6	14	WHITNEY HOUSTON /The Greatest Love Of All (Arista)	
—	—	—	18	ANNE MURRAY /Who's Leaving Who (Capitol)	
20	19	17	15	RONNIE MILSAP /Happy, Happy Birthday Baby (RCA)	
DEBUT	—	—	20	JEFFREY OSBORNE /You Should Be Mine (A&M)	
—	—	—	20	DAVID PACK /That Girl Is Gone (WB)	
13	10	13	19	LEVEL 42 /Something About You (Polydor/PG)	
16	14	15	20	CULTURE CLUB /Move Away (Virgin/Epic)	

Total Reports/Adds	Heavy	Medium	Light
46/0	39	5	2
43/1	36	6	1
44/2	34	7	3
41/2	33	8	0
40/3	29	7	4
40/2	21	17	2
37/1	21	16	0
39/0	27	8	4
36/2	18	17	1
29/2	18	7	4
33/0	15	14	4
35/3	8	25	2
34/2	17	14	3
31/0	11	15	5
30/1	2	27	1
29/1	5	16	8
35/7	0	22	13
27/1	4	21	2
24/0	5	16	3
23/0	7	13	3

MOST ADDED

MIAMI SOUND MACHINE (12)
Words Get In The Way (Epic)
PETER CETERA (9)
Glory Of Love (Full Moon/WB)
DOUBLE (9)
The Captain Of Her Heart (A&M)
KENNY ROGERS & NICKIE RYDER (8)
The Pride Is Back (RCA)
BILLY JOEL (7)
Modern Woman (Epic)
JEFFREY OSBORNE (7)
You Should Be Mine (A&M)

HOTTEST

PATTI LABELLE/MICHAEL McDONALD (27)
On My Own (MCA)
GEORGE MICHAEL (25)
A Different Corner (Columbia)
BILLY OCEAN (25)
There'll Be Sad Songs... (Jive/Arista)
MOODY LUES (24)
Your Wildest Dreams (Polydor/PolyGram)
HOWARD JONES (18)
No One Is To Blame (Elektra)

BREAKERS

DOUBLE

The Captain Of Her Heart (A&M)

53% of our reporters on it. Rotations: Heavy 1, Medium 13, Light 11, Total Adds 9, WISN, KFMB, WCHS, WGY, WHBY, WIBC, KSL, WWMR, WSTU.

PETER CETERA

Glory Of Love (Theme From "Karate Kid Part II") (Full Moon/WB)

53% of our reporters on it. Rotations: Heavy 0, Medium 15, Light 10, Total Adds 9, KFMB, WICC, WELI, WSPD, KBOI, KSL, WWMR, KFQD, KVEC.

BILLY JOEL

Modern Woman (Epic)

51% of our reporters on it. Rotations: Heavy 3, Medium 8, Light 13, Total Adds 7, KJR, WHBC, WIBA, WSPD, WSTU, WASK, KFQD.

NEW & ACTIVE

STEVIE NICKS "Has Anyone Ever Written Anything About You" (Modern/Atco) 20/4
Rotations: Heavy 2/0, Medium 8/0, Light 10/4, Total Adds 4, WCCO, WGOV, WHBC, WSTU, Heavy, WELI, KTWO, Medium, WCHS, KUGN, KSL, WPOE, WGBR, WASK, KYJC, KVEC

KENNY ROGERS & NICKIE RYDER "The Pride Is Back" (RCA) 19/8
Rotations: Heavy 0, Medium 7/2, Light 12/6, Total Adds 8, WPRO, WTMJ, WCHS, WIBA, KBOI, WSTU, KFQD, KVEC, Medium, including WFBR, WCCO, KSL, WPOE, WJBC

HIROSHIMA "One Wish" (Epic) 17/5
Rotations: Heavy 0, Medium 12/2, Light 5/3, Total Adds 5, WGOV, WIBA, KBOI, WGBR, KVEC, Medium, including WFBR, WDBO, KJR, WCHS, WHBY, KUGN, KSL, WASK, KTWO, KYJC

BANGLES "If She Know What She Wants" (Columbia) 17/2
Rotations: Heavy 0, Medium 5/0, Light 9/2, Total Adds 2, WWKB, WSPD, Heavy, WELI, WTKO, KTWO, Medium, KFMB, WWMR, WPOE, WMTN, KYJC

EL DeBARGE "Who's Johnny" (Gordy/Motown) 16/0
Rotations: Heavy 1/0, Medium 13/0, Light 2/0, Total Adds 0, Heavy, WWMR, Medium, WWKB, WTVN, WICC, WCHS, WGOV, WING, WSPD, KSL, WMTN, WSTU, WCOL, WASK, KYJC, Light, WHBC, WGBR

GENESIS "Invisible Touch" (Atlantic) 15/5
Rotations: Heavy 0, Medium 8/2, Light 7/3, Total Adds 5, KHOW, WCHS, WELI, WGOV, WHBC, Medium, including WWKB, WICC, WPOE, WMTN, WSTU, KYJC

BOB SEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 14/2

Rotations: Heavy 0, Medium 9/2, Light 5/0, Total Adds 2, KHOW, KJR, Medium, including WICC, WRVA, WING, WWMR, WPOE, WMTN, WJBC

MIAMI SOUND MACHINE "Words Get In The Way" (Epic) 13/12
Rotations: Heavy 0, Medium 5/4, Light 8/6, Total Adds 12, KFMB, WGY, WHBY, WIBA, KSL, WPOE, WMTN, WGBR, WCOL, WASK, KYJC, KVEC, Medium, including KUGN

JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 11/6
Rotations: Heavy 1/0, Medium 2/0, Light 8/6, Total Adds 6, WICC, WCHS, WHBC, WMTN, WSTU, KFQD, Heavy, WTKO, Medium, WPOE, WASK

ROD STEWART "Love Touch" (WB) 9/4
Rotations: Heavy 0, Medium 2/0, Light 7/4, Total Adds 4, WWKB, KFMB, WICC, WCHS, Medium, WTKO, KYJC, Light, including WMMR, WMTN, WSTU

EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 9/1
Rotations: Heavy 0, Medium 4/0, Light 5/1, Total Adds 1, WSTU, Medium, WFBR, WPOE, WJBC, KVEC, Light, including WHBY, WHBC, WTKO, WGBR

SIGNIFICANT ACTION

DENNIS DeYOUNG "This Is The Time" (A&M) 7/2

Rotations: Heavy 0, Medium 1/0, Light 6/2, Total Adds 2, WCCO, WPOE, Medium, KYJC, Light, including WIBA, WWMR, WMTN, WGBR

REUNION "The Reunion Medley" (Eagle) 7/1
Rotations: Heavy 0, Medium 1/0, Light 6/1, Total Adds 1, WHBY, Medium, KVEC, Light, including WING, WIBC, WIBA, WJBC, WASK

SADE "Is It A Crime?" (Portrait/CBS) 5/5
Rotations: Heavy 0, Medium 3/3, Light 2/2, Total Adds 5, WFBR, WCCO, KUGN, KSL, WPOE

MICHAEL McDONALD "Sweet Freedom" (MCA) 5/4
Rotations: Heavy 0, Medium 2/1, Light 3/3, Total Adds 4, KFMB, KSL, WSTU, KYJC, Medium, including WPOE

GRAHAM NASH "Sad Eyes" (Atlantic) 5/3
Rotations: Heavy 0, Medium 4/2, Light 1/1, Total Adds 3, WCCO, KYJC, KVEC, Medium, including KUGN, WPOE

SMOKEY ROBINSON "Sleepless Nights" (Motown) 5/3
Rotations: Heavy 0, Medium 0, Light 5/3, Total Adds 3, WIBA, WWMR, WSTU, Light, including WHBY, WGBR

LESLEY GORE/LOU CHRISTIE "Medley" (Manhattan) 5/3
Rotations: Heavy 0, Medium 1/0, Light 4/3, Total Adds 3, WPRO, WPOE, WTKO, Medium, WTAE, Light, including WJBC

MICHAEL TOMLINSON "I Will Not Pass You By" (Desert Rain) 5/1
Rotations: Heavy 1/0, Medium 2/0, Light 2/1, Total Adds 1, WASK, Heavy, KTWO, Medium, WCCO, KUGN

NU SHOOZ "I Can't Wait" (Atlantic) 5/1
Rotations: Heavy 1/0, Medium 4/1, Light 0, Total Adds 1, WCCO, Heavy, WSTU, Medium, including WWKB, 55KRC, WTVN

ROGER WHITTAKER "The Genius Of Love" (RCA) 4/0
Rotations: Heavy 1/0, Medium 1/0, Light 2/0, Total Adds 0, Heavy, WHBY, Medium, KTWO, Light, WSPD, WJBC

HEART "Nothin' At All" (Capitol) 3/1
Rotations: Heavy 1/0, Medium 1/1, Light 1/0, Total Adds 1, 55KRC, Heavy, WMTN, Light, WSTU

BERTIE HIGGINS "Gone With The Winds" (Southern Tracks) 3/1
Rotations: Heavy 0, Medium 1/1, Light 2/0, Total Adds 1, WFBR, Light, WPOE, WTKO

BLOW MONKEYS "Digging Your Scars" (RCA) 3/1
Rotations: Heavy 0, Medium 2/0, Light 1/1, Total Adds 1, WTKO, Medium, WWMR, WPOE

STEVIE WONDER "Land Of La La" (Tamilia/Motown) 3/0
Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium, WCCO, WWMR, Light, WTKO

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ADULT CONTEMPORARY

BREAKERS

MIAMI SOUND MACHINE Words Get In The Way (Epic)

53% of our reporters on it. Rotations: Heavy 2, Medium 23, Light 31, Total Adds 26 including WSB-FM, WLTS, 2WD, KHYL, B100, WXTC, U102, KLYF, WMGN, KRAY, WGLL.

NEW & ACTIVE

DENNIS DeYOUNG "This Is The Time" (A&M) 47/19

Rotations: Heavy 0, Medium 16/3, Light 31/16, Total Adds 19 including KIFM, WFSM, WKGW, K106, WJDX, WSFL, KLYF, KQ99, Medium including 96WAVE, WMGN, WKNE, WGLL, WSKI, WOHQ, WSKY.

KENNY ROGERS & NICKIE RYDER "The Bride Is Back" (RCA) 47/10

Rotations: Heavy 0, Medium 19/2, Light 28/8, Total Adds 10, WLTF, WJDX, KELT, KDUK, KGMG, WKNE, WTNV, WJHR, KFBS, K99, Medium including KVIL, KUDL, KYKY, WEZC, WEZS, WEIM, WGLL.

STEVE WONDER "Land Of La La" (Tamla/Motown) 33/3

Rotations: Heavy 1/0, Medium 11/1, Light 21/2, Total Adds 3, KGW, WXUS, KKLK, Heavy, WJON, Medium including WAEB, 96WAVE, WSFL, WNAM, KWFM, WEIM, WSKI, KTYL, KFBS, KALE.

EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 28/9

Rotations: Heavy 0, Medium 6/2, Light 22/7, Total Adds 9, KVIL, WAEB, K106, WMMJ, WJPA, WCKO, WAHR, KTYL, WMT-FM, Medium including WEIM, WGLL, WJON, KALE.

MICHAEL TOMLINSON "I Will Not Pass You By" (Desert Rain) 25/1

Rotations: Heavy 1/0, Medium 11/1, Light 13/0, Total Adds 1, WGLL, Heavy: WBOW, Medium including KIFM, KLYF, WEIM, WKNE, WSKI, WOHV, WAHR, WMT-FM, WJON, KMGQ.

SIGNIFICANT ACTION

JIMMY BUFFETT "I Love The Now" (MCA) 23/9

Rotations: Heavy 0, Medium 2/0, Light 21/9, Total Adds 9, 97AIA, 96WAVE, WJDX, WNAM, KGMG, WSKY, WAEB, KQSW, KMGQ, Medium: WAVE, KALE.

SADE "Is It A Crime?" (Portrait/CBS) 22/22

Rotations: Heavy 0, Medium 2/2, Light 20/20, Total Adds 22 including 97AIA, KIFM, 96WAVE, WSFL, WAVE, WSKI, WSKY, WZLQ, WMT-FM, KFBS.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 HOWARD JONES	105/0	95	9	1
2 MOODY BLUES	105/0	89	15	1
3 BILLY OCEAN	96/0	74	18	4
4 GEORGE MICHAEL	102/0	77	20	5
5 ATLANTIC STARR	95/3	67	20	8
6 PATTI LABELLE/MICHAEL McDONALD	84/0	50	26	8
7 MADONNA	85/0	50	30	5
8 MIKE & THE MECHANICS	83/0	61	20	2
9 NERL DIAMOND	93/1	46	39	8
10 DREAM ACADEMY	90/0	47	39	4
11 JAMES TAYLOR	88/0	38	46	4
12 DAVID FOSTER & OLIVIA NEWTON-JOHN	95/5	31	50	14
13 DAVID PACK	87/0	39	42	6
14 HIROSHIMA	82/2	20	49	13
15 EL DeBARGE	75/2	30	38	7
16 PETER CETERA	100/30	6	67	27
17 BILLY JOEL	92/11	14	59	19
18 SIMPLY RED	75/0	35	24	16
19 JEFFREY OSBORNE	86/4	7	66	13
20 GENESIS	75/10	18	37	20
21 CULTURE CLUB	59/1	18	31	10
22 JACKSON BROWNE	79/21	10	46	23
23 BOB SEGER	68/4	8	47	13
24 LEVEL 42	53/0	18	22	13
25 ROD STEWART	69/14	4	42	23
26 STEVIE NICKS	64/2	9	37	18
27 DOUBLE	69/14	4	42	23
28 WHITNEY HOUSTON	42/0	9	23	10
29 JONATHAN BUTLER	59/0	7	36	16
30 BANGLAS	62/9	6	37	19

MOST ADDED

PETER CETERA (30)
Glory Of Love (Full Moon/WB)
MIAMI SOUND MACHINE (26)
Words Get In The Way (Epic)
SADE (22)
Is It A Crime? (Portrait/CBS)
JACKSON BROWNE (21)
In The Shape Of A Heart (Asylum)
DENNIS DeYOUNG (19)
This Is The Time (A&M)

HOTTEST

HOWARD JONES (72)
No One Is To Blame (Elektra)
MOODY BLUES (70)
Your Wildest Dreams (Polydor/PolyGram)
GEORGE MICHAEL (57)
A Different Corner (Columbia)
BILLY OCEAN (53)
There'll Be Sad Songs... (Live/Arista)
MIKE & THE MECHANICS (35)
All I Need Is A Miracle (Atlantic)

STEVE WINWOOD "Higher Love" (Island/WB) 21/12

Rotations: Heavy 0, Medium 7/2, Light 14/10, Total Adds 12 including WHTX, B100, V100, WEIZ, WAEB, WZLQ, I94, KQSW, Medium including WPIX, WMMJ, WSKI, WSKY, KMGQ, Light including 96WAVE, KDUK, WFFX, KKLK.

BRUCE HORNBY & THE RANGE "Every Little Kiss" (RCA) 21/10

Rotations: Heavy 0, Medium 3/0, Light 18/10, Total Adds 10, WFSM, WKYE, WNAM, WSKY, WCKQ, KRLB, WKYX, WAEB, KQSW, KMGQ, Medium: WTNV, WOHV, KALE, Light including WAEB, WOHQ, WZLQ, WBOW.

BLOW MONKEYS "Digging Your Scene" (RCA) 21/3

Rotations: Heavy 0, Medium 18/2, Light 5/1, Total Adds 3, 2WD, K106, WEIZ, Medium including B100, KMGQ, WMMJ, WEIM, WOHQ, WTNV, WJPA, WFFX, KMGQ, Light including WAEB, WFSM, WAVE, WZLQ.

HEART "Nothin' At All" (Capitol) 20/5

Rotations: Heavy 4/0, Medium 9/0, Light 8/5, Total Adds 5, WAEB, K106, U102, KRAY, WEIZ, Heavy: WLTF, WMGN, WCKO, WFFX, Medium: KVIL, WLLT, B100, V100, WFSM, WZLQ, KQSW, KALE.

MICHAEL McDONALD "Sweet Freedom" (MCA) 19/15

Rotations: Heavy 0, Medium 6/4, Light 13/11, Total Adds 15 including WHTX, WSB-FM, WMYX, KOST, B100, WKYE, WMMJ, WOHQ, WAGE, WMT-FM, Medium including WPIX, 96WAVE.

BERLIN "Take My Breath Away" (Columbia) 19/8

Rotations: Heavy 1/0, Medium 0, Light 18/8, Total Adds 8, KKLK, WAVE, WEIM, WSKI, WZLQ, KTYL, KMGQ, KALE, Heavy: KOST, Light including KUDL, WKYE, WOHQ, WEIZ, KFBS.

KIM CARNES "Divided Hearts" (EMI America) 19/1

Rotations: Heavy 0, Medium 6/0, Light 13/1, Total Adds 1, WKYE, Medium: 96WAVE, WJDX, WEIM, WSKI, KQSW, KALE, Light including WAEB, WSKY, WEIZ, WAEB, KTYL, WJON, KKLK.

GRAHAM NASH "Sad Eyes" (Atlantic) 17/16

Rotations: Heavy 0, Medium 0, Light 17/16, Total Adds 16 including 97AIA, WNAM, KGMG, WSKI, WSKY, WCKO, WKYX, WZLQ, KTYL, KFBS, KKLK, KQSW, Light including WEIM.

NU SHOOZ "I Can't Wait" (Atlantic) 16/3

Rotations: Heavy 7/0, Medium 6/1, Light 3/2, Total Adds 3, WMMJ, KVUU, WJON, Heavy: WHTX, V100, KQ99, WMGN, WGLL, WJPA, WFFX, Medium: WLTF, B100, WKYE, K106, WEIM.

SMDKEY ROBINSON "Sleepless Nights" (Motown) 15/3

Rotations: Heavy 0, Medium 2/0, Light 13/3, Total Adds 3, WAVE, WNAM, WZLQ, Medium: WGLL, WMT-FM, Light including WOHQ, WSKY, WGSV, WORG, WKYX, WAEB, WFFX, KTYL, KFBS, WBOW.

ICEHOUSE "No Promises" (Chrysalis) 11/0

Rotations: Heavy 0, Medium 2/0, Light 9/0, Total Adds 0, Medium: WCKO, KALE, Light: WAEB, K106, WEIM, WSKY, KTYL, KFBS, WXUS, KKLK, KQSW.

RONNIE MILSAP "Happy Birthday Baby" (RCA) 9/1

Rotations: Heavy 1/0, Medium 3/0, Light 5/1, Total Adds 1, WLAC-FM, Heavy: WJON, Medium: KLYF, WAHR, WMT-FM.

OUTFIELD "All The Love In The World" (Columbia) 9/1

Rotations: Heavy 0, Medium 5/0, Light 4/1, Total Adds 1, KEY103, Medium: KVIL, WCKQ, KTYL, KQSW, KALE, Light including K106, WMMJ, WEIM.

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 8/3

Rotations: Heavy 0, Medium 1/0, Light 7/3, Total Adds 3, WKYX, WZLQ, KMGQ, Medium: KOST, Light including 97AIA, WAEB, WMMJ, WEIM.

CARL PERKINS "The Birth Of Rock & Roll" (Polydor/PolyGram) 8/2

Rotations: Heavy 0, Medium 3/0, Light 5/2, Total Adds 2, WEIM, WAEB, Medium: WAEB, WGLL, KALE, Light including WSKI, WCKO, KQSW.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.

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RADIO & RECORDS

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AOR ALBUMS

160 REPORTS

JUNE 13, 1986

Three "Hot" Last Weeks Weeks Week

DEBUT	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
	GENESIS/Invisible Touch (Atlantic)																														
6	2	1	2	PETER GABRIEL/So (Geffen)																											
2	3	2	3	VAN HALEN/5150 (WB)																											
11	9	9	4	FIXX/Walkabout (MCA)																											
1	1	3	5	BOB SEGER & THE SILVER.../Like A Rock (Capitol)																											
3	5	5	6	JOURNEY/Raised On Radio (Columbia)																											
10	10	10	7	EMERSON, LAKE & POWELL/Emerson, Lake & Powell (Polydor/PG)																											
5	6	4	8	MOODY BLUES/The Other Side Of Life (Polydor/PG)																											
8	8	8	9	GTR/GTR (Arista)																											
7	7	6	10	38 SPECIAL/Strength In Numbers (A&M)																											
16	14	11	11	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)																											
4	4	7	12	ROLLING STONES/Dirty Work (Rolling Stones/Columbia)																											
19	17	13	13	ICEHOUSE/Measure For Measure (Chrysalis)																											
27	21	14	14	TOP GUN/Soundtrack (Columbia)																											
13	13	12	15	JACKSON BROWNE/Lives In The Balance (Asylum)																											
14	18	16	16	ZZ TOP/Afterburner (WB)																											
26	22	18	17	OUTFIELD/Play Deep (Columbia)																											
23	20	20	18	LOU REED/Mistrial (RCA)																											
18	19	19	19	HONEYMOON SUITE/The Big Prize (WB)																											
17	15	17	20	LIVE! FOR LIFE/Various Artists (IRS/MCA)																											
32	27	23	23	JOHN EDDIE/John Eddie (Columbia)																											
12	12	15	22	JOE JACKSON/Big World (A&M)																											
38	34	33	23	BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)																											
—	33	32	24	AC/DC/Who Made Who (Atlantic)																											
15	16	21	25	INXS/Listen Like Thieves (Atlantic)																											
34	32	31	26	CALL/Reconciled (Elektra)																											
20	23	24	27	ROBERT PALMER/Riptide (Island)																											
24	26	26	28	MODELS/Out Of Mind Out Of Sight (Geffen)																											
22	24	25	29	HOWARD JONES/Action Replay (Elektra)																											
31	30	28	30	ROB JUNGKLAS/Closer To The Flame (Manhattan)																											
9	11	22	31	HEART/Heart (Capitol)																											
DEBUT	32	JOAN ARMATRADE/Sleight Of Hand (A&M)																													
—	—	34	33	GLASS TIGER/The Thin Red Line (Manhattan)																											
35	35	35	35	JUDAS PRIEST/Turbo (Columbia)																											
28	28	27	35	JOE COCKER/Cocker (Capitol)																											
25	25	29	36	GIUFFRIA/Silk & Steel (Carnel/MCA)																											
DEBUT	37	DANNY WILDE/The Boyfriend (Island)																													
—	—	38	38	KROKUS/Change Of Address (Arista)																											
29	29	30	39	GOLDEN EARRING/The Hole (21/Atco)																											
DEBUT	40	SOUTHSIDE JOHNNY & THE JUKES/At Least We Got Shoes (Atlantic)																													

Total Reports/Adds	Power	Heavy	Medium
159 /1	66	146	11
156 +/1	60	144	10
130 =/0	49	120	8
156 +/2	40	118	36
142 -/3	15	90	49
137 =/1	19	97	39
151 -/0	27	121	26
142 -/0	27	98	41
137 -/0	44	120	17
128 -/2	33	100	22
132 -/3	11	51	77
117 -/1	22	86	30
130 =/2	9	48	74
123 +/10	21	77	42
116 -/2	5	38	74
97 -/1	5	38	54
111 +/7	10	42	68
104 -/5	3	35	61
82 -/4	5	27	48
92 -/2	2	27	56
103 +/8	1	11	75
63 -/1	4	28	33
83 +/16	7	19	49
84 +/8	3	12	56
61 -/1	4	31	24
80 +/7	0	11	55
67 -/2	0	20	41
68 -/8	4	14	44
45 -/0	11	32	9
75 -/1	0	5	57
40 -/1	8	23	15
64 /17	3	6	47
67 +/12	0	7	36
60 +/9	0	4	42
45 -/0	2	12	28
45 -/0	0	15	28
49 +/6	2	6	36
50 -/1	0	2	38
53 -/0	0	3	36
41 +/4	1	7	26

BREAKERS

GENESIS
Invisible Touch (Atlantic)
99% of our reporters on it.

JOHN EDDIE
John Eddie (Columbia)
64% of our reporters on it.

NEW & ACTIVE

COBRA "Soundtrack" (Scotti Bros./CBS) 45/18 (28/22)
Adds including KLOS, KGGO, WWCT, KLPX, WWWW, KWHL, KOZZ. Powers 1. Heavy 2 including WBCN. Medium 31 including WHJY, KSRR, WSHE, KMET, KUPD, KGO, KZAP, KGB, KOMA, WCMF.

BEAT FARMERS "Van Go" (MCA/Curb) 31/4 (27/11)
Adds including WQFM, KNKN, KMBY. Heavy 2 including KILQ. Medium 22 including WKRT, KBCO, KROQ, 91X, KGB, KOMA, KISW, KLB, KLPX.

AEROSMITH "Done With Mirrors" (Geffen) 30/3 (28/5)
Adds: WYSP, KMJX, KMOD. Heavy 6 including WBCN, KNKN, KISS. Medium 17 including WHJY, WRIF, WQFM, WHEB, WPDH, WQMF, WRQK, KILQ, KMBY, WBLM.

ISLE OF MAN "Isle Of Man" (Pasha/CBS) 29/6 (23/10)
Adds: WSHE, WCCC, KRKE, WHMD, WCPZ, KRGR. Heavy 1: KSPN. Medium 13 including KROQ, WTUE.

BACHMAN-TURNER OVERDRIVE "Live! Live! Live!" (MCA/Curb) 27/4 (25/5)
Adds: WHEB, KRKE, KRSP, KTAL. Heavy 1: WMRY. Medium 13 including WYYY, DC101, KTXQ, WRIF, KSHE, KUPD, KMOD, KZEL, WWWW.

JEAN BEAUVOIR "Drums Along The Mohawk" (Columbia) 23/10 (14/3)
Adds including KBCO, KRQR, WTUE, KLPX, WWWW. Heavy 2 including 91X. Medium 13 including KSRR, KISW, WAAF.

CACTUS WORLD NEWS "Urban Beaches" (MCA) 23/4 (19/0)
Adds including WNEW, KBCO, WHCN. Heavy 2 including WBCN. Medium 13 including KZEW, WKRT, KUPD, 91X, WPDH, KNKN.

BELINDA CARLISLE "Ballads" (IRS/MCA) 22/2 (21/4)
Adds: WNEW, WPLR. Powers 2. Heavy 8 including WBCN, WSHE, KROQ, 91X. Medium 10 including KSRR, WWCT, KDJK.

ROY BUCHANAN/DELBERT McLINTON "Dancing On The Edge" (Alligator) 21/6 (16/6)
Adds: KAZY, CHEZ, WONE, WTUE, WIZN, KFMX. Heavy 2: KRFX, KCGL. Medium 12 including WHFS, WMRY, KSTM, KEZE, WWWW.

SUBURBS "Suburbs" (A&M) 21/5 (16/3)
Adds: WLLZ, WLAV, WRKI, WWWW, KVRE. Powers 1. Heavy 2: KTCZ, KCGL. Medium 14 including WKRT, KORS, KBCO, WHEB, WOUR, KLAQ, WIZN.

SLUGGERS "Over The Fence" (Arista) 20/4 (17/7)
Adds: KBCO, WHEB, KISS, KVRE. Heavy 1: WQFM. Medium 9 including WDHA, KNKN, KMOD, KMBY, WHMD, KOZZ.

UNFORGIVEN "Unforgiven" (Elektra) 19/2 (16/6)
Adds: KLOS, KZEP. Powers 1. Heavy 2: KRFX, KRQ. Medium 7: WKRX, KORS, KNKN, KLAQ, WHMD, KFMX, KCGL.

Continued on Page 87

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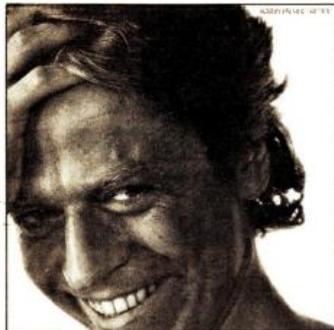


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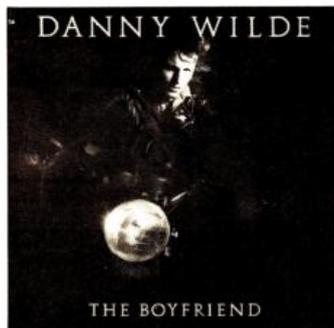
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DANNY WILDE

"ISN'T IT ENOUGH"

From The Album "The Boyfriend"



ALBUMS Debut **37**

TRACKS **58**

Major Market Action Includes WLLZ, WQFM, WRIF, WBCN, WSHE, KATT, KBCO, KILO, KLOS, KMET, KOME, KZOK, KPOP, KBER, KFMG, KGB, KZEW, WYNF!

Now in its 11th week of consistent growth and response!



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86/R&R FRIDAY, JUNE 13, 1986

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

160 REPORTS

Rank	Weeks	Artist/Track	Total Reports/Airs	Power	Heavy	Medium
6	2	1 GENESIS/Invisible Touch (Atlantic)	157-72	65+	143+	10-
1	1	2 PETER GABRIEL/Sledgehammer (Geffen)	147-71	59-	140-	5-
10	8	4 FIXX/Secret Separation (MCA)	151-72	40+	118+	31-
11	10	5 EMERSON, LAKE & POWELL/Touch & Go (Polydor/PG)	147-70	27+	119+	24-
8	6	3 GTR/When The Heart Rules The Mind (Arista)	134-71	43-	117-	17-
7	7	6 VAN HALEN/Dreams (WB)	125-71	42-	115+	8-
—	12	7 STEVE WINWOOD/Higher Love (Island)	150+/21	23+	86+	61-
30	21	8 KENNY LOGGINS/Danger Zone (Columbia)	122+/10	21+	76+	42-
4	3	9 38 SPECIAL/Like No Other Night (A&M)	94-70	28-	81-	11-
21	18	10 FABULOUS THUNDERBIRDS/Wrap It Up (CBS Associated)	126+/6	9+	47+	74-
12	11	11 JOURNEY/Girl Can't Help It (Columbia)	106-71	14-	65-	40+
3	5	12 MOODY BLUES/Your Wildest Dreams (Polydor/PG)	96-70	22-	75-	17-
18	17	13 ICEHOUSE/No Promises (Chrysalis)	125-72	8-	46+	71-
5	9	14 ROLLING STONES/One Hit (To The Body) (Rolling Stones/Columbia)	93-71	22-	75-	18-
32	24	15 OUTFIELD/All The Love (Columbia)	109+/7	9-	40+	68+
17	16	16 JACKSON BROWNE/In The Shape Of A Heart (Asylum)	113-72	4-	36-	74+
—	42	25 17 DAVID BOWIE/Underground (EMI America)	118+/19	2+	20+	91+
24	19	18 LOU REED/No Money Down (RCA)	104-75	3+	35-	61+
2	4	9 19 BOB SEGER & THE SILVER.../Like A Rock (Capitol)	78-70	8-	58-	18-
—	54	35 20 JOURNEY/Suzanne (Columbia)	85+/27	3-	41+	41+
35	35	21 38 SPECIAL/Somebody Like You (A&M)	88+/25	5+	39+	44+
—	43	33 22 PETER GABRIEL/Red Rain (Geffen)	83+/20	3+	37+	40+
27	23	21 23 ZZ TOP/Woke Up With Wood (WB)	85-71	2-	30+	51-
44	31	27 24 ROD STEWART/Love Touch (WB)	90+/8	6-	28+	54+
40	37	31 25 MOODY BLUES/The Other Side Of Life (Polydor/PG)	81+/14	5+	37+	41+
15	15	17 26 STING with JEFF BECK/I Been Down So Long (IRS/MCA)	90-72	2-	27-	54-
—	48	27 27 BIG COUNTRY/Look Away (Polydor/PG)	109+/36	0-	5+	82+
38	32	29 28 JOHN EDDIE/Jungle Boy (Columbia)	94+/6	1-	11-	21+
37	39	36 29 VAN HALEN/Love Walks In (WB)	72+/14	5+	30+	39+
—	53	43 30 BILLY JOEL/Modern Woman (Epic)	80+/17	7+	31+	44+
42	38	38 31 AC/DC/Who Made Who (Atlantic)	84+/8	3+	12+	56+
—	49	47 32 GENESIS/The Last Domino (Atlantic)	67+/34	2-	23+	38+
22	25	26 33 ROLLING STONES/Winning Ugly (Rolling Stones/Columbia)	62-72	0-	29-	32-
DEBUT	—	34 GENESIS/Throwing It All Away (Atlantic)	61/60	1	26	33
16	22	28 35 VAN HALEN/Best Of Both Worlds (WB)	53-70	3-	31-	20-
14	14	20 36 INXS/Listen Like Thieves (Atlantic)	57-71	4-	30-	23-
—	48	42 37 PETER GABRIEL/In Your Eyes (Geffen)	61-74	0-	28+	32-
45	45	45 38 BOB SEGER & THE SILVER.../The Aftermath (Capitol)	63+/14	0-	25+	36+
47	44	44 39 BRUCE HORNSBY & THE RANGE/Every Little Kiss (RCA)	81+/15	7-	18+	48+
51	47	47 40 CALL/Everywhere I Go (Elektra)	77+/7	0-	9+	54+
23	20	22 41 HONEYMOON SUITE/Bad Attitude (WB)	60-70	4+	24-	30-
DEBUT	—	42 TOM COCHRANE & RED RIDER/Boy Inside The Man (Capitol)	80+/37	0-	4+	59+
26	26	30 43 ROBERT PALMER/Hyperactive (Island)	61-73	0-	20-	36-
DEBUT	—	44 GENESIS/Anything She Does (Atlantic)	51/51	0	20	31
DEBUT	—	45 GENESIS/Land Of Confusion (Atlantic)	50/49	0	18	31
25	27	32 46 HOWARD JONES/No One Is To Blame (Elektra)	44-70	11-	32-	8-
13	13	24 47 JOE JACKSON/Right And Wrong (A&M)	46-70	3-	20-	25-
DEBUT	—	48 JOHN WAITE/If Anybody Had A Heart (EMI America)	62/61	1	7	43
—	56	49 FIXX/Built For The Future (MCA)	46+/12	2+	13+	30+
46	46	50 JUDAS PRIEST/Turbo Lover (Columbia)	57+/9	0-	4-	41+
—	57	51 51 BOB SEGER & THE SILVER.../Sometimes (Capitol)	40+/9	2+	14-	24+
28	30	40 52 MODELS/Out Of Mind Out Of Sight (Geffen)	45-71	3-	13-	26-
9	12	23 53 HEART/Nothin' At All (Capitol)	36-71	7-	21-	13-
—	54	54 GLASS TIGER/Thin Red Line (Manhattan)	50+/5	0-	6+	28-
DEBUT	—	55 JOAN ARMATRAING/Kind Words (A&M)	57+/14	3+	6+	41+
DEBUT	—	56 GENESIS/In Too Deep (Atlantic)	40/39	2	15	23
43	41	41 57 ROB JUNGKLAS/Boystown (Manhattan)	56-71	0-	1-	45-
—	60	60 58 DANNY WILDE/Isn't It Enough (Island)	49+/6	2+	6+	36+
29	28	39 59 GIUFFRIA/I Must Be Dreaming (Cameo/MCA)	42-70	0-	14-	26-
34	34	46 60 JOE COCKER/You Can Leave Your Hat On (Capitol)	40-70	2-	11-	24-

BREAKERS

BIG COUNTRY
Look Away (Polydor/PolyGram)
68% of our reporters on it.

MIDWEST BREAKOUTS
John Waite
 Journey
 Steve Winwood
 Belinda Carlisle
 Jermaine Jackson
 Queen
 Blow Monkeys

CHARTS & HOT

WEST BREAKOUTS
John Waite
 Berlin
 Journey
 Steve Winwood
 Michael McDonald
 Queen
 Jermaine Stewart

MIDWEST
PARALLEL TWO

WKOD/Akron, OH
 Patrick/Kitrowe
 STEVE WINWOOD
 JOURNEY
 GOLDEN EARRING (dp)
 HEAVY METAL
 38 SPECIAL 3-1
 HOWARD JONES 2-2
 GENE SIMS 5-3
 BILLY OCEAN 13-5
 CLOUTIER 17-13

WKAU/Appleton-Oshkosh, WI
 Rose/Broadhugh
 BELINDA CARLISLE
 JOURNEY
 HEAVY METAL
 HOWARD JONES 4-2
 BRUCE MICHAEL 9-5
 HEART 11-9
 FALCO 17-17
 BOYS DON'T CRY 23-13

WGCL/Cleveland, OH
 Local/Sumpter
 JAMIE JACKSON
 PRINCE
 JOD STEWART
 CTR
 BLOW MONKEYS
 HOLLERS
 LABELLE & McDONALD 4-1
 NU SHOOZ 6-2
 HOWARD JONES 7-4
 BILLY OCEAN 11-4
 SIMPLY RED 15-10

WNCN/Columbia, NC
 Richard/Fox
 PETER GABRIEL
 NEIL DIAMOND
 PETER CETERA
 HOLLERS
 LABELLE & McDONALD 2-1
 HOWARD JONES 6-2
 JETS 9-7
 EL DEBARGE 16-10

KIK/Davenport, IA
 Jim O'Hara
 JOURNEY
 MICHAEL McDONALD
 MIAMI SOUND MACHI
 GAVIN CHRISTOPHER
 DEVIC (dp)
 JETS 8-5
 EL DEBARGE 12-8
 GENESIS 17-12
 BILLY OCEAN 23-16
 BILLY JOEL 75-24

WOTZ/Davton, OH
 John Robertson
 MICHAEL McDONALD
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 3-2
 SIMPLY RED 8-4
 JAMIE JACKSON 14-7
 JETS 12-8

KRNO/Denver, CO
 Glenn/Sney
 JOHN COUGAR
 VAN HALEN
 PRINCE
 ROBERT PALMER (dp)
 JOURNEY
 HOLLERS
 MADONNA 1-1
 LABELLE & McDONALD 3-2
 NU SHOOZ 9-4
 JETS 18-7
 BOYS DON'T CRY 17-11

KZIO/Duluth, MN
 Michaels/Herman
 BANGLES
 BLOW MONKEYS
 BELINDA CARLISLE
 STEVE WINWOOD
 NEIL DIAMOND (dp)
 OTTIFIELD
 HOLLERS
 HOWARD JONES 2-3
 JETS 8-5
 FALCO 13-7
 EL DEBARGE 17-10
 BOYS DON'T CRY 21-13

WMBF/Wayne, IN
 Tony Richards
 FABULOUS THUNDERB
 ROD STEWART
 STEVE WINWOOD
 KERRY LOGGINS
 HOLLERS
 LABELLE & McDONALD 3-1
 NU SHOOZ 4-2
 HOWARD JONES 7-3
 SIMPLY RED 19-4

WGBD/Grand Rapids, MI
 Clinton/Olak
 NU SHOOZ
 BELINDA CARLISLE
 KERRY LOGGINS (dp)
 OTTIFIELD
 JEFFREY OSBORNE
 KROUSE (dp)
 HOLLERS
 JERMAINE STEWART (dp)
 STEVE WINWOOD
 QUEEN
 HEAVY METAL
 HOWARD JONES 2-1
 HEART 4-1
 BILLY OCEAN 8-4
 38 SPECIAL 13-7
 LABELLE & McDONALD 17-9

WXIX/Green Bay, WI
 McCarthy/Michael T.
 JAMIE JACKSON
 PRINCE
 NEIL DIAMOND
 BLOW MONKEYS
 BO DEANS
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 3-2
 EL DEBARGE 13-10
 BOYS DON'T CRY 15-11
 GENESIS 17-12

WZZM/Grand Rapids, MI
 Semp/Brown
 STEVE WINWOOD
 LABELLE & McDONALD 1-1
 HOWARD JONES 3-2
 EL DEBARGE 13-10
 BOYS DON'T CRY 15-11
 GENESIS 17-12

WSPN/Indianapolis, IN
 Wynn/Down
 FIXX
 PETER CETERA
 BOB SEGER
 PET SHOP BOYS
 JEFFREY OSBORNE
 MICHAEL McDONALD
 HOLLERS
 BILLY OCEAN 5-2
 NU SHOOZ 6-2
 LABELLE & McDONALD 7-4
 JETS 12-5
 HEART 11-4

WFRK/Kalamazoo, MI
 Terry Weislicht
 STEVE WINWOOD
 DAN HARTMAN
 JAMIE JACKSON (dp)
 BELINDA CARLISLE (dp)
 GAVIN CHRISTOPHER
 HOLLERS
 LABELLE & McDONALD 2-1
 SIMPLY RED 18-9
 JEFFREY OSBORNE (dp)
 PETER GABRIEL 31-21
 JETS 8-5
 EL DEBARGE 12-8
 GENESIS 17-12
 BILLY OCEAN 23-16
 BILLY JOEL 75-24

WVVC/Lansing, MI
 Bennett/Meloney
 BLOW MONKEYS
 JOURNEY
 JOE COCKER
 JEFFREY OSBORNE
 QUEEN
 DAN HARTMAN
 GAVIN CHRISTOPHER
 HOLLERS
 SIMPLY RED 3-1
 HOWARD JONES 4-2
 GENE SIMS 11-6
 KERRY LOGGINS 18-10

Z104/Madison, WI
 Linn/Hudson
 CHESTERE
 BOYS IN WHITE
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 BILLY OCEAN 4-2
 JETS 8-4
 GENESIS 15-8
 EL DEBARGE 19-9

KJ23/Oakhome City, OH
 Cahill/Davis
 BERLIN
 STEVE WINWOOD
 DEVIC (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 NU SHOOZ 2-2
 EL DEBARGE 11-6
 JAMIE JACKSON 18-11
 KERRY LOGGINS 8-14

KOKO/Oakme, NB
 Mark Evans
 FABULOUS THUNDERB
 BELINDA CARLISLE
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 8-3
 HOWARD JONES 13-6
 BOYS DON'T CRY 16-8
 KERRY LOGGINS 18-10

WBWB/Bloomington, IN
 Jim Covas
 PET SHOP BOYS
 BELINDA CARLISLE
 STEVE WINWOOD
 HOWARD JONES 2-1
 NU SHOOZ 3-2
 KERRY LOGGINS 9-1
 GENESIS 12-4
 MOODY BLUES 16-9

WZOK/Rockford, IL
 S&W/Dart
 FIXX
 BLOW MONKEYS
 HOLLERS
 HOWARD JONES 3-1
 JETS 8-4
 SIMPLY RED 9-7
 EL DEBARGE 12-8
 GENESIS 18-9

WRON/Toldeo, OH
 Joe Thomas
 JOURNEY
 BLOW MONKEYS
 DAVID BOWIE
 JOE COCKER
 QUEEN
 HOLLERS
 HOWARD JONES 3-1
 NU SHOOZ 2-2
 FALCO 13-7
 KERRY LOGGINS 18-10

WYZZ/Youngstown, OH
 Dick Thompson
 VAN HALEN
 KERRY LOGGINS
 ROD STEWART
 CTR
 PRINCE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 3-2
 BILLY OCEAN 5-3
 MADONNA 7-4
 JETS 11-7

PARALLEL THREE

KY77/Barnack, MD
 Bob Back
 STEVE WINWOOD
 ROBERT PALMER
 CASH/Davis
 BANGLES
 BLOW MONKEYS
 BELINDA CARLISLE
 STEVE WINWOOD
 NEIL DIAMOND (dp)
 OTTIFIELD
 HOLLERS
 LABELLE & McDONALD 3-1
 NU SHOOZ 2-2
 EL DEBARGE 11-6
 JAMIE JACKSON 18-11
 KERRY LOGGINS 8-14

KJ23/Oakhome City, OH
 Cahill/Davis
 BERLIN
 STEVE WINWOOD
 DEVIC (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 NU SHOOZ 2-2
 EL DEBARGE 11-6
 JAMIE JACKSON 18-11
 KERRY LOGGINS 8-14

KOKO/Oakme, NB
 Mark Evans
 FABULOUS THUNDERB
 BELINDA CARLISLE
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 8-3
 HOWARD JONES 13-6
 BOYS DON'T CRY 16-8
 KERRY LOGGINS 18-10

WEST
PARALLEL TWO

KNOX/Albuquerque-Santa Fe, NM
 Stucker/Rountree
 JOURNEY
 QUEEN
 OTTIFIELD
 HOLLERS
 BILLY OCEAN 7-4
 BOYS DON'T CRY 8-5
 HEART 9-8
 JETS 11-7

KMGX/Fresno, CA
 Barry/Carter
 MICHAEL McDONALD
 FIVE OR SIXDOZE
 HOLLERS
 BILLY OCEAN 7-4
 BOYS DON'T CRY 8-5
 HEART 9-8
 JETS 11-7

KKXX/Bakersfield, CA
 Squire/Tamp
 JAMIE JACKSON
 HOLLERS
 NU SHOOZ 7-3
 LABELLE & McDONALD 6-4
 GEORGE MICHAEL 8-5
 JETS 12-7

KYNO/Fresno, CA
 Wink/Davis
 HAGARIE 60
 JERMAINE STEWART
 BELINDA CARLISLE
 JEFFREY OSBORNE (dp)
 GAVIN CHRISTOPHER (dp)
 NU SHOOZ 2-1
 SIMPLY RED 5-3
 JETS 8-4
 EL DEBARGE 14-8
 BILLY OCEAN 16-12

KQMG/Honolulu, HI
 Kim Akana
 ART OF NOISE
 JOURNEY
 JERMAINE STEWART
 38 SPECIAL
 JOEY BIDDIE
 SHIRLEY AND
 BERLIN (dp)
 DRESS/Grady
 HOLLERS
 MADONNA 1-1
 GEORGE MICHAEL 3-2
 JOURNEY JACKSON 20-10
 BILLY OCEAN 13-11
 EL DEBARGE 16-12

KLUU/Las Vegas, NV
 Dean/Taylor
 STEVE WINWOOD
 FIXX
 JOURNEY
 AMY TAYLOR
 ART OF NOISE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 2-2
 HOWARD JONES 8-1
 EL DEBARGE 15-7
 GENESIS 19-10

KYS/Boz, ID
 Tom Evans
 JOURNEY
 DEBBIE NOBE
 GURU
 NEAR BEAUVIER
 BOB SEGER
 KERRY LOGGINS 2-1
 EL DEBARGE 7-3
 JETS 8-6
 KERRY LOGGINS 22-22

KKXZ/Coleado Springs, CO
 John Dancer
 JOURNEY
 BELINDA CARLISLE
 ROBERT PALMER
 LINDS
 LEO ROE
 REBE & ANGELA (dp)
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 PETER GABRIEL 15-4
 GENESIS 13-11
 PET SHOP BOYS 20-12

HSDN/Eugene, OR
 Burns/Niyatt
 JOURNEY
 QUEEN
 BOWENWOOD SUITE
 MIAMI SOUND MACHI
 BOB SEGER
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 4-2
 EL DEBARGE 5-4
 BOURBONIS TAG 12-8
 PETER CETERA 22-16

KBOJ/Fresno, CA
 Kris Van Kamp
 JOURNEY
 BANGLES
 BLOW MONKEYS
 CTR (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 JETS 4-2
 SIMPLY RED 5-3
 HOWARD JONES 6-4
 EL DEBARGE 14-9

KYAY/Bilings, MT
 Charlie Fox
 ART OF NOISE
 BELINDA CARLISLE
 INXS
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 EL DEBARGE 1-5
 SIMPLY RED 9-5
 GENESIS 24-15

KBOZ/Salt Lake City, UT
 Stone/Smith
 STEVE WINWOOD
 MICHAEL McDONALD
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 2-2
 JAMIE JACKSON 19-8
 TANSY 18-11
 JERMAINE STEWART 23-13

KYNO/Fresno, CA
 Wink/Davis
 HAGARIE 60
 JERMAINE STEWART
 BELINDA CARLISLE
 JEFFREY OSBORNE (dp)
 GAVIN CHRISTOPHER (dp)
 NU SHOOZ 2-1
 SIMPLY RED 5-3
 JETS 8-4
 EL DEBARGE 14-8
 BILLY OCEAN 16-12

KQMG/Honolulu, HI
 Kim Akana
 ART OF NOISE
 JOURNEY
 JERMAINE STEWART
 38 SPECIAL
 JOEY BIDDIE
 SHIRLEY AND
 BERLIN (dp)
 DRESS/Grady
 HOLLERS
 MADONNA 1-1
 GEORGE MICHAEL 3-2
 JOURNEY JACKSON 20-10
 BILLY OCEAN 13-11
 EL DEBARGE 16-12

KLUU/Las Vegas, NV
 Dean/Taylor
 STEVE WINWOOD
 FIXX
 JOURNEY
 AMY TAYLOR
 ART OF NOISE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 2-2
 HOWARD JONES 8-1
 EL DEBARGE 15-7
 GENESIS 19-10

KYS/Boz, ID
 Tom Evans
 JOURNEY
 DEBBIE NOBE
 GURU
 NEAR BEAUVIER
 BOB SEGER
 KERRY LOGGINS 2-1
 EL DEBARGE 7-3
 JETS 8-6
 KERRY LOGGINS 22-22

KKXZ/Coleado Springs, CO
 John Dancer
 JOURNEY
 BELINDA CARLISLE
 ROBERT PALMER
 LINDS
 LEO ROE
 REBE & ANGELA (dp)
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 PETER GABRIEL 15-4
 GENESIS 13-11
 PET SHOP BOYS 20-12

HSDN/Eugene, OR
 Burns/Niyatt
 JOURNEY
 QUEEN
 BOWENWOOD SUITE
 MIAMI SOUND MACHI
 BOB SEGER
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 4-2
 EL DEBARGE 5-4
 BOURBONIS TAG 12-8
 PETER CETERA 22-16

KBOJ/Fresno, CA
 Kris Van Kamp
 JOURNEY
 BANGLES
 BLOW MONKEYS
 CTR (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 JETS 4-2
 SIMPLY RED 5-3
 HOWARD JONES 6-4
 EL DEBARGE 14-9

KYAY/Bilings, MT
 Charlie Fox
 ART OF NOISE
 BELINDA CARLISLE
 INXS
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 EL DEBARGE 1-5
 SIMPLY RED 9-5
 GENESIS 24-15

KBOZ/Salt Lake City, UT
 Stone/Smith
 STEVE WINWOOD
 MICHAEL McDONALD
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 2-2
 JAMIE JACKSON 19-8
 TANSY 18-11
 JERMAINE STEWART 23-13

KYNO/Fresno, CA
 Wink/Davis
 HAGARIE 60
 JERMAINE STEWART
 BELINDA CARLISLE
 JEFFREY OSBORNE (dp)
 GAVIN CHRISTOPHER (dp)
 NU SHOOZ 2-1
 SIMPLY RED 5-3
 JETS 8-4
 EL DEBARGE 14-8
 BILLY OCEAN 16-12

KQMG/Honolulu, HI
 Kim Akana
 ART OF NOISE
 JOURNEY
 JERMAINE STEWART
 38 SPECIAL
 JOEY BIDDIE
 SHIRLEY AND
 BERLIN (dp)
 DRESS/Grady
 HOLLERS
 MADONNA 1-1
 GEORGE MICHAEL 3-2
 JOURNEY JACKSON 20-10
 BILLY OCEAN 13-11
 EL DEBARGE 16-12

KLUU/Las Vegas, NV
 Dean/Taylor
 STEVE WINWOOD
 FIXX
 JOURNEY
 AMY TAYLOR
 ART OF NOISE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 2-2
 HOWARD JONES 8-1
 EL DEBARGE 15-7
 GENESIS 19-10

KYS/Boz, ID
 Tom Evans
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 DEBBIE NOBE
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 NEAR BEAUVIER
 BOB SEGER
 KERRY LOGGINS 2-1
 EL DEBARGE 7-3
 JETS 8-6
 KERRY LOGGINS 22-22

KKXZ/Coleado Springs, CO
 John Dancer
 JOURNEY
 BELINDA CARLISLE
 ROBERT PALMER
 LINDS
 LEO ROE
 REBE & ANGELA (dp)
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 PETER GABRIEL 15-4
 GENESIS 13-11
 PET SHOP BOYS 20-12

HSDN/Eugene, OR
 Burns/Niyatt
 JOURNEY
 QUEEN
 BOWENWOOD SUITE
 MIAMI SOUND MACHI
 BOB SEGER
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 4-2
 EL DEBARGE 5-4
 BOURBONIS TAG 12-8
 PETER CETERA 22-16

KBOJ/Fresno, CA
 Kris Van Kamp
 JOURNEY
 BANGLES
 BLOW MONKEYS
 CTR (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 JETS 4-2
 SIMPLY RED 5-3
 HOWARD JONES 6-4
 EL DEBARGE 14-9

KYAY/Bilings, MT
 Charlie Fox
 ART OF NOISE
 BELINDA CARLISLE
 INXS
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 EL DEBARGE 1-5
 SIMPLY RED 9-5
 GENESIS 24-15

KBOZ/Salt Lake City, UT
 Stone/Smith
 STEVE WINWOOD
 MICHAEL McDONALD
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 2-2
 JAMIE JACKSON 19-8
 TANSY 18-11
 JERMAINE STEWART 23-13

KYNO/Fresno, CA
 Wink/Davis
 HAGARIE 60
 JERMAINE STEWART
 BELINDA CARLISLE
 JEFFREY OSBORNE (dp)
 GAVIN CHRISTOPHER (dp)
 NU SHOOZ 2-1
 SIMPLY RED 5-3
 JETS 8-4
 EL DEBARGE 14-8
 BILLY OCEAN 16-12

KQMG/Honolulu, HI
 Kim Akana
 ART OF NOISE
 JOURNEY
 JERMAINE STEWART
 38 SPECIAL
 JOEY BIDDIE
 SHIRLEY AND
 BERLIN (dp)
 DRESS/Grady
 HOLLERS
 MADONNA 1-1
 GEORGE MICHAEL 3-2
 JOURNEY JACKSON 20-10
 BILLY OCEAN 13-11
 EL DEBARGE 16-12

KLUU/Las Vegas, NV
 Dean/Taylor
 STEVE WINWOOD
 FIXX
 JOURNEY
 AMY TAYLOR
 ART OF NOISE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 2-2
 HOWARD JONES 8-1
 EL DEBARGE 15-7
 GENESIS 19-10

KYS/Boz, ID
 Tom Evans
 JOURNEY
 DEBBIE NOBE
 GURU
 NEAR BEAUVIER
 BOB SEGER
 KERRY LOGGINS 2-1
 EL DEBARGE 7-3
 JETS 8-6
 KERRY LOGGINS 22-22

KKXZ/Coleado Springs, CO
 John Dancer
 JOURNEY
 BELINDA CARLISLE
 ROBERT PALMER
 LINDS
 LEO ROE
 REBE & ANGELA (dp)
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 PETER GABRIEL 15-4
 GENESIS 13-11
 PET SHOP BOYS 20-12

HSDN/Eugene, OR
 Burns/Niyatt
 JOURNEY
 QUEEN
 BOWENWOOD SUITE
 MIAMI SOUND MACHI
 BOB SEGER
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 4-2
 EL DEBARGE 5-4
 BOURBONIS TAG 12-8
 PETER CETERA 22-16

KBOJ/Fresno, CA
 Kris Van Kamp
 JOURNEY
 BANGLES
 BLOW MONKEYS
 CTR (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 JETS 4-2
 SIMPLY RED 5-3
 HOWARD JONES 6-4
 EL DEBARGE 14-9

KYAY/Bilings, MT
 Charlie Fox
 ART OF NOISE
 BELINDA CARLISLE
 INXS
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 EL DEBARGE 1-5
 SIMPLY RED 9-5
 GENESIS 24-15

KBOZ/Salt Lake City, UT
 Stone/Smith
 STEVE WINWOOD
 MICHAEL McDONALD
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 2-2
 JAMIE JACKSON 19-8
 TANSY 18-11
 JERMAINE STEWART 23-13

KYNO/Fresno, CA
 Wink/Davis
 HAGARIE 60
 JERMAINE STEWART
 BELINDA CARLISLE
 JEFFREY OSBORNE (dp)
 GAVIN CHRISTOPHER (dp)
 NU SHOOZ 2-1
 SIMPLY RED 5-3
 JETS 8-4
 EL DEBARGE 14-8
 BILLY OCEAN 16-12

KQMG/Honolulu, HI
 Kim Akana
 ART OF NOISE
 JOURNEY
 JERMAINE STEWART
 38 SPECIAL
 JOEY BIDDIE
 SHIRLEY AND
 BERLIN (dp)
 DRESS/Grady
 HOLLERS
 MADONNA 1-1
 GEORGE MICHAEL 3-2
 JOURNEY JACKSON 20-10
 BILLY OCEAN 13-11
 EL DEBARGE 16-12

KLUU/Las Vegas, NV
 Dean/Taylor
 STEVE WINWOOD
 FIXX
 JOURNEY
 AMY TAYLOR
 ART OF NOISE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 2-2
 HOWARD JONES 8-1
 EL DEBARGE 15-7
 GENESIS 19-10

KYS/Boz, ID
 Tom Evans
 JOURNEY
 DEBBIE NOBE
 GURU
 NEAR BEAUVIER
 BOB SEGER
 KERRY LOGGINS 2-1
 EL DEBARGE 7-3
 JETS 8-6
 KERRY LOGGINS 22-22

KKXZ/Coleado Springs, CO
 John Dancer
 JOURNEY
 BELINDA CARLISLE
 ROBERT PALMER
 LINDS
 LEO ROE
 REBE & ANGELA (dp)
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 PETER GABRIEL 15-4
 GENESIS 13-11
 PET SHOP BOYS 20-12

HSDN/Eugene, OR
 Burns/Niyatt
 JOURNEY
 QUEEN
 BOWENWOOD SUITE
 MIAMI SOUND MACHI
 BOB SEGER
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 4-2
 EL DEBARGE 5-4
 BOURBONIS TAG 12-8
 PETER CETERA 22-16

KBOJ/Fresno, CA
 Kris Van Kamp
 JOURNEY
 BANGLES
 BLOW MONKEYS
 CTR (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 JETS 4-2
 SIMPLY RED 5-3
 HOWARD JONES 6-4
 EL DEBARGE 14-9

KYAY/Bilings, MT
 Charlie Fox
 ART OF NOISE
 BELINDA CARLISLE
 INXS
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 EL DEBARGE 1-5
 SIMPLY RED 9-5
 GENESIS 24-15

KBOZ/Salt Lake City, UT
 Stone/Smith
 STEVE WINWOOD
 MICHAEL McDONALD
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 2-2
 JAMIE JACKSON 19-8
 TANSY 18-11
 JERMAINE STEWART 23-13

KYNO/Fresno, CA
 Wink/Davis
 HAGARIE 60
 JERMAINE STEWART
 BELINDA CARLISLE
 JEFFREY OSBORNE (dp)
 GAVIN CHRISTOPHER (dp)
 NU SHOOZ 2-1
 SIMPLY RED 5-3
 JETS 8-4
 EL DEBARGE 14-8
 BILLY OCEAN 16-12

KQMG/Honolulu, HI
 Kim Akana
 ART OF NOISE
 JOURNEY
 JERMAINE STEWART
 38 SPECIAL
 JOEY BIDDIE
 SHIRLEY AND
 BERLIN (dp)
 DRESS/Grady
 HOLLERS
 MADONNA 1-1
 GEORGE MICHAEL 3-2
 JOURNEY JACKSON 20-10
 BILLY OCEAN 13-11
 EL DEBARGE 16-12

KLUU/Las Vegas, NV
 Dean/Taylor
 STEVE WINWOOD
 FIXX
 JOURNEY
 AMY TAYLOR
 ART OF NOISE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 2-2
 HOWARD JONES 8-1
 EL DEBARGE 15-7
 GENESIS 19-10

KYS/Boz, ID
 Tom Evans
 JOURNEY
 DEBBIE NOBE
 GURU
 NEAR BEAUVIER
 BOB SEGER
 KERRY LOGGINS 2-1
 EL DEBARGE 7-3
 JETS 8-6
 KERRY LOGGINS 22-22

KKXZ/Coleado Springs, CO
 John Dancer
 JOURNEY
 BELINDA CARLISLE
 ROBERT PALMER
 LINDS
 LEO ROE
 REBE & ANGELA (dp)
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 PETER GABRIEL 15-4
 GENESIS 13-11
 PET SHOP BOYS 20-12

HSDN/Eugene, OR
 Burns/Niyatt
 JOURNEY
 QUEEN
 BOWENWOOD SUITE
 MIAMI SOUND MACHI
 BOB SEGER
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 1-1
 JETS 4-2
 EL DEBARGE 5-4
 BOURBONIS TAG 12-8
 PETER CETERA 22-16

KBOJ/Fresno, CA
 Kris Van Kamp
 JOURNEY
 BANGLES
 BLOW MONKEYS
 CTR (dp)
 HOLLERS
 LABELLE & McDONALD 3-1
 JETS 4-2
 SIMPLY RED 5-3
 HOWARD JONES 6-4
 EL DEBARGE 14-9

KYAY/Bilings, MT
 Charlie Fox
 ART OF NOISE
 BELINDA CARLISLE
 INXS
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 EL DEBARGE 1-5
 SIMPLY RED 9-5
 GENESIS 24-15

KBOZ/Salt Lake City, UT
 Stone/Smith
 STEVE WINWOOD
 MICHAEL McDONALD
 JOURNEY
 HOLLERS
 LABELLE & McDONALD 2-2
 JAMIE JACKSON 19-8
 TANSY 18-11
 JERMAINE STEWART 23-13

KYNO/Fresno, CA
 Wink/Davis
 HAGARIE 60
 JERMAINE STEWART
 BELINDA CARLISLE
 JEFFREY OSBORNE (dp)
 GAVIN CHRISTOPHER (dp)
 NU SHOOZ 2-1
 SIMPLY RED 5-3
 JETS 8-4
 EL DEBARGE 14-8
 BILLY OCEAN 16-12

KQMG/Honolulu, HI
 Kim Akana
 ART OF NOISE
 JOURNEY
 JERMAINE STEWART
 38 SPECIAL
 JOEY BIDDIE
 SHIRLEY AND
 BERLIN (dp)
 DRESS/Grady
 HOLLERS
 MADONNA 1-1
 GEORGE MICHAEL 3-2
 JOURNEY JACKSON 20-10
 BILLY OCEAN 13-11
 EL DEBARGE 16-12

KLUU/Las Vegas, NV
 Dean/Taylor
 STEVE WINWOOD
 FIXX
 JOURNEY
 AMY TAYLOR
 ART OF NOISE
 HOLLERS
 LABELLE & McDONALD 1-1
 NU SHOOZ 2-2
 HOWARD JONES 8-1
 EL DEBARGE 15-7
 GENESIS 19-10

KYS/Boz, ID
 Tom Evans
 JOURNEY
 DEBBIE NOBE
 GURU
 NEAR BEAUVIER
 BOB SEGER
 KERRY LOGGINS 2-1
 EL DEBARGE 7-3
 JETS 8-6
 KERRY LOGGINS 22-22

KKXZ/Coleado Springs, CO
 John Dancer
 JOURNEY
 BELINDA CARLISLE
 ROBERT PALMER
 LINDS
 LEO ROE
 REBE & ANGELA (dp)
 HOLLERS
 LABELLE & McDONALD 1-1
 HOWARD JONES 6-2
 PETER GABRIEL 15-4
 GENESIS 13-11
 PET SHOP BOYS 20-12

HSDN/Eugene, OR

PARALLELS

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel I Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

234 Reports

JOHN DOE

"Hi Song" (Anylabel)
LP: Hi Song

100/25 44%

Regional Reach	UP 81	National Summary
S 33%	Down 20	DEBITS 19
M 6%	Same 4	DOWN 0
W 1%	Down 0	ADDS 25

EXAMPLE

100/25 — 100 CHR reporting stations on it this week including 25 new adds.

44% — Percentage of the weeks reporters playing it.

Regional Reach — Percentage of reporters playing the song within each region.

National Summary
Up 81 — Number of stations moving it up on their charts.

Debuts 20 — Number of stations debuting the song this week.

Same 4 — Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)

Down 0 — Number of stations moving it down on their charts.

Adds 25 — Total number of stations adding it this week.

ART OF NOISE

Peter Gunn (Chrysalis)
LP: In Visible Silence

50/9 21%

Regional Reach	UP 21	National Summary
S 75%	Down 10	DEBITS 9
M 66%	Same 10	DOWN 0
W 38%	Down 1	ADDS 9

Regional Reach

UP 21

Down 10

Same 10

Down 1

ADDS 9

DEBITS 9

DOWN 0

ADDS 9

DEBITS 9

BANGLES

"If She Knew What..." (Columbia)
LP: Different Light

164/17 70%

Regional Reach	UP 103	National Summary
S 26%	Down 19	DEBITS 19
M 21%	Same 24	DOWN 0
W 23%	Down 1	ADDS 17

Regional Reach

UP 103

Down 19

Same 24

Down 1

ADDS 17

DEBITS 19

DOWN 0

ADDS 17

DEBITS 19

JACKSON BROWNE

"In the Shape of A Heart (Asylum)
LP: Lives In The Balance

50/9 25%

Regional Reach	UP 8	National Summary
S 29%	Down 11	DEBITS 11
M 21%	Same 30	DOWN 0
W 23%	Down 0	ADDS 9

Regional Reach

UP 8

Down 11

Same 30

Down 0

ADDS 9

DEBITS 11

DOWN 0

BELINDA CARLISLE

"Mad About You (IRSMCA)
LP: Belinda

167/36 67%

Regional Reach	UP 71	National Summary
S 58%	Down 22	DEBITS 22
M 73%	Same 30	DOWN 0
W 67%	Down 36	ADDS 36

Regional Reach

UP 71

Down 22

Same 30

Down 36

ADDS 36

DEBITS 22

DOWN 0

ADDS 36

DEBITS 22

GAVIN CHRISTOPHER

"One Step Closer (Manhattan)
LP: One Step Closer

84/24 40%

Regional Reach	UP 12	National Summary
S 50%	Down 14	DEBITS 14
M 44%	Same 24	DOWN 0
W 25%	Down 0	ADDS 24

Regional Reach

UP 12

Down 14

Same 24

Down 0

ADDS 24

DEBITS 14

DOWN 0

PARALLELS

SIMPLY RED

Holding Back The Years (Elektra)
LP: Picture Book

224/3 96%
Regional Reach
E 95%
S 97%
M 96%
W 94%

National Summary
UP 195
DEBITS 2
SAME 8
DOWN 8
ADDS 3

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

JERMAINE STEWART

We Don't Have To Take... (Arista)
LP: Francis Romantic

116/46 40%
Regional Reach
E 52%
S 53%
M 51%
W 58%

National Summary
UP 31
DEBITS 19
SAME 20
DOWN 0
ADDS 45

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

ANDY TAYLOR

Take It Easy (Atlantic)
LP: American Anthem Soundtrack

96/14 41%
Regional Reach
E 59%
S 44%
M 33%
W 25%

National Summary
UP 34
DEBITS 16
SAME 32
DOWN 0
ADDS 14

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

VAN HALEN

Dreams (WB)
LP: 5150

200/9 86%
Regional Reach
E 82%
S 86%
M 93%
W 79%

National Summary
UP 162
DEBITS 13
SAME 16
DOWN 0
ADDS 9

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

JEAN BEAUVOIR

Feel The Heat (Columbia)
LP: Drums Along The Mohawk

Regional Reach
E 80%
S 80%
M 80%
W 80%

National Summary
UP 162
DEBITS 13
SAME 16
DOWN 0
ADDS 9

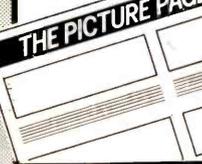
P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

Picture Yourself In R&R.

If something's happening at your station or company - send R&R the photo and we'll put it on the Picture Page.



1930 Century Park W.
Los Angeles, CA 90067
(213) 553-4330



ROD STEWART

Love Touch (Theme...) (WB)
LP: Rod Stewart

220/10 84%
Regional Reach
E 98%
S 92%
M 91%
W 94%

National Summary
UP 177
DEBITS 25
SAME 14
DOWN 0
ADDS 10

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

38 SPECIAL

Like No Other Night (A&M)
LP: Strength In Numbers

197/3 84%
Regional Reach
E 79%
S 84%
M 84%
W 84%

National Summary
UP 169
DEBITS 2
SAME 19
DOWN 0
ADDS 3

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

STEVE WINWOOD

Higher Love (Island/WB)
LP: Back In The High Life

1277/7 64%
Regional Reach
E 59%
S 58%
M 51%
W 52%

National Summary
UP 2
DEBITS 23
SAME 25
DOWN 0
ADDS 77

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

JOE DOCKER

You Can Leave... (Capitol)
LP: Cooker

Regional Reach
E 80%
S 80%
M 80%
W 80%

National Summary
UP 2
DEBITS 23
SAME 25
DOWN 0
ADDS 77

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

DENNIS DEYOUNG

This Is The Time (A&M)
LP: Karate Kid II Soundtrack

P1	WVPR 13-15 K106 13-9 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4
P1	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P2	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4	P3	WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4 WVPR 14-4

PARALLELS

SIGNIFICANT ACTION

H M R

DOUBLE
Caplan Of Her Heart (A&M)
LP Blue

P1 EAST WJRN 24-31 WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH

DAN HARTMAN
Waiting To See You (Epic)
LP Ruthless People Soundtrack

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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MAGAZINE 60
Don Quichotte (Baja)

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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LOU REED
No Money Down (RCA)
LP Mishral

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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TKA
One Way Love (Tommy Boy)

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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E

JOHN EDDIE
Jungle Boy (Columbia)
LP John Eddie

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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HONEYMOON SUITE
What Does It Take (WB)
LP Big Prize

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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MAI TAI
Female Intuition (Criteque)

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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REGINA
Baby Love (Atlantic)
LP none

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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TRANS-X
Living On Video (Atco)

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
--	------------------------------------	------------------------------------

I

ICEHOUSE
No Promises (Chrysalis)
LP Measure For Measure

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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MIAMI SOUND MACHINE
Words Get In The Way (Epic)
LP Primitive Love

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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RENE & ANGELA
You Don't Have To Cry (Mercury/PolyGram)
LP Street Called Desire

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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JOHN WAITE
If Anybody Had A Heart (EMI America)
LP About Last Night Soundtrack

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
--	------------------------------------	------------------------------------

W

EMERSON, LAKE AND POWELL
Touch And Go (Polydor/PolyGram)
LP Emerson, Lake And Powell

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
--	------------------------------------	------------------------------------

ISLE OF MAN
Am I Forgiveness (PashaCBS)
LP Isle Of Man

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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NEW EDITION
With You All The Way (MCA)
LP All For Love

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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SOS BAND
The Finest (Tabu/CBS)
LP Sands Of Time

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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S

STEVIE WONDER
Land Of La La (Tamil/Motown)
LP In Square Circle

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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F

DAVID FOSTER & OLIVIA NEWTON-JOHN
The Best Of Me (Atlantic)
LP David Foster

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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LIMITED WARRANTY
Victory Line (Atco)
LP Limited Warranty

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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QUEEN
A Kind Of Magic (Capitol)
LP A Kind Of Magic

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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TIMEX SOCIAL CLUB
Rumors (Jay)

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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T

YARBROUGH & PEOPLES
I Wouldn't Lie (Total Experience/RCA)
LP Gully

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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G

GOLDEN EARRING
Quiet Eyes (21/Atco)
LP The Hope

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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LIMITED WARRANTY
Victory Line (Atco)
LP Limited Warranty

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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QUEEN
A Kind Of Magic (Capitol)
LP A Kind Of Magic

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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TIMEX SOCIAL CLUB
Rumors (Jay)

P1 EAST WHD 10-12 CFL 11-17 SOUTH	P2 EAST F104 SOUTH	P3 EAST 9511 SOUTH
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Y

CONTEMPORARY HIT RADIO

BREAKERS

BLOW MONKEYS

Digging Your Scene (RCA)

71% of our reporters playing it. Moves: Up 90, Debuts 23, Same 23, Down 0, Adds 29 including WBEN, WCAU, 93FM, KIMN, Q106, KZZB, KBOS. See Parallels, debuts at number 33 on the CHR chart.

BELINDA CARLISLE

Mad About You (IRS/MCA)

67% of our reporters playing it. Moves: Up 71, Debuts 28, Same 22, Down 0, Adds 36 including K106, PRO-FM, 93FM, WNVZ, WCZY, KDWB, KMJK. See Parallels, debuts at number 38 on the CHR chart.

NEW & ACTIVE

ROBERT PALMER "Hyperactive" (Island) 135/32
 Moves: Up 28, Debuts 30, Same 45, Down 0, Adds 32 including K106, WBEN, Q105, Z299, KS103, KWSS, WNNK, B98 37-29, Q100 36-27, WERZ 38-33, 98PXY 40-29, WRGD 40-32, KJ103 37-31, KEVY 40-34, WKSF 35-27.

JOURNEY "Suzanne" (Columbia) 130/128
 Moves: Up 1, Debuts 0, Same 1, Down 0, Adds 128 including WKXS, WKSE, WPHD, PRO-FM, KEGL, 95N2Z, B97, WLS, WMMS, KHTR, WLOL, KPKE, KKZZ, KXII 38-31, OK102 23-17, 95XIL 30-25, WSPF 38-32.

STEVE WINWOOD "Higher Love" (Island/WB) 127/77
 Moves: Up 2, Debuts 23, Same 25, Down 0, Adds 77 including WBEN, WNNY, 95N2Z, KIMN, KPKE, KUBE, 93Q, WTLO, WBCY, WROO, KLUC, KZZU, KKL5FM WTIC 34-31, WJIX 39-38.

JERMAINE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 115/45
 Moves: Up 31, Debuts 19, Same 20, Down 0, Adds 45 including WBEN, B94, PRO-FM, 94Q, Y100, Q102, KPKE, KUBE, WKXS 27-20, KRBE 23-17, B97 30-20, KMEL 19-12, WSSX 7-1, KSND 40-29, KLUC 34-24, WGAN 24-19. See Parallels, debuts at number 40 on the CHR chart.

OUTFIELD "All The Love In The World" (Columbia) 114/24
 Moves: Up 34, Debuts 29, Same 25, Down 2, Adds 24 including B104, Q107, B97, 92X, WCZY, WTIC, WBQJ, WRCK 38-31, KHFI 29-25, KZZB 37-32, WSSX 32-27, 94Z 30-18, KITS 38-33, Y94 29-22, KFWM 40-32.

JEFFREY OSBORNE "You Should Be Mine" (A&M) 109/29
 Moves: Up 31, Debuts 16, Same 39, Down 0, Adds 23 including 94Q, KRBE, KIS, KC101, WXLK, KYNO, Z102, WKXS 25-17, KMEL 22-17, WNNK 27-16, WBQJ 29-25, KTUX 22-16, KCAQ 38-35, OK100 34-27, 95XIL 37-29.

NEIL DIAMOND "Headed For The Future" (Columbia) 98/11
 Moves: Up 27, Debuts 11, Same 49, Down 0, Adds 11 including WNNZ, WNCI, KZIO, WXX, KKRD, WVBS, KCMQ, SLY96, WCAU 39-34, K104 12-8, 93Q 40-35, KXII 38-31, OK102 23-17, 95XIL 30-25, WSPF 38-32.

ANDY TAYLOR "Take It Easy" (Atlantic) 96/14
 Moves: Up 34, Debuts 16, Same 32, Down 0, Adds 14 including WCAU, PRO-FM, Z93, KWOD, KX104, WKZL, KITS, WCGQ, WPHD 39-30, WMM5 29-17, KRKR 39-31, WRCK 34-29, Y100 40-33, WJAD 40-33, KDVV 25-19.

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 94/24
 Moves: Up 32, Debuts 14, Same 24, Down 0, Adds 24 including WHIT, WBEN, WAVA, WNVZ, B96, WMMS, KDWB, KWK, WKXS 31-26, WCAU 39-32, WLQJ 35-30, WKRZ 39-35, WKOD 24-19, WGLF 34-29, WHSI 33-28.

MICHAEL McDONALD "Sweet Freedom" (MCA) 82/43
 Moves: Up 1, Debuts 16, Same 22, Down 0, Adds 43 including WCZY, Z299, KMJK, FM102, KS103, KPLUS, WPBT, WCYG, FM100 Y107, KCPX, KITS, KNIN, KWVZ, WKDD 39-33.

INXS "Listen Like Thieves" (Atlantic) 82/7
 Moves: Up 36, Debuts 7, Same 29, Down 3, Adds 7, WERZ, KIKK, KDON, KCPX, KQJZ, WBNO, KHTZ, WPHD 32-27, WSPK 37-31, KZZB 30-25, 95XIL 28-24, 95VIL 33-26, WOMP 37-33, WAZY 32-27, OK95 20-17.

KROKUS "School's Out" (Arista) 79/7
 Moves: Up 15, Debuts 9, Same 48, Down 0, Adds 7, WBEN, Z93, WSPK, RI-104, Y106, WGRD, KBIM, Y100 35-30, K104 39-32, KZZB 36-33, BJ105 35-28, KIKK 39-34, WZON 35-29, WKSE 40-37, WAZY 40-35.

DEVICE "Hanging On A Heart Attack" (Chrysalis) 76/31
 Moves: Up 1, Debuts 12, Same 32, Down 0, Adds 31 including WRSR, KWSS, KPLUS, WFSM, WTLQ, WLRS, WKZL, KJ103, KF96, 95XIL, WGAN, WPMF, WAZY, WSPF, KIKK 38-29.

JOHN CAFFERTY and THE BEAVER BROWN Band "Voice of America's Song" (Scotti Bros/CBS) 70/19
 Moves: Up 7, Debuts 15, Same 29, Down 0, Adds 19 including WNNY, WPHD, WMMS, KWK, WLOL, WXLK, WKFR, WQDZ, KYYY, KQJZ, B96 38-34, WGRD 36-30, WOMP 36-32, KOJZ 39-32, Y94 31-23.

JACKSON BROWNE "In The Shape of A Heart" (Asylum) 58/9
 Moves: Up 8, Debuts 11, Same 30, Down 0, Adds 9, KBIM, WZOU, WHKX, WTLO, WBQJ, KZZB, WFXQ, WVBS, KKRC, WKD 40-33, WKOD 38-27, Z104 38-33, Q104 38-36, Y94 19-11, WKJZ 40-36.

ART OF NOISE "Peter Gunn" (Chrysalis) 50/9
 Moves: Up 21, Debuts 9, Same 10, Down 1, Adds 9, WHYT, WBQJ, KQJZ, KLUC, KQJZ, WHSL, KYVA, KTRS, SLY96, WBEN 22-14, WPHD 33-29, WMM5 36-31, WSPK 25-20, KITS 13-10, 95XIL 18-12.

MIAMI SOUND MACHINE "Words Get In The Way" (Epic) 49/23
 Moves: Up 4, Debuts 4, Same 18, Down 0, Adds 23 including PRO-FM, KIS, WKEE, WKOB, WANS, BJ105, KIKK, WZON, WRYT, WZYP, KDVV, WQON on, WKOD 27-21, KQJZ 30-20, Y94 35-26.

SOS BAND "The Finest" (Tabu/CBS) 46/8
 Moves: Up 18, Debuts 4, Same 13, Down 3, Adds 8, Z100, 93NO, WNKV, KFV, KCAQ, Q104, OK95, WKXS 11-8, WNNY 33-31, KMEL 14-9, WNNK 34-19, KC101 24-16, RI-104 34-29, Z102 13-10.

QUEEN "A Kind Of Magic" (Capitol) 44/44
 Moves: Up 0, Debuts 1, Same 0, Down 0, Adds 44 including WKXS, WPHD, PRO-FM, KEGL, Y100, WRNO, WRSR, WLS, Z96, WMMS, KWK, KPLIS, KHFI, KSND, KQJZ.

JOHN EDDIE "Jungle Boy" (Columbia) 39/9
 Moves: Up 11, Debuts 4, Same 15, Down 0, Adds 9, WKXS, KUBE, WRCK, WOKI, KQJZ, WFXQ, WCLL, KHTZ, SLY96, WPHD 40-32, WPLJ 26-22, KMEL 29-25, K104 38-33, WSPF 26-19, KGOT 6-3.

JEAN BAUDOUVIN "Feel The Heat" (Columbia) 37/7
 Moves: Up 5, Debuts 4, Same 21, Down 0, Adds 7, 95FM, Q100, WDLK, KITS, 95XIL, WZYP, WVBS, WPHD 34-25, KDWB 40-33, 98PXY 40-29, WQON on, WKOD 27-21, KQJZ 20-17, KTRS on, OK95 40-36.

JOHN WAITE "If Anybody Had A Heart" (EMI America) 36/36
 Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 36 including KEGL, KUBE, KC101, WGF, WAP, KAMZ, WLRS, KX104, BJ105, KSND, KZZU, WKZ, Q104, WMS, WSPF.

EMERSON, LAKE, & POWELL "Touch And Go" (Polygram/PolyGram) 36/13
 Moves: Up 1, Debuts 4, Same 16, Down 3, Adds 13, WRNO, WRSR, WMMS, KHTR, KZZB, KYVO, WFBG, WZON, 100KH, KSR, KRRC, KGOT, OK95, WZOU 25-17, WKDD 0-30.

SIGNIFICANT ACTION

MOST ADDED

JOURNEY (128)
 Suzanne (Columbia)
STEVE WINWOOD (77)
 Higher Love (Island/WB)
JERMAINE STEWART (45)
 We Don't Have To Take Our... (Arista)
QUEEN (44)
 A Kind Of Magic (Capitol)
MICHAEL McDONALD (43)
 Sweet Freedom (MCA)

HOTTEST

PATTI LABELLE/MICHAEL McDONALD (107)
 On My Own (MCA)
JETS (100)
 Crush On You (MCA)
GENESIS (95)
 Invisible Touch (Atlantic)
HOWARD JONES (87)
 No One Is To Blame (Elektra)
EL DEBARGE (84)
 Who's Johnny (Gordy/Motown)

DAVID FOSTER & OLIVIA NEWTON-JOHN "The Best Of Me" (Atlantic) 33/3
 Moves: Up 9, Debuts 5, Same 16, Down 0, Adds 3, 93Q, WGLY, KNIN, 94Q on, K104 d-35, WNNK d-39, WBBO 31-27, WANS on, KCPX on, 103CIR 31-29, 95XIL d-36, KBOZ 34-29.

STEVE WONDER "Land Of La La" (Tamla/Motown) 32/1
 Moves: Up 8, Debuts 1, Same 22, Down 0, Adds 1, WCAU, Y100 on, KRZ 35-32, KUBE 24-21, KWBQ 30-28, KITS 37-35, KSND 36-32, 95XIL on, WZYP on, Y94 33-29, KBOZ 35-32, OK95 38-29.

JOE COCKER "You Can Leave Your Hat On" (Capitol) 27/5
 Moves: Up 1, Debuts 2, Same 19, Down 0, Adds 5, Q100, WVVC, WRQJ, 100KH, KBIM, WKSE on, WPHD on, WMM5 on, KWK on, KZZB d-40, KF95 d-33, KRO on, WHSL on, 99KG on.

TRANS-X "Living On Video" (A&C) 27/1
 Moves: Up 13, Debuts 1, Same 10, Down 2, Adds 1, WTLQ, KDWB 25-22, Q100 39-34, WNOK on, BJ105 6-5, KMJZ 18-11, KDON 34-7, KRO on-dp, 95XIX on, OK100 16-13, Q101 on, WPFM 13-11.

DENNIS DeYOUNG "This Is The Time" (A&M) 28/13
 Moves: Up 0, Debuts 1, Same 12, Down 0, Adds 13, WLS, Z95, Q100, WSPK, 93Q, WRCK, WKRZ, WCKN, KTUX, WGAN, 99KG, KGOT, KBIM, WBNO d-32.

MAGAZINE 80 "Don Quichotte" (Baja) 26/2
 Moves: Up 13, Debuts 1, Same 10, Down 2, Adds 1, Y106, KYNO, WKXS 29-23, KWOD 35-29, WRCK 39-36, KBFM 2-1, KMGX 7-5, KQMJ 29-26, KCAQ d-28, WPFM 18-14.

BERLIN "Take My Breath Away" (Columbia) 23/20
 Moves: Up 0, Debuts 2, Same 1, Down 0, Adds 20 including WAVA, 94Q, KZPP, FM102, KS103, KMEL, WKRZ, WANS, KJ103, KATD, WOMP, Q104, WPFM, WHSL, KDVV.

MAI TAI "Female Intuition" (Columbia) 23/1
 Moves: Up 13, Debuts 2, Same 7, Down 0, Adds 1, WHTT, WKXS 10-9, WERZ 10-8, RI-104 19-12, WKRZ 35-29, WSSX 31-28, WGLY 24-21, WZON d-40, WGAN 21-17, KWES 22-19, Z102 28-24.

NEW EDITION "With You All The Way" (MCA) 22/8
 Moves: Up 9, Debuts 1, Same 4, Down 0, Adds 8, B104, Q105, B106, WKOB, WROO, KEZB, WCKN, Q101, WCZY 25-20, WHYT 25-19, KBEQ 27-20, KAMZ 9-8, KRZ 28-22, KYNO 40-35, KSMB 36-34.

LOU REED "No Money Down" (RCA) 22/7
 Moves: Up 1, Debuts 0, Same 14, Down 0, Adds 7, Q100, WZOU, KTUX, KIKK, OK100, 100KH, KBIM, WBEN 37-35, WNNY on, 93Q on, WFBG on-dp.

DAVID BOWIE "Underground" (EMI America) 22/4
 Moves: Up 2, Debuts 0, Same 16, Down 0, Adds 4, WSSX, WRQJ, KATD, KBIM, WZOU 22-16, RI-104 on-dp, WRCK on, WGRD 37-35, 95XIX on, KDZJ on, HXCE on, KKL5FM on, 99KG on.

GOLDEN EARRING "Quiet Eyes" (21/Alco) 22/3
 Moves: Up 0, Debuts 1, Same 18, Down 0, Adds 3, WKDD, 95XIX, KHYZ, WMM5 on-dp, KWK on, WKRZ on, WANS on, WGLY on, WOMP on-dp, WHSL on, KGOT d-36, OK95 on.

TIMEX SOCIAL CLUB "Rumors" (Jay) 21/9
 Moves: Up 10, Debuts 2, Same 0, Down 0, Adds 9, WKSE, B97, KZPP, KWSS, KAMZ, WAPE, KBFM, KCAQ, OK95 93FM 3-1, KRBE 18-6, KIS 18-5, FM102 11-9, KEZB 30-24, KITS 29-13.

DOUBLE "The Captain Of Her Heart" (A&M) 20/12
 Moves: Up 2, Debuts 1, Same 3, Down 2, Adds 12, WPHD, K104, WBQJ, KHFI, KTUX, KFV, 95XIL, WJAD, KNIN, BWBS, KOCR, Y94, WBEN 34-31, KMJK d-32, KYVO 39-33.

REGINA "Baby Love" (Atlantic) 17/8
 Moves: Up 4, Debuts 1, Same 4, Down 0, Adds 8, WPLJ, Z100, Y100, Y107, KTUX, KSND, KCAQ, Q101, WKSE 33-29, KAMZ 24-17, 103CIR d-35, WGAN 37-33, WPMF 40-36.

RENE & ANGELA "You Don't Have To Cry" (Mercury/PolyGram) 16/7
 Moves: Up 2, Debuts 1, Same 6, Down 0, Adds 7, KMEL, WTLQ, WBQJ, WCKN, KRFR, KIKK, WGLY, WKSE d-38, KRBE on, WZYP 32-30, Q100 on-dp, WOKI on.

DAN HARTMAN "Waiting To See You" (Epic) 12/12
 Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 12, WMM5, WPST, WCKN, 94Z, KTUX, WKFR, WVVC, WJAD, Q104, WZYP, KGOT, KIKK on-dp.

ICEHOUSE "No Promises" (Chrysalis) 12/2
 Moves: Up 0, Debuts 1, Same 9, Down 0, Adds 2, KWK, WZOU, KIKK d-37, WGLY on, WKSF on-dp, WHSL on, WVBS on, WBNO on-dp, 99KG on, WDRB on-dp, KGOT on, KTRS on.

HONEYMOON SUITE "What Does It Take" (WB) 11/10
 Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 10, WPHD, WNOK, WCKN, KSND, WGLY, KFMN, WJAD, Q104, WZYP, OK95, QTR on.

TKA "One Way Love" (Tommy Boy) 11/3
 Moves: Up 4, Debuts 1, Same 2, Down 1, Adds 3, KMGX, KRO, KBIM, Y100 14-11, KIS 16-15, KKRZ 40-38, FM102 d-22, KAMZ 27-15, 94Z on, KDVV on.

YARBROUGH & PEOPLES "I Wouldn't Lie" (Total Experience/RCA) 10/5
 Moves: Up 1, Debuts 0, Same 4, Down 0, Adds 5, WKXS, KRBE, KWOD, KCAQ, KWES, OKOI on, FM102 on, KMEL 31-27, WNOK on, KIKK on-dp.

ISLE OF MAN "Am I Forgiveness" (Pasha/CBS) 10/3
 Moves: Up 0, Debuts 0, Same 7, Down 0, Adds 3, CKOI, WGLY, WOMP, K104 on, WERZ on-dp, KYVO on-dp, OK100 on, 95XIL on, WGAN on-dp, WHSL on.

LIMITED WARRANTY "Victory Line" (Atco) 10/3
 Moves: Up 2, Debuts 1, Same 4, Down 0, Adds 3, KKL5FM, KRRC, KFWM, KDWB 1-1, WL0L 1-1, KZIO on, KYYY on, Y94 11-8, KIKL 30-26, WSPF d-40.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/label designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week. Up for upward chart movement. Same for sideways or continued unchanged activity. Down for downward chart activity. Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Records that lack the required 80% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay. 40. CHR Rotation Criteria - Fulltime Adds and/or One: four plays in a 24-hour period, three of them before midnight. Departed Adds and/or One: two plays in a 24-hour period, both of them before midnight.

Parallels Begin On Page 96
 Adds & Hots Begin on Page 94
 P-1 Playlists Begin on Page 91

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall. This information will be published in R&R each week on the CHR Adds & Hots pages.



*BIG.
HONEST.
EXCITING
INSPIRED.
INTELLIGENT.
DIFFERENT.
AND VERY WELCOME.*

KIND WORDS
(and a real good heart) (AM 2617)

Watch for Joan Armatrading's
home video "TRACK RECORD"
Coming soon from A&M Video.

The new single
from Joan Armatrading.

From her forthcoming album
"SLEIGHT OF HAND" (SP-5130)

PRODUCED AND ARRANGED BY JOAN ARMATRADING.
MIXED BY STEVE LILLYWHITE.

ON A&M RECORDS



CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	WEEKS	ARTIST/Track	Label
4	2	2	1	1 PATTI LABELLE/MICHAEL McDONALD/On My Own	(MCA)
10	6	3	2	2 HOWARD JONES/No One Is To Blame	(Elektra)
1	1	1	3	3 MADONNA/Live To Tell	(Sire/WB)
11	7	5	4	4 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry)	(Jive/Arista)
16	9	6	5	5 JETS/Crush On You	(MCA)
20	15	9	6	6 SIMPLY RED/Holding Back The Years	(Elektra)
6	5	4	7	7 NU SHOOZI/Can't Wait	(Atlantic)
13	11	8	8	8 HEART/Nothin' At All	(Capitol)
25	18	12	9	9 EL DeBARGE/Who's Johnny	(Gordy/Motown)
—	27	16	10	10 GENESIS/Invisible Touch	(Atlantic)
15	12	10	11	11 GEORGE MICHAEL/A Different Corner	(Columbia)
40	32	22	12	12 PETER GABRIEL/Sledgehammer	(Geffen)
21	17	13	13	13 BOYS DON'T CRY/I Wanna Be A Cowboy	(Profile)
—	14	11	14	14 JANET JACKSON/Nasty	(A&M)
29	20	17	15	15 38 SPECIAL/Like No Other Night	(A&M)
38	31	23	16	16 KENNY LOGGINS/Danger Zone	(Columbia)
3	4	7	17	17 MIKE & THE MECHANICS/All I Need Is A Miracle	(Atlantic)
23	19	14	18	18 FALCO/Vienna Calling	(A&M)
31	25	21	19	19 FABULOUS THUNDERBIRDS/Tuff Enuff	(CBS Associated)
32	28	24	20	20 MOODY BLUES/Your Wildest Dreams	(Polydor/PG)
2	3	11	21	21 WHITNEY HOUSTON/The Greatest Love Of All	(Arista)
—	39	31	22	22 ROD STEWART/Love Touch	(WB)
—	36	28	23	23 VAN HALEN/Dreams	(WB)
9	13	18	24	24 LEVEL 42/Something About You	(Polydor/PG)
—	35	29	25	25 BOB SEGER/Like A Rock	(Capitol)
37	33	30	26	26 GTR/When The Heart Rules The Mind	(Arista)
5	8	15	27	27 OMD/If You Leave	(A&M)
—	—	34	28	28 PRINCE/Mountains	(WB)
—	—	39	29	29 BILLY JOEL/Modern Woman	(Epic)
DEBUT	DEBUT	DEBUT	30	30 PETER CETERA/Glory Of Love	(Theme From "Karate Kid...") (Full Moon/WB)
39	37	33	31	31 MODELS/Out Of Mind, Out Of Sight	(Geffen)
—	40	35	32	32 ROLLING STONES/One Hit (To The Body)	(Rolling Stones/Columbia)
BREAKER	BREAKER	BREAKER	33	33 BLOW MONKEYS/Digging Your Scare	(RCA)
—	—	38	34	34 BANGLES/If She Knew What She Wants	(Columbia)
—	—	40	35	35 PET SHOP BOYS/Opportunities	(Let's Make Lots Of Money) (EMI America)
8	10	19	36	36 JOURNEY/Be Good To Yourself	(Columbia)
7	14	20	37	37 MR. MISTER/Is It Love	(RCA)
BREAKER	BREAKER	BREAKER	38	38 BELINDA CARLISLE/Mad About You	(IRS/MCA)
DEBUT	DEBUT	DEBUT	39	39 FIXX/Secret Separation	(MCA)
DEBUT	DEBUT	DEBUT	40	40 JERMAINE STEWART/We Don't Have To Take Our Clothes Off	(Arista)

N&A Begins on Page 102

AOR TRACKS

Three Weeks	Two Weeks	Last Week	WEEKS	ARTIST/Track	Label
6	2	1	1	1 GENESIS/Invisible Touch	(Atlantic)
1	1	2	2	2 PETER GABRIEL/Sledgehammer	(Geffen)
10	8	4	3	3 FIXX/Secret Separation	(MCA)
11	10	5	4	4 EMERSON, LAKE & POWELL/Touch & Go	(Polydor/PG)
8	6	3	5	5 GTR/When The Heart Rules The Mind	(Arista)
7	7	7	6	6 VAN HALEN/Dreams	(WB)
—	—	12	7	7 STEVE WINWOOD/Higher Love	(Island)
30	21	15	8	8 KENNY LOGGINS/Danger Zone	(Columbia)
4	3	6	9	9 38 SPECIAL/Like No Other Night	(A&M)
21	16	14	10	10 FABULOUS THUNDERBIRDS/Wrap It Up	(CBS Associated)
12	11	11	11	11 JOURNEY/Girl Can't Help It	(Columbia)
3	5	8	12	12 MOODY BLUES/Your Wildest Dreams	(Polydor/PG)
18	17	13	13	13 ICEHOUSE/No Promises	(Chrysalis)
5	3	10	14	14 ROLLING STONES/One Hit (To The Body)	(Rolling Stones/Columbia)
32	24	19	15	15 OUTFIELD/All The Love	(Columbia)
17	16	16	16	16 JACKSON BROWNE/In The Shape Of A Heart	(Asylum)
—	42	25	17	17 DAVID BOWIE/Underground	(EMI America)
24	19	18	18	18 LOU REED/No Money Down	(RCA)
2	4	9	19	19 BOB SEGER & THE SILVER.../Like A Rock	(Capitol)
—	54	35	20	20 JOURNEY/Suzanne	(Columbia)
35	35	34	21	21 38 SPECIAL/Somebody Like You	(A&M)
—	43	33	22	22 PETER GABRIEL/Red Rain	(Geffen)
27	23	21	23	23 ZZ TOP/Woke Up With Wood	(WB)
44	31	27	24	24 ROD STEWART/Love Touch	(WB)
40	37	31	25	25 MOODY BLUES/The Other Side Of Life	(Polydor/PG)
15	15	17	26	26 STING with JEFF BECK/Been Down So Long	(IRS/MCA)
BREAKER	BREAKER	BREAKER	27	27 BIG COUNTRY/Look Away	(Polydor/PG)
38	32	29	28	28 JOHN EDDIE/Jungle Boy	(Columbia)
37	39	38	29	29 VAN HALEN/Love Walks In	(WB)
—	53	43	30	30 BILLY JOEL/Modern Woman	(Epic)

Complete Tracks Chart Begins on Page 86

BLACK/URBAN

Three Weeks	Two Weeks	Last Week	WEEKS	ARTIST/Track	Label
5	3	2	1	1 BILLY OCEAN/There'll Be Sad Songs (To Make To...)	(Jive/Arista)
4	2	1	2	2 MIDNIGHT STAR/Headlines	(Solar/Elektra)
21	13	7	3	3 JEFFREY OSBORNE/You Should Be Mine	(The Woo Woo Song) (A&M)
6	4	4	4	4 RENE & ANGELA/You Don't Have To Cry	(Mercury/PG)
11	8	5	5	5 52ND ST./Tell Me (How It Feels)	(MCA)
13	10	6	6	6 EL DeBARGE/Who's Johnny	(Gordy/Motown)
22	16	10	7	7 TIMEX SOCIAL CLUB/Rumors	(Jay)
1	1	3	8	8 JANET JACKSON/Nasty	(A&M)
15	11	9	9	9 YARBROUGH & PEOPLES/I Wouldn't Lie	(Total Experience/RCA)
20	15	11	10	10 NEW EDITION/With You All The Way	(MCA)
9	9	8	11	11 TEASE/Firestarter	(Epic)
26	23	16	12	12 RICK JAMES/Sweet & Sexy Thing	(Gordy/Motown)
18	17	13	13	13 FORCE MD'S/Here I Go Again	(Tommy Boy/WB)
25	21	17	14	14 MTUME/Breathless	(Epic)
—	33	22	15	15 PRINCE/Mountains	(WB)
29	24	20	16	16 JOESKI LOVE/Pee-Wee's Dance	(Vintertainment/Elektra)
33	30	25	17	17 SKYYY/Givin' It (To You)	(Capitol)
34	29	23	18	18 RUN D.M.C./My Adidas	(Profile)
—	24	22	19	19 PAULI CARMAN/Dial My Number	(Columbia)
—	36	29	20	20 JEAN CARNE/Closer Than Close	(Omni/Antic)
14	14	14	21	21 JOHNNY KEMP/Just Another Lover	(Columbia)
—	38	33	22	22 REGINA/Baby Love	(Atlantic)
—	—	35	23	23 CASHFLOW/Mine All Mine	(Mercury/PG)
38	34	28	24	24 MAZARATI/100 MPH	(WB)
—	35	32	25	25 TEENA MARIE/Lips To Find You	(Epic)
31	28	26	26	26 WHODINI/Funky Beat	(Jive/Arista)
—	39	30	27	27 CON FUNK SHUN/Burnin' Love	(Mercury/PG)
2	5	12	28	28 PATTI LABELLE/MICHAEL McDONALD/On My Own	(MCA)
27	25	24	29	29 ARETHA FRANKLIN/Ain't Nobody Ever Loved You	(Arista)
BREAKER	BREAKER	BREAKER	30	30 RAINY DAVIS/Sweetheart	(Supertronic)
12	12	15	31	31 MELI'SA MORGAN/Do You Still Love Me	(Capitol)
BREAKER	BREAKER	BREAKER	32	32 CHERRELLE/Artificial Heart	(Tabu/CBS)
7	7	19	33	33 FIVE STAR/Love Take Over	(RCA)
—	40	37	34	34 GAVIN CHRISTOPHER/One Step Closer To You	(Manhattan)
BREAKER	BREAKER	BREAKER	35	35 SHIRLEY JONES/Do You Get Enough Love	(PIR/Manhattan)
BREAKER	BREAKER	BREAKER	36	36 ANITA BAKER/Sweet Love	(Elektra)
30	27	27	37	37 PRECIOUS WILSON/It'll Be Your Friend	(Jive/Arista)
3	6	18	38	38 SOS BAND/The Finest	(Tabu/CBS)
BREAKER	BREAKER	BREAKER	39	39 STEPHANIE MILLS/Rising Desire	(MCA)
BREAKER	BREAKER	BREAKER	40	40 MELBA MOORE & KASHIF/Love The One I'm With	(A Lot Of Love) (Capitol)

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ADULT CONTEMPORARY

Three Weeks	Two Weeks	Last Week	WEEKS	ARTIST/Track	Label
4	3	1	1	1 HOWARD JONES/No One Is To Blame	(Elektra)
7	6	3	2	2 MOODY BLUES/Your Wildest Dreams	(Polydor/PG)
3	1	2	3	3 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry)	(Jive/Arista)
6	4	4	4	4 GEORGE MICHAEL/A Different Corner	(Columbia)
12	10	8	5	5 ATLANTIC STARR/If Your Heart Isn't In It	(A&M)
2	5	6	6	6 PATTI LABELLE/MICHAEL McDONALD/On My Own	(MCA)
1	2	5	7	7 MADONNA/Live To Tell	(Sire/WB)
11	7	7	8	8 MIKE & THE MECHANICS/All I Need Is A Miracle	(Atlantic)
16	14	12	9	9 NEIL DIAMOND/Headed For The Future	(Columbia)
14	12	10	10	10 DREAM ACADEMY/Love Parade	(Reprise/WB)
17	15	13	11	11 JAMES TAYLOR/That's Why I'm Here	(Columbia)
25	20	15	12	12 DAVID FOSTER & OLIVIA NEWTON-JOHN/The Best Of Me	(Atlantic)
19	16	14	13	13 DAVID PACK/That Girl Is Gone	(WB)
23	19	16	14	14 HIROSHIMA/One Wish	(Epic)
20	18	17	15	15 EL DeBARGE/Who's Johnny	(Gordy/Motown)
—	23	16	16	16 PETER CETERA/Glory Of Love	(Theme From "Karate Kid Part II") (Full Moon/WB)
—	19	17	17	17 BILLY JOEL/Modern Woman	(Epic)
5	9	9	18	18 SIMPLY RED/Holding Back The Years	(Elektra)
30	24	20	19	19 JEFFREY OSBORNE/You Should Be Mine	(A&M)
—	25	20	20	20 GENESIS/Invisible Touch	(Atlantic)
8	8	11	21	21 CULTURE CLUB/Move Away	(Virgin/Epic)
—	29	29	22	22 JACKSON BROWNE/In The Shape Of A Heart	(Asylum)
—	29	24	23	23 BOB SEGER/Like A Rock	(Capitol)
9	11	18	24	24 LEVEL 42/Something About You	(Polydor/PG)
—	30	25	25	25 ROD STEWART/Love Touch	(WB)
—	28	27	26	26 STEVIE NICKS/Has Anyone Ever Written Anything For You	(Modern/Alco)
DEBUT	DEBUT	DEBUT	27	27 DOUBLE/The Captain Of Her Heart	(A&M)
10	13	22	28	28 WHITNEY HOUSTON/The Greatest Love Of All	(Arista)
24	21	21	29	29 JONATHAN BUTLER/Baby, Please Don't Take It	(Jive/Arista)
DEBUT	DEBUT	DEBUT	30	30 BANGLES/If She Knew What She Wants	(Columbia)

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