

I N S I D E:

BIRCH SPRING RATINGS

KPWR chases KIIS's tail in L.A., WGCI-FM and WGN hold Chicago's 1-2 positions, and WJLB has a monster book in Detroit. Complete 12+ results for those three markets plus San Francisco and Buffalo.

Page 24

THE CURRENT STATE OF CHR PROMOTION

Adam White got together with five leading label promotion people, while Joel Denver interviews top CHR PDs, and the result is seven pages of no-punches-pulled, frank assessments of the CHR radio/record relationship.

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WHAT A DIFFERENCE A YEAR MAKES

The BPME held its annual seminar in Dallas and the radio response was extremely positive. Harvey Mednick offers an in-depth look at the meeting and the bright future it foreshadowed for radio promotion people.

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IN THE NEWS THIS WEEK

- Greg Fischbach President RCA/Ariola International
- Phil Redo OM at WMJX
- Mike Konecko, Andrea Dudley co-manage WKPA & WYDD
- David Winsor PD at WCAU
- Rick Jackson PD at KYGO
- Mel DeLatte, Paul Brown join IRS Promotion
- VNU buys interest in Birch Research
- Howard Stern to do DIR show
- Richard Seidel VP/Jazz for PolyGram
- Richard Marston GSM at WIP & WMMR
- Mike Brandt GM at KIKI & KMAI
- Robert Gold Exec. Director/Advertising at A&M
- Network radio revenues up again
- Olympic completes financial arrangements
- Hall buys WAMR & WRAP

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CATCHING AOR REVENUES UP TO RATINGS

Are the ratings leaders in AOR suffering from buyer bias? A long look at this critical question is offered by a trio of managers.

Page 54

BLACK, COUNTRY, NETWORK GOLD

In another Gold double play, Sean Ross examines the prospects for Black and Country Gold formats, while Reed Bunzel explores the oldies resurgence with network experts.

Page 26, 38

NEXT WEEK IN R&R

AOR promotion executives discuss problems in breaking new artists on the format's radio stations.

Newsstand Price \$5.00



Motown Names Regan President/Creative

Music industry veteran Russ Regan has been appointed President/Creative Division for Motown Records, a new post which oversees all the label's A&R operations.

Regan has been with PolyGram on the West Coast since 1980, most recently as Sr. VP/GM of the Casablanca label and Sr. VP/Pop Music Division. He was heavily involved with the company's soundtrack activities.

Jay Lasker, President of the Motown Music Group and Motown Records, commented, "Russ has distinguished



Russ Regan

himself as one of the most creative figures in our industry, and has been responsible for the development of many performers that have become institutions in our business. We fully anticipate that he'll apply the same talent and intensity at Motown, and contribute greatly to our future success."

REGAN/See Page 8

Barrett Elevated To Hearst General Manager/Radio

WBAL & WIYY/Baltimore VP/GM David Barrett has been promoted to the newly-created General Manager of Radio position for the Hearst Broadcasting Group. Barrett, who will continue to manage WBAL & WIYY, now oversees WTAE & WHTX/Pittsburgh, WISN & WLTQ/Milwaukee, and WAPA/San Juan, PR.

Noted Hearst VP and GM/Broadcasting John Conomikes, "David's performance as GM of our Baltimore stations has been outstanding. I know he will share his enthusiasm and expertise with the managers of all



David Barrett

the Hearst stations." Prior to joining Hearst in 1984, Barrett was associated

with Doubleday Broadcasting, Rodgers Radio Broadcasting Ltd. of Toronto, and several Canadian stations. He told R&R, "It's been a delight to work with John Conomikes and the Hearst people for the past several years, and I hope to help the other managers achieve their stations' fullest potential."

Mitchell Scotti VP/Promotion



Robin Mitchell

Longtime radio broadcaster Robin Mitchell has been named VP/Promotion for Scotti Brothers Records. Based in Los Angeles, he will also be involved with promotion activities for other companies under the Scotti Bros. Entertainment Corp. banner - Scotti Bros. Pictures, Scotti Bros./Syd Vinnyedje TV, and Scotti Bros./Moreess/Nanas Management.

President John Musso commented, "We're very fortunate in obtaining a person of Robin's wide knowledge and experience." Mitchell, who was unavailable for comment at press-time, has been working in radio for over 20 years, most recently as OM/PD at Y106/Denver. He previously served at KRCK/Portland, WSAI-AM & FM/Cincinnati, and WRKO/Boston. In addition to his label duties, Mitchell will also continue to conduct a limited number of radio stations in various formats.

TADDEO/See Page 8

WPOW CALLS

Tanner Programs WCJX



Bill Tanner

Miami programming veteran Bill Tanner, who left EZ's WHQT (Hot 105) a few weeks back, has been hired to program Beasley Broadcasting's WCJX. The station has changed calls to WPOW and is now using the on-air handle of "Power Hits 96X." Tanner replaces Jon Holiday, who exited earlier this month.

Tanner related, "I was pleased to learn that Greg (Reed, VP/GM at WCJX) is half owner of the station, so I'm dealing with the boss. As a result, I've got more cards to deal with than I ever imagined. In fact, I've not felt a winning vibe around a station like this since the early days of Y100."

"While Rick Sklar is the consultant, I have the ultimate responsibility, so I will pick and choose my input from Rick, who has a wealth of background and knowledge which will be a pleasure to draw upon."

Tanner continued, "Power Hits 96X is the new slogan which is being used to set us apart from the Top 16 countdown format we were doing before. Everyone currently on-air will be given a chance to be part of the permanent adventure. But the main priority is to run a great-sounding station with the

TANNER/See Page 8

McCOY LAUNCHES CONSULTANCY

Taddeo Returns To Program WLAK



Jack Taddeo

Former WLAK/Chicago programmer Jack Taddeo has returned to the PD chair at the Viacom AC station, taking over for Marc McCoy, who has retired from day-to-day programming after 22 months at the station in order to establish Music Research Specialists, a Chicago area-based broadcast research firm.

Taddeo rejoins the format-leading AC after two years as Director/Contemporary Programming for Studioline Cable in Virginia. Before that he served a year instituting WLAK's original "Love Songs" format, and before that worked in Philadelphia on-air at WKSZ and as PD at WSNJ.

WLAK VP/GM Mike Murphy



Marc McCoy

credited Taddeo as being "principally responsible for WLAK's successful conversion" from Easy Listening to its present soft AC." He said, "Jack has a great natural ability to flow our music, and was one of the original people involved in the soft AC sound. His excellent research background, people skills, and previous experience at 'LAK make him the perfect choice." Regarding McCoy, Murphy added, "Marc has done an excellent job for us, and we wish him the very best in his new venture."

Taddeo told R&R, "WLAK's the one that's been the consistent AC station in Chicago. I'm very happy to be rejoining Via-

the PredictorTM

Z100, Y100 Arbitron Success Cap Predictor's First Year!

One year ago Jhan Hiber & Associates debuted on this page the industry's first and only *perceptual diary* market research technique. We called it The PredictorTM. It was to be able to predict how the diarykeeper type person felt about your station — and predict what marketing or programming steps you could take to boost your Arbitron numbers.

Has it worked? Yes. In the winter Arbitron results Z100/New York and Y100/Miami-Ft. Lauderdale, for example, saw the power of The Predictor. The Predictor studies showed that our competition had peaked in the minds of the diarykeeper mentality. The report's recommendations then helped pave the way for the stations to fine tune their programming and marketing for healthy Arbitron increases.

The Predictor's first year has been highlighted by an amazing fact. Universal success! No matter the format. The average growth has been between 25%-40%.

We'd like to thank the dozens of leading stations, from New York to Huntsville, who've supported and benefitted from The Predictor. And as we move into the second year we suggest that those of you unhappy with your Spring Arbitron numbers call Larry Johnson or Jhan Hiber to discuss how you can put the power of The Predictor to work for you.

JHAN HIBER & ASSOCIATES

26384 Carmel Rancho Lane, Suite 202, Carmel, California 93923 (408) 625-3356

JUNE 27, 1986

THE PROPER USE OF CALENDAR ITEMS

Dan O'Day offers advice on how to maximize the value of historical/calendar items on the air.

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Jackson Programs KYGO

KYGO/Denver Asst. PD/morning personality Rick Jackson has been promoted to Program Manager for the Jefferson-Pilot Country outlet. He succeeds Bob Call, who moved up to OM, for KIMN & KYGO a month ago.

Call said, "In his six-year tenure with KYGO, Rick has consistently demonstrated a real understanding of good programming principles and strong leadership skills. His professionalism and loyalty make him the perfect choice for KYGO's new Program Manager."

Jackson told R&R, "This is an extraordinary opportunity. KYGO is an important and respected radio station, and it's a great honor to be asked to sit in the programming chair."

A lifelong resident of Denver, JACKSON/See Page 6

R&R Takes July 4 Holiday

In observance of the Independence Day holiday, R&R's offices in Los Angeles, Washington, Nashville, and New York will be closed on Friday, July 4, resuming regular business hours on Monday, July 7. Happy Fourth of July!

Fischbach Named RCA/Ariola International President

Greg Fischbach has been named President of RCA/Ariola Records-International, assuming responsibility for all the company's prerecorded music operations outside the US.

Fischbach was Senior VP of Activision, the computer software/video game manufacturer, and President of its international division. He joined the company in 1983. Previously, he was founder of Los Angeles law firm Fischbach & Fischbach, with various top recording acts among his clients.

RCA/Ariola President/CEO Elliott Goldman commented, "Greg combines strong experience in international financial and business operations with an in-depth knowledge of the record industry both



Greg Fischbach

here and abroad. That background will make him a key member of the RCA/Ariola team, as well as providing strong leadership for our international unit."

Konecko, Dudley Co-Manage WKPA & WYDD

WKPA & WYDD/Pittsburgh Administrative Assistant Andrea Veitch Dudley and WYDD PD Mike McQueen Konecko have been named to the Gateway Broadcasting combo's newly-created co-management team. Handling administrative/sales and operations/programming responsibilities, respectively, Dudley and Konecko succeed five-year VP/GM Norman Slemenda, who resigned in order to assume ownership of nearby WRIE/Erie.

Commenting on the unusual arrangement, Gateway President/owner Nelson Goldberg told R&R, "We decided we had some very qualified people within our own organization and felt strongly about them being rewarded for their growth. I'm excited about having Andrea and Mike run something they've been a very big part in building. Between the two, they can do it all."

VNU Acquires Interest In Birch

Holland-based publishing conglomerate VNU has purchased a significant minority interest in Birch Research. Although Birch Chairman/CEO Tom Birch wouldn't disclose specific terms, the figures are reportedly in the millions.

Birch told R&R, "This gives us tremendous financial strengths and allows us to stay independent. We are able to now determine our VNU/See Page 4

Seidel PolyGram's VP/Jazz

Richard Seidel has been elevated to VP/PolyGram Jazz from Director, with continuing responsibility for all of the label's activities in this field.

The jazz unit operates under the wing of PolyGram Classics, whose President, Guenter Hensler, commented, "I'm proud of the contributions Richard has made. Utilizing the company's extensive jazz catalog, he has developed an ongoing program of compact disc re-

SEIDEL/See Page 10

The post is part of RCA's restructured senior management under Goldman, to whom Fischbach reports. Previously handling these responsibilities was VP/International Operations John Mangini, who is taking a new post with RCA/A&M/Arista Distribution.

Fischbach, who was not available for comment, is relocating to New York from California.

Winsor PD At WCAU

Reaching outside the CBS ranks, WCAU (AM)/Philadelphia has tapped AC programmer Dave Winsor of WSYR/Syracuse as PD of the News/Talk outlet, effective June 30. Winsor replaces Bob K, who is now GM at KING/Seattle.

Winsor has been PD at WSYR since 1984. He was previously PD at WGBF/Evansville, IN for a year, and began his career at WFTQ/Worcester, MA, where he was Music/Promotion Director from 1979 to 1983.

Commenting on his selection to program a News/Talk station, Winsor told R&R, "They wanted a fresh approach." Winsor said it's too early for him to chart a future course for WCAU.

"I think it can actually be more exciting than programming music," said Winsor. "Instead of hit records we'll be playing hit topics, things which can really affect peoples' lives. We should be able to generate some really interesting listening."

PLEN RELOCATES TO L.A.

DeLatte, Brown Augment IRS Staff



Mel DeLatte

IRS Records has restructured its promotion department, with two new appointments and the relocation of VP/Promotion Michael Plen from New York to the label's headquarters in Universal City, CA.

Mel DeLatte joins as National Singles Promotion Director, working out of the IRS home office. He previously operated his own promotion firm in New Orleans.

Paul Brown joins as Associate Director of Promotion, working with radio in the East and Southeast out of the label's New York offices. He was Assistant Director/National Album Promotion at Atco.

Commented Plen, "We're poised to make IRS a major contender



Paul Brown

with this new staff." DeLatte and Brown both report to Plen.

Relocated to California, Plen will work with radio on the West Coast as well as overseeing national promotion. "They've been trying to get me out here for six years," he told R&R, "and with the kind of product we'll have out in the next few months, being more accessible to the MCA staff will only heighten our success."

Plen added, "Every time I've come out here and worked with [MCA Sr. VP/Promotion] Steve Meyer and [MCA Exec. VP/Marketing & Promotion] Rich Palmese, we get so much more accomplished than with me sitting in New York, having a 3000-mile conversation. I figured I should move out here and risk it."



Phil Redo

Redo OM At WMJX

After three years as PD for Viacom soft AC outlet WLTW/New York, Phil Redo has accepted the OM post at Greater Media's AC-formatted WMJX/Boston, beginning July 14. WMJX PD Jack Casey will now report to Redo, who is now reunited with GM Peter Smyth and Director/Creative Services Bob Spicer; the three worked together earlier at Boston competitor WROR when Redo was evening personality there.

"Phil Redo is one of the best contemporary PDs in the country," praised Smyth. "He'll be responsible for all operations." Said Redo, REDO/See Page 4

Stern Signs For DIR Show



Howard Stern

DIR Broadcasting has signed WXRK/New York (K-Rock) personality Howard Stern to host a weekly 3-hour program targeted to AOR radio stations. "The Howard Stern Show," which will also feature Stern's sidekicks Robin Quivers and Fred Norris, will feature artist interviews and rock news provided by nationally syndicated rock journalist Lisa Robinson, and will break new music in addition to playing current AOR

STERN/See Page 10

'Most Active' Debuts In CHR

This week marks the introduction of a new item of R&R music information, "Most Active," found in the CHR section on Page 102. The ten Most Active records listed are songs with the most upward activity that haven't reached a breaker.

This figure is calculated by adding chart debuts and up moves and subtracting down moves.

Most Active is designed to expose records converting from add and on status into active hits. Focusing on upward movement, it serves as a complement to the Most Added records, reflecting initial airplay commitments, and the Hottest songs, indicating the most explosive proven hits. In conjunction with Most Active's debut, the Most Added and Hottest lists have

MOST ACTIVE/See Page 6

Marston Named GSM At WIP & WMMR

Rich Marston has been named GSM at Metromedia AC/AOR combo WIP & WMMR/Philadelphia. The FM post had been vacant for five months, while WIP GSM Bill Parke exited five weeks ago. Marston had been serving as KHOW/Denver's acting GM for the last five months until Legacy Broadcasting assumed control from Metromedia, and earlier was KHOW's GSM.

In other changes at WIP & WMMR, WMMR Account Executive Chuck Fee moves up to Local Sales Manager for the combo. WMMR AE Frank Neill is promoted to National Sales Coordinator for both stations, reporting to Fee. Though the stations share sales management, they still maintain separate sales staffs.

Marston has also been GSM at KLRZ/Salt Lake City, WGSO/New Orleans, and WAYS & WROQ/Charlotte, LSM at WAXY/Ft. Lauderdale, and AE at WXLO (now WRKS)/New York.

He said, "My forte has been to go into stations that are in trouble and

bring them back, regardless of the numbers - we left Denver with a three share and we were pulling down nipe-and-a-half percent of the market as the number two biller.

"Coming into (top-rated) WMMR is the complete opposite. It's a situation where you try not to be pompous as you try to find a way to tell people it's going to be \$700-800 a spot... and that we sometimes can't even get them on for that. Being a salesman all my life, turning down business isn't an easy thing to do."

WIP & WMMR VP/GM Michael Craven commented, "Rich's enthusiasm and broad formatic knowledge made him the choice for the challenges that both WIP and WMMR will present. His motivational skills are without parallel."

Gold Upped At A&M



Robert Gold

Robert Gold has been promoted from National Advertising Manager to Exec. Director/Advertising & Merchandising at A&M Records. In his new post, Gold will supervise advertising and merchandising activities, as well as participate in the further marketing of the label's product.

Gold, who joined A&M in 1980, previously was Director/Marketing for Casablanca Records & Filmworks and served as National Manager/Marketing Services at WEA. He started his career as Asst. Director/Advertising in the film division of Warner Bros.

Capitol Field Staffers Feted



The Capitol group honored top field staffers at its annual district managers awards banquet in L.A. Pictured (l-r) are Customer Service Rep of the Year Calvin Bonner (San Francisco), District Manager of the Year Vyto Lazauskas (also SF), Capitol President Don Zimmermann, Salesman of the Year Keith Spittler (Minneapolis), National Sales Director Joe McFadden, Salesman of the Year David Walsh (New York), VP Joe Mansfield, and Exec. VP Dennis White.

CBS's Vandross Vanguard



At the completion of his 10-week U.S. tour, Luther Vandross receives congratulations from CBS executives. On hand are (l-r) EPA VP Ron McCarrell, Alive Enterprises' Shep Gordon, E/P/A Sr. VP Ray Anderson, Vandross, E/P/A VP Cecil Holmes, CBS Records Division President Al Teller, CBS Sr. VP Larkin Arnold, and E/P/A VP Jimi Starks.

PolyGram Signs Cray



After signing blues artist Robert Cray to PolyGram, company execs were backstage to congratulate him after a Carnegie Hall performance. Pictured are (standing l-r) PolyGram Sr. VP Harry Anger, label's David Leach, Sr. VP Dick Wingate, Cray, President Dick Asher, Peter Lubin, VP Steve Pritchitt, attorney Lisa Rothblum, and Sr. VP Ted Green. Kneeling are (l-r) PolyGram Sr. VP Bas Hartong, Cray band member Richard Cousins, and Hightone Records' Larry Stoven.

Redo

Continued from Page 3

"Boston is a tough, competitive market, but the three of us have worked in it for years. I'll admit I have my work cut out of me, but Peter is building a winning team, and I'm proud to be a part of it."

WLTW GM George Wolfson commended Redo for having done "an outstanding job," and is now reviewing candidates for the PD vacancy.

VNU

Continued from Page 3

own future without having to worry about anybody trying to take us over. We look forward even bigger and better things with this infusion of capital."

One of the immediate benefits of the VNU investment, through its American subsidiary Amvest, is that Birch was able to purchase Nielsen's Sarasota, FL WATS Center. That center is now being used by Birch to place all its ratings telephone calls.

B I O	TO	PROGRAM DIRECTORS !!!	AIR DATE	JULY 4 TH WKND.	TIME	2 HRS.
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Brandt GM At KIKI & KMAI

Mike Brandt, most recently Western Regional Manager with the Robbins & Ries syndication arm and former GM at KROQ-AM & FM/Los Angeles, has been named GM at Parker Communications' KIKI & KMAI (194)/Honolulu. He replaces Al Kucin, who left earlier this month.

Parker President Lou Buron told R&R, "Having been an extremely effective major market GM and GSM for many years, Mike will give us the added dimension needed to achieve our full potential with our radio properties in Hawaii." Additionally, Brandt will run Parker's Japanese subsidiary.

Brandt told R&R, "It's a very competitive and growing market. In fact, the island of Oahu is over 800,000, so there's a sizable chunk of audience for us." Brandt credited OM Jay Stone with putting the



Mike Brandt

AC-CHR combo "in great shape" over a short period of time.

Brandt's background includes the GSM post at KMEL/San Francisco, as well as Account Executive positions at WNEW-FM/New York and the Katz and McGovern-Guild rep firms.

Most Active

Continued from Page 3

been expanded to ten songs.

Most Active is not intended as a surefire hit predictor, but it provides a simple, handy look at records in the interim stage between early adds and reaching the consensus hit level. We hope you find it useful.

Jackson

Continued from Page 3

Jackson began his radio career in 1974 in the Mile High City. He joined KYGO as MD/morning personality in 1980 and was elevated to Asst. Program Manager in 1985. Prior to KYGO, Jackson was on the air at KLAQ.

Slaw Motion



Celebrating the release of his "Life In The Slaw Lane" album, Kip Adotta gathers with friends at L.A.'s Charlie's. Shown are (l-r) Rhino Records principal Harold Bronson, Capitol VP Joe Mansfield, Capitol's Joe McFadden, Adotta, Rhino Records' principal Richard Foon, Capitol's Michael Roden, and Kip's manager Marty Pichinson.

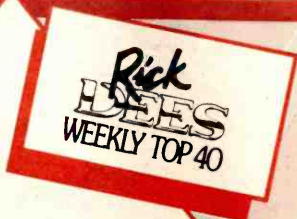
L.A. Dream Team Come True



Backstage after playing to a hometown audience at the Palace in Hollywood, MCA's newly signed L.A. Dream Team is flanked by label execs. Shown (l-r) are the group's Richard Anthony, MCA recording artist Bobby Brown, the Team's Humberto Lopez, MCA VP Ernie Singleton, the Team's Rudy Pardee, MCA Sr. VP Jheryl Busby, and the group's Chris Wilson.

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- 5-6 Level 42
- 12-13 Falco
- 19-20 El DeBarge
- 26-27 Rod Stewart

SPECIAL NEWS!
The 4th of July Summer Beach Party
The Beach Boys Silver Anniversary Radio Special



Network Radio In May Continues Strong

Network advertising posted its 20th straight monthly increase last month, jumping from \$31.5 million in May 1985 to \$35.2 million in May 1986. This 12% monthly increase has helped year-to-date network revenues, which totaled \$106.2 million for the first five months of 1986, rise 16% overall to \$141.5

million for the same period in 1986. Strongest regional gains for May were recorded in Detroit, with sales 59% above May 1985; and in the Western region, with a jump of 29% over last year. For 1986 all national territories were reported well above their year-ago totals.

And The Winners Are . . .



At a recent awards ceremony acknowledging MCA Distribution's staff performance during 1985, the Philadelphia branch's Lenny Tighe and Atlanta's John Lanford were honored as Sales Reps of the Year. Pictured are (l-r): MCA Dist. VP Bob Schnieders, Tighe and Lanford, and Sr. VP John Burns.

Mellow Yellowjackets



The Yellowjackets recently released their debut album on MCA and signed a longterm contract with the label. Shown at the signing are (l-r) Kragen & Co.'s Harriet Sternberg, the group's attorney John Frankenheimer, the 'Jackets' Ricky Lawson, Kragen & Co. President Ken Kragen, MCA President Irving Azoff, the group's Marc Russo, MCA/Zebra's Ricky Shultz, MCA Records President Myron Roth, the group's asst. manager (Kragen & Co.) Sally Gutenkunst. Kneeling (l-r) 'Jackets manager Gary Borman (Kragen & Co.), and Yellowjackets Russell Ferrante and Jimmy Haslip.

Going All The Way



With their debut album 'All The Way' released recently, the Main Attraction signed an exclusive worldwide contract with RCA Records. Shown are (seated l-r) RCA/Arloa Pres. Elliot Goldman, the group's Tony Black, Eric Shotwell, and Roosevelt Nickleberry, RCA VP Mike Omansky, the group's Archie Love, RCA's Sparkie Kemp, and TMA's Jerry Askew. Standing (l-r) are: RCA's Basil Marshall and Tony Wells, RCA VP Gregg Geller, and the group's producer Wayne Douglas.

THE WEEKLY COUNTRY MUSIC COUNTDOWN

5-6 Dolly Parton

12-13 Sawyer Brown

19-20 John Conlee

26-27 Crystal Gayle

5-6 Chicago

12-13 Doors

19-20 Hollies

26-27 Gladys Knight & the Pips

DICK CLARK'S

Rock Roll & Remember

HOT ROCKS

5-6 Journey

12-13 The Monkees
(20th Anniversary Radio Special)

19-20 Wham—Featuring George Michael

26-27 .38 Special

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NEWS IN BRIEF



Amy Hamill



Jeff Johnson



Joe Morrow



Michael J. Foxx



Allen Gantman

● **AMY HAMILL** and **JEFF JOHNSON** have been named Director/Research Operations and Director/Client Services, respectively, for **Jhan Hiber & Associates**. Hamill has been a Director of Communications at Lindenwood College in St. Louis. Johnson spent the last three years as Research Director at **WRQX/Washington**.

● **KLEMM MEDIA** has signed **Constant Communications Radio Group** as a new client. Its properties include **KWZZ/Reno**, **KIVA/Albuquerque**, **KDUK/Eugene**, and **KIZN/Boise**.

● **JEFF BOWMAN**, PD at **WSLO/Roanoke, VA**, has been promoted to **OM/VP**. Bowman, who joined the 200-kw AC FM in 1983, became PD a year ago.

● **JOE MORROW** has joined **Elektra/Asylum** as West Coast Promotion/Marketing Manager, Special Markets. He moves from a similar post with **Motown Records**, and reports to VP/Special Markets **Primus Robinson**. Morrow previously worked with E/A at the inception of its black music division.

● At **WHHQ/Hilton Head, SC**: **OM/VP**/morning man **RON MCKAY** and **MD/afternoon** personality **JOHN REANS** have exited the AC-Oldies station, which is switching this summer to News/Information under new GM and Station Manager **JACK LENZ** and **JOHN FAULK**, respectively. McKay is consulting WHHQ until the format changes are complete, while Reans has accepted an on-air post at **WIXV/Savannah**.

● **MICHAEL J. FOXX, MD** at **WNCI/Columbus**, has been handed the additional duties of Assistant PD. Foxx, who joined last January from **WZNE/Tampa**, also does 6-10pm.

● **BURKHART/ABRAMS/DOUGLAS/ELLIOT & ASSOCIATES** has reached consulting agreements with **Randall Blair's WRQK/Canton-Akron** and **WLNZ/Lansing**, as well as **Summit Communications' WEGR/Memphis**.

● **JAY MITCHELL ASSOCIATES**, a broadcast consulting firm, has formed a Media Strategies Division to assist agencies and advertisers in placing commercial time on radio/TV stations across the country. For information: P.O. Box 1285, Fairfield, IA 52556; (515) 472-4087.

● **ALLEN GANTMAN** is promoted to Manager of **Eastman Radio's** San Francisco office. Gantman, who joined Eastman in L.A. last fall, has been GM at **WAKY & WVEZ/Louisville**, GSM at **KLAC/Los Angeles**, **WVCG & WYOR/Miami**, and **WHND & WMJC/Detroit**, and NSM at **KROQ/Los Angeles**.

● **DAVID WEYNER** has been appointed Director/Marketing for **PolyGram Classics**. He formerly worked in the Boston area, where he was Regional Classics Manager for New England and the Detroit/Minneapolis/Cleveland markets. Weyner, who joined the label in 1980, previously worked at **Sam Goody's** in New York.

● **WNNR/Hamden-New Haven, CT** has revealed that its forthcoming "Winneradio" AM format is targeted towards 25-49 year-old adults. Programming the station is President/GM **PETE SALANT**, a consultant and former PD at **WYNY/New York**.

● **RICHARD LYTLETON** is named Managing Director of **Capitol Records/EMI** of Canada, responsible for all staffs and operating units. He was Managing Director for **EMI South Africa**, and previously Director/International at **EMI Records UK**. At **EMI South Africa**, Marketing Director **ROGER LE COMBER** succeeds Lytleton as MD.

● **JAMES TOOMER**, former Sales Manager at **WDNC/Durham-Raleigh**, becomes Sales Manager at sister FM outlet **WDGC**.

● **STEPHEN KALHORN** is named Exec. VP/CEO of **American Gramophone Records**. Previously, Kalhorn was a principal in the Omaha law firm of **Gross, Welch, Vinardi, Kauffman, and Day**.

● **LINDA LANCI**, PD of **AOR WLNZ/Lansing**, becomes Assistant PD at AC-formatted **WNIC/Detroit**.

● **ANNIE ROSEBERRY** has been named Director/A&R for **CBS Records UK**, while **PETER KARPIN** has been appointed the company's Director/A&R for **Eric and Portrait**. Roseberry was Senior A&R Manager, **Epic Records UK**. Karpin was Director/A&R UK, **Portrait**. **GORDON CHARLTON** becomes Head of A&R for the **CBS** label within the British company.

Taking Sales To Heart



Capitol presented Heart with a plaque commemorating 5 million worldwide sales on the group's label debut LP. Pictured (l-r) are Capitol VP Don Grierson, Sr. VP Walter Lee, producer Ron Nevison, group's Denny Carmassi, Capitol President Don Zimmerman, manager Howard Kaufman, group's Mark Andes, Nancy Wilson, Ann Wilson, and Howard Lee, and Frontline Management's Trudi Green.

MCA Rings In LaBelle's Birthday



While performing at Caesar's Palace in Las Vegas, Patti LaBelle celebrated her birthday and her No. 1 single, "On My Own." Pictured amid the revelry are (l-r) KACE/Los Angeles MD Paul Perridon, MCA VP Ernie Singleton, FM102/Sacramento MD Chris Collins, LaBelle, MCA Sr. VP Steve Meyer, label's Frank Turner, and KS103/San Diego Operations Director Dave Parks.

Regan

Continued from Page 1

Regan was President of 20th Century Records from 1972-77, and previously President of **MCA's Uni Records**. He also worked for the **Warner Bros. Loma** label, and earlier was a promotion rep and producer/songwriter/artist.

Regan, who reports to Lasker in his new post, could not be reached for comment.

Tanner

Continued from Page 1

best people I can find." Tanner himself is contractually bound from going on the air for six months owing to a noncompete clause with **WHQT**. His longtime associate **Colleen Cassidy** will join Tanner as his assistant to handle music and research.

Reed told R&R, "He's been so successful in the market and throughout his career that we couldn't pass on the chance to bring him on board. In fact, I think **Hot 105** for making this happen."

Taddeo

Continued from Page 1

com, Mike Murphy, and the **WLAK** staff. They've obviously hung in very strongly over the past two years."

Explaining his decision, McCoy said, "Even though there was a year left on my contract and ratings were at a peak point, timing in launching a new business is everything; for both me personally and the radio industry, this is the right time." Describing his new service, McCoy continued, "Auditorium music testing is the standard of the industry. My goal is to make **Music Research Specialists** the leader in auditorium music testing by offering the quality, information, and follow-up that only a specialist can provide." McCoy, who earlier successfully programmed **KKLT/Phoenix**, debuts his new firm July 1, headquartered at 1510 E. Fleming Dr., Arlington Heights, IL 60004; (312) 392-2525.

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GENESIS



**"Invisible Touch" Album Party
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**July 8
10pm Eastern**

Hosted and produced by Dan Neer and Torus Communications.

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

Hall Buys WAMR & WRAY

WAMR & WRAY/VENICE, FL
PRICE: \$2.8 million

BUYER: Hall Communications, Robert Hall, President, Richard Reed, Executive VP. It also owns WICH & WCTY/Norwich, CT; WONN & WPCV/Lakeland-Winter Haven, FL; WNBH & WMYS/New Bedford, MA; WBVP & WWKS/Beaver Falls, PA; WLPA & WNCE/Lancaster, PA; and WJOY & WOCR/Burlington, VT.
SELLER: Comco, Walter Windsor, President. It also owns WRAB/Arab, AL; WFIX/Huntsville, AL; WHCM/Sheffield, AL; WKTK/Crystal River, FL; WKIQ/Inverness, FL; and WWLD/Pine Castle, FL.
DIAL POSITION: 1320 kHz; 92.1 MHz

POWER: 5 kw days/1 kw nights; 3 kw at 300 feet
FORMAT: AC
BROKER: Stan Raymond & Associates

WWWZ/SUMMERVILLE, SC (CHARLESTON)

PRICE: \$2.5 million, comprised of \$2 million cash, \$250,000 noncompete, and \$250,000 in JAG Communications stock.

BUYER: JAG Communications, headed by WOR/New York morning personality John A. Gambiling. It also owns WLIF/Baltimore; WLKW-AM & FM/Providence; WLTY/Norfolk; and WROW-AM & FM/Albany, NY.

SELLER: Attaway Broadcasting Group
DIAL POSITION: 93.5 MHz
POWER: 3 kw at 510 feet
FORMAT: Urban
BROKER: Jack Mahoney

WKSE/NIAGARA FALLS

PRICE: \$2.45 million

BUYER: Price Communications Corp., Robert Price, President. It also owns KIOI/San Francisco; WOWO & WIOE/Ft. Wayne, IN; WTIX/New Orleans; WIRK-AM & FM/West Palm Beach; WNIC-AM & FM/Detroit; WWKB/Buffalo; KOMA & KIMY/Oklahoma City; WLAC-AM & FM/Nashville; and WIBA-AM & FM/Madison.

SELLER: W. Turner Porter Jr. He also owns WMFY & WERZ/Exeter, NH; and WMER & WJBQ/Portland, ME.

DIAL POSITION: 98.5 MHz
POWER: 46 kw at 420 feet
FORMAT: AOR
BROKER: Kozacko-Horton Co.

WACR-AM & FM/ COLUMBUS, MS-

PRICE: \$628,151

BUYER: Bennie Turner, Gary Turner, Randolph Walker, and Robert Williams

SELLER: In receivership: William Dillard, receiver.

DIAL POSITION: 1050 kHz; 103.9 MHz

POWER: 1-kw daytimer; 3 kw at 204 feet

FORMAT: AC; Urban

WBEM/WINDBER, PA

PRICE: \$140,000

BUYER: Greater Johnstown Radio, Inc.

SELLER: Baughman Media, Inc. principally owned by David Wolff. He also owns WRTA/Altoona.

DIAL POSITION: 1350 kHz

POWER: 2.5 kw daytimer

FORMAT: AC

KNAN/MONROE, LA

PRICE: \$2.41 million

BUYER: Love Broadcasting Co., principally owned by James Love, Jo Love Little, and Mary Eliza Love McMillan. It also owns WKXI & WTYX/Jackson, MS and WSOX & WAEVI/Savannah, GA.

SELLER: Hope Communications, principally owned by Roger Pinton.

DIAL POSITION: 106.1 MHz

POWER: 30 kw at 452 feet

FORMAT: AC

BROKER: Chapman Associates

WAJO/MARION, AL

PRICE: \$115,000

BUYER: Marion Radio Inc., which is owned by Paul Reynolds, William Gunter, and James Dents. Dents is part-owner of WKLF & WEZZ/Canton, AL.

SELLER: In receivership: William Dillard, receiver.

DIAL POSITION: 1310 kHz

POWER: 5 kw days

FORMAT: station dark



SWIFT OPPOSES TRAFFICKING

— Rep. Al Swift (D-WA) briefed the NAB Board in Washington last week, following his introduction of the "Broadcast Ownership Stability Act of 1986." The bill would reinstate the three-year holding requirement for broadcast licenses sold at a profit. Chairman Ted Snider said NAB will take a "wait-and-see" attitude towards the measure, adding, "Our general sense is we don't want to go back-track on any of the deregulation." Swift reportedly told the board he may hold hearings on the legislation, but he doesn't expect it to pass Congress.

CALL SIGN CHANGES

- Beaumont, TX KGIC (remains assigned)
- Boston WHTT to WMRQ (effective 7/7)
- Charlotte, NC WRQG (AM) to WAES (6/25)
- Galveston, TX KXXK to KQQK (7/15)
- Georgetown, KY WRMA to WMGB (7/7)
- Hattiesburg, MS WKQJ to WGTB (6/18)
- Hesperia, CA KKAR to KSHO (7/1)
- Phoenix KFLL to KONC (requested)
- Riverside, CA KPRO to KDIF (requested)
- South Lake Tahoe KZFR to KTHO-FM (7/1)
- Tuscaloosa, AL WRLX (remains assigned)
- West Richland, WA KGWB to KZUN (6/18)

Note: Questions about call signs can be directed to the FCC Call Desk at (202) 634-1923.

Olympic Completes Financing Organization

Olympic Broadcasting Corp. has completed a \$30 million financing, consisting of up to \$18 million of senior indebtedness and the private placement of \$12 million principal amount of Increasing Rate Senior Subordinated Notes due June 1, 1993 with Common Stock Purchase Warrants. The senior indebtedness was provided by two institutions and the increasing rate notes were placed by Drexel Burham Lambert, Inc. as agent. The net proceeds will be used to refinance bank indebtedness, consummate the acquisition of four Alaska radio stations, and for general corporate purposes.

For The Record

The President of Shore Broadcasting, seller of WIGB & WSLT/Ocean City, NJ (R&R 6/13), is Neely Crowley. The stations are sold for \$1,162,000. Formats are Big Band/Nostalgia and AC, respectively.

The VP of F-B Communications, purchaser of WIOG/Saginaw, MI (R&R, 6/13) is Kim Ben.

Seidel

Continued on Page 3

leases that has proved invaluable in all our jazz markets throughout the world."

Seidel joined PolyGram in 1982 as a fulltime jazz promotion consultant. He had been GM of jazz indie Contemporary Records, where he worked from 1979-82. He was named Product Manager for the jazz department of PolyGram Classics in December 1983, and promoted to Director in January 1985.

Seidel said, "PolyGram has made a very serious commitment to jazz, and we expect to announce our plans for a number of newly-recorded projects in the near future."

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.

Stern

Continued from Page 3

tracks. In addition Stern will field questions from listener call-ins as well as from a live studio audience.

DIR President Bob Meyrowitz, calling this "one of the biggest financial deals ever made in radio," told R&R: "Over the past few years a lot of people have approached Howard for a syndicated show, but until now the perfect concept for him never came along. He's been very cautious in looking for the right formula, and the 'Howard Stern Show' is obviously what he was looking for. From our conversations with AOR stations around the country we know clearances for the show will be phenomenal, and by next January there is every indication that it will be the number one syndicated show in AOR radio."

Stern added, "I've never been so happy since I found five ways to cure foot odor."

The "Howard Stern Show" will be distributed via satellite but, despite its studio audience, is not necessarily designed for live broadcast.

PUTTING BUYERS AND SELLERS TOGETHER FOR 32 YEARS

PLAINS

AM/Class C FM showing continuous growth. '86 revenue proj. to exceed \$1 million. Asking \$2,000,000 w/possible seller financing. Contact - Peter Stromquist (818) 355-2554

ROCKY MOUNTAINS

Premier combo. Dominant AM signal, Class C FM w/mountaintop X-mtr. \$2.3 million for stock purchase; low down pymt. \$150,000. Contact - David LaFrance (303) 234-0405

UPPER MIDWEST

Class C FM, 5kw-U AM in resort area. Have shown dramatic revenue gains over the past twelve months. Asking \$900,000 cash. Contact - Bill Lochman (816) 941-3733

SOUTHWEST

Absentee-owned Class C FM with limited competition, serving rapidly growing metro area. \$1,700,000. Bill Whitley (214) 680-2807

SOUTHEAST

Historical AM in Top 100 mkt. Station shows good revenue growth. Asking \$2.5 million. Contact - Mitt Younts (202) 822-8913

WESTERN MIDWEST

Fulltime AM w/Class C FM. Reaches three major cities. Leaders in ratings & revenue. Asking \$1.8 million with \$360,000 down. Contact - Bill Lytle (816) 941-3733.



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You raised your voices and America heard, "Amnesty International!"

MTV wishes to extend our warmest thanks to all the artists, producers, organizers, staff and everyone who lent their time, efforts and talents to help Amnesty International surpass its goals for the "A Conspiracy of Hope" concert caravan.



COMPARATIVE RENEWALS ATTACKED

NAB Backs 'Status Quo' On Public Interest

Fearing that stations would become more vulnerable to license challenges, NAB's Board of Directors has come out against a plan circulating at the FCC to throw out all public interest programming requirements not written into law.

The public interest issue was a major item of discussion during the board's five-day summer meeting last week in Washington. The board also committed NAB to a major push next year to have Congress repeal comparative renewals, which the board denounced as "a patently unfair procedure."

The meeting, which many board members felt ran too long, included visits with dozens of members of Congress, and a dinner at the French embassy. KGAS/Carthage, TX President Bev Brown was elected Radio Board Chairman, while RKO Radio President Jerry Lyman won a contested race for Radio Vice Chairman. Ted Snider of KARN & KKYK/Little Rock was unopposed in a bid for a second term as Joint Board Chairman.

NRBA Unification Task Force

Twelve new board members from NRBA took their seats last week, but no decisions were reached on NRBA's previous suggestions for changes. A task force was authorized "to determine whether or not the present structure of NAB can accomplish the goals of radio broadcasters."

The "unification" task force, whose members haven't been named yet, will examine such issues as whether radio needs a new high-profile staff position within NAB. The group is to report back to the board in January.

Good Deeds Wouldn't Count

The public interest plan Commissioner Mimi Dawson is exploring at the FCC would abolish the public interest standard, leaving stations only with rules that are part of federal law, such as the Fairness Doctrine and the equal time provision.

Since the Fairness Doctrine only mandates coverage of controversial issues, NAB believes stations in license battles wouldn't get credit for the larger amount of non-controversial public service programming they air. As Senior VP/General Counsel Jeff Baumann put it at a press briefing, "Broadcasters do a lot of good, and we want to get credit for it."

Radio Deregulation Threatened

NAB also fears pruning the public interest standard could jeopardize the 1981 deregulation of commercial radio. That proceeding abolished detailed program logs, non-entertainment programming percentages, commercial time limits, and ascertainment. Deregulation was upheld in the courts based partly on the use of issues/programs lists to document

service to the public interest. Such lists would presumably disappear under the Dawson plan, leaving deregulation open to a fresh court challenge.

Performance Vs. 'Paper Promises'

Legislation to end comparative renewals passed both houses of Congress several years ago, but died at the last minute. NAB complains that "the mere filing of a competing renewal application automatically throws the incumbent licensee into a costly and destabilized hearing... he must pit his actual track record and any comparative criteria defects against the paper promises and tailored makeup" of the challenger's application.

In other action last week, the NAB Board:

- Extended the life of its Radio Audience Measurement Task Force for one year.
- Recognized the contributions of the American Federation of Labor, the U.S. Chamber of Commerce, and the American Chemical Society to broadcasters' drug and alcohol abuse campaign.
- Expressed sorrow over the deaths of Radio Hall of Fame members Kate Smith and Benny Goodman.

For The Record: Last week's story on TV music licensing incorrectly identified Gloria Messinger. She is Managing Director of ASCAP.



WHITE HOUSE HONORS RADIO — WWKI/Kokomo, IN and Group W Radio were honored at the White House last week by the President's Citation Program for Private Sector Initiatives. WWKI received one of 30 top awards for WWKI - We Care, Inc., a project that raised \$150,000 last year to aid laid-off workers and their families over the Christmas season. Group W Radio was honored with one of 70 citations for raising \$1.7 million last year for children's hospitals. Over 1500 organizations competed for this year's awards. At left, WWKI President Donald Rice (left) accepts his award from President Reagan and New York Stock Exchange President/CEO John Phelan Jr. (center). At right, Group W Radio President Dick Harris (center) receives his citation from R. William Taylor, President of the American Society of Association Executives, and Frederick Ryan, Deputy Assistant to the President.

NEWS BRIEFS

Radio Groups Seek Main Studio Rule Repeal

In joint comments filed with the FCC, several major radio groups have asked the Commission to abolish the rule requiring stations to maintain a main studio in their community of license. Stations are also required to originate at least 51% of non-network programming from their license community.

The **Metroplex**, **Beasley**, and **Joyner** groups — calling themselves the **Arizona Justice Committee** — say stations should merely be required to keep an office of some kind in their

community of license, and a main studio somewhere within their service area.

They point out that the change could cut down on operating costs, noting that the public generally communicates with stations by mail and phone, rather than via personal visits.

AM Comment Deadline Delayed 30 Days

The FCC has extended until August 1 the date on which comments are due on its massive report on how the Commission can give a boost to the ailing AM band.

Comments were originally due July 1. However, **NBC** and **Cap Cities**/

ABC asked for a postponement, citing the extensive nature of the report and the time needed to prepare an effective response. The Commission agreed that a one-month delay would be "appropriate."

WYGO Fine Reduced By \$1000

WYGO/Corbin, KY has succeeded in getting the FCC to knock off most of a \$1300 fine. The Commission rescinded \$1000 of that amount after agreeing with WYGO's appeal that there was no evidence it willfully failed to fence in its antenna.

WYGO said that, due to vandalism, it routinely inspects its antenna site and makes any necessary repairs. The Commission concluded upon taking a second look that "the fence had been vandalized just prior to the Field Operations Bureau's inspection" and WYGO was not at fault.

However, the FCC refused to lift a \$300 fine for failure to have an issues/programs list in its public inspection file. WYGO said it had misinterpreted FCC rules, but the Commission said that's not an adequate excuse.

Other Key Developments:

- **Thomas Albers** has been promoted from Assistant Chief to Chief of the AM Branch in the FCC's Mass Media Bureau.

- **National Public Radio (NPR)** has signed a deal to buy a satellite transponder on **Westar IV**. The move, which was financed by the **Corporation for Public Broadcasting**, is expected to reduce operating costs for public radio stations.

- NAB has named **Rick Ducey** to the post of VP/Research & Planning. He has been with NAB since 1983, most recently as Director/Marketing & Policy Research.



TOP BRASS — Following last week's board elections, NAB's Executive Committee is made up of (l-r) Radio Chairman Bev Brown, KGAS/Carthage, TX; President Eddie Fritts; TV Vice Chairman Wallace Jorgenson, Jefferson-Pilot; Joint Board Chairman Ted Snider, KARN & KKYK/Little Rock; Radio Vice Chairman Jerry Lyman, RKO Radio; TV Chairman Peter Kizer, Broadcast Corp. of America; Bill Clark, Shamrock Broadcasting; Past Joint Board Chairman Gert Schmidt, Harte-Hanks.

**HAPPY BIRTHDAY,
AMERICA!**



A "CONCERT FOR THE COLONIES"

FROM THE
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TO YOU

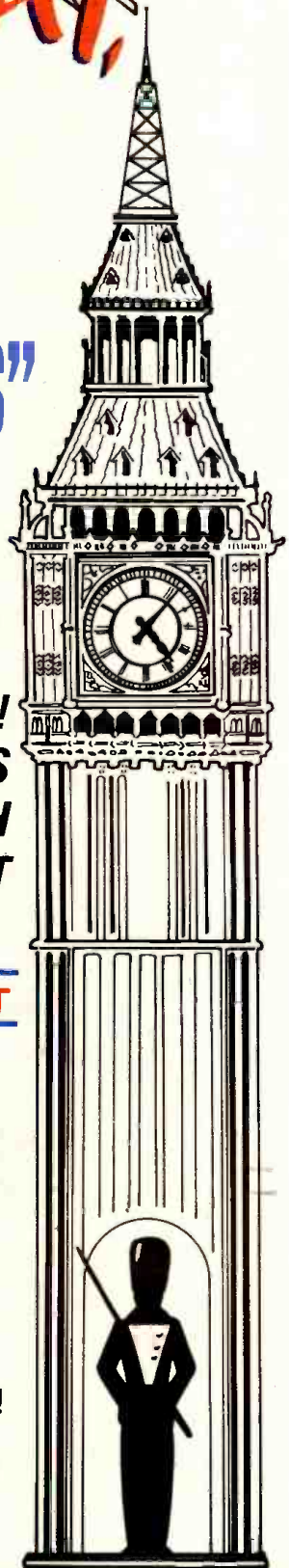
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Ask Rona Barrett

On Sunday, June 8, Rona Barrett, America's most respected entertainment reporter, hosted her first national radio special on the Mutual Broadcasting System.

Ask Rona Barrett, the first in a series of hour-long call-in programs featuring surprise celebrity guest stars from the entertainment, sports and political worlds, was an unqualified success.

We would like to thank not only the great stars who appeared, but also the more than 200 great radio stations that carried the show and the thousands upon thousands of listeners who took the time to call.

If you missed the first Rona Barrett Special, don't miss the next one - because from the Leaders on Capitol Hill to the Stars in Beverly Hills, you never know who's going to *Ask Rona Barrett*.

For more information, contact the Mutual Broadcasting System at (703) 685-2000.



MUTUAL BROADCASTING SYSTEM

(Almost) The Whole Southern Soul Story

SWEET SOUL MUSIC

*Rhythm and Blues
and the Southern
Queen of Freedom*

Do ya like good music? (Yeah, yeah.) Then Peter Guralnick's "Sweet Soul Music" (Harper & Row, \$14.95) is right down your alley, two steps from the blues, and just around the corner from the Pentecostal church. This 438-page oversized paperback features more than 100 photographs, including more than a few mindbusts.

Along with some swimming-in-sweat live shots, you get Jackie Wilson as a member of Billy Ward & the Dominoes, the Mar-Keys live in the Stax-Volt studio, Hank Ballard posing with King Records President Syd Nathan, and a rare snapshot of the Fairlanes, whose ranks included future production giants Rick Hall and Billy Sherrill. And that's just for openers.

Guralnick, whose previous credits include two collections of roots artists profiles ("Feel Like Going Home" and "Lost Highway") and Grammy-award winning liner notes for last year's Sam Cooke "Live At The Harlem Square Club, 1963" album, concentrates on the three Ms: Macon, home of James Brown and Otis Redding; Memphis, where Stax and a variety of competitors laid down track after track of classic fatback wax; and Muscle Shoals, the Northeast Alabama studio hotspot that spawned four of the hottest rhythm sections in all of pop.

While much of the ground covered here is familiar to the aficionado, particularly if you've read Gerri Hirshey's

"Nowhere To Run" or Charlie Gillett's "Making Tracks," Guralnick generally digs a little deeper as to circumstances surrounding the songs and sessions.



He exposes the hitherto unsung — so to speak — heroism of writers such as Dan Penn, and the inescapable com-

bination of black and white talents who fired off many of the best records in the whole soul canon.

If Guralnick's take on Atlantic Records' role in soul is familiar and his nomination of Solomon Burke as the ultimate soul singer is strictly a matter of personal adoration, his detailed look at the debacle that became Stax and the largely underrated Memphis and Muscle Shoals scenes are as serious as a heart attack. As for "Sweet Soul Music"'s muddy attempts at S-E-R-I-O-U-S intellectual justification, in which Guralnick addresses such topics as racism, nostalgia, exploitation of man by man, and sundry related subjects so beloved of the East Coast critical Mafia, give it up and turn it loose.

In fact, turn to the back of the book, where you get a superlative bibliography (including out-of-print fanzines), a good discography (unfortunately without regard to original labels), and a too-hip compendium of tunes that couldn't be fit into the already lengthy text (again, unfortunately without their original labels attached). These last two caveats apply only because reissues tend to disappear from your local record stores after a year or two and may not be available to the consumer in the form listed here. And no doubt about it, this book is meant to last well into the midnight hour, all the way to three o'clock in the morning of the soul. *Hit me!*

Light Up Your License Plate Frame



From our Build A Better Mousetrap Department comes the "Lighted License Plate Frame." Available through the Anaheim, CA-based T.C. Corporation, this unusual item features not only a lighted upper and lower message area, but also comes complete with a package of vinyl stick-on letters that enable you to create your own customized message.

Along with serving as an extra safety feature, the "Lighted License Plate Frame" turns on and off automatically with your vehicle lights. Made of high-impact, precision-cast ABS material, the gizmo requires no special tools for installation and retails for \$14.95 per unit. For more information on this potential promotional item, contact the T.C. Corporation at (714) 828-5582.

Super Scooter



Hours o' fun for children of all ages, the "Monterey" four-wheeled scooter is reportedly the only one of its kind to sport front and rear independent suspension, enabling it to hug curves and turn sharper with greater control and balance than traditional children's scooters. This mean machine's additional features include dual rear, drum-type brakes and 7-inch rubber tires on high-impact, aluminum hubs all around.

The welded-steel scooter's 24" x 9" platform is covered with non-slip tape; a parking brake prevents rolling on inclines. Meanwhile, the adjustable, three-position, foam-gripped handlebar extends to 43½" high and folds down for ease of transport. Price: \$199.50.

For more information, contact the NYC-based Hammacher Schlemmer catalog at (800) 543-3366 or (312) 664-7745.

POLLSTAR

TOP 20 CONCERT PULSE

LW TW ARTIST

- 1 AMNESTY TOUR
- 1 2 ZZ TOP
- 3 3 RUSH
- 4 4 STEVIE NICKS
- 6 5 ALABAMA
- 5 6 KENNY ROGERS
- 7 7 HEART
- 12 8 OZZY OSBOURNE
- 8 9 VAN HALEN
- 9 10 JUDAS PRIEST
- 10 11 FIRM
- 13 12 NEW EDITION
- 11 13 AEROSMITH/T. NUGENT
- 14 14 LOVERBOY
- 15 15 AMY GRANT
- 16 ROBIN WILLIAMS
- 18 17 KISS
- 16 18 SIMPLE MINDS
- 17 19 HANK WILLIAMS JR.
- 19 20 ANNE MURRAY

The CONCERT PULSE is a weekly computerized report ranking each artist by their average box office gross reported per venue. Courtesy of POLLSTAR, a publication of Promoters' On-Line Listings. (800) 344-7383, or in California, (209) 224-2631.

Automatic Record Cleaner

Despite all the publicity given CDs in recent months, the fact remains that there are innumerable recordings that will not be available on CD for the next 20 years, if at all. Therefore, you'd better take care of those dusty discs of yore, because the likelihood of your replacing them is only going to decrease in the future.

Enter the "Nitty Gritty Record Sweeper," which features a 2.5 hp motor that suctions dirt, dust, and deposits — including candle wax and cheap red wine — from deep within your records' grooves. This fully automatic record cleaner gets right down to the real nitty gritty in just 30 seconds per side.

All you have to do is fill the unit's reservoir with the special "Purifier II" liquid, set the mouldy oldie on the protective platter, and hit the



start button. The capstan rim drive slowly rotates the record while the automatic fluid injection system thoroughly wets the underside. Special fiber brushes gently loosen deposits, which are then suctioned off through a venturi slot. The result is

a record that's clean, dry, and sounds better than ever.

Price: \$429. Smoked dust cover: add \$29.95 (four-ounce bottle of "Purifier II" liquid included.) Order from the Harrington catalog at (216) 256-1446.

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Simi Valley, CA 93063**

PRO:MOTIONS

Columbia Names O'Sullivan



Cliff O'Sullivan

Columbia Records has appointed **Cliff O'Sullivan** as Director/Product Marketing, West Coast. He had served as *Epic/Portrait/Associated Labels'* Associate Director/Product Management since 1983. O'Sullivan joined CBS Records in 1978 as a College Representative.

CBS Masterworks Enlists Barrett



Bonnie Barrett

Bonnie Barrett has been named Director/Press & Publicity for CBS Masterworks. Barrett joins CBS after having served as Assistant Director/Publicity, Promotion & Advertising for Columbia Artists Management, Inc.

CHRONICLE

Born To:

- **WPLJ/New York** Production Director **John Michaels** and his wife Mary, son Christopher, June 12.
- **MCA** recording group **Klymaxx's** lead vocalist **Lorena Porter**, and husband/**Dynasty** lead vocalist/keyboardist **Will Shelby**, daughter Starr, June 13.
- **WYNK/Baton Rouge** PD/MD **Brad West** and wife Micki, daughter **Coti Michele**, May 24.

HNWH Taps Two

Ashley Manning and **Lesley Norman** have been appointed Regional Managers of **Hillier, Newmark, Wechsler and Howard's** Charlotte and Atlanta offices, respectively. Prior to joining HNWH in 1985, Manning worked as an AE at **Selcom Radio/Atlanta, WSB/Atlanta, and WGMA/Ft. Lauderdale**. Norman's background includes an AE post at **WRNG/Atlanta**. She later joined WSB as an AE, advancing to Retail Sales Development Manager and National Sales Manager. She left to open and manage **CBS Radio National Sales'** Atlanta office, where she spent five years before joining HNWH.

McGavren Guild Appoints Bishop

Charles Bishop has joined **McGavren Guild Radio** as Sales Manager in its Denver office. He joins the company after serving ten years as Senior Account Executive at **KOA & KOAQ/Denver**.

Blank Segues To Record Group

The Record Group, a media software development firm, welcomes **Marc Blank** as Supervising Producer. Blank comes to the company from **Infocom**, which he co-founded in 1979. In his new post, Blank will work exclusively on compact disc interactive (CD-I) software development projects.

Copeland Joins AIM

Beverly Copeland has joined **American Interactive Media, Inc.** as VP/Administration & Planning. She was most recently Associate Executive Director for the **American Association for Adult and Continuing Education**. AIM is a joint venture between **PolyGram B.V. International** and the Corporate Group Home Interactive Systems division of **Philips International**.

WXYZ & WNTM Up David

Rob David has been promoted to Sales Manager at **WXYZ & WNTM/Detroit**. Prior to the recent acquisition of WNTM, he spent five years with **WXYZ**, most recently holding the Sr. Account Executive post. Before that he was an AE at **WGMZ/Flint** (now **WCRZ**).

Sturdivant Moves To WPEN & WMGK

Lynn Sturdivant has been named Manager/Community Affairs & Human Resources for **WPEN & WMGK/Philadelphia**. During the last four years she worked as Manager/Community Affairs and Editorials at neighboring **WCAU**.

Republic Promotes Iskow

Republic Radio has elevated **Kathy Iskow** to Manager of its Seattle office. She had been an AE in the firm's Los Angeles office since 1983. Iskow's sales background also includes stints as Media Supervisor at **American Media Consultants**, Media Director at **Len Scholl & Co.**, and AE at **KSGO & KGON/Portland**.

Sullivan Joins PolyGram



Nancy Sullivan

Nancy Sullivan has become **PolyGram Records'** West Coast Director/Press & Artist Relations. She joins the label after serving nearly five years as a Senior Account Executive for **Rogers & Cowan**.

WRTH & KEZK Name Two

Ollie Tritter has been appointed National Sales Manager for **WRTH & KEZK/St. Louis**. He began his career at the stations as an Account Executive in 1981. Concurrently, **Jim Setchfield** moves from AE to Retail Sales Manager at the stations. His background includes AE stints at neighboring **WIL-AM & FM** and **KXOK**.

NBC Ups Tribiano

NBC Radio Networks has promoted **Kathleen Tribiano** to Director/Finance & Administration. She joined NBC in 1981 as Senior Financial Analyst. Two years later she became Administrator/Financial Forecasting for NBC Radio. Tribiano most recently served as Manager/Financial Forecasting, NBC Radio.

WJJD & WJMK Raise Brown

Mae Watts Brown has been elevated to Manager/Co-op Activity at **WJJD & WJMK/Chicago**. Before starting with the station in 1985 as an AE, she held a similar post at crosstown **WLS-AM & FM** (now **WYZZ-FM**).

TransColumbia Stations Name Two

Sunny Lindsay has signed on as **KMGR/Orem, Salt Lake City's** Business Manager. Before accepting this post, she worked in the same capacity at the Orleans Inn in Salt Lake City. At sister **TransColumbia** outlet **WTMG/Murfreesboro**, **Ginny Greer** also becomes Business Manager. Prior to this she owned **Virginia Greer Bookkeeping**.

Silberger Shifts To Price

Lori Silberger joins **Price Communications** as Assistant Controller. Silberger's background includes posts as Manager/Accounting for **CBS, Inc.**, Assistant Manager/Accounting for **WCBS-TV/New York**, and Manager/New York Accounting for **CBS International Publishing**.

Dr. Jazz Relocates

Dr. Jazz Operations has relocated to: 24270 Eastwood, Oak Park, MI 48237-1602; (313) 542-7888. Coming aboard as an associate is former **KREM-TV/Spokane** producer/director **Richard Cohen**.

Giangola Edits RAB Monthly



Andrew Giangola

The **Radio Advertising Bureau** has promoted **Andrew Giangola** to Editor of its monthly magazine **Sound Management**. Formerly a staff writer, **Giangola** joined the organization in 1985.

PROS ON THE LOOSE

- Steve Christian** — PD **KVLT (AM)/Tulsa** (901) 366-1446
- Mike Colvin** — Overnights **KZOK/Seattle** (206) 747-2135
- Steve "Shadow" Daniels** — Nights **KKRC/St. Louis Falls** (605) 335-6630 or (605) 338-1213
- Pat Garrett** — Mornings **KKHR/Los Angeles** (714) 594-7191
- Scott Gentry** — PD **KFMY-AM & FM/Provo-Salt Lake City** (801) 785-1207
- Mark Hanson** — Nights **KKHR/Los Angeles** (818) 701-5022
- Kris Holliday** — Afternoons **KHYT/Tucson** (602) 623-7501
- Mark Mendoza** — Late nights **KKHR/Los Angeles** (714) 983-0304
- Tom Orlando** — Mornings/Promotions **WBTT/Milwaukee** (414) 462-9797
- Larry Reisman** West Coast Promotion Director **IRS** (818) 784-4197
- Mark Sebastian** — Mornings **B96/Chicago** (312) 670-4308
- Alan C. Swan** — MIDDAYS **WBUD/Trenton** (609) 829-1770
- Amanda Tepper** — MD **WPLR/New Haven** (203) 865-1664
- Dave Weeks** — PM drive/evenings **WTLQ/Wilkes-Barre** (607) 798-8996 or (607) 723-2800

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THIS JULY 4th, THE BRITISH ARE BACK!—Back to back in an exclusive radio special. Your listeners are treated to live concert tracks heard first in America on your radio station. There's TEARS for FEARS with "Everybody Wants To Rule The World" and more . . . AND a rare look at the artistry and personality of music man PHIL COLLINS.

Broadcast the week of July 1-7 on over 250 hundred stations, coast to coast.

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BILL SHANNON, VP/Programming,
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ALREADY A PROVEN HIT AT:

K104 20-11
KSND 20-18
KFIV On

OK100 17-14
95XIL 36-28

WHSL On
KKAZ On

... AND MANY MORE!

Produced By Paul Sabu



PolyGram Records



STREET TALK

A chance phone call put **MUTUAL** at the center of a breaking national news story Monday. A tape editor checking out a vague, early report of hostages being held in Beverly Hills was surprised when he called a jewelry store in the area and the gunman answered the phone. Mutual spoke with the perpetrator for half an hour until police asked the network to hang up. Numerous news organizations credited Mutual for its scoop on the 13-hour drama, in which three people were killed.

The board of the **NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS** has reportedly voted to support the anti-home taping legislation currently in the Senate. Bill S.1739 proposes a royalty on home recording hardware (but not on blank tape) to compensate record labels, among other copyright owners. **NARM**, whose retailer members sell a lot of blank tape, has never previously taken a stand on the **RIAA**-led campaign for a royalty.

The bidding war for **JOHN BLAIR & CO.** continues. The latest move? Blair's board of directors unanimously recommended that shareholders accept the new \$31/share offer by Blair's chosen "white knight," **RELIANCE CAPITAL**, in order to fend of a hostile takeover attempt by **MacFADDEN HOLDINGS**.

Is **QWEST** President **HAROLD CHILDS** adding unofficial responsibilities for the promotion of **WARNER BROS.** jazz product? With **MILES DAVIS**, **JEFF LORBER**, and **EARL KLUGH** joining the label's existing jazz roster, Harold's clout can only help.

The second annual election of the **ROCK & ROLL HALL OF FAME FOUNDATION** is underway. Members of the voting committee have received ballots listing 40 of rock's greats, from **JOHNNY ACE** to **JACKIE WILSON**. Voters must pick ten acts to be inducted into the Hall of Fame at ceremonies early next year.

WMRQ is the new set of call letters that **CBS CHR WHTT/BOSTON** has applied for. Could they portend a change to "Mellow Rock," ala the company's **KNX-FM/LOS ANGELES**, which recently switched over from **CHR**?

BOB KINGSLEY has resigned as host of **DRAKE-CHENAULT**'s 24-hour Country format, "Great American Country." Bob, who has hosted and programmed the format since its inception 13 years ago, said he's moving on to "devote more time to current projects and explore other programming opportunities." Bob's decision, which leaves a vacancy, has nothing to do with D-C's move

from L.A. to Albuquerque later this summer. He will continue producing/hosting "American Country Countdown" for **ABC/WATERMARK**.

94Q/ATLANTA, while running **FILM HOUSE**'s "Incredible Free Money Birthday Contest," hit a technicality snag during the **GARY McKEE** show. Listener Nancy Beadle called for her ten-year-old daughter Kim to win the \$20,000. Said **OM DON BENSON**, "Mom made the call, handed it to Kim, who was lost for words, and she passed it back to Mom." McKee declared her the winner, subject to verification. Sounds OK, except that the rules stipulate that the winner must be the caller (unless physically impossible), and so Kim was disqualified. Don explained, "Our attorneys felt Kim was ineligible, as she spoke English, could dial the phone, and wasn't handicapped." The next day, Talk neighbor **WGST** mentioned the 94Q snafu on-air. Why? Turns out that Nancy's husband **HARRY BEADLE** is a 'GST investigative reporter! The Beadles' lawyers have requested payment by June 30, but Don told ST, "If we could've found a way legally to give her the money, we would've been delighted to do so. But our attorneys felt that awarding the money would have been unfair. We're still examining the matter."

Meanwhile, some Dallas employees of Southwestern Bell have allegedly been bypassing clogged contest lines to win prizes on **KEGL** and **KZPS** by using unpublished "choke numbers" activated by heavy call volume. An anonymous tip provided names and aliases purportedly used to win several \$1000 cash awards from **KEGL**, while one of Ma Bell's folks won a \$20,000 Nissan 300ZX from **KZPS**. An investigation is underway to see who accessed the coded choke numbers. Officials from both stations declined comment.

Twin sons of different mothers: There are now two **MR. LEONARDS** on the air in Houston — the original, **JOHN RIO**, left **KKBQ-FM** to join **MALRITE**, owners of competitor **KSRR**. In the meantime, **KKBQ** service-marked the name "Mr. Leonard," and hired someone else to do the character. After a series of legal maneuvers, a judge ruled both Stations can use "Mr. Leonard" until a hearing in October.

Advance congrats to **BEN TUCKER**, who we hear has been named PD at Urban outlet **KDLZ/FT. WORTH**. Also happy to report that **WBN/CINCINNATI** AE **JACUI BRUMM** has been upped to GSM.

Continued on Page 21

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1851MF



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United Stations Radio Networks
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R&R
BASEBALL PICKS
CONTEST

Correctly pick this season's Major League Baseball champions and you could win an expense-paid vacation for yourself and a guest to Spring Training '87 in Ft. Lauderdale, Florida. Five days and four nights at the luxurious Marriott Harbor Beach Resort, breakfast and dinner included. Plus round-trip air transportation, rental car and \$300 in cash. It's all on US — United Stations Radio Networks.

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Tim McCarver
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N.L. West Los Angeles Dodgers	A.L. West Kansas City Royals
N.L. Pennant New York Mets	A.L. Pennant Baltimore Orioles
World Series Champions New York Mets	



Richard Agata
Second-base man for the R&R Breakers and Sports On Radio editor for Radio & Records.

AGATA'S PICKS

N.L. East New York Mets	A.L. East New York Yankees
N.L. West Los Angeles Dodgers	A.L. West California Angels
N.L. Pennant New York Mets	A.L. Pennant New York Yankees
World Series Champions New York Mets	

HURRY!
Mail today...
contest closes July 4th.



ENTER YOUR PICKS HERE

Mail before July 4th to: Baseball Picks, c/o Radio & Records, Inc., 1930 Century Park West, Los Angeles, CA 90067.

N.L. East _____

N.L. West _____

N.L. Pennant _____

A.L. East _____

A.L. West _____

A.L. Pennant _____

World Series Champions _____

Name _____

Title _____ Company/Station _____

City/State _____ Zip _____

Work Phone _____ Home Phone _____

OFFICIAL RULES

ONE ENTRY PER PERSON ONLY

1. To enter, fill in the Official Entry Form with your name, address, work and home phone numbers, place of employment, and your baseball picks for the 1986 season winners in the following seven categories:
(1) National League East Division and (2) West Division, (3) National League Pennant, (4) American League East Division and (5) West Division, (6) American League Pennant and (7) World Series. All seven winners must be filled in or your entry is ineligible. Mail completed Entry Form to Baseball Picks, c/o R&R, Inc., 1930 Century Park West, Los Angeles, CA 90067.
2. Entries must be postmarked no later than July 4, 1986 and received no later than July 18, 1986. We are not responsible for lost, stolen or misdirected Entry Forms.

3. One entry per person, only. You must be 18 years old and a resident of the U.S.A. Employees and their families of United Stations Programming, United Stations Radio Networks, Harb-Hanks, Communications, Radio & Records, Inc. their affiliates, advertising agencies and Promotional Marketing, Inc. are ineligible.
4. One grand prize trip for two to Spring Training 1987 will be awarded. Grand prize trip is five days and four nights in Ft. Lauderdale, Florida, including roundtrip air transportation, four nights hotel accommodations with breakfast and dinner, rental car and \$300 spending money. All trip arrangements will be made by United Stations Radio Networks.
5. Winner will be notified by November 14, 1986. Trip must be taken between February 20, 1987 and March 29, 1987. Taxes are the sole responsibility of the winner. Prize is non-transferable and non-exchangeable.
6. United Stations Radio Networks, Radio & Records, Inc. its advertising agencies, affiliates, and Promotional

Marketing, Inc. shall not be liable for any injury, damages or loss incurred by the winner and guest during prize trip.
6. Judging will be by Promotional Marketing, Inc., an independent judging organization. In case of tie, a random drawing from all correct entries will be held. By entering the contest, entrants accept and agree to these rules and the decisions of the judges which shall be final. Winner will be required to sign affidavits of eligibility and release. By submitting an entry, a potential winner agrees to allow use of his or her name and/or photograph for advertising this or similar promotions without compensation.
7. For the chance of the winner send a self-addressed stamped envelope to Baseball Picks Winner, c/o Radio & Records, Inc., 1930 Century Park West, Los Angeles, CA 90067.
8. All local state and Federal regulations apply. This contest is void where prohibited or restricted by law.

STREET TALK

Continued from Page 18

There were no radio exclusives for the Amnesty International concert; in many towns, more than one station carried the audio feed. But **KRQR/SAN FRANCISCO** pulled a coup, getting permission from **MTV** to run a "Listen to this concert on KRQR, 97.3 FM" crawler on the telecast from a local cable outlet. Other Bay Area radio stations carrying the feed were reportedly not amused.

Moving On: **KFMZ/COLUMBIA, MO** **GM NORB HOPFER**, who's been the station's manager since its sign-on 15 years ago, is retiring . . . After five years with **MUSICON MANAGEMENT (TRIUMPH)**, Toronto-based Sr. VP/Marketing **JOE OWENS** has resigned, and is entertaining offers . . . **IRS VP/Promotion MICHAEL PLEN**'s move from NYC to LA (see Page 3), leaves West Coast Regional Promo Director **LARRY REISMAN** out of a job (see Pros On The Loose, Page 16.)

SMN, which will kick off its "Z-Rock" hard rock/heavy metal channel this summer, is talking with a top industry programmer, who, if he joins, would add major credibility to the venture.

BOB GELDOLF's quest for a solo recording deal is over. He's signed to **ATLANTIC** for North America, and his label debut will be released later this year. The date of the official announcement from Atlantic was June 23 — a Monday which Bob presumably likes.

WTRK/PHILLY morning man **ROSS BRITTAİN**, the only airstaff survivor when the former **WZGO** switched on **MIKE JOSEPH**'s streamlined "Electric 106," has lost his voice-man/sidekick **WES HEYWOOD**, who was let go. "It's difficult to fit my personality into ten seconds," Ross told the *Inquirer*. "If I can do this, I can do anything in this business."

No official change in titles yet, but **KIIS-AM & FM/L.A.** Asst PD **MIKE SCHAEFER** has been handed the daily programming duties as acting PD, as VP/Programming **GERRY DeFRANCESCO** assumes more corporate chores. Across the hall, sales exec **PEGGY SCHIAVO** has been promoted to acting GSM. If all goes well, the rest is obvious.

Meanwhile, **KIIS**'s "The Last Song" contest awards 800 designated callers \$100 and an envelope at an upcoming party. Inside one is \$86,000 — the biggest cash giveaway in the station's history . . . New Urban rival **KPWR** is attempting to become L.A.'s exclusive, "official" beach station, although it's promised to let competitors stage their own beach events if it succeeds in its bid.

Sad to report several deaths this week. Eight-year **WWDC/ASHEVILLE** VP/GM **SHELDON "DINO" SUMMERLIN** died of a heart attack. Dino, 46, was a legend in Jacksonville during the '60s. A heart attack also claimed 32-year-old **J. FRANCIS BURKETT**, a parttimer at **WZFM/WESTCHESTER, NY**. **KMOZ & KCLU/ROLLA, MO** parttime engineer **DAVID MAJOR**, 26, was electrocuted while working on the FM transmitter. Finally, our condolences go out to **WXRI/NORFOLK** morning man **PAT BANKS**, whose father, Byron, passed June 22.

WRQ (AM)/CHARLOTTE has applied for new calls **WAES**, the closest available ID to the legendary **WAYS** set, now no longer in the market. Look for **CHUCKIE BOO-BOO BARON** to do mornings as the station hooks up with **TRANSTAR**'s "Oldies Channel" this week.

Cherry pickings: **B96/CHICAGO** morning man **MARK SEBASTIAN** has exited, while midday talent **SCOTT O'BRIEN**'s headed for **Y108/DENVER** afternoons as "CHRISTOPHER KAY." That leaves **B96** with two big openings. Meanwhile, crosstown **WFYR** needs a morning news anchor. T&Rs to **ND RON DAVIS** . . . **KFMY-AM & FM/PROVO-SALT LAKE** PD **SCOTT GENTRY** has resigned after four years, but will stay on for a few more weeks. Contact VP/GM **ERIC ZIESCHANG** for the job . . . **TODD FISHER** is acting PD at **KHYT/TUCSON** following the departure of PD **SCOTT FORREST**, who's off to **KYA/SAN FRANCISCO**. The **KHYT** PD post remains open.

GEFFEN's crime bureau reports that a pilferer made off with a Skokie, IL record store's life-size **BILL COSBY** stand-up but, curiously, left the attached LPs and cassettes behind . . . probably needed Bill as a fake passenger for the commuter fast lane.

Quote of the week: "No, I don't enjoy being Chairman," FCC Chairman **MARK FOWLER** told *USA Today*. "But I find it satisfying." What will he do after stepping down? "Do a business that's fun and profitable and does good things for unfortunate people — maybe transporting human beings through fiber-optic cables." Get that comedy service ready, Mark.

WEZC/CHARLOTTE morning man **CHUCK BOOZER**, who invited makeup queen and popular evangelist **TAMMY FAE BAKKER** on his show recently as an admittedly "cheap ratings gimmick" (see **DONNA BRAKE**'s column, Page 60), surprised his special guest by finding a hidden message in her copy of "You Light Up My Life." Indeed, **Boozer** demonstrated that the **DEBBY BOONE** hit, when played backwards, reveals the theme song to the "Flipper" TV show.

DAVID LEE ROSE

"Yankee Rose" The New Single From The Forthcoming Album *Eat 'Em And Smile*. Produced By Ted Templeman. T.F.B. Management

CHR NEW & ACTIVE 2nd Most Added • 72/72 • Track Breaker Debut 18

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JHAN HIBER.

RATINGS AND RESEARCH

Continuous Measurement: The Heat Is On

Whew! You made it through the spring sweep. Now you can relax (or wait impatiently) for the Arbitron results, then spend the summer gearing up for the next Arbitron survey in the fall. Right?

Not any more. For those of you in approximately 60 markets, now summer not only means warmth from ol' man sun, it also means heat from that ol' devil in Beltsville. It's Continuous Measurement time.

In 76 markets the summer survey began the day after the spring marathon ended. Seems there's no rest for the weary. It doesn't get any better next year either, with new winter sweeps injected into those top 76 markets that hadn't previously had such a survey (about 50 additional markets).

No One-Book Mentality

If your station formerly competed in two surveys a year — and you're now facing four — one casualty has to be the one-book mentality. That's the posture whereby station would husband their resources for the spring sweep (half of the annual ratings data), hope to score well, then downplay any losses that might show up in the fall measurement. Gearing up for one book may have made short-term sense for some, but it actually hurt stations in the long run.

In the past you may have had the luxury of getting your spring results in July, digesting them, then adjusting for the fall sweep. Now that "non-survey" time barely exists. As a result, the pressure is on for stations to set annual and quarterly plans, and think way beyond the one-book perspective. The station that allocates resources and makes plans one book at a time, after receiving Arbitron quarterly

results, is living in the horse-and-buggy era of radio station marketing.

The Schedule

What's the actual timetable stations have to contend with as they look beyond the next survey? Suffice it to say that for the first nine months of the year stations in Continuous Measurement markets are truly being surveyed continuously. From the start of the winter sweep this past January to the end of the summer book on September 17, every day is a diary survey day. Three back-to-back sweeps.

After a one-week respite (when you go to the nearest padded cell), the fall race begins September 25 and ends December 17. Enjoy the holidays, because January 8 sees the beginning of the '87 survey cycle. The back-to-back winter-spring-summer cycle runs from that date to September 16. There's a one-week break again, then the fall '87 effort starts September 24, running through December 16, 1987.

Shaping Up For The Battle

Given this tortuous schedule, how can stations shape up for the grind? I recommend the following:

- Set your goals. Sounds simple, but how many stations now coping with the onslaught of four 12-week surveys have actually set specific goals? Too few.

- Allocate your resources. Agree on what ammunition you can bring to the battle. How does your situation compare to the competition?

- Agree on a timetable, given your goals and resources. In which of the four surveys do you expect to achieve the agreed upon goals?

- Let's look at these three suggestions in more detail. All too often station execs will state as their goal, "We want to be number one among adults 25-54." Fine, but that begs for even more specific examination. Since 25-year-olds and 54-year-olds have little in common, presumably there's a more narrow actual target. Set it. Let's say 25-34.

- Now look at other components of your key goals. Do you want to primarily target men or women? Is there a geographic portion of your metro to which you need to pay special attention? Is come building or increased maintenance a priority? Which survey (if any) is of special value?

- When the GM, PD, and other key management team players agree on a consensus set of goals, they should codify them on one sheet of paper. This goals statement should be distributed confidentially to those key personnel. Now you have a sense of where you want to go under the almost nonstop sweep atmosphere.

- Resources are sometimes a touchy topic. Few stations have all they'd like to have moneywise. Look also, though, at the personnel resources. Does the station have the people, let alone the money, in place to do the job you've set in your goals statement? If not, can you get the folks you need?

- Back to the money aspect. Take the marketing monies and divide them up three ways: advertising, on-air promotion, and external promotions. After you've set your goals and decided which surveys deserve more of your attention, al-

- locate the monies accordingly. (Some stations are setting aside 50% of their effort toward the spring sweep and another 30% is budgeted for the fall; the remainder is spread through the summer/winter surveys.) Then carve the dollars into the three marketing categories noted above and see how much of your war chest — if any — should be spent in each.

- Now that your goals and resources are aligned, the last key ingredient is agreeing on a timetable. Again, the survey priority in the Continuous Measurement context comes into play. Assuming you've designated some survey priorities, you need to realistically agree on when the ratings achievements will be targeted to happen.

- For example, it might go this way. The station management team might agree, "We'll strive for an eight share of women 25-34 as a component of becoming number two in the market among women 25-54 in the market. We'll target X country and Y key zips in order to make this happen and target three surveys from now, the fall '86 results, as the payoff book."

Plan Ahead How Far?

Assuming the station battleplan has been shaped, the question then arises, "When do we start working on efforts for each of the four sweeps in our market?" I suggest that if you were looking to do well in the upcoming fall book, your station should now be well underway in its efforts.

Yes, the spring results aren't yet available. But with the survey overlap, stations must work at least six weeks to two months in advance. Arbitrators may be of some limited help. Don't forget that for some items, such as buying

TV or outdoor this political year, lead time for the fall book payoff may have to be extended beyond the six week/two month minimum.

Fine-Tuning Your Strategic Plans

You must also have a mechanism to check up and see if you're on track regarding payoff and timetable. Perceptual studies should be done at least once annually, preferably to help set your goals, then midstream in your timetable to see if you're winning the hearts and minds of the diary-keepers.

The Arbitron quarterly scorecard can also be used to tell if you're on or off target. In the previous timetable/goals example, you might insert this as an addendum: "While our eventual goal in the fall book is an eight share of women 25-34, as a midterm check we'll strive for a six among those ladies in the spring sweep results."

If a midcourse correction is called for, have the courage to make it. It's important, however, that your initial strategic plan be realistic — and patient. If your resources are limited, don't expect to dominate the market in one book. You should show growth, however. The key is to have good market research to add to your gut. If the research shows the diarykeepers seem to say you're on the right track, but perhaps the Arbitron sampling in the last book was poor, then don't shove the effort.

Broadcasters are a competitive, aggressive, and nervous bunch. However good perceptual research, leading to your setting of goals/resources/timetable, and a marketing discipline can tackle the Continuous Measurement challenge.

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- 8/15 Mann Music Center, Philadelphia
- 8/16 Finger Lakes, Rochester
- 8/17 O'Keefe Center, Toronto
- 8/19 Radio City, New York City
- 8/20 Great Woods, Boston
- 8/22 National Arts Center, Ottawa
- 8/23 Grand Theatre, Quebec City
- 8/24 St. Denis Theatre, Montreal
- 8/28 Performing Arts Center, Louisville
- 8/29 Music Hall, Cincinnati
- 8/30 State Theatre, Cleveland
- 8/31 Pine Knob, Detroit
- 9/1 Poplar Creek, Chicago
- 9/3 Northrup Auditorium, Minneapolis
- 9/4 Oriental Theatre, Milwaukee
- 9/5 Music Hall, Kansas City
- 9/6 Red Rocks, Denver
- 9/22 The Orpheum, Vancouver
- 9/23 Opera House, Seattle
- 9/27 Greek Theatre, Berkeley
- 9/29-30 Greek Theatre, Los Angeles

ADDITIONAL DATES TO BE ANNOUNCED.

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QUEEN

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

CHR NEW & ACTIVE

95/20

WXKS deb-33	WLS on	KAMZ add-27	WIKZ add
WPHD 40-38	Z95 37	WCKN add	OK100 add
CKOI on	WMMS on	FM100 37-33	95XIL add
B94 on	WCZY on	KTUX 32-30	WGAN add
PRO-FM deb-35	KWK deb-37	KIJK add	WFX add
94Q add	KWOD on	WKFR add	KWES add
Z93 deb-31	KPLUS 40-34	KJ103 deb-37	Z102 add
KEGL on	WZOU 27-25	KAY107 add	KKLS add
93FM deb-30	K104 add	KNMQ 34-31	KGOT 29-26
Y100 deb-39	WNNK add	KF95 31-27	KOZE deb-35
WRNO deb-37	WLAN 33-29	KIYS 39-35	KBIM deb-34
WNVZ add-39	WSPK deb-37	KFIV add	SLY96 deb-39
WRSR 39-34	WKRZ add	KDON add	OK95 deb-36
	KHFI deb-29	KATD 28-24	

Produced by Queen/David Richards

Capitol

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RATINGS

Birch Spring Quarterlies

Los Angeles

KIIS-FM Slips, Still #1;
KPWR Powers To Second;
AORs Hold Steady;
Spanish Stations
Complete Hat Trick

	W/ '86	Sp '86
KIIS-FM (CHR)	9.0	8.0
KPWR (B/U)	5.2	7.4
KROQ (AOR)	6.5	6.5
KLOS (AOR)	6.3	6.1
KABC (Talk)	6.1	5.9
KMET (AOR)	4.4	4.0
KRTH-FM (Gold)	4.3	3.7
KJOI (B/EZ)	3.4	3.3
KBIG (B/EZ)	3.1	3.1
KTNO (Span)	.9	2.9
KFWB (News)	2.5	2.8
KOST (AC)	3.5	2.8
KNX (News)	3.0	2.5
KMPC (BBnd)	2.6	2.4
KNAC (AOR)	1.8	2.4
KKHR* (CHR)	2.6	2.2
KIQQ (AC)	2.7	2.1
KJLH (B/U)	3.9	2.1
KUTE** (U/A)	1.5	2.0
KZLA (Ctry)	2.3	1.8
KRLA (Gold)	1.8	1.7
KWKW (Span)	.8	1.6
KUSC (Clas)	.7	1.5
KFI (AC)	1.3	1.3
KLVE (Span)	.5	1.3
KKGO (Jazz)	.9	1.2
KDAY (B/U)	1.8	1.1
KLAC (Ctry)	1.5	1.1
KCRW (Misc)	.4	1.0

** Changed to KNX-FM (AOR) at end of book
* Urban/Adult

Chicago

WGCI-FM Loses One, Still
On Top; WGN Also Slips
But Retains #2 Slot; WLUP
Gains In AOR Race

	Sp '86	W/ '86
WGCI-FM (B/U)	11.8	10.6
WGN (Talk)	9.9	8.5
WBMX (B/U)	6.9	6.9
WLUP (AOR)	4.3	5.9
WBBM (News)	5.7	4.9
WBBM-FM (CHR)	4.6	4.2
WXRT (AOR)	4.6	3.5
WJD (BBnd)	3.0	3.3
WKQX (CHR)	2.6	3.3
WLAK (AC)	3.0	3.3
WFYR (AC)	2.4	3.1
WLOO (B/EZ)	2.7	3.0
WYTZ (CHR)	3.0	3.0
WCKG (AOR)	2.5	2.9
WLS (CHR)	3.0	2.9
WCLR (AC)	2.4	2.8
WUSN (Ctry)	2.8	2.4
WMAQ (Ctry)	2.5	2.2
WJMK (Gold)	1.8	2.1
WFMT (Clas)	1.7	2.0
WMBI (Rel)	.7	1.2
WVON (B/U)	1.2	1.2
WGCI (B/U)	.9	1.1

Detroit

WJLB Surges, Takes Lead;
WJR Also Gains; WRIF
Leads In AOR Battle; WWJ,
WDTX, WWWW Also Up

	W/ '86	Sp '86
WJLB (B/U)	8.3	11.8
WJR (Misc)	8.3	8.7
WCZY-AM&FM (CHR)	7.3	6.4
WRIF (AOR)	5.4	6.3
WLLZ (AOR)	5.4	6.0
WHYT (CHR)	6.8	5.5
WWJ (News)	3.8	4.5
WDTX (Misc)	2.8	4.3
WNIC (AC)	4.8	4.3
WWWW (Ctry)	3.1	4.1
CKLW (BBnd)	3.9	3.8
WJOI (B/EZ)	7.4	3.4
WHYT (Talk)	3.8	3.2
WJZZ (Jazz)	2.8	3.0
WOMC (AC)	2.2	2.6
WKSG (Gold)	2.8	2.5
WLTH (AC)	1.3	2.4
WMJC (AC)	2.6	2.1
WGPR (B/U)	1.6	1.9
WQRS (Clas)	1.5	1.4
WNMT* (AC)	1.7	1.1
WCXI (Ctry)	1.3	1.1
WQBH (B/U)	1.1	1.1
WBET (Jazz)	.6	1.0

* Changed from WCXI-FM (Ctry) in May

Buffalo

WPHD Climbs To #1;
WBUF Replaces WBEN As
Top AC; WJYE, WBLK Also
Post Strong Gains

	W/ '86	Sp '86
WPHD (CHR)	8.6	10.2
WBUF (AC)	7.0	9.6
WJYE (B/EZ)	7.5	8.9
WBLK (B/U)	7.4	8.1
WBEN (AC)	10.5	7.5
WYRK (Ctry)	6.8	6.6

WNYS-FM (CHR)	4.4	5.6
WBEN-FM (CHR)	6.8	5.1
WECK (BBnd)	4.9	4.9
WKSE (CHR)	5.0	4.8
WKWB (AC)	5.6	3.9
WGR (AC)	5.9	3.7
CILQ (AOR)	4.8	3.2
WEBR (Misc)	1.3	3.1
WRLT (AC)	2.3	3.0
WNED (Clas)	1.8	2.8
WYSL (CHR)	1.0	1.2

San Francisco

KGO, KSOL Still 1-2
As KMEL Jumps To
Third; KWSS, KFOG Slip;
KBLX Gains

	W/ '86	Sp '86
KGO (N/T)	8.8	8.6
KSOL (B/U)	6.2	6.5
KMEL (CHR)	3.9	5.1
KYUU (AC)	4.9	4.8
KBLX (U/A*)	3.8	4.4
KCBS (N/T)	4.6	4.0
KRQR (AOR)	3.9	3.6
KWSS (CHR)	4.9	3.3
KFOG (AOR)	3.7	3.2
KNBR (Misc)	2.0	3.1
KSAN (Ctry)	2.7	3.0
KOIT-FM (AC)	2.2	2.8
KIOI (AC)	2.7	2.7
KABL-FM (B/EZ)	2.9	2.6
KOME (AOR)	2.3	2.6
KITS (CHR)	2.9	2.3
KNEW (Ctry)	2.1	1.9
KSJO (AOR)	1.8	1.7
KJAZ (Jazz)	1.4	1.4
KQED (Misc)	1.7	1.2
KSFO (AC)	1.2	1.2
KKCY (Misc)	.6	1.1
KKHI AM-FM (Clas)	1.1	1.5
KLOK-FM (AC)	2.7	2.7
KDIA (News)	1.9	2.1
KFRC (CHR)	1.4	1.5
KABL (B/EZ)	1.8	1.3

* Urban/Adult

EIA In Pee-Wee Deal



"Pee-Wee's Dance" artist Joeski Love and Vintertainment Records President Vincent Davis recently signed a distribution deal with Elektra/Asylum. Pictured at the signing are (l-r top) EIA's Doug Daniel and VPs Primus Robinson and Hale Milgrim; (l-r bottom) EIA's Scott Folks, Joeski Love, and Vincent Davis.

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- Celebrity interviews— who's on tour, who's big in the movies and TV, the legends and the immortals. Scheduled are Whitney Houston • The Fat Boys • Sheila E. • Patti Labelle • Billy Ocean • Michael J. Fox • and Bruce Willis from "Moonlighting."

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NETWORKS/PROGRAM SUPPLIERS

THE NEW OLDIES: PART I

Tapping The Network Gold Mine

Is Oldies coming back, or has it always been a strong musical format? Do people still groove to **Motown**, the **Beatles**, **Stones**, and the **Monkees** because today's music is so much "garbage," or is it to recapture fond selective memories of days gone by? Why is there such a rekindled interest in oldies programming today: Is it a cyclical format or one that consultants have latched onto as a viable conduit to success?

Over the past year several new oldies programs have been introduced to the airwaves, all in an effort to climb on a bandwagon of popular resurgence. Some programmers believe the aging population is the prime factor in the ground swell of oldies enthusiasm. Meanwhile, longtime loyalists claim the audience has always been there and only consultants have shown a rekindled interest in the music.

A Captivated Audience

"Rekindled interest is more among the radio programmers and consultants than among the audience," says Dick Bartley, host/producer of United Stations' "Solid Gold Saturday Night" and "Solid Gold Scrapbook." "Listener interest has always been there; the '50s and '60s contributed an absolutely fabulous collection of pop music that has been unparalleled in its excitement and quality. People have remained loyal to it ever since."



Dick Bartley

George Taylor Morris, host/co-producer of Global Satellite's "Reelin' In The Years," agrees that any rekindled interest is perceived by the programmers, not the audience. "The new interest in oldies is really an old interest," he says. "If you look at the record collections of most of our listeners, most of the albums you'll see were bought in the '60s, not today. Any audience feels very comfortable with the music they grew up with.



Mike Harvey

They feel a much stronger bond with things they can relate points in their life to."

Transtar's Exec. VP and "Super Gold" host Mike Harvey concurs, but adds that interest in gold comes in waves. "Interest in oldies is very cyclical," he explains. "There are a lot of stations that are continually looking for new ways to direct their programming needs, and every so often they look at gold. The current upswing is largely due to research, which now provides more input than ever before in how to do it right. People are saying 'A-ha! Now I can do better than ever before' because they have the research to guide them, where before it was just gut feeling."

Music Of Your Life

Aging has a peculiar habit of sugarcating great memories and blocking bad ones. This is true of starry-eyed reminiscences of World War II and Waltinesque romanticism of the Depression; it may also be applicable to the undying enthusiasm toward the '60s. The U.S. was deeply entrenched in Vietnam and cities were burning, but "times were great." Is gold the next "Music Of Your Life" simply because it's another generation's soundtrack, or is it really an outstanding, unique period in musical history?

"The music that came out of that era was truly fabulous, and it was the most explosive period in over 200 years of pop music," Bartley comments. "We saw the most innova-

tive technical and musical advances, and that created a revolution. People who were tuned in to Top 40 music from the mid-'50s to early '70s were hearing music mature and evolve at such a dramatic rate that we can't help but remember our own personal growth and maturation. It's not really a 'music of our lives' because that makes it sound like we're ready to go out to pasture. But it certainly was the music for a lifestyle."

NBC Radio's **Soupy Sales**, who hosts "Soupy Sales' Moldy Oldies," feels the music of the era was great but also believes a false sense of security may guide old memories. "Nostalgia is a funny thing," he says. "To a kid today nostalgia is looking back to last Tuesday; to the rest of us it's remembering back to when the most important thing in our lives was getting a date for the prom or whether we had a date for Friday night. Now we have to worry about paying the mortgage and the gas bill, so the old music brings us back to simpler times."

"When you get older everything in life narrows down, and you develop fond memories," adds Morris. "You end up putting a lot of mental videos to those great old songs."

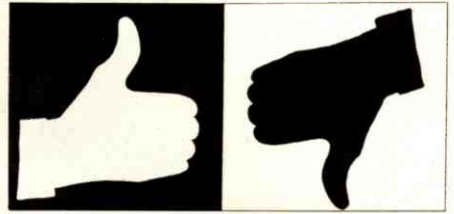


Soupy Sales

Transtar's Harvey believes gold is much more strongly connected to current music than is "Nostalgia/Big Band," and thus will survive long after the '60s generation is gone. "Oldies will continue to be a viable part of radio as long as the baby boom generation lasts — and beyond. The music is so much more akin to what's happening now, to the extent that people who weren't even born back then still call up and make requests because the music is so good. It's not differ-

THUMBS UP OR DOWN

Gold Yeas And Nays



Call it gut feeling, instinct, or research — whatever method is used to compile an Oldies playlist, there will always be a few "musts" and plenty of "nevers." Found below is a list of songs every programmer worth an ounce of gold should include in a playlist, and those that should be broken (literally). This compendium was compiled through the input of a number of Oldies producers/syndicators.

Must-Haves

Bill Haley & His Comets "Rock Around The Clock"
Chuck Berry "Johnny B. Goode"
Kingsmen "Louie Louie"
Rolling Stones "Satisfaction"
Isley Bros. "Shout"
Marvin Gaye "I Heard It Through The Grapevine"
Mitch Ryder & The Detroit Wheels "Devil With A Blue Dress On"
Creedence Clearwater Revival "Proud Mary"
Percy Sledge "When A Man Loves A Woman"
Temptations "My Girl"
Association "Cherish"
Beatles Anything
Beach Boys Anything
Supremes Anything

Must-Nots

Cher "Bang Bang"
Shirley Ellis "Name Game"
Riviera "California Sun"
Lou Christie "Lighnin' Strikes"
Petula Clark "Downtown"
Freddie & The Dreamers "I'm Telling You Now"
Tom Jones "What's New Pussy-cat"
Carpenters Everything except "Close To You"
Tokens "Lion Sleeps Tonight"
Jimmi Hendrix Everything
Every novelty song
Everything psychedelic (except **Strawberry Alarm Clock's** "In-cense & Peppermints")

ent music like their grandparents used to listen to; there's a definite common thread."

Balancing Act

Producing a syndicated oldies show (or any oldies programming) can be a delicate high-wire act. Radio's strength obviously lies in the music, but the strength of oldies music is based on good memories. How do you blend nostalgia with the music into a coherent product that will appeal to as broad an audience as possible?

"The key elements to an oldies show are balance and pace," suggests Bartley. "A show works best when forward movement is unstoppable and when the music is balanced. In order to make a show as mass appeal as possible you have to deal with many different categories of music: top 40, country, R&B, folk, group vocals, uptempo, ballads — everything that was a part of the times. You also have to balance all that with personality and other elements that bring out the flavor of the period. It's a juggling act like the guy on the 'Ed Sullivan Show' who used to keep all the plates spinning at the same time. You're constantly evaluating the perfect record to play next."

Harvey claims it's best to shy away from too much nostalgia. "There will always be a few people who are looking for nostalgia, but most just want to hear those good old records again," he says. "What you have to do is present a good, uptempo flow of songs that crosses a lot of demographic barriers and

still has a commonality of sound and theme, creating a bit of a party atmosphere." Harvey adds that virtually the only way to achieve this is through audience research, not by just playing what was at the top of the charts.



George Taylor Morris

GSN's Morris also believes that nostalgia should not be an over-bearing factor. "I don't pretend people are living back in the '60s," he says. "The only perspective you need is to remember that this is just a lot of good time rock and roll. The right mix of music and attitude is the most important factor."

So, is oldies a self-perpetuating music element, or is it a dying art form? "Oldies will be popular for years to come," concludes Harvey. "We set out thinking we'd do strongest in 25-54, but the reality is that we're doing strongest in 25-49 and in some markets we have outstanding 18-34 shares."

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A N N O U N C I N G
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WEEKEND
CELEBRATION

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On Friday, July 18, the Westwood One Radio Networks and Showtime take a cruise down the "Freeway Of Love" for a very special concert performance by the Queen Of Soul - *Aretha!*

It's a digital stereo simulcast of a show filmed and recorded last May in front of an SRO hometown crowd at Detroit's Music Hall. Backed by a 24-piece orchestra and a trio of vocalists, Ms. Franklin throws down a set of timeless classics including "Can't Turn You Loose," "Never Loved A Man," "Respect," "Natural Woman," "Chain Of Fools," "Angel," "Who's Zoomin' Who" and, with fireball E Street Band saxman Clarence Clemons sitting in, a high-octane version of "Freeway Of Love"! *Aretha!* It's 60 minutes of sass and class starting at 10 p.m. EDT/PDT, with a special 15-minute music & interview pre-show airing on Westwood One affiliates. To make sure you and your listeners are a part of it, contact your Westwood One representative now at (213) 204-5000 or Telex 4996015 WWWWONE.



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RADIO NETWORKS

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TM Communications, Inc. has developed a 30-question "Tell Me" survey to help account executives gather detailed information to put together more professional presentations. Use of the survey can also be built around incentives. For example: most surveys conducted in one month, most new proposals written, and most new business acquired within two months.

The "Tell-Me" Survey

1. Name of firm _____
2. Type of business _____
3. Address _____
4. How long in business _____
Opening date _____
5. What are considered strongest selling points (at least five):
a. _____
b. _____
c. _____
d. _____
e. _____
6. Any recognizable or exclusive competitive advantages:
7. Names of decision-makers and their functions:
a. _____
b. _____
c. _____
d. _____
e. _____
8. Any competitive disadvantages:
9. Who are major competitors:
10. What are strengths of major competitors:
11. Major brand names carried:
12. Best sources of co-op funds:
13. Who are customers:
a. _____% men
b. _____% women
c. _____% male teens
d. _____% female teens
14. Demographics of customers:
a. age
b. income
c. geographic area
15. Satisfied with current customer profile: yes no
16. What kinds of improvements are desired:
17. What are peak sales months:
18. What are peak sales days:
19. What are peak sales hours:
20. What are days open late:
21. In order of importance, list the most important store-wide or department sales events of the year.
Include all, with date:
22. What was the single biggest promotion ever run:
23. Current advertising budget: \$%
radio
newspapers
direct mail (circulars)
television
magazines
outdoor
other
24. Prospect's evaluation of advertising effectiveness (including opinions of various media):
25. Is there an advertising agency involved: yes no
a. Name _____ Contact _____
b. What is prospect's working relationship with the agency:
26. How does prospect view business conditions, both generally, and specifically in the areas of interest to him:
27. What does he view as the most important civic problems, and what civic organizations is he involved in:
28. What non-business-connected activities, hobbies, and interests does he have that give an insight into his personality, character, and motivations:
29. (Complete at station after inter-



BOARD OF INQUIRY — Major Market Radio's seven-year-old Station Advisory Board held its quarterly meeting in New York to discuss issues affecting the rep firm. On hand were (front row, l-r) Board Chairman Jay Hoker, Hoker Broadcasting President; Mary Cashman, WXKS/Boston VP/National Sales; Matt Mills, Adams Communications Executive VP; and Gary Weiss, WNL/Tampa GSM; (back, l-r) Jim DeCastro, WLUP/Chicago VP/GM; Jack McSorley, Price Communications Sr. VP/Radio; Kim Colebrook, WERE & WGCL/Cleveland President/GM; John Lynch, Noble Broadcast Group CEO; and Bob Paris, WWRC & WGAY/Washington NSM.

view.) Summarize your impressions, as a salesman, of the key personality traits of the prospect:

Additional After-The-Call Information:

1. Did you write a follow-up note thanking him for his time?
2. Did you tour the store?
3. Did you informally talk to others in the store (including sales clerks)?
4. Have you collected tear sheets of his newspaper ads and his circulars?
5. Have you double-checked the relative influence that other decision-makers at the store have?
6. Did you get copies of the co-op plans, or check the co-op directory?
7. Have you prepared a general outline of the sales approach you plan, plus a timetable, based on the information that you have gathered?
8. Have you checked your TM production service material that is applicable? Your RAB material? Have you checked with them directly for help?

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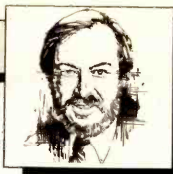
SPOTS

Pam Devine, Media Director of Kolon, Bittker & Desmond, Inc., has been appointed Chairman of Major Market Radio's Detroit Agency Advisory Board. She succeeds **Bob Mitchell**... Hillier, Newmark, Wechsler and Howard's Houston office has relocated to 510 Bering Drive, Suite 260, Houston, TX 77057. The phone remains (713) 784-4694... Also moving to a new location is **Republic Radio/Seattle**: Fourth & Battery Building, Suite 970, Seattle, WA 98121; (206) 441-1356.

John Blair & Company's **Lisa Morrison** and **Karen Wald**, Director and Manager respectively of Retail Sales Development, Radio Representation Division, held a two-day vendor sales seminar in New York for Blair clients. Topics included "How TV Does It," "Probing The Retailer," and "Vendor Problems and Solutions"... The Twin Cities Radio Broadcasters Association is sponsoring, in association with the Minnesota Broadcasters Association,

the annual Radio Best Awards, honoring the best radio commercials and PSAs created/produced in Minnesota; the first ceremony will be held March 1987... **LANY Music** won a "Best Song on Radio" ("Ooo Bop") Clio for its Levi's 501 Blues campaign.

The winners of the first annual Orson Welles Creative Radio Awards were announced by the RAB. The recipients were honored for writing/producing the best commercials in 12 business categories: WOOD/Grand Rapids, Auto Dealer; KWTO/Springfield, MO, Supermarket; WHAS/Louisville, Hardware/Building; WLEC/Sandusky, OH, Computer; WROC/Cleveland, Restaurant; CHFM/Calgary, Alberta, Department Clothing; WCTO/Melville, NY, Jewelry; KMGR/Salt Lake City, Banks/S&L; WCMR/Elkhart, IN, Hospital/Healthcare; KPCC/Rockport, TX, Overall Quality & Creativity; WCTC/Somerset, NJ, Overall Quality & Creativity; and KWIZ/Santa Ana, CA, Shopping Centers.



HARVEY MEDNICK

WHAT A DIFFERENCE A YEAR MAKES

Great Doin's In Dallas At BPME '86

Ain't nature grand? You start with this ugly caterpillar, add a little genetic magic in the pupa stage, and a butterfly emerges. Interestingly, the same rules of nature applied to the 1986 BPME Seminar, which recently concluded in Dallas.

Last year's meeting was most definitely a caterpillar, and a real ugly one at that: short on radio sessions, long on TV identity, and low in radio attendees. Over the winter, BPME Seminar Director Lance Webster worked very closely with the radio membership to resolve the pervasive 1985 negative image. This hard work and input paid off with a meaningful seminar program and a real sense of community. And when the cocoon opened in Dallas on June 11, a beautiful butterfly emerged.

A Great Start

One of the secrets to any success is a great start, and BPME was no exception. First of all, the radio sessions started a day earlier than the general sessions. This gave us that sense of community I spoke of. And there's no better way to get radio folk going than to have RAB President Bill Stakelin deliver the keynote address. Not only was Bill his usual passionate and inspirational self, but he reinforced the important role promotion directors



TV OR NOT TV — A full house attended the "TV Commercials for Radio" session. On the all-star panel were Bob Harper of Bob Harper's Company, Curt Hahn of Filmhouse and Joyce Bose of KBIG/Los Angeles.

Introducing A New Way To Get Thousands Of New People To Sample Your Station

Imagine a direct mail campaign designed specifically for radio. Envision not a copy of the Publisher's Clearing House Sweepstakes. Imagine instead a truly unique direct mail promotion that looks like a radio and sounds like your station, and you've got Eagle Marketing's new "PLAY IT AND WIN" promotion.

A PROVEN SUCCESS

The "PLAY IT AND WIN" concept has been fully tested and the results are astounding. For example, 500,000 pieces were mailed for a major market radio station. Their come increased dramatically. A follow-up survey showed that an incredible 79% of the recipients listened to this piece.

LISTENED TO THIS PIECE?

Eagle's new "PLAY IT AND WIN" direct mail promotion actually mails a sample of your radio station, on a high quality Evatone stereo Sound Sheet. It is the only direct mail promotion that gives you the ability to showcase your station through the powerful medium of audio; and it provides instant motivation for the recipient to listen to your pitch!

INSTANT WINNING

"PLAY IT AND WIN" includes the "instant gratification" element, a proven method for increasing response. This powerful element is placed within the record so that the recipient must play the record to be an instant winner.

IT'S ALL NEW AND EXCLUSIVE

"PLAY IT AND WIN" is unique throughout, from the radio look of its design, to the novelty of the record and the major contest element, an on-air contest that encourages sampling in the exact dayparts you want.

"PLAY IT AND WIN" is available to only one station in a market. Don't wait. Reserve it for your station today. Call Paul Meacham of Eagle Marketing, collect at 303-484-4736, or mail the coupon below for samples and rates.

YES
SEND ME MORE
INFORMATION

PHONE _____

NAME _____

COMPANY _____

ADDRESS _____

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LANCE SPEARHEADED THE RADIO PROGRAM — Lance Webster, BPME Seminar Director, worked hard to make our program meaningful and memorable.

"I'm very pleased with the initial radio survey results. Their enthusiasm for what BPME is doing will clearly spark greater radio efforts next year."

—Lance Webster
BPME Seminar Director



RADIO KEYNOTE SPEAKER — RAB President Bill Stakelin fired up the radio attendees at the opening luncheon.

"Promotion Managers are uniquely positioned to translate the programming objectives of a radio station into selling tools."

—Bill Stakelin
RAB President

play and how they fit into radio's longterm game plan. He noted, "As more stations find their place on the spectrum, radio marketers have a greater burden to differentiate, distinguish, and describe their audiences. Promotion Directors are uniquely positioned to translate the programming objectives of a radio station into selling tools." Bill continued, "Radio, by its nature, is a promotional business. Radio managers expect promotion to be an integral part of any marketing and sales plan." And he offered the thought that the new generation of managers will come, in part, from the promotion/marketing ranks — a very bright picture and encouraging position for those who heard him. And a perfect and positive way to start the seminar.

That brings another happy note to this story. The room was set up to hold about 150 (as you may recall, the 1985 radio total was a meager 123). When the luncheon started, lo and behold, there was a host of people waiting at the door unable to be seated. Four additional tables had to be set up to accommodate them. You can't even begin to imagine how delighted all of us involved with the seminar were with that pleasant development.

The Sessions Had Meaning

From this rolling start we moved right into a presentation of "The Mind Connection" by NAB Senior VP Dave Parnigoni (R&R 5/30). This meant that we had been ex-

Continued on Page 34

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Great Doin's In Dallas At BPME '86

Continued from Page 32

posed to our two leading broadcast associations, the RAB and NAB, back-to-back. Did we feel important, or what? If you missed that positioning message — well, I hear they're looking for an usher down at the Bijou. I understand from Lance Webster that this early start and radio idea-sharing will be the rule next year — when you find something good that works, do it again and again and . . .

"I'm thrilled, delighted and happy that we were able to encourage radio members to come to the seminar."

—Beryl Spector
Outgoing President BPME

Top marks to all of the presenters at the seminar. The programs were well-thought-out, highly informative, and certainly useful. I kept hearing promotion people remarking "how they couldn't wait to get back to their stations so they could try something out they had picked up in a seminar session." Special kudos for RAB Sr. VP Danny Flamberg and WHN & WAPP/New York's Susan Storms for their inventiveness in staging their "Nuts and Bolts of Creative Radio Sales Promotion" session like a game show, complete with prizes. It was great fun, presented in an atmosphere which encouraged participation. There were sessions on working with a video production company, TV spots for radio, direct mail, trade press, research, merchandising, and career growth and development. There weren't too many bases left uncovered, and they will undoubtedly be handled next year in Atlanta.



DIRECT MAIL SESSION — Here I am moderating the session along with panelists (l-r) Mary Recchia of WOR/New York, Rick Ott of Ott & Snead, Mike Eisele of Harte-Hanks Direct Marketing and Peggy Boeck of WHAS/Louisville.

An Additional Bonus

BPME is to be congratulated for involving a fine lineup of sponsors, such as Group W, which underwrote the radio luncheon, and Kodak. By doing so, BPME relieved a lot of the attendees of the financial burden for meals and other entertainment. For many stations, sending the promotion director to BPME was probably a bit of a budgetary "stretch," but by hosting the meals and providing the receptions, BPME saved the stations a few bucks.

Congratulations

Congrats to the 1986 Gold Medal lion winners. It would take our entire page to list them all, but I'd like to single out multiple winners Lee Pockock of KSL/Salt Lake City, Fred Bergendorff of KNX/Los

Angeles and Danny Flamberg of the RAB. I do this not only because they deserve the recognition by virtue of the excellence of their work, but also because Fred and Lee are past presidents of the organization and Danny is the board's radio chair. This proves that BPME is made up of those who not only can teach, but are willing to do so.

The Role Of Radio Is In Full Swing

I spoke with outgoing President Beryl Spector, who said, "I'm thrilled, delighted, and happy that we were able to encourage radio members to come to the seminar. We (BPME) would like to do more for radio in the future, but to offer

more we must get more members to attend." Her successor, incoming President Judy Horan of WOV-TV/Omaha said, "I'm dedicated to building more room for new ways to serve the needs of the radio membership. I'm looking forward to an even greater role for radio in the future."

I'm dedicated to building more room for new ways to serve the needs of the radio membership."

—Judy Horan
Incoming President BPME

Looking Forward

After that disappointing 123-percent turnout in 1985, BPME set a goal to double the amount in 1986. The association nearly reached it, as over 225 radio broadcasters attended. I'm certain that the difference in the program focus made the difference in the turnout, and look for even more next year.

Since we're on a roll, I'd like to offer this thought: if you were in Dallas this year and benefitted as much as I, contact another promotion/marketing director in your market or company and bring a friend to Atlanta in 1987. Let's shoot for 400 at The Peachtree Plaza!

DATELINES

July 13-16
7th Annual New Music Seminar
Marriott Marquis, New York

August 9
2nd Annual Broadcasting Seminar
The Business of Radio: The People Who Make It Work
Southampton Campus, Long Island University
Long Island, 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

1987

February 7-10
Radio Advertising Bureau 7th Annual Managing Sales Conference
Hyatt Regency, Atlanta

April 1-5
Alpha Epsilon Rho 45th Annual Convention
Clarion Hotel, St. Louis

ONE YEAR AGO TODAY

- Pete Schulte back as KKQB/Houston Pres./GM
- Nick Bazoo PD at WEZB/Pittsburgh
- Step Johnson A&M VP/Promotion
- #1 CHR: "Sussudio" — Phil Collins (Atlantic) (2 wks)
- #1 AC: "The Search Is Over" — Survivor (Scotti Bros/CBS) (4 wks)
- #1 BIU: "Hangin' On A String" — Loose Ends (MCA)
- #1 Country: "Forty Hour Week" — Alabama (RCA)
- #1 AOR Track: "If You Love Somebody" — Sting (A&M) (4 wks)
- #1 LP: "The Dream Of The Blue Turtles" — Sting (A&M) (2 wks)

FIVE YEARS AGO TODAY

- Dick Asher President/CBS Records
- Greater Media buys WBZ-FM/Boston
- #1 CHR: "All Those . . ." — George Harrison (Dark Horse/WB) (2 wks)
- #1 AC: "All Those Years Ago" — George Harrison (Dark Horse/WB)
- #1 BIU: "Love On A Two Way . . ." — Stacy Lattisaw (Cotillion/ATI) (2 wks)
- #1 Country: "I Was Country . . ." — Barbara Mandrell (MCA) (2 wks)
- #1 LP: "There Goes The Neighborhood" — Joe Walsh (Asylum)

TEN YEARS AGO TODAY

- #1 CHR: "Afternoon Delight" — Starland Vocal Band (Windsong/RCA)
- #1 AC: "Afternoon . . ." — Starland Vocal Band (Windsong/RCA) (2 wks)
- #1 Country: "All These Things" — Joe Stampley (ABC/Dot)
- #1 LP: "Fly Like An Eagle" — Steve Miller (Capitol) (4 wks)

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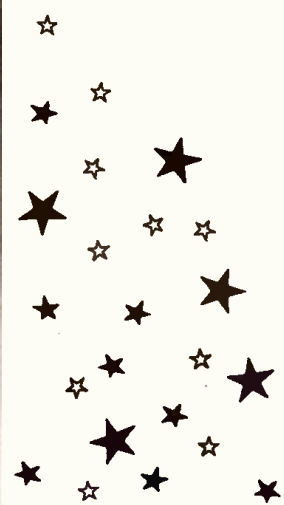
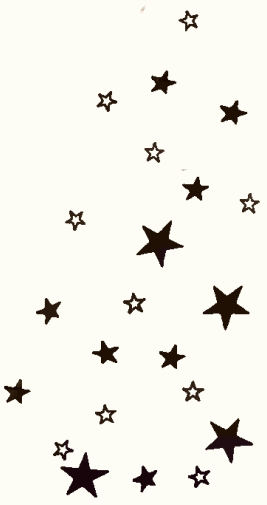
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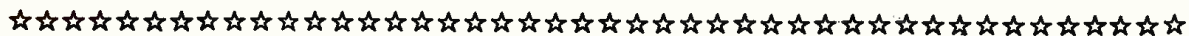
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See you in New Orleans!



KEN BARNES

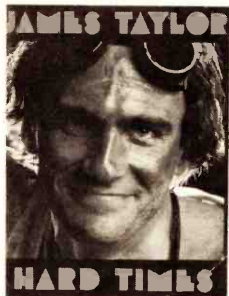
ON THE RECORDS

Taylor-Made Hits

Taylor isn't an ultra-common name like Smith or Johnson or Jones, but it seems disproportionately popular for musicians. It occurred to me there were an awful lot of Taylors (in the sense of *very many* Taylors, not a lousy assortment of . . .) making records when first Duran Duran's John Taylor had a hit and then his unrelated Duran-mate Andy Taylor started climbing the New & Active, while James Taylor, who's practically the patriarch of hit-making Taylors by now, neared the AC Top 10 and the B.E. Taylor Group had a new single out and . . . well, you get the picture.

Of course Duran Duran alone has enough Taylors to clothe the population of Birmingham, with Roger, recently departed on sabbatical, joining John and Andy. Another Roger Taylor, of Queen, has made solo records as well.

And James's branch of the Taylor family spawned three more recordmakers: Livingston, Kate, and Alex. But still, they only scratch the surface.



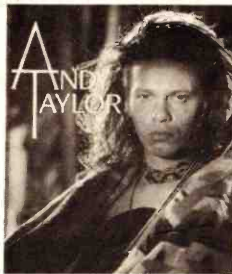
James would be the dean of the Taylors if R. Dean Taylor didn't have that title locked up

There was Mick Taylor, who used to play with the Rolling Stones; and Mel Taylor, former drummer for the Ventures. R. Dean Taylor sang "Indiana Wants Me" and co-wrote "Love Child" and other Motown hits. Vince Taylor did the original version of "Brand New Cadillac," a staple on the order of "Midnight Hour" or "Gloria" for European bands of the mid-sixties which was later recorded by the Clash.

Chip Taylor did a few records on his own and as part of various ad hoc trios and duos, but is more famous as a writer, with "Wild Thing" and "Angel Of The Morning" among his credits. Kingsize Taylor led a Liverpool band in the early '60s and is the man who unearthed the Beatles' Hamburg tapes.

Re-Tayloring The Name

A couple of Taylors amended or changed their names. Rod Taylor had a singer-songwriter album out



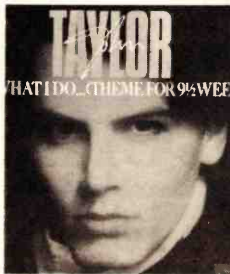
The second half of the rash

in the early '70s, probably became irritated at being confused for a relative of James. Livingston, Kate, or Alex, and changed his name to Roderick Falconer, rocking up his music considerably and eventually masterminding a short-lived science-fiction TV series. Country singer Karen Taylor changed her name for more conventional, marriage-related reasons, to Taylor-Good.

A particularly talented group of black singers used the name Taylor, most famous of which is Johnnie Taylor of "Who's Making Love"/"Disco Lady" fame. He replaced Sam Cooke in the gospel



Ted Taylor is pictured submerged with floating fish heads and other detritus as a cover concept for the all-too-appropriate LP title "Keepin' My Head Above Water"



John Taylor launched a rash of Duran Duran Taylor solo records (if two can be labeled a rash)

group the Soul Stirrers, recorded for Cooke's Derby label, and after a string of R&B hits a mile long still records, for Malaco.

Johnnie Taylor may have experienced some name confusion with blues/soul singer Little Johnny Taylor, whose "Part Time Love" was an early '60s blues classic and who later had a good run of rough bluesy soul hits on the Ronn label.

Bobby Taylor led a multiracial Canadian R&B band called the Vancouverers who recorded two albums and a few soul hits for Motown. Tommy Chong of Cheech & . . . was their bass player, and Bobby is also probably the discoverer of the Jackson Five (now there's another column topic — artists named Jackson! But enough about that).



Koko Taylor pitches a mean wang dang doodle

Felice Taylor was a Barry White-produced '60s singer with a good line in Supremes imitations, while Debbie Taylor was a big, big-voiced soul belter. Koko Taylor, with an even bigger voice, went into the blues history books with "Wang Dang Doodle" and still ranks as a top blues stylist.

One of my favorite Taylors is Ted Taylor, a vastly-overlooked vocalist with an unearthly falsetto. Taylor was a member of the Cadets vocal group in the '50s, went

A PERSPECTIVE FROM OUTSIDE Just Desserts For R&R

How is Radio and Records like a hot fudge sundae? To find out, read on

BY DEWEY HINLEUCH

Do you have it too, a special time each week when you treat yourself to a soulful which nothing is allowed to annoy? I call it my Radio and Records Hour, when, rapt with attention and delight, I peruse the radio medium's best trade publication. It is the hot fudge sundae of the mind, and I want to share it with you.

By this, I don't mean I want to buy you a subscription, because I'm talking *gratis* a year for the weekly. And there are moments when I wonder if this 15-year-old publication which has supplanted *Billboard* as the insider's favorite source for radio news is worth the coin. The first few pages concern



loos this job. R & R plays another role: Dave will place a notice in its classified section, right after the big display ads offering "scopel" tapes (a recording which deletes most of the music) of various stations around the country. *W* times the "positions" equals sound like code: "Victim of Trauma." If in Oklahoma City needs CHR etc. reads one ad in a recent issue. Translation: "The station where I was working decided to change

In the middle of R & R format gets a May 30 issue, a top 1 calls formats Jungia See, there's the Terr then there's adult-c

can see if they're weak in a particular category (I hope to aren't listening to your station as much in the car as at home? Provide more traffic reports.)

All of us at R&R receive complimentary calls and letters (as well as brickbats and bomb threats) from readers within the industry. But, being the tightly-focused industry trade we are, it's more unusual to get fan mail from outside the radio/record business, and even more odd to receive it in the form of a half-page column in a metropolitan daily newspaper.

Bob Weisbuch isn't really an outsider, being the *Ann Arbor News's* radio writer, as well as an English Professor at the University of Michigan. But he approaches R&R with the perspective of a bemused onlooker . . . an onlooker with a colorful turn of phrase. I believe I am safe in assuming that R&R has never before been labelled, in print, "the hot fudge sundae of the mind," for instance.

Weisbuch's compliments are lavish. It's hard to find fault in descriptions like "the radio medium's best trade publication," for instance. But he is a bit ambivalent; he damns with faint praise ("the magazine can be fascinating") or preys with damn terms ("there are moments when I wonder if this 15-year-old publication which has supplanted *Billboard* as the insider's favorite source for radio news is worth the coin" — now that's a masterpiece of ambiguity. I don't know whether to throw my hat up and cheer or lapse into a blue funk).

He does nail us but good on what he calls our "remarkably hackneyed statements" — the quotes from freshly-hired programmers, promoters, or managers, and their new superiors. Keeping those compliments coming, he continues, "You read these ritualized statements in R&R with the same fascination you apply to counting the dots on acoustic ceiling tile."

Well, we are aware that the quotes tend to lack originality (we did, after all, compile some of the most threadbare phrases into the handy booklet "I Talk To The Trades," advertised in our April

Fool's parody issue a few years back). But people who are hired or hiring have always appreciated the chance to speak a piece in their R&R stories — in fact, they regard it as an incredible opportunity and challenge — and, because they're brand new in their jobs, usually aren't ready to say anything substantive about their new situations until they get in there and figure out what's wrong. Therefore, they resort to clichés and vague generalities. We do try to edit down (or out) the most banal remarks, but I guess we're not as vigilant as we ought to be.

I may be oversensitive, but I detect something just a tad patronizing here and there in Weisbuch's descriptions. He seems astonished that a columnist could call radio formats "Jungian archetypes," though he may be not so much surprised that someone in this business would employ such a concept as that he would apply it to something as simplistic as a radio format, sort of like killing a housefly with an Uzi. Still, it's a good thing we didn't call our station financial page "Transaccional Analysis."

And I still don't know quite what to make of Weisbuch's final sentences, when the ice cream metaphor makes its return: "I cherish the read. It's only afterward that I feel vaguely guilty. Just like you do when you finish that hot fudge sundae, guiltily adolescent and totally blissed out."

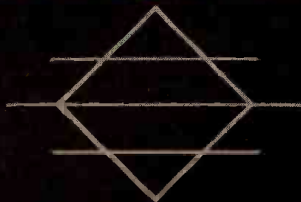
But there's enough unqualified praise to make the article a pleasant page. Thanks, Bob . . . I think. And next time you're writing your radio column, have an extra scoop . . . on us.

solo and made records for about two dozen labels, had a few minor R&B hits among them, recorded a few duets with Little Johnny Taylor when they shared a label (Ronn), last surfaced on a major label (MCA) in the late '70s, and cut innumerable superb records, one last year on a tiny L.A. label. This Taylor is a wailer.

Anyway, I should see this essay up, even if it means giving short

shrift to Adam, Allan, Austin, Carmen, Carmol, Faron, Gene, Gloria, Hound Dog, Jeremy, Jimmy, Joanie, Josephine, Judy, Laura, Linda, Lydia, Neil, Pat, Phil, Randy, Rusty, Sam The Man, Susan, Tot, Vicky, and Australia's fabulous Taylor Sisters, to mention most of the other Taylors who inhabit my record files. If you ever want to Taylor a set around 'em, at least now there's a source.

JEAN BEAUVOIR



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From the Columbia Album
"DRUMS ALONG THE MOHAWK"



JOHN EDDIE



Jungle Boy



CHR NEW & ACTIVE

THIS WEEK 67/17 INCLUDING:

WXKS WMMS
WKSE KWK
WPHD KKRZ
WPLJ KWOD
Z100 KMEL
WCAU KPLUS
CFTR KUBE
Y100

From the Columbia Album
"JOHN EDDIE"

Black & Country — The Return Of The Mighty

The Untapped Gold Formats

By Sean Ross

It's still possible to remember a time when the AOR Gold format was only joked about, in roughly the same way as, say, Punk Country. But the discovery of AOR gold and its offshoots as very serious entities over the past three years has proven one thing: with 30-plus years of rock and roll out there, there's a lot of worthwhile territory that nobody has fully covered yet.

This means that the R&B and Country Gold formats — virtually dormant as of a year ago — could get their shot soon. Already, the existence of SMN's Soul-based "Heart & Soul" format has increased the R&B Gold population by several hundred percent. (The format has also received a boost from the emergence of similar Urban Adult outlets, which, like other AC formats, are often gold-based.)

The prospects of Country and R&B gold formats have both been strengthened by recent musical developments in their parent formats. Janet Jackson's "Nasty," a recent B/U #1, resembles heavy metal more than it does Carla Thomas. (As does much R&B from Sly Stone onward.) Most "adult" B/U hits — "On My Own," "Greatest Love Of All," "There'll Be Sad Songs," etc. — owe more to MOR than old-line R&B. In recent years, the "classic soul" style has been virtually driven off the radio.

The same sort of split is slowly occurring in Country. Artists like Rosanne Cash, Sawyer Brown and Southern Pacific are proving that "Punk Country" isn't entirely a joke. Even "roots" types like Ricky Skaggs and Dwight Yoakum, who swear allegiance to Bill Monroe and Johnny Horton, are still very much linked to the new Country. (And while John Cougar saluted his rock idols, it may be significant that George Jones had to wax his generation's own anthem on "Who's Gonna Fill Their Shoes.")

Country's acknowledged mellow period has already exiled a great deal of available gold. (Although, to be fair, it's still possible to hear Patsy Cline on KZLA when her rock contemporaries have been gone from CHR libraries for the past 12 years.) And much of the industry seems to be anticipating a day when the new generation of Country will supplant AC Country as the dominant music on that format's charts. At that time, even if Country stations maintain some roots-consciousness, the best of vintage Country will have to find its audience — which does exist — elsewhere.

Strength In Numbers

Similarly, the amount of available music alone dictates a format split. B/U and Country have been very prolific formats, finishing with currents faster than CHR. B/U stations rarely deal in more than 1-2 golds an hour. Country, even with its Gold emphasis, rarely uses the amount of material available to it. (For the three or four Patsy Cline songs that are still played, there are about 20 other

hits that aren't.) For those reasons, there's lots of hit music — from the past decade or two of either format — that can't be heard anywhere.

Thus far, the potential of both formats remains largely untapped. There aren't ten known Country Gold stations in rated markets; there may not be five. Most are sisters of much stronger FMs, rated below a 1 share and, as such, vulnerable to being simulcast at any time. Similarly, "Heart & Soul" stations still comprise the bulk of the R&B Gold population outside a few Southern markets. There aren't many success stories yet; what we can look at now, however, is the groundwork as two Gold formats work to come into their own.

Aside from regional outlets such as WYAT/New Orleans, the first prominent Black Gold outlet in recent years was WZAZ/Jacksonville. Programmed by R&B veteran Jack "Have Mercy Bellboy" Picus, WZAZ's presentation was a deliberate throwback to the '60s and '70s with tympany IDs and time checks given as "eighteen minutes running away from the hour of six o'clock." In 1985, "ZAZ-140" managed to overtake Jacksonville's other B/U AM WPDQ. With the loss of WJAX-FM, WZAZ is now the top B/U station in town, gradually becoming more current and somewhat more youth-oriented. The retro presentation, however, remains, and as of February it was still possible to hear "Steal Away" by Jimmy Hughes segued into "Secret Lovers."

That makes WVOL/Nashville the South's new Black Gold showplace. PD J.C. Floyd and Consultant Don Kelly moved the R&B legend to a gold format in early 1985 as an adult complement to sister B/U WQQK (92.0). Even after sliding 5.0-4.3 last fall, "The Mighty 147"'s 12+ share is more than twice that of mainstream Gold outlet WKDA. It is also one station, according to Floyd, which SMN researched and monitored before developing "Heart & Soul," although the two products aren't particularly similar now.

We Remember Rufus Thomas

"If you look back over the

years," Floyd says, "WVOL was #1 in the market, even after FM had been introduced. (So) not only did the black market in Nashville appreciate WVOL, but there had to be a certain percentage of support from crossover listeners to contribute to the station's success.

"It seemed like a natural, especially since Nashville is only 300 miles from Memphis and most of the people here — especially the older demos — were very familiar with the Stax/Volt sound. We did an original research project in February 1985 when I came into the market and folks started identifying names like Rufus Thomas that we hadn't heard in years."

WVOL ended up as a mix of R&B



J.C. Floyd

gold with currents by artists still working in that idiom: i.e. Shirley Brown, B.B. King, Johnnie Taylor, etc. Because it's designed as an adult format, WVOL skews fairly soft. Its clocks are similar to those used by a gold-oriented AC. Its contents are adult-themed (i.e. collections of a core artist instead of the current LP, or cash for a trivia answer, not just a phone call.) It positions around "the greatest music of all time" and "the music you know and love."

Mr. K, The Candy Man & The Time Tunnel.

In many ways, WVOL resembles WJMK/Chicago with its mix of current technology and some

Country Gold: Out Of The Shadows,

Country Gold, as a fulltime radio format, is still in a very experimental stage. So much so that no station, even those imaging as Country Gold, devotes 24 hours a day to it. WMZQ (AM)/Washington simulcasts morning drive with its FM and runs Transtar's Country format at night. KCKM/Kansas City, (sister station of KFKF) is fulltime but automated outside morning drive.

KCKM and WMZQ both evolved into Country Gold in a similar manner — simulcasting with their FMs except for a midday Gold show which eventually proved popular enough to spin off. In Washington, WMZQ emerged just as its FM was nudging the other Country combo, WPKX out of the format.

In Kansas City, however, KCKM was meant as something of a spoiler move in the battle between KFKF and Country leader WDAF (61 Country), which has been known to go back as far as the Sons of the Pioneers for flavor gold. By using lines such as "KCKM is back, playing more Country Oldies than WDAF" (the original calls were actually KCKN), KFKF PD Cliff Blake admits that part of the plan was to siphon off some audience from WHB as the race between the two main competitors gets closer.

Since WDAF is known for its news and information, Blake says, "KCKM is being positioned directly as an alternative to 61 Country. Two or three times an hour we invite people to compare and then come back for more music on this AM radio station."

think they resent what Barbara Mandrell or Alabama have done in the past five years."

About the use of current artists in the mix, WMZQ (AM) Katy Daley adds, "Some of these Alabama songs are getting to be five and six years old. We may remember the 'day "Mountain Music" hit the charts, but it's five years ago. We can mix the classics in with the newer stuff so they segue beautifully. It doesn't sound like your time machine has jolted into a new century."

Take Me Back

"The fact is," Blake claims, "we weren't taking enough people back." Even in a country-oriented market such as Kansas City, "going back for most people is going back to the late '60s and '70s for Country music and not back to the '50s and early '60s.

"Oldies is a good format to tune into and get a taste of the memorabilia. In a market . . . where they don't have a 20-share Country audience, that's really going to cut down on people who know that older Country music and would tune in regularly enough to make (a Gold) format viable."

In Washington, however, Daley says, "We're dealing with an audience that's incredibly knowledgeable about Country music. I'll get a phone call for something by Terry Preston and when I say I've never heard of him, they'll tell me that was the name that Ferlin Husky used to record by.

"It's not an old audience necessarily. Our request callers are



Cliff Blake

everywhere from 19 to 65 years old. And amazingly enough, most of them were in their mid-20s through mid-30s. And I'd ask these people, especially the 19-year-old, why they were listening to the AM and not WMZQ-FM? And they'd say because it's really exciting to hear for the first time people they'd heard about their entire life.

"I grew up listening to Armed Forces Radio and we were always a year behind with rock-and-roll. But they'd play Patsy Cline and somehow with Country, it didn't matter how old it was. You couldn't be out of it. Those people were new to me and I think it's the same for these kids."

Bluegrass Capital

During the week, WMZQ's music pretty much resembles the original KCKM mix; half songs that are commonly heard on other Country

1470

veteran jocks. "We were fortunate enough to have two jocks who had been on the radio in this market for a total of 40-50 years. They've given us a lot of insight as to what was popular in Nashville during the periods we were dealing with. Their style is very conducive to the market we're trying to appeal to."

"My morning man, Dave Allen, is my age. The music and format are things that he remembers from childhood and he's done a good job of relating this. At the same time you can tell that he's not one of those people who was playing these records in the '60s, just from his voice quality, the lack of an accent and the fact that he doesn't do all this 'slippin' and slidin' down the aisle' stuff."

"Whereas our midday jock Clarence 'Mr. K' Kilcrease definitely is in a time warp from the '60s. Our nighttime jock Candy man (now temporarily on weekends only) showed an 8.9 in the fall on 1000 watts. And he definitely communicates in the old style — he uses modern-day principles but it's definitely old style."

"I have at times had to bite my tongue because all the rules and scientific philosophies that we've accepted over the years do not nec-



Candy Man

essarily apply to the older audience's listening elements. (These jocks) are very personality-oriented and wordy. Maybe certain terms they use seem outdated or corny to us."

The time warp is more obvious on weekends when Candy Man — who also serves as the station's music expert — does his "time tunnel" show where he can "correlate the music to tell love stories." While not specifically a request and dedication show, he occasionally responds to letters. "Last week we got one from a guy whose wife was in prison and I played the Manhattans 'One Life To Live' for them."

Slow Drag With My Baby

As with the "low rider gold" prevalent in California through the early '80s, the core of WVOL's music is heavily regionalized and very dependent on R&B ballads. "You can't (even) find those records in jukeboxes now," Candy Man explains. "You'd hear them at the backyard dances. For most of them, if you weren't there, you missed them."

And what are WVOL's image songs? The three cited by both J.C. and Candy Man are the Unifrics' "The Beginning Of My End," the Spinners' "Love Don't Love Nobody" and Natalie Cole's "I'm Catching Hell." The latter are both live, extended-length, "testimony" ballads of the type not recorded since Bobby Womack's "If You Think You're Lonely Now" (which was a throwback even in 1981), and both are from the '70s — not before as one might expect.

Floyd explains, "Originally we were able to use more '60s-oriented oldies. That's probably the forte of an Oldies station but you have to watch out that you don't get stereo-typed just into the Motown or Stax sound as if that's all you play." Gold titles are grouped chronologically into three categories: 1964-70, 1971-75, 1976-Present.

In this mix there are several balancing acts. 1) Sixties music is used for flavor, but not to define the sound of the station. "There are

records like 100 Proof Aged In Soul's 'Somebody's Been Sleeping (In My Bed)' that were good records in their day. We still play it, but not necessarily that much." 2) Seventies music is the core, but many of its genres (disco, hard funk, etc.) are avoided. "Even with the Bar-Kays, we try to concentrate on things like 'Anticipation' as opposed to any of the real bump and boogie stuff."

"There's a fine line between a disco-oriented record and maybe 'And The Beat Goes On' by the Whispers. You want to categorize that as a Lakeside-type record, but it does have a certain amount of older demo appeal."

"We also work with about 30 records that have been released in the last 90 days. Of these 30, they're not going to change as often or be as timely as a B/U station, but there is the need to update and there is a lot of product out there. 'I Can't Stop (Loving You Either)' by Jerry Butler & Theresa Davis (which WVOL played and most B/Us didn't) is the classic style record I'm talking about that would appeal to a black 35+ audience."

Inventors Of Love Songs

As you might expect from this music mix, WVOL's audience skews considerably more female than most Gold stations. Its female 18+ share in the fall was almost seven times that of WKDA. And

- SLY & FAMILY STONE "Everyday People"
- STEVIE WONDER "Higher Ground"
- WHISPERS "Lady"
- BILL WITHERS "We Could Be Sweet Lovers"
- BOOKER T & MGs "Hip Hug Her"
- AL GREEN "Let's Stay Together"
- PATTI LABELLE "If You Don't Know Me By Now"
- JOHNNIE TAYLOR "She's Cheating On Me"
- FOUR TOPS "It's All In The Game"
- MARVIN GAYE "Inner City Blues"
- CH-LITES "Bottoms Up"
- BARBARA CARR "Good Women Go Bad"
- DELFOINCS "Didn't I (Blow Your Mind)"
- EARTH WIND & FIRE "That's The Way Of The World"
- LIONEL RICHIE "Say You, Say Me"
- ATLANTIC STARR "Secret Lovers"
- JUNIOR WALKER "What Does It Take (To Win Your Love)"
- ISLEY BROTHERS "Harvest For The World"
- BOBBY CALDWELL "What You Won't Do For Love"

WVOL's best demo in the fall was 35+ women.

"You have to take into consideration the composition of the music," Floyd explains. "The black artists were the true inventors of love songs and no one could sing them the way they could. You're talking about a format that's built around Smokey Robinson, the Temptations, Delfonics and so forth. It's no secret that we've got a female base, but we're hoping that the men will follow the women over."

WVOL does share some audience with WKDA "but not as much as we thought we would. WKDA is an Oldies station that plays Dusty Springfield . . . which doesn't necessarily appeal to the audience that we're looking for. We share more with 92Q — probably

some of the ACs." Soul Crusaders

After WVOL's spectacular first book, Floyd blames most of his fall drop on sampling. But he adds, "There is a burnout factor — once you ride the crest of that initial wave, that's when you need your real expertise to maintain the share you have."

"We're up to 1600 titles now and we're always looking for more. While we're happy with our music separation now, we're trying to get more into rotating the music seasonally." Among the things that may be added for the summer: the Crusaders' "Put It Where You Want It" and "Street Life," the Blackbyrds' "Rock Creek Park" and more "vintage Marvin Gaye." WVOL's music will also become somewhat more uptempo although ballads will still account for at least 25% of the mix.

"It is a little harder to promote older demos. Even some public affairs things have done well to give us a community image. Older demos appreciate and are loyal to that . . . (We're always trying to) learn from the habits of the older demo stations and some of the things that they do which are attractive and see if we can apply this to our station."

Maybe

KCKM/Kansas City Music Monitors Before Format Modifications

- CHARLEY PRIDE "You're My Jamaica"
- JIM REEVES "Home"
- CRYSTAL GAYLE "Half The Way"
- SONNY JAMES "It's Just A Matter Of Time"
- GLEN CAMPBELL "Dreams Of The Everyday Housewife"
- LARRY GATLIN "I Just Wish You Were Someone I Love"
- DUNCAN & FRICKE "Come A Little Bit Closer"
- WAYLON JENNINGS "Only Daddy That'll Walk The Line"
- GEORGE MORGAN "Almost"
- BILLY "CRASH" CRADDOCK "I Cheated On A Good Woman's Love"
- BUCK OWENS "Who's Gonna Mow Your Grass"
- MARGO SMITH "It Only Hurts For A Little While"
- CASH & JENNINGS "There Ain't No Good Chain Gang"

KCKM/Kansas City After Music Modifications

- BILLY "CRASH" CRADDOCK "Broken Down In Tiny Pieces"
- TAMMY WYNETTE "Till I Get It Right"
- JOHN CONLEE "I Don't Remember Lovin' You"
- ANNE MURRAY "You Needed Me"
- FARON YOUNG "Hello Walls"
- CONWAY TWITTY "Touch The Hand"
- WAYLON & JESSI "Suspicious Minds"
- RONNIE McDOWELL "You're Gonna Ruin My Bad Reputation"
- GENE WATSON "Sometimes I Get Lucky & Forget"
- JOHN CONLEE "Lady Lay Down"
- REBA McENTIRE "Why Do We Want (What We Know...)"
- SYLVIA "Like Nothing Ever Happened"

Till I Can Make It On My Own

Right now, both stations acknowledge that going over a one share anytime, is a big deal. KICK (AM)/Houston was there for awhile. Recently, it's reduced its Gold Programming to a lunchtime show. Daley is waiting for the day when the "Classic Country" format can go 24 hours (WMZQ's jocks have named the Transtar night service Moe Satellite, even going as far as pretending to interview his agent when "Moe" tried to hold out for more

money.)

"I'm fortunate to have a staff that knows and loves Country music and wants to be here," says Daley. "They're not just looking for a foot-in-the-door to get on the FM. And this comes across on the air. When a listener can call the jock and discuss the history of music, they know that we're sincere in what we're doing here."

Besides hoping to keep AM vital with music programming, Daley adds, "We would like to attain and maintain our own separate identity — not that we're not happy to be associated with the FM — we would like people to know that we are the classic side of Country music."

Blake and Stevens are equally determined. "The signal is terrific and covers the metro really well," says Blake. "As to whether we can drag people back to AM, and pull enough people away from WDAF so they can enjoy a lot of music on AM and have a decent alternative: we're going to stick with the format. We have no plans to abandon it."

Who'll Sail Their Ship Alone?

Can people start thinking about the Country Gold format elsewhere, perhaps on a stand-alone outlet? "They are," says Blake, "but I would advise them not to take a standard list from someone and hope for the best. I would definitely suggest that they do some sort of music testing to get their library built . . . as I would for anybody."

WMZQ (AM)/Washington Music Monitor

- DAVID HOUSTON "Almost Persuaded"
- T.G. SHEPPARD "I Feel Like Lovin' You Again"
- JOHNNY CASH "I Walk The Line"
- OAK RIDGE BOYS "So Fine"
- WAYLON JENNINGS "Amanda"
- SONNY JAMES "Empty Arms"
- JUDDS "Why Not Me"
- EDDIE RABBITT "Rocky Mountain Music"
- BILL ANDERSON "8 X 10"
- JOE STAMPLEY "There's Another Woman"
- BARBARA MANDRELL "Sleeping Single In A Double Bed"
- MARTY ROBBINS "Don't Worry"
- DOTTIE WEST "A Lesson In Leaving"
- ENGELBERT HUMPERDINCK "After The Loving"
- ROSANNE CASH "I Don't Know Why You Don't Want Me"
- GARY MORRIS "Baby Bye Bye"
- WILLIE NELSON "Blue Eyes Crying In The Rain"
- JOHN ANDERSON "I Just Came Home To Count The Memories"
- DOLLY PARTON "Hard Candy Christmas"

"It depends on how much Country equity is in the market. What we're finding out is that with KFKF getting better and stronger, and the AM coming on, is that WDAF's numbers got stronger too. What we did was reinforce the whole format. There's certainly a place for it as a stand-alone format. For the future as Country starts to splinter off a little bit."

stations and half that aren't. Where it goes deep is during its lunchtime request show and on weekends when their gold expert, Gary Henderson is on. (According to one local, WMZQ may play "Oh Susannah" on the weekends.)

"On Saturday afternoons, we have Lee Michael Dempsey's 'This Is Bluegrass.' Washington is considered the capital of bluegrass and Lee plays everything from Flatt & Scruggs up through the New Grass Revival. And he pulled a 1.7 in the last Arbitrands, beating some of the ACs in town."

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SKILL
AND A HIT SONG.



"WHAT DOES IT TAKE"

This Week's Key Action:

WPHD deb-40	KSND deb-38	Y94 38-21
WMJQ deb-27	100KHI add	WAZY add
WANS deb-30	Q104 40-36	KGOT add
WCKN deb-39		OK95 39-31

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Monument Records

Some 4th of July highlights from past years.

1976 Paul Revere is married at King's Island Amusement Park.
1980 Q107/Washington sponsors its first Beach Boys show on the Washington Monument Grounds.
1981 The second Beach Boys monument show draws 300,000-500,000 people.
1982 Q107, which can't get the Beach Boys this year, substitutes the Grass Roots.
1983 Wayne Newton on the Monument grounds. As public dismay over the banning of the Beach Boys mounts, Newton indignantly announces that he's had the most recent CHR hit anyway (which is not the case).
1985 So did they all jam on "Mr. T's Commandments?" WMMR/Philadelphia sponsors a concert/broadcast with the Beach Boys (featuring Jimmy Page on guitar and Mr. T on drums) along with Joan Jett, the Oak Ridge Boys, and Frank Stallone.

MONDAY, JUNE 30

1948 The transistor is demonstrated for the first time.
1971 In the wake of acid-spiked beverages being served at Bill Graham's other San Francisco auditorium, Winterland, the Fillmore West closes. On the same day, the Raiders' "Indian Reservation" goes gold.
1975 Cher marries Greg Allman for ten days.
1981 Jerry Lee Lewis is hospitalized in Memphis with a hole in his stomach.
Birthdays: Stanley Clarke 1951. Florence Ballard would have been 43.

TUESDAY, JULY 1

1969 Sam Phillips sells the Sun label to Shelby Singleton.
1979 The Doobie Brothers hold a 10th anniversary party at L.A.'s Friars Club. The entertainment is as much of the Stax/Volt Revue as can be reassembled: Carla Thomas, Eddie Floyd, Sam & Dave, etc. For a final jam on "Soul Man," they're joined by the Doobies, Jacksons, Bonnie Raitt, and Kenny Loggins.
1983 The year's #1 record, "Every Breath You Take," begins the first of eight weeks at #1 CHR. Gaylord Broadcasting announces its acquisition of the Opryland complex, including WSM and the Nashville Network. Motown's distribution pact with MCA takes effect.
Birthdays: Evelyn "Champagne" King 1960. John Farnham (LRB) 1949. Deborah Harry 1945. Andrae Crouch 1942.

WEDNESDAY, JULY 2

1969 Robert & Maria Watson of Newton, MA begin their own bed-in to support John & Yoko Ono.
1975 David Bowie gets a gold record for "Young Americans."
1978 The Kenny Rogers/Dottie West "Classics" LP goes platinum.
1981 Bruce Springsteen is the first performer at the New Jersey Meadowlands Arena.
1982 KKBO (790)/Houston changes format and becomes the last major AM CHR success story... at least until its sister FM goes CHR six months later.
1983 At a time when neither component format was very hip, KRQX/Dallas begins its AOR/Gold hybrid, which heavily influences the Gold format over coming years. On the same day, ex-GM Bob Allen hijacks WUWU/Buffalo again.
Birthdays: Vince Clarke (Erasure) 1961, Ahmad Jamal 1920, Roy Bittan (E Street Band) 1949.



Evelyn King, John Waite, Debbie Harry, Huey Lewis

THURSDAY, JULY 3

1960 Less than two years after the death of Gladys Presley, Vernon announces he'll marry again.
1969 Brian Jones is found dead in his swimming pool.
1982 John Cougar (Mellencamp) holds a "thank you" concert for those who helped sandbag during the recent Ft. Wayne flood. Sponsoring station WMEE holds a Flood Festival. On the same day, rioting breaks out at a Bangles/Three O'Clock concert in San Diego when Three O'Clock lead singer Mike Quercio taunts the audience of hardcore punks by asking them, "I love you, do you love me?" Several Bangles have to be physically carried out over the fighting.
Birthdays: Johnny Lee 1946, Fontella Bass 1949.

FRIDAY, JULY 4

1970 "American Top 40" first show. Also, Jimi Hendrix plays his version of "The Star Spangled Banner" at the Atlanta Pop festival.
1971 Original Main Ingredient singer Donald McPherson dies.
1976 WABC/New York plays bicentennial messages from 50 artists, including the Carpenters, O'Jays, Maxine Nightingale, Andrea True, Eric Carmen, and Van McCoy. The Bay City Rollers and Helen Reddy sing theirs. On the same day, Rick Dees shakes hands with 10,000 people in Memphis, breaking Teddy Roosevelt's record, and also distributes the world's largest Charms pop.
1982 Ozzy Osbourne and his manager Sharon Arden are married.
Birthdays: John Waite 1952, Bill Withers 1938.

SATURDAY, JULY 5

1954 Bill Haley's "Shake, Rattle & Roll" hits the top 20, prompting the reissue of "Rock Around The Clock."
1983 Scott Shannon begins work at Z100.
1985 In R&R, Casey Kasem makes his own "Long Distance Dedications" to those who helped his career: "Thank You For Being A Friend" and "Ain't No Mountain High Enough."
Birthdays: Huey Lewis 1951, Michael Saddler (Saga) 1954, Robbie Robertson (Band) 1944.

SUNDAY, JULY 6

1971 Louis Armstrong dies after being unable to blow the trumpet for several years.
1979 Van McCoy dies of a heart attack. On the same day, the short-lived Casablanca West label releases its debut single, "I Have Faith" by John Wayne.
1982 The Wall Street Journal reports that Jerry Falwell's WRVLLynchburg is publicly raising money to replace its recently toppled tower, despite the fact that the antenna was fully covered by insurance.
Birthdays: Gene Chandler 1940, Jan Bradley 1944, Jeannie Seely 1940. Bill Haley would be 61.

ONE STEP CLOSER TO YOU

FROM

GAVIN CHRISTOPHER

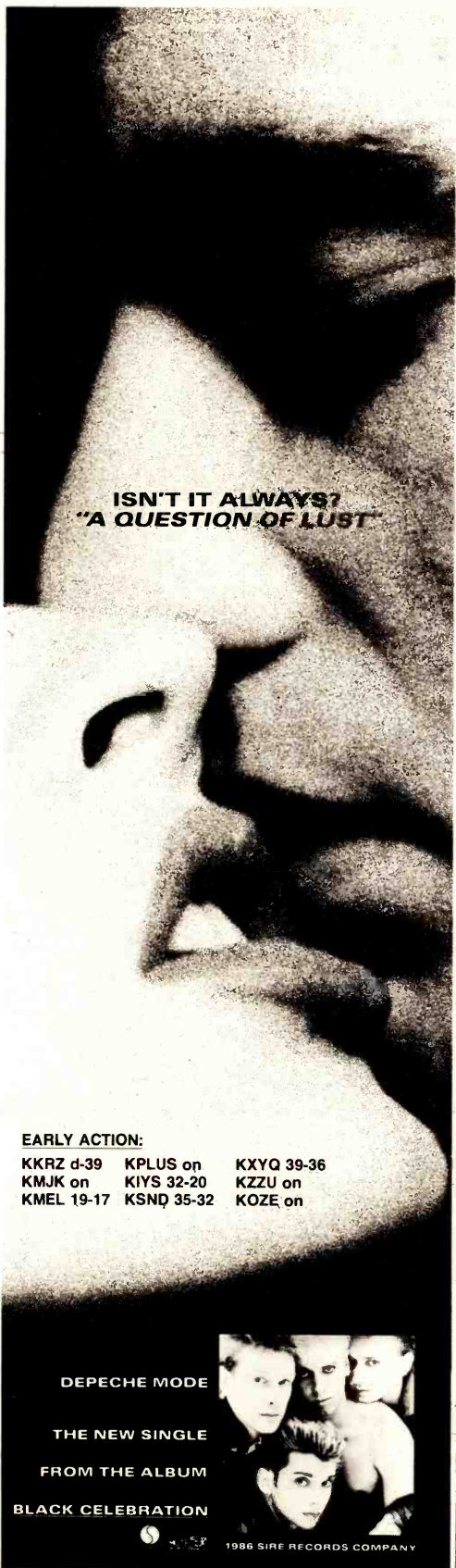


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EARLY ACTION:

KKRZ d-39 KPLUS on KXYQ 39-36
KMJK on KIYS 32-20 KZZU on
KMEL 19-17 KSNP 35-32 KOZE on

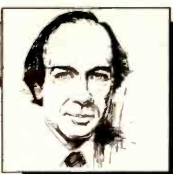
DEPECHE MODE

THE NEW SINGLE
FROM THE ALBUM

BLACK CELEBRATION



1986 SIRE RECORDS COMPANY



BRAD MESSER

CALENDAR

Ethics In Real Life

Newspeople will argue in spirited bull sessions that ethics in journalism are king and long live the king, but in their hearts they know it isn't rare for a newsman to suddenly be backed against a wall in real life, forced to make a choice between losing his livelihood, or keeping the job but losing his self-respect.

This issue and next, I'll outline typical cases in which the ethics bogeyman jumped into newsrooms, causing confusion and terror at two different big city stations. Faced with the ethical dilemma, what would you have done?

Case #1 happened in a competitive situation that developed after an upstart independent station changed format, challenging a long-established and overwhelmingly dominant outlet which is own-

ed by a media conglomerate.

Someone made an offer to buy the whole conglomerate. Although the proposed deal was immediately turned down by majority shareholders, some minority stockowners wanted to sell and had scheduled a meeting to discuss the possibilities.

Management of the upstart station read about the proposed deal in out-of-town newspapers and clipped the items: several days later, they ordered their News Director

to broadcast the item because "this is a legitimate news story that could give some grief to our competitors."

The "grief" would presumably come from the inference that the big old-line station was on shaky ground as to ownership. The management order made it clear that the story was to be carried in prime time.

Generally-accepted ethics dictate that editorial selection and story placement be based on news value only. As the News Director in this case, what would you have done?

Next week, the ND's real-life decision, as well as another ethical dilemma.

Russian Space Disaster

MONDAY, JUNE 30 — Three Soviet spacemen died 15 years ago when their capsule lost pressure during re-entry (1971). The Soyuz-11 cosmonauts were returning from a 23-day assignment aboard the Salyut space station. The Supreme Court ruled newspapers could publish the Pentagon Papers in 1971. Bell Labs announced the transistor in 1958. The first commercial aviation disaster to kill more than 100 people happened 30 years ago, when two airliners collided over the Grand Canyon with 128 fatalities (1956). **Biondin** walked a tightrope across Niagara Falls in 1859.

Birthdays: Cyndi Lauper 33. Harry Blackstone Jr. 52. Dorothy Malone 61. Lena Horne 69. Buddy Rich 69.

First Fallout Shelter

TUESDAY, JULY 1 — 25th anniversary of the opening of America's first public atomic fallout shelter in Boise, Idaho (1961). One year ago Exxon was fined \$2 billion for overpricing its products in the 1970s (1985). Medicare began in 1966. The Bulova watch company ran the first TV commercial in 1941. The turning point of the Civil War, the Battle of Gettysburg, began in 1863 (ended on 4th of July). July is National Baked Bean Month, Hot Dog Month, Peach Month and Ice Cream Month.

Birthdays: Dan Aykroyd 34. Deborah Harry 41. Genevieve Bujold and Karen Black 44. Jamie Farr 50. Jean Marsh 52. Leslie Caron 55.

Not Independence Day

WEDNESDAY, JULY 2 — Today is not Independence Day, but many of our forefathers thought it would be. On this date in 1776 the Continental Congress passed a resolution saying the United Colonies owed no allegiance to the British Crown. **John Adams** (who became the 2nd President) and others believed at the time that Americans would always celebrate July 2nd as Independence Day.

10th anniversary of the reunification of Vietnam (1976). 25th anniversary of **Ernest Hemingway's** suicide (1961). 1986 is half over today.

Birthdays: Joe Puerta and Cheryl Ladd 35. Richard Petty 49. Dan Rowan 64.

Fastest Steam Locomotive

THURSDAY, JULY 3 — The world record speed for a railroad steam locomotive is 125 mph, set on this date in 1938 in England. The "Guinness Book" says "the engine suffered severe damage."

Two years ago the Supreme Court ruled the U.S. Jaycees cannot bar women (1984). Ten years ago 200 tall ships gathered in New York harbor for a pre-Bicentennial show (1976). American troops marched into Berlin in 1945. Idaho 43rd state 1890. The first savings bank, appropriately called the Bank For Savings, opened in New York City in 1819 and took in \$2807 the first day. Dog Days begin.

Birthdays: Ex-Haiti dictator Jean-Claude "Baby Doc" Duvalier 35. Swimmer Michael Burton 39. Jethro Pugh 42. Geraldo Rivera 43. Ex-astronaut Sen. Harrison "Jack" Schmitt 51.

Independence Day

FRIDAY, JULY 4 — America's official birthday: **John Hancock** and **Charles Thomson** signed the Declaration of Independence in 1776. The other members of the Continental Congress began putting their signatures on the parchment about a month later.

The American flag got its 49th star for Alaska in 1959, and its 50th star for Hawaii in 1960.

The Philippines became independent in 1946 after 47 years under the USA. **Jack Johnson** became the 1st black heavyweight boxing champ in 1910. The Statue of Liberty was formally presented to Americans by the people of France in 1884. **Buffalo Bill's Wild West Show** premiered in 1883.

Birthdays: George Steinbrenner 56. Gina Lollobrigida 58. Neil Simon 59. Eva Marie Saint 62. Twins Abigail "Dear Abby" Van Buren and Ann Landers 68. Mitch Miller 75.

Saturday (7-5) Rich Gossage 35. Julie Nixon Eisenhower 38. Andrei Gromyko 77.

Sunday (7-6) Sylvester Stallone 40. Della Reese (Deloreese Patricia Early) 54. Janet Leigh (Jeanetta Morrison) 59. Merv Griffin 61. First Lady Nancy Reagan 63.



ADAM WHITE

RECORDS

PROMOTION CHIEFS' PERSPECTIVES

Communicating With Clarity

A bank commercial making the rounds on television and radio in the Northeast borrows from an old song: "Accentuate the positive/Eliminate the negative/Don't mess with Mr. In-Between." The jingle is close to irritating, but the point of the original lyrics came to my mind when interviewing major-label VPs about the current state of CHR promotion. Despite the turmoil of recent months, each of them displayed a positive, clear perspective on the issues.

You may not agree with all the points made here, but you won't often run into Mr. In-Between. And on the subject of the relationship between the programming and promotion communities, it's interesting to hear the comment by one of these executives that "in the past, we've concentrated too much on the ten percent of the time when our goals were in conflict, and not enough on the 90% when our goals were synonymous."

The five participants are Columbia VP/Promotion John Fagot, Atlantic VP/National Singles Promotion Sam Kaiser, Capitol Sr. VP/Marketing & Promotion Dave Urso, RCA VP/Contemporary Promotion Eddie Mascolo, and Elektra/Asylum VP/Promotion Dave Urso. Among them, three issues provoked the most discussion:

- Conservatism at CHR in playing new acts.
- The pros and cons of test rotation.
- Getting programmers to listen to music.

Beyond these, you'll hear views about radio and retail, the role of people in the field, paper adds, how much the "showbiz" is returning to promotion, and other related issues.

All those interviewed say they believe the dialogue between labels and PDs/MDs is good, and probably even improving. "There's better communication between both national and local promotion people and radio," says John Fagot. "Information is more honest, more complete. Radio is becoming more and more aware of the ways that a label can work cooperatively to benefit a station." The expansion of field staffs on the regional and local level also contributes to the information flow, as Sam Kaiser notes. "We're into a few places promotionally that we weren't before," he says, "perhaps because we were relying on the independents."

Conservative Or Not?

How accurate is the view — widely discussed around the business — that stations have become more conservative with new acts in the last three months? Comments Walter Lee, "To say 'conservative' may be something of a misnomer. There have been an awful lot of good records by name acts released in the last 90 days, and also good



"Radio is becoming more and more aware of the ways that a label can work cooperatively to benefit a station."

— John Fagot
Columbia VP/Promotion

follow-up records from successful albums. I'm thinking, in our case, of Heart. The current single, a terrific record, took up a slot that a new artist — a new Capitol artist, it's hoped — would have received.

"I see now that the flood is slowing up a little bit. Records by brand new or midrange artists are starting to happen. The quality of the music makes as big a statement as anything. There are probably more good records out by new acts today than 90 days ago. So maybe the conservative posture of radio was related more to the flow of product than to any sort of attitude."

Dave Urso doesn't buy the "conservative" line either. "The stance has been pretty much the same throughout the last four or five years," he says, pointing to the break E/A received with Simply Red as a current example. "It took a minute to get it going, but without a doubt, radio broke that record." In addition to early AC action, Dave cites the support he got from the likes of Y108/Denver OM John Driscoll, KYUU/San Francisco PD Rick Lippincott, WXKS-FM/Boston PD Sunny Joe White, and at KHIS-FM/Los Angeles, VP/Programming Gerry DeFrancesco, Asst. PD Mike Schaefer, and MD Gene Sandbloom. "As they were proving the record, the snowball effect really took hold — and that's a brand new, baby band."

Bigger Spread

Observes Eddie Mascolo, "There are still a lot of new acts coming through, like our Blow Monkeys, the Bangles, the GTR situation. For a while, you didn't see a lot of the 35-40-45-add weeks on records; there were 10, 12 a week. A lot of



LET THERE BE WHAT? — These are but two of the entries in the 1977 AC/DC promotion organized in St. Louis by Atlantic's Sam Kaiser (local rep at the time) with a Peaches outlet and station KSHE. The winning boulder weighed six tons, and seriously rocked the store's parking lot. (See next page for full story.)

that came from the fact that when we were working with the independents, we were giving them, let's say, three of our five records. Now you've got your staff running all over the country with five records, and guys at radio are saying, 'I like this one,' or 'I like that one.' You're getting a bigger spread and less concentration on those records, although I notice the bulk is starting to come back."

Eddie uses the Blow Monkeys' Digging Your Scene" as example of "less concentration." He explains, "We never had a week of more than 25 adds, but we sustained it every week in double figures because that record was performing. But it was slow: at the time it came out, we had some other things working, and weren't getting our concentration on the Blow Monkeys. You can make a release your number one priority, but radio will still say, 'Gee, I like this record better.'"

"So I think that's what's happening a lot. I've always been a believer that it takes the listener a lot of listens to want to buy a record. And when it takes longer, that gives your sales and marketing people more of a chance to do the right



"The whole business is having the active stations' support to get the active retail support—to sell the record and break the artist."

Sam Kaiser
Atlantic VP/Nat'l Singles
Promotion



"When it takes a listener a lot of listens to buy a record, it gives you more of a chance to do the right things, to get it in the right places."

— Eddie Mascolo
RCA VP/Contemporary
Promotion

things, to get it in the right places. In the long run, you're better off than having those big weeks of 100-150 adds and blowing the record out; five weeks later you're asking yourself, 'What did I do? Nothing's happened with this record.'"

Test Rotation

The accustomed route to breaking baby acts is changing, whether or not you attribute it to the absence of indies, the flood of superstar releases, or conservatism at radio. States Sam Kaiser, "Developing new artists has always been difficult to begin with, but now I just sense a lot more reluctance for a station to step out and take a shot on a brand new face. Actually, it's not so much that programmers won't take a shot with new artists, but that the more familiar artists are getting a shot over the unfamiliar."

"As a whole, when you're working a new record, you take certain steps. You're used to a certain timing, a certain movement of stations in terms of quantity, and movement in terms of rotations on those stations. It's a slower process right now, a lot slower. We're finding that stations are more apt to 'test' a record in an unreported situation for an extended period of time — a lot longer than it would have been in the past — before converting it to a report."

Exposing new acts and "test" rotation are related issues, of course. John Fagot offers what he calls "my own little theory" about this. "When a radio station gets heavily into testing, in a sense what the PD and MD are saying is that they're not able to determine for themselves whether or not a record has hit possibilities, and that the only method they have of determining whether or not a record has hit potential is by putting it on the air and testing it."

Acute Knowledge

"Testing is good for one thing," John continues. "It tells you the immediate reaction records; that's all. Many times I've had programmers test a record of mine and say, 'Nothing's happening' after playing it for three to four weeks. But then that same record will end up going top five at the station. Part of the reason program and music directors are being paid what they're paid is because they should have an acute knowledge of music, an acute knowledge of where musical trends are going, and the ability to pick hit records. If they don't have that, they're just like any other person on the street who responds to statistics."

There are other limitations to test rotation, John points out. "Anything by a new artist that's not a number one record will not get an automatic response" from the listening audience. "In fact, it may even get a negative response. There are certain records that come along each year that break ground, that make it allowable for other records of the genre to get on the radio. Those records probably test worst of all! One on Columbia was Men At Work's 'Who Can It Be Now?' If a record tests totally negative and people hate it the first time they hear it, that's a good sign."

There is also a difference, says John, between putting a record on the air to see if it gets any response, and having one in regular rotation and not reporting it. "If

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Clarity

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someone wants to test a record, I have no problems with it. If someone wants to put that record in a regular rotation, not report it, and call it a test, that's different."

Retail Support

Test rotation also provokes an opinionated response from Walter Lee. "It's impossible for a label to support test airplay — the most important support element being records in the stores. Accounts aren't going to stock anything off test rotation. The record's not printed on the list, and they don't know how long it's going to be on the air.

Test rotation, for the most part, is not equivalent to the rotation that a reported add gets, so I question whether or not a station can find out what they're looking for. If they simply want to hear the sound of the record in context with everything else they're playing, and they're not interested in any kind of research, then that's one element. But if they're going to develop any sort of research beyond that, testing can't give a record a shot at providing the kind of information — good, bad, or indifferent — that a station needs."

Scandalous Rock Promotions

Everyone in promotion has stories to tell about his most enjoyable, outrageous, or embarrassing stunt. John Fagot, Sam Kaiser, and Dave Urso cheerfully own up to the following.

First, Dave: "In 1973, when I was at Warner Bros., I did a promotion around Jesse Collin Young's version of 'Running Bear,' the old Johnny Preston hit. I hired Gentle Ben, the famous TV bear, and his trainer. I also got Wolfman Jack to escort me, and we rented a limousine to drive around Los Angeles to radio stations. Well, we made a number of stops and finally arrived at KMET. We got into the elevator, got out at the floor, and I did my thing to promote the record. Long story short, the promotion bombed. How did I know? They asked me to leave, but they let the bear stay."

Next, John: "When I first moved to Texas, it was a real hard market for me to get to know because I'd come in from Atlanta and replaced people that had been fired — people who were friends with a lot of radio folk. Well, we had a new rec-

ord by Scandal, 'Goodbye To You,' and I decided to cause a scandal in Texas. So I got dressed up in a wig and a dress, and went 'round the state. In Houston, this was like taking your life in your hands. We visited all the stations, took pictures of me in bed with Alan Sneed . . . stuff like that. That was pretty funny."

Santa In July

Finally, Sam, who recalls two promotions: "When we released the Foreigner record, 'Cold As Ice,' Atlantic instituted a field staff incentive program for the most creative delivery of the record to stations. It was the middle of July, and I was doing local in St. Louis. Charley Lake was the National PD for Bartell at KSLQ. I rented a limousine and dressed up as Santa Claus, and went through the St. Louis County business district where KSLQ was located. It was 95 degrees outside, and here I

was in a Santa Claus costume. A lot of mothers must have had a lot of problems explaining that to their kids that day, and I must have lost ten pounds in water weight.

"I just barged into the radio station and into Charley's office, and kidnapped him. I reached right up, grabbed him from his chair, threw him over my shoulder, and marched out of the station. I ran into Ted Smith, the GM, on the way out and said, 'Hi, I'm borrowing Charley for a little bit. See you later. Ho, ho, ho!'"

"We drove up to a point where I had some strategically placed mounds of ice cubes, all stuffed with Foreigner singles. Charley, by the way, was blindfolded, but I didn't bother to tie him up because he didn't resist. He got out of the limo, took the blindfold off, looked at me and said, 'You're absolutely out of your mind.' I asked, 'Is the record on?' and he said, 'Yes, now take me back to the station.'"

Heavy Duty

The other Kaiser Kaper was with

AC/DC for "Let There Be Rock."

"We did a promotion with KSHE/St. Louis and Peaches, where we got a real nice Kawasaki motorcycle and put it on display in the store window. The station told people to bring the largest natural rock they could find, paint it with "Let There Be Rock," KSHE, and Peaches, and bring it to the store. So I figured there would be a couple of one or two-ton rocks. Some quarry operator would find a way to do this.

"I was at a promotion at another record store on a Saturday when the Peaches manager called me and said, 'You'd better get up here. Traffic is backed up for miles in both directions, all three TV stations are here, and my parking lot is caving in.' There were 10 or 15 flatbeds there, and the winning rock weighed six tons! We gave away the bike, and the band's manager liked the promotion so much, they tried it in London. Unfortunately, the rock dropped from the hoist in front of the store there and caved in the whole street."

On the average, it takes between five and ten days for a label to stock a marketplace properly with singles to support airplay, says

Walter. Thus, two weeks in test isn't enough time to develop a sales picture, and it amounts to wasted effort. "Don't just think of the company's costs of shipping a record and taking it back. There's also the cost to the store: bringing the records in, putting them in the rack, taking them down, packing them up and shipping them back, paying the freight. Stores aren't interested in doing that; they're interested in selling records."

Extra Business

"It's very important that stations have a good relationship with the local retail and wholesale community so they can trade information. When a buyer at a key chain or wholesaler stocks up early and heavily on a new release because the PD or MD has said, 'Watch this record, because we're going to add it — it's great,' this helps them pick up extra business. That relationship then develops back and forth. I don't think it happens enough, but when it does, everyone benefits. So test rotations certainly either prohibits that type of relationship from developing or endangers it if it exists already."

Positive about the trend toward testing is Dave Urso. "I think this stance is sensational, and extremely healthy for our industry. It's a tremendous advantage to record companies. I say 'advantage' because it gets right to the point if, say, (Q165/Tampa OM) Mason Dixon tests a record and comes back to me after four weeks and says, 'Dave, I love this record and felt it was good for my general public here in Tampa, but I'm not getting anything on it.'

Comments Dave, "That doesn't mean it's a dead issue, but it does give me an idea that maybe I don't have anything with that particular record. Then I can save a lot of time, effort, and money. Even when you have a monster, you can save money if you know that."

Radio's Testers

The programmers whom Dave cites as making extensive use of test rotation include KIIS-FM's Gerry DeFrancesco, WKKS-FM's Sunny Joe White, Q105's Mason Dixon and PD Randy Kabrich, Z104/Madison PD Jonathan Little, KKQB/Houston PD John Lander, KMEL/San Francisco PD Steve Rivers, KRBE-FM/Houston PD Paul Christy, WMMS/Cleveland OM/PD John Gorman, Y106/Orlando VP/Operations Gerry Cagle, BJ105/Orlando PD Brian Thomas, KATD/San Jose PD Bob Harlow, KWSS/San Jose PD Dave Van Stone, Z100/New York PD Scott Shannon, and FM102/Sacramento OM/PD Rick Gillette and Asst. PD Chris Collins.

Dave says it doesn't bother him if a record's not reported while first in test rotation. "Why should a station test and report it at the same time when it wants to be careful as far as what goes on the air, and what the national scene is? Other stations are watching; they don't want to come up with a faulty record, or one that isn't going to make it. Here's the bottom line: if my record on the radio is being tested and/or rotated properly, I'm going to benefit from sales if, in fact, I have something.

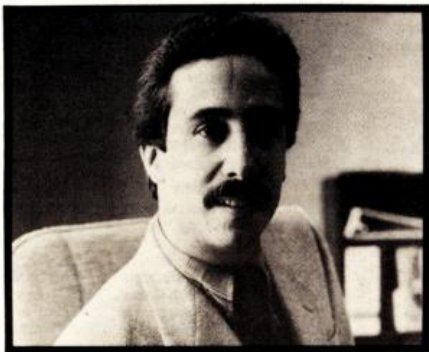
"After a solid four-week test, if it's positive, then the station can take another stance — that is, put the record into full rotation and report it so I can get the big, visible national numbers. Until that point, it doesn't make a hoot 'n' a holler."

There are extreme examples of "tests," and Eddie Mascolo recalls one of them. He says the Pointer Sisters' "Dare Me" was tested for ten weeks by one major market station. "That's not a test, that's a report," comments the RCA exec, and calls such a situation "abuse." But under normal circumstances, Eddie says he has no problems with the practice. "In fact, if I believe strongly in a record, give me a shot. Put my Kenny Rogers

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RECORDS

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"The Pride Is Back" on the radio and I'll take my chances. Put my Blow Monkeys on and don't report it for a week. I believe it's a smash and, again, I'll take my chances."

Airplay, Not Reports

Sam Kaiser holds a similar perspective. "If that's the way to get a new record on the air and exposed, I'll take it. My major priority is getting airplay, not reports. But after three or four weeks, we should be able to have a feel for it. There are situations where the record is reacting, and we should have the report. Once the station has committed to the song for that period of time, we'd like to be able to make that support public and also let retailers know. That's the whole business: having the active stations' support to get the active retail support — to sell the record and break the artist."

All five VPs agree that persuading programmers to listen to new releases is tough, and maybe getting tougher. Says Sam, "I try to put myself mentally into the PD's chair. Think of the 50-100 records that must come in every week, and know that they can't listen to everything. We try to prioritize the ones we want them to listen to, and try to make it as easy and convenient as possible. We put heavy pressure on the local staff to physically go into the station and sit down to play the record, or a piece of it, for the PD, MD, or whoever's in the decision-making process. There are some cases, which I find unbelievable, where the music decision-maker doesn't even have a turntable or tape player in the office. That does happen. Thankfully, those people are in the minority."

"What we try to do is provide programmers with other configurations: a tape for their car, a compact disc on rare occasions, 12-inch singles — whatever it takes. A promotion person's primary function is to get the record listened to. You can't get the record played unless you get the decision-maker to form an opinion on it. If we fail on that, we've failed in our fundamental job. It's frequently difficult, because the competition is so heavy."

More Listening

Says Walter Lee, "Everyone recognizes that a program director has many responsibilities in his job, and music is only a portion of that. But everyone should spend more time listening to the records, particularly by newer artists and the developing, midrange acts. You can't evaluate a record without listening to it."

By the same token, Walter stresses, label promotion staffers have to be well-versed and knowledgeable about their product as it relates to the different stations and shadings of the CHR format. "They've got to go in with a focus on those few records within their priority stack that really fit with that station. And the program director, the decision-maker himself, really needs to listen to those records."

Comments Dave Urso, "If programmers are going to be in that position, it is truly mandatory that they allot a certain amount of time in a week to listen. It should be on a specific day when they have no interruptions at all, even if it takes three or four hours. And I don't mean on that Monday when they're getting ready to make up the list. It should be done on a Friday, so they can digest things over the weekend, and then maybe pick up six or seven things to relisten to on a Monday."

Dave also believes that the field team (called Promotion Marketing Managers, in E/A's case) should go to their weekly radio and retail appointments with not only the records, but also a portable VCR. "Shoot that video in there and point out all the statistics to the PD/MD. Let them actually see the artist performing the song. It's going to help untangle that preconceived image or the negativity of a song that might have gone down two, three, or four months prior."

Preconceived Image

Preconceptions make everyone's job harder. All five VPs stress how programmers approaching a new release by an act with a particular image should keep an open ear and an open mind. Eddie Mascolo illustrates the point with a current release. "I have 'The Pride Is Back' out there and it's not a typical Kenny Rogers record. It's the best he's sounded since he's been at RCA. My staff is calling radio up, and the response they get is, 'Yeah, I've listened to it, it's the same old Kenny Rogers.' Well, you know they aren't listening to it, because it's not the same."

"If a record tests totally negative and people hate it the first time they hear it, that's a good sign."

—John Fagot
Columbia VP/Promotion

John Fagot cites several other examples. "Kenny Loggins — he has a monster like 'Danger Zone' is turning out to be, yet a lot of radio people were hesitant to add the record because they felt Kenny doesn't have an identifiable image to hook onto."

"The Stones suffer from this. They have this image of selling a million albums, with a big hoopla and tour, and having one hit single, then not being able to get a second hit. That's definitely worked against them, no matter what we came with as the second single. A lot of radio people are going to come back to me with, 'Well, the Stones don't make hits' — just because it's the second record off this particular album. Yet they've made hits for 20 damned years. So we're having problems with the Stones in that respect, which is wrong. Judge each individual record on its ability to get an audience."

R 'N' R, Not Metal

The same applies to Judas Priest, and John's hoping to circumvent the band's heavy metal

image with a special cassette to radio. It opens with a sonic exclamation of true metal, followed by "rock & roll" — Priest's current "Turbo Lover." It shows the difference, says the Columbia VP. "Radio's preconception is what we're trying to overcome."

Another problem cited by the promotion chiefs is the quick-drop syndrome. Notes Sam Kaiser, "This presents itself from time to time when there's a large amount of new, good product by major faces and new faces alike. We're finding situations where people are trying the record out for two weeks, maybe three, then dropping it. That's not a proper shot. Very few records come out and go right into power rotation. And there are certain records sitting in the top five which are still perceived by the audience as brand new records. So for that active, opinion-making, radio-listening audience, it has to be longer than two or three weeks."

States Walter Lee, "As with test rotation, this issue relates to the time it takes to spread records into the marketplace. Then there's the confidence loss at retail when a station adds a record, takes it off, and adds it again if it's a hit. Stores want to know that a station is going to stay with a record for more than a couple of weeks."

Paper Adds

By contrast, the label VPs agree that paper adds are no longer a serious problem. "It's very minimal," states Eddie Mascolo. The situation has improved, agrees John Fagot. "It's very odd that there are any paper adds at all," he says, "given the fact that there's a congressional investigation going on at the moment. That anyone would be so transparent as to participate in this right now is like waving a red flag and saying, 'I'm guilty.'"

Says Dave Urso, "I've never had a problem. It has a lot to do with communication between the record company and the radio station. If a guy goes on one of my records, I try to call them and find out exactly why they added it: did they like it, have they been properly promoted on it? The paper add issue has never been a problem for Elektra Records."

On the same note, Dave stresses the importance of communication between programmers and the label's promotion marketing managers. "They promote, they market, and they manage the general marketplace they're working. It's a classy title I've been using for about ten years, and it also gives the PMMs clout with the individual PDs and MDs. A lot of guys bitch, 'He won't see me, I'm not regional, I'm not whatever. That's horseshit. If the PM is doing a good job and he's a good businessman, any radio PD or MD is going to give that man or woman as much time as they need.'"

The role of local promotion staffs in general has increased, comments John Fagot. "A local person's job begins when the record gets on the radio, not when he gets an add." Are they able for the expanded responsibilities? "Some

local people came to depend on outside help," he replies, "and in a sense became less efficient and productive than they can be. There was a tendency to be lackadaisical when there was a lot of independent influence."

At The Grass Roots

"Now there's a transition period where some people have to go back to grass-roots promotion. Every one of my local people has the ability, drive, and intelligence to do it, and in the main, 75% of them are doing it already."

Says Sam Kaiser, "The local promotion person's stock has definitely gone up a couple of thousand points in the past three months. But we've always believed



"If we all decide to take the fun out of the business, we might as well go find another business. The fun is a big part of it."

—Walter Lee
Capitol Sr. VP/Marketing
Promotion

in our local staff, and the term 'glorified delivery boy' always irritated me. These are regional field marketing executives with a lot of talent, a lot of experience, and a lot to offer. Any downplaying of their role is very foolish, because they can be a great assist to a station. They're the front line of the record company."

By recent Atlantic expansion in the field, Sam states, "We've allowed our staff to concentrate more carefully on some of their primary functions. They were getting spread very thin, being asked to do just about everything over large territories. You could see it start to wear on some people. So I'm happy that we've instituted the regional middle management back in. Now there are people in decision-making capacities out there. No longer do you necessarily have to try tracking down the guy who's in 42 meetings in New York."

Along with labels' increased dependence on field forces, there also seems to be more use of "showbiz" promotion tactics, although there are mixed feelings about this. "It's being talked about more," agrees Dave Urso, "although I don't think it ever left." He emphasizes the importance of such tactics at the store level too. "They're not as effective if you don't have both sides. The people we want to sell our records are radio and retail."

Showbiz Tactics

"I'm all for the showbiz style. Artists doing IDs, showing up at stations, doing in-stores. We did some very clever in-stores with Howard Jones a couple of years



"It is truly mandatory that programmers allot a certain amount of time in a week to listen. It should be on a specific day when they have no interruptions."

—Dave Urso
Elektra/Asylum VP Promotion

back which really helped to break him, and some listening parties. And we had some clever listening parties with Simply Red too. The more we can do those type of things with artists, whether they're baby bands or names, the better off we are."

Comments John Fagot, "Showbiz only works when the record is good. When the record's not in the grooves, you can go into the station, paint it 18 different colors of the rainbow, and it still isn't going to work. But if you know the record's there, you can go the extra mile and do something unusual. The programmer reacts and says, 'Hey, if this guy believes in this record enough to come in here on a pogo stick, I'm going to give it a shot.' In that respect, it still works, even if not as much as it used to."

Offers Walter Lee, "If we all decide to take the fun out of the business, we might as well go find another business. The fun is a big part of it. Granted, radio programmers have a different set of priorities than record companies, and different pressures. We recognize that, but maybe we all need to be a little more tolerant of each other's needs and priorities too. Letting the pressure off once in a while is good. We need to take ourselves seriously, but not too seriously."

Sam Kaiser concurs, "After all the changes and cutbacks five, six years ago, a little more of the rock 'n' roll went out and a little more of the business came back in. That's good — we all became better businessmen because we had to be more cognizant of the economics of this business."

Create Excitement

"We also got a little bland, a little complacent, taking too many things for granted. We forgot that one of our other primary functions is to create excitement. So I'm glad the showbiz is coming back. Spread it any way you can; listening parties in local markets, or promotions to create awareness on a record, whether it's the promotion man going around in costume or a special presentation to the station. These are all tried-and-true methods that have worked before and are now coming back. The reaction to this at radio has been great. We should have fun with what we're doing here. We're dealing with entertainment; we're not accountants."



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—Charly Prevost
VP/Marketing & Creative
Services Chrysalis

"Nothing happens 'til somebody sells something."

—Ted Smith
VP/GM KSLQ/St. Louis
now VP/GM KLBJ/Austin

No matter how good your product is no one will ever know it unless you call their attention to it. Likewise, once they do hear about it, the job really isn't done until the product is sold.

The same basic rules apply in the symbiotic relationship between the radio and record industries. Record labels send out reps to promote radio on the newest releases; radio then plays that new music, which causes listeners to become record buyers — and the cycle repeats itself. Simple enough on paper, but a lot more goes on behind the scenes.

Recent changes in the structure of record companies, and how they promote their product, have forced many people within the industry to adjust their methods of business.

A Time Of Flux

One of the more notable results has been the hiring of complete promotion staffs or adding and/or creating new positions. Many of these folks are promoting records for the first time, while other veterans are moved to new territories where they are unfamiliar with programmers and their stations.

It is a time of flux and change, but some radio folks don't see it all in a negative light. "I feel extremely good about the renewed emphasis on local staffs," noted B94/Pittsburgh programmer Nick Bazzo. "The situation has a far greater potential than what's being tapped at this point. The labels have a greater strength than ever before to use their real strengths."

Nick feels time is the answer to many of the problems which may plague the system. "Good promotion simply comes down to relationships," he continued. "It involves getting to know the pro-



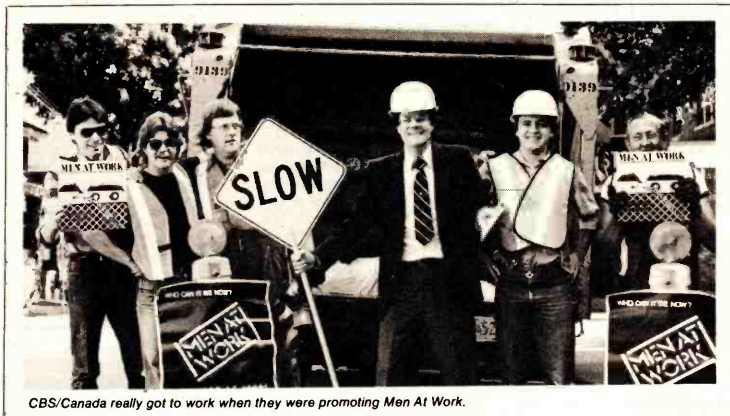
"Good promotion simply comes down to relationships. Getting to know programmers and the way they think — what makes them react, listen to music, and eventually put the record on the radio."

—Nick Bazzo

grammers and the way they think — what makes them react, listen to music, and eventually put the record on the radio."

Communication

KZZP/Phoenix PD Guy Zapoleon said, "There is no substitute for a conscientious label rep who knows the city, the competitive complexion, and your radio station's needs. I'm pleased to say more of them are learning this ev-



CBS/Canada really got to work when they were promoting Men At Work.

ery day — but there is still a need for improved communication."

No one can criticize the record companies for not communicating with radio, but the manner in which it is being done is coming under fire. "There are thirty people calling for the same record each week," complained WROQ/Charlotte's Reggie Blackwell. "They end up working me five days a week, and it's overkill right now."

"I need all the information I can get, but it has to be the right information," he added. "Local information is what we need most — those things within the region which will have a direct effect on me. In this new environment, I think most labels need to develop confidence in themselves to be able to effectively promote radio. They need to communicate better internally and work to develop the new promoters they've hired."

Know Thy Market

Radio is willing to take the promotional calls, but many people feel the replicated effort of several reps all calling about the same record might actually be defeating the purpose — which is to get a record on the radio. This calls for more coordination about who should call whom about which record and when.

According to Nick, however, the challenge is more complex than that. "I still see a great many reps coming in here, or calling on the phone, just quoting numbers from R&R, or laying sales figures on me, or just reading call letters. To me that's an insult. I subscribe to R&R and every other trade you can think of and I've already explored those tools. They aren't telling me anything I don't already know. That's what promotion is all about. Informing a programmer."



"Labels have to become full-service promoters of their music and the radio stations who support it with airplay."

—Mason Dixon

aren't being given the direction needed to see them grow.

First-time promotion people are being placed in major markets, a great contract from how they used to be groomed in smaller areas and then were moved along. I encourage these folks and help them wherever I can if this is their job to promote me, but I probably wouldn't hire someone who's never been in radio to do afternoons for me!"

Communication is a two-way street, according to Q101/Meridian's Dale Taylor. "From day one I've let all the promoters know where they stood with me," he explained. "No games, no gimmicks. I'm candid and direct with my opinions and want to know about their priorities. Despite my openness there are times I simply get too many calls and the pressure becomes too high. That's when I back off of a record. Some of these guys complain we don't listen to their music, but some of them don't listen to us very well, either."

Some Solutions

There is little value in raising some of the problems without offering some suggestions for remedying them. Nick suggests a change in attitude would get the ball rolling in the right direction. "Many of these guys, because of the way it used to be, walk around with a defeatist attitude," he noted. "They think, 'No matter what I say, the station will do what they want anyway.' I definitely have my own opinions, but I often play devil's advocate to see how strongly they believe in the product — or whether they are simply carrying the company line.

"I see little respect when a record person comes into my office to

Continued on Page 48



A&M's Lee Durham, Z93/Atlanta PD John Young, Janet Jackson, and morning man Steve McCoy visit during a recent promo tour.

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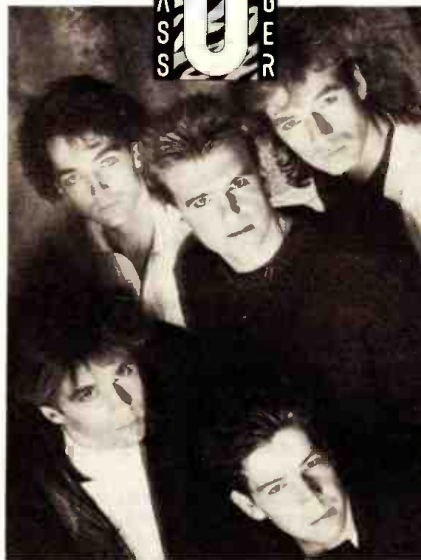
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**DOUBLE
PLATINUM**

and

**#1 IN CANADA
FOR 5 WEEKS**

"TOP 5 REQUESTS FOR 2 MONTHS AS IMPORT.
THIS IS DEFINITELY A RECORD TO DEAL
WITH."—JOHN HAGER—WPHD BUFFALO

**DON'T FORGET ME
(WHEN I'M GONE)****GLASS
TIGER****DON'T FORGET ME (WHEN I'M GONE)**

The new single from GLASS TIGER, produced by Jim Vallance and featuring Bryan Adams on back-up vocals. It's destined to be this summer's most memorable song. From the debut album, THIN RED LINE.

**M A N
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ON MANHATTAN RECORDS
AND HIGH QUALITY XDR® CASSETTES.

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CONTEMPORARY HIT RADIO

Radio Gives Records Improving Marks In Promotion

Continued from Page 46

promote me on a 'great record' when they don't even understand my station enough to know if it will really fit in," he added. "Some of them maintain stress that their product will be good for the station, but most of them miss the big picture. A Columbia or Warner Bros. rep has 10 or more records to work in any week. If they don't target the best three which will work on our station, their promotional efforts become diluted."

Well-Versed Promoters

A good verbal presentation can make the difference. "I really enjoy when a promoter is fully versed in the artists, particularly a newer artist," Dale commented. "Who wrote it, produced it, where are the band members from; this sort of information is very helpful to me and my airstaff."

"I don't need to know or wait for 150 stations to add a Rod Stewart record before I play it. The quality or this information is improving, but there is a difference from label to label. In all fairness, we're still in an adjustment period and I've been letting them know what I look for in information besides the generic stuff you can get from the trades."

Lack of information is Reggie's chief complaint as well, and he feels that some labels need to motivate their people in the field. "Record companies need to hang on the streets again," he said. "Winning programmers and music directors hang out at bars, clubs, record stores, schools, shopping malls, and concerts to catch the street action."

Ivory Towers

"Most record companies are in their ivory towers," he further charged. "I'm finding more and more records not making it only because record companies didn't



"Most record companies are in their ivory towers. I'm finding more and more records not making it only because record companies didn't pay attention. It's all because of their priority system."

—Reggie Blackwell

pay attention. Jack Wagner & Valerie Carter is a huge record. The last Isley, Jasper, Isley also was huge, and so is the New Edition record 'A Little Bit Of Love.' It's all because of the labels' priority system."

Mason boasts of playing a number of records which record companies didn't chase nationally, but which did very well for him and a number of others. "Synch's 'Where Are You Now,' is one Columbia never got behind," he noted. "It drives them crazy that we keep playing it. Sure, we want to help out and play the records which are priorities that make sense — but all too often they are missing the hits by going after less likely hits. It's all because of their priority system."

While some programmers have put much of the blame on the record companies, Guy sees a bit of guilt on both sides. He explained: "Most radio stations take the information from record labels to be hype. Radio stations really need to do their homework and listen to more product and find out what's happening within their own market."

Creative Promotions

"Too many programmers really don't know what's happening," he added, "and this causes programmers to lose hit records. This talk of weak product is ridiculous; the music available right now is great. It's just that most programmers are too lazy to look for it. We look for excuses not to add records when we should be out there looking for the best product to put on the radio."

Improving a label's promotional efforts also calls for innovative (less obvious) methods of doing so. Industry experts are issuing a general call for more record label creativity in an effort to support airplay with unique marketing ideas and concepts.



Paul Drew (then RKO VP/Programming) is caught in the act of "monkeying around."



The unknown promo rep pays a discreet visit to Charter Broadcasting's Sherry Tonnies



Richard Parmese (formerly VP/Promotion Arista, now Sr. VP/Marketing & Promotion MCA), always known as a great dresser, turns on the charm for a hitbound.



Mike Bone (then at Arista, now Sr. VP/Promotion Elektra) went as far as having his hair coiffed and tinted blue in order to get a programmer to play Haircut 100.

You Had To Be There

Over the years some promo folks have tried some of the funniest stunts to attract programmers' attention to records. B97/Pittsburgh PD Nick Bazoo recounted two stunts which garnered considerable publicity when he was in New Orleans.

While he MD at WNOE, Epic was working the Cheap Trick record "Surrender." Nick's office was on the third floor of a building in the French Quarter. Epic rep Tom Lanciotti arranged for several fully dressed National Guardsmen, and an Army tank, to appear in the street. Their guns were all aimed at his window,

displaying a banner which read: "WNOE Surrenders To Cheap Trick."

On another occasion while Nick was Assistant MD at WITX, Atlantic arranged for a two-ton block of ice to be placed outside the station in the middle of the street to promote Foreigner's "Cold As Ice."

WROQ/Charlotte PD Reggie Blackwell recalls the time he was programming WRFC/Athens when Capitol rep Gino Rumble ran to every station in a chicken costume promoting his records. "It made my day by breaking the monotony of the normal routine," said Reggie.

Other stunts (such as those pictured here) have required promo reps to sleep outside radio stations, or to chain themselves to a chair in the lobby until the record is played, and have helped put the show back into the biz.



"If they are playing it more than twice a day for more than two weeks, it should be reported as an add. What has happened to people? Are they afraid to use their ears? People are lapsing back into being-followers. Let's start being leaders again."

—Guy Zapoleon

Time Buys

Many veteran programmers remember back to days when record labels initiated time buys to support radio airplay. Until recently this practice had diminished, a curious development in an industry where the buying population still gets most of its product exposure on radio rather than video.

But this attitude may be chang-

ing. "I see a lot more dollars being spent on radio in time buys again," Reggie observed. "It's all a part of record labels making more serious commitments to their artists and product. When we add a record and give it legitimate airplay, it still needs to be backed up."

Q101 shares these sentiments. Dale remarked: "Because we have been aggressive with our music, it has made a difference at the retail level, which the labels themselves

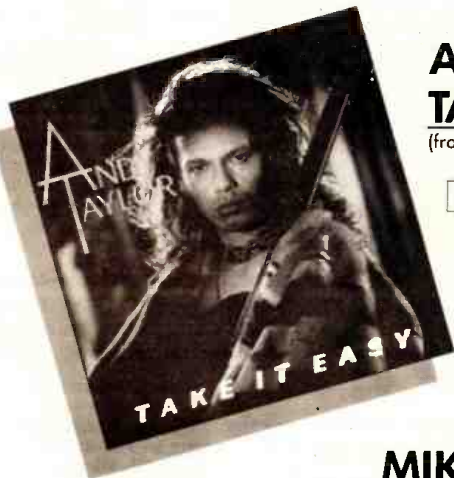
can feel. They see it as a worthwhile expenditure."

Nick's sales department stays on top of all added music, and actively works the record labels just as they do any other client. "When a time buy comes down it doesn't influence my decision to add a record — if it's placed before we're playing the record. But I have seen where it helps raise a record's awareness to the audience.

Continued on Page 50

IT'S GOING TO BE A LONG HIT SUMMER

WITH THESE RECORDS FROM ATLANTIC:



ANDY TAYLOR TAKE IT EASY

(7-89414)
(from the American Anthem Original Motion Picture Soundtrack) (81661)

CHR BREAKERS

Debut **39**

MIKE & THE MECHANICS TAKEN IN

(7-89404)

CHR NEW & ACTIVE

101/49

3 Most Added AC



REGINA BABY LOVE

(7-89417)

CHR NEW & ACTIVE

55/24 (20 P-1s)

Black Chart **20**

DAVID FOSTER THE BEST OF ME

(7-89420)

A duet with Olivia Newton-John

AC Chart **5**



ON ATLANTIC RECORDS

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Radio Gives Records Good Marks In Promotion

Continued from Page 48

Promotion Nirvana

"Since we are the only CHR in the market, a spot schedule may help expose the record," Nick continued. "If it's a catchy enough record it will begin to sell. Level 42 is a prime example. We weren't playing it when the spots hit the air, but when we saw the national story building and the calls began to trickle in and sales began to increase we hit the record and it was very successful for us."

On the other hand, Mason Dixon thinks that while the road to promotion nirvana may be within sight, it is still just out of reach. "In the past we worked with an independent," he explained. "If we needed product, support, or marketing tools they were provided. Why? Because the labels had dropped the responsibility for doing it. At this point I really think labels have got to become full-service promoters of their music as well as of the radio stations who support it with airplay."

"Unfortunately, local and regional reps do not have the authority to set up any promotions beyond albums and T-shirts. Because of this we have to talk with the national reps," he added. "Instead of having to go that route the local reps should have more input in this area. It simply takes too long to go through all the channels."

Label Support

At issue also seems to be the type of promotion being used to back up airplay. Nick outlined a couple of situations and how they worked. "We recently did a simple but successful promotion when Belinda Carlisle opened for Robert Palmer. I had an idea, and IRS okayed it. It was a 'Belinda Bash' where you could win a pizza party with her and the band. In one week's time we had over 1500 postcards, and 20 winners met the band after the show at the pizza parlor. Everyone had a great time."

"This made a lasting impression on those listeners," he noted. "How often can they sit down with a star like Belinda and chomp on pizza? It's something that can't be done every day. Tickets and T-shirts get old, as do backstage passes, limos and dinners. I'm not knocking them, but we need a bit more creativity. When I know a record label is really behind an artist it makes a difference to me."

Artist Participation

Another bone of contention with many programmers is the lack of artist involvement in a promotion. "That's a real sore subject with me," Nick observed. "We've seen a virtual disappearance of artists who are willing to visit a station, do an in-store appearance, or meet the audience. It's unfortunate, because these types of promotions are a major help."

"When a manager tells the label, 'No backstage after the show, and no interviews,' but I see that same artist playing guest VJ on MTV, it really upsets me," he further com-



"From day one, I've let all the promoters know where they stood with me. No games, no gimmicks. I'm candid and direct with my opinions and want to know about their priorities. Despite my openness there are times I simply get too many calls and the pressure becomes too high."

—Dale Taylor

plained. "These artists have to support radio. If they have time for MTV, they should have time for radio. I'm more than willing to do in-stores or appearances at the station, but I just can't get cooperation."

Broken Promises

Every programmer has been through the disappointment of being promised albums, tickets, T-shirts, and other merchandising items for giveaways only to find that these materials were never delivered. Dale contends this is still a problem.

"I've waited up to three months for 25 albums to be sent, despite my polite phone calls, letters, and doing everything short of getting down on my knees to beg. It's not fair. I find this happens to a lot of stations in markets my size, but I refuse to be intimidated because I'm in a smaller market and talking to someone in New York or LA about the problem. We need good follow-through."

More Show-Biz Needed

Since the record industry is a major facet of show-biz, Mason believes the labels should place more emphasis on this during record promotions. "Fly-ins to see concerts in other cities, which is really effective in a smaller market, are great," he noted. "These

really raise product awareness. We're readying a major promotion with Pepsi and MCA, with over 100,000 bottles displaying the MCA and Q105 logos under the cap. Major blow-out promotions are important."

How can the record industry put more show biz back in the biz? "A fun stunt would be to have a guy dressed in a costume, a polar bear or something else that really fit the record. Something like that would really leave a fun impression on us. I'd really like to see some more schtick. The record guys have got to learn they have to work a radio station; they can't just call up and scream because we're not on their record and it's number 15 in R&R. I'd hang up on someone who did that."

Guy outlined a successful idea which was spawned by the local EMI rep and which enjoyed considerable success. "We did a Pet Shop Boys 'Stupid Pet Trick Weekend' at a record store," he began. "On our morning show we invited people to bring their pets down. The record company backed it up with time buys, albums, and a grand prize of a trip to Los Angeles."

"The creative juices just aren't flowing like they should," observed Reggie as he recalled a recent Chrysalis listening party for Device. The party included food, drinks, and handouts of the LP, cassettes, and CDs, and was held at a local recording studio. "We need more of this," he added.

Testing Tests Tempers

Nothing looms larger than life to programmers than the truth. The industry has gone through a great deal of soul-searching in the past year; just a year ago the controversy over paper adds was at the forefront. This year the problem is just the reverse. A number of record companies feel some stations are thwarting promotion efforts by not reporting songs to the trades even after they have been tested week after week and are in significant rotations equal to, or better than some songs which are being reported.

Nick explained: "Programmers need to be aware of the credibility of other stations, as well as the PD who programs it. Some people must feel there's no one looking at what they are doing, and that's wrong. It's a programmer's right to test a record as long as he needs to until it gets the stamp of approval, which is a reported add to the playlist."

"It's like trying on a pair of shoes," he observed. "You try 'em on, walk around in 'em, but there's no sale until you've paid for them. Adding a record to a list is the same. PDs need to see and hear if it fits in with the station. Still, I'm sure there are some PDs I'm sure who are abusing this area by playing a record in good solid rotation; and if they are holding back a report it isn't right."

Probably one of the most outspoken programmers on the subject of testing records before reporting them is Guy Zapoleon. He acknowl-

edges there is more than one side to the issue. "This goes under the heading of 'people being afraid to take chances, and what they'll look like to their peers if they're wrong,' he commented. "It's a real sad commentary on the business."

Add It Or Say Goodbye

Guy continued: "You definitely want the records you play to go on and become national hits, and I think it's nice that people are testing things to hear how they will sound and how the audience will react. But if it's being played more than twice a day for more than two weeks it's time to report it. Between 50% and 60% of the reporting stations are simply afraid to take chances, and that's so sad to me. Either add it or say goodbye."

Stupid Competition

Mason insists that he sometimes withholds information to keep his competition from knowing what he's playing. When asked if it was

"When a manager tells the label, 'No backstage after the show, and no interviews,' but I see that same artist playing guest VJ on MTV, it really upsets me. Artists have to support radio. If they have time for MTV, they should have time for radio."

—Nick Bazoo

really possible that his closest competitors were ignorant of his playlist, he sidestepped: "There are a lot of markets where people are just stupid enough not to know. Every now and then you can pull one over on them."

The bottom line, hypothetically, is that if ten stations were all "testing" the same record and had moved it into good rotation by the third and fourth week (but hadn't reported it), they might pre-

"I've got paying clients who are more creative with their promotions than the labels.

Promotions have got to be bigger than life to be effective."

—Reggie Blackwell

vent that song from being published in R&R's CHR section. Such a move might have a very detrimental effect on the record company — and on the artist's career.

Don't Hold Reports Back

Mason defended his position by saying that holding back reports is detrimental to the reporting process. "It wouldn't do that," he insisted. "If record companies want to think that's what we're doing, they can go ahead. But we work very hard on our music and there are certain things we want to make sure of before we let it all out. The only records we've ever done that with are novelty items or titles the record labels themselves have asked us not to report."

Let There Be Leaders

Still, some programmers feel the "test pattern" has been overextended and has reached a point where it's time to "put up or shut up."

"When I find out a station I really respect is too scared to stand behind its convictions, I'm most disappointed," Guy lamented. "Where has the pride in breaking a record gone? If programmers are worried about getting funny looks for adding a left field record that works, how do you think they look for holding off on reporting adds on the right records? To me it makes you look even worse. What has happened to those people? Are they afraid to use their ears? People are lapsing back into being followers. Let's start being leaders again."

BITS

• **I Wanna Be A Cowboy** — 103CIR/Beckley has given away cars, cash, movie tickets, concert seats, and now a horse! In a recent promotion using the **Boys Don't Cry** "I Wanna Be A Cowboy" hit as a theme, PD Bob Spencer handed out cowboy clothes, including boots and hats, plus copies of the album. For the grand prize, the station awarded a lucky listener a live paint mare! Along with the horse came a year's worth of boarding for the animal and riding lessons.

• **All You Have To Do** — WIXX/Green Bay is celebrating the summer with several "Backyard Barbecue

Bash" parties. Listeners must send in a postcard to register, and one will be selected to host his own backyard bash, courtesy of WIXX. Winners can invite up to 20 friends, and WIXX staffers will do the rest: the food, the drinks, and the cooking. All listeners have to do is party!

• **How Many Do You Want?** — Q102/Cincinnati is giving listeners the shopping chance of a lifetime in its "Q102 \$5000 Downtown Lifestyles Shopping Spree." Every hour the contest is announced, and listeners call in to register. A different numbered caller is picked each time; the winner will be chosen by random drawing.

AIR Congratulates The Best Ears In The Business!!

PRESENTING THE WINNERS OF COMPETITION #4



2. Don Banson
94Q/Atlanta, GA - 40" TV, Hi-Fi VCR



3. Keith Nafaly
KMEL/San Francisco, CA - Stereo Console T.V., VCR



4. Steve Brack
Chrysalis Records, Los Angeles, CA
Complete Stereo System



5. Jeff McCorney
94Q/Atlanta, GA - Video Movie Camera



6. Tony Muscolo
A. D. Muscolo Promotions, Los Angeles, CA - 19" Remote Color T.V.



7. Jeff Davis
WPFM/Panama City, FL - 19" Remote Color T.V.



8. John Hutchinson
WLVE/Miami, FL - 19" Remote Color T.V.



9. Steve Davis
WARM/Atlanta, GA - 19" Remote Color T.V.



10. Leo Davis
WQEN/Gadsden, AL - 19" Remote Color T.V.



11. Jack Gillen
WQHO/Salisbury, MD - VCR



12. Jerry Lembo
Columbia Records, New York, NY - VCR



13. Pam Tovar
KRTH/Los Angeles, CA - VCR



14. Bobby Cook
KXIO4/Nashville, TN - VCR



15. Gary Cummings
KZFN/Moscow, ID - VCR



16. Terry Weinacht
WKFR/Battle Creek, MI - VCR

1. Gene Sandbloom
KIIS-FM/Los Angeles, CA - 1986
Porsche 944



17. Lou Patrick
WYKS/Gainesville, FL - VCR



18. Randy Hugg
WCPZ/Sandusky, OH - VCR



19. Greg Lawley
WDBR/Springfield, IL - VCR



20. Will Kauffman
WOCM/Hagerstown, MD - VCR



21. Jim Martin
WOAY/Oak Hill, WV - CD Player



22. Andy Tutin
KCMO/Columbia, MO - CD Player



23. Gary Reynolds
KRAV/Tulsa, OK - CD Player



24. Tracy Johnson
KFRX/Lincoln, NB - CD Player



25. Dennis Maron
WWPZ/Peabody, MI - CD Player



26. Paul Roberts
WMAJY/Long Branch, NJ - CD Player



27. Henry Van Den Hoogen
CFTR/Toronto, CN - CD Player



28. Jerry Rogers
WZAT/Savannah, GA - CD Player



29. Jeff Stone
WWSL/Wilmington, NC - CD Player



30. Mike Weis
WCPZ/Sandusky, OH - CD Player

AIR Congratulates All The Participants for Competition #4. Competition #5 Is Currently In Its 19th Week. Winners Will Be Announced In Early November.

Registration Is Now Open For Competition #6 Scheduled To Start August 11th, 1986. The Porsche 944 Could Be YOURS.

Register Today By Calling AIR At (301) 964-5544.

Using Your Ears & The Tools At Hand

No amount of information gleaned from the pages of R&R can ever replace your ears as a starting point when it comes to making selections for your playlists. Once you've got a feel for what a record sounds like, then and only then does the data take on real meaning.

In our continuing efforts to provide more (and broader based) information to facilitate your decision-making process in CHR, we are unveiling a new feature: "Most Active."

Presenting Most Active

Most Active is designed to be a collection of information complementary to the Hottest and Most Added records of the week, which have been expanded to display a 1 to 10 ranking. In a sense, Most Active is the statistical bridge between quality and quantity; it is designed to key in on records which are converting from adds to chart numbers — and upward movement.

The formula to compute Most Active is very simple: Just add the total number of up moves, plus the total number of debuts, minus the downs (if any). Downs are subtracted to help insure that Most Active records are current and upwardly mobile.

Records with high first-week add totals will not show in Most Active as they have no ups or debuts to register. This statistic measures conversions, so a record's strength on this chart will become evident

later on as it develops.

Only records which have not become Breakers will be represented in Most Active. This new feature is not intended as a definitive stat predicting hit status, but when combined with all the other features, it should give a broader perspective.

Regional Breakouts

Another recent addition to CHR is Regional Breakouts, which can be found on the Adds & Hots pages and replaces the Regional Hottest listings. These are records which are not included in the Regional Most Added, but have five or more adds in a region and total fewer than 50 stations overall.

This information is designed to help programmers key in on newer records which may not have huge national add totals, but are developing on a more regional basis. It is hoped this will help to spread these records and be an aid in having them eventually spread nationally.

A Quickie Review

While we're at it, let's take a quick review of the rest of the CHR information found in R&R each week:

MOST ADDED

WHAMI (145)
DAVID LEE ROTH (72)
BANANARAMA (52)
MIKE & THE MECHANICS (49)
JOHN COUGAR MELLENCAMP (45)
KLYMAXX (37)
STARSHIP (32)
MADONNA (30)
DEVICE (29)
MONKEES (29)

MOST ACTIVE

GAVIN CHRISTOPHER (81)
MICHAEL McDONALD (69)
DEVICE (56)
JOHN CAFFERTY (49)
MIAMI SOUND MACHINE (43)
QUEEN (35)
ART OF NOISE (28)
JOHN COUGAR (27)
ELP (27)
MIKE & THE MECHANICS (26)

HOTTEST

GENESIS (148)
PETER GABRIEL (132)
JANET JACKSON (117)
EL DeBARGE (93)
KENNY LOGGINS (92)
PETER CETERA (84)
SIMPLY RED (70)
HOWARD JONES (65)
BILLY OCEAN (61)
JETS (30)

• **Significant Action** — Records must have at least ten but fewer than 50 airplay reports.

• **New & Active** — Records with 50 or more airplay reports, but fewer than 60% of the reporters.

• **Breaker** — Records with 60% or more of the CHR reporters playing them.

• **Chart Extras** — Records which reached Breaker in previous weeks but haven't charted with enough reporters to qualify for a chart position on the National Airplay/40.

• **National Airplay/40** — A 40-number chart that reflects the

movement on CHR reporters' playlists. Records with continued progress receive a bullet. Occasionally a record may hold the same chart position, yet still get a bullet.

• **Most Added** — The ten most added records each week.

• **Hottest** — The ten hottest records each week. A hot report is an individual station's opinion and does not carry any weight on the National Airplay/40.

• **Parallels** — A complete listing of every call letter and chart move on those upwardly mobile records on the National Airplay/40, New &

Active, and Significant Action.

• **Rotation Criteria** — Upwardly mobile records reported to R&R's CHR section must adhere to the following criteria: Fulltime Adds and/or Ons — four plays in a 24-hour period, three of them occurring before midnight; Dayparted Adds and/or Ons — two plays in a 24-hour period, both of them before midnight.

Anyone who would like a more detailed explanation should feel free to call R&R at (213) 553-4330. Your comments and suggestions are most welcome.

MOTION

WIXV/Savannah gives up **Slick Eric Stevens**, who'll now be **Sunny Joe Stevens** on KC101/Now Haven's night show. Also at KC101 Tony Terzi is upped from swing to overnights

• **Jo Jo Walker** is doing nights, and **Bobby Knight** is doing afternoons at KZOU/Little Rock; both are from the now defunct WZXR/Memphis ... KZ93/Peoria loses morning man **Scott Wheeler** to WGCL/Cleveland, upping **Gene Stern** to the slot. New to nights at the station is **Glen Thomas**, replacing **Derek Johnson**.

• WFMI/Lexington MD Indiana Jonz is upped to Assistant PD ... Following 96X/Miami PD Jon Holliday's exit, **MD Stuart Elliot** is acting as PD/MD ... **John Stubb** joins WKAU/Appleton for overnights ... **Eli Molano** starts wake-up service at KITV/San Antonio as he exits the MD/morning slot at KRGV/McAllen-Brownsville, while **John Elliott** from crossstown KTSAs takes on weekends.

• KKAZ/Cheyenne afternoon man **Jack Alexander** is upped to PD following the exit of **Dave Hunter**. Hunter's taking on nights at KIMN/Denver ... WBEN-FM/Bufalo welcomes **Maria Genero** to overnights from neighboring WYRK, and **Rob Lucas** to weekend work from 100KHI/Ocean City ... WRSR/Norfolk weekendender **Nikki Hart** acquires a fulltime night shift, while **WVBR/thaca's** **Bill Todd** joins as M.J. Kelly for week-end/swing work.

• Former KX104/Nashville MD **Barry Fox** lands the night shift at FM100/



Shari L. Barrett

Memphis, while KX104 afternoon driver **B.J. Harris** replaces him. **Eric Page** comes in to do nights ... B104/Baltimore has relocated to new studios and offices after being in the same building for 40+ years, including the time when it was originally known as WITH-AM & FM. The new address: 3701 Maiden Ave., Baltimore, MD 21211.

• Congratulations to KIYS/Boise morning co-host **Gary McCabe**, whom listeners voted as their Top Personality ... WPST/Trenton hires midget man **Dave Hoessel** to replace **Jay Sorenson**, who's now at WNBC/New York ... **Randy "Animal" Turner** is the new PD/morning man at WVBS/Wilmington replacing **Fred Allen**, **Lindsey Kaye** is hired as news/

morning co-host from WOVV/Ft. Pierce, and **Stormin' Steve Davis** signs on for nights from KOKZ/Waterloo ... **Jocelyn White** is the new news anchor at KEGL/Dallas ... **Shari L. Barrett** is named Executive Assistant to **Rick Dees** at KIS-AM & FM/Los Angeles.

• WIAV/Virginia Beach will debut around July 1 with **Boom Boom Cannon** in the night slot ... **Michael Dee** is no longer programming KFMW/Waterloo; MD **Mark Hansen** is promoted ... KBOZ/Bozeman News Director **Dean Alexander** and midday personality **Cara Wilder** have both nabbed speaking parts in an upcoming movie, "Amazing Grace And Chuck," starring **Jamie Lee Curtis**. It will be filmed in Bozeman later this summer ... WIGY/Bath MD/middayer **Christina** exits, and the title is picked up by afternoon man **Mark Edwards**.

• WBCY/Charlotte ups **Roy Neal** from weekends to middays ... KMJK/Portland morning team **Kent Phillips** and **Alan Budwill** exit for wake-up service at KPLUS/Seattle ... **Rich "The Moo-Man" Amool** leaves his evening shift at KRFV/Marysville for weekends at KWSS/San Jose ... **Dave "Commander" Kelly** joins WGCL/Cleveland from WVIC/Lansing ... **John Michaels** replaces **Mal Atteberry** as MD of KSKE/Granby ... XGRS/Burlington, IA 7pm-midnighter **Kevin Cooper** opts for the same at KGOR/Omaha ... **Steve "Shadow" Daniels** exits nights at KKRC/Sioux Falls.



DREAMS COME TRUE — WGBF-FM/Evansville, IN celebrated Van Halen's arrival with a Warm-Up Weekend. It featured ticket and LP giveaways, and a Grand Prize of dinner for two, tickets, transportation, a VH library, and a chance to meet the band. Pictured backstage (l-r) are Eddie Van Halen, winner Denise Strange and her guest, Sammy Hagar, 'GFBF AE Tally Ennon, Michael Anthony, Alex Van Halen, and 'GFBF PD Steve O'Bryan.



WE DO THE TUBESNAKE BOOGIE — WPHD/Bufalo celebrated the arrival of ZZ Top by holding a banner contest before the group's concert. The winners copped front row seats and the chance to meet the band backstage.



**BOY,
WHAT A SONG.**

**MAN,
WHAT A BAND.**

**BOY
INSIDE
THE
MAN**

The
brand new
single from

**TOM
COCHRANE
AND
RED
RIDER**

Last Week:
AOR TRACKS BREAKER!

This Week: **TRACKS 29 - 22 !**

Produced by Patrick Moran

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STEVE FEINSTEIN

GMs OF TOP-RATED STATIONS SPEAK

Catching Revenues Up To Ratings

It's no secret that #1 ratings doesn't always result in #1 revenues. That's true for any format, but perhaps more so for one like AOR that's subject to "format bias" by advertisers skeptical about its audience's buying power.

We've examined format bias in a previous column (5/10/85), so this week we'll add a different angle. General managers of stations that have climbed to the top of the ratings heap will explain why being #1 doesn't always make the station an automatic easy sell, and tell what they're doing to narrow the gap between ratings and revenues.

No Panacea

First off, let's keep in mind that being #1 12+ is "a great ego trip, but unless those demos are in the right place, it doesn't help your billing that much," says WNOR/Norfolk President/GM Jack Rattigan. "If you have the right demos, you don't have to be on top to be the #1 revenue-producing station."

Rattigan does allow that being on top does afford a certain prestige, but more importantly "it's a great attention-getter. People start to look at your real numbers — the demos you've always concentrated on. It's like an interesting cover on a book; people turn the next page and read on."

Since topping the market last fall, "NOR has seen increased business from financial institutions."

Rapid Rate Rises Unwise Taft's WKLS/Atlanta rose to #1



Jack Rattigan

"If you have the right demos, you don't have to be on top to be the #1 revenue-producing station."

—Jack Rattigan President/GM WNOR/Norfolk

this winter, and from the looks of recent Arbitrends, appears set to repeat that feat in the spring. VP/

GM Tom Connolly, who came on board last August, explains that when a station becomes #1, it can't just jack up its rates overnight. "From the spring book to the fall we went from six to two, and then number one in the winter book. It's hard to move the rates that fast in less than a year's time. Some people have been loyal advertisers since we were number six, and you just can't hit them over the head, take out a slide rule and say, 'This is what your cost-per-point is now, and we're taking your rate from \$75 to \$375.' But we've got our rates to the level where we meet our budgets and even surpass them."

Format Bias Declining

Format bias is becoming less of an issue these days, says Connolly. "With the format's metamorphosis, a lot of upscale advertisers are realizing that we now appeal to 'yuppies' — the guys that are 25-35 years old with nice cars, good jobs, and some income to spend. We've cracked through with a lot of banks, airlines, and things that you wouldn't have found on an AOR station a year and a half ago."

"There's no stone walls out there for us right now; no particular category that we just can't get. We've gotten at least one of everything at one time or another here in the last four or five months. Not with the consistency that maybe an AC station might, but we've had and continue to get banks, airlines, savings and loans, and upscale men's clothes."



Michael Craven

Philly Finery

WMMR/Philadelphia VP/GM Michael Craven is similarly upbeat about the quality of accounts his top-rated rocker draws. "We've gotten stock brokerage firms, exotic car companies, most of the major airlines, and two major real estate companies. We've also gotten all but one of the major banks on the air, and not just for tradi-

tional 18-34 services like car loans — we've cracked the IRA market, for instance."

Training Essential

Selling requires more than just quoting the latest ratings book, says Susan Knaack, GM of WAPL/Appleton. "Billing problems are caused by a poorly trained sales staff. When you have great ratings your sales staff will be able to take some orders. But they're not going to be able to sell any bet-



Susan Knaack

"Ratings alone don't cut it. You have to sell value and results."

—Susan Knaack GM, WAPL/Appleton

ter when you're number one than when you're number 12 if they're not trained to sell."

Particularly in smaller markets, ratings must be complemented by advertising success stories. Knaack says, "Ratings alone don't cut it. You have to sell value and results. The two (ratings and revenues) are not necessarily related in a market this size. WAPL has been the number one station in this market for over five years, but the number one biller only in the last year and a half. The number one biller in the market previous to that was the (sister) AM that I manage, and its rating was half of WAPL's."

Expanding The Base

Part of the reason 'APL lagged behind the competition was that "we were only selling to traditional AOR advertisers when I became the GM. My mission statement immediately was to expand the customer base and to sell the radio station like you sell any radio station — based on what results you get."

For potential buyers who had an

image of the rock audience as inappropriate for their products, 'APL posed questions like "If an AOR listener came into your store to buy your product, would you refuse his money?" The station also acquired credibility by placing its station merchandise in a Sears outlet. Knaack explains, "Sears is synonymous in people's minds with the American way — a charge card at Sears kind of goes along with apple pie and Chevrolets — and it broke down prejudices quicker. J.C. Penney, who is at the other end of the mall that Sears is in, came to us six weeks after we placed the merchandise and said, "We want to buy your radio station."

The end result of 'APL's efforts is that "we now have nontraditional AOR buyers on the station such as financials, real estate, supper clubs, department stores, and major chains," says Knaack. "Our ratings helped get those buyers and then results kept them on."

Avoid Arrogance

Roy Robinson, COO/Executive VP of Pioneer Broadcasting, says "the company's KWHL/Anchorage, although the #1 biller on FM, is out-gunned by a number of AMs, including its own sister AC KFQD. He attributes this to FM radio coming relatively late to Anchorage, where AM radio is still more entrenched in the advertising community."

He warns against arrogance on the part of market leaders who might let their #1 status go to their heads. "We try not to throw the Arbitron at people. Going in with the idea of selling for them works a lot better than saying 'We're #1. Here are our numbers.' In a smaller market, you depend on longstanding relationships. You can't rely on new businesses every month."

"We try not to throw the Arbitron at people. Going in with the idea of selling for them works a lot better than saying 'We're #1. Here are our numbers.'"

—Roy Robinson COO/Executive VP Pioneer Broadcasting

Selling results is critical in smaller markets, says Robinson, unlike "bigger markets, where it's more black-and-white and some agencies look at numbers and gross ratings points, period. In a smaller market, advertisers are more likely to call each other up and ask about results."

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A MAN FOR ALL BUBBAS — WKDF morning man Carl P. Mayfield closely resembles a character known as Bubba Skynnyrd, who pulled 15 write-in votes for the office of Nashville Sheriff. His platform included a novel way to relieve overcrowding at the city's jails — offenders who are now sleeping in tents for lack of space in the jails could spend the night in cars at the city's lot for towed vehicles.

RADIO ACTIVITY

After awarding four American classic cars over the last 28 months, WRIF/Detroit let listeners choose which set of wheels they'd like to win this time around. A 24-hour phone line was set up to record people's preferences, and station personalities cruised area streets recording listeners' choices, some of which were played back over the air. The top vote-getter was a '63 split-window Corvette, one of which WRIF had already given away earlier this year. So instead, the station is giving away the runners-up — a '57 Thunderbird with porthole windows and a '64 Mustang.

Fun Stuff

Halloween In June? WMMR/Philadelphia sponsored a Halloween Night on Friday the 13th, offering chances for trips to Salem, Massachusetts or Disneyland to people who came in costume to a Phillies game. Everyone attending the game got Raisinets as a trick or treat.

MMR morning man John DeBella engineered a couple of zany stunts to go along with an on-air appearance by comedian Howie Mandel. First, he

asked listeners to come down to a park across the street from the station to play "Ring Around The Rosie" with him and Mandel. Within an hour, 100 people gathered to sing the song. Then DeBella had the crowd line up at a bus stop. While he and Mandel got on a bus and talked to the bus driver on the air using a remote unit, the people filed onto the bus and then walked off. Why did he do it? Why not?

Closing Time For KBCO Kinetics

KBCO/Denver's 7th Annual "Kinetic Sculpture Challenge" drew 35,000 people to watch 75 human-powered vehicles and wacky contraptions navigate a difficult land and water course. Crowd control has been a problem in the past, so for the first time the station sold advance tickets to limit the crowd size. Even so, logistical problems were such that this was probably the last year for the event.

Prize Patrol

KSHE/St. Louis is giving away Bummers surfwear to people who submit the worst "bummers" that have happened to them. A grand prize winner gets a trip to Florida.

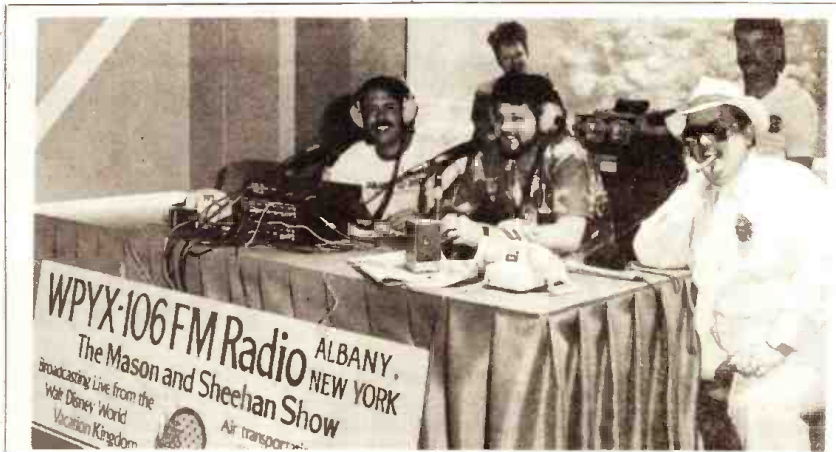
The winner of DC101/Washington's "Great Home Tape Search" got recording time at Unique Studios in New York, tape, rehearsal space, and a concert gig in DC.

Good Deeds

KSHE's Red Cross Blood Drive drew a record 1956 donors who gave enough blood for an estimated 5400 recipients.

A DC101-sponsored chili cook-off raised almost \$25,000 for the local Kidney Foundation.

The day that the Conspiracy Of Hope concert for Amnesty International came to Atlanta, WKLS did a 12-hour cut-a-thon at a hair salon to raise money for the organization. The salon, which offered its services at reduced prices, set up a phone bank to answer questions and take pledges from people unable to attend the event.



FROM UNDERWATER TO OVER-THE-AIR — WPYX/Albany's morning team did three days of broadcasts from Disney World, with one show originating from below the living seas exhibit. Seated are (l-r) Bob Mason, Bill Sheehan, and "Uncle Vito Masonetti"; standing are promotion assistant Dawn DeBraccio and engineer Butch Murro.

Odds 'N' Sods

WIZN/Burlington joins the ranks of stations that have done all-compact disc/no-vinyl weekends ... WXRT/Chicago did its ninth annual "Rampant Beatlemania," devoting a full day to play virtually every record associated with the Fab Four.



THE LAST HORROR SHOW — WXLP sponsored the final screening of the "Rocky Horror Picture Show" at a Quad Cities movie theater. Winners received tickets to the flick, soundtrack albums, dinner at a swank eatery, and limo rides to and from the event.

SEGUES

WXPP/Pittsburgh (formerly AC WWCL) is still evolving into an AOR approach, calling itself "Double X." At this point, observers says its mix ranges from the Clash and Suzanne Vega to Billy Joel and Bryan Adams. Dennis McNamara, PD of sister station WLIR-FM/Long Island, is programming, and LIR-FM GM Elton Spitzer is managing. While Pittsburgh papers have McNamara saying the station will have a high profile on new music, Spitzer says 'XXP will by no means be a transplanted LIR-FM.



Dave Hall

KNX-FM/Los Angeles rehires two staffers from its previous incarnation as "Mellow Rock": ex-MD Dave Hall for mornings and Pete Harmon from neighboring KRTH-FM for middays ... Steve John (nee Olson) replaces Byron Nelson on KTCZ/Minneapolis afternoons ... At WAAF/Worcester-Boston, Annalisa moves from week-ends to middays in place of Karen Grace, who goes to weekends ... WDIZ/Orlando midday man Gary Mandino shifts to sales and is replaced by Suzanne Stewart, ex-WYNF/Tampa overnights ... Lee Edwards of WEZC/Charlotte takes on KMJX/Little

Rock AM drive ... WRUF-FM/Gainesville's new morning team pairs weekender Brad April with Lauren Michael from middays.

WGRX/Baltimore hires Maura Lane from a local agency as Promotions Director ... WPYX/Albany has added a Sports Director with impressive credentials — Jeff Blatnick, a 1984 Olympic Gold Medalist who's done analysis for NBC, PBS, and ESPN ... Q107/Toronto Sports Director Earl McRae leaves to join an Ottawa newspaper.



YOU CAN PETITION VAN HALEN WITH PRAYER — Petitions signed by over 34,000 KGB listeners convinced Van Halen to include a San Diego stop on their tour. The band's original itinerary had bypassed the city. From left, personality Michael Berger, Promotions Director Scott Chatsfield, PD Ted Edwards, and personalities Keith Royer and Jeff Prescott.

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4. New Address

CROWDED HOUSE

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Mo. 7 Dy. 18 Yr. 86

6. Sign here

Neil Finn





LON HELTON

COUNTRY

PART II

Inside The Winter Arbitrons

This week offers a further look behind the winter Arbitron numbers, focusing on some of the more competitive situations. There's also a peek at factors affecting the spring results.

	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
WKHX	6.6	6.2	4	5
WPLO	2.1	1.2	14	16
WYAY	4.9	4.6	10	7

With the battle for Washington DC now history, the war (and it's exactly that) in Atlanta may well be the most bitterly waged contest in the Country. Indicative of recent volleys fired is WYAY VP/GM Bob Greene's references to WKHX as "Nap-Time Country radio" in his client/agency newsletter.

Coming off its highest Country book, 'YAY slipped a bit 12+. But it made good gains 25-54, garnering its highest target share since turning Country in June '84.

WKHX, meanwhile, has only been below a 6.2 once before — its 5.3 debut in fall '81.

Digging back through the fall of '80, I found no lower 12+ shares for WPLO.

The soon-to-be-released spring numbers should be very interesting. WKHX has steadfastly maintained its Continuous Country approach, while WYAY has remained very foreground with its per-

sonalities and aggressive promotion. WYAY did experience the loss of a member of its "Morning Zoo" halfway through the book when Keith Connors left for WLVK/Charlotte.

	12+		25-54 Rank	
	'86	F '85	W '86	F '85
W				
KBRQ	1.1	.9	19	26
KBRQ-FM	1.1	2.1	19	16
KLZ	2.4	2.3	15	15
KYGO	4.0	5.3	5	4

KYGO, which suffered back-to-back 4.0s (spring '85 and fall '85) — its lowest 12+ shares since the fall of '82 — rebounded to its customary spot in the mid-5s. Throughout its bout with substandard (for KYGO) 12+ shares, the station has maintained steady 25-54 numbers.

KBRQ-FM had its best showing since going Country in early '82. For the first time, the AM & FM's combined shares are good enough to place second in the Country race.

KLZ continued to slip. Its 2.3 is the station's lowest 12+ showing in at least five and a half years.

	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
WCXI	1.3	1.6	24	26
WCXI-FM	2.2	1.9	15	13
WWWW	3.2	2.9	10	12

Forget the shares shown — there's a whole new ball game in Detroit. WCXI owner Golden West completed the sale of the two stations mid-book, with WCXI (AM) going to Shamrock, owner of WWWW.

W4 PD Barry Mardit says the AM is operating as its own entity with no simulcasting whatsoever. The call letters will remain WCXI to capitalize on its Country history in the market. Longtime Detroit morning man Deano Day did not come to terms with Shamrock and is now looking. Musically, W4 will continue as it has, with the AM skewing more traditional.

	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
KIKK	.7	.7	29	28
KIKK-FM	6.7	7.7	3	2
KILT	1.4	1.2	15	18
KILT-FM	4.5	6.3	7	4

A great Country book for Houston — the 15.9 12+ is the highest in two years. KIKK-FM's book is its

best in a year and KILT-FM's 6.3 is its first appearance in the 6s since the fall of '83.

This has long been a battle of promotional budgets, with high-dollar-cash prizes being offered by both sides. Now that Gold Country KIKK (AM) is simulcasting 100% with the FM, it will be interesting to see if the money war escalates. There will certainly be more available bucks for advertising and promotion with the savings realized by the duplication.

	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
KFKF	5.8	8.1	5	2
WDAF	11.1	11.6	1	1

Stating that WDAF has been #1 12+ in 15 of the last 16 Arbitrons does not fully illustrate the manner in which this station has totally dominated the Kansas City market. WDAF has been in double digits and has ranked #1 25-54 in 15 of the last 16 sweeps. Since the fall of 1980, only two other stations have reached over the 9.9 mark; both hit that magical mark only once.

KFKF, meanwhile, had its best-ever Country book and is tied for third 12+. This was the first book for PD Cliff Blake, who joined the station last November. He happily

points out the KFKF story doesn't end with the 12+ gain. The Country outlet ranks #1 in women 25-49 and 25-54; #1 adults 18-49; and #2 men 25-49 and 25-54.

Interestingly, the Country share hit a six-year high in the spring of '85 with a 19.9, split between three stations. It slipped to 16.9 in the fall of '85, split between 'DAF and KFKF. Where KCMO-FM's 3.8 disappeared to between the spring and fall is hard to figure, but it looks as if it's returned in this book's 19.7 12+ number

	12+		25-54 Rank	
	F '85	W '86	F '85	W '86
KLAC	1.6	1.5	27	24
KZLA	2.6	1.9	9	7

While most of the Country world is anxiously waiting to see what Malrite does with this pair, rest assured this performance is not indicative of its efforts to date. Malrite took over just as the winter sweep was beginning, and it obviously took some time to get things into the Malrite mode. However, things began to change rather rapidly after the takeover.

KZLA's music took a turn for the modern and became decidedly up-tempo. It took a much more aggressive posture with regards to new releases. Traditional oldies were replaced by oldies from crossover artists. The personalities became much more foreground and faster-paced.

KLAC quickly began realigning its personality lineup, opening its wallet in February to woo highly-rated Nashville personality Gerry House to the West Coast. House sounds as-if he's been given free reign on the station. Recently added to the morning show as a writer and sidekick is Mike Donegan, who worked with House in Nashville.

Musically, while not as modern as KZLA, KLAC also began to add records sooner than in the past. A lot of the more traditional Country has been cut from its library. Emphasis remains on personality, with the talent getting out quite a bit, especially House.

Regarding outside promotion, the FM has been running the Film House "Less Bull More Music" TV spots. These are the ones with the narrator talking to the jock who only answers "yep" and "nope." Inside, the FM has also been aggressive with music-oriented contesting.

KLAC didn't begin its TV campaign 'til mid-June. The spots feature House detailing how listen-

Continued on Page 58

CLOSE-UPS

- **WOWW/Pensacola** recently tied in with the 75th anniversary of naval aviation. WOWW participated in many of the events, along with the special NBC broadcast featuring **Bob Hope** and an all-star cast aboard the USS Lexington. The highlight was a 25-minute fireworks show choreographed to music that could only be heard on WOWW.

- When more than 300 athletes and coaches descended on Wichita for the Special Olympics' state championships, organizers faced the monumental task of feeding them. KFDD came up with at least part of the solution by asking listeners to "Buy an Athlete Breakfast." In just three days KFDD raised more than \$9000 — enough to feed breakfast to the athletes and their coaches on the morning of the games. Additionally, the KFDD Ranchhands pitched in to serve and clean up.

- The **SS KVET** recently set sail on Austin's Town Lake with more than 60 passengers on board. Listeners now passage to cruise with the KVET morning crew. Food and entertainment provided a memorable cruise for all.



In the 1985 Ugly Bartender Contest, sponsored by the Multiple Sclerosis Society, the Boston Chapter raised more money than any other chapter in the US. St. Louis was second and not happy about it. So this year WKKX/St. Louis challenged the Boston sponsoring station, WAAF/Worcester, to see which outlet could help raise the most money.

Well, the 1986 proceeds have been counted and the winner is... a tie! Both chapters hit the \$260,000 mark, although St. Louis is claiming the edge, pointing out its population is 500,000 fewer than Boston. The real winners, of course, are the 500,000 Americans afflicted with MS. Shown at one of the fundraising events are (l-r) WKKX GM Bob Backman, event Chairman Mark Elliot, and former pro footballer and event spokesman Dan Dierdorf.

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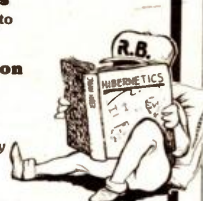
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COUNTRY

Inside The Winter Arbitrons

Continued from Page 56

ers can win \$10,000 in the "Birth-Day Contest." (This is the one where B-days are announced, and the X-caller having that birth date wins the money.)

Though both KLAC and KZLA sound excellent, I doubt either one has hit its stride yet. The product is getting close to where OM Bob Guerra and Malrite National PD Jim Wood want it, but the entire programming/promotional package is probably just far enough away to keep the upcoming spring results from being a true measure of the stations. The summer and, more important, the fall, will be more accurate measures of KLAC and KZLA.

Phoenix

	12+		25-54 Rank	
	F '78	W '78	F '78	W '78
KMZK	—	—	—	—
KNIX	2.4	2.0	14	16
KNIX-FM	10.4	11.1	1	1

Ironically, just a few days before the Phoenix book came out, I was talking to KNIX General Program Manager Larry Daniels for the recent columns on oldies. During our conversation, Larry wondered aloud how KNIX would fare in the soon-to-be-released winter book. "I feel good about the station," he said, "but I can't imagine us going up. The last five consecutive Arbitrons have been up, and we're number 1 (12+) with a 10.4. I just can't see us going still higher."

Wrong, number 1 breath. KNIX made it six consecutive up sweeps with an 11.1 in the winter survey — its highest-ever 12+ performance. For the 17th time in the last 18 sweeps, KNIX is number one 25-54.

To tell you the truth, Lar, it makes it tough on me to come up with new superlatives for the operation you, VP/GM Michael Owens, owner Buck Owens, and the rest of the staff have put together.

Suffice it to say that KNIX is truly one of today's great radio stations. Congrats to the entire team!

It should be noted that the folks at KNIX are keeping their eyes open between champagne parties. There is some competition for KNIX, as Classical KMZK switched to Country late last November. However, it didn't get enough mentions to be listed in the winter ratings.

Also of concern is the probability that Malrite or Cap Cities/ABC will be moving into Phoenix very soon. Both run strong Country operations (in addition to other formats) in several major markets.

Sacramento

	12+		25-54 Rank	
	F '78	W '78	F '78	W '78
KAER	3.3	3.9	10	7
KRAK	3.4	5.2	9	8
KRAK-FM	4.6	5.4	5	4

Apparently, being beaten last fall by both KRAK (AM) and KRAK-FM was the last straw for KAER. Having led the Country battle for much of the last few years (though KRAK obviously was in control via its AM-FM one-

two punch), KAER switched to AC April 11, just prior to the release of the winter numbers. The move proved prophetic, as KAER was soundly outpointed this past winter. Ironically, the station rebounded from last fall's 3.3 — KAER's lowest book since the spring of '82.

For KRAK (AM), this book may well prove last fall's 3.4 to be a fluke, coming as it did on the heels of a 5.2 and a 5.0.

For KRAK-FM (formerly KSKK), this survey continued a three-book uptrend. Since the fall of '84, the ratings have read 3.0-2.9-3.5-4.6-5.4. The total Country share (14.5) is also the highest since the 17.1 in the spring of '84.

KRAK-AM & FM, as reported in R&R April 25, is up for sale, along with the rest of the Affiliated Broadcasting chain.

Salt Lake City

	12+		25-54 Rank	
	F '78	W '78	F '78	W '78
KKAT	4.0	6.0	11	5
KRGO-A/F	1.3	1.4	14	16
KSOP	.9	1.1	24	20
KSOP-FM	3.7	7.0	6	2
KZAN	3.6	2.1	8	11

There's a ton of Country in this 43rd Arbitron-rated market, and it all sounds good. I was in SLC for a wedding a couple weeks ago and had the chance to listen briefly. I mostly tuned to the two bigger players at the moment, KKAT and KSOP-FM.

With the caveat that these impressions are based on "surface" listening, I'll say that of the two, KSOP had more of a Country texture. Its jocks were a little more laid back and folksy; its music had a bit more of an edge to it. KKAT maintained a rather high energy level with both its jocks and music. Personalities on both stations were foreground and very informative about the music and artists.

Due to limited listening, I couldn't determine the frequency, but KSOP periodically played songs that were billboarded as coming from a compact disc. (I don't know for sure, but the station might have just received a Waylon Jennings CD because I heard a number of older Waylon tunes announced as being on CD.)

The "more music" battle is definitely being waged here, as KKAT regularly enters "102-minute music sweeps." KSOP is countering by giving out one-ounce bars of gold or silver to listeners who call in when they hear any artist played back-to-back.

Moving to the winter ratings, KSOP-FM's 7.0 was its best since a 10.4 in the fall of '82. For KKAT, the winter 6.0 was its best book since turning Country in the fall '83. It was also the first full sweep for KKAT PD John Marks, who arrived last September.

San Diego

	12+		25-54 Rank	
	F '78	W '78	F '78	W '78
KCBQ	1.3	1.3	18	20
KCBQ-FM	3.0	2.7	11	13
KSON	.9	1.0	24	21
KSON-FM	4.5	3.3	5	9

This battle goes on and on, as neither side has been able to muster a sustainable clear-cut victory. KSON-FM's 4.5 last fall was the largest 12+ chunk for a Country outlet since the spring of '79.

KCBQ-FM, down from the 3.0 which was its highest book since the winter of '84, appears to have solidified its position following disastrous showings of 1.7 and 1.6 in the spring and summer of '85.

Making this market especially interesting is the introduction of a new player. Following numerous sale denials, Infinity sold KCBQ-AM & FM to Eric/Chandler Communications, the company's first acquisition. The rock background of E/C President Simon T (he's served as GSM for both KLOS/Los Angeles and CHR WLS/Chicago) has the San Diego rumor mills working overtime speculating on a format change. The answer isn't long in coming, as E/C is set to take over in mid-July.

Seattle-Tacoma

	12+		25-54 Rank	
	F '78	W '78	F '78	W '78
KMPS	1.9	1.5	16	20
KMPS-FM	4.5	3.4	5	11
KRPM-FM	2.8	3.2	11	10

Here's another market where the temperature on an already hot battle has been turned up a few degrees. KRPM has stayed close to market mainstay KMPS-FM the last few books, even winning the spring '84 contest 3.3-3.0. KMPS, though, has always held the upper hand through the strength of its combo.

Now, however, the odds have been evened as KRPM recently completed its purchase of KXA, which is now KRPM-AM. At 770 kHz and with a power increase to 50 kw in the offing, KRPM (AM) promises to make a major contribution to parent Olympic's Seattle combo shares.

KMPS announced a move to full-time simulcast a few weeks ago. KRPM, which is presently 100% separate, will move to partial simulcasting sometime within the next few months.

Another factor in the mix is the uncertainty of KMPS's future. Part of the Affiliated Broadcasting chain, it too is on the block.

Washington, DC

	12+		25-54 Rank	
	F '78	W '78	F '78	W '78
WMZQ	.1	.7	34	27
WMZQ-FM	3.5	5.0	7	5

To the winners go the spoils, and I'm sure the folks at WMZQ are enjoying every bit of the combined 5.7. With longtime foe WPKX out of the format, 'MZQ rocketed to a combined share good for a third-place tie in the market.

Dropping Country last January, WPKX-FM became Classic Rock WCKR and debuted in the winter book with a 4.1. WPKX (AM) changed to WCPT, installing the "Heart And Soul" format.

WMZQ can now concentrate on grabbing the entire Country pie. It's been in the eight-share range in the not-too-distant past and has reached into the nines during better days.



SHARON ALLEN

NASHVILLE THIS WEEK

Shakeup At Skaggs' Picnic

Fan Fair '86 registration hit an alltime high this year, but the Ricky Skaggs International Fan Club picnic and concert was the site of a threatening disturbance June 11.

As some 1500 fans gathered outdoors on the grounds of Nashville's prestigious Belle Meade Mansion for the annual event, a French tourist was spotted with a loaded .357 caliber Magnum pistol concealed in his clothes as he stood near the outdoor Skaggs concert stage. A fan reported him to police because he looked suspicious wearing a heavy winter jacket in the summer heat.

The man, Jean-Piere Antona (said to be a radio station owner from Corsica who did not speak English), was held two days without bond in Metro Jail here. Under questioning by an interpreter, Antona said he thought all Americans carried guns like they do on TV. Antona, who appeared disoriented and under heavy medication at the time of the incident, was found innocent of all charges.

Skaggs was not aware of the scare until later, but was said to be shaken up by the news. He made an attempt to communicate with the man, but was unable to coordinate a meeting before leaving town.

Regarding future precautions, Karen Tolley, a spokesperson from Skaggs' organization, said, "Ricky plans to do nothing different than he is doing now." So, no bodyguard for the Entertainer of the Year — just yet.

Jammed June Jam

Willie Nelson, Charlie Daniels, Gary Morris, Mel Tillis, John Schneider, the Forester Sisters, Mark Gray, and Restless Heart joined Alabama in Ft. Payne for this year's fifth annual June Jam. Guest emcees included TNN host Ralph Emery, WYAY/Atlanta MD Rhubarb Jones, MCRN anchor Charlie Douglas, and Jim "Hey Vern" Varney.

It was a field day in Ft. Payne for nearly 62,000, as they congregated in the field adjacent to Ft. Payne's High School. Gross tickets receipts, combined with the proceeds from concessions and souvenirs, are expected to total over \$1,180,000. As in years past, monies

collected are donated to various charities throughout the state of Alabama, while concentrating in Dekalb County and Ft. Payne.

Though June Jam is the most highly publicized and attended event of the week, Alabama fans were also provided an array of activities including a dance, parade, celebrity softball game, and golf tournament, then wrapped up the celebration with a bass fishing tournament on Sunday.

Dick Clark Productions filmed the entire event and plans to use portions of the Jam for a syndicated fall TV special, "My Home's In Alabama."

hangout) to meet McManus and DiPiero. House says he had most of the chorus written by the time he arrived, and had even decided it would be a neat twist for Little Rock to be a ring instead of a city. The first thing he said to his songwriter friends was, "Hey guys, I've got this great idea!" and they worked on it over drinks.

After the demo was finished, it was pitched to Reba, but House said, "Pat and I ran into her later at Green Hills Mall. She was shopping for shoes and we pitched it to her again." She liked it, recorded it, and all House could add was, "Thank God she needed shoes!"

To our knowledge, House is the only current Country radio personality/songwriter to have cuts by a major artist. He also mentioned a



IF IT'S PLATINUM, IT MUST BE ALABAMA — Backstage at their fifth June Jam, the members of Alabama received their eighth platinum album award — this one for their "Greatest Hits" collection. Joining in the celebration (l-r) are Mark Herndon, Div. VP RCA/Nashville Joe Galante, Randy Owen, ACM Executive Director Bill Boyd of Dick Clark Productions, Jeff Cook, and Teddy Gentry.

Story Behind the Song

When Reba McEntire's latest single "Little Rock" came in, the songwriter credits caught our attention. Along with Pat McManus and Bob DiPiero ("American Made") was the name Gerry House. He's currently the KLAC/Los Angeles morning personality but had spent ten years as WSIX/Nashville's morning man. He told R&R that he moved to Nashville as a songwriter and has had several cuts recorded, but is especially excited about Reba's single.

"I was just leaving Beaman Pontiac and saw a car from Little Rock, when I started humming the melody . . . da da da, da da Little Rock . . ." He was headed to Maude's (a local music industry

soon-to-be-released cut by Janie Fricke that was cowritten with DiPiero.

BITS & PIECES: Mel McDaniel will appear as the Statlers' special guest at their 17th annual Fourth of July "Happy Birthday USA" celebration in Staunton, VA. The celebration begins July 3 with an evening vesper service and a gospel sing. July 4 activities include a parade, music, softball, and horse-shoes, plus a fireworks show following the Statlers' concert. There will also be tours available of the Statlers' offices, located in an old school building they once attended. All events are free with all food and game concessions operated by local non-profit organizations . . . For the first time in 20 years, Jim Ed Brown will reunite with his two sisters, Maxine and Bonnie, to record for MCA/Dot Records . . . In 1978, Exile recorded "Kiss You All Over." The single reached No. 1 on R&R's Back Page September 15. Exile has resurrected the song and it will appear on the group's Greatest Hits album to be released in late July. For lead vocalist J.P. Pennington, this remake is more than just another song. Pennington said, "This was the first song on which I sang lead vocals, and we consider it and the entire Greatest Hits album a tribute to former member Jimmy Stokely."

Stokely, who passed away last



RESTLESS HEART THROBS — Stopping by RCA's Fan Fair booth, Restless Heart does a round of posing for pictures and signing autographs. Pictured (l-r) are John Dietrich, Greg Jennings, Dave Innis, Larry Stewart, and Paul Greg.

year, accompanied Pennington on the original vocals in 1978. Pennington added, "They say dance with the one that brung ya; well, 'Kiss You All Over Part II' is our encore dance with the one that brung us." . . . Congratulations to Brittain Kissshauer and Donna Jean Smith on their May 25 wedding. Both coordinate concert promotions for the Oak Ridge Boys . . . This is a test — not a gimmick. Have you noticed the new spelling for Janie Fricke (as in Fricke) on her current single, album, and all publicity materials? Her management felt that her name was often mispronounced and decided to test

acceptability of the new spelling. Don't know about you, but it's "Black and White" to us.

Just thought you'd like to know!

WHO'S NEW



Wild Choir

"Next Time" is a first time for country music. With this debut single, Wild Choir becomes, it's claimed, the first country band to be fronted by a female. She is Gail Davies, no stranger to radio.

Davies started her recording career with Lifesong Records, then moved to Warner Bros. for several years. This marks her second album project on RCA, following her solo label debut with last year's "Where Is A Woman To Go?"

The independent and ever-progressive Davies recently found new musical energies during a European visit. Back in the States, she wanted to expand on Lone Justice's approach with Maria McKee in the forefront. If pop music can do it, so can Nashville, she felt, so she joined forces with a new band.

The 5-piece studio band hopes to blaze new trails in country music with their powerful, vocal-oriented modern sound. Produced by Davies and Peter Pendas (electric guitar and vocals), the band is completed by Denny Bixby (bass, harmonies), Larry Chaney (guitar and vocals), and Bob Mummert (drums).

Mummert has worked with Bandana and Sweethearts of the Rodeo. Chaney previously worked in Davies' touring band and also did stints with Steve Earle and Tracy Nelson.

Davies and Pendas go back a long time to their days in Seattle. Each member brings different influences to the Wild Choir sound. You'll get to see the new troupe on a video soon, too.

When the time came to choose a name for the group, they decided to pull names out of a hat and Pete's contribution of "Wild Choir" seemed to work because they all sing and hope to focus on the "wild" part as well.

Who's New is a Nashville This Week feature spotlighting artists making their debut in R&R's Country New & Active section.

NASHVILLE IN MOTION



Dick McCullough

Recent two-term CMA President and current Exec. VP and Chairman of the Marketing Committee Dick McCullough is joining E.H. Brown Advertising of Chicago as Exec. VP and a principal of the agency. For the past 18 years McCullough has been Sr. VP of J. Walter Thompson Advertising in Chicago, where he supervised the advertising and promotion programs for Kraft, Beatrice, Gillette, and other packaged goods companies, in his current position, McCullough stated that the agency is now gearing to develop clients and marketing projects in the entertainment field, using consumer marketing expertise to bring artists and events into contact with the right consumer product companies. McCullough has also been responsible for designing the current series of Marketing Workshops being held nationwide by the CMA . . . James Phillips Little II has been appointed to the post of Country Promotion Manager, Southwest Region, CBS Records, based in Dallas.

Signings: Alex Harvey, an exclusive management agreement with Artists International Management . . . New artist Larry Boone, a recording agreement with Mercury/PolyGram.



FROM STRINGTOWN TO BIG APPLE — Pake and Reba McEntire appeared on "Good Morning America" to discuss their childhood, rodeo days, and their recent recording ventures. Shown (l-r) are Pake, GMA co-hosts Joan London and David Hartman and Reba.



DONNA BRAKE

ADULT CONTEMPORARY

SIGNS AND SIGNIFICANCE

In Ports Of Calls

One of the few things most radio people get into sooner or later is the meaning behind a series of call letters. It's wonderful trivia that shows some of the stations' legacy. Among the people here at R&R who love such secret origins is my associate Hurricane Heeran, who has not only bits of their histories, but also their current activities. Let's face it, this is another AC column you'll want to save for dealer's choice in Trivial Pursuit.



WSB
WSB/Atlanta signed on in 1922, with the call letters standing for Welcome South Brother. The station, was one of the charter members of the NBC Network, and due to WSB's use of tones between shows, the network began to use the three-tone chimes as its signature.

WSB has just completed a spring promotion with morning man Dick Hemby that sent ten couples to Acapulco. The station is also taking part in Stroh's "Run For Liberty III." Other long-range plans involve WSB as the official station for the Atlanta Symphony Summer Pops Concert. For the summer and autumn, there will be a promotional tie-in with the Atlanta Braves called "Braves Baseball Bucks," which will run in the morning.

WGY
WGY/Schenectady first started broadcasting as an experimental station in 1908 before becoming li-



censed in February, 1922. The calls stand for Wireless General Electric Schenectady, and it also was one of the first NBC affiliates.

Currently the station is doing a Unidyne direct mail promotion. WGY has a 30-foot GMC mobile home called the Ambassador. Containing a completely equipped studio, it makes appearances at various functions in the area. WGY boasts the largest local news staff in the area, and all telephone talk programming on its 50-kw signal is locally produced.



WIP

This actually stumped local boy Steve Feinstein, but WIP stands for Wireless In Philadelphia. It was the first radio station in Philadelphia, beating out WCAU by a few



ALL I NEED IS A MIRACLE — Tammy Fae Bakker, who is best known for her work on the PTL Club, made a guest appearance on the "Boozier In The Morning" show on EZ104/Charlotte. Boozier feels that with her help and prayers, he can Lord it over the competition.

days. The original owner was the Gimbels department store, from which the station operated.

WIP has the longest-running church service program in America — 62 years — broadcast from the Holy Trinity Episcopal Church. Ken Garland's been doing mornings for 21 years, and midday man Bill Webber has been there for 19 years.

WIP is the official radio station for the American Cancer Society's Marathon Challenge, and hopes its bicycle race to Atlantic City will raise \$610 (frequency tie-in) per mile. WIP is also running a promotion called the Getaway Giveaway, with as many different ways of winning as there are trips to various parts of the world.



KFI

KFI/Los Angeles signed on in 1922, with the second and third letters standing for Farm Information. KFI was one of the founding members of NBC's Orange Network (which serviced the Western states), and it would be mentioned by some of NBC's shows originating from Hollywood (such as the Jack Benny program).

Currently, KFI is putting quite a bit of emphasis on nonmusic programming. It carries the Larry King show overnight, Dr. Toni Grant live at 6pm (repeated at noon), and a game show format at 8pm.



WJR

Actually "Stands For Detroit" is how current management sees WJR. Considering the station's long run at number one in both Arbitron curve ranking and 12+ shares, that's a safe statement. However, the secret of the "JR" is the original ownership. Jewett Radio. Even when purchased by G.A. Richards, the calls remained unchanged.

WJR has been broadcasting Detroit Tigers P-B-P since 1964, and is also the station for the NFL Lions, NHL Red Wings, and University of Michigan football.

Meanwhile, talking to WWJ's Chief Engineer Greg Urbiel, we found that its last two call letters are the first two initials of William J. Scripps, the original owner. He also informed us that the station was began broadcasting as 8MK on August 20, 1920. The programming is all-News; WWJ is an affiliate of the CBS Radio Network.

As for the various AC stations in the Detroit market, be certain to read both next week's column by Donna Brake and the following week's column as well. It's a two-part series showing how the various stations compete in the Motor City.

If you have anything you would like to add for our next addition of "Call Letter Trivia," just call or write me at R&R. We're always glad to hear from you.



SOME REAL WINNERS — Of the various media teams entered in the Celebrity Bowl, the Nard Team from CFCO/Chatham won the Horse's Ass Award thanks to thick glasses and a bad farm team. Willing to admit they were there are (l-r) jock Bill Thomas, copyperson Cherie Arthurs, newspaper Diane Slawych, and jock Jim Woods.



WSPD

Now for something different — four call letters. WSPD/Toledo, which is celebrating 65 years of broadcast service, debuted on April 15, 1921 as WTAL with 10 watts of power. In 1927, the station was purchased by George B. Storer, who changed the calls to reflect his ownership of Speedene gasoline. WSPD would become the cornerstone of Storer Broadcasting.

Among its current promotions, WSPD is running the Super Summer Sweepstakes, with each winner getting two car keys. If one opens the door to the car, that key-holder gets the car. The key that opens the car's trunk wins its owner a shopping spree and \$1000.



KGW

The meaning to KGW/Portland's call letters is Keys to the Golden West. The sign-on in 1922 predates the foundation of Gene Autry's Golden West Broadcasting by a few decades. In 1927, KGW would become one of the founding stations for NBC's Orange Network.

KGW is holding ten summer events for its listeners, including the annual Neighbor Fair. Last year the fair drew 500,000 people.

A RECORD EVENT!

DIANE SCHUUR AND JOSÉ FELICIANO SING

"AMERICAN WEDDING SONG"

GRP-5-3016

*As performed on the
Forthcoming ABC-TV
network special
SALUTE TO THE
STATUE OF LIBERTY
CENTENNIAL CELEBRATION!
On Thursday,
July 3rd at 8:00 pm. E.D.T.*

Already On:

KIFM	WJON
WAEB	WBOW
WNAM	WCCO
WEIM	WHBY
WKNE	WPOE
WCKQ	WJBC
WAEV	KTWO
KFSB	



THE
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WALT LOVE

BLACK/URBAN

CONTINUING A LEGACY

KOKY Returns To Little Rock

Community involvement is one of the backbones of Black/Urban Contemporary stations. That was especially apparent during the '60s civil rights movement, when these facilities played an important role in a turbulent era. One of those was KOKY/Little Rock.

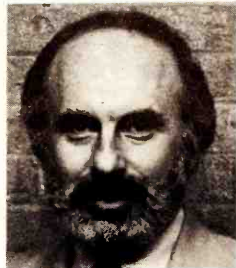
Since then the station has been fighting another battle — an AM institution holding its own against a pro-FM tide. After changing calls to KLAZ (to match its sister FM), the station earned a 4.7 12+ and seventh place in a 1 station race during Arbitron's fall '85 sweep. Following the stations' purchase by Capitol Cities Broadcasting earlier this year, the KLAZ-AM calls were dropped in favor of re-adopting KOKY.

In my opinion KOKY exemplifies the best of the past and the positive nature of the present/future. Toward that end — and to celebrate the final week of Black Music Month — I spoke with Capitol Cities Broadcasting President Richard Oppenheimer and Operations Manager George Frazier about the acquisition and the continuation of the KOKY legacy.

A Target City

I began the interview by asking Dick the reasons behind the Little Rock purchase. "Quite honestly, Little Rock was a target market for us; a city where I wanted us to be. We're very happy with the way things have gone. As you know, I have many years' experience working with black community leaders and running Black-programmed radio facilities.

"Since going into ownership back in 1977, we haven't had a situation that required us to get involved with an Urban or Black-



Richard Oppenheimer

"These call letters have been important . . . I felt that if we could get them back we should. Thanks to the FCC, we've now got them."

—Dick Oppenheimer
President, Capitol Cities
Broadcasting

formatted outlet until now. And because of the uniqueness of this situation (KOKY being part of the deal), it was the perfect thing for us to do. At one time the FM had been the #1 station in town, and KOKY certainly has had its successful times."

Dick then commented on the historic value of the call letters.

"KOKY had lost its identity over the last several years. So when we bought it we decided that should change. I have very strong feelings that Black radio must be the voice of its community, or there would be no voice at all.

"It's very important for a relationship to be built that reflects truth and trust. Since these call letters have been so important over the years, I felt if we could get them back we should. Thanks to the FCC, we've now got them."

Frazier's At The Helm

OM George Frazier's career dates back to the late '60s and KYOK/Houston, where he doubled as MD and the 7pm-midnight personality. He pointed to KOKY's music mix as a principal drawing card. "For some reason music in this area has been slow to reach the public. One of the things we did was ask people what they wanted us to give them. The main response we got was about the music, (especially) new music. So we've made it our business to expose listeners to what we feel is the best new music out there.

"From the day we changed back to KOKY, we've had inquiries from adults about the lyrics in popular songs. We make it our business to listen to every piece of music that comes in. We make sure we understand what the lyrics say before we consent to airing a piece of product."

Besides the music, KOKY is heavily involved in promotions and a local anti-drug campaign. "I Don't Do Drugs - Pass It On," spearheaded by MD and former KYOK staffer Bobby Earl. Added

Jocko Carter Testimonial Slated

The KOKY/Little Rock staff is planning a benefit for one of its veteran personalities, Leo "Jocko" Carter. A few years ago he suffered a stroke that left him partially paralyzed; since then his VA hospital benefits have run out.

When OM George Frazier heard of Jocko's plight, he decided to launch a national fundraising project. Working with Frazier as Co-Chairman is Al Bell. For more information call (501) 661-0150.

Frazier, "We've gotten great responses from parents about this. They realize the need for all of us to get involved in the eradication of drugs. After hearing about what we were doing, the entire city, including the Mayor and other civic leaders, got involved. Kentucky Fried Chicken is doing a promotion

"We're out there reaching our public. And if they don't belong to us already, hopefully they will soon become a part of our fold."

—George Frazier
OM, KOKY/Little Rock



George Frazier

with our station because they also recognize the importance of what we're trying to do as members of this community."

For a Black/Urban station on the AM band, KOKY is managing to hang tough. According to the fall '85 ARB, the outlet (as KLAZ-AM) was fifth in women 18+ and attracted a sizable portion of women 18-34, 18-49, 25-49, 25-54, and 35-64. It also posted sixth place among adults 18-34. Although the male numbers aren't on par, Frazier noted, "We know we need to diversify our audience as quickly as possible. But we don't want to run

anyone away if we can help it. We're currently doing things we think will help us accomplish our goals of being a full-service radio station for everyone.

"Our local research has shown some of the things we need to do, and we're out there reaching our public. And if they don't belong to us already, hopefully they will soon become a part of our fold."

It's a different point in time and a different group of people (both listeners and station personnel), so the jury is still out on the success of the KOKY resurrection. But one thing is still the same — Black radio and the community need each other.

ACTION

KGFJ/Los Angeles has been with SMN's Heart & Soul format for nearly a month now, but it got around to holding its format switch party only last Thursday (6-19). What was unusual about KGFJ's bash is that the invitations came pasted to a copy of the *Supremes'* "Where Did Our Love Go," in keeping with the "Motown & More" positioning of the format. In other event news, WHUR/Washington hosted the Budweiser Showdown national finals June 26 with hosts Lou Rawls and Patti Austin.

Jim Brown, who was OM at WLUM & WAWA/Milwaukee, is now consulting crosstown (AM) WNOV. The station is now billing itself as "Power 86" . . . With Duff Lindsey gone to Hot 105/Miami, Lee (L.D.) McCollum, his assistant for the last year and a half, is now MD at XHRM/San Diego . . . Guy Broady is now OM at WXOK/Baton Rouge, as longtime OM

Al Wallace is now employed by Arista Records.

At KUKQ/Phoenix, Ernesto Gladden adds VP/Programming duties to those of KQ's AOR sister FM KUPD. Robert Wideman is promoted to APD/Promotions. Rick Thomas, most recently mornings at XTRA/San Diego, comes in as MD/morning man . . . Former WPDQ/Jacksonville AE Will "Power" Willis has joined former coworker Marc Little at Urban Media Consultants . . . Best wishes to former KACE/Los Angeles VP/GM Jim Blakely, who left the station because of his ongoing health problems. Jim, who'll continue to consult, is replaced by Public Affairs Director Ann Davis, wife of station owner Willie Davis.

Horatio Handy, Station Manager at KJCB/Lafayette, is, as we wrote in May's "Ratings Wars," going up against new FM KFXX in Arbitron for the first time. KJCB did beat KFXX 12+ and in certain key demos in the recent Birch. "I'm confident KJCB will remain a consistent force in the marketplace," Handy wrote. "FM doesn't mean a thing if it (doesn't) have . . . community involvement." We'll all know in a few weeks.

There's a lot of government involvement with Black Music Month this year. Michigan State Lottery Marketing Executive Keith Stallworth is also Black Music Month Chairman, and he arranged several events this month including a free concert in Detroit's Kennedy Square, featuring Chapter 8, Earl Klugh, One Way, RJ's Latest Arriva, and others.

KKDA/Dallas-Ft. Worth also received a handful of Golden Mike Awards and nominations this year for its commercials, including one for best concert spot and one for best promo.



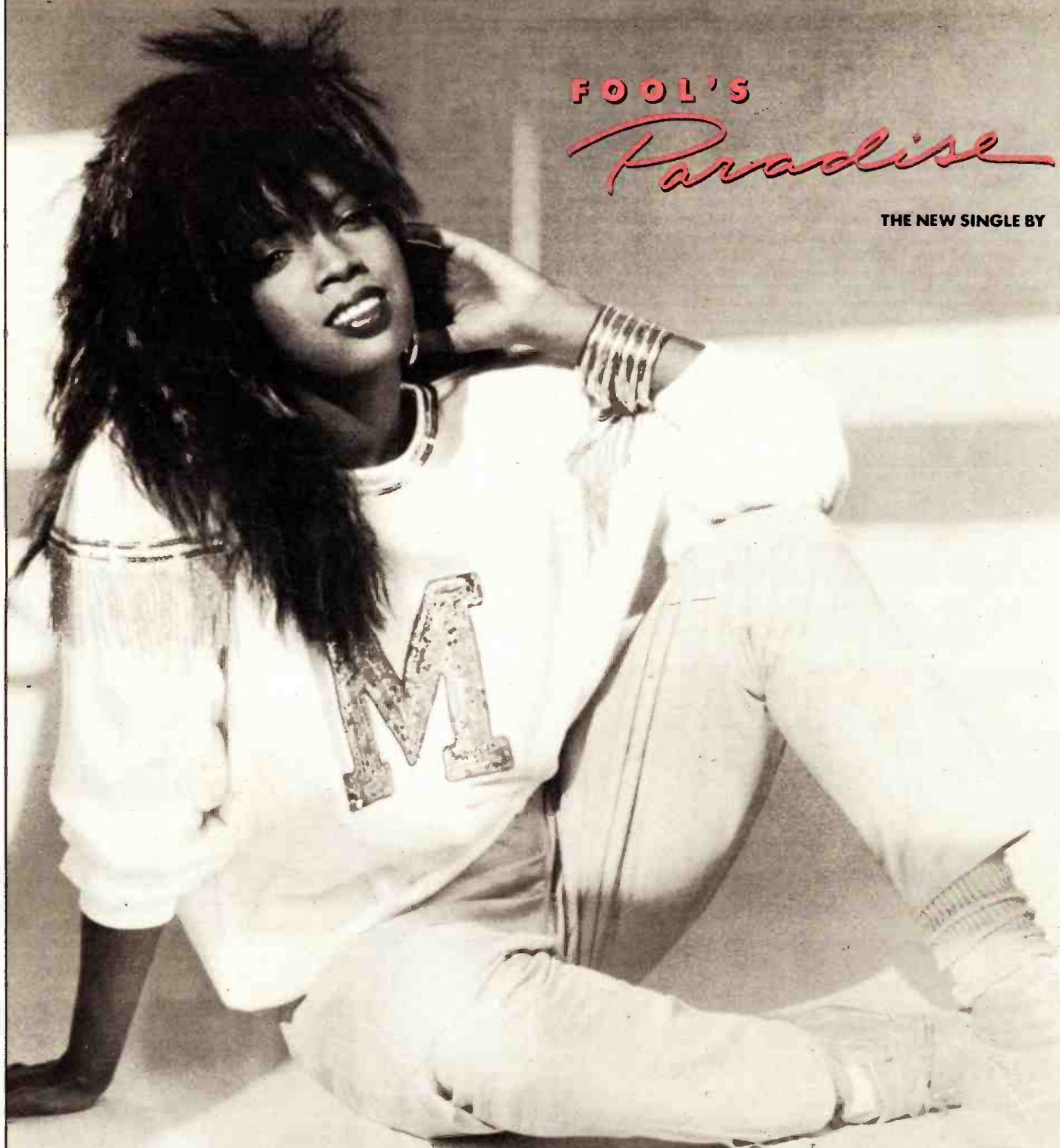
CHUCK TONIGHT FOR ME — Chuck Mangione (c) brought his new "Save Tonight For Me" LP by KACE/Los Angeles. He's flanked by Columbia's Doug Wilkins and KACE PD Pam Robinson.

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Paradise

THE NEW SINGLE BY



MELI'SA MORGAN

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Produced by Lesette Wilson for Orpheus Productions

BLACK/URBAN PICTURE PAGE



SO WHERE'S THE FAT LADY? — WRKS/New York recently sponsored a special Ringling Brothers performance for the City Harvest charity. Pictured (l-r): the Fat Boys' Human Beat Box and Kool Rockski, WRKS's Chuck Leonard, and Fat Boy Prince Markie D.



LOUISE SQUEEZE — When Junior came to Atlanta to promote "Oh Louise," PolyGram held a party for him at Mr. V's. Invited were (l-r) WVEE PD Ray Boyd, PG's Luther Terry, WIGO PD Byron Pitts, WAOK's Tippy Callaway, Junior, WEKS SM Marvin Whaley, "Coast-To-Coast Soul" host Doug Steel, PG's Wayman Jones, WAOK's Keith Poliard, and WVEE's Mike Roberts.



30 SECONDS TO TALK — Eugene Wilde, touring this summer with Natalie Cole and Gladys Knight, visited KGFJ/Los Angeles. Seen (l-r): MD Rick Nuhn, MCA's Sara Melendez, Wilde, KGFJ's Dede Maxie, and MCA's Louil Silas Jr.



YUGO IN STYLE AT WBL5 — WBL5/New York gave its announcers Yugo cars to test drive for a week before giving each one away to a listener. Seen examining their new wheels are WBL5's Mary Thomas and Sergio Dean, Yugo's Anthony Cimnera, the station's Ken Webb (observed at the wheel), Yugo President Bill Prior, and WBL5's Vaughn Harper.



NEW ALTITUDE — WQIC/Meridian, MS recently broadcast its morning show from a hot air balloon 2167 feet above the city and awarded \$108.35 to a winner who could guess the balloon's altitude. Preparing for liftoff are (l-r) WQIC's Jeannie Clark, pilot Larry Torgerson, and PD Marvin Henry.



FEELINGS FLOW IN ROCHESTER — Greeting Peabo Bryson backstage was WDKX/Rochester night jock Gerald McBride (l) and contest winner Chris Zarconne.



JUST A DREAM AWAY — WKYS/Washington teamed with neighboring WDCA-FM for a "Putting On The Hits" promotion. The winning Dreamgirls are shown at the final competition on the Washington Monument grounds; (l-r) Lynda Crawford, Terri Yates, and Patricia Jacobs flank WKYS's Kevin James.



SHIRT THE ISSUE — Meli'sa Morgan's recent promotional tour brought her to KDAY/Los Angeles, where (l-r) Morgan and the station's Rory Kaufman and Caren Thomas are seen hiding behind the station's T-shirt.

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DAN O'DAY

AIR PERSONALITIES

How To Use Calendar Bits

Letter from Robb Westaby, Program Director at WMBD/Peoria:

"Dear Dan ... I wish you wouldn't encourage the use of 'This Day in History' features!

"In your critique of Michael Williams & Joey Griffin (R&R 5/23, 6/13), I saw a glimmer of hope when you described their almanac bit as 'boring.' But you then encouraged them to break it up into four bits! You should have said four boring bits.

"There are two big problems with calendar bits in any show: They miss the demographic and they aren't local. Michael & Joey had a chance to hit the local angle with the Texas battle anniversary, but they missed it. They also most likely missed the interests of their target demo by talking about radio in 1928 and ancient Roman festivals. Your suggestion of turning the 'Amos & Andy' anniversary into a trivia question compounds the problem, unless your target demo is 55+ or radio freaks.

"Make it local! If it happened in the metro or the state, consider using it. But if you can't develop it (you can't build off the simple anniversary), throw it out.

"Hit your demo! If it happened in your demo's lifetime, you can recall tangible moments. Then you can develop it into a trivia question or calls remembering the times.

"Dozens of applicants have calendar/almanac features on their audition tapes. I haven't heard one that was interesting.

"Thanks for your time. I'm not brave enough to send you a tape of mine!"

Last things first, Robb. No one should ever be afraid to send me an aircheck, because I never critique a tape in this column without first getting permission from the jock. So I hope you and everyone else will continue to send me cassette airchecks, because I love hearing what air personalities around the world are doing ... and I learn a lot from those tapes.

Localization Defined

I'm glad to have received this letter, because Robb articulately states a commonly held misconception about "localization." Quite

a few jocks, program directors, and consultants (especially the latter two) have taken the helpful concept of localization and turned it into a limiting, dogmatic constraint.

An item doesn't have to have happened in your city to be of local interest. Or in your state. Or even in your lifetime. To be of local interest, the item simply has to be interesting to your local listeners. It's that simple. Localization is nothing more than talking about things the people in your market are talking or thinking or worrying or arguing about or talking about things those people are likely to find interesting.

If you're working in radio, then you are part of the mass media that greatly affect just what is of interest to your listeners. No matter where you are, you can be sure that many of the people in your community

- watch "The Cosby Show"
- are aware of and have an opinion on the nuclear accident in Chernobyl

- root for one team or the other in the Super Bowl

- are interested in whether the U.S. Senate will succeed in abolishing IRAs for workers who already have another pension plan (well, anywhere in the USA, at least)

- have seen (or at least are familiar with the style and star of) "Rambo."

And which of these items is local in that "it happened in the metro or the state?" Unless you live in California or Russia, or Washington, DC, the answer is likely to be, "None."

The Reagan/Bird/Springsteen Theorem

Who would you rather have as a guest on your show:

- A member of your city council ... or President Reagan?
- The captain of your high school basketball team ... or Larry Bird?

- The lounge singer at your local Holiday Inn ... or Bruce Springsteen?

If you truly believe in the dogma of everything having to be local, then I guess Ronnie and Larry and the Boss will have to settle for visiting one of your competing stations.

Did your radio station carry the news story about

A) Clint Eastwood running for mayor of Carmel, California

B) Clint Eastwood being elected mayor of Carmel? If so, and if your station doesn't happen to be located in or near Carmel, then why did you run it? Because you knew it would be interesting to your listeners even though it will not affect their lives at all and even if they have no idea where Carmel is. Listeners don't ask, "Is it local?" They ask, "Am I interested in what this person is saying?"

On the other hand, there often (almost always, in fact) are ways to find or create a local angle on a national topic. A good example is the cheap gasoline promotion Rick Dees did a couple of months ago in Los Angeles. People in all age groups older than 15 care about the price of gasoline, because most of them drive and most of them buy gas. As I recall, Rick offered to give a trip to Hawaii to the gas station proprietor who charged the least amount per gallon. The result was terrific media coverage and great audience response, as hundreds of cars lined up at the dealers who dropped their prices, temporarily, to as low as 9/10 of a cent per gallon.

Rick got that kind of response from a bit based on an issue - the price of gas - that was not local. In fact, it wasn't even a hot news topic at the time. But it was so successful that other stations in other markets immediately copied it ... and if they did it well, the odds are that they, too, met with success.

Calendar Events: Relative Relevance

Returning specifically to calendar events, if 90 people drowned on this day in 1919 when the city was flooded with molasses (the result of a huge tank of molasses bursting), that's interesting even if you don't

happen to live in Boston, Massachusetts, where the event took place.

On the other hand, an anniversary can be completely local and completely boring. Who cares if it was on this day nine years ago that the County Zoning Commission agreed to renew a waiver allowing the City Reservoir to remain open until 9pm instead of 6pm?

Hey, Robb, "Amos & Andy" might have debuted in 1928, before the time of most of your listeners, but most of them over the age of 30 certainly are familiar with the duo ... if for no other reason than the show subsequently moved to television. In addition, it marked a cultural turning point for television, as the show ultimately (and controversially) was cancelled due to protests from people who thought it perpetuated negative stereotypes of black Americans. It wouldn't be very hard to connect that to television today, simply by contrasting that show with today's Number One TV hit ... which happens to concern itself with a black family.

Who says it has to happen within your listener's lifetime for that listener to be interested? Was everyone who watched "The Mystery of Al Capone's Vaults" (a huge ratings success) on television alive when Capone ruled Chicago? How about the day in the 1880s when the New York Times quoted a famous scientist as saying that through his telescope he has seen alien creatures living on Mars? It didn't happen during our lifetime; does that mean it won't amuse your listeners?

Why should anyone care what happened on this day in history? I don't know. Perhaps people have some innate desire to perceive some sort of order to their world. Perhaps that's why we bother with calendars and names and numbers and family histories. Perhaps a good calendar feature can be interesting and help put a tiny piece of history in perspective for the listener.

In practical terms, however, there is no intrinsic value to almanac features. But there doesn't have to be. Look, if I explained to

you that on this night, centuries ago on another continent, people used to believe that the spirits of their dead ancestors arose from the grave and visited the living ... and that because of this you should put on a costume and come join a gathering of other costumed people to eat, drink, and play silly games ... Well, on logical grounds it would be pretty hard to justify.

But Halloween, in our culture, is just an excuse for a party. It's an excuse to have a good time. And that's all a radio almanac feature really is: An excuse for a good time, a handy opportunity to offer your listeners something amusing or informative ... and, always, interesting.

Trivia Questions

Like calendar items, trivia questions certainly don't have to be limited to events that occurred within your target demo's lifetime. "In what country was chow mein invented?" It happened before most of your listeners were born, but enough listeners know it's a Chinese-style dish that you can be certain your audience will appreciate the irony of its being created in the United States (New York City) ... especially if you present the information in an entertaining manner.

In addition, a decent trivia question gives you a good excuse to talk to some listeners on-the-air. Listeners enjoy hearing others call up to answer trivia questions for three reasons:

1. Listeners enjoy hearing other listeners win prizes.
2. People enjoy learning new things. (That's why they're so eager to share new information with others ... which is why people often say to you, "Did you know that ..." or "I'll bet you don't know who ...")

3. Even those listeners who already know the answer are likely to keep listening to

- A) confirm their knowledge
- B) make sure you've got the right answer.

And, your skills as a communicator can provide a fourth reason: You get an opportunity to create an entertaining verbal exchange with your caller.

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AC AM seeks weekend, possibly fulltime jocks. Experience necessary. T&R: Linda Mason, PD, WSEB, 192 Maloney Rd., Elkton, MD 21921. EOE (6-27)

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WJHU-FM, the new full-powered non-commercial radio station at the Johns Hopkins University in Baltimore, is seeking four full-time reporter/anchors to prepare stories and features for daily local news magazine and to anchor drive-time newscasts. Applicants must have at least three years professional broadcast journalism experience, with strong anchoring, reporting and writing abilities. A competitive salary and excellent benefits package are offered. Must have own car. Send resume, tape, writing samples and three industry references to: **Ed Warfield/146 Garland Hall/The Johns Hopkins University/Charles & 34th Streets/Baltimore, MD 21218.** Please submit materials by July 15, 1986. No phone calls please. Johns Hopkins is an affirmative action, equal opportunity employer.

OPENINGS



CHR Station looking for personality drive-time jocks. Work hard, play hard. Send tape & resume to **Martin Green, P.O. Box FM 106x, Florence, SC 29501.** EOE

SEARCHING FOR "THE" NEWSPERSON!
No rip-and-readers, please. This Eastern Long Island AC is searching for "THE" Newsperson. A pro in news writing, interviewing, sports a plus. Early shift. Send resume and tape to **NEWS DIRECTOR, P.O. Box 1089, RIVERHEAD, NY 11901.** EOE

★★★★★★★★★★★★
GIVE BLOOD
Top rated northeast CHR-AOR in Medium Market has immediate openings for all shifts. Experienced need only apply. Strong Production a must. If you have a winning attitude and are not afraid to work, we want you. C&R to: **Radio & Records, 1930 Century Park West, Box 377, Los Angeles, CA 90067.**

★★★★★★★★★★★★
LATE-NIGHT ROMANCE
Soft rock leader with great image looking for big-voiced male or female personality for late-night love songs show. Romance — imagination — ad lib feel — sense of good taste all required. Northeast major market. Send tape and resume to: **Bob Henahery & Assoc., Inc., Radio & Records, 1930 Century Park West, #372, Los Angeles, CA 90067.** EOE

CHR PD NEEDED
Opening for enthusiastic PD who wants to prove himself (or herself) for several years in a Top 60 New England market. The successful applicant will have marketing vision, both on-air and regarding community involvement. Will also need to guide on-air morning team. Mid-20s salary with benefits. Join an up-and-coming station! T&R to **Radio & Records, 1930 Century Park West, #375, Los Angeles, CA 90067.** EOE

SOUTH
50kw News/Talk seeks energetic reporter/anchor. Writing & voice abilities a must. T&R: George Jennings, WOAI, 6222 IH 10 NW, San Antonio, TX 78201. EOE (6-27)
WBLU/Hinesville-Savannah seeks energetic news & sports director & an overnight talent to work as a morning team. T&R: Stanton Jay, Box 1280, Hinesville, GA 31313. EOE (6-27)
Top medium market Country seeks energetic, creative morning talent with excellent production skills. T&R: Kelly Thompson, Box J, Lafayette, LA 70502. EOE (6-27)
WZDQ/Jackson has immediate opening for top-rated morning show. Must be creative & entertaining. Show prep a must. T&R: Kyle Dewberry, Box 3289, Jackson, TN 38303. EOE (6-27)
Award-winning news department in Shenandoah Valley seeks experienced newscaster. T&R (writing sample): Debbie Tyler, WINC, Box 3300, Winchester, VA 22601. EOE (6-27)

OPENINGS

Seek airstaff/production prime time for the right person. T&R: J. Michael Pruet, WTMX, Box 954, Tupelo, MS 38802. EOE (6-27)

El Paso's premier AOR is in the market for pro full/parttime air talent. Females encouraged to apply. T&R: Nat Lamp, 4141 Pinnacle, Suite 120, El Paso, TX 79902. EOE (6-27)

KZ-97 seeks an off-the-wall, high energy communicator to do mornings & work in tandem with Charlie Fox, Mike Tanner & other Transtar greats. T&R: Tony Ervin, Box 191, Bolivar, TN 38008. EOE (6-27)

AM sales top MDR. FL's fastest growing market. Don't respond if you're tired. Resume: Sales Manager, 1412 Jackson St., Ft. Meyers, FL 33902. EOE (6-27)

KVOP has immediate opening for announcer/PBP/engineering combo. T&R: Greg Allen, Box 1420, Plainview, TX 79072 or (806) 297-2771 EOE (6-27)

One of the South's hottest CHR's has two fulltime & one part-time opening. T&R: Bob Raleigh, WHHY, 3435 Normanbridge Rd., Montgomery, AL 36196. EOE (6-27)

All personalities, not DJs. Country or AC background. Big bucks for community-minded individual. T&R (picture): WBHP, Box 1230, Huntsville, AL 35807. EOE (6-27)

WCKN/Greenville seeks talented, motivated, positive jock for the middays. Join a carefully chosen winning team. T&R: Jim Wilson, Box 850, Anderson, SC 29622. EOE (6-27)

100kw AOR/CHR seeks overnights. T&R: KBAT, Mark Lapidus, 3306 Andrews Highway, Midland TX 79703. EOE (6-27)

MORNING COUNTRY PERSONALITY
For South Florida Gulf Coast station. **MUST BE EXPERIENCED DJ.** Send tape & resume to **PO Box 278, Ft. Myers, FL 33902.** A 300,000 metro community. **YES,** the money is very good! EOE

ST-RO KBST/1490
Afternoon professional needed, strong production a must! Money no problem at this #1 Station... Rush T&R to PD of **KBST, P.O. Box 1632, Big Spring, TX 79721.** EOE

BE A STAR!
The right personality can be a star at our medium market mid-South CHR FM. Send T&R to **Radio & Record, 1930 Century Park West, #351, Los Angeles, CA 90067.** EOE

RARE OPPORTUNITY WMC-79/MEMPHIS
Seeks strong, ratings proven personality to be half of morning team. Must be a communicator and entertainer. Excellent money, good benefits in great Southern city. Send tapes and resume to **RON JONES, OPERATIONS MGR., WMC-79, 1960 Union Ave., Memphis, TN 38104.** EOE

PROGRAM DIRECTOR
Northern Florida 100,000-watt AC is seeking a creative on-air Program Director. We are looking for a leader who can manage, motivate and inspire people toward being **NUMBER ONE!** Individual must be highly organized and have the desire to get the job done. Send tape and resume to: **WBGW-FM99, P.O. Box 3168, Tallahassee, Florida 32315-3168.**

I-95 FM-WAPI
THE LAST UNTAMED RADIO STATION IN SOUTH IS LOOKING FOR A FULLTIME, OFF-AIR PRODUCTION WHIZ. STATE-OF-THE-ART PRODUCTION FACILITY. MUST BE GREAT WITH MULTI-TRACK AND DIGITAL SYNTHESIZER. IF YOU'RE CREATIVE, Send samples of work ASAP to: **Rod Prahn, PD, WAPI/I-95, P.O. Box 10886, Birmingham, AL 35202.** EOE

OPENINGS

WLYP
Ready to make the move to General Manager and/or Sales Manager? If you've got the drive... We've got a great ground floor opportunity. **NOW! (205) 233-3000.** EOE

RAYOU 104 KBIU
Southwest Louisiana's premier CHR station has rare opening. Our PM Driver is off to New Orleans. Are you a team player, and serious about winning? Send tape, resume and photo: **CHRIS BAKER, PROGRAM DIRECTOR, KBIU, LAKE CHARLES, LA 70601.** EOE

WRVR 104FM 68AM
IF YOU UNDERSTAND:
- The Business Side of Programming -
- Performance & Execution -
- Science & Creativity -
- Leadership & Motivation -
- Organization & Accountability -
- That Experience and Compensation are Important -
We want you to join one of America's most innovative communications companies. Call **TERRY WOOD, VP/GM**
• WRVR, Memphis • (901) 767-0194 •
A VIACOM RADIO STATION.
BOE M/F

Want to get into radio? Are you better than average for an entrance level announcer? Do you want a \$10,000 education in radio as a jock, remote producer and all-around radio man? We won't pay you much, but you'll get a hell of an education! Send tape & resume to **DON ENBERG, PD, PO Box 1049, Eunice, LA 70535. EOE M/F**

TRI-PARISH BROADCASTING CO., INC.

WVIV-103
A rare opportunity for the right personality to join our great AC airstaff in Jacksonville, FL. First major opening in two years. **MORNING DRIVE.** Have the talent and experience to build on a number one morning drive 14 share? Then talk with us about joining our morning team. Send T&R to **SCOTT SHERWOOD, WVIV-FM, 3100 UNIVERSITY BLVD. SOUTH, JACKSONVILLE, FL 32216.** A Gilmore Broadcasting Station. EOE M/F

MIDWEST
100kw regional AC seeks announcer. One-on-one with adults, creative production. T&R: DW Bergendorf, KXLS, 425 Broadway, Enid, OK 73701. EOE (6-27)
Old West mystique lives on in historic Dodge City at Gold regional station KGNO. T&R: David Magnum, Box 1398, Dodge City, KS 67801. EOE (6-27)
WKKQ/Hibbing Country powerhouse leader seeks aggressive, experienced PD immediately. T&R: Jeff McCarthy, Box 1991, Green Bay, WI 54305. EOE (6-27)
Seek strong air talent for future openings in fast growing chain. All formats welcome. Mature, positive attitude. This is your opportunity. T&R: Jeff McCarthy, WIXX, Box 1991, Green Bay, WI 54305. EOE (6-27)
Immediate. Mature-minded CHR pro. Minimum two years' experience. No beginners. T&R: Steve Dunham, Box 2208, Koko, IN 46902. EOE (6-27)
Seek creative morning talent. Must have minimum two years' experience. Will consider a team. T&R: Steve Walli, Box 6198, Salina, KS 67401. EOE (6-27)

OPPORTUNITIES

OPENINGS

Information director position open now. Two years' experience in news & sports required. Females encouraged. T&R: Chris Alexander, Q-96, Box 2128, Rock Springs, WY 82901. EOE (6-27)

LEADING CHICAGO AC

Looking for America's BEST Morning Talent. Fun, entertaining, original. Individual or team. Send tapes & resumes to Radio & Records, 1930 Century Park West, #374, Los Angeles, CA 90067. EOE

KANSAS AC

is looking for an evening personality. Join a successful team-oriented company, one of the fastest-growing and most respected broadcast groups in America. Experienced announcers only. Send tape, resume and salary requirements to Radio & Records, 1930 Century Park West, #376, Los Angeles, CA 90067. EOE



Our morning guy is headed to San Diego. The search is on for a topical, funny, friendly talent for our nationally top-rated, music, AC-FM! If you qualify, we offer a stable company, management support, good salary, and the finest working conditions. Send T&R (NO CALLS) to: MARK THOMAS OPS. MGR., WCRZ, BOX 1080, FLINT, MI 48501. EOE/M/F

WEST

Lost jock to five major market. Need new evening personality for on-the-move CHR FM. T&R: Jimmy Orr, Q-98, 1806 Capital Ave., Cheyenne, WY 82001. EOE (6-27)

GM sought for AC FM. Small but growing in NM market. Successful experience & strong sales skills required. Equity position available. BOB: (505) 285-8651 now EOE (6-27)

AM/FM seeks news & on-air talent. Market size 50,000. Salary based on experience. Live assist/automation helpful. Country/AOR. T&R: Runion, 17505 7th Ave. W., Bothell, WA 98011. EOE (6-27)

Fulltime air talent/production sought. T&R: Ken Hunter, KLKT, incline Village, NV 89450. EOE (6-27)

Announcer sought fulltime. T&R: PD, KSUE, 3015 Johnstonville Rd., Susanville, CA 96130. EOE (6-27)

KDJ-AOR accepting T&Rs for future openings for air personalities & production director w/o. No beginners, please. T&R: Jerry Longden, 570 Armstrong Way, Oakland, CA 94631. EOE (6-27)

On-air promotion & production directors needed for top CHR. T&R: Sam Jackson, KRQK, 516 N. 'H' St., Lompoc, CA 93436. EOE (6-27)

Chief Engineer sought for AM/FM. \$25,000-30,000. Resume: KDON, Box 81480, Saines, CA 93912. EOE (6-27)

Operations Manager for automated AM Big Band. Must voice & produce liners. T&R: GM, KDON, Box 81480, Saines, CA 93912. EOE (6-27)

KSJO is in immediate need for weekend parttime airstaff members. Must have at least two years' AOR experience. T&R: Dana Jang, OM, 1420 Koll Circle, San Jose, CA 95118. EOE (6-27)

KSJO is seeking for possible fulltime airstaff openings. Must have at least five years' AOR experience. T&R (production sample): Dana Jang OM, 1420 Koll Circle, San Jose, CA 95118. EOE (6-27)

New powerhouse AM/FM seeks PD/JD/news pro. Major market, adults 35+. T&R: Communications Plus, 631 S. Kenmore, Suite 306, Los Angeles, CA 90005. EOE (6-27)



MORNING ENTERTAINER NEEDED IN PORTLAND, OREGON

(Team or individual) If you are a team-player, willing to work hard, do consistent show prep and can be bright, topical, reliable, community involved, and have fun without being windy, send cassette and resume immediately to: BILL BRADLEY, KUPL, 6400 SW OAKTON, PORTLAND, OR 97221. EOE M/F

OPENINGS

KRQK/KLLB seek an administrative assistant with radio experience. Also seek a traffic director. Resume: Rosy Jorgensen, 516 N. 'H' St., Lompoc, CA 93436. EOE (6-27)

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. BOE M/F

IMMEDIATE OPENING!

Afternoon Drive/Personality. Seasoned pro only for this full-service AC. \$1800+, depending on experience. CALL JIM SCOTT (907) 272-7461. EOE

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



Is seeking applications for possible future openings.
• Production Assistant/Continuity/Copywriter
• Parttime and/or fulltime air personality
Materials to: Jay Albright, PD, KMPS, P.O. Box 24888, Seattle, WA 98124. EOE/M/F

POSITIONS SOUGHT

Seven-year pro with solid production seeks medium/large market position with stable company. AC/Country. BOB: (913) 242-7018 (6-27)

Asst. PD/MD/PM drive seeks MW rocker AOR/CHR. ND experience also AM sidekick. Currently employed. BOB: (316) 672-7801 (6-27)

Love sports! Parttime experience at four stations. Board shift plus sports/PBR/color. Broadcast grad. JIM: (515) 822-3355 (6-27)

I wanna be a DJ, & you can be my PD. Creative, personable, articulate & tight. AAS & three years' commercial experience. MIKE: (812) 886-6855 (6-27)

Soldier Of Fortune . . . Yours!

Aggressive on-air and promotions "mercenary." Looking for the right battle! Ideas that get ratings, sell clients, and save money. Team player, great with people, winning appearances, lots of programming savvy. . . make me an offer!
TOM, (215) 363-6389

Professional, reliable, one-on-one AOR reader. Professional market jg. I'm not a card reader. JOHN: (312) 282-3773 (6-27)

Seek to move up in sports PBP. Four years' experience, also as DJ. For T&R call. JED: (419) 668-8151 6am-2pm (6-27)

Hey Indianapolis! I long to live in Nap town. Award-winning female with eight years' experience. Strong production, character voices. DIANE: (812) 882-0286 (6-27)

Beginner seeks position as announcer. Sharp, talented willing to learn. LISA: (412) 461-0310 (6-27)

Qualified MD seeks MD/asst. PD in medium market. Pro attitude, excellent people skills. Hardworking, creative, extensive AOR/CHR/AC knowledge. GARY: (301) 759-3264 (6-27)

Asst. PD top 25 seeks PD top 100. 15 years' experience. CALL: (216) 621-0932 (6-27)

Sharp midday jock seeks move to larger metro. Five years' experience Urbani/CHR/AC. Strong ratings, good production. SANDI: (205) 473-3441 (6-27)

Warm communicator experienced in interviewing, phone work, writing, & producing & engineering eight-track system. Consistently high ratings. SUZANNE: (415) 836-2771 (6-27)

British announcer with five years' experience in U.S. Proven ratings in mornings/middays/evenings. Presently in Pittsburgh. Seek CHR. Prefer South or West. CALL: (216) 371-4948 (6-27)

POSITIONS SOUGHT

ND seeks reporting position. Degree, several years' experience. Solid writing, reporting. Call early mornings. CARL LANG: (607) 733-8680 (6-27)

Deep South/FL markets: Experienced evening personality with marketing degree seeks middays/evening. WAAV/WLFL-FM/WTZ-FM. Let's talk. JOHNNY FRANKS: (205) 536-3531 (6-27)

Major market jock PD seeks PD/OM/MD slot on CHR/AOR/AC. Formerly KSUE/KSLD-K-AM/KBEQ-Z-100. BOB RILEY: (314) 388-1399 AM only (6-27)

Top-rated CHR morning man, MD/asst. PD seeks CHR/AOR medium/large market. Extensive music knowledge, good production. APTHUR: (505) 722-6797 (6-27)

12-year radio vet with newspaper experience & some law school available for news, talk or sports. TERRY WHALEY: (606) 255-4659 (6-27)

CHICAGO - SAN FRANCISCO - LOS ANGELES

Now I'm looking for a good market!

THE SLIM ONE CULT OF PERSONALITY (213) 666-9111

Six-year pro with great production, character voices seeks top 100 market & MD gig. Will relocate. CALL: (703) 978-6609 evenings (6-27)

Broadcaster with 11 years' experience seeks opportunity with an organization that can make best use of diverse talents. ROLLIE SHANE: (915) 267-9530 (6-27)

Top-rate morning man seeks new adventure in medium/large market. Own multi-track. Country, with vast music knowledge. We need each other. CALL: (505) 722-2803 (6-27)

"Uncle" Bobby Rivers, U-93 CHR, 14 years'. Top 69 markets preferred. (219) 234-4509 (6-27)

Production pro, with more than voice over music techniques. I offer creative writing, organizational skills & eight-track experience. MICK: (312) 849-0404 (6-27)

PD available now! KWEN/KAT/WMMN/VRMZ. Proven ratings winner. Excellent in start up/start over. All skills: research, music, etc. ROB RYAN: (614) 761-2918 (6-27)

Asst. PD/Afternoon drive personality from highly successful WEZC/Charlotte seeks PD. 16-year pro. STEVE SUTTON: (404) 479-4145 (6-27)

TALK SHOW HOST

Dynamic — Creative — Team Player. Currently Morning Drive Market 51 . . . previous Top 35. Great References. CALL JIM NOW (518) 436-4162.

CHR/AC creative communicator, ready for chance. PD/MD in South or West desired. Currently production director/PM drive. SHAWN: (505) 722-9025 or (713) 728-1348 (6-27)

Ready to work for you! Four years' experience CHR/AOR/AC. Also, write & love production. SANTO: (308) 752-8303 (6-27)

My, oh my! Wake the kids, phone the neighbors. Time for stud! Pro human ticks with "the mighty kids." High energy CHR jock. KIDD NORDHOFF: (213) 530-7426 (6-27)

DON'T READ THIS!!

Unless you're a Southern California AOR or AC that needs a parttime weekend. I've got 2-year major market programming/7-year college on-air experience. I need my first professional break. MICK RION (213) 851-7470.

Wild Bill Scott! Best KIS/KMET. finished fourth in market 18-24 males. Worked WLUP/WLLZ/KRO. CALL: (213) 666-8876 (6-27)

Sports pro! Ten years' experience. Major college PBP/radio-TV. Have paid dues; seek big break. Major or medium market. MIKE: (703) 434-2896 (6-27)

Announcer with two plus years' experience in Country/AC & Classical/Jazz/Educational seeks CHR/AC announcing with possibilities for future advancement. RICHARD: (601) 922-1816 (6-27)



DOUBLE YOUR DIGITS!

Morning jock wants to win double digits for you. Sean Marshall has had consistent double-digit ratings since 1970 in two different markets! Would like salary tied to performance. Also three years of programming experience. (304) 424-5173. (Current contract expires July 1st.)



POSITIONS SOUGHT

Pro journalist/newscaster seeks spot in Sunbelt full local coverage operation or News/Talk. ND & other management experience. Self-starter. GERALD HMBLETON: (318) 443-9697 (6-27)

Easy listening music, automation, & mel A natural combination. Three years' broadcast & print experience. Interested? BOB DALE: (309) 788-4093 or (319) 322-2607 (6-27)

JOHN SIMMONS

Prodigious dry wit returning home to North-east in July. 16 years AC, Adult CHR and Gold experience. 4 years AC PD. Call for T&R, interview set-up. (209) 225-9081.

Attention: Female DJ, prefer the IA/IL area. News, copywriting, & production. Have license. CARL: (319) 355-4212 (day), 298-3873 (night) (6-27)

Morning maniac. Is there a station that needs another Howard Stern or Steve Dahl? 1-100, KFRC. Available solo or with partner for team. JOHNNY FEVER: (619) 435-5042 (6-27)

Catch a rising star & put him on your payroll. Sportscaster, 100% pro, creative, savvy journalist. Ivy grad for 100% pro station. BARRY: (802) 885-9428 (6-27)

Equal Opportunity Employee

I am a Full-Service, Contemporary Music Personality with 10 years experience. I use the phones to involve and entertain. Let's talk! TONY CLYBURN, (504) 542-6498.

DJ seeks fulltime. People person, creative. Don't mind doing the extras to make a station sound good & look good. Will travel. CALL: (616) 971-1738 (6-27)

CHR announcer with tapes across America. Four years' experience seeks CHR/AOR gig in medium market to further develop skills. CHIP: (505) 776-5755 or (602) 871-2666 (6-27)

Versatile energetic PM drive/evening personality available immediately. AOR/CHR/AC experience. Great production! Dial now. Operators standing by! CALL: (607) 798-8996 or 723-2800 (6-27)

MISCELLANEOUS

50kw CHR in Sacramento ADI seeks record service from all major labels. Scott Mitchell, KRFD, Box 631, Marysville, CA 95901. (6-27)

WSOY seeks AC service from all labels. Larry King PD, Box 2250, Decatur, IL 62526. (6-27)

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcasting

Kevin McCarthy (800) 631-1600

Alpha

MIAMI SOUND MACHINE "Words Get In The Way"

Easy Listening

PIA ZADORA "East Of The Sun"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

SADE "Is It A Crime?"

MIAMI SOUND MACHINE "Words Get In The Way"

Modern Country

RONNIE MILSAP "In Love"

FORESTER SISTERS "Lonely Alone"

LACY J. DALTON "Working Class Man"

N. LARSON & S. WARINER "That's How You..."

Century 21

Greg Stephens (214) 934-2121

The Z Format

WHAM! "The Edge Of Heaven"

JOHN COUGAR MELLENCAMP "Rumbleseat"

MIAMI SOUND MACHINE "Words Get In The Way"

The AC Format

GRAHAM NASH "Sad Eyes"

WHAM! "The Edge Of Heaven"

MADONNA "Papa Don't Preach"

BERLIN "Take My Breath Away"

Super-Country

RONNIE MILSAP "In Love"

ROSANNE CASH "Second To No One"

TANYA TUCKER "Just Another Lover"

DWIGHT YOAKAM "Guitars, Cadillacs"

LACY J. DALTON "Working Class Man"

OAK RIDGE BOYS "You Made A Rock..."

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

MIKE & THE MECHANICS "Taken In"

JOHN COUGAR MELLENCAMP "Rumbleseat"

GAVIN CHRISTOPHER "One Step Closer"

Country

VINCE GILL "With You"

GARY MORRIS "Honeycomb"

HOLLY DUNN "Two Too Many"

TANYA TUCKER "Just Another Love"

DWIGHT YOAKAM "Guitars, Cadillacs"

OAK RIDGE BOYS "You Made A Rock..."

JANIE FRICKIE "Always Have Always Will"

AC

GRAHAM NASH "Sad Eyes"

ART OF NOISE "Peter Gunn"

MADONNA "Papa Don't Preach"

STEVE WINWOOD "Higher Love"

MIKE & THE MECHANICS "Taken In"

LARRY CARLTON "Smiles & Smiles To Go"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

OUTFIELD "All The Love In The World"

JERMAINE STEWART "We Don't Have To..."

MIAMI SOUND MACHINE "Words Get In The Way"

Contempo 300

DOUBLE "The Captain Of Her Heart"

MIAMI SOUND MACHINE "Words Get In The Way"

Great American Country

RONNIE MILSAP "In Love"

REBA McENTIRE "Little Rock"

JOHN CONLEE "Got My Heart Set On You"

Media General

Broadcast Services

Bob Dumais (901) 320-4433

ACtion

GRAHAM NASH "Sad Eyes"

STEVE WINWOOD "Higher Love"

BERLIN "Take My Breath Away"

BRUCE HORNSBY & THE RANGE "Every Little Kiss"

MEDIA GENERAL CONTINUED

Your Country

RONNIE MILSAP "In Love"

REBA McENTIRE "Little Rock"

CARL PERKINS "Birth Of Rock 'N' Roll"

GIRLS NEXT DOOR "Slow Boat To China"

JOHN CONLEE "Got My Heart Set On You"

JANIE FRICKIE "Always Have Always Will"

MITTY GRITTY DIRT BAND "Stand A Little Rain"

WILLIAM LEE GOLDEN "Love Is The Only Way Out"

Hit Rock

MADONNA "Papa Don't Preach"

STEVE WINWOOD "Higher Love"

MICHAEL McDONALD "Sweet Freedom"

JOHN COUGAR MELLENCAMP "Rumbleseat"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

REBA McENTIRE "Little Rock"

SOUTHERN PACIFIC "Reno Bound"

FORESTER SISTERS "Lonely Alone"

T. GRAHAM BROWN "I Wish I Could Hurt Again"

The Ultimate AC

DENNIS D'YOUNG "This Is The Time"

GORDON LIGHTFOOT "Anything For Love"

Radio Arts

John Benedict (818) 841-0225

Country's Best

RONNIE MILSAP "In Love"

KEITH WHITLEY "Ten Feet Away"

FORESTER SISTERS "Lonely Alone"

LOUISE MANDERL "I Wanna Hear It From Your..."

Soft Contemporary

GRAHAM NASH "Sad Eyes"

MIKE & THE MECHANICS "Taken In"

JACKSON BROWNE "In The Shape Of A Heart"

Sound 10

GRAHAM NASH "Sad Eyes"

MADONNA "Papa Don't Preach"

MIKE & THE MECHANICS "Taken In"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

ROD STEWART "Love Touch"

Country Coast-To-Coast

EDDY RAVEN "Sometimes A Lady"

RICKY SKAGGS "I've Got A New Heartache"

HANK WILLIAMS JR. "Country State Of Mind"

Rock 'N' Hits

QUEEN "A Kind Of Magic"

ANDY TAYLOR "Take It Easy"

MADONNA "Papa Don't Preach"

DAVID LEE ROTH "Yankee Rose"

JOHN COUGAR MELLENCAMP "Rumbleseat"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

JOURNEY "Suzanne"

QUEEN "A Kind Of Magic"

MADONNA "Papa Don't Preach"

MICHAEL McDONALD "Sweet Freedom"

JERMAINE STEWART "We Don't Have To..."

TM AC

JACKSON BROWNE "In The Shape Of A Heart"

TM Country

REBA McENTIRE "Little Rock"

MERLE HAGGARD "A Friend In California"

JANIE FRICKIE "Always Have Always Will"

Transtar

Adult Contemporary

Mike Tanner (213) 460-6383

BANGLES "Manic Monday"

CULTURE CLUB "Move Away"

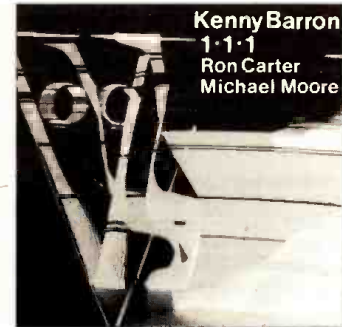
BLACK HAWK
RECORDS

The Current Events Of Jazz



#20

PHIL WOODS QUINTET
HEAVEN



Kenny Barron
1-1-1
Ron Carter
Michael Moore

#27

KENNY BARRON
1+1+1



#29

MAYNARD FERGUSON
BODY AND SOUL

New & Active

ABDULLAH IBRAHIM
WATER FROM AN ANCIENT WELL BKH 50207

SHEILA JORDAN
THE CROSSING BKH 50501

JIMMY STEWART
THE TOUCH BKH 50301

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RADIO & RECORDS NATIONAL AIRPLAY

BLACK/URBAN

BREAKERS

STEVE ARRINGTON Homeboy (Atlantic)

63% of our reporters on it. Rotations: Heavy 3/0, Medium 28/2, Light 23/4, Total Adds 6, WXYV, K94, WAOK, WFXA, WATV, JET94. Moves 38-35 on the Black/Urban chart.

PIECES OF A DREAM Say La La (Manhattan)

60% of our reporters on it. Rotations: Heavy 0/0, Medium 24/0, Light 28/11, Total Adds 11 Including WILD, WVEE, K94, WLOM, WNH, WXOK, JET94, KIIZ, KJCB, KAPE, WGRN. Debuts at number 39 on the Black/Urban chart.

NEW & ACTIVE

NICOLE "What About Me" (Portrait/CBS) 48/2

Rotations: Heavy 1/0, Medium 20/1, Light 27/1, Total Adds 2, WVEE, WQFX, Heavy WZAZ, Medium WWIN, WAMO, K104, WDLA, WEDR, WTMP, WZAK, KQXL, WTKL, WXOK, WATV, KJCB, WLOU, WBLX, KHYS, WANT, WANM, Z103, KDKO

GWEN GUTHRIE "Ain't Nothin' Goin' On But The Rent" (Polydor/PolyGram) 45/18

Rotations: Heavy 2/1, Medium 14/1, Light 29/16, Total Adds 18, WDJY, WDLA, WEDR, WQWI, WDCI, WDMT, WLUM, KQXL, WXOK, WPEF, WQMG, WHYZ, WQFX, WKXI, WLOU, KHYS, WPLZ, WVKO, Heavy, WANM. Debuts at number 40 on the Black/Urban chart.

ALEM featuring LEROY BURGESS "Fine Young Tender" (Atlantic) 45/5
Rotations: Heavy 0/0, Medium 13/0, Light 32/5, Total Adds 5, WENN, KHYS, KAPE, WVOI, KBUZ, Medium: WWIN, WXYV, K104, K94, WTMP, WNH, WTKL, WQMG, KIZ, WANM, WCKX, WKLA

FULL FORCE "Temporary Love Thing" (Columbia) 45/5
Rotations: Heavy 2/0, Medium 24/0, Light 19/5, Total Adds 5, WEDR, WAOK, WENN, Z93, JET94, Heavy, WAMO, WQOK, Mediums Include: WWIN, WDMT, WZAK, KMJM, KDAY, XHRM, KSOL, WDKX, KQXL, WPEF, WFXC, KOKY, WJYL, WLOU, KHYS, WANM, WCKX, Z103.

JANICE "Bye-Bye" (4th & Broadway/Island) 40/2
Rotations: Heavy 7/0, Medium 27/2, Light 8/0, Total Adds 2, WZAZ, WQOK, Heavy: WWIN, WDKX, WPEF, WJMI, WKXI, KIIZ, WTKL, Mediums include: WXYV, WDAS, WHUR, WVEE, KMJQ, WDJY, WTMP, WDMT, WNH, WXOK, WENN, WQFX, WJLS, WBLX, KHYS, WDDM

PATTI LaBELLE "Oh People" (MCA) 38/21
Rotations: Heavy 2/0, Medium 16/7, Light 20/14, Total Adds 21, WXYV, WDLA, WBMX, WBLZ, KMJM, KDAY, XHRM, WNH, OC104, WFXA, WATV, WFXC, WQMG, WHYZ, WQFX, KOKY, WALT, WDDM, WGRN, WTKL, KACE, Heavy: WAMO, WANM.

LISA-LISA & CULT JAM with FULL FORCE "All Cried Out" (Columbia) 33/6
Rotations: Heavy 4/0, Medium 14/3, Light 15/3, Total Adds 8, WRKS, WDJY, WDLA, WZAK, WKND, KUKQ, Heavy: WAMO, OC104, WATV, WQOK, Medium: WLD, WDAS, WHUR, KSOL, WNH, JET94, WQMG, WQFX, WKXI, WZAZ, KOKY.

FIZZY OWICK "Hangin' Out" (Motown) 33/2
Rotations: Heavy 0/0, Medium 8/0, Light 25/2, Total Adds 2, WENN, WDDM, Medium: WVEE, WZAK, WTKL, WZAZ, WBLX, WQOK, KAPE, WANM

SIMPLY RED "Holding Back The Years" (Elektra) 32/3
Rotations: Heavy 3/0, Medium 19/1, Light 4/2, Total Adds 12, WQMG, WLOU, KHYS, Heavy: WILD, WHRK, WTMP, WDCI, WZAK, KMJM, WAOK, WJMI, WPLZ, Medium: WRKS, WDAS, WVEE, WBMX, WBLZ, B95, WLUM, KSOL, WFXA, KQXL, WZAK, WPEF, JET94, WFXC, WQFX, WJYL, WZEN, KDKO, Moves 39-38 on the Black/Urban chart.

STARPOINT "Till The End Of Time" (Elektra) 31/3
Rotations: Heavy 0/0, Medium 8/0, Light 20/3, Total Adds 3, KMJQ, WDCI, WKND, Heavy: WANT, WANM, KACE, Medium: K104, WYLDFM, WFXA, KQXL, WTKL, WJYL, JET94, WHYZ.

COLONEL ABRAMS "Over And Over" (MCA) 30/2
Rotations: Heavy 1/0, Medium 14/0, Light 15/2, Total Adds 2, WEDR, WDJY, WANM, Medium: WDAS, WDLA, WYLDFM, KMJM, WKND, WXOK, WQFX, KAPE, WAAA, WGRN, WKWM, WKLA, WZEN, KACE.

L.L. COOL J "You'll Rock" (Def Jam/Columbia) 30/2
Rotations: Heavy 0/0, Medium 10/0, Light 20/2, Total Adds 2, KQXL, Z93, Medium: WWIN, WDAS, WBLZ, WZAK, WZAZ, KOKY, WBLX, WANM, WQOK, WZEN.

SOS BAND "Borrowed Love" (Tabu/CBS) 29/15
Rotations: Heavy 0/0, Medium 8/2, Light 21/13, Total Adds 15, WWIN, WUSL, WVEE, WQWI, WBMX, WNH, OC104, WDKX, WQMG, WKXI, WQOK, WANM, Z103, WTKL, KACE, Medium: WAMO, WDJY, WBLZ, WAOK, WMMC, WJMI.

CONTROLERS "Distant Lover" (MCA) 28/13
Rotations: Heavy 0/0, Medium 11/3, Light 17/10, Total Adds 13, WDJY, WQWI, WJLB, WFXA, WQMG, WQFX, KOKY, WLOU, WALT, WORL, WANM, WKWM, WKLA, Medium: WDAS, WZAK, WFXC, KIZ, WFLZ, KAPE, WGRN, WZEN.

MICHAEL McDONALD "Sweet Freedom" (MCA) 28/4
Rotations: Heavy 1/0, Medium 14/0, Light 13/4, Total Adds 4, WXYV, WDJY, WJYL, WDDM, Heavy: WLUM, Medium: WWIN, WAMO, WHUR, WDLA, WHRK, K94, KSOL, OC104, Z93, WFXC, WPLZ, WAAA, WTKL, KACE.

RANDY CRAWFORD "Can't Stand The Pain" (WB) 27/4
Rotations: Heavy 2/0, Medium 10/0, Light 15/4, Total Adds 4, WQOK, WDKX, WQFX, KHYS, Heavy: WAAA, KACE, Medium: WTMP, WBLZ, WZAK, WATV, WPEF, WFXC, KQXL, KOKY, KAPE, WKND.

SADE "Is It A Crime" (Portrait/CBS) 25/4
Rotations: Heavy 3/0, Medium 11/1, Light 11/3, Total Adds 4, KMJQ, K94, WATV, WHYZ, Heavy: WDDM, WANM, KACE, Medium: WAMO, K104, WTMP, WLUM, KSOL, OC104, WJYL, WLOU, WAAA, KDKO.

REAL ROXANE with HITMAN HOWIE TEE "Bang Zoum Let's Go Go" (Select) 25/2
Rotations: Heavy 2/0, Medium 9/0, Light 14/2, Total Adds 2, KJLH, KBUZ, Heavy: KDAY, WQMG, Medium: WWIN, WDAS, K104, WDLA, WEDR, WDMT, WZAK, WFXC, KHYS.

SIGNIFICANT ACTION

GEORGE CLINTON "Hey Good Lookin'" (Capitol) 24/15

Rotations: Heavy 2/1, Medium 7/1, Light 15/13, Total Adds 15, WDJY, KMJQ, WEDR, KDAY, WNH, WDKX, KQXL, WENN, WPEF, WQFX, WQWI, Z103, WGRN, WTKL, Heavy: WDDM, Medium: K104, WTMP, KIIZ, WAAA, WKLA, KBUZ.

AFRIKA BAMBATAA "Bambataa's Theme" (Tommy Boy) 24/8
Rotations: Heavy 0/0, Medium 3/0, Light 21/8, Total Adds 8, WDJY, WEDR, KQXL, WQFX, KJCB, WQOK, WGRN, KBUZ, Medium: WDAS, WDLA, WFXC.

MOST ADDED

- PATTI LABELLE (21)
Oh People (MCA)
- GLENN JONES (19)
Giving Myself To You (RCA)
- GWEN GUTHRIE (18)
Ain't Nothin' Goin' (Polydor/PolyGram)
- GEORGE CLINTON (15)
Hey Good Lookin' (Capitol)
- DAZZ BAND (15)
Love M.I.A. (Geffen)
- SOS BAND (15)
Borrowed Love (Tabu/CBS)
- LUTHER VANDROSS (15)
Give Me The Reason (Epic)

HOTTEST

- JEFFREY OSBORNE (50)
You Should Be Mine... (A&M)
- TIMEX SOCIAL CLUB (46)
Rumors (Jive)
- EL DeBARGE (39)
Who's Johnny (Gordy/Motown)
- BILLY OCEAN (38)
There'll Be Sad Songs... (Jive/Arista)
- MIDNIGHT STAR (35)
Headlines (Solar/Elektra)

BOOGIE BOYS "Giri Talk" (Capitol) 23/8

Rotations: Heavy 3/1, Medium 5/0, Light 15/7, Total Adds 8, KSOL, KIIZ, KJCB, KOKY, WAAA, WCKX, Z103, WGRN, Heavy: WZAK, KDAY, Medium: WDAS, K104, WTMP, WDMT, WDDM.

MICHAEL JONZUN "Burnin' Up" (A&M) 23/5
Rotations: Heavy 1/0, Medium 6/0, Light 16/5, Total Adds 5, WKND, KQXL, WENN, JET94, KAPE, Heavy: WJMI, Medium: WLD, WDAS, WDLA, WTMP, WGRN, WKLA.

TEDDY PENDERGRASS "Let Me Be Closer" (Asylum) 22/1
Rotations: Heavy 2/0, Medium 12/0, Light 8/1, Total Adds 1, WAOK, Heavy: WVEE, K104, Medium: WDAS, WEDR, WTMP, KSOL, WTKL, WQMG, WPDQ, WJYL, WORL, KHYS, KAPE, KACE.

GLENN JONES "Giving Myself To You" (RCA) 21/19
Rotations: Heavy 1/1, Medium 2/1, Light 18/17, Total Adds 19, WDLA, WQWI, WBMX, WZAK, WNH, KQXL, WXOK, WENN, Z93, WJMI, WKXI, KIIZ, WBLX, KHYS, WPLZ, KAPE, WAAA, WCKX, KACE, Medium: WAMO.

STYLISTICS "Let's Go Rockin' (Tonight)" (Streetwise) 21/1
Rotations: Heavy 2/0, Medium 8/0, Light 11/1, Total Adds 1, WENN, Heavy: WWIN, WVEE, Medium: WXYV, WDAS, WZAK, WQOK, KHYS, WANT, WGRN, WTKL.

JETS "Private Number" (MCA) 20/10
Rotations: Heavy 0/0, Medium 8/2, Light 12/8, Total Adds 10, WVEE, WQOK, KSOL, WNH, OC104, WFXA, WJMI, KIIZ, WGRN, WKWM, Medium: WAMQ, KDAY, WANM, WLOU, WQOK, WANM.

PETER GABRIEL "Sledgehammer" (Geffen) 20/3
Rotations: Heavy 5/0, Medium 7/1, Light 8/2, Total Adds 3, WFXC, KIIZ, Z103, Heavy: WAMO, WBLZ, WLUM, WMMC, WQOK, Medium: WHRK, K94, B95, OC104, WCKX, KDKO.

ANTHONY & THE CAMP "What I Like" (WB) 20/1
Rotations: Heavy 2/0, Medium 8/0, Light 9/1, Total Adds 1, WDMT, Heavy: WAMO, WZAZ, Medium: WDLA, WNH, WTKL.

JANICE CHRISTIE "I'm Hungry For Your Love" (Supertronic) 20/1
Rotations: Heavy 2/0, Medium 3/0, Light 15/1, Total Adds 1, WFXA, Medium: WZAZ, Medium: WDLA, WNH, WTKL.

BETTY WRIGHT "The Sun Don't Shine" (First String/Fantasy) 20/1
Rotations: Heavy 0/0, Medium 8/0, Light 12/1, Total Adds 1, WFXA, Medium: WDAS, WEDR, WTMP, WQOK, WBLX, KAPE, WANM, WCKX.

NU SHOZ "Point Of No Return" (Atlantic) 19/11
Rotations: Heavy 0/0, Medium 5/2, Light 14/9, Total Adds 11, WQWI, WBMX, Z93, WMMC, WFXC, WHYZ, WQOK, WANM, WKLA, KBUZ, KUKQ, Medium: WDLA, WCKX, WPLZ.

O.C. SMITH "What'cha Gonna Do" (Rendezvous) 18/5
Rotations: Heavy 0/0, Medium 6/0, Light 12/5, Total Adds 5, WLUM, WXOK, WENN, WQMG, WVKO, Medium: WEDR, WTKL, WKXI, KAPE, WGRN, WTKL.

PATTI AUSTIN "Gettin' Away With Murder" (Dwest/WB) 17/9
Rotations: Heavy 1/0, Medium 3/2, Light 13/7, Total Adds 9, WVEE, KDAY, WNH, WDKX, WAOK, Z93, WQMG, WQFX, WKLA, Heavy: KACE, Medium: WDAS.

ET "Candy" (Total Experience/RCA) 17/1
Rotations: Heavy 0/0, Medium 6/0, Light 11/1, Total Adds 1, WHYZ, Medium: WVEE, K104, KQXL, WENN, WQMG, WAAA.

ISLEY JASPER ISLEY "If You Believe In Love" (CBS Associated) 16/1
Rotations: Heavy 1/0, Medium 8/0, Light 9/1, Total Adds 1, KJCB, Heavy: WJMI, KAPE, Medium: WHUR, K104, WYLDFM, WJLB, WFXA, WENN, WAAA, WYLD.

UTFO "We Work Hard" (Select) 16/0
Rotations: Heavy 0/0, Medium 2/0, Light 14/0, Total Adds 0, Medium: WZAK, WZAZ.

DAZZ BAND "Love M.I.A." (Geffen) 15/15
Rotations: Heavy 2/2, Medium 1/1, Light 12/12, Total Adds 15, KMJQ, WTMP, WZAK, XHRM, WAOK, WXOK, WPEF, WQMG, WHYZ, WQFX, WQOK, WAAA, WVKO, WKWM, WTKL.

GAP BAND "Automatic Brain" (Total Experience/RCA) 15/1
Rotations: Heavy 0/0, Medium 6/0, Light 9/1, Total Adds 1, WDDM, Medium: WDLA, WZAK, KSOL, WANM, WAAA, WTKL.

KRYSTOL "Passion From A Woman" (Epic) 14/6
Rotations: Heavy 0/0, Medium 3/1, Light 11/5, Total Adds 6, WDLA, WYLDFM, WQWI, KQXL, JET94, WJYL, Medium: WANM, KDKO.

TMP BAND "Ring, Ring" (Critique) 14/3
Rotations: Heavy 1/0, Medium 5/1, Light 8/2, Total Adds 3, WQFX, WZAZ, WVKO, Heavy: Z103, Medium: WDLA, WTMP, WKXI, WBLX.

SHIRLEY MURDOCK "Truth Or Dare" (Elektra) 13/4
Rotations: Heavy 0/0, Medium 1/1, Light 11/4, Total Adds 4, WKND, WATV, KJCB, WQOK, Medium: WPEF, KDZL.

DHAR BRAXTON "Jump Back (Set Me Free)" (Sleeping Bag) 12/3
Rotations: Heavy 2/0, Medium 5/1, Light 5/2, Total Adds 3, WZAK, KDAY, KBUZ, Heavy: WWIN, WLD, Medium: WRKS, WNH, KIIZ, WJMI.

SPENCER JONES "How To Win Your Love" (Profile) 11/1
Rotations: Heavy 1/0, Medium 2/0, Light 8/1, Total Adds 1, WPLZ, Heavy: WTMP, Medium: WZAZ, WANM.

MADONNA "Papa Don't Preach" (Sire/WB) 10/4
Rotations: Heavy 0/0, Medium 5/1, Light 5/3, Total Adds 4, WBLZ, KJLH, WNH, WQOK, Medium: B95, OC104, WMMC, KUKQ.

TROUBLE FUNK "Good To Go" (Island) 10/4
Rotations: Heavy 0/0, Medium 1/0, Light 9/4, Total Adds 4, WQMG, WAAA, WCKX, WTKL, Medium: WJLS.

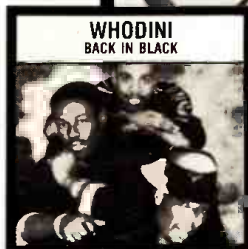
L.A. DREAM TEAM "Nursery Rhymes" (MCA) 10/2
Rotations: Heavy 0/0, Medium 2/0, Light 8/2, Total Adds 2, KMJQ, WALT, Medium: KDAY, XHRM.

SLAVE "All We Need Is Time" (Ichiban) 10/1
Rotations: Heavy 1/0, Medium 3/0, Light 6/1, Total Adds 1, WXOK, Heavy: KOKY, Medium: WDLA, WTKL, WBLX.

Breakers are those records that have achieved concurrent 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 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.

The People Speak

Introducing by popular demand, "One Love," the single the fans requested. From WHODINI, the group who gave you Escape, the first million-selling rap album in history.



"One Love," the rap ballad of the year from WHODINI's already gold album, Back In Black. Giving the people what they want.

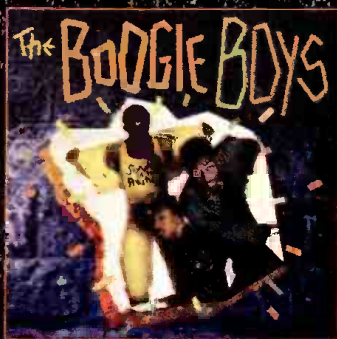
On Jive/Arista Records.  

LOOKIN' GOOD!

THE BOOGIE BOYS

MELBA MOORE
AND KASHIF

WILLIE COLLINS



FEATURING THE SINGLE
G I R L T A L K

FEATURING THE SINGLE
LOVE THE ONE I'M WITH
(A LOT OF LOVE)

FEATURING THE SINGLE
LET'S GET STARTED

SOUNDIN' GREAT!

Capitol

COUNTRY

TOP 50

JUNE 27, 1986

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Heavy	Medium	Light	
14	9	3	1	JUDDS/Rockin' With The Rhythm Of The Rain (RCA/Curb)	162/0	123	37	2
5	2	1	2	JUDY ROODMAN/Until I Met You (MTM)	159/0	133	21	5
15	12	7	3	GEORGE STRAIT/Nobody In His Right Mind... (MCA)	161/0	118	37	6
11	8	4	4	RANDY TRAVIS/On The Other Hand (WB)	151/0	123	20	8
13	11	10	5	KATHY MATTEA/Love At The Five & Dime (Mercury/Pg)	154/1	101	41	12
19	14	12	6	RONNIE McODWELL/All Tied Up (MCA/Curb)	155/0	97	56	2
16	15	11	7	T. GRAHAM BROWN/I Wish That I Could Hurt... (Capitol)	149/2	92	49	8
8	7	6	8	ED BRUCE/Nights (RCA)	141/0	93	33	15
1	1	2	9	LEE GREENWOOD/Hearts Aren't Made To Break (MCA)	130/0	102	20	8
20	17	14	10	JOHN SCHNEIDER/You're The Last Thing I Needed (MCA)	155/2	80	65	10
24	19	17	11	PAKE McENTIRE/Savin' My Love For You (RCA)	159/1	60	81	18
34	25	21	12	ODON WILLIAMS/Heartbeat In The Darkness (Capitol)	157/0	40	101	16
27	21	19	13	WAYLON JENNINGS/Will The Wolf Survive (MCA)	155/3	44	88	23
23	18	16	14	MICHAEL JOHNSON/Gotta Learn To Love Without You (RCA)	146/3	52	78	16
30	22	20	15	T.G. SHEPPARD/Strong Heart (Columbia)	150/2	35	96	19
7	6	5	16	SOUTHERN PACIFIC/Reno Bound (WB)	122/0	78	27	17
31	27	23	17	STATLER BROTHERS/Count On Me (Mercury/Pg)	145/4	38	86	21
35	28	25	18	MICHAEL MARTIN MURPHEY/Rollin' Nowhere (WB)	145/2	26	97	22
22	20	18	19	GEORGE JONES/Somebody Wants Me Out Of The Way (Epic)	125/1	50	58	17
26	23	22	20	SAWYER BROWN/Shakin' (Capitol/Curb)	140/2	39	78	23
3	3	8	21	JUICE NEWTON/Old Flame (RCA)	119/0	62	36	21
40	34	29	22	CONWAY TWITTY/Desperado Love (WB)	157/8	15	99	43
2	5	13	23	DAN SEALS/Everything That Glitters (EMI America)	109/0	65	28	16
12	10	9	24	DOLLY PARTON/Tie Our Love (In A Double Knot) (RCA)	104/0	58	39	7
36	32	28	25	RICKY SKAGGS/I've Got A New Heartache (Epic)	142/5	16	87	39
39	33	30	26	EDDY RAVEN/Sometimes A Lady (RCA)	148/5	12	97	39
45	36	32	27	HANK WILLIAMS JR./Country State Of Mind (WB/Curb)	146/11	14	89	43
45	37	33	28	MERLE HAGGARD/A Friend In California (Epic)	130/14	8	79	43
—	44	36	29	JOHN CONLEE/Got My Heart Set On You (Columbia)	140/27	3	75	62
—	47	34	30	NITTY GRITTY DIRT BAND/Stand A Little Rain (WB)	137/19	4	74	59
BREAKER	43	39	31	REBA McENTIRE/Little Rock (MCA)	130/38	3	60	67
—	48	35	32	WHITES/Love Won't Wait (MCA/Curb)	103/2	4	70	29
—	48	39	33	GIRLS NEXT DOOR/Slow Boat To China (MTM)	117/19	4	57	56
48	43	38	34	JOHNNY PAYCHECK/Old Violin (Mercury/Pg)	93/8	18	43	32
42	40	37	35	JOHNNY CASH & WAYLON JENNINGS/Even Cowgirls Get The Blues (Columbia)	89/6	6	58	25
BREAKER	4	4	15	NICOLETTE LARSON with STEVE WARINER/That's How You Know... (MCA)	112/17	3	46	63
—	46	41	37	MARIE OSMOND/Read My Lips (Capitol/Curb)	85/0	32	34	19
—	46	41	38	KENNY ROGERS with NICKIE RYDER/The Pride Is Back (RCA)	90/3	6	40	44
—	46	41	39	WILLIE NELSON/Living In The Promiseland (Columbia)	70/0	19	31	20
BREAKER	25	24	41	RONNIE MILSAP/In Love (RCA)	105/77	2	28	75
—	46	41	42	MARK GRAY/Back When Love Was Enough (Columbia)	74/0	18	39	17
—	50	45	43	CARL PERKINS/Birth Of Rock And Roll (America Smash/PolyGram)	88/12	2	36	50
—	50	45	44	HOLLY DUNN/Two Too Many (MTM)	81/3	4	42	35
—	47	47	45	VINCE GILL/With You (RCA)	79/4	3	33	43
9	13	27	45	CHARLIE DANIELS BAND/Drinkin' My Baby Goodbye (Epic)	54/1	16	21	17
DEBUT	—	—	46	KEITH WHITLEY/Ten Feet Away (RCA)	89/27	1	24	64
—	28	26	47	GARY MORRIS/Anything Goes (WB)	66/0	3	50	13
DEBUT	—	—	49	LACY J. DALTON/Working Class Man (Columbia)	74/11	2	28	44
DEBUT	—	—	48	FORESTER SISTERS/Lonely Alone (WB)	80/55	1	19	60
DEBUT	—	—	50	WILD CHOIR/Next Time (RCA)	65/7	2	23	40

MOST ADDED

- RONNIE MILSAP (77)
In Love (RCA)
- FORESTER SISTERS (55)
Lonely Alone (WB)
- DWIGHT YOAKAM (41)
Guitars, Cadillacs (Reprise/WB)
- SYLVIA (38)
Nothin' Ventured Nothin' Gained (RCA)
- REBA McENTIRE (38)
Little Rock (MCA)
- JANIE FRICKIE (36)
Always Have Always Will (Columbia)
- JOHN CONLEE (27)
Got My Heart Set On You (Columbia)
- KEITH WHITLEY (27)
Ten Feet Away (RCA)
- OAK RIDGE BOYS (22)
You Made A Rock Of A... (MCA)
- GENE WATSON (21)
Bottle Of Tears (Epic)
- LOUISE MANDRELL (21)
I Wanna Hear It From Your Lips (RCA)

HOTTEST

- RANDY TRAVIS (80)
On The Other Hand (WB)
- JUDDS (74)
Rockin' With The Rhythm... (RCA/Curb)
- JUDY ROODMAN (68)
Until I Met You (MTM)
- GEORGE STRAIT (61)
Nobody In His Right Mind... (MCA)
- LEE GREENWOOD (52)
Hearts Aren't Made To Break (MCA)
- SOUTHERN PACIFIC (36)
Reno Bound (WB)
- DAN SEALS (32)
Everything That Glitters (EMI America)
- ED BRUCE (23)
Nights (RCA)
- T. GRAHAM BROWN (18)
I Wish That I Could Hurt... (Capitol)
- RONNIE McODWELL (18)
All Tied Up (MCA/Curb)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

REBA McENTIRE Little Rock (MCA)

On 80% of reporting stations. Rotations: Heavy 3, Medium 60, Light 67, Total Adds 38 including WYRK, WQBE, WHN, WCOS, KPLX, KILT-FM, WGKX, WQDR, KFKF, WDGY, K102, KUGN, KFMS, KUPL, KRAK, KSOP, KGA. Moves 43-31 on the Country chart.

NICOLETTE LARSON with STEVE WARINER That's How You Know When Love's Right (MCA)

On 69% of reporting stations. Rotations: Heavy 3, Medium 46, Light 63, Total Adds 17, WTCR, WKYG, WUSY, WDXE, KLLL, WQDR, WFMS, WITL, WLLR, KIK-FM, KYAK, KGHL, KNEW, KNIX, KRAK, KMPS, KGA. Moves 49-42-36 on the 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.

RONNIE MILSAP In Love (RCA)

On 65% of reporting stations. Rotations: Heavy 2, Medium 28, Light 75, Total Adds 77 including WPTR, WBOS, WNYR, WWVA, KASE, WYNN, WUSY, KIKK, WGKX, WWKA, WQYK, WIRK, WUBE, WDAF, KLZ, KSN, KMPS, KRPM. Debuts at number 40 on the Country chart.



One More Hit... From An Album Full Of Hits!

RONNIE MILSAP

From the "Lost In The Fifties Tonight" LP (AHL1-7194)

"In Love"
(PB 14365)

BREAKERS

40

BB Debut

54

RCA
Records and Cassettes

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

JUNE 27, 1986

Three Two One
Weeks Weeks Weeks

Three Weeks	Two Weeks	One Week	Artist/Title	Total Reports/Adds	Heavy	Medium	Light
4	3	1	1 MOODY BLUES /Your Wildest Dreams (Polydor/PG)	45/0	37	7	1
8	7	5	2 NEIL DIAMOND /Headed For The Future (Columbia)	38/1	32	6	0
9	5	4	3 HOWARD JONES /No One Is To Blame (Elektra)	38/0	28	9	1
2	2	4	4 BILLY OCEAN /There'll Be Sad Songs (T-Male) (Arista)	38/0	30	5	3
7	6	5	5 JAMES TAYLOR /That's Why I'm Here (Columbia)	39/0	26	11	2
1	1	2	6 PATTI LABELLE/MICHAEL McDONALD /On My Own (MCA)	36/0	24	10	2
—	—	14	7 PETER CETERA /Glory Of Love (Full Moon/WB)	42/9	17	19	6
16	12	10	8 DAVID FOSTER & OLIVIA NEWTON-JOHN /The Best Of Me (Atlantic)	37/1	25	10	2
5	4	7	9 GEORGE MICHAEL /A Different Corner (Columbia)	36/0	20	14	2
—	—	13	10 JEFFREY OSBORNE /You Should Be Mine (A&M)	37/1	7	26	4
14	17	11	11 ATLANTIC STARR /I Your Heart Isn't In It (A&M)	31/1	20	11	0
20	18	12	12 DAVID PACKI /That Girl Is Gone (WB)	30/1	5	25	0
11	9	13	13 DREAM ACADEMY /Love Parade (Reprise/WB)	26/0	13	9	4
—	—	14	14 DOUBLE /The Captain Of Her Heart (A&M)	34/3	4	22	8
3	8	15	15 MADONNA /Live To Tell (Sire/WB)	28/0	10	10	8
12	10	18	16 MIKE & THE MECHANICS /All I Need Is A Miracle (Atlantic)	24/0	6	15	3
—	—	20	17 BILLY JOEL /Modern Woman (Epic)	28/3	5	17	6
16	15	18	18 ANNE MURRAY /Who's Leaving Who (Capitol)	25/0	5	17	3
10	11	17	19 SIMPLY RED /Holding Back The Years (Elektra)	25/0	9	8	8
BREAKER	20		MIAMI SOUND MACHINE /Words Get In The Way (Epic)	27/8	2	15	10

MOST ADDED

- PETER CETERA (9)**
Glory Of Love (Full Moon/WB)
- MIAMI SOUND MACHINE (6)**
Words Get In The Way (Epic)
- GORDON LIGHTFOOT (8)**
Anything For Love (WB)
- DENNIS DeYOUNG (7)**
This Is The Time (A&M)

HOTTEST

- MOODY BLUES (29)**
Your Wildest Dreams (Polydor/PolyGram)
- HOWARD JONES (25)**
No One Is To Blame (Elektra)
- NEIL DIAMOND (23)**
Headed For The Future (Columbia)
- BILLY OCEAN (22)**
There'll Be Sad Songs... (Arista)
- P. LABELLE/M. McDONALD (18)**
On My Own (MCA)

BREAKERS

MIAMI SOUND MACHINE
Words Get In The Way (Epic)

59% of our reporters on it. Rotations: Heavy 2, Medium 15, Light 10, Total Adds 8, KJR, WCHS, WTIC, WHBC, WSPD, WTKO, KFQD, KTWO. Debuts at number 20 on the Full-Service chart.

NEW & ACTIVE

KENNY ROGERS & NICKIE RYDER "The Pride Is Back" (RCA) 21/3

Rotations: Heavy 1/0, Medium 13/3, Light 7/0, Total Adds 3, 55KRC, WRVA, KTWO. Heavy: WCCO. Medium including WFBR, WPRO, KFMB, WBA, KSL, WPOE, WJBC, KFQD, KYJC, KVEC.

BANGLES "If She Knew What She Wants" (Columbia) 20/3

Rotations: Heavy 5/0, Medium 9/1, Light 7/2, Total Adds 3, WTMJ, WCHS, KVEC. Heavy: WELI, WNNR, WTKO, WMTR. Medium including WWSB, KFMB, WHBC, WSPD, WPOE, WASK, KYJC.

GENESIS "Invisible Touch" (Atlantic) 18/1

Rotations: Heavy 5/0, Medium 10/1, Light 3/0, Total Adds 1, 55KRC. Heavy: WWSB, WCCO, WELI, WPOE, KYJC. Medium including WTVN, KHOW, WCHS, WGOV, WHAS, WSPD, KBOI, WMTR, WSTU.

ROD STEWART "Love Touch" (WB) 17/4

Rotations: Heavy 2/0, Medium 9/1, Light 9/3, Total Adds 4, KJR, WGOV, WHBC, WCIL. Heavy: WTAE, WTKO. Medium including WWRB, WCCO, WSPD, WJBC, WMTX, WGBR, KYJC.

EL DeBARGE "Who's Johnny" (Gordy/Motown) 17/1

Rotations: Heavy 6/0, Medium 7/0, Light 4/1, Total Adds 1, KFQD. Heavy: WWSB, WCHS, WHAS, WNNR, WSTU, WCIL. Medium, WTVN, WCCO, WSPD, KSL, WMTR, WASK, KYJC.

DENNIS DeYOUNG "This Is The Time" (A&M) 16/7

Rotations: Heavy 1/0, Medium 8/3, Light 7/4, Total Adds 7, WCHS, WTIC, WSTU, WASK, KFQD, KTWO, KVEC. Heavy: WCCO. Medium including KJR, WPOE, WMTX, WGBR, KYJC.

BOB SEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 14/1

Rotations: Heavy 0, Medium 9/0, Light 5/1, Total Adds 1, KFMB. Medium: WWSB, KHOW, KJR, WNNR, WPOE, WMTR, WGBR, WSTU, WJBC.

JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 14/8

Rotations: Heavy 1/0, Medium 9/0, Light 4/0, Total Adds 0. Heavy: WTKO. Medium: KJR, WNNR, WPOE, WMTR, WSTU, WASK, KFQD, KYJC, KVEC. Light: WWSB, WCHS, WGOV, WHBC.

SADE "Is It A Crime?" (Portrait/CBS) 13/5

Rotations: Heavy 1/0, Medium 4/0, Light 8/5, Total Adds 5, WSN, KFMB, WMTR, WASK, KFQD. Heavy: WCCO. Medium: WFBR, KUGN, WPOE, KVEC.

EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 13/2

Rotations: Heavy 0, Medium 7/1, Light 9/1, Total Adds 2, KTWO, KYJC. Medium including WFBR, WHBY, WPOE, WTKO, WJBC, KVEC. Light including WHBC, WSPD, KSL, WGBR, WSTU.

GORDON LIGHTFOOT "Anything For Love" (WB) 11/8

Rotations: Heavy 0, Medium 3/1, Light 8/7, Total Adds 8, WCCO, WBA, KUGN, WPOE, WTKO, WGBR, WASK, KYJC. Medium including WHBY, KVEC. Light including KSL.

MICHAEL McDONALD "Sweet Freedom" (MCA) 11/5

Rotations: Heavy 0, Medium 5/1, Light 8/4, Total Adds 5, WWSB, WMTR, WASK, KFQD, KTWO. Medium including KFMB, WGOV, KSL, WPOE. Light including WSTU, KYJC.

GRAHAM NASH "Sad Eyes" (Atlantic) 10/4

Rotations: Heavy 1/1, Medium 4/0, Light 5/3, Total Adds 4, WHBY, WMTR, WASK, KTWO. Medium: WCCO, KUGN, WPOE, KVEC. Light including WJBC, KYJC.

MIKE & THE MECHANICS "Taken In" (Atlantic) 8/5

Rotations: Heavy 0, Medium 3/1, Light 5/4, Total Adds 5, WPOE, WMTR, WGBR, WSTU, KTWO. Medium including WCCO, KVEC. Light including WELI.

SIGNIFICANT ACTION

BRUCE HORNSBY & THE RANGE "Every Little Kiss" (RCA) 7/4

Rotations: Heavy 0, Medium 2/1, Light 5/3, Total Adds 4, WFBR, WCCO, WCIL, KYJC. Medium including WPOE. Light including WTKO, WMTR.

BERLIN "Take My Breath Away" (Columbia) 7/3

Rotations: Heavy 0, Medium 5/2, Light 2/1, Total Adds 3, WCIL, KTWO, KVEC. Medium including WFBR, WPOE, KYJC. Light including WMTR.

MADONNA "Papa Don't Preach" (Sire/WB) 7/2

Rotations: Heavy 1/0, Medium 2/2, Light 4/0, Total Adds 2, WFBR, WELI. Heavy: WCCO. Light: WCHS, WMTR, WSTU, KYJC.

LEBBEY GORE/LOU CHRISTIE "Medley" (Manhattan) 7/1

Rotations: Heavy 0, Medium 3/1, Light 4/0, Total Adds 1, KTWO. Medium including WTAE, WPOE. Light: WPRO, WTKO, WGBR, WJBC.

LARRY CARLTON "Smiles And Smiles To Go" (MCA) 6/4

Rotations: Heavy 0, Medium 2/1, Light 4/3, Total Adds 4, WFBR, WSN, WHBY, WJBC. Medium including KUGN. Light including WCCO.

GLORIA LORING & CARL ANDERSON "Friends And Lovers" (Carrera/CBS) 6/3

Rotations: Heavy 0, Medium 3/1, Light 3/2, Total Adds 3, WDBO, WPOE, KTWO. Medium including WJBC, KVEC. Light including WGBR.

STEVE WINWOOD "Higher Love" (Island/WB)

Rotations: Heavy 0, Medium 2/2, Light 3/3, Total Adds 5, WHBY, WJBC. Light including WNNR, WTKO, WMTR, KYJC.

SMOKEY ROBINSON "Sleepless Nights" (Motown) 6/8

Rotations: Heavy 0, Medium 0, Light 6/0, Total Adds 0, Light: WHBY, WBA, WSPD, WNNR, WGBR, WSTU.

LIMAH "Love In Your Eyes" (EMI America) 5/5

Rotations: Heavy 0, Medium 2/2, Light 3/3, Total Adds 5, WHBY, KUGN, WPOE, WGBR, KVEC.

DIANNE SCHUUR/JOSE FELICIANO "American Wedding Song" (GRP) 5/3

Rotations: Heavy 0, Medium 1/1, Light 4/2, Total Adds 3, WPOE, WJBC, KTWO. Light including WCCO, WHBY.

GLOW MONKEYS "Digging Your Scene" (RCA) 5/1

Rotations: Heavy 0, Medium 3/0, Light 2/1, Total Adds 4, WCCO. Medium: WWSB, WNNR, WPOE. Light including WTKO.

MICHAEL TOMLINSON "I Will Not Pass You By" (Desert Rain) 5/8

Rotations: Heavy 1/0, Medium 3/0, Light 1/0, Total Adds 0. Heavy: KTWO. Medium: WCCO, WHBY, WPOE. Light: WASK.

TONY BENNETT "Why Do People Fall In Love" (Columbia) 4/1

Rotations: Heavy 0, Medium 1/0, Light 3/1, Total Adds 1, WHBY. Medium: WCCO. Light including WBA, WJBC.

REUNION "The Reunion Medley" (Eagle) 4/1

Rotations: Heavy 0, Medium 1/0, Light 3/1, Total Adds 1, KHOW. Medium: WHBY. Light including WBA, WASK.

BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 4/8

Rotations: Heavy 0, Medium 2/0, Light 2/0, Total Adds 0. Medium: WCCO, WPOE. Light: WJBC, KYJC.

CARL PERKINS "The Birth Of Rock & Roll" (Polydor/PolyGram) 3/1

Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KTWO. Medium including WPOE. Light: WTKO.

JIMMY BUFFETT "I Love The Now" (MCA) 3/1

Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KTWO. Medium including KUGN. Light: WJBC.

SPECIAL FX "Upstream Eels" (GRP) 3/8

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0. Medium: KSL, WPOE. Light: WCCO.

BERTIE HIGGINS "Gone With The Winds" (Southern Tracks) 3/0

Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0. Medium: WFBR. Light: WHBY, WTKO.

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BREAKERS

MICHAEL McDONALD
Sweet Freedom (MCA)

58% of our reporters on it. Rotations: Heavy 1, Medium 35, Light 26, Total Adds 21 including W101, WSNY, KYKY, KHYL, KEZR, V100, WKGW. Debuts at number 24 on the AC chart.

SADE

Is It A Crime? (Portrait/CBS)

51% of our reporters on it. Rotations: Heavy 1, Medium 30, Light 23, Total Adds 11, including KYKY, WKYE, WDLT, KELT, KIOA, KLYF, KWAV, KWFM.

NEW & ACTIVE

MADONNA "Papa Don't Preach" (Sire/WB) 48/24

Rotations: Heavy 1/0, Medium 22/12, Light 25/12, Total Adds 24 including WPXI, WSNY, WHTX, WARM98, WXTC, WJDX, WIVY, KO99, WTRX, WGMN. Heavy WWMJ. Medium including V100, WSPM, WKYE, KELT, KWFM, KTYL.

STEVE WINWOOD "Higher Love" (Island/WB) 43/4

Rotations: Heavy 2/0, Medium 23/2, Light 18/2, Total Adds 4, KEZR, WSPM, KIOA, K99. Heavy WSKY, KALE. Medium including WPXI, KIFM, V100, WKYE, 96WAVE, WSPF, WTRX, KDUK, WSKI, KMGO.

MIKE & THE MECHANICS "Taken In" (Atlantic) 40/28

Rotations: Heavy 0, Medium 17/8, Light 23/20, Total Adds 28 including WHTX, WSPFM, LOVE94, KKLT, B100, KIFM, WSPM, 96WAVE, U102, WSKY. Medium including WMMJ, KOST, WKYE, WKNE, WOHO, WMTFM.

GRAHAM NASH "Sad Eyes" (Atlantic) 39/10

Rotations: Heavy 0, Medium 14/3, Light 25/7, Total Adds 10, KOST, WAEB, WKGW, KIOA, WTRX, KCIX, WGLL, WTNV, WXUS, KWEEB. Medium including 96WAVE, WEIM, WSKI, WCKQ, WAHR, KTYL, KKLX.

BERLIN "Take My Breath Away" (Columbia) 39/7

Rotations: Heavy 0, Medium 20/4, Light 19/3, Total Adds 7, WPXI, KHYL, KIFM, KIOA, KO99, WGMN, WWMJ. Medium including KOST, WAEB, WKYE, 96WAVE, WAVE, KWAV, WSKI, WOHO, WCKQ.

MONKEES "That Was Then, This Is Now" (Arista) 37/37

Rotations: Heavy 0, Medium 2/2, Light 35/35, Total Adds 37 including LOVE94, WLTF, KUDL, WKYE, 96WAVE, WAVE, KIOA, WTRX, KGMG, WMMJ, WEIM, WKNE, WSKI, WOHO, WPPA.

LARRY CARLTON "Smiles And Smiles To Go" (MCA) 34/14

Rotations: Heavy 0, Medium 6/1, Light 28/13, Total Adds 14 including WPXI, WARM98, WAEB, 96WAVE, KO99, KGMG, WGLL, KWEEB, WJON. Medium including WKNE, WOHO, WSKY, WMTFM, KALE.

BRUCE HORNSBY & THE RANGE "Every Little Kiss" (RCA) 34/5

Rotations: Heavy 1/0, Medium 12/0, Light 21/5, Total Adds 5, 96WAVE, WTRX, WWMJ, WGSV, WXUS. Heavy WCHV. Medium including WKYE, KLYF, WSKI, WTNV, WSKY, KTYL, WBOW, KKLX, KALE.

GOROOD LIGHTFOOT "Anything For Love" (WB) 31/29

Rotations: Heavy 0, Medium 4/4, Light 27/25, Total Adds 29 including WSPM, 97A1A, KOST, KGW, WKYE, WAVE, WSNM, KLYF, KGMG, KWFM. Light including WEIZ, WMTFM.

EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 31/1

Rotations: Heavy 2/0, Medium 10/1, Light 19/0, Total Adds 1, KLYF. Heavy WEIM, WJON. Medium including KVIL, WGLL, WSKI, WCHV, WAHR, WAEB, WBOW, KKLX, KALE.

JIMMY BUFFETT "I Love The Now" (MCA) 30/2

Rotations: Heavy 0, Medium 10/0, Light 20/2, Total Adds 2, K106, WSPF. Medium: 96WAVE, WAVE, WEIM, WKNE, WSKI, WCHV, WGSV, WORG, KKLX, KALE.

GLORIA LORING & CARL ANDERSON "Friends And Lovers" (Carrere/CBS) 27/15

Rotations: Heavy 1/0, Medium 4/0, Light 22/12, Total Adds 15 including WLTS, KUDL, WMYX, KKLT, KHYL, KELT, WTRX, WGLL, WCKQ, WGSV. Heavy KOST. Medium including KTYL.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 MOODY BLUES	105/0	94	8	3
2 PETER CETERA	105/0	82	21	2
3 HOWARD JONES	94/0	74	14	6
4 BILLY OCEAN	85/0	56	22	7
5 DAVID FOSTER & OLIVIA NEWTON-JOHN	95/2	58	28	9
6 NEIL DIAMOND	91/1	58	27	6
7 ATLANTIC STARR	89/0	68	15	6
8 BILLY JOEL	96/1	55	31	10
9 JAMES TAYLOR	83/0	43	38	2
10 GENESIS	86/2	45	38	3
11 JACKSON BROWNE	94/5	39	42	13
12 JEFFREY OSBORNE	92/4	28	55	9
13 EL DeBARGE	81/3	44	28	9
14 ROD STEWART	94/13	26	53	15
15 DAVID PACK	80/0	45	27	8
16 GEORGE MICHAEL	73/0	25	36	12
17 MIAMI SOUND MACHINE	91/13	13	57	21
18 OUBLE	89/9	20	55	14
19 PATTI LABELLE/MICHAEL McDONALD	65/0	26	29	10
20 HIROSHIMA	77/0	22	46	9
21 BOB SEGER	72/3	15	48	9
22 MADONNA	59/0	16	26	17
23 BANGLES	69/1	11	49	9
24 MICHAEL McDONALD	62/21	1	35	26
25 SIMPLY RED	47/0	18	20	9
26 MIKE & THE MECHANICS	50/0	15	23	12
27 OENNIS DeYOUNG	62/5	1	43	18
28 KENNY ROGERS & NICKIE RYDER	55/2	2	31	22
29 DREAM ACADEMY	40/0	6	23	11
30 LEVEL 42	32/0	6	15	11

MOST ADDED

MONKEES (37)
That Was Then, This Is Now (Arista)
GOROOD LIGHTFOOT (29)
Anything For Love (WB)
MIKE & THE MECHANICS (28)
Taken In (Atlantic)
MADONNA (24)
Papa Don't Preach (Sire/WB)
MICHAEL McDONALD (21)
Sweet Freedom (MCA)

HOTTEST

MOODY BLUES (75)
Your Wildest Dreams (Polydor/PolyGram)
PETER CETERA (55)
Glory Of Love (Full Moon/WB)
HOWARD JONES (46)
No One Is To Blame (Elektra)
ATLANTIC STARR (32)
If Your Heart Isn't In It (A&M)
NEIL DIAMOND (30)
Headed For The Future (Columbia)

SIGNIFICANT ACTION

BANANARAMA "Venus" (London/PolyGram) 23/11

Rotations: Heavy 0, Medium 3/0, Light 20/11, Total Adds 11 including B100, WAEB, KELT, KO99, WMMJ, WCHV, I94, KFSS, KKLX, Medium WPPA, KOSW, KALE.

STEVIE WONDER "Land Of La La" (Tamil/Motown) 20/1

Rotations: Heavy 1/0, Medium 7/0, Light 12/1, Total Adds 1, B100. Heavy WJON. Medium: KGW, 96WAVE, WSNM, KWFM, WZLO, KFSS, KALE.

BLOW MONKEYS "Digging Your Scene" (RCA) 20/0

Rotations: Heavy 0, Medium 15/0, Light 5/0, Total Adds 0. Medium including 2WD, B100, V100, WSPM, KGMG, WMMJ, WSKI, WOHO, WPPA, WEIZ, Light: WAEB, K106, WAVE, KCIX, WZLO.

JERMAINE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 16/13

Rotations: Heavy 0, Medium 4/2, Light 12/11, Total Adds 13 including WHTX, V100, WSNM, WEIM, WOHO, KRLB, WKYK, WZLO, KFSS, KOSW. Medium including WMMJ, WCKQ. Light including B100.

HEART "Nothin' At All" (Capitol) 16/0

Rotations: Heavy 0, Medium 6/0, Light 8/0, Total Adds 0. Heavy: WLTF, KOSW, Medium: KVIL, WLLT, B100, WSPM, K106, WEIM. Light: WHTX, WXTC, U102, WLACFM, KO99, KRAV, WEIZ, WFFX.

WHAMI "The Edge Of Heaven" (Columbia) 15/15

Rotations: Heavy 0, Medium 1/1, Light 14/14, Total Adds 15, WKYE, K106, WSPF, WAVE, KKUA, WMMJ, WSKI, WCKQ, KRLB, WFFX, KTYL, I94, KOSW, KMGO, KALE.

SPECIAL EFX "Uptown East" (GRP) 15/4

Rotations: Heavy 0, Medium 2/0, Light 13/4, Total Adds 4, WKNE, WSKI, WZLO, KKLX, Medium: KIFM, WEIM. Light including WAVE, WSNM, WPPA, WSKY, KFSS, WJON, WBOW, KOSW, KMGO.

ANITA BAKER "Sweet Love" (Elektra) 12/12

Rotations: Heavy 0, Medium 0, Light 12/12, Total Adds 12, WPXI, WEIM, WKNE, WSKI, WSKY, WCKQ, WORG, WFFX, KTYL, WBOW, KKLX, KOSW.

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 12/2

Rotations: Heavy 0, Medium 3/0, Light 9/2, Total Adds 2, KKLX, KALE. Medium: KOST, WMMJ, WEIM. Light including WAEB, WSKI, WCKQ, WKYX, WZLO, WFFX, KMGO.

SMOKEY ROBINSON "Sleepless Nights" (Motown) 12/0

Rotations: Heavy 0, Medium 3/0, Light 9/0, Total Adds 0. Medium: WGLL, WCHV, WBOW. Light: WAVE, WOHO, WSKY, WGSV, WORG, WKYX, WAVE, WZLO, KFSS.

BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 11/4

Rotations: Heavy 0, Medium 1/0, Light 10/4, Total Adds 4, WKYE, KVUU, KKLX, KOSW. Medium: WGLL. Light including WSTF, WAVE, WTRX, WKYX, I94, KALE.

DIANNE SCHUUR/JOSE FELICIANO "American Wedding Song" (GRP) 10/7

Rotations: Heavy 0, Medium 0, Light 10/7, Total Adds 7, WAEB, WSNM, WKNE, WCKQ, WAEB, KFSS, WJON. Light including KIFM, WEIM, WBOW.

QUEEN "A Kind Of Magic" (Capitol) 10/2

Rotations: Heavy 0, Medium 3/0, Light 7/2, Total Adds 2, WKYE, KALE. Medium: WGMN, WOHO, WCHV. Light including 96WAVE, WEIM, WCKQ, WKYX, WFFX.

PETER GABRIEL "Sledgehammer" (Geffen) 10/2

Rotations: Heavy 1/0, Medium 4/0, Light 5/2, Total Adds 2, WAVE, KALE. Heavy: WFFX, Medium: V100, WSPM, WSKY, KRLB.

MICHAEL TOMLINSON "I Will Not Pass You By" (Desert Rain) 10/0

Rotations: Heavy 0, Medium 5/0, Light 5/0, Total Adds 0. Medium: KIFM, WGLL, WAHR, WZLO, KMGO. Light: KIOA, KLYF, WAEB, KFSS, WJON.

WHITNEY HOUSTON "All At Once" (Arista) 9/3

Rotations: Heavy 2/0, Medium 5/2, Light 2/1, Total Adds 3, WLTF, B100, WEZS. Heavy: WPXI, KELT. Medium including W101, KUDL, KHYL.

BELINDA CARLISLE "Mad About You" (IRS/MCA) 9/2

Rotations: Heavy 2/0, Medium 5/1, Light 2/1, Total Adds 2, V100, KRLB. Heavy: WMMJ, WCKQ. Medium including 2WD, KYKY, WFFX, KALE.

OUTFIELD "All The Love In The World" (Columbia) 9/1

Rotations: Heavy 0, Medium 7/1, Light 2/0, Total Adds 1, V100. Medium including KVIL, K106, WMMJ, WEIM, WCKQ, KTYL. Light: WSPM, KEY103.

JOURNEY "Suzanne" (Columbia) 8/2

Rotations: Heavy 0, Medium 6/1, Light 2/1, Total Adds 2, WPPA, KOSW. Medium including V100, 96WAVE, WGMN, WCKQ, KALE. Light including K106.

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R&R

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AOR TRACKS

MOST ADDED

DAVID LEE ROTH (115)
Yankee Rose (WB)
EURYTHMICS (93)
Missionary Man (RCA)
JOHN C. MELLENCAMP (40)
Rumbleseat (Riva/PolyGram)
JEAN BEAUVOIR (25)
Feel The Heat (Columbia)
ZZ TOP (25)
Velcro Fly (WB)

HOTTEST

GENESIS (57)
Invisible Touch (Atlantic)
FIXX (52)
Secret Separation (MCA)
PETER GABRIEL (51)
Sledgehammer (Geffen)
STEVE WINWOOD (45)
Higher Love (Island)
EMERSON, LAKE & POWELL (38)
Touch & Go (Polydor/PolyGram)
VAN HALEN (38)
Dreams (WB)

CHART CLIMBERS

JOHN C. MELLENCAMP "Rumbleseat" (Riva/PolyGram) 94/40 (54/52)
Adds including WBAB, WHYY, WSHE, WNOR, WLUP, KSHE, KBPI, KGB, Heavy 21 including WDVE, WKLS, KOME, KISW, WZZO, KLB, KISS, WWCX Medium 88 including WYYY, WNEW, WXRK, KSRR, Moves 50-27.

VAN HALEN "Love Walks In" (WB) 91/8 (84/15)
Adds including KZEW, WLLZ, WZZO, WPLR, WEZX, WSKS, WWTR, Heavy 53 including WXRK, WMMR, WHYY, DC101, WKLS, KSRR, Medium 36 including WYYY, WBAB, WNEW, WXRK, WMMR, KYSY, KMET, KFOG, Moves 23-17.

GENESIS "Throwing It All Away" (Atlantic) 90/12 (80/23)
Adds including KTXQ, KUPD, WPDH, WCMF, WAPL, KZEL, Heavy 40 including WDVE, WHYY, KZEW, WLUP, WXRK, WEBN, WLVG, Medium 49 including WBAB, WNEW, WKLS, WNOR, Moves 28-20.

AC/DC "Who Made Who" (Atlantic) 90/8 (87/5)
Adds: WSKS, WLAV, KATT, WOOL, WKLT, KZOO, Heavy 17 including WBCN, WHYY, KUPD, KISW, WAAF, KOMP, Medium 59 including WYYY, WBAB, WNEW, WXRK, WMMR, Moves 31-30.

BOB SEGER & THE SILVER BULLET BAND "The Aftermath" (Capitol) 87/7 (82/22)
Adds including WYYY, WNEW, WXRK, WHYY, DC101, KBCO, Heavy 35 including WMMR, WDVE, KZEW, WRIF, WQFM, KUPD, KGB, KRQR, Medium 52 including WKLS, KTXQ, WNOR, KYSY, Moves 30-23.

ROD STEWART "Love Touch" (WB) 87/5 (91/1)
Adds: KAZY, KINK, WONE, WTUE, KFMZ, Heavy 41 including WBCN, WBAB, WSHE, WNOR, WZZO, WHEB, WIMZ, Medium 42 including WYYY, WNEW, WXRK, WDVE, WKLS Remains at #24.

CALL "Everywhere I Go" (Elektra) 87/3 (84/13)
Adds: WNOR, WLLZ, KOMP, Heavy 11 including WBCN, WXRK, WQFM, 91X, KSJO, WOUR, KNCN, Medium 61 including WMMR, WHYY, KSRR, WLUP, WEBN, WLVO, KMET, Moves 39-35.

JOAN ARMATRADE "Kind Words" (A&M) 72/9 (84/8)
Adds: WBCN, Q107, KFOG, WKLC, KNCN, WKDF, KFMX, WZEW, KTYD, Heavy 11 including KBCO, WLIR, WIOQ, KSTM, Medium 46 including WBAB, WXRK, WNOR, 91X, Moves 47-46.

PETER GABRIEL "In Your Eyes" (Geffen) 71/6 (89/11)
Adds: WTPA, WCMF, WFYU, WLAV, WKLT, KSQY, Heavy 35 including WMMR, WHYY, DC101, KZEW, KSHE, KFOG, KRQR, Medium 34 including WKLS, KTXQ, WLUP, KMET, WZZO, WPDH, Moves 35-34.

GENESIS "The Last Domino" (Atlantic) 68/6 (85/7)
Adds: WNEW, WLLZ, KGOV, WKLC, KRKX, Heavy 28 including WMMR, WDVE, KBCO, KUPD, 91X, KFOG, KRQR, WPKX, Medium 34 including DC101, KTXQ, WSHE, WNOR, WLUP, Moves 37-36.

ZZ TOP "Velcro Fly" (WB) 63/25 (39/18)
Adds including WYYY, WBAB, KTXQ, WSHE, KYSY, KNCN, Heavy 23 including WHYY, WKLS, KGOV, KOME, KISW, WZZO, WHEB, WOUR, Medium 37 including WNEW, WDVE, KZEW, KMET, KGB, Moves 51-45.

DANNY WILDE "Isn't It Enough" (Island) 61/6 (58/9)
Adds: KUPD, WIOQ, WDJZ, WBA, KZEP, WZZO Heavy 12 including WRIF, KLOS, KMET, KOME, KLB, KILO, Medium 36 including WHYY, KZEW, KSRR, WSHE, KGB, Moves 49-47.

FIXX "Built For The Future" (MCA) 56/5 (52/10)
Adds: WIOQ, WAPL, WLAV, KLXP, WKLT, Heavy 18 including KZEW, KBCO, KFOG, KRQR, KOME, WHCN, WEZX, Medium 34 including WDVE, DC101, KYSY, KGOV, KGB, Moves 44-43.

JEAN BEAUVOIR "Feel The Heat" (Columbia) 55/25 (29/10)
Adds including WNEW, WXRK, WYFN, WLLZ, KMET, KZAP, KGB, WEZX, Heavy 2: 91X, KSPN, Medium 26 including WLVO, KRQR, KISW, WAAF, KLXP, WBLM, WWWV, Debuts at #58.

JOHN CAFFERTY & BEAVER BROWN BAND "Voice Of America's Sons" (Scotti Bros./CBS) 55/6 (52/8)
Adds: WRIF, WAPL, KFMG, KZEL, KMBY, WOCX Heavy 8: KOME, WTPA, WCMF, WXLX, KGGO, WGIR, WCPZ, WZZO, Medium 39 including WHYY, KSRR, WSHE, Moves 55-51.

GENESIS "Land Of Confusion" (Atlantic) 55/3 (58/10)
Adds: WHYY, DC101, WWCX Heavy 32 including WXRK, KTXQ, WRIF, KQRS, 91X, KFOG, KRQR, KOME, Medium 23 including WYYY, WKLS, WYFN, KZAP, WOUR, Moves 48-47.

HONEYMOON SUITE "What Does It Take" (WB) 53/11 (42/16)
Adds including KGB, WJHA, WTPA, WYSP, WPDH, WAAF, WQMF, Heavy 8: WHYY, Q107, WYFN, KQRS, WKQO, WSKS, KFMG, KILO, Medium 36 including KSRR, WEBN, WLVO, WQFM, Moves 59-50.

MODELS "Cold Fover" (Geffen) 52/13 (40/19)
Adds including WBAB, WSHE, WNOR, KYSY, KGB, KOME, Heavy 2: KBCO, WMMR, Medium 39 including WLUP, 91X, KFOG, WPKX, WHCN, KLB, WDJZ, WRKQ, WLAV, Debuts at #55.

GENESIS "In Too Deep" (Atlantic) 52/5 (49/11)
Adds: WRIF, WIOQ, WXLX, KGGO, WWCX Heavy 23 including WDVE, KZEW, WLVO, KBCO, KFOG, KRQR, WPKX, WZZO, Medium 28 including WYYY, WNEW, DC101, WNOR, KLOS, Moves 43-42.

GENESIS "Anything She Does" (Atlantic) 52/1 (58/14)
Adds: WMMR, Heavy 27 including DC101, KZEW, WXRK, WEBN, KUPD, KRQR, KOME, WHEB, Medium 24 including WBAB, WKLS, KYSY, KZAP, KGB, WPDH, KLB, WQMF, Remains at #38.

GTR "The Hunter" (Arista) 47/17 (31/8)
Adds including WYYY, WQFM, WHCN, WOUR, WAAF, WLAV, Heavy 12 including KLOL, WYFN, CHEZ, KLB, KATT, KILO, KTYD, Medium 33 including DC101, KZEW, KUPD, KFOG, KOME, KISW, WPDH, WCMF, Debuts at #52.

KIM MITCHELL "Patio Lanterns" (Atlantic) 42/11 (32/27)
Adds including KSRR, WLUP, WPKX, WCCC, KLB, KMDD, WOJ, KFMQ, Heavy 3: Q107, CHEZ, KNCN, Medium 29 including KZEW, WSHE, WHCN, WCMF, WEZX, WDJZ, KILO, Debuts at #59.

JOE JACKSON "Home Town" (A&M) 36/11 (27/7)
Adds including WXRK, KZEW, WQFM, KRQR, WPDH, WAAF, KMBY, Heavy 9 including WXRK, KBCO, 91X, WHFS, WPLR, WIOQ, KYRE, Medium 23 including WCKG, WLVO, WPKX, WHCN, WHEB, Debuts at #57.

GENESIS "Tonight, Tonight, Tonight" (Atlantic) 34/3 (36/5)
Adds: WNOR, CRNY, KISS Heavy 12 including WXRK, WMMR, WDVE, KRQR, WPKX, WHCN, WLAV, WBLM, Medium 20 including WNEW, KSRR, WLUP, WPDH, WDJZ, WRKQ, Moves 58-56.

GENESIS "In The Blow Of The Night" (Atlantic) 28/5 (30/13)
Adds: WDVE, WKLC, WJHA, KLXP, Heavy 13 including WQFM, KBPI, KFOG, KRQR, WPKX, WEZX, KNCN, WLAV, Medium 12 including WRKQ, WFBQ, WIOT, KICT, Remains at #60.

NEW & ACTIVE

ISLE OF MAN "Am I Forgiven" (Pasha/CBS) 39/10 (29/3)
Adds: WHYY, WKLC, WHCN, WRDU, KMFB, WRKI, WRUF, WZEW, KZEP, WKLT, Heavy 2: WIOQ, KSPN, Medium 18 including KBCO, KRQO, WCCC, KLAQ, WTUE.

BEAT FARMERS "Riverside" (MCA/Curb) 39/4 (34/7)
Adds: CHEZ, KZEL, WXRK, WCPZ, Heavy 4: 91X, KGB, KSTM, KTCL, Medium 25 including WXRK, KYSY, KOME, KBCO, KRQR, KUPD, KOME, KISW.

JOHN PARR "Two Hearts" (Atlantic) 36/4 (37/3)
Adds: WBAB, WXRK, WPKX, KMBY, Heavy 4: WLUP, WLLZ, WGIR, WRUF, Medium 25 including WNEW, WLVO, KSHE, KUPD, KOME, WDJZ, WAPL, WLAV.

SOUTHSIDE JOHNNY & THE JUKES "Hard To Find" (Atlantic) 36/1 (39/2)
Adds: WBRL, Powers 1: Heavy 7: WNEW, WXRK, KAZY, WONE, WTUE, KZEL, WIZN, Medium 25 including WBAB, WMMR, WQFM, KFOG, WAAF, KMBY, WRKI, WWWV.

SMITHRENS "Blood & Roses" (Enigma) 35/6 (29/5)
Adds: WSHE, KAZY, KNCN, KMJX, WONE, WTUE, Heavy 3: WBCN, WNEW, KRKX, Medium 19 including WXRK, 91X, WHCN, WOUR, KZEL, KDJK, WRKI, WGIR.

QUEEN "A Kind Of Magic" (Capitol) 35/2 (33/10)
Adds: WSHE, WAAF, Heavy 3: WHMO, WCPZ, KRQU, Medium 26 including WNEW, WKLS, KSRR, WNOR, WLVO, KZAP, WEZX, WIMZ, WTUE.

GLASS TIGER "Don't Forget Me (When I'm Gone)" (Manhattan) 32/6 (25/7)
Adds: WLX, WIZN, WGIR, WKLT, KRQU, KCOL, Heavy 4 including KQRS, CHEZ, WHMO, Medium 15 including KSRR, KSHE, KOME, WJHA, WHEB, WKQO, KGGO, WRUF.

BRUCE COCKBURN "Can't Democracy" (Gold Mountain/MCA) 31/3 (30/6)
Adds: WHFS, WJHA, KLAQ, Powers 1, Heavy 4: WBCN, KBCO, KTCL, KVRE, Medium 20 including KZEW, KAZY, 91X, KLB, KNCN, WTUE, KMDD, KLXP, KRQU, KTYD.

ROB JUNGKLAS "Memphis Thing" (Manhattan) 29/13 (15/5)
Adds including WBAB, WSHE, WLVO, WLLZ, WQFM, WWWW, KZZZ, Powers 1, Heavy 4: WLUP, WXRK, WKQO, KRQ, Medium 16 including WEBN, KBCO, WDMF, WKDF, KILO, WLUP.

BELINDA CARLISLE "Mad About You" (IRS/MCA) 27/2 (24/3)
Adds: WHEB, WCPZ, Powers 2, Heavy 8: WBCN, KRQR, 91X, WLIR, WPLR, WSKS, WHMD, KCOL, Medium 15 including WBAB, KSRR, WSHE, WOUR, WWCX, KDJK.

SUBURBS "Life Is Like" (A&M) 26/0 (26/8)
Powers 1, Heavy 2: KTCL, WLIR, Medium 17 including WXRK, KQRS, KBCO, WOUR, KLAQ, WTUE, KODS, WLAV, WIZN, WRKI.

EMERSON, LAKE & POWELL "The Scare" (Polydor/PolyGram) 25/3 (23/2)
Adds: Q107, KRQR, WAPL, Heavy 11 including WDVE, KZEW, KFOG, WPKX, WEZX, WAOX, WLAV, RWHL, Medium 14 including DC101, KUPD, WDJZ, KISS, WRKQ.

CINDERELLA "Shabo Me" (Mercury/PolyGram) 24/6 (18/8)
Adds including WHYY, WKLC, KNCN, KMJX, KLXP, Heavy 0, Medium 12 including WBAB, WMMR, WLVO, KUPD, WPKX, KISS.

ANDY TAYLOR "Take It Easy" (Atlantic) 23/2 (21/5)
Adds: WKDF, KSPN, Powers 3, Heavy 6: KSRR, WLIR, WSKS, KRKX, WCPZ, KRQU, Medium 11 including WBAB, WSHE, KRQO, WAAF, WWCX, WBLM.

MR. MISTER "Black/White" (RCA) 22/3 (20/7)
Adds: WCMF, WAPL, WOCX, Heavy 15 including KZAP, KGB, KOME, WLAV, WWCX, KZEL, WRKI, WWWW.

UNFORGIVEN "I Hear The Call" (Elektra) 22/1 (20/2)
Adds: WIOT, Heavy 2: KRKX, KRQU, Medium 11 including WXRK, KQRS, KLOS, KMET, KNCN, KLAQ, WHMO, KTYD.

DIO "Time To Burn" (WB) 20/3 (19/4)
Adds: WLAV, WIOT, KLXP, Heavy 0, Medium 15 including WBAB, WXRK, WHYY, KUPD, WHTF, KNCN, KLAQ, WDJZ, KISS, KFMG.

BOB OF FROGS "Got It While You Can" (Epic) 20/2 (21/0)
Adds: KQWB, WOCX, Heavy 2: Q107, KPOL, Medium 14 including WXRK, WEBN, CFOX, WQMF, WMYR, KZEL, KSPN, KZZZ, KTYD.

ROD STEWART "Red Hot In Black" (WB) 19/19 (0/0)
Adds including DC101, WKLS, WLVO, KYSY, WQFM, KMET, KFOG, WPKX, WHCN, WPDH, WRKQ, WFBQ, KEZO, WIOT, KICT, Heavy 0.

DONKEN "It's Not Love" (Elektra) 19/8 (12/8)
Adds: WXRK, WHYY, KSJO, WHEB, KLAQ, KMJX, KDJK, WXRK, Heavy 0, Medium 10 including WBAB, KGB, KOME, KISS, KFMG, KILO, KWHL.

ADRENALIN "Road Of The Gypsy" (MCA) 19/7 (13/4)
Adds: KMET, KLB, WAPL, WXLX, KGGO, KMDD, KFMZ, Heavy 3: WLLZ, KQRS, KRKX, Medium 6 including WRIF, WCMF, KLAQ, WWCX, KZEL.

CROWDED HOUSE "World Where You Live" (Capitol) 19/3 (17/3)
Adds: KLXP, WWWW, WHMO, Heavy 1: WBCN, Medium 11 including CHEZ, WIOQ, WEZX, KLAQ, KSTM, KKCY, WQBK, WIZN, KSPN, KRQU.

SLUGGERS "Over The Fence" (Arista) 19/2 (20/3)
Adds: WOUR, KLXP, Heavy 1: WQFM, Medium 11: WHEB, KNCN, KLAQ, WFYU, WKDF, KMOD, KMBY, WIZN, WHMD, KRKX, KTCL.

BOB SEGER & THE SILVER BULLET BAND "It's You" (Capitol) 19/2 (20/4)
Adds: KBCO, WOCX, Heavy 6 including KQRS, KTCZ, KINK, KKCY, RSPN, Medium 10 including WNOR, WCMF, WKDF, KGGO, KODS.

BEACH BOYS "R.R. To The Rescue" (Capitol) 18/7 (12/12)
Adds: Q107, KAZY, WONE, WTUE, WCPZ, KSPN, KVRE, Heavy 1: KFMX, Medium 11 including WSHE, WNOR, KZEL, KZOK, KLXP, WWWW, KTYD.

MIKE & THE MECHANICS "Taken In" (Atlantic) 18/7 (12/3)
Adds including WSHE, WXLX, KGGO, WZEW, KFMZ, WZZO, Heavy 2: KINK, WIOQ, Medium 12 including WXRK, KRPE, WWWW, KSQY, WCPZ, KSPN.

PETER CETERA "Glory Of Love" (WB) 18/3 (16/2)
Adds: KMDD, KICT, KSPN, Powers 2, Heavy 9 including KINK, CFOX, WKLC, WIMZ, WHMD, KESI, WCPZ, Medium 8 including KSRR, KBPI, KGGO, WWCX.

ROY BUCHANAN "You Can't Judge A Book By Its Cover" (Alligator) 18/0 (17/1)
Heavy 2: KRKX, KCOL, Medium 11: WXRK, KBCO, CHEZ, WMYR, KSTM, KEZE, WQBK, WWWW, KFMX, KTCL, KVRE.

ROD STEWART "A Night Like This" (WB) 17/17 (0/0)
Adds including KRQR, KLB, WRDU, KATT, WIOT, KICT, WRKI, KTYD, Heavy 2: WFYU, KPOL, Medium 13 including WMMR, WKLS, KZAP.

AOR ALBUMS

MOST ADDED

JOHN C. MELLENCAMP (38)
Scarecrow (Riva/PolyGram)
JEAN BEAUVOIR (27)
Drums Along The Mohawk (Columbia)
ROD STEWART (21)
Rod Stewart (WB)
BRUCE HORNSBY & THE RANGE (14)
The Way It Is (RCA)
STING (13)
Bring On The Night (A&M)

HOTTEST

GENESIS (63)
Invisible Touch (Atlantic)
PETER GABRIEL (55)
So (Geffen)
FIXX (53)
Walkabout (MCA)
VAN HALEN (45)
5150 (WB)
EMERSON, LAKE & POWELL (38)
Emerson, Lake ... (Polydor/PolyGram)

NEW & ACTIVE

Continued from Page 84

SLUGGERS "Over The Fence" (Arista) 21/2 (22/4)
Adds: WOUR, KLXP, Heavy 1: WQFM, Medium 13 including KBCO, WHEB, KNCN, WMYR, KMOD, KMBY, KRKX, KTCL.

ADRENALIN "Road Of The Gypsy" (MCA) 19/7 (13/4)
Adds: KMET, KLB, WAPL, WXLX, KGGO, KMDD, KFMZ, Heavy 3: WLLZ, KQRS, KRKX, Medium 6 including WRIF, WCMF, KLAQ, WWCX, KZEL.

PETER CETERA "Solitude/Solitaire" (WB) 18/2 (16/2)
Adds: KMDD, KICT, KSPN, Powers 2, Heavy 9 including KINK, CFOX, WKLC, WIMZ, WHMD, KESI, WCPZ, Medium 8: KSRR, KBPI, KGGO, WWCX, KMDD, KFMZ.

BIG AUDIO DYNAMITE "This Is Big Audio Dynamite" (Columbia) 17/6 (11/4)
Adds including WMMR, WZZO, WEZX, WHTF, KMOD, Heavy 4: KRQO, WLIR, WSKS, KTCL, Medium 8 including KZEW, KBCO, KLXP, KRQU.

RUN D.M.C. "Raising Hell" (Profile) 16/6 (9/3)
Adds: KZEW, KISW, CHEZ, WSKS, WWWW, WHMD, Powers 1: Heavy 2: KRQO, WPLR, Medium 10 including WBAB, KSRR, WXRK, 91X, WIZN.

DEUCE "22B3" (Chrysalis) 16/1 (16/2)
Adds: WOJ, Heavy 2: WWCX, KSPN, Medium 11 including KRQO, 91X, WJHA, CHEZ, KMDD, KRKX, KRQU, KZOO.

DWIGHT TWILLEY "Wild Dogs" (Private I/CBS) 16/1 (16/6)
Adds: KUPD, Powers 1, Heavy 2: KDJK, KRQU, Medium 11 including KATT, WMYR, KMOD, KKCY, KLXP, WIZN, KSPN, KYRE.

AOR ALBUMS

Three Weeks
New: Weeks

158 REPORTS

JUNE 27, 1986

Total Reports/Adds Power Heavy Medium

1	1	1 GENESIS /Invisible Touch. (Atlantic)
1	2	2 PETER GABRIEL /So (Geffen)
2	3	3 VAN HALEN /5150 (WB)
9	4	4 FIXX /Walkabout (MCA)
10	7	5 EMERSON, LAKE & POWELL /Emerson, Lake & Powell (Polydor/PG)
5	6	6 JOURNEY /Raised On Radio (Columbia)
4	8	7 MOODY BLUES /The Other Side Of Life (Polydor/PG)
3	5	8 BOB SEGER & THE SILVER BULLET BAND /Like A Rock (Capitol)
8	9	9 GTR/GTR (Arista)
6	10	10 38 SPECIAL /Strength In Numbers (A&M)
—	14	11 RUTHLESS PEOPLE /Soundtrack (Epic)
14	12	12 TOP GUN /Soundtrack (Columbia)
13	13	13 ICEHOUSE /Measure For Measure (Chrysalis)
11	11	14 FABULOUS THUNDERBIRDS /Tuff Enuff (CBS Associated)
DEBUT ▶ 15 ROD STEWART /Rod Stewart (WB)		
18	17	16 OUTFIELD /Play Deep (Columbia)
DEBUT ▶ 17 BIG COUNTRY /The Seer (Mercury/PG)		
7	12	18 ROLLING STONES /Dirty Work (Rolling Stones/Columbia)
23	21	19 JOHN EDDIE /John Eddie (Columbia)
23	21	20 BRUCE HORNSBY & THE RANGE /The Way It Is (RCA)
36	—	21 JOHN C. MELLENCAMP /Scarecrow (Riva/PG)
32	24	22 AC/DC /Who Made Who (Atlantic)
16	19	23 ZZ TOP /Afterburner (WB)
31	26	24 CALL /Reconciled (Elektra)
12	15	25 JACKSON BROWNE /Lives In The Balance (Asylum)
—	32	26 JOAN ARMATRADE /Sleight Of Hand (A&M)
20	18	27 LOU REED /Mistral (RCA)
15	22	28 JOE JACKSON /Big World (A&M)
19	19	29 HONEYMOON SUITE /The Big Prize (WB)
—	30	30 AMERICAN ANTHEM /Soundtrack (Atlantic)
—	37	31 DANNY WILDE /The Boyfriend (Island)
34	33	32 GLASS TIGER /The Thin Red Line (Manhattan)
26	28	33 MODELS /Out Of Mind Out Of Sight (Geffen)
24	27	34 ROBERT PALMER /Riptide (Island)
—	38	35 COBRA /Soundtrack (Scotti Bros./CBS)
28	30	36 ROB JUNGKLAS /Closer To The Flame (Manhattan)
DEBUT ▶ 37 JEAN BEAUVOIR /Drums Along The Mohawk (Columbia)		
21	25	38 INXS /Listen Like Thieves (Atlantic)
—	40	39 SOUTHSIDE JOHNNY & THE JUKES /At Least We Got Shoes (Atlantic)
DEBUT ▶ 40 BEAT FARMERS /Van Go (MCA/Curb)		

"Invisible" (132)	"Throwing" (90)	"Domino" (66)	156 -/2	63 -	146 -	9 +
"Sledgehammer" (120)	"Red Rain" (111)	"Eyes" (71)	154 =/2	55 -	136 -	15 +
"Dreams" (102)	"Love Walks In" (91)	"Best" (32)	131 =/0	45 +	116 -	12 +
"Secret" (149)	"Built" (56)	"Read" (5)	156 +/2	53 +	126 +	27 -
"Touch & Go" (142)	"The Score" (25)	"Learning" (12)	150 =/1	38 +	129 +	18 -
"Suzanne" (111)	"Girl" (69)	"Once" (11)	131 -/1	20 +	98 +	32 -
"Other Side" (100)	"Wildest" (60)	"Rock 'N' Roll" (23)	133 -/2	17 -	78 -	55 +
"Aftermath" (87)	"Like A Rock" (42)	"Sometimes" (28)	138 -/2	6 -	63 -	73 +
"When The Heart" (94)	"Hunter" (47)	"Jekyll" (13)	117 -/1	23 -	78 -	35 +
"Somebody" (112)	"Like No Other" (49)	"Heart's" (8)	130 -/5	18 -	73 -	56 +
"Ruthless" (104)	"Modern" (78)	"Stand" (12)	128 +/9	15 +	51 +	74 +
"Danger Zone" (119)	"Mighty" (15)	"Take" (3)	123 =/4	36 -	96 +	24 -
"No Promises" (123)	"Cross" (8)	"Paradise" (7)	132 +/6	18 +	58 +	73 +
"Wrap" (125)	"Why" (8)	"Tuff Enuff" (7)	128 -/3	11 -	70 +	53 -
"Love Touch" (87)	"Red Hot" (19)	"A Night" (17)	110 /21	9	42	62
"All The Love" (104)	"Your Love" (1)		105 -/1	11 +	51 +	50 -
"Look Away" (135)	"Teacher" (4)	"Great Thing" (2)	135 /10	3	23	102
"One Hit" (54)	"Winning Ugly" (34)	"Back" (16)	74 -/2	7 -	45 -	25 +
"Jungle Boy" (108)	"Pretty" (11)	"Romance" (2)	118 +/12	2 +	24 +	71 -
"Every Little Kiss" (103)	"The Way" (15)	"Down" (4)	106 +/14	10 +	26 +	69 +
"Rumbleseat" (94)	"Rain" (4)		96 +/38	3 +	23 +	68 +
"Who Made Who" (90)			90 +/6	4 +	17 +	59 -
"Velcro Fly" (63)	"Woke Up" (28)	"Rough Boy" (5)	85 =/8	5 =	28 -	50 +
"Everywhere" (87)	"I Still" (4)	"Oklahoma" (2)	89 +/3	0 =	12 =	62 +
"In The Shape" (70)	"Black" (6)	"Lives" (5)	73 -/2	1 -	25 -	43 -
"Kind Words" (72)	"Reach Out" (7)	"Jesse" (4)	80 +/9	3 =	14 +	50 +
"No Money Down" (67)	"Video" (3)	"Mama's"	70 -/0	2 -	25 -	39 -
"Home Town" (36)	"Right" (18)	"Jet" (6)	53 =/8	5 +	20 -	29 +
"What Does It Take" (53)	"Attitude" (22)	"All Along" (4)	69 -/5	4 +	15 -	45 -
"Two Hearts" (36)	"Take It Easy" (23)	"Battle" (14)	66 +/10	3 +	11 +	44 +
"Isn't It Enough" (61)	"He Can Have You" (1)		61 +/6	2 +	12 +	36 -
"Thin" (34)	"Don't Forget" (32)	"I Will" (2)	66 -/7	1 =	7 +	37 -
"Cold Fever" (52)	"Out Of Mind" (18)	"Stormy" (1)	68 -/4	2 =	6 -	49 +
"Hyperactive" (43)	"Addicted" (3)	"I Didn't Mean" (3)	48 -/1	2 =	18 +	26 -
"Voice Of America" (55)			55 +/6	1 +	8 +	39 +
"Memphis" (29)	"Boystown" (12)	"Hello" (7)	46 -/9	1 =	9 +	26 -
"Feel The Heat" (55)	"Rockin'" (4)	"Same Song" (3)	61 +/27	0 =	2 =	29 +
"Listen" (25)	"What You Need" (2)		26 -/0	2 -	13 -	10 -
"Hard To Find" (36)	"Count" (5)	"Walk" (3)	39 -/1	1 =	7 =	28 +
"Riverside" (39)	"Powderfinger" (2)	"Chevrolet" (1)	42 +/4	0 =	4 +	27 +

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BREAKERS

BIG COUNTRY
The Seer (Mercury/PolyGram)
85% of our reporters on it.

ROD STEWART
Rod Stewart (WB)
70% of our reporters on it.

NEW & ACTIVE

ISLE OF MAN "Isle Of Man" (Pasha/CBS) 43/11 (31/3)

Adds including WHJY, WHCN, WRDU, KMBY, WRKI, WRUF, Heavy 2; WIOO, KSPN, Medium 20 including KBCO, KROQ, WDHK, WCCC, KLAG, WONE, WTUE, KRKE

BRUCE COCKBURN "World Of Wonders" (Gold Mountain/MCA) 35/4 (33/8)

Adds: WHFS, WDMK, KLAG, KESJ, Powers 1; Heavy 5; WBCN, WXRT, KBCO, KTCL, KVRE, Medium 22 including KZEW, 91X, KLBJ, KNCN, WTUE, KMDD, KLFX, KYTY

BELINDA CARLISLE "Belinda" (IRS/MCA) 27/2 (24/3)

Adds: WHEB, WCPZ, Powers 2; Heavy 8; WBCN, KRQQ, 91X, WLIR, WPLR, WSKS, WHMD, KCGL, Medium 15 including WBAB, KSRR, WSHE, WOUR, WWCT, KOJX, WWWW

SUBURBS "Suburbs" (A&M) 27/0 (26/7)

Powers 1; Heavy 2; KTZZ, WLJR, Medium 18 including WXRT, KQRS, KBCO, WOUR, WTUE, KQDS, WLAV, WRKI, KQWB

CINDERELLA "Night Songs" (Mercury/PolyGram) 24/8 (18/8)

Adds: WHJY, WKLC, KNCN, KMJX, KILQ, KLFX, Heavy 0; Medium 12 including WBAB, WMMR, WLVO, KUPD, WPHY, WYSP, WHTF, KLAG, KISS

MR. MISTER "Welcome To The Real World" (RCA) 23/4 (22/7)

Adds: WCMF, KMJX, WAPL, WCXT, Heavy 1; KRIX, Medium 15 including KZAP, KGB, KOME, KSJO, WLAV, WWCT, KZEL, WRKI, WWWW

MIKE & THE MECHANICS "Mike & The Mechanics" (Atlantic) 22/5 (19/3)

Adds: KINK, WLXP, KGGG, KFMZ, WZZO, Heavy 4 including WIOO, WKDF, K97, Medium 14 including WXRX, WDOE, O107, WSHE, WWWW, WZEW, KSOY

DID "Intermission" (WB) 22/3 (21/5)

Adds including WLAV, WOT, KLFX, Heavy 0; Medium 16: WBAB, WXRK, WHJY, KTJO, KUPD, WHTF, KNCN, KLAG, WDJZ, KISS, WLAV, WIOT, KFMG, KLFX, WGR, KRKX

ROY BUCHANAN "Dancing On The Edge" (Alligator) 22/0 (21/1)

Heavy 2; KRK, KCGL, Medium 14: WXRT, KAZY, KBCO, CHEZ, WONE, WTUE, WMMY, KSTM, KEZE, WQBK, WWWW, KFMX, KTCL, KVRE

UNFORGIVEN "Unforgiven" (Elektra) 22/0 (21/3)

Heavy 2; KRK, KRDU, Medium 11: WXRK, KORS, KLOS, KMET, KNCN, KLAG, WHMD, KFMX, KTCL, KCGL, KYTD

DOCKEN "Under Lock And Key" (Elektra) 21/6 (18/6)

Adds: WHJY, KSJO, WHEB, KLAG, KDJX, WXRK, Heavy 1; KGBI, Medium 11 including WBAB, KSRR, KGB, KOME, KISS, KILQ

UNPRECEDENTED

Eight Tracks. One Week!

GENESIS

- "Invisible Touch" Tracks #4
- "Throwing It All Away" Tracks #20
- "The Last Domino" Tracks #36
- "Land of Confusion" Tracks #37
- "Anything She Does" Tracks #38
- "In Too Deep" Tracks #42
- "Tonight, Tonight, Tonight" Tracks #56
- "In The Glow Of The Night" Tracks #60



from the album
"Invisible Touch" Albums #1!

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ON YOUR DESK TODAY

"THE WILD AND THE YOUNG"

PRODUCED BY SPENCER PROFFER FOR



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RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

158 REPORTS

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Power	Heavy	Medium
4	3	2	1	FIXX/Secret Separation (MCA)	149-/2	52+	125+ 21-
12	7	5	2	STEVE WINWOOD/Higher Love (Island)	154+/3	45+	117+ 36-
5	4	3	3	EMERSON, LAKE & POWELL/Touch & Go (Polydor/Pg)	142-/0	38+	126= 14-
1	1	1	4	GENESIS/Invisible Touch (Atlantic)	132-/2	57-	123- 7+
2	2	4	5	PETER GABRIEL/Sledgehammer (Geffen)	120-/1	51-	115- 5=
15	8	8	6	KENNY LOGGINS/Danger Zone (Columbia)	119-/3	36-	95+ 21-
7	6	6	7	VAN HALEN/Dreams (WB)	102-/1	38+	90- 9=
14	10	9	8	FABULOUS THUNOERBIRDS/Wrap It Up (CBS Associated)	125-/3	11=	68+ 53-
35	20	11	9	JOURNEY/Suzanne (Columbia)	111+/6	16+	79+ 32-
13	13	10	10	ICEHOUSE/No Promises (Chrysalis)	123-/5	17+	55+ 67-
3	5	7	11	GTR/When The Heart Rules The Mind (Arista)	94-/1	22-	75- 16+
25	17	12	12	DAVID BOWIE/Underground (EMI America)	111-/2	8+	41+ 64-
33	22	16	13	PETER GABRIEL/Red Rain (Geffen)	111+/16	5+	58+ 47+
34	21	15	14	38 SPECIAL/Somebody Like You (A&M)	112+/9	10+	52+ 59-
48	27	18	15	BIG COUNTRY/Look Away (Mercury/Pg)	135+/10	3+	22+ 103+
19	15	14	16	OUTFIELD/All The Love (Columbia)	104-/1	10+	50+ 50-
38	29	23	17	VAN HALEN/Love Walks In (WB)	91+/9	6+	53+ 36-
DEBUT	18	DAVID LEE ROTH/Yankee Rose (WB)	115	115	2	27	74
31	25	20	19	MOODY BLUES/The Other Side Of Life (Polydor/Pg)	100+/12	2=	43= 54+
—	34	28	20	GENESIS/Throwing It All Away (Atlantic)	90+/12	6+	40+ 49+
—	—	36	21	MICK JAGGER/Ruthless People (Epic)	104+/23	0=	25+ 72+
—	42	29	22	TOM COCHRANE & RED RIDER/Boy Inside The Man (Capitol)	113+/17	0=	12+ 85+
45	38	30	23	BOB SEGER & THE SILVER BULLET.../The Aftermath (Capitol)	87+/7	1+	35+ 52=
27	24	24	24	ROD STEWART/Love Touch (WB)	87-/5	9+	41+ 42-
29	26	27	25	JOHN EDDIE/Jungle Boy (Columbia)	108+/11	2+	22+ 66-
44	39	32	26	BRUCE HORNSBY & THE RANGE/Every Little Kiss (RCA)	103+/14	7=	25+ 67+
—	—	50	27	JOHN C. MELLENCAMP/Rumbleseat (Riva/Pg)	94+/40	2+	21+ 68+
—	48	35	28	JOHN WAITE/If Anybody Had A Heart (EMI America)	98+/10	1=	19+ 69+
DEBUT	29	EURHYTHMICS/Missionary Man (RCA)	96	193	1	15	66
36	31	31	30	AC/DC/Who Made Who (Atlantic)	90+/6	4+	17+ 59-
43	30	25	31	BILLY JOEL/Modern Woman (Epic)	78-/0	14+	36- 40-
8	12	19	32	MOODY BLUES/Your Wildest Dreams (Polydor/Pg)	60-/0	14-	42- 14=
11	11	13	33	JOURNEY/Girl Can't Help It (Columbia)	69-/0	3-	34- 33-
42	37	35	34	PETER GABRIEL/In Your Eyes (Geffen)	71+/6	2=	35+ 34-
47	40	39	35	CALL/Everywhere I Go (Elektra)	87+/3	0=	11+ 61+
49	32	37	36	GENESIS/The Last Domino (Atlantic)	66+/5	2=	26+ 34-
—	45	40	37	GENESIS/Land Of Confusion (Atlantic)	55-/3	4+	32+ 23-
—	44	38	38	GENESIS/Anything She Does (Atlantic)	52-/1	2+	27+ 24-
10	14	17	39	ROLLING STONES/One Hit (To The Body) (Rolling Stone/Columbia)	54-/3	7-	37- 14=
16	16	21	40	JACKSON BROWNE/In The Shape Of A Heart (Asylum)	70-/2	1-	21- 45-
6	9	26	41	38 SPECIAL/Like No Other Night (A&M)	49-/0	7-	34- 12-
—	56	43	42	GENESIS/In Too Deep (Atlantic)	52+/5	2+	23+ 28=
56	49	44	43	FIXX/Built For The Future (MCA)	56+/5	3+	18+ 34+
18	18	22	44	LOU REED/No Money Down (RCA)	67-/0	2-	24- 37-
—	—	51	45	ZZ TOP/Velcro Fly (WB)	63+/25	4+	23+ 37+
—	55	47	46	JOAN ARMATRADING/Kind Words (A&M)	72+/9	3=	11= 46+
60	58	49	47	DANNY WILDE/Isn't It Enough (Island)	61+/6	2+	12+ 36-
9	19	34	48	BOB SEGER & THE SILVER BULLET BAND/Like A Rock (Capitol)	42-/1	3-	19- 19+
30	43	45	49	ROBERT PALMER/Hyperactive (Island)	43-/1	2=	18+ 22-
—	—	59	50	HONEYMOON SUITE/What Does It Take (WB)	53+/11	0=	8+ 36+
—	—	55	51	JOHN CAFFERTY &.../Voice Of America's Sons (Scotti Bros/CBS)	55+/6	1+	8+ 39+
DEBUT	52	GTR/The Hunter (Arista)	47	117	1=	12+ 33+	
26	35	46	53	VAN HALEN/Best Of Both Worlds (WB)	32-/0	2-	16- 13-
28	33	41	54	ROLLING STONES/Winning Ugly (Rolling Stones/Columbia)	34-/1	0=	14- 19-
DEBUT	55	MODELS/Cold Fever (Geffen)	52	113	1=	2- 39+	
—	—	58	56	GENESIS/Tonight, Tonight, Tonight (Atlantic)	34-/3	0=	12+ 20-
DEBUT	57	JOE JACKSON/Home Town (A&M)	36	111	2=	9- 23+	
DEBUT	58	JEAN BEAUVOIR/Feel The Heat (Columbia)	55	25	0=	2= 26+	
DEBUT	59	KIM MITCHELL/Patio Lanterns (Atlantic)	42	11	0=	3+ 29+	
—	—	60	60	GENESIS/In The Glow Of The Night (Atlantic)	28-/5	1=	13+ 12-

BREAKERS

DAVID LEE ROTH Yankee Rose (WB) 73% of our reporters on it.	MICK JAGGER Ruthless People (Epic) 66% of our reporters on it.	BRUCE HORNSBY & THE RANGE Every Little Kiss (RCA) 65% of our reporters on it.
MOODY BLUES The Other Side Of Life (Polydor/PolyGram) 63% of our reporters on it.	JOHN WAITE If Anybody Had A Heart (EMI America) 62% of our reporters on it.	EURHYTHMICS Missionary Man (RCA) 61% of our reporters on it.

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WORLD'S APART

MCA RECORDS

ON TOUR:

7/15 Providence	7/23 Philadelphia
7/16 Portland	7/24 Long Island
7/17 Boston	7/25 Wash. D.C.
7/18 Rochester	7/26 Baltimore
7/19 Albany	7/27 Richmond
7/20 Hartford	7/28 Norfolk
7/22 N.Y.C.	More dates to follow

REGIONAL AIR ACTIVITY

SOUTH (Continued)

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(512)289-1000
PD: BOB Fazio
ASST: PUI BONNIE STACER

Heavy
GTR (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
ELP
ROLLING STONES
FABULOUS T-BIRDS
TRIC JOHNSON
HONEYMOON SUITE
AC/DC
ROB SEGER
LOU REED
OMG
3B SPECIAL
STEVE WINWOOD
CACTUS WORLD NEWS
STEVENS
KIM MITCHELL
GENESIS
BIG COUNTRY
A EUPHONICS
A DAVID LEE ROTH
A ABOUT LAST NIGHT (L)
A ZZ TOP
A JIMMY BUFFETT
A ANTIHEROES
A KLUGE

KLQAEI Paso
(815)544-6864
PD: PEPE LOPEZ

Heavy
VAN HALEN (M)
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART (M)
GTR
MOODY BLUES
ROB SEGER
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WFYJ/Jacksonville, FL
(904)642-1055
PD: CHRIS STONEY
MD: LEX STALEY

Heavy
JOURNEY (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WKOL/Lexington
(606)252-6634
PD: DAVID HENDERSON
MD: BOB ELLIS

Heavy
ABOUT LAST NIGHT
GENESIS
STEVE WINWOOD
JOURNEY
VAN HALEN
ROB SEGER
HONEYMOON SUITE
TOP GUN
3B SPECIAL
ROB JUNGELAS
RUTHLESS PEOPLE (M)
FABULOUS T-BIRDS
TOP GUN
FLEX
TOM COCHRANE & RED
AC/DC
A EUPHONICS
A BRUCE HOBBS
A DAVID LEE ROTH

KMXJ/Little Rock
(501)470-0088
PD: TOM MOORE
MD: DAVID ALLEN ROSS

Heavy
3B SPECIAL (M)
ELP
PETER GABRIEL (M)
JIMMY BUFFETT
HOWARD Jones
JOHN COUGAR MEL.
JOURNEY (M)
JACKSON BROWNE
ZZ TOP
JOE JACKSON
Metallica
A OUTFIELD (L)
A JOHN COUGAR MEL.
A JOHN EDDIE
FLEX
SMITHERENS
A CINDERELLA
A DOKTOR
A MORM HUSTLER

WKOL/Louisville
(502) 589-4400
PD: DAVID NEVILL

Heavy
ELP
ROLLING STONES (M)
VAN HALEN (M)
HONEYMOON SUITE (M)
Metallica
A OUTFIELD (L)
A JOHN COUGAR MEL.
A JOHN EDDIE
FLEX
SMITHERENS
A CINDERELLA
A DOKTOR
A MORM HUSTLER

PARALLEL THREE

WRCR/Charlotte
(704)322-1713
PD: GREG MULL

Heavy
FLEX
STEVE WINWOOD
ELP
FABULOUS T-BIRDS
PETER GABRIEL
MOODY BLUES
ROB SEGER
TOP GUN
A DAVID LEE ROTH
A TOM COCHRANE & RED
AC/DC
JOURNEY (M)
ICONS
Metallica
A OUTFIELD
JOURNEY
BIG COUNTRY
VAN HALEN
Metallica
A SEAT FARMERS
A MODELS
A ZZ TOP
A EUPHONICS

WRDU/Raleigh
(919)82-1061
PD: TOM BALL
MD: BOB WALTON

Heavy
VAN HALEN (M)
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART (M)
GTR
MOODY BLUES
ROB SEGER
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

KISS/San Antonio
(512)223-4211
PD: TRIP REED
ASST: PUI TOM SCHEFFER

Heavy
JOURNEY (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WKDF/Nashville
(615)244-9532
PD: BILL PUGH
ASST: PUI DAVID SHEL

Heavy
MOODY BLUES
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART
3B SPECIAL
ROB JUNGELAS
RUTHLESS PEOPLE (M)
FABULOUS T-BIRDS
TOP GUN
FLEX
TOM COCHRANE & RED
AC/DC
A EUPHONICS
A BRUCE HOBBS
A DAVID LEE ROTH

WMDN/Hammond
(504)345-1070
PD: BOB CHATMAN
MD: KLEFF BARBON

Heavy
JOURNEY (M)
MONADO Jones
GTR
Metallica
A OUTFIELD (L)
A JOHN COUGAR MEL.
A JOHN EDDIE
FLEX
SMITHERENS
A CINDERELLA
A DOKTOR
A MORM HUSTLER

WRXL/Richmond
(804)282-9731
PD: BRUCE GIBSON
MD: PAUL SHANNON

Heavy
MOODY BLUES (M)
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART
3B SPECIAL
ROB JUNGELAS
RUTHLESS PEOPLE (M)
FABULOUS T-BIRDS
TOP GUN
FLEX
TOM COCHRANE & RED
AC/DC
A EUPHONICS
A BRUCE HOBBS
A DAVID LEE ROTH

PARALLEL ONE

KFMX-FM/ubbock
(806)747-1224
PD: GARY WINTER
MD: LILL BARTENAN

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WZZW/Mobile
(205)432-0102
PD: CATT STONE

Heavy
VAN HALEN
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART (M)
GTR
MOODY BLUES
ROB SEGER
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WWWC/Charlottesville
(804)971-4057
PD: JAY LOPEZ

Heavy
VAN HALEN (M)
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART (M)
GTR
MOODY BLUES
ROB SEGER
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WOOFJ/Myers
(813)275-9658
PD: PAT DESSON
MD: CHARLIE REEN

Heavy
MOODY BLUES
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART
3B SPECIAL
ROB JUNGELAS
RUTHLESS PEOPLE (M)
FABULOUS T-BIRDS
TOP GUN
FLEX
TOM COCHRANE & RED
AC/DC
A EUPHONICS
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Heavy
MOODY BLUES
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART
3B SPECIAL
ROB JUNGELAS
RUTHLESS PEOPLE (M)
FABULOUS T-BIRDS
TOP GUN
FLEX
TOM COCHRANE & RED
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A EUPHONICS
A BRUCE HOBBS
A DAVID LEE ROTH

WMDN/Hammond
(504)345-1070
PD: BOB CHATMAN
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Heavy
MOODY BLUES
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART
3B SPECIAL
ROB JUNGELAS
RUTHLESS PEOPLE (M)
FABULOUS T-BIRDS
TOP GUN
FLEX
TOM COCHRANE & RED
AC/DC
A EUPHONICS
A BRUCE HOBBS
A DAVID LEE ROTH

MIDWEST

PARALLEL ONE

WCKG/Chicago
(312)871-7300
PD: DON DAVIS
MD: TOM DANIELS

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

WLPJ/Chicago
(312)440-5270
PD: GREG BLO
MD: BILL EVANS

WCKG/Chicago
(312)871-7300
PD: DON DAVIS
MD: TOM DANIELS

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

WLBQ/Columbus, OH
(614)224-1271
PD: PAT TILLI
MD: LILL MARSHALL

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

WLLZ/Detroit
(313)855-9100
ACT: PUI DOC PODELL

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

PARALLEL TWO

WRRP/Detroit
(313)827-9505
PD: MICHAEL MAYER
ASST: PUI JOE UNDEL

Heavy
VAN HALEN
GENESIS (M)
TOP GUN
PETER GABRIEL (M)
VAN HALEN
JOURNEY (M)
ROD STEWART (M)
GTR
MOODY BLUES
ROB SEGER
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WRTX/Chicago
(312)777-1700
PD: MIKE WIZEN
MD: LILL BARTENAN

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

WBEW/Chicagoland
(312)871-7300
PD: TOM CHASE
MD: CURT GARY

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

WLVQ/Columbus, OH
(614)224-1271
PD: PAT TILLI
MD: LILL MARSHALL

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

WLVQ/Columbus, OH
(614)224-1271
PD: PAT TILLI
MD: LILL MARSHALL

Heavy
AC/DC
JOURNEY (M)
GLASS TIGER
JOHN EDDIE
VAN HALEN
TOP GUN
JACKSON BROWNE
ROB SEGER
TOP GUN
STEVE WINWOOD
TOM COCHRANE & RED
ICONS
LOU REED
JOE JACKSON
LAWYRINTH
ZZ TOP
A BRUCE HOBBS
A DAVID LEE ROTH
A ABOUT LAST NIGHT
A BRUCE HOBBS
A JOHN COUGAR MEL.
A GENESIS (M)
A CALL

PARALLEL THREE

KEZO/Denver
(402)593-5300
PD: BRUCE HOBBS
MD: JOE HOGSON

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

KOOS/Duluth
(218) 728-6421
PD: NICK KELLEY
MD: JOHN TOWERS

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WAPL/Appleton
(414)734-9228
PD: BRIAN TAYLOR
MD: RICK PANNICK

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WWSK/Cincinnati
(513)968-3696
PD: MARTY BENDER

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WVAV-FM/Rapids
(419)246-5461
PD: DAVID LANGE
MD: ALIS SIMPSON

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WVAV-FM/Rapids
(419)246-5461
PD: DAVID LANGE
MD: ALIS SIMPSON

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

PARALLEL THREE

KFMY/Colorado, MO
(314)874-3000
PD: BRYAN STEPHENS
MD: CRAIG JEFFREYS

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

KOOS/Duluth
(218) 728-6421
PD: NICK KELLEY
MD: JOHN TOWERS

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WAPL/Appleton
(414)734-9228
PD: BRIAN TAYLOR
MD: RICK PANNICK

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

WWSK/Cincinnati
(513)968-3696
PD: MARTY BENDER

Heavy
PETER GABRIEL (M)
OUTFIELD
TIGER (M)
VAN HALEN
TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
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Light
A BRUCE HOBBS
A DAVID LEE ROTH
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PETER GABRIEL (M)
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MD: ALIS SIMPSON

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MD: ALIS SIMPSON

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TOP GUN (L)
RUTHLESS PEOPLE (M)
JUDAS PREY
Metallica
Light
A BRUCE HOBBS
A DAVID LEE ROTH
A RODAN

MIDWEST BREAKOUTS
Wham! Klymaxx
David Lee Roth Starship
Bananarama Monkees
Mike & The Mechanics Limited Warranty
Madonna

CHARTS & HOT

MOST ADDED WEST BREAKOUTS
Wham! Monkees
Bananarama Nu Shooz
Mike & The Mechanics Starship
Klymaxx Jermaine Jackson
David Lee Roth

MIDWEST PARALLEL TWO

WKMD/Akron, OH
 Patrick/Kitzredge
JANET JACKSON
 JERMAINE STEWART
MADONNA
 JOHN COUGAR
 MONKEYS
MIAMI SOUND MACHI
 Notelist
 GENESIS 2-1
 SIMPLY RED 7-4
 GENESIS 9-6
 GIUFFRIDA 7-4
 PETER CETERA 11-5
 PETER GABRIEL 13-8

WKAL/Applenton/Orlando, WI
 Rose/Bradleigh
WHAM!
 MIAMI SOUND MACHI
 DAVID LEE ROTH (dp)
 STEVE WINWOOD
 KISS & THE MECHEAN
 Notelist
 SIMPLY RED 4-2
 GENESIS 9-6
 PETER GABRIEL 11-0
 EL DEBARGE 20-12
 JANET JACKSON 26-18

WGCL/Cleveland, OH
 LeClerc/Bumper
PETER CETERA
 PET SHOP BOYS
 BELINDA CARLISLE
 JERMAINE STEWART
 Notelist
 JONAS MECHAM 2-1
 SIMPLY RED 5-4
 PETER GABRIEL 11-5
 EL DEBARGE 13-7
 JANET JACKSON 20-13

WKYC/Columbus, OH
 Richards/Fox
BELINDA CARLISLE
 PRICE
 JONAS MECHAM
 JEFFREY OSBORNE
 Notelist
 EL DEBARGE 8-3
 GENESIS 11-5
 JANET JACKSON 18-11
 KENNY LOGGINS 18-18
 PETER GABRIEL 28-21

WKMG/Davenport, IA
 Kim/O'Hara
BLOND MONKEYS
 OUTFIELD
 BEACH BOYS
 BOWIE TYLER
 QUEEN (dp)
 Notelist
 EL DEBARGE 6-5
 BILLY JOEL 17-11
 ROD STEWART 22-16
 PETER CETERA 25-18
 MADONNA 33-22

WGZ/Davison, OH
 John/Roberson
MIKE & THE MECHEAN
 JONAS MECHAM
 BANANARAMA
 KLYMAXX
 JOHN COUGAR
 Notelist
 JANET JACKSON 3-3
 KENNY LOGGINS 12-6
 PETER GABRIEL 18-10
 GENESIS 15-11
 PETER CETERA 28-16

KRMQ/Des Moines, IA
 Glenn/Sharp
BELINDA CARLISLE
 MADONNA
 JOHN COUGAR (dp)
 LIMITED WARRANTY (dp)
 Notelist
 PETER GABRIEL 14-7
 EL DEBARGE 18-8
 JANET JACKSON 17-9
 PETER CETERA 29-20

KZIO/Duluth, MN
 Michaels/Ferman
JEFFREY OSBORNE
 WHAM
 GAVIN CHRISTOPHER
 MIAMI SOUND MACHI (dp)
 DAVID LEE ROTH (dp)
 Notelist
 EL DEBARGE 5-3
 GENESIS 12-4
 PETER GABRIEL 18-9
 JANET JACKSON 20-11
 PETER CETERA 24-16

WMEF/Wayne, IN
 Tony/Richards
BANANARAMA
 JONAS MECHAM
 JOHN COUGAR
 Notelist
 HOWARD JONES 2-1
 SIMPLY RED 7-4
 GENESIS 9-6
 JANET JACKSON 12-7
 PETER GABRIEL 12-8

WGDR/Grand Rapids, MI
 Charles/Johnson
PRICE (dp)
 JOHN COUGAR
 Notelist
 DAVID LEE ROTH (dp)
 ART OF NOISE (dp)
 Notelist
 SIMPLY RED 6-4
 KENNY LOGGINS 7-5
 PETER GABRIEL 8-6
 GENESIS 12-8
 JANET JACKSON 25-13

WKXN/Green Bay, WI
 McCarthy/Michael T.
MADONNA
 JERMAINE STEWART
 MICHAEL MCDONALD
 DEVIC (dp)
 Notelist
 JONAS MECHAM 1-1
 EL DEBARGE 6-4
 PETER GABRIEL 11-8
 PETER GABRIEL 20-13
 PETER GABRIEL 20-13

WFLV/Hollywood, FL
 Simon/Brown
STEVE WINWOOD
 ROBERT PALMER
 JONAS MECHAM
 OUTFIELD
 JONAS MECHAM
 GAVIN CHRISTOPHER
 JONAS MECHAM
 Notelist
 BILLY JOEL 1-1
 ART OF NOISE 2-1
 EL DEBARGE 5-3
 GENESIS 11-7
 ROD STEWART 12-8

WKFR/Kalamazoo, MI
 Terry/Wenach
JANET JACKSON
 MADONNA
 JERMAINE STEWART (dp)
 Notelist
 QUEEN (dp)
 Notelist
 EL DEBARGE 6-5
 BILLY JOEL 17-11
 ROD STEWART 22-16
 PETER CETERA 25-18
 MADONNA 33-22

WGTV/Davison, OH
 John/Roberson
MIKE & THE MECHEAN
 JONAS MECHAM
 BANANARAMA
 KLYMAXX
 JOHN COUGAR
 Notelist
 JANET JACKSON 3-3
 KENNY LOGGINS 12-6
 PETER GABRIEL 18-10
 GENESIS 15-11
 PETER CETERA 28-16

KRMQ/Des Moines, IA
 Glenn/Sharp
BELINDA CARLISLE
 MADONNA
 JOHN COUGAR (dp)
 LIMITED WARRANTY (dp)
 Notelist
 PETER GABRIEL 14-7
 EL DEBARGE 18-8
 JANET JACKSON 17-9
 PETER CETERA 29-20

KZIO/Duluth, MN
 Michaels/Ferman
JEFFREY OSBORNE
 WHAM
 GAVIN CHRISTOPHER
 MIAMI SOUND MACHI (dp)
 DAVID LEE ROTH (dp)
 Notelist
 EL DEBARGE 5-3
 GENESIS 12-4
 PETER GABRIEL 18-9
 JANET JACKSON 20-11
 PETER CETERA 24-16

PARALLEL THREE

KJOS/Oklahoma City, OK
 Caviness
WHAM!
 DAVID LEE ROTH
 BANANARAMA
 Notelist
 HOWARD JONES 4-1
 EL DEBARGE 4-3
 KENNY LOGGINS 11-5
 PETER CETERA 23-13

KORQ/Omaha, NE
 Notelist
MIAMI
 OUTFIELD
 BANANARAMA
 JEFFREY OSBORNE
 Notelist
 HOWARD JONES 1-1
 JETS 2-1
 KENNY LOGGINS 9-6
 GENESIS 10-9
 JANET JACKSON 11-9

KZSS/Pearia, IL
 Keith/Edwards
WHAM!
 JOHN COUGAR
 MIKE & THE MECHEAN
 Notelist
 HOWARD JONES 1-1
 GENESIS 3-2
 GENESIS 4-3
 PETER GABRIEL 5-4
 EL DEBARGE 15-9

WZOK/Rockford, IL
 Rishi/Dunn
MADONNA
 MICHAEL MCDONALD
 DEVIC (dp)
 Notelist
 MIKE & THE MECHEAN
 CHORUS
 Notelist
 GENESIS 6-2
 PETER GABRIEL 10-5
 KENNY LOGGINS 14-6
 ROD STEWART 20-10

WRCV/Lafayette, IN
 Kresel/Lewis
STEVE WINWOOD
 WHAM!
 LYNDSEY WALKER
 MONKEYS
 Notelist
 ANDY TAYLOR
 DAN BARTHAM
 Notelist
 HOWARD JONES 1-1
 EL DEBARGE 4-3
 JANET JACKSON 7-6
 GIUFFRIDA 11-4
 PETER GABRIEL 30-18

KFRV/Lincoln, NE
 Johnson/Meyer
BELINDA CARLISLE
 STEVE WINWOOD
 Notelist
 WHAM!
 JEFFREY OSBORNE
 MIAMI SOUND MACHI
 DEVIC (dp)
 Notelist
 HOWARD JONES 2-1
 JETS 3-2
 EL DEBARGE 5-4
 KENNY LOGGINS 14-8
 JANET JACKSON 13-9
 ROD STEWART 14-10

KLKS/Rapid City, SD
 Sherwin/Kellyway
JOHN WAITE
 QUEEN (dp)
 QUEEN
 BOWIE TYLER
 DAVID LEE ROTH (dp)
 Notelist
 GENESIS 9-5
 GENESIS 9-5
 PETER GABRIEL 8-4
 VAN HALEN 11-8

WGLI/Carbondale, IL
 Tony/Winkus
MADONNA
 CULTURE CLUB
 LIMITED WARRANTY
 BANANARAMA
 WHAM!
 DAVID LEE ROTH (dp)
 Notelist
 JONAS MECHAM 4-1
 EL DEBARGE 3-3
 PETER GABRIEL 3-3
 TIMON SOCIAL CLUB 0-1
 KENNY LOGGINS 18-14

KOOR/Cedar Rapids, IA
 Brad/Fuhr
PET SHOP BOYS
 LIMITED WARRANTY
 Notelist
 MICHAEL MCDONALD
 Notelist
 KENNY LOGGINS 9-1
 BILLY OCEAN 2-2
 GENESIS 10-5
 PETER GABRIEL 21-10

KXKK/Bakersfield, CA
 Squawker/Samp
KENNY LOGGINS
 PETER GABRIEL
 Notelist
 SIMPLY RED 4-3
 BILLY OCEAN 5-4
 HOWARD JONES 6-5
 JANET JACKSON 11-7

KMOR/Bakersfield, CA
 Martin/Simon
EL DEBARGE
 PETER GABRIEL
 PETER CETERA
 Notelist
 LABELLE & MCDONALD 2-1
 NU SHOOZ 1-2
 JETS 20-12
 JANET JACKSON 12-7

KYPS/Dallas, TX
 Dohm/Gregory
BELINDA CARLISLE
 REBEL
 Notelist
 MIKE & THE MECHEAN
 Notelist
 BILLY OCEAN 2-1
 JANET JACKSON 20-13
 PETER GABRIEL 27-19

WVTV/Lafayette, IN
 Kresel/Lewis
STEVE WINWOOD
 WHAM!
 LYNDSEY WALKER
 MONKEYS
 Notelist
 ANDY TAYLOR
 DAN BARTHAM
 Notelist
 HOWARD JONES 1-1
 EL DEBARGE 4-3
 JANET JACKSON 7-6
 GIUFFRIDA 11-4
 PETER GABRIEL 30-18

KFRV/Lincoln, NE
 Johnson/Meyer
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 MIAMI SOUND MACHI
 DEVIC (dp)
 Notelist
 HOWARD JONES 2-1
 JETS 3-2
 EL DEBARGE 5-4
 KENNY LOGGINS 14-8
 JANET JACKSON 13-9
 ROD STEWART 14-10

KLKS/Rapid City, SD
 Sherwin/Kellyway
JOHN WAITE
 QUEEN (dp)
 QUEEN
 BOWIE TYLER
 DAVID LEE ROTH (dp)
 Notelist
 GENESIS 9-5
 GENESIS 9-5
 PETER GABRIEL 8-4
 VAN HALEN 11-8

WGLI/Carbondale, IL
 Tony/Winkus
MADONNA
 CULTURE CLUB
 LIMITED WARRANTY
 BANANARAMA
 WHAM!
 DAVID LEE ROTH (dp)
 Notelist
 JONAS MECHAM 4-1
 EL DEBARGE 3-3
 PETER GABRIEL 3-3
 TIMON SOCIAL CLUB 0-1
 KENNY LOGGINS 18-14

KOOR/Cedar Rapids, IA
 Brad/Fuhr
PET SHOP BOYS
 LIMITED WARRANTY
 Notelist
 MICHAEL MCDONALD
 Notelist
 KENNY LOGGINS 9-1
 BILLY OCEAN 2-2
 GENESIS 10-5
 PETER GABRIEL 21-10

KXKK/Bakersfield, CA
 Squawker/Samp
KENNY LOGGINS
 PETER GABRIEL
 Notelist
 SIMPLY RED 4-3
 BILLY OCEAN 5-4
 HOWARD JONES 6-5
 JANET JACKSON 11-7

KMOR/Bakersfield, CA
 Martin/Simon
EL DEBARGE
 PETER GABRIEL
 PETER CETERA
 Notelist
 LABELLE & MCDONALD 2-1
 NU SHOOZ 1-2
 JETS 20-12
 JANET JACKSON 12-7

KYPS/Dallas, TX
 Dohm/Gregory
BELINDA CARLISLE
 REBEL
 Notelist
 MIKE & THE MECHEAN
 Notelist
 BILLY OCEAN 2-1
 JANET JACKSON 20-13
 PETER GABRIEL 27-19

PARALLEL THREE

WVTV/Lafayette, IN
 Kresel/Lewis
STEVE WINWOOD
 WHAM!
 LYNDSEY WALKER
 MONKEYS
 Notelist
 ANDY TAYLOR
 DAN BARTHAM
 Notelist
 HOWARD JONES 1-1
 EL DEBARGE 4-3
 JANET JACKSON 7-6
 GIUFFRIDA 11-4
 PETER GABRIEL 30-18

KFRV/Lincoln, NE
 Johnson/Meyer
BELINDA CARLISLE
 STEVE WINWOOD
 Notelist
 WHAM!
 JEFFREY OSBORNE
 MIAMI SOUND MACHI
 DEVIC (dp)
 Notelist
 HOWARD JONES 2-1
 JETS 3-2
 EL DEBARGE 5-4
 KENNY LOGGINS 14-8
 JANET JACKSON 13-9
 ROD STEWART 14-10

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 JANET JACKSON 20-13
 PETER GABRIEL 27-19

WEST PARALLEL TWO

KRMQ/Albuquerque/Santa Fe, NM
 Snicker/Rountree
WHAM!
 MIAMI SOUND MACHI
 Notelist
 MIKE & THE MECHEAN
 GAVIN CHRISTOPHER
 BANANARAMA
 Notelist
 ANDY TAYLOR
 DAN BARTHAM
 Notelist
 HOWARD JONES 1-1
 EL DEBARGE 4-3
 JANET JACKSON 7-6
 GIUFFRIDA 11-4
 PETER GABRIEL 30-18

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 Brad/Fuhr
PET SHOP BOYS
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 Squawker/Samp
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 REBEL
 Notelist
 MIKE & THE MECHEAN
 Notelist
 BILLY OCEAN 2-1
 JANET JACKSON 20-13
 PETER GABRIEL 27-19

WEEK #20 AIR PRIORITIES WEEK #20

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, July 2, 1986

TITLE	ARTIST	LABEL
LOVE OF A LIFETIME	CHAKA KHAN	WB
I CAN'T THINK ABOUT DANCING	MISSING PERSONS	CAPITOL
TOUCH AND GO	EMERSON, LAKE & POWELL	POLYDOR/POLYGRAM
IF ANYBODY HAD A HEART	JOHN WAITE	EMI AMERICA
AM I FORGIVEN	ISLE OF MAN	PASHA/EPIC

COMPETITION #5

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR music for artist managers, producers and record companies.

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Active Industry Research • P.O. BOX 1136 • COLUMBIA, MARYLAND 21044 • 301-964-5544

PARALLELS

BILLY OCEAN

There'll Be Sad Songs (Jive/Arista)
LP Love Zone

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 90	DEBITS 21	SAME 14	DOWN 2	ADDS 27

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 125	DEBITS 10	SAME 40	DOWN 0	ADDS 72

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 125	DEBITS 10	SAME 40	DOWN 0	ADDS 72

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 125	DEBITS 10	SAME 40	DOWN 0	ADDS 72

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 125	DEBITS 10	SAME 40	DOWN 0	ADDS 72

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 125	DEBITS 10	SAME 40	DOWN 0	ADDS 72

JEFFREY OSBORNE

You Should Be Mine... (A&M)

Regional Reach	E 64%	S 63%	M 51%	W 79%	
National Summary	UP 72	DEBITS 25	SAME 11	DOWN 1	ADDS 20

Regional Reach	E 64%	S 63%	M 51%	W 79%	
National Summary	UP 72	DEBITS 25	SAME 11	DOWN 1	ADDS 20

Regional Reach	E 64%	S 63%	M 51%	W 79%	
National Summary	UP 72	DEBITS 25	SAME 11	DOWN 1	ADDS 20

Regional Reach	E 64%	S 63%	M 51%	W 79%	
National Summary	UP 72	DEBITS 25	SAME 11	DOWN 1	ADDS 20

Regional Reach	E 64%	S 63%	M 51%	W 79%	
National Summary	UP 72	DEBITS 25	SAME 11	DOWN 1	ADDS 20

OUTFIELD

All The Love In The... (Columbia)
LP Play Deep

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 90	DEBITS 21	SAME 14	DOWN 2	ADDS 27

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 90	DEBITS 21	SAME 14	DOWN 2	ADDS 27

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 90	DEBITS 21	SAME 14	DOWN 2	ADDS 27

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 90	DEBITS 21	SAME 14	DOWN 2	ADDS 27

Regional Reach	E 70%	S 75%	M 74%	W 58%	
National Summary	UP 90	DEBITS 21	SAME 14	DOWN 2	ADDS 27

ROBERT PALMER

Hyperactive (Island)
LP Parade

Regional Reach	E 71%	S 73%	M 65%	W 65%	
National Summary	UP 98	DEBITS 26	SAME 23	DOWN 0	ADDS 14

Regional Reach	E 71%	S 73%	M 65%	W 65%	
National Summary	UP 98	DEBITS 26	SAME 23	DOWN 0	ADDS 14

Regional Reach	E 71%	S 73%	M 65%	W 65%	
National Summary	UP 98	DEBITS 26	SAME 23	DOWN 0	ADDS 14

Regional Reach	E 71%	S 73%	M 65%	W 65%	
National Summary	UP 98	DEBITS 26	SAME 23	DOWN 0	ADDS 14

Regional Reach	E 71%	S 73%	M 65%	W 65%	
National Summary	UP 98	DEBITS 26	SAME 23	DOWN 0	ADDS 14

PET SHOP BOYS

Opportunities (EMI America)
LP Please

Regional Reach	E 84%	S 93%	M 93%	W 96%	
National Summary	UP 167	DEBITS 18	SAME 12	DOWN 0	ADDS 17

Regional Reach	E 84%	S 93%	M 93%	W 96%	
National Summary	UP 167	DEBITS 18	SAME 12	DOWN 0	ADDS 17

Regional Reach	E 84%	S 93%	M 93%	W 96%	
National Summary	UP 167	DEBITS 18	SAME 12	DOWN 0	ADDS 17

Regional Reach	E 84%	S 93%	M 93%	W 96%	
National Summary	UP 167	DEBITS 18	SAME 12	DOWN 0	ADDS 17

Regional Reach	E 84%	S 93%	M 93%	W 96%	
National Summary	UP 167	DEBITS 18	SAME 12	DOWN 0	ADDS 17

PRINCE & THE NEW POWER GENERATION

Mountains (V B)
LP Parade

Regional Reach	E 81%	S 78%	M 77%	W 81%	
National Summary	UP 147	DEBITS 17	SAME 28	DOWN 0	ADDS 4

Regional Reach	E 81%	S 78%	M 77%	W 81%	
National Summary	UP 147	DEBITS 17	SAME 28	DOWN 0	ADDS 4

Regional Reach	E 81%	S 78%	M 77%	W 81%	
National Summary	UP 147	DEBITS 17	SAME 28	DOWN 0	ADDS 4

Regional Reach	E 81%	S 78%	M 77%	W 81%	
National Summary	UP 147	DEBITS 17	SAME 28	DOWN 0	ADDS 4

Regional Reach	E 81%	S 78%	M 77%	W 81%	
National Summary	UP 147	DEBITS 17	SAME 28	DOWN 0	ADDS 4

QUEEN

A Kind of Magic (Capitol)
LP A Kind of Magic

Regional Reach	E 48%	S 44%	M 28%	W 23%	
National Summary	UP 16	DEBITS 19	SAME 40	DOWN 0	ADDS 20

Regional Reach	E 48%	S 44%	M 28%	W 23%	
National Summary	UP 16	DEBITS 19	SAME 40	DOWN 0	ADDS 20

Regional Reach	E 48%	S 44%	M 28%	W 23%	
National Summary	UP 16	DEBITS 19	SAME 40	DOWN 0	ADDS 20

Regional Reach	E 48%	S 44%	M 28%	W 23%	
National Summary	UP 16	DEBITS 19	SAME 40	DOWN 0	ADDS 20

Regional Reach	E 48%	S 44%	M 28%	W 23%	
National Summary	UP 16	DEBITS 19	SAME 40	DOWN 0	ADDS 20

REGINA

Baby Love (Atlantic)

Regional Reach	E 50%	S 50%	M 30%	W 19%	
National Summary	UP 12	DEBITS 5	SAME 14	DOWN 0	ADDS 24

Regional Reach	E 50%	S 50%	M 30%	W 19%	
National Summary	UP 12	DEBITS 5	SAME 14	DOWN 0	ADDS 24

Regional Reach	E 50%	S 50%	M 30%	W 19%	
National Summary	UP 12	DEBITS 5	SAME 14	DOWN 0	ADDS 24

Regional Reach	E 50%	S 50%	M 30%	W 19%	
National Summary	UP 12	DEBITS 5	SAME 14	DOWN 0	ADDS 24

Regional Reach	E 50%	S 50%	M 30%	W 19%	
National Summary	UP 12	DEBITS 5	SAME 14	DOWN 0	ADDS 24

DAVID LEE ROTH

Yankee Rose (WB)
LP Eat Em And Smile

Regional Reach	E 43%	S 32%	M 25%	W 23%	
National Summary	UP 16	DEBITS 0	SAME 0	DOWN 0	ADDS 72

Regional Reach	E 43%	S 32%	M 25%	W 23%	
National Summary	UP 16	DEBITS 0	SAME 0	DOWN 0	ADDS 72

Regional Reach	E 43%	S 32%	M 25%	W 23%	
National Summary	UP 16	DEBITS 0	SAME 0	DOWN 0	ADDS 72

Regional Reach	E 43%	S 32%	M 25%	W 23%	
National Summary	UP 16	DEBITS 0	SAME 0	DOWN 0	ADDS 72

Regional Reach	E 43%	S 32%	M 25%	W 23%	
National Summary	UP 16	DEBITS 0	SAME 0	DOWN 0	ADDS 72

BOB SEGER & SILVER BULLET BAND

Like A Rock (Capitol)
LP Like A Rock

Regional Reach	E 51%	S 51%	M 31%	W 17%	
National Summary	UP 166	DEBITS 1	SAME 25	DOWN 2	ADDS 3

Regional Reach	E 51%	S 51%	M 31%	W 17%	
National Summary	UP 166	DEBITS 1	SAME 25	DOWN 2	ADDS 3

Regional Reach	E 51%	S 51%	M 31%	W 17%	
National Summary	UP 166	DEBITS 1	SAME 25	DOWN 2	ADDS 3

Regional Reach	E 51%	S 51%	M 31%	W 17%	
National Summary	UP 166	DEBITS 1	SAME 25	DOWN 2	ADDS 3

Regional Reach	E 51%	S 51%	M 31%	W 17%	
National Summary	UP 166	DEBITS 1	SAME 25	DOWN 2	ADDS 3

PARALLELS

SIGNIFICANT ACTION

A

AC/DC
Who Made Who (Atlantic)
LP: Who Made Who/Maximum Overdrive Soundtrack

P1	Q100 33-32 WEEK on WEST on WTAQ on	EAST WGTU on WFSB 3-4	
SOUTH	SOOFS	SOOFS	
NORTH	K112 4-39 KTUX on	K112 4-35 K112 on	
MIDWEST	WVLA & WVLS &	WVLS & WVLS &	
WEST	WVOR & WVST	K112 & K112 &	
P2	K112 & K112 &	P3	WVST

ADRENALIN
Road Of The Gypsy (MCA)

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	KTUX on K112 on	KTUX on K112 on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

B

JEAN BEAUVOIR
Feel The Heat (Columbia)
LP: Drums Along The Mohawk

P1	Q100 on WVOR on WVST on WVLA on WVLS on	EAST WGTU on WFSB 4-38 WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

C

CULTURE CLUB
Gusto Blusto (Virgin/Epic)
LP: From Luxury To Hearache

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	KTUX on K112 on	KTUX on K112 on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

D

DENNIS DEYOUNG
This Is The Time (A&M)
LP: Karate Kid II Soundtrack

P1	Q100 on WVOR on WVST on WVLA on WVLS on	EAST WGTU on WFSB 4-38 WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

F

DAVID FOSTER & OLIVIA NEWTON-JOHN
The Best Of Me (Atlantic)
LP: David Foster

P1	K104 26-23 S100 on	EAST WGTU on WFSB 27-23 WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

H

DAN HARTMAN
Waiting To See You (Epic)
LP: Ruffless People Soundtrack

P1	SOUTH	EAST
EAST	WVOR on WVST on	WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

I

HONEYMOON SUITE
What Does It Take (WB)
LP: Big Prize

P1	K104 on WVOR on WVST on WVLA on WVLS on	EAST WGTU on WFSB 4-38 WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

J

JERMAINE JACKSON
Do You Remember Me? (Arista)
LP: Precious Moments

P1	WVOR on WVST on WVLA on WVLS on	EAST WGTU on WFSB 27-23 WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

K

KLYMAXX
Man Size Love (MCA)
LP: Running Scared Soundtrack

P1	EAST	SOUTH
EAST	WVOR on WVST on	WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

M

BARRY MANLOW
I'm Your Man (RCA)
LP: Manlow

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

N

MIDNIGHT STAR
Headlines (Solar/Elektra)
LP: Headlines

P1	EAST	WEST
EAST	WVOR on WVST on	WVOR on WVST on
SOUTH	SOOFS	SOOFS
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

S

SOS BAND
The Finest (Tabu/CBS)
LP: Sarkis Of Time

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

N

NEW EDITION
With You All The Way (MCA)
LP: All For Love

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

T

TKA
One Way Love (Tommy Boy)

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

R

LOU REED
No Money Down (RCA)
LP: Mistral

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

Y

YARBROUGH & PEOPLES
I Wouldn't Lie (Total Experience/RCA)
LP: Guilty

P1	EAST	P3
SOUTH	WVOR on WVST on	WVOR on WVST on
NORTH	WVOR on WVST on	WVOR on WVST on
MIDWEST	WVLA on WVLS on	WVLA on WVLS on
WEST	WVOR on WVST on	WVOR on WVST on
P2	KTUX on K112 on	KTUX on K112 on

CONTEMPORARY RADIO

BREAKERS

OUTFIELD

All The Love In The World (Columbia)

70% of our reporters playing it. Moves: Up 90, Debuts 21, Same 24, Down 2, Adds 27 including 94Q, WQUE, ZZ99, WL0L, KW0D, KNBQ, WWSR. See Parallels, moves 38-35 on the CHR chart.

ANDY TAYLOR

Take It Easy (Atlantic)

64% of our reporters playing it. Moves: Up 67, Debuts 23, Same 38, Down 0, Adds 22 including 92X, WHYT, WZOU, WSKZ, WANS, WABB, KNNM. See Parallels, debuts at number 39 on the CHR chart.

JEFFREY OSBORNE

You Should Be Mine (A&M)

64% of our reporters playing it. Moves: Up 72, Debuts 25, Same 31, Down 1, Adds 20 including Z95, Q102, 92X, WHYT, KHTR, KWSS. See Parallels, debuts at number 38 on the CHR chart.

WHAM!

The Edge Of Heaven (Columbia)

63% of our reporters playing it. Moves: Up 1, Debuts 1, Same 0, Down 0, Adds 145 including B104, Z100, Y100, B97, B96, WL0L, KIIS. Complete airplay in Parallels.

NEW & ACTIVE

GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 139/21
Moves: Up 59, Debuts 23, Same 35, Down 1, Adds 21 including WPHD, WHYT, KMMI, KMJK, KW0D, KPLUS, KKRZ, 94Q 24-19, WRNO 40-36, B96 38-33, WL0L 26-20, KUBE 19-15, KZ28 39-32, KBFM 24-18, WKDD 10-8. See Parallels, debuts at number 40 on the CHR chart.

DEVICE "Hanging On A Heart Attack" (Chrysalis) 132/29
Moves: Up 30, Debuts 26, Same 47, Down 0, Adds 29 including WHIT, WBN, WCY, Z299, KWK, Q106, BJ105, WZOK, KQMD, KPLUS 37-32, KZ28 34-29, WVIC 30-25, 100KH 39-34, WJAD 37-33, SLY96 36-31.

MICHAEL McDONALD "Sweet Freedom" (MCA) 131/23
Moves: Up 43, Debuts 26, Same 39, Down 0, Adds 23 including WHIT, WKSE, PRO-FM, Z93, KOWB, KW0D, KNBQ, WXX, WRSR 40-32, B96 34-29, Z299 34-29, KWK 37-30, KBFM 38-33, WGTZ 36-31, WKSF 40-34.

MIKE & THE MECHANICS "Taken In" (Atlantic) 101/49
Moves: Up 8, Debuts 18, Same 26, Down 0, Adds 49 including WHIT, CKOI, PRO-FM, Z93, Q105, KKRZ, KWSS, KPLUS, WDCQ, Y107, WKDD 37-32, KZ28 34-29, WVIC 30-25, KYN 40-36, WFBG 40-34, Y94 35-27.

MIAMI SOUND MACHINE "Words Got In The Way" (Epic) 99/26
Moves: Up 20, Debuts 23, Same 30, Down 0, Adds 26 including WAVA, Q105, KMJK, KS103, WFLY, WDJX, FM100, KLUC, 103CIR, WYKS, WBBW, KKAZ, WKS 35-30, 98PY 38-33, KBFM 18-12.

JOHN COUGAR MELLENCAMP "Rumblin' Man" (Riva/PolyGram) 98/45
Moves: Up 5, Debuts 22, Same 26, Down 0, Adds 45 including Q107, KRBE, WMM5, Z299, KWSS, KPLUS, KNBQ, WANS, WKZL, WZON, KWES, KYTY, WZOU 25-18, WJAN 35-30, Z102 40-36.

QUEEN "A Kind Of Magic" (Capitol) 95/20
Moves: Up 16, Debuts 19, Same 40, Down 0, Adds 20 including 94Q, WNVZ, K104, WNNK, WKRZ, KAMZ, WKFR, WIKZ, 95XIL, KWES, KKL5, WRSR 39-34, KPLUS 40-34, FM100 37-33, KATD 28-24.

BANANARAMA "Venus" (London/PolyGram) 94/32
Moves: Up 4, Debuts 15, Same 23, Down 0, Adds 52 including WKSE, WNY5, B94, Z93, 95INZ, WNVZ, Z95, 92X, KZ2P, KS103, KMEL, WJRS, WRSR 37-33, B96 40-35, WMM5 37-27.

JOHN CAFFERTY & THE BEAVER BROWN BAND "Voice Of America's Sons" (Scotti Bros./CBS) 87/6
Moves: Up 39, Debuts 10, Same 32, Down 0, Adds 6, KDWB, WSKZ, WQUT, KRNO, KFIV, KSMB, WXS 31-25, WRNO 36-31, KWK 40-36, WL0L 33-29, WPST 37-30, WKDD 35-25, WZON 34-28, KQIZ 27-22, WHSL 34-30.

DAVID LEE ROTH "Yankee Rose" (WB) 72/72
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 0 including WXS, WBN, WNY5, WPHD, WCAU, Y100, WRNO, WNVZ, KHTR, KPLUS, WZOU, WDKI, KTUX, WZON, KGOT.

JOHN EDDIE "Jungle Boy" (Columbia) 67/17
Moves: Up 19, Debuts 5, Same 26, Down 0, Adds 17 including WKSE, Y100, KKRZ, KW0D, WFLY, WGRD, KBOS, KDON, KWNZ, WPLJ 22-18, Q100 26-23, K104 29-26, WPST 14-11, WPFM 26-20, OK95 28-25.

JOHN WAITE "If Anybody Had A Heart" (EMI America) 66/12
Moves: Up 10, Debuts 6, Same 38, Down 0, Adds 12 including Z95, Q100, KZ2B, WKFR, WYKS, WVB5, KKL5, KFMW, KWNZ, KZ02, WOKI 33-30, 100KH 38-31, WBDJ 30-26, WAZY 39-35, 99KG 39-36.

BERLIN "Take My Breath Away" (Columbia) 61/20
Moves: Up 13, Debuts 9, Same 19, Down 0, Adds 20 including K106, WKSE, Z93, KEGJ, B97, 92X, KW0D, WBCY, WAVA 30-26, KZ2P 30-22, WPST 28-21, KJ103 34-27, KQMD 30-21, Q104 39-29, KDVB 35-28.

REGINA "Baby Love" (Atlantic) 55/24
Moves: Up 12, Debuts 5, Same 14, Down 0, Adds 24 including WBLL, KRBE, B97, WQUE, B96, KZ2P, KMJK, FM102, KMEL, KUBE, WXS 33-27, WPLJ 24-14, KBFM 37-31, 103CIR 33-28, WPFM 30-24.

EMERSON, LAKE, & POWELL "Touch And Go" (Polydor/PolyGram) 54/3
Moves: Up 18, Debuts 9, Same 24, Down 0, Adds 3, PRO-FM, WSPF, SLY96, WPHD 35-30, WCAU 40-36, WRNO 39-35, WMM5 36-33, WPST 40-36, WOKI 38-35, WKDD 22-14, WFBG 35-32, OK100 38-34, 95XIL 28-25, KKRC 28-22, WDBR 40-35.

TIMEX SOCIAL CLUB "Rumors" (Jay 52/21
Moves: Up 15, Debuts 3, Same 9, Down 0, Adds 21 including WBLI, KRBE, B97, WQUE, B96, KZ2P, KMJK, FM102, KMEL, 93FM 1-1, KRBE 3-1, Y100 40-23, KIIS 1-1, KS103 3-1, KAMZ 15-2.

DOUBLE "The Captain Of Her Heart" (A&M) 52/18
Moves: Up 9, Debuts 2, Same 22, Down 1, Adds 18 including WXS, WNY5, KKRZ, KPLUS, KUBE, WKEE, WZON, OK100, WWSL, KBOZ, KMJK 28-25, KSND 40-34, KYQ 30-25, WFBG 39-35, Y94 39-30.

BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 51/17
Moves: Up 1, Debuts 9, Same 24, Down 0, Adds 17 including WHIT, WBN, CFTR, KPLUS, WPST, WXLK, KIIS, KY5, KFIV, KRQ, KBIM, OK95, WMM5 39-32, 100KH d-40, SLY96 d-38.

ART OF NOISE "Peter Gunn" (Chrysalis) 51/1
Moves: Up 27, Debuts 3, Same 18, Down 2, Adds 1, WGRD, WBN 12-10, CKOI 30-26, WHYT 30-23, KWSS 22-19, WSPF 19-15, RI-104 21-19, WBBC 38-33, WLR5 29-26, KQMG 21-16, KDON 24-15, KATD 9-8, 95XXX 8-7, WPFM 25-22, 99KG 40-37.

MOST ADDED

- WHAM! (145)
- DAVID LEE ROTH (72)
- BANANARAMA (66)
- MIKE & THE MECHANICS (49)
- JOHN COUGAR MELLENCAMP (45)
- KLYMAXX (37)
- STARSHIP (32)
- MADONNA (30)
- DEVICE (29)
- MONKEES (29)

MOST ACTIVE

- GAVIN CHRISTOPHER (81)
- MICHAEL McDONALD (69)
- DEVICE (56)
- JOHN CAFFERTY (49)
- MIAMI SOUND MACHINE (43)
- QUEEN (35)
- ART OF NOISE (28)
- JOHN COUGAR (27)
- ELP (27)
- MIKE & THE MECHANICS (26)

HOTTEST

- GENESIS (148)
- PETER GABRIEL (132)
- JANET JACKSON (117)
- EL DeBARGE (93)
- KENNY LOGGINS (93)
- PETER DETERA (84)
- SIMPLY RED (70)
- HOWARD JONES (65)
- BILLY OCEAN (61)
- JETS (30)

SIGNIFICANT ACTION

JEAN BEAUVOIR "Feel The Heat" (Columbia) 46/7
Moves: Up 12, Debuts 4, Same 23, Down 0, Adds 7, WNNK, KTUX, WVIC, KMGX, KFIV, WPFM, WSPF, 98PY 37-35, WKDD 17-13, KIKX 39-29, WGAN 36-33, KQIZ 16-13, Q104 38-35, WHSL 31-28, OK95 33-30.

KLYMAXX "Man Size Love" (MCA) 37/37
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 37 including WAVA, Z93, B97, B96, Z95, KDWB, KHTR, WL0L, KKRZ, KMJK, FM102, KUBE, WTK, WBBQ, WGTZ.

STARSHIP "Before I Go" (Grant/RCA) 33/32
Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 32 including WCAU, WNVZ, WRSR, WSPK, WGF, WGM, 93Q, WOKI, WXLK, WGRD, KEYN, KBOS, 100KH, KQIZ, WDBR, KGOT, WKDD 38-30.

NEW EDITION "With You All The Way" (MCA) 33/3
Moves: Up 18, Debuts 1, Same 12, Down 0, Adds 3, WSSX, WRQV, KDVB, B104 28-22, WCZY 15-12, WHYT 15-11, KBEO 15-9, Z299 29-18, WKKO 33-25, WRQD 26-20, KAMZ 3-3, WKSJ 16-10, WCKN 36-32, KYNO 35-31, KSMB 28-24.

SOS BAND "The Finest" (Tabu/CBS) 32/2
Moves: Up 12, Debuts 2, Same 12, Down 5, Adds 2, FM102, KNDE, WKS 4-4, KIIS 24-22, WNNK 12-8, WAF 7-6, WABB 24-21, KBFM 40-36, KMGX 1-1, KFIV 29-22, Q104 31-24, WGLF 40-36.

JERMAINE JACKSON "Do You Remember Me?" (Arista) 32/22
Moves: Up 2, Debuts 2, Same 5, Down 0, Adds 22 including WXS, CKOI, 93Q, WKRZ, WBCY, KBFM, WOMP, WKSF, KQMD, WDBR, KKAZ, KHTR, WKSE 36-34, Q101 d-36, KBIM 37-36.

DENNIS DEYOUNG "This Is The Time" (A&M) 32/2
Moves: Up 3, Debuts 1, Same 26, Down 0, Adds 2, PRO-FM, WVB5, WXS on, WCAU d-38, WLS on, Z95 39-38, Q100 on, WERZ 39-36, KIIS 34-32, KQIZ on dp, 99KG on, KWNZ on.

ICEHOUSE "No Promises" (Chrysalis) 31/6
Moves: Up 4, Debuts 4, Same 17, Down 0, Adds 6, KIIS, KKRZ, Q100, KZ2B, KQIZ, KDVB, WPHD on, WZOU 21-20, WVIC d-30, KWK 35-32, WKSF d-35, WVB5 36-30, WDBR d-40, KGOT 33-28, KTRS d-40.

MONKEES "That Was Then, This Is Now" (Arista) 29/29
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 29 including WPHD, B97, WRNO, Q105, B96, Z95, WMM5, KHTR, KWK, KMM, KAZZ, K104, WPST, Z104, KATD.

DAVID FOSTER & OLIVIA NEWTON-JOHN "The Best Of Me" (Atlantic) 28/2
Moves: Up 2, Debuts 1, Same 15, Down 0, Adds 2, WBCY, 95XXX, PRO-FM on, CFTR d-37, 94Q on, K104 26-21, KAMZ 16-14, KIKX 37-36, KDON 38-34, 103CIR 27-23, OK100 32-24, 95XIL 32-23, WQCR 29-24, KKRC 33-32, KBOZ 27-25.

HONEYMOON SUITE "What Does It Take" (WB) 25/3
Moves: Up 3, Debuts 5, Same 14, Down 0, Adds 3, 100KH, WAZY, KGOT, WPHD d-40, WJJD d-27, WNOK on, WANS d-30, WCKN d-39, KSND d-38, Q104 40-36, Y94 38-21, OK95 39-31.

LIMITED WARRANTY "Victory Lane" (Atco) 23/12
Moves: Up 8, Debuts 0, Same 1, Down 2, Adds 12 including K104, WVIC, Z104, KDON, OK100, 95XIL, WHSL, KGOT, KBIM, KMEL 34-29, KYTY 38-35, Y94 6-4, KKAZ 22-19, WPSY 36-31, KFMW 39-32.

DAN HARTMAN "Waiting To See You" (Epic) 23/6
Moves: Up 2, Debuts 0, Same 15, Down 0, Adds 6, WNNK, WQOB, WRQV, KQMD, 100KH, 99KG, WMM5 on dp, WSSX on, 94Z on, Q104 on, Y94 40-23, KGOT 35-32.

HU SHOZO "Point Of No Return" (Atlantic) 19/17
Moves: Up 1, Debuts 0, Same 1, Down 0, Adds 17 including B96, WMM5, KWK, KMJK, KPLUS, WSPK, WQOB, KBFM, WKDD, KSNL, KYNO, KYQ, KATD, KZ2L, KKRZ 35-26.

CULTURE CLUB "Gusto Biusto" (Virgin/Epic) 18/18
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 18 including WXS, CFTR, KPLUS, K104, WANS, 100KH, 95XIL, WCGQ, Q104, WYKS, KNIN, WCIL, WDBR, KZ02, OK95.

ADRENALIN "Road Of The Gypsy" (MCA) 18/5
Moves: Up 0, Debuts 0, Same 12, Down 0, Adds 5, WERZ, WRCK, WTLQ, WHSL, WDBR, WMM5 on dp, KWK on, Q106 on, KTUX on, WRQV on, KYQ d-40, WZVF on.

BARRY MANILOW "I'm Your Man" (RCA) 17/13
Moves: Up 0, Debuts 0, Same 4, Down 0, Adds 13, CFTR, FM102, RI-104, WBBQ, KHFI, WSSX, WANS, WCKN, KBFM, KCAQ, WKSF, 99KG, KBIM, WKSE on, WRQO on.

AC/DC "Who Made Who" (Atlantic) 17/7
Moves: Up 2, Debuts 2, Same 6, Down 0, Adds 7, KTUX, WRQV, KIKX, WHSL, WVB5, 99KG, KFMW, Q100 33-32, WRCK on dp, KZ2B d-39, WZON 5-4, KQIZ d-35.

LOU REED "No Money Down" (RCA) 17/0
Moves: Up 1, Debuts 1, Same 15, Down 0, Adds 0 including WNY5 on, PRO-FM on, Q100 on, WZOU 20-19, WNNK on, WOKI on dp, OK100 on, 100KH on, 95XIL d-39, WGAN on dp, WFXK on.

RENE & ANGELA "You Don't Have To Cry" (Mercury/PolyGram) 16/2
Moves: Up 4, Debuts 0, Same 9, Down 0, Adds 3, WCKN, KF95, WFSY 25-22, KMEL 25-24, Q100 on, WTLQ on dp, KZ2B on, WANS on, KBFM 36-35, KYNO d-37.

ISLE OF MAN "Am I Forgiveness" (Pasha/CBS) 16/1
Moves: Up 2, Debuts 3, Same 10, Down 0, Adds 1, KDWB, CKOI on, K104 40-36, WERZ d-40, WKRZ on, KTUX on, KMGX on, KYKY 40-37, 95XXX on, OK100 d-39, 95XIL d-36, WGAN on dp.

MIDNIGHT STAR "Headlines" (Solar/Elektra) 14/2
Moves: Up 4, Debuts 1, Same 7, Down 0, Adds 2, KBFM, Y106, KRBE on, FM102 on, KMEL 18-15, Q100 on, WNNK on, WKRZ on, WTLQ on, WRQD 12-10, WCKN 39-36, KQIZ d-38, KMGX 16-13.

BONNIE TYLER with TODD RUNDGREN "Loving You's A Dirty Job But..." (Columbia) 13/13
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 13, WXS, WKSE, K104, WERZ, RI-104, WKRZ, KIIS, KDON, OK100, 95XIL, WOMP, KKL5, KBIM.

YARBROUGH & PEOPLES "I Wouldn't Lie" (Total Experience/RCA) 13/2
Moves: Up 3, Debuts 1, Same 7, Down 0, Adds 2, KMGX, KYNO, WKS on, WKSE 33-23, KRBE on, FM102 d-25, KW0D on, KMEL 24-18, WNOK on, KKK on dp, KFIV on, KCAO 40-37, KWES on dp.

TKA "One Way Love" (Tommy Boy/WB) 10/0
Moves: Up 4, Debuts 2, Same 3, Down 1, Adds 1, KDWB, FM102 20-19, KAMZ 12-11, 96X 21-20, KMGX d-35, KCAO on, KRQ on, WCIL d-33, KDVB 38-37.

Parallels Begin On Page 96

Adds & Hits 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 & Hits pages.



CHAKA

HAS THE "LOVE OF A LIFETIME"

KHAN

♥ The New Single
♥ Produced by Scritti Politti
And Arif Mardin
From The Forthcoming Album
DESTINY
Management: Burt Zell



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CONTEMPORARY HIT RADIO

Weeks	Rank	Artist/Title	Label
5	4	1 BILLY OCEAN/There'll Be Sad Songs (To Make...)	(Jive/Arista)
16	10	2 GENESIS/Invisible Touch	(Atlantic)
9	6	3 SIMPLY RED/Holding Back The Years	(Elektra)
3	2	4 HOWARD JONES/No One Is To Blame	(Elektra)
12	9	5 DL DeBARGE/Who's Johnny	(Gordy/Motown)
22	12	6 PETER GABRIEL/Sledgehammer	(Geffen)
23	16	7 KENNY LOGGINS/Danger Zone	(Columbia)
25	14	8 JANET JACKSON/Nasty	(A&M)
2	1	9 PATTI LABELLE/MICHAEL McDONALD/On My Own	(MCA)
—	30	10 PETER CETERA/Glory Of Love	(Full Moon/WB)
31	22	11 ROD STEWART/Love Touch	(WB)
21	19	12 FABULOUS THUNDERBIRDS/Tuff Enuff	(CBS Associated)
24	20	13 MOODY BLUES/Your Wildest Dreams	(Polydor/Pg)
6	5	14 JETS/Crush On You	(MCA)
17	15	15 38 SPECIAL/Like No Other Night	(A&M)
28	23	16 VAN HALEN/Dreams	(WB)
29	25	17 BOB SEGER/Like A Rock	(Capitol)
39	29	18 BILLY JOEL/Modern Woman	(Epic)
40	35	19 PET SHOP BOYS/Opportunities (Let's Make Lots Of Money)	(EMI America)
30	26	20 GTR/When The Heart Rules The Mind	(Arista)
34	28	21 PRINCE/Mountains	(WB)
1	3	22 MADONNA/Live To Tell	(Sire/WB)
37	33	23 BLOW MONKEYS/Digging Your Scene	(RCA)
4	7	24 NU SHOOSZ/I Can't Wait	(Atlantic)
—	38	25 BELINDA CARLISLE/Mad About You	(IRS/MCA)
—	40	26 JERMAINE STEWART/We Don't Have To Take Our Clothes Off	(Arista)
—	40	27 MADONNA/Papa Don't Preach	(Sire/WB)
38	34	28 BANGLES//I She Knew What She Wants	(Columbia)
8	15	29 HEART/Nothin' At All	(Capitol)
13	13	30 BOYS DON'T CRY/I Wanna Be A Cowboy	(Profile)
10	11	31 GEORGE MICHAEL/A Different Corner	(Columbia)
—	39	32 FIXX/Secret Separation	(MCA)
—	DEBUT	33 JOURNEY/Suzanne	(Columbia)
—	DEBUT	34 STEVE WINWOOD/Higher Love	(Island)
—	BREAKER	35 OUTFIELD/All The Love In The World	(Columbia)
—	39	36 ROBERT PALMER/Hyperactive	(Island)
16	24	37 LEVEL 42/Something About You	(Polydor/Pg)
—	BREAKER	38 JEFFREY OSBORNE/You Should Be Mine	(A&M)
—	BREAKER	39 ANDY TAYLOR/Take It Easy	(Atlantic)
—	DEBUT	40 GAVIN CHRISTOPHER/One Step Closer To You	(Manhattan)

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ADULT CONTEMPORARY

Weeks	Rank	Artist/Title	Label
3	2	1 MOODY BLUES/Your Wildest Dreams	(Polydor/Pg)
23	16	2 PETER CETERA/Glory Of Love	(Full Moon/WB)
1	2	3 HOWARD JONES/No One Is To Blame	(Elektra)
2	3	4 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry)	(Jive/Arista)
15	12	5 DAVID FOSTER & OLIVIA NEWTON-JOHN/The Best Of Me	(Atlantic)
12	9	6 NEIL DIAMOND/Headed For The Future	(Columbia)
8	5	7 ATLANTIC STARR/If Your Heart Isn't In It	(A&M)
19	11	8 BILLY JOEL/Modern Woman	(Epic)
13	11	9 JAMES TAYLOR/That's Why I'm Here	(Columbia)
25	20	10 GENESIS/Invisible Touch	(Atlantic)
29	22	11 JACKSON BROWNE/In The Shape Of A Heart	(Asylum)
20	19	12 JEFFREY OSBORNE/You Should Be Mine	(A&M)
17	15	13 EL DeBARGE/Who's Johnny	(Gordy/Motown)
30	25	14 ROD STEWART/Love Touch	(WB)
14	13	15 DAVID PACK/That Girl Is Gone	(WB)
4	8	16 GEORGE MICHAEL/A Different Corner	(Columbia)
—	25	17 MIAMI SOUND MACHINE/Words Get In The Way	(Epic)
—	27	18 DOUBLE/The Captain Of Her Heart	(A&M)
6	10	19 PATTI LABELLE/MICHAEL McDONALD/On My Own	(MCA)
16	14	20 HIROSHIMA/One Wish	(Epic)
24	23	21 BOB SEGER/Like A Rock	(Capitol)
5	7	22 MADONNA/Live To Tell	(Sire/WB)
—	30	23 BANGLES//I She Knew What She Wants	(Columbia)
—	BREAKER	24 MICHAEL McDONALD/Sweet Freedom	(MCA)
9	18	25 SIMPLY RED/Holding Back The Years	(Elektra)
7	8	26 MIKE & THE MECHANICS/All I Need Is A Miracle	(Atlantic)
—	29	27 DENNIS DeYOUNG/This Is The Time	(A&M)
—	30	28 KENNY ROGERS & NICKIE RYDER/The Pride Is Back	(RCA)
10	23	29 DREAM ACADEMY/Love Parade	(Reprise/WB)
18	24	30 LEVEL 42/Something About You	(Polydor/Pg)

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AOR TRACKS

Weeks	Rank	Artist/Title	Label
4	3	1 FIXX/Secret Separation	(MCA)
12	7	2 STEVE WINWOOD/Higher Love	(Island)
5	4	3 EMERSON, LAKE & POWELL/Touch & Go	(Polydor/Pg)
1	1	4 GENESIS/Invisible Touch	(Atlantic)
2	2	5 PETER GABRIEL/Sledgehammer	(Geffen)
15	8	6 KENNY LOGGINS/Danger Zone	(Columbia)
7	6	7 VAN HALEN/Dreams	(WB)
14	10	8 FABULOUS THUNDERBIRDS/Wrap It Up	(CBS Associated)
35	20	9 JOURNEY/Suzanne	(Columbia)
13	13	10 ICEHOUSE/No Promises	(Chrysalis)
3	5	11 GTR/When The Heart Rules The Mind	(Arista)
25	17	12 DAVID BOWIE/Underground	(EMI America)
33	22	13 PETER GABRIEL/Red Rain	(Geffen)
34	21	14 38 SPECIAL/Somebody Like You	(A&M)
48	27	15 BIG COUNTRY/Look Away	(Mercury/Pg)
19	15	16 OUTFIELD/All The Love	(Columbia)
38	29	17 VAN HALEN/Love Walks In	(WB)
—	BREAKER	18 DAVID LEE ROTH/Yankee Rose	(WB)
—	BREAKER	19 MOODY BLUES/The Other Side Of Life	(Polydor/Pg)
—	34	20 GENESIS/Throwing It All Away	(Atlantic)
—	BREAKER	21 MICK JAGGER/Ruthless People	(Epic)
—	42	22 TOM COCHRANE & RED RIDER/Boy Inside The Man	(Capitol)
45	38	23 BOB SEGER & THE SILVER BULLET.../The Aftermath	(Capitol)
27	24	24 ROD STEWART/Love Touch	(WB)
29	26	25 JOHN EDDIE/Jungle Boy	(Columbia)
—	BREAKER	26 BRUCE HORNSBY & THE RANGE/Every Little Kiss	(RCA)
—	50	27 JOHN C. MELLENCAMP/Rumbleseat	(Riva/Pg)
—	BREAKER	28 JOHN WAITE//I Anybody Had A Heart	(EMI America)
—	BREAKER	29 EURHYTHMICS/Missionary Man	(RCA)
36	31	30 AC/DC/Who Made Who	(Atlantic)

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BLACK/URBAN

Weeks	Rank	Artist/Title	Label
7	5	1 JEFFREY OSBORNE/You Should Be Mine	(The Woo...)
10	7	2 TIMEX SOCIAL CLUB/Rumors	(Jay)
2	1	3 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry)	(Jive/Arista)
1	2	4 MIDNIGHT STAR/Headlines	(Solar/Elektra)
6	6	5 EL DeBARGE/Who's Johnny	(Gordy/Motown)
16	12	6 RICK JAMES/Sweet & Sexy Thing	(Gordy/Motown)
5	3	7 52ND ST./Tell Me (How It Feels)	(MCA)
17	14	8 MTUME/Breathless	(Epic)
22	15	9 PRINCE/Mountains	(WB)
11	10	10 NEW EDITION/With You All The Way	(MCA)
9	9	11 YARBROUGH & PEOPLES/I Wouldn't Lie	(Total Experience/RCA)
25	17	12 SKYY/Givin' It (To You)	(Capitol)
29	20	13 JEAN CARNE/Closer Than Close	(Omni/Atlantic)
35	23	14 CASHFLOW/Mine All Mine	(Mercury/Pg)
23	18	15 RUN D.M.C./My Adidas	(Profile)
4	4	16 RENE & ANGELA/You Don't Have To Cry	(Mercury/Pg)
—	36	17 ANITA BAKER/Sweet Love	(Elektra)
28	24	18 MAZARATI/100 MPH	(WB)
30	22	19 CON FUNK SHUN/Burnin' Love	(Mercury/Pg)
33	20	20 REGINA/Baby Love	(Atlantic)
—	40	21 MELBA MOORE & KASHIF/Love The One I'm With	(A Lot Of Love) (Capitol)
—	35	22 SHIRLEY JONES/Do You Get Enough	(PIR/Manhattan)
32	25	23 TEENA MARIE/Lips To Find You	(Epic)
39	27	24 CHERRELLE/Artificial Heart	(Tabu/CBS)
21	19	25 PAULI CARMAN/Dial My Number	(Columbia)
20	16	26 JOESKI LOVE/Pee-Wee's Dance	(Vintertainment/Elektra)
—	39	27 STEPHANIE MILLS/Rising Desire	(MCA)
34	29	28 RAINY DAVIS/Sweetheart	(Supernatural)
3	8	29 JANET JACKSON/Nasty	(A&M)
—	37	30 LUTHER VANDROSS/Give Me The Reason	(Epic)
37	34	31 GAVIN CHRISTOPHER/One Step Closer To You	(Manhattan)
—	35	32 STEVIE WONDER/Land Of La-La	(Tamlam/Motown)
—	36	33 JERMAINE JACKSON/Do You Remember Me	(Arista)
8	11	34 TEASE/Firestarter	(Epic)
—	BREAKER	35 STEVE ARRINGTON/Homeboy	(Atlantic)
13	14	36 FORCE MD'S/Here I Go Again	(Tommy Boy/WB)
—	40	37 ROCKWELL/Carme	(Motown)
—	39	38 SIMPLY RED/Holding Back The Years	(Elektra)
—	BREAKER	39 PIECES OF A DREAM/Say La La	(Manhattan)
—	DEBUT	40 GWEN GUTHRIE/Ain't Nuthin' Goin' On But The Rent	(Polydor/Pg)

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