ISSUE NUMBER 551

THE INDUSTRY'S WEEKLY NEWSPAPER

SEPTEMBER 14, 1984

Rivers Selected Asomson STATE UTVICT

WAVA's Programmer

Smokey Rivers, PD at WKDF/Nashville for the past two and a half years, has been

selected to program Double-

day's WAVA/Washington. He

replaces Randy Kabrich, who

left to consult and program

WROQ-AM & FM/Charlotte

VP/Programming Dave

Martin commented to R&R,

"Smokey was the best person

for the job. His track record is

strong, as are his leadership

abilities. Through the transition

acting PD Tom Kent, who I'm

last month.

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SPECIAL RCPC FEATURES

Along with our Budgeting special (see below), this week's R&R also includes the following special features:

BUYING A STATION: Jeff Green talks to programmers-turned-owners about making that dream transition come true. Page 54

HUMAN RESOURCES: Gary Kaplan focuses on the elements affecting hiring in radio today . . . and tomorrow.

Page 58 THE MEGA-REPS: Gail Mitchell wraps up the first part of her "Mega-Reps" series by interviewing Selcom's Lou Faust

Page 60 PROTECTING THE AIRWAVES FROM HUCKSTERS: Brad Woodward investigates how News/Talk stations keep scam artists off the air.

Page 68 RICK DEES - IN THE BEGINNING: Dan O'Day focuses on one of today's top air personalities - KIIS-FM's Rick Dees.

Page 72 WCCO CELEBRATES 60TH: Ron Rodrigues pictorially salutes the Minneapolis A/C institution.

Page 86 WCMS'S COUNTRY 30TH: Lon Helton

tips his hat to the Norfolk station with 30 years as a Country outlet. Page 92

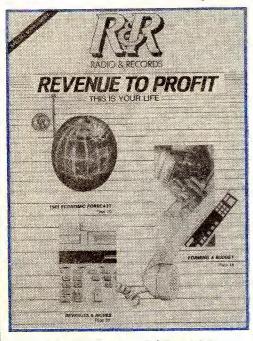
JAZZ IN THE MIX: Barbara Barnes finds a trend toward more weekend jazz on stations of other formats. Page 90

ROCK OF THE BAY: Steve Feinstein examines the fragmented San Francisco/San Jose AOR scene.

Page 80

RCPC NETWORK GUIDE: Reed Bunzel records the planned RCPC activities of networks and program suppliers.

Page 46



BUDGETING FOR 1985

Economic forecasters and radio ex ecutives provide an expert outlook on next year's external and internal financial factors affecting the industry in this in-depth R&R special. Plus a comprehensive budgeting guide.

Page 9

Newsstand Price \$3 50



RADIO & RECORDS

Birch Expansion Drive Adds Past & Present Arbitron Execs

Weinstein, Livek, Engel Hired; Gingold Heads New Division

Birch Radio has hired three Marketing. Former WTIX/New relocate from Florida to join past or present Arbitron Vice Orleans VP/GM Bill Engel, Weinstein and Livek in the com-Presidents as part of a substan- who served as Arbitron's VP/ tial reorganization. Dick Wein- Sales and Radio Product dition, current Birch President stein, most recently Katz VP/ Manager in the late '70s, is David Gingold will become Television and previous holder Birch's new Senior VP/Director President/COO of newlyof two Arbitron VP positions, of Operations, supervising in- formed subsidiary Birch Conhas been named President/ ternal activities at the firm's sumer Research. The new divi-COO for Birch Radio. Bill Florida base. Livek, currently Arbitron's As a result of Engel's appoint- search services into the con-VP/Sales & Marketing, joins ment, Birch VP/National Sales sumer area and provide facili-

McCAULEY, TURNER RESIGN

O'Neill President/ **CEO** For Blair/RAR

Longtime John Blair & Co. executive Jim O'Neill has been named to the newly-created post of President/CEO of Blair/RAR, Inc. Blair/RAR is the radio rep subsidiary established by John Blair & Co. last April following the acquisition of Group W Radio Sales. O'Neill moves up from Exec. VP/COO of John Blair & Co.'s radio rep division, which operated both Blair/RAR and Blair Radio. Under the new reporting structure, that um- operating only five months, it brella division has been discon- became clear that the subsiditinued.

pointment, John Blair & Co. achieve the strong growth President Jack Fritz said, potential that we see for this "Although Blair/RAR has been

KEGL Drops AOR For CHR

CHR outlets in one week.

dusky Radio President Toney Brooks told R&R, "We were KTXQ. waiting for KIXK (now KTKS) to make its move, which they did on Monday. We thought the third AOR and have done emotional attachment involved right up until then that it might well without dominance in the when you're building a station go with a CHR-A/C-flavored core demographic. But I'm not like WEZS and working with the format with an eye on KVIL's interested in getting bruised on great people at EZ Communicademographics. That would've



ary required a streamlined, In announcing O'Neill's ap- more independent operation to O'NEILL/See Page 42

"All new, all hit ... Eagle left us some room in the middle ago to join WLAK/Chicago as 97" is the new slogan at ground, but that's not what PD. KEGL/Dallas, which at dawn ABC's done; they're 'Hot Hits' Wednesday (9-12) discontinued and they're going after the ment, KKLT GM Johnny An-AOR in favor of CHR. Coupled CHR core. That puts the Eagle, drews told R&R, "Sam is an with crosstown KTKS's format as it's presently positioned, in a outstanding programmer, and conversion (see story Page 3), squeeze play and forces us to we're eager to have him join the move gave Dallas two new go after either the AOR or CHR our successful operation here. core. We've disdained the AOR Sam's very good at positioning

> "I'm proud of our accom- mond." plishments - we came in as

pany's New York office. In adsion will extend Birch's re-Birch as Senior VP/Sales & Manager Craig Harper will ties for media research projects.

Commenting on the restructuring, which one industry observer termed a move "that definitely draws a line in the sand," founder Tom Birch told R&R, "The whole effort is designed to free me up to move into a role where I'm involved in mergers, acquisitions, and finance. I have tremendous confidence in the top management of both Birch Radio and Birch (WHTZ)/New York Assistant Consumer Research."

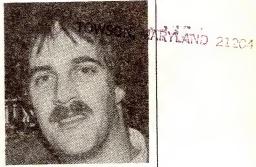
Birch for several months, stated, "Birch has replaced Arbitron as the innovator in radio join it." Livek added, "The future for radio is in local

BIRCH/See Page 42 **KKLT Picks Church As PD**

WEZS/Richmond OM Sam Church has been tabbed to fill the KKLT/Phoenix programming slot vacated by Marc Mc-Coy, who departed two weeks

Commenting on the appoint-Explaining the decision, San- core for some time, as I don't a station and doesn't seem to see vulnerability in KZEW and waver in the face of stiff competition like there is in Rich-

> Church said, "There's a lot of tions. However, the tremendous KEGL/See Page 42



SEP IA TURE

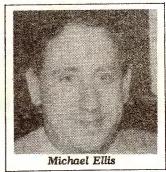
Smokey Rivers

period we've relied heavily on the station as Assistant PD."

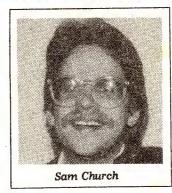
WAVA VP/GM and Doublehappy to say will remain with day Regional VP Alan Goodman added, "Smokey fits the criteria of an innovative programmer who's a seasoned pro with tons of enthusiasm. Making this transition from AOR to CHR, we've done very well, and now we're going to expand on our base. Stay tuned for some outrageous things."

Rivers, who programmed CHR stations WKXX/Birm-**RIVERS/See Page 42**

Ellis PD At WAPP



As R&R went to press, Z100 PD/MD Michael Ellis resigned Weinstein, who along with to accept the Program Direc-Engel has been consulting tor's position at Doubleday's WAPP/New York, adding more fuel to persistent reports that the station's shift from AOR to research, so it's a pleasure to CHR is imminent. Z100 afternoon drive personality Shadow ELLIS/See Page 42



opportunity to work in an exciting city for an exciting company and a fine group of people is something I've wanted to do for a long time."

Prior to WEZS, Church served as MD and air talent at WANS/Anderson, SC, and as OM of WWID/Gainesville, GA. He starts at KKLT October 1.

Now is the time for FUTURE HITS. Join America's best radio stations on the WESTWOOD ONE SATELLITE NET-WORK. FUTURE HITS, hosted by RADIO & RECORDS' CHR Editor, Joel Denver, gives you a one-hour weekly look at tomorrow's hits today, and it's brought to you in digital stereo via satellite on Satcom 1-R so that future hits won't be former hits by the time they reach your listeners. They'll hear all about the hottest upcoming singles and albums, the latest videos, who's in the studio, who's on the road and who's on the BBC Top 5. FUTURE HITS zeros in on the week's hottest new records, the latest New & Active singles as reported by RADIO & RECORDS, plus sneak previews of forthcoming superstar releases. FUTURE HITS sounds great by itself or adjacent to your favorite countdown show. Time waits for no one. Why should you? Contact your WESTWOOD ONE representative at (213) 204-5000.

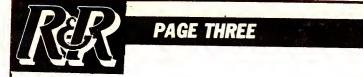
KIIS FIVILOS ADOS

66

A Car



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



9-14-84

WASHINGTON UPDATE

Each week, Brad Woodward and R&R's Washington Bureau bring you the Washington news that matters to radio. This week, a novel approach to Docket 80-90 drop-in applications.

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Washington Report4	A/C: Ron Rodrigues
What's New	Black/Urban Radio: Walt Love
Ratings & Research: Jhan Hiber 44	Jazz Radio: Barbara Barnes
Networks: Reed Bunzel	Country: Lon Helton
Street Talk	Nashville: Sharon Allen
Management	Marketplace
Sales	Opportunities
On The Records: Ken Barnes	Jazz Chart
News/Talk: Brad Woodward	Country Chart
Easy Listening: Gail Mitchell	A/C Chart
Air Personalities: Dan O'Day	
Calendar: Brad Messer	AOR Chart
CHR: Joel Denver	Black/Urban Chart
AOR: Steve Feinstein	CHR Chart
AUR: Steve Feinstein 80	

Pahigian Programs WBZ

WIP/Philadelphia PD Cary Pahigian has accepted the Program Manager's post at WBZ/Boston. Pahigian, who takes charge of the Group W outlet next week, replaces Chris Cross, who stays on as an air personality.

WBZ VP/GM Bill Hartman said, "Though he never worked here, Cary grew up in nearby North Andover listening to WBZ. He's followed the station's growth throughout his life, and now that he's programmed similar AM stations, I think we're lucky to have found him.'

Pahigian was equally elated, "I was extremely happy with Metromedia and my time here at WIP, but I'll enjoy returning to New England to work at one of the first stations I ever listened to." The former WGAN/Portland PD added, "I've done AM full-service all my life and this is the pinnacle. WBZ has been on or near the top for the past several years, so my programming plans certanly don't include any major overhauls."

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A division of Harte-Hanks Communication

No replacement for Pahigian was named at WIP.

WHITE CONSULTS **Mitchell PD At New CHR WKSS**

Precision Media's WKSS/Hartford has hired former WCOL/Columbus PD Bob Mitchell as its Program Director. The Easy Listening station will soon become a CHR outlet under the direction of consultant Sunny Joe White.

VP/GM Tim Montgomery told R&R, "The debut of the new format will take place sometime in October. Bob has been

offered this position because of his energy, enthusiasm, and programming talent. He will work closely with Sunny Joe to insure the format's success. There is a lot of anticipation among the advertisers for something new in the

market, and we're **Bob Mitchell** going to offer it to them."

Mitchell noted, "Tim is a solid manager and there is a lot we're going to do with this MITCHELL/See Page 42

Gold Transtar's VP/Marketing

Former Westwood One Exec. VP Judy Gold has been appointed to the newlycreated position of VP/Marketing for Transtar's Special Programming Division. Gold will be based in Los Angeles, the uplink site for the company's Country and "Format 41" satellite programming services.

Transtar President C.T. Robinson said. "We have been looking for someone very skilled to run this important division. Judy Gold is a terrific addition to Transtar and her arrival is the key to our growth in spe-

cial programming." Judy Gold Gold, who spent seven years with Westwood One, said, "I'm very excited to be joining the Transtar team. With the satel-GOLD/See Page 42

KIERNAN TO DIRECT UNIT

CBS Links Rep Firms Under Spot Sales

CBS has linked its AM and FM rep firms under the CBS Radio Spot Sales arm. As part of the changes, CBS Radio Spot Sales VP/GM Ed Kiernan will direct the new unit, which will operate out of its nine offices around the country. Sales functions will continue to be maintained by separate groups of managers and account executives; all support services will be shared. An increased emphasis will be placed on new business development through the addition of a youth marketing director.

"106 KISS-FM"

KIXK Becomes KTKS With CHR Format

As expected, ABC's newest acquisition, KIXK/Dallas, has announced a format flip from "Classic Hits" (Oldies) to CHR under the direction of PD Chuck Morgan. In addition, the station has changed calls to KTKS, calling itself "106 KISS-FM."

Morgan commented, "We're set on being number one in the market. I'm confident there is room for us positioned between KAFM and KVIL-FM, picking up a lot of 18-34s with spillover on both sides. With KAFM celebrating its second year, and KVIL-FM being such a fixture, we are going to have chip away at this market, but we're prepared to do what it takes.

"We're going to spend a lot of money in the areas of TV cash giveaways and outdoor promotion to immerse KISS-FM com-KIXK/See Page 42

FELDMAN UPPED TO GSM **Tyler Becomes** WERI-FM PD

After 17 years as an air personality, WERI-FM (RI 104)/Providence's Tyler has been promoted to Program Director. He succeeds Steve Feldman, who assumes the new post of General Sales Manager.

Commenting on the changes, WERI-AM & FM VP/GM Philip Urso said, "These moves give us a great deal more strength and depth. Steve has always shown excellent management abilities, but beyond that, he's demonstrated a keen perception of good radio advertising and has been extremely helpful in sales." Regarding Tyler,



Steve Feldman

Urso continued, "I like his attitude. Even when Tyler first got here, we could tell right away that his input was on target in every case. It was clear that he'd become the PD."

Tyler

A five-year station staffer, Feldman moved up to PD in 1982, becoming actively involved in sales at the same time. He told R&R, "I love all aspects of radio, and I've always sold from a programming viewpoint. Working with the other salespeople in a management role is exciting, and I plan to keep in close touch with Tyler, also."

TYLER/See Page 42

Division President Bob Hosking explained, "The aim of all these steps is to enable us to continue to provide quality represen-

tation to the 42 CBS Radio Spot Sales stations. Our commitment to those stations and to national sales at CBS Radio remains strong. The goal is to concentrate on cultivating much of the expansive youth market and make radio a pri-



Ed Kiernan mary vehicle for reaching it once again."

Commenting on Kiernan's appointment, Hosking continued, "Ed has done an excellent job of managing our AM spot sales offices over the past two years. His broadcasting career, in fact, has included sales and sales management positions for CBS AM and FM stations and rep firms. This balanced background makes him ideally suited for this position."

Dean Advances To WDMT PD

WDMT/Cleveland MD Dean Dean has been promoted to Program Director for the Urban outlet. He succeeds Jeff Kelly, who joined crosstown WLTF as an air personali-

Station Manager Bryon Baylog commented, "We are very happy to find someone inside WDMT who met all the requirements we were looking for. Dean will be a very good PD with a lot of potential for the future.

A Cleveland native with experience at several other market stations, Dean joined WDMT five years ago; he was promoted to Music Director in 1982. Dean told R&R, "We've got no place to go but up. We've had a few bad books over the past year or so, but according to the latest Birch, we're one of the leaders again and on the right track." Dean added that he'll retain his MD and evening airshift duties for now, but noted WDMT is seeking a new morning personality

It was also announced that WDMT is no longer working with consultant Barry Mayo, having recently acquired the services of Don Kelly & Associates.

TRANSACTIONS **CUC Buys CKLW & CFXX For \$1.8 Million**

Toronto-based Baton Broadcasting has announced the sale of CKLW & CFXX/Windsor-Detroit for \$1.8 million Canadian to CUC, Ltd., pending approval by the Canadian Radio & Telecommunications Commission.

CUC, a Canadian media company that also owns Windsor Cable, is headed by Keith Campbell, who will serve as President of the stations following an expected November takeover. Current GM Gary Mercer has been asked to stay on as Senior VP after the ownership change.

CKLW is a clear-channel property with 50 kw at 800 kHz; CFXX operates with 100 kw on 93.9 mHz at 567 feet above average terrain.

Heartland Buys KDBQ & KSEK

Former WSQV/Williamsport PD/owner Frank Beil and partner Tim Menowsky have formed Heartiand Broadcasting and purchased KDBQ & KSEK/Pittsburg, KS. Country-formatted KSEK, which operates at 1340 kHz with 1kw around the TRANSACTIONS/See Page 42

Washington Report

House Clears Record Rental Curbs

Page 4

On a voice vote, the U.S. House this week (9-11) passed a measure designed to control the growing practice of renting records for home taping. The bill will allow copyright holders to refuse outright to let their records be rented or, if rentals are permitted, to collect royalty payments.

A similar measure passed the Senate last year. An aide to the chief House proponent of record rental legislation, Rep. Don Edwards (D-CA), said she's confident Congress will reconcile minor differences between the two versions and send the bill to the President's desk for signing before the scheduled October 4 adjournment of Congress for the year. Failure to achieve final passage would force proponents to start over from scratch in the new Congress that takes office in January.

AM Subcarrier Expansion Effective September 20

The FCC's decision to let AM broadcasters profit by using their subcarriers for purposes other than utility load management takes effect September 20. The most common new use of the AM carrier is expected to be the simple turning on and off of various devices, such as traffic lights or irrigation equipment.

The burden is placed on broadcasters to decide whether their proposed service is a common carrier, subject to state regulation, or a private service, requiring notification and certification to the FCC Private Radio Bureau. As with FM subcarriers, however, the Commission preempted state regulations that would hinder entry of AM signal uses deemed common carriers.

AM's are only allowed to use their subcarriers during authorized hours of operation, but have the freedom to use any technical method that doesn't degrade the station's main channel or any other station's signal. The FCC acknowledged, but said it isn't worried about, that subcarriers may accidentally cause AM stereo sets to go into the stereo mode during mono transmissions.

Ten Daytimers Joust For Fulltime Channel

In a highly complicated case, the opportunity to build a new fulltime station on 1160 kHz has attracted mutually exclusive applications from ten daytimers and three new applicants across the Northeastern United States. All 13 applications have been consolidated into a single comparative hearing to pick a winner.

Daytimers seeking to shed their limitedtime status are WBUX/Doylestown, PA; WQMR/Skowhegan, ME; WYNS/Lehighton, PA; WMVI/Mechanicville, NY; WRID/Homer City, PA; WINE/Brookfield, CT; WLAD/Danbury, CT; WBRW/Bridgewater Township, NJ; WCRR/Cornwall, NY; and WOBM/Lakewood, NJ. The three new applicants would license the station to Oakland, NJ; Easthampton, MA; or Warrington, PA, respectively.

VOA Leases AM Aimed At Nicaragua

The Washington Post reports the Voice of America has secretly leased a privatelyowned AM station in Costa Rica to beam VOA programs into neighboring Nicaragua. The pact gets around a Costa Rican law, much like one in the United States, that prevents broadcast ownership by foreigners.

Under the agreement reportedly signed at the home of Costa Rican President Luis Alberto Monge on August 31, VOA will furnish \$3.2 million to build the station, plus a \$168,000 annual fee to the nonprofit Costa Rican Association for Information and Culture, the group which was formed to control the station. The Post says the arrangement is part of a \$1 billion plan to upgrade VOA's broadcast facilities worldwide.

Trade Groups Unify Against Fairness Doctrine

NAB, NRBA, and RTNDA (Radio-Television News Directors Association) last week all urged the FCC to ditch the Fairness Doctrine. The advice came as comments were due in a pending Notice of Inquiry on the doctrine and whether the Commission can alter it without an act of Congress.

RTNDA argued that fairness can better be achieved by relying on journalists' "constant self-examination and self-critique" and the fact that distorted coverage "will be noticed, and exploited, by competitors in the marketplace."

NRBA attacked the "spectrum scarcity" notion that underpins the doctrine, which it said "unconstitutionally chills the protected speech of broadcasters and thus stifles the diversity of voices which the First Amendment was designed to foster."

Also ridiculing the scarcity notion, NAB said the doctrine is "a treacherous concept that is premised on logical quicks and and that accomplishes what it sets out to avoid."

Eleven Take Seats On NRBA Board

At the outset of this week's Radio Convention in Los Angeles, 11 winners of recent NRBA Board of Directors elections will assume their new offices. All but two of the winners are incumbents who were reelected.

The only newcomers are Chester Coleman of Broadcast Properties West in San Francisco, and EZ Communications President Arthur Kellar, who replaces the late John Bayliss.

Returning incumbents are BAMD & Associates Chairman Kent Burkhart; WRNO/New Orleans President Joe Costello, III; WGAY/Washington GM Ted Dorf; Harte-Hanks Radio President Gary Edens; Fuller-Jeffrey Group President Bob Fuller; WLRS/Louisville GM Louisa Henson; WGIL & WAAG/Galesburg, IL GM Donald Sharp; WAKX & KXTP/Duluth President/ GM Lew Latto; and Wold Communications President/COO Gary Worth.

Other Key Developments:

• Radio's new ownership limit of 12 AMs and 12 FMs took effect September 8.

• Organizers of next week's Radio Convention in Los Angeles say last-minute registrants can get hotel space near the conference by calling the New Otani Hotel & Gardens at (213) 629-1200.

• NAB VP/Public Affairs Rory Wilcox has taken a leave of absence to become assistant press secretary to Geraldine Ferraro. Wilcox is broadcast liaison on the Ferraro campaign plane.

• Three separate radio cases have been appealed recently to the U.S. Court of Appeals in Washington: WKHK/New York's license renewal; WNYR/Rochester's new fulltime operation on 990 kHz; and the FCC's repeal of its suburban licensing rules.

• The FCC has lifted a \$1000 fine on WMBL & WMBJ/Morehead City, NC for failing to file annual EEO reports. **NO-WIN/NO-PAY CONSULTANT APPLICATIONS**

Flamboyant Consultant Johnson Tackles 80-90 Drop-Ins

Edward M. "Mac" Johnson, the unorthodox consultant who turned low-power TV into an application stampede, has now turned his attention to the 684 communities getting FM drop-ins under Docket 80-90.

But don't brace for thousands of Johnsoninspired applications this time around. He's planning to help only one client per station. The unusual twist is that applicants put \$19,000 in escrow and pay only if they win the license.

Before his retirement as a consultant last winter, Johnson flummoxed more traditional lawyers, engineers, and consultants by exploiting the new FCC lottery with thousands of low-power TV and cellular radio applications. The quality of his engineering work was often questioned, and over 800 defective FM translator applications from his firm were rejected by the FCC.

Johnson doesn't expect such criticism on his latest project: "It only gets controversial when we are theoretically taking business away from them. That's when they're upset."

\$19,000 Fee In Escrow

In his latest incarnation, Johnson is working temporarily as a "marketing consultant" for a new Nashville firm, Assured FM Investments, Inc., owned by lawyer Millard Oakley. Operator of several radio and TV stations, Oakley was once Tennessee's Insurance Commissioner and served as general counsel to a House committee in Washington.

Assured FM is only a marketing firm. Applications will be prepared by communications attorneys and a Washington, DC engineering firm yet to be named. Assured FM collects the \$19,000 plus interest if the client wins the license, or settles, merges,

DAYTIMERS SHUT OUT

or dismisses the application. Clients keep the money if they lose in either a lottery or comparative hearing, of if their application is dismissed by the FCC for lack of prosecution. One well-regarded engineering consultant told **R&R** that \$19,000 is a high price for an uncomplicated, rural application but reasonable for a more lucrative, urban CP.

"This is a new concept and it's not my brainchild," Johnson insists. "It's very similar to a lawyer taking a civil law suit on a contingency basis, a no-win, no-pay situation, It's never been tested. One of the concepts of the company is to meet the FCC's wishes to get new people into broadcasting." Direct mail zeroes in on local investors in drop-in communities, while broadcast trade press ads target "music directors, disc jockeys, and salesmen who would like to own a station but don't know how to do it."

Docket 80-90 Lotteries Inevitable

Like most observers, Johnson is convinced the FCC will be forced to grant Docket 80-90 licenses by lottery, although he thinks it will seek to discourage speculative applications by withholding formal announcement of the lottery until after applications are filed. "If they changed it to a lottery today the number of applications would be astronomical," he predicts.

Johnson says his job at Assured FM will be over in about a month, and he'll return to the retirement he entered in March when he sold Edward M. Johnson & Associates to Omni Communications for "over seven figures."

December Class 4 Power Hike Likely But Not Guaranteed

Published reports that the nation's 1000 or so Class 4 AM stations will definitely be getting their long-awaited nighttime power increase on December 15 may be a bit premature, according to an FCC official.

Policy & Rules Division Senior Engineer Larry Olson says the U.S. and Mexico agreed in principle to the increase (from 250 watts to 1 kw) at a meeting in late August but there's "nothing definite" yet. Until a formal exchange of diplomatic notes takes place, "you never know what's going to happen."

According to Olson, the two nations must still exchange technical data on their respective Class 4s. Then the pact must be formalized in diplomatic notes between Mexico and the U.S. State Department. "We don't see any fly in the ointment right now," says Olson, but he hesitates to promise a certain date for the power hike.

Similar to a blanket daytime increase from 250 watts to 1 kw several decades ago, the nighttime power boost is based on the fact that the Class 4s will only be creating new interference to one another. Since everyone will be upping power, stations will gain little or no new coverage area at night, according to Olson, but they'll be able to put a much stronger signal over their service areas.

Mexico Resists Post-Sunset For Daytimers

The August "bilateral" brought far more disappointing news for daytime-only broadcasters. They must continue signing off at 6pm in the winter because Mexico hasn't agreed to let daytimers in both countries stay on the air until two hours after sunset. Another meeting is expected later this year, but no date has been set.

"We have our work cut out for us" on the issue, Olson commented. "I don't think they believe it's to their benefit, but I expect they'll come around on it."

Dispute Over U.S. Clears

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RESEARCH IS COMPLETE, OUR JOB IS ONLY HALF DONE

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Research is the first step toward solutions.

Are your music parameters defined? What's your specific advertising message? Is your competitor vulnerable, or are you?

We believe the most important job of Coleman Research is to help you *implement* our research findings.

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Do you have a plan for 1985?

In today's competitive environment, having information isn't enough...you need answers. Jon Coleman, President

Competitive radio is no place for ordinary research. Today's _____ audience tastes and preferences are complicated issues.

The difference between an ordinary radio station and one that responds to the real world is an actionable plan. Do you have one for 1985?

Our long-term commitment.

Coleman Research is committed to ongoing relationships that better serve long-range marketing situations. We are always personally available to our clients to discuss immediate concerns.

Always.

And that's another difference between Coleman Research and ordinary research.

Coleman Research Three Dallas Communications Complex, Suite 212, Irving, Tx. 75039 (214) 556-2121

Join us at the RCPC Convention, Suite 1938, Bonaventure Hotel.

Washington Report

House Clears Record Rental Curbs

On a voice vote, the U.S. House this week (9-11) passed a measure designed to control the growing practice of renting records for home taping. The bill will allow copyright holders to refuse outright to let their records be rented or, if rentals are permitted, to collect royalty payments.

A similar measure passed the Senate last year. An aide to the chief House proponent of record rental legislation, Rep. Don Edwards (D-CA), said she's confident Congress will reconcile minor differences between the two versions and send the bill to the President's desk for signing before the scheduled October 4 adjournment of Congress for the year. Failure to achieve final passage would force proponents to start over from scratch in the new Congress that takes office in January.

AM Subcarrier Expansion Effective September 20

The FCC's decision to let AM broadcasters profit by using their subcarriers for purposes other than utility load management takes effect September 20. The most common new use of the AM carrier is expected to be the simple turning on and off of various devices, such as traffic lights or irrigation equipment.

The burden is placed on broadcasters to decide whether their proposed service is a common carrier, subject to state regulation, or a private service, requiring notification and certification to the FCC Private Radio Bureau. As with FM subcarriers, however, the Commission preempted state regulations that would hinder entry of AM signal uses deemed common carriers.

AM's are only allowed to use their subcarriers during authorized hours of operation, but have the freedom to use any technical method that doesn't degrade the station's main channel or any other station's signal. The FCC acknowledged, but said it isn't worried about, that subcarriers may accidentally cause AM stereo sets to go into the stereo mode during mono transmissions.

Ten Daytimers Joust For Fulltime Channel

In a highly complicated case, the opportunity to build a new fulltime station on 1160 kHz has attracted mutually exclusive applications from ten daytimers and three new applicants across the Northeastern United States. All 13 applications have been consolidated into a single comparative hearing to pick a winner.

Daytimers seeking to shed their limitedtime status are WBUX/Doylestown, PA; WQMR/Skowhegan, ME; WYNS/Lehighton, PA; WMVI/Mechanicville, NY; WRID/Homer City, PA; WINE/Brookfield, CT; WLAD/Danbury, CT; WBRW/Bridgewater Township, NJ; WCRR/Cornwall, NY; and WOBM/Lakewood, NJ. The three new applicants would license the station to Oakland, NJ; Easthampton, MA; or Warrington, PA, respectively.

VOA Leases AM Aimed At Nicaragua

The Washington Post reports the Voice of America has secretly leased a privatelyowned AM station in Costa Rica to beam VOA programs into neighboring Nicaragua. The pact gets around a Costa Rican law, much like one in the United States, that prevents broadcast ownership by foreigners. Under the agreement reportedly signed at the home of Costa Rican President Luis Alberto Monge on August 31, VOA will furnish \$3.2 million to build the station, plus a \$168,000 annual fee to the nonprofit Costa Rican Association for Information and Culture, the group which was formed to control the station. The Post says the arrangement is part of a \$1 billion plan to upgrade VOA's broadcast facilities worldwide.

Trade Groups Unify Against Fairness Doctrine

NAB, NRBA, and RTNDA (Radio-Television News Directors Association) last week all urged the FCC to ditch the Fairness Doctrine. The advice came as comments were due in a pending Notice of Inquiry on the doctrine and whether the Commission can alter it without an act of Congress.

RTNDA argued that fairness can better be achieved by relying on journalists' "constant self-examination and self-critique" and the fact that distorted coverage "will be noticed, and exploited, by competitors in the marketplace."

NRBA attacked the "spectrum scarcity" notion that underpins the doctrine, which it said "unconstitutionally chills the protected speech of broadcasters and thus stifles the diversity of voices which the First Amendment was designed to foster."

Also ridiculing the scarcity notion, NAB said the doctrine is "a treacherous concept that is premised on logical quicksand and that accomplishes what it sets out to avoid."

Eleven Take Seats On NRBA Board

At the outset of this week's Radio Convention in Los Angeles, 11 winners of recent NRBA Board of Directors elections will assume their new offices. All but two of the winners are incumbents who were reelected.

The only newcomers are Chester Coleman of Broadcast Properties West in San Francisco, and EZ Communications President Arthur Kellar, who replaces the late John Bayliss.

Returning incumbents are BAMD & Associates Chairman Kent Burkhart; WRNO/New Orleans President Joe Costello, III; WGAY/Washington GM Ted Dorf; Harte-Hanks Radio President Gary Edens; Fuller-Jeffrey Group President Bob Fuller; WLRS/Louisville GM Louisa Henson; WGIL & WAAG/Galesburg, IL GM Donald Sharp; WAKX & KXTP/Duluth President/ GM Lew Latto; and Wold Communications President/COO Gary Worth.

Other Key Developments:

• Radio's new ownership limit of 12 AMs and 12 FMs took effect September 8.

• Organizers of next week's Radio Convention in Los Angeles say last-minute registrants can get hotel space near the conference by calling the New Otani Hotel & Gardens at (213) 629-1200.

• NAB VP/Public Affairs Rory Wilcox has taken a leave of absence to become assistant press secretary to Geraldine Ferraro. Wilcox is broadcast liaison on the Ferraro campaign plane.

• Three separate radio cases have been appealed recently to the U.S. Court of Appeals in Washington: WKHK/New York's license renewal; WNYR/Rochester's new fulltime operation on 990 kHz; and the FCC's repeal of its suburban licensing rules.

• The FCC has lifted a \$1000 fine on WMBL & WMBJ/Morehead City, NC for failing to file annual EEO reports. **NO-WIN/NO-PAY CONSULTANT APPLICATIONS**

Flamboyant Consultant Johnson Tackles 80-90 Drop-Ins

Edward M. "Mac" Johnson, the unorthodox consultant who turned low-power TV into an application stampede, has now turned his attention to the 684 communities getting FM drop-ins under Docket 80-90.

But don't brace for thousands of Johnsoninspired applications this time around. He's planning to help only one client per station. The unusual twist is that applicants put \$19,000 in escrow and pay only if they win the license.

Before his retirement as a consultant last winter, Johnson flummoxed more traditional lawyers, engineers, and consultants by exploiting the new FCC lottery with thousands of low-power TV and cellular radio applications. The quality of his engineering work was often questioned, and over 800 defective FM translator applications from his firm were rejected by the FCC.

Johnson doesn't expect such criticism on his latest project: "It only gets controversial when we are theoretically taking business away from them. That's when they're upset."

\$19,000 Fee In Escrow

In his latest incarnation, Johnson is working temporarily as a "marketing consultant" for a new Nashville firm, Assured FM Investments, Inc., owned by lawyer Millard Oakley. Operator of several radio and TV stations, Oakley was once Tennessee's Insurance Commissioner and served as general counsel to a House committee in Washington.

Assured FM is only a marketing firm. Applications will be prepared by communications attorneys and a Washington, DC engineering firm yet to be named. Assured FM collects the \$19,000 plus interest if the client wins the license, or settles, merges,

DAYTIMERS SHUT OUT

or dismisses the application. Clients keep the money if they lose in either a lottery or comparative hearing, of if their application is dismissed by the FCC for lack of prosecution. One well-regarded engineering consultant told R&R that \$19,000 is a high price for an uncomplicated, rural application but reasonable for a more lucrative, urban CP.

"This is a new concept and it's not my brainchild," Johnson insists. "It's very similar to a lawyer taking a civil law suit on a contingency basis, a no-win, no-pay situation. It's never been tested. One of the concepts of the company is to meet the FCC's wishes to get new people into broadcasting." Direct mail zeroes in on local investors in drop-in communities, while broadcast trade press ads target "music directors, disc jockeys, and salesmen who would like to own a station but don't know how to do it."

Docket 80-90 Lotteries Inevitable

Like most observers, Johnson is convinced the FCC will be forced to grant Docket 80-90 licenses by lottery, although he thinks it will seek to discourage speculative applications by withholding formal announcement of the lottery until after applications are filed. "If they changed it to a lottery today the number of applications would be astronomical," he predicts.

Johnson says his job at Assured FM will be over in about a month, and he'll return to the retirement he entered in March when he sold Edward M. Johnson & Associates to Omni Communications for "over seven figures."

December Class 4 Power Hike Likely But Not Guaranteed

Published reports that the nation's 1000 or so Class 4 AM stations will definitely be getting their long-awaited nighttime power increase on December 15 may be a bit premature, according to an FCC official.

Policy & Rules Division Senior Engineer Larry Olson says the U.S. and Mexico agreed in principle to the increase (from 250 watts to 1 kw) at a meeting in late August but there's "nothing definite" yet. Until a formal exchange of diplomatic notes takes place, "you never know what's going to happen."

According to Olson, the two nations must still exchange technical data on their respective Class 4s. Then the pact must be formalized in diplomatic notes between Mexico and the U.S. State Department. "We don't see any fly in the ointment right now," says Olson, but he hesitates to promise a certain date for the power hike.

Similar to a blanket daytime increase from 250 watts to 1 kw several decades ago, the nighttime power boost is based on the fact that the Class 4s will only be creating new interference to one another. Since everyone will be upping power, stations will gain little or no new coverage area at night, according to Olson, but they'll be able to put a much stronger signal over their service areas.

Mexico Resists Post-Sunset For Daytimers

The August "bilateral" brought far more disappointing news for daytime-only broadcasters. They must continue signing off at 6pm in the winter because Mexico hasn't agreed to let daytimers in both countries stay on the air until two hours after sunset. Another meeting is expected later this year, but no date has been set.

"We have our work cut out for us" on the issue, Olson commented. "I don't think they believe it's to their benefit, but I expect they'll come around on it."

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Loyola College Radio Confab Set For Nov. 1-4

The 15th annual Loyola Radio Conference will be held November 1-4 at the Hotel Continental in Chicago. Sponsored in conjunction with **Loyo-***Ia* **University**'s Department of Communication under the direction of Dr. **J. Michael Cornett,** the confab will feature various Chicago area radio notables conducting sessions on news, music, the record industry, sports, and programming.

WAGO/Chicago morning personality John Landecker will deliver the keynote address before what is described as the nation's first and largest conference designed for college and high school radio broadcasters. For registration information, contact Toni DeBellis or Cheryl Janusz of Loyola University's Communications Department at (312) 670-3205.

Jacksons' Ad Beats Wendy's

Further proof of pop music's power comes from a recent Video Storyboard Tests survey of 5000 consumers that ranked the Jacksons' "Choice of a New Generation" Pepsi-Cola ads as the "most outstanding TV commercial" for the second quarter of 1984, edging out Wendy's International's "Where's the Beef?" campaign. It was Pepsi's highest ranking in VST's quarterly survey since the company's "Puppies" campaign in 1978.

SEE US AT BOOTH 1413!



1/2 Weeks

The average worker takes two weeks of vacation a year and spends another week and a half making personal phone calls. According to a recent survey of 100 personnel directors and company VPs by **Accountemps**, the average U.S. employee makes and receives 3.14 personal calls daily and spends 4.74 minutes on each call, or 62 hours of work time per year. Now for the follow-up study on time spent computing employee personal calls ...

vention in Los Angeles. this summer, as it's been phased in with the last of the '64

Motorola To Display AM

Stereo Units At NAB/NRBA

Pioneer's "Supertuner III" (pictured above) was demonstrated at the summer Consumer Electronics Show in Chicago and will be available in late September. This unit features a twobandwidth AM section, with a widest bandwidth of nearly 9.5kHz, and a 10kHz whistle filter.

Among the latest radio manu-

facturers to adopt the Motorola

AM stereo system are **Pioneer** and **Chrysler**, both of which will showcase their latest AM stereo models in the Motorola booth at

the upcoming NAB/NRBA con-

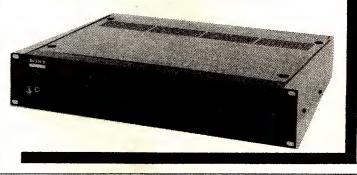
The Chrysler model (pictured

below) started becoming available

in with the last of the '84 Chryslers. The AM stereo feature is expected to be added to all of the automaker's digitally-tuned deluxe radios and will be optional equipment on most 1985 Chrysler cars and trucks.

Other manufacturers planning to display models using the Motorola system at the Los Angeles confab include **Concord**, **Sherwood**, **Delco/GM**, and **Marantz**.

Audio & Design's "Professional" Processor



The Bremerton, WA-based **Audio & Design** firm recently introduced what t the company terms a "professionalized" version of the **Sony** 701 16-bit digital processor: the Pro 701 ES. This modified unit features XLR connectors and is fully balanced with operating levels up to +22dBm.

The Pro 701 ES also incorporates Audio & Design's patented "Coincident Time Correction," which gives the channels coincident output in both analog and digital domains. The unit's input level controls have been replaced with a 12-position input/output unity gain control that sets operating levels in 2dB steps from +22dBm down to -2dBm.

Along with switching for PAI/NTSC recording, the "Pro 701 ES" features record pre-emphasis and digital input/output facilities that enable direct digital-todigital connection of machines and other processing equipment, including 1610 and EBU formats.

For further information, contact Audio & Design at (206) 275-5009 or (212) 586-5989.

THE CBS RADIO STATIONS NEWS SERVICE PRESENTS

Fourteen enterprising reports with the CBS track record. Byline Magazine offers that competitive edge of quality feature programming for listeners and sponsors.



Our TV commercials drive people to the radio.

Which is exactly where we want them to go.

That's because Creative Works specializes in award-winning tv spots that sell radio stations. With concepts that are innovative, entertaining and attention-getting. The kind of commercials that stand out from the crowd instead of getting lost in it.

We have some terrific concepts that you can have on the air for the fall. And with our Syndi-Custom[™] approach, you get customized commercials at syndicated prices.

To find out more, call Jay Bigelow at (215) 525-6430. Once you do, we think you'll agree that Creative Works is the quickest way to get people from their tv set to your radio station.

We sell radio.

Gladwyne, Pa. 19035 (215) 525-6430



HRISTINE MOVIE • IRENE CARA • GRACE SLICK • MICK PLEETWOOD AND BILLY BURNETTE • EDDIE MONE HE GANG • AIR SUPPLY • LINDA RONSTADT AND NELSON RIDDLE • STRAY CATS • JETHRO TULL • BLUE OY:
IEFFERSON STARSHIP • ROCKWELL • JUICE NEWTON • STYX • DENIECE WILLIAMS • POCO • CHICAGO • I OGER TAYLOR OF QUEEN • PANEL ALK, JR. PEABO BRYSON • GREG KIHN • LINDSEY • JEFFREY OSBORN DENNIS YOUNG • BAR Y MAP ADWINE THE ROMANTICS • WEIRD AL YANKOVIC • JIMMY F
DZZY OSBOURNE • EDDIE
SCANDAL & QUARTERFLASH • KIN SLACK SABBATH ACTUAL COUNTY DARGE • CHICAGO • MOLLY HA SPANOS • RAINBOW • DIO • ALCATRAZZ • NIGHT RANGER • ZEBRA • FLEETWOOD MAC • MICHAEL SEMBE RIUMPH MOLETACHLI CONSINULIS • CONTEMPOTORI • SOUNDER • SOUNDE
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MCDONALD AND COMPENDED AND RAME IN THE TOO MCVIE . IRENE CARA . GRACE SLICK . MICHAEL SEMBELLO MICHAEL SEMBELLO AND GEORGE DURE . MICK FLEETWOOD AND BILLY BURNETTE . THE CARS . CHRISTO 077Y OSBOONNE . EPOILE MONEL . DANSAS . RANDT MEISNER
DZZY OSBOOKNE - EDDIE MONET - KANSAS - KANDT MEISNER30 SPECIAL - ALDO NOVA AND DANNY JIMMY BUFFETT - STYN - DENIERE WILLIAMS SPOCN - GHICAGO - LAURA BRANIGAN - HALL & OATES - C SHALAMAR - SNYMY RY IN 500 - DEFORS IN F20 STP - ROCKWELL - JUICE NEWTON - FIRST AIRBOR
• ROGER TAYLOR OF JULEI • KAT TARKER, JR. FLASC BRYSON • GREG KIHN • THE CARS • JEFFREY OSB BUCKINGHAM • DENNIS YOUR ALL (A) ON • A VICAD (•) FRI AL YANKOVIC • GRACE SLIC
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SCANDAL & QUARTERFLASH • KINKS • BLACK SABBATH • ALDO NOVA AND DANNY • POÇO • JUICE NEWT SPANOS • RAHOW ODO • ALCATRAVY • ROH FRANSER #ZEBRA • TLEE FWOOD IMAK J MICHAEL MCDO TRIUMPH • MOLLY PLAGHET WORD MISSICOWAGO & WOMF 101401 = FIG FAMBOR • CHRISTOPHER
• GENESIS • DUKE JUPITER • YES • KOOL & THE GANG • AIR SUPPLY • LINDA RONSTADT • SMOKEY ROBIN AND NELSON RIDDLE • STRAY CATS • ROD STEWART • ELTON JOHN • THE FIXX • KIM • ROCKWELL • KINKS

Page 8 R&R/Friday, September 14, 1984 ro:Motions

Tatanka Records Bows

Tatanka Records has just announced its formation and first release, the LP "Journey To The Spirit World." The label plans to use its success to further the cause of Native Americans. Majority owner Buddy Red Bow serves as Chairman of the Board. Working with him are President Dik Darnell, National Sales Director Bill Fairchild, National Promotion Director Perry Jones, and Promotion Director Barbara Springer. Tatanka is located at 6949 Highway 73, Evergreen, CO 80439; (303) 674-8289.

Reef Upped At Atlantic

Atlantic Records has promoted Colin Reef to the position of Controller, based in New York. Reef has worked as an Assistant Controller for Atlantic and Elektra since July 1983. Prior to that he was Elektra's Director of Accounting



Colin Reef

Rissmiller Heads APA Division

Twenty-year concert promoter Jim Rissmiller will oversee the Contemporary Music Division of the Agency for the Performing Arts, Inc. Prior to accepting this post, he was a consultant to the UCLA Athletic Department, focusing on marketing, advertising, and promotions. Rissmiller formerly served as president of Wolf & **Rissmiller Concerts** from 1964-83

Solpa Manages WZAK Co-op

Jim Rissmiller

Jack Solpa has been appointed Co-op Sales Manager at Urban Contemporary WZAK/Cleveland. He comes to the station from neighboring WGAR/Cleveland.



Jack Solpa

Edwards Joins Brumley Management

Diana Pugh Edwards has joined the Jackson Brumley Management staff, working as an Executive Assistant. Prior to her relocation Edwards spent 16 years with the Jim Halsey Company, the last four as Executive VP.

Schuman Named **Dolby Director**

To WEEI As GSM

WEEI/Boston has named Jon

Hirshberg to the post of General

Sales Manager, replacing Steve

Knowles. The appointment marks

Hirshberg's third tour of duty with

the all-News station, where he was

Director/Sales in 1982. Most re-

cently he was GSM at WBZ/Bos-

ton until a management realign-

Scott Schuman has been elevated to the newly-created position of Director/Market Development for Dolby Laboratories. Schuman is a ten-year consumer electronics veteran who joined Dolby in March 1981. A year later he was appointed Manager/Special Projects.



Scott Schuman

Pinkerton, Rider Upped At United Stations Hirshberg Returns

The United Stations has promoted Manager/Operations Lori Pinkerton to Director/Program Operations. In this newly-created position, Pinkerton will oversee the technical production of the company's weekly shows and specials. In a separate move, Kevin Rider has been named Chief Engineer, and will be in charge of systems development and equipment maintenance.

United Stations Exec. VP/Programming Ed Salamon said, "Lori has demonstrated her ability to learn and grow professionally alongside the company. As the United Stations continues to expand we are going to be able to reward Lori with greater career opportunities within our organization."

Pinkerton told R&R, "I'm looking forward to working even closer with our weekly programs and specials, as well as the other projects we're looking at for the future. I'm also very pleased to have Kevin Rider working with me. His technical expertise has made him a valuable member of



Lori Pinkerton

the United Stations production team.'

Rider commented, "We have always had a real concern about sound and sound quality, and this opportunity will let me pay much closer attention to that aspect of our programming.'

Before coming to the United Stations in 1982 as Technical Director for "The Weekly Country Music Countdown," Pinkerton worked in production for the BBC in London. Rider also joined the company in 1982, as a producer of "The Great Sounds," and prior to that was active in a variety of technical and engineering positions.



Kevin Rider

Perkins Rejoins WCOL As PD

ment in June.

Mike Perkins, most recently Operations Manager at WKPA/ Pittsburgh, has been tapped as PD at WCOL/Columbus. Exiting PD Bob Mitchell has joined WKSS/ Hartford as PD (see Page 3). In addition, WCOL & WXGT Station Manager Randy Rahe has been named acting GM, replacing Paul Wachsmith, who exits.

Rahe told R&R, "We're very pleased to have someone of the quality of Mike Perkins rejoin our staff after being here for ten years. There will be no major

changes except to improve on what we've already been doing."

Perkins, who had been a WCOL air personality for a decade, remarked on his return, "The town looks even better to me than when I left, so I expect this to be a very happy homecoming. We're going to work even more closely with consultant Ed Shane, as I feel it's time for WCOL to reclaim its roots and impact in the marketplace." No replacement at WKPA was named for Perkins.

"I have a mixed reaction of coming home, but things have changed so dramatically over the past two years it's not the same as left it," Hirshberg commented.

"I think that essentially the advantage an all-News station provides to the advertiser is an attentive audience with the desire and the ability to purchase the things most advertisers are looking to sell, whether it's computer systems, airline travel, or traffic across a speciality store's cash register. This station has always been a very results-oriented station.'

Hirschberg said for the moment he's not too worried about the all-News conversion of WHUE (AM)/ Boston, which relies heavily on CNN Radio. He contends WEEI's strong local news coverage and CBS affiliation form "an unbeatable combination."



A MONTH OF WIT FROM THE FABULOUS ERMA BOMBECK FOR FREE? WE MUST BE KIDDING!!!

She will . . . but we're not!

How would you like Erma Bombeck on your station every day in October, in delightful 60-second features about MOTHERHOOD: THE SECOND OLDEST PROFESSION? Completely free --- no commercials, no barter, no contracts! Great for drivetime and midday, or any time you choose.

Here's all you do: just record our digital feed from Satcom 1-R, Transponder 3, Channel 01 in 15 kHz format, and broadcast a month of marvelous entertainment. Thursdays at 3:15PM ET, Fridays at 12:15PM and 5:15PM ET, and Sundays at 11:15AM ET, we'll prefeed the following week's 7 60-second features starring the wonderful Erma Bombeck.

Catch our first prefeed on Thursday, September 27 at 3:15PM ET for the week of October 1, and then three weeks after that.

Questions? Call Leslie Corn at Arielle Productions, 212-535-3581, and while you're at it, ask for free copies of Erma's bestselling book for giveaways. Need a crystal for Transponder 3? Call IDB Communications at 213-870-9000.

Erma Bombeck will delight your audience without your spending a cent or giving up a second of commercial time. And that's no joke!

Satellite distribution provided by the IDB Communications Group.

Produced by Arielle Productions International. 212-535-3581



Openings 4

WANTED ALIVE NEWS DIRECTOR

Who is controversial in his/her delivery, for AM Country ... FM Adult Contemporary Southern California coastal stations. Metro 300 + . Send tapes and resumes along with samples of newswriting to RADIO & REC-ORDS, 1930 Century Park West, #791, Los Angeles, CA 90067.

PROMOTION DIRECTOR POSITION

Top 15 West Coast market. Must be organized, detail-oriented, able to execute team plans and follow through to a logical conclusion. Previous experience helpful. Send promotional philosophy, personal letter and photo to: Radio & Records, 1930 Century Park West, #790, Los Angeles, CA 90067. EOE

Resort area needs air personality. Strong production skills necessary. Lots of work & recreation for right person. T&R: Box 772489, Steamboat Springs, CO 80477. EOE M/F (9-14)

Morning announcer wanted for A/C news combo. Mature voice, production & copy skills a must. Also seeking salesman. T&R: Dean Burns, Box 1176, Los Alamos, NM 87544. EOE M/F (9-14)

IMMEDIATE MORNINGS & AFTERNOONS

Open at uptempo A/C. Must have strong personality and ability, a lot of noise in the market. We want people to talk about you! Great launch market, and good money. Cassette & resume to: Radio & Records, 1930 Century Park West, #786, Los Angeles, CA 90067. EOE

KFLS has immediate fulltime opening as News/Public Affairs Director, Also seeking partime announcers. T&R: Charlie Van Hall, Box 1450, Klamath Falls, OR 97601. No calls. EOE M/F (9-14)

KLPO needs a warm, relatable & experienced air talent. T&R: 329 S. 200 East, Salt Lake City, UT 84105. (9-14)

Looking for ND & air personality. T&R: Bill O' Brian, KRKT, 1207 E. 9th, Albany, OR 97321. (503) 926-8628 EOE M/F (9-14)

PROGRAM DIRECTOR

#1 CHR on West Coast looking for top-notch Program Director. Detail-oriented, organized, good people skills, research-oriented, with ability to breakout Arbitron. Take charge and get great bucks and benefits. Also need morning personality that likes to get crazed. An Affirmative Action Equal Opportunity Employer. Tapes, proposals, and resumes to: Radio & Records, 1930 Century Park West, #785, Los Angeles, CA 90067.

KDUO-FM is still looking for afternoon drive/Production Director. Rush T&R: Bill Bauman, 66 E. Tropicana, Las Vegas, NV 89109. EOE M/F (9-14)

If you have a natural delivery & sharp production skills, I have an adult CHR opening. \$1200 per month. T&R: Tom Greenleigh, KJQ, 1506 Gibson, Ogden, UT 84404. EOE M/F (9-14)

Positions Sought

Major market AOR jock/medium market PD now available for new challenge in the West. (213) 827-9878 (9-14)

STEVE GRAMZAY, 13 year pro. Detroit morning man seeks drive slot/PD in Country or A/C. Relatable, humorous, human & successful. (313) 978-3787 (9-14)

ENTRY LEVEL POSITION EMERSON COLLEGE GRAD

Seeking an entry level position in radio. Wealth of experience in TV & radio. Exceptional knowledge of broadcasting industry. Complete and thorough experience/knowledge in music industry. Will consider all inquiries. Music Director and/or airshift desirable too. Will consider most anywhere. California, East or Northeast preferably. No Country or News formats, please. Available now! Highly organized, reliable and motivated! Call or write: Mr. Mark c/o 19 Lyon Road, Chestnut Hill, MA 02167 (617) 322-5646.

Positions Sought

Mature announcer/MD looking for medium market move. Currently working CHR with A/C experience. Willing to work Country and relocate. MARTY JOHNS: (414) 457-0974 (9-14)

Parttime professional desires fulltime CHR. GINA T.: (305) 949-2556

Experienced PD/jock/engineer with good CHR/AOR/M.O.Y.L. ratings seeks new challenge. Medium MW rocker preferred. CHRIS: (219) 745-3777 (9-14)

Fresh, talented & eager jock seeks fulitime/parttime CHR or A/C air slot in Baltimore/Washington area. TOM: (301) 323-1414 (9-14)

So tired of eating frozen dinners & listening to bad jocks. I need radio as much as it needs me. CHRIS: (206) 357-6935 (9-14)

Ten year A/C veteran looking for professional announcer slot. Willing to move anywhere for the right money. LONNIE DEAN SWONGER: (512) 993-8387 (9-14)

CRAZY RON GOSS seeks PD/MD/airshift at SE A/C or CHR. 10 years experience. (904) 351-3530 or 489-0247 (9-14)

Atlanta part or fulltime airshift/news, any format. 10 years experience. DENNY AINSWORTH: (404) 446-1015 (9-14)

Fillipino-American broadcast graduate with one year CHR experience seeks DJ/newscaster position. Will relocate. SAL: (213) 834-3101 (9-14)

Looking for jock gig in mid-October. WABC, Q107, network, production engineer and board experience, will relocate. Serious only please. PETER: (212) 886-2704 (9-14)

Sports/news/DJ with three years experience and B.S. Communications degree. Very enthusiastic & dedicated. Will relocate. JEFF: (916) 944-3271 (9-14)

Medium market pro looking for small/medium market programming position. 12-year veteran with excellent qualifications. RAY WALDON: (318) 227-8797 (9-14)

14-year pro looking for major market A/C, CHR or Country. Great voice & talented. CHUCK RILEY: (314) 686-2403 or 686-3018 (9:14)

DAVE SCOTT, formerly WLLZ/WMJC looking for major market on-air or medium market PD. AOR or A/C. (313) 352-8601 (9-14)

Looking for first DJ/news job. Trained at broadcasting school. Great tape & personality, mature & responsible. GARY: (312) 369-0548 (9-14)

i cook, but i don't do windowsi i do it all, DJ, production, copy and news. Winning attitude with 10 years CHR experience. BARRY SCOTT: (212) 221-3703 (9-14)

This newsman has a rich, dynamic voice with writing & reporting skills. Loves street-beat and live reports. BRIAN M. JOHNSON: (619) 234-1377 (9-14)

Victim of circumstance, automation & now sour grapes. 15 years experience, seven years at last station. Humorous & mature individual. (702) 871-7595 (9-14)

KOPA parttimer seeks fulltime CHR airshift. Two years radio experience, ready to go yesterday. KURT: (602) 947-3279 (9-14)

JOHN ST. JOHN, former afternoon drive at WGH/Norfolk, seeking drive time position in Top 20 market. 10-year pro with hot production skills. (617) 255-3458 (9-14)

BIG JIM. 20 years in all formats as PD, DJ & news. Perfer Country. Resume & aircheck on tape to save you time. (419) 962-4481 (9-14)

Winning PD available. A team player who understands the bottom-line. NE preferred. JOHN: (703) 885-8044 or 949-8271 (9-14)

Attention medium & major markets: 15 years experience as PD/ND/production/mornings. Married, stable & need permanent home, LARRY KAY: (717) 653-2500 (9-14)

DJ with two years experience seeks fulltime position at innovative CHR or A/C small market station. Will relocate. NOR-RIS: (817) 232-8353 (9-14)

News anchorman/reporter available. Dedicated & dependable with seven years experience in Baltimore area, JAY: (301) 484-8615 (9-14)

I'm being strangled by time & temperature. Set me free. Nine years in radio, two years fulltime. CHRIS: (616) 775-2762 (8-31)

I'm young, energetic, experienced & looking for AOR work. I'll bust my tail for you if you treat me right. Prefer MW. AL LATALL: (312) 366-0242 (9-14)

ND/anchorman currently employed at Top 5 market. Seeks return to management and or daily anchorman at network 0+0. (415) 775-1960 (9-14)

PAUL RIANN seeks position in Rocky Mt. or NW. Experienced AOR PD/jock/production/promotion. Proven track record. Motivated family-man. (303) 651-0846 (9-14)

Morning drive/PD looking for change after four years at Texas AOR. Experienced in all aspects of radio. J.MICHAEL SCOTT: (915) 367-7508 (9-14)

13 years national ad voicing experience, B.A. degree & three Clics. Class act seeks same. Production/copy/air, West preferred. ROGER: (503) 998-8162. Leave message, (9-14)

Looking for my first job as DJ/newscaster. Good pipes, graduate of broadcasting school. Will relocate. ROGER: (312) 821-7485 (9-14)

Positions Sought

Ready to make your morning show go. 15 years major/medium market experience. DAVE: (216) 369-1159 (9-14)

YOUR NEW PERSONALITY... Is just a phone call away. Male morning pro currently pulling a 44 share in six-station market. What can I do for you? Prefer Texas or Midwest. Call Chris.at (915) 267-6391.

Attention medium markets! Put my four years commercial experience and dedication to work for you. Prefer East. MARK: (309) 342-2090 (9-14)

I am creative, talented, incredibly dependable & available for AOR & CHR. Over 500 voices. JIM: (408) 866-8449 (9-14)

Black female announcer with production skills is looking to relocate to an Urban or A/C in South, SW or MW. OCTAVIA: (215) 424-3021 or (609) 394-2764 (9-14)

MIKE McCOY in the ultimate search for a CHR station that needs a personality. Proven winner, eight years experience including WNCI, K96 & KLUC. (614) 459-3483 (9-14)

Jock with five years experience looking for a new challenge. Prefer CHR, but will consider all offers. Willing to relocate. RICH STEVENS: (305) 583-3825 (9-14)

Announcer/sportscaster with eight years CHR, four years PBP southern Rockies. West coast. Leave messages: (303) 651-1167 (9-14)

MACY in the morning. Currently PD/mornings with medium/major market experience. Seeking mornings in top 50. DAVE: (216) 369-1159, after Noon edt (8-24)

Nine year AOR veteran, major market/network experience. Formerly M105/Cleveland. Sports-oriented MD. California PD's only, any market. JAY MCDONALD: (714) 840-2039 (9-7)

English with four years at top St. Louis rocker. Professional, versatile & ready for a change of scenery. JOHN HUTCHIN-SON: (314) 647-4715 (9-7)

Currently employed ND/talk-host looking for ND/talk/reporter position for all News station. College graduate (901) 274-8270 (9-7)

Music Video Programs/Programming:

I am seeking a position in a music video program-TV cable. Programming, production promotion, studio operations ... will consider all inquiries. Over 5 years experience in Boston market, in TV/radio and college Emerson College Grad (Broadcasting). Exceptional knowledge in most areas of TV. Super knowledge and experience in music and industry. Highly organized, motivated and responsible. Will consider all areas of the country. California, East & Northeast especially. Willing to relocate. Mr. Stevens, c/o P.O. Box 35, Waban, MA 02168. (617) 322-4423.

People person. I motivatel PD seeks future with strong company. A/C, CHR, Talk with pipes, production and results. On air okay. JOHN: (517) 263-2479 (9-7)

Versatile announcer seeks fulltime air personality gig/PBP position. Currently working parttime. DAVE MURDOCK: (305) 275-6054 (9-7)

Black female reporter looking to work in small, medium or large market. Will relocate. JANET CONNER: 6815 N. 17th, Trenton, NJ 19126. (215) 424-3021 or (609) 394-2764 (9-7)

My friends say radio is a trivial prusuit, I say . . . start your monopoly with me. The competition will be sorry. A/C or CHR. CHRIS: (206) 357-6935 (9-7)

Eight year pro looking for new operations/programming challenge. Strong on people management, promotion & having fun at the same time. CHARLIE: (617) 527-1765 (9-7)

39th market top-rated morning man looking for a place to make history. Unique, diligent worker, six years experience including majors. DAVID: (801) 328-3001 (9-7)

Suburban NYC CHR MD/jock at great radio station with stable staff looking to work side by-side with a strong PD. JEFF: (609) 387-4067 (9-7)

The right stuff looking to send your SW, West or Michigan station into orbit fulltime. Mission control call four year AIR ACE: (313) 653-2341 (9-7)

OM for a good M.O.Y.L./Nostelgie station. Endorsements sound like I've written them myself. 1304 N.Kiger Rd., Independence, MO 64050 (9-7)

News anchor/reporter, experienced, dependable, dedicated & willing to relocate. RAY WOLVERTON: (309)827-6386 (8-17)

Position's Sought

Production/copy specialist, ten years on-air CHR. Have good . job, tired of Rocky Mt. snow. Salary \$26-31,000. AK: 3924 Garland, Wichita, KS 67204. (9-7)

Young energetic cooker began at WDAS/Philadelphia, seeking 6-10pm slot. Specialty move for love. Ready to move in October. KENNY BLACK: (213) 777-5511 (9-7)

Ten years small market CHR, AOR, A/C and Country. Raised on creative radio, want same. Looking for NE or Florida. RAY: (813) 694-3048 (9-7)

Currently PM drive KFRX/Lincoln looking for MD/jock in P2 or P3. Family man with winning numbers, will relocate. RICK: (402) 476-6207 (8-31)

Now it's time to say goodbye to my old company. No more Mickey Mouse operations. Ten year A/C, looking for a winner. LONNIE DEAN: (512) 993-8387 (8-31)

Why doesn't Long Island have its own talk station? Experienced PD/major market talk-host, currently employed, wants to help launch one. (516) 732-1703 (8-31)

Six year pro, morning zaney! PD, great bits & phones. I'm not cheap, but I'm worth it. Call DAVID HOLIDAY: (205) 533-1450 (8-31)

Changes

RADIO

Clifton Wilson appointed Account Executive WX-RT/Chicago from WYFE & WKKN/Rockford.

Mike McMahon appointed Account Executive WSPD/Toledo from WWWM FM.

INDUSTRY

Chris A. Durney appointed Public Relations Assistant Mutual Broadcasting System. Kelly Salloum appointed Media & Retail Coordinator Side

Miscellaneous

Looking for better Country record sevice. Contact: Dade Moore PD, WDDT, Box 1814, Greenville, MS 38701.

Dates appearing at the end of each listing

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 let-

Deadline

To appear in the following week's issue, we

must receive your ad by Thursday 12 noon

Display Advertising

Display: \$30 per inch per week (maximum 35

Blind Box: \$45 per inch per week (maximum

Payable In Advance

Display & Blind Box advertising orders

must be typewritten or printed and accom-

panied by check mailed to our office in ad-

For Opportunities you may place your free

listings by phone only on Wednesday,

Thursday & Friday 9am-5pm (PST) (213)

553-4330 or mail to: R&R Opportunities,

1930 Century Park West, Los Angeles, CA

tage/handling.

words per inch). Includes border

35 words per inch). Includes border, box number and pos-

(PST) prior to issue date.

and logo.

One Marketing & Management/Los Angeles.

service. Contact: Bill Benjamin (919)794-3131.

signify first week listed.

terhead.

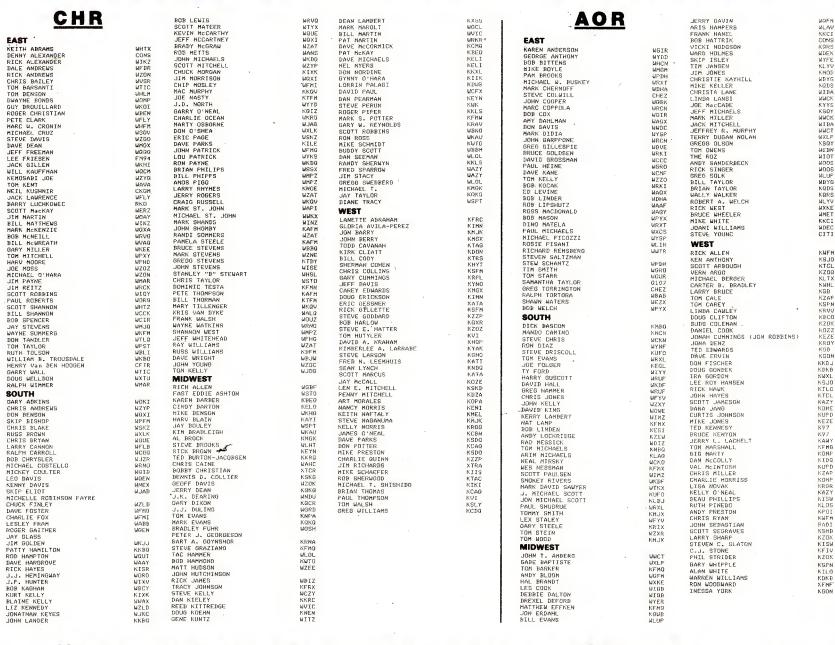
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Active Industry Research • P.O. BOX 1136 • COLUMBIA, MARYLAND 21044 • 301-964-5544

We've got the best ears in the business!

"IT ALL STARTS



If you have a record that needs testing, or you'd like to be among the test ears now competing for more than \$130,000.00 in prizes, call Alan Smith at (301) 964-5544. Everyone needs AIR.

EEK		AIR Respon	nse Records	WEE
10	National	o the selections listed below. Decide it e Airplay Chart. Then, call in your respon- AIR offices by 6 PM, Wednesday, Septer	se to AIR at (301) 964-5544. All re	25 in the R&R sponses must
20	#	TITLE	ARTIST	LABEL
	2291	I CAN'T DRIVE 55	SAMMY HAGAR	GEFFEN
	2292	WHERE DO THE BOYS GO?	MEN WITHOUT HATS	MCA
•	2293 2294	THE REAL END	RICKIE LEE JONES	WARNER BROS.
	2294	OLDER WOMAN HEADED FOR A HEARTBREAK	SOPHIE SARA DAKIS STEPHEN CRANE	CBS ASSOCIATES MCA
		HEADED I ON A HEANTBREAK	UTER THAT ON MILE	

R&R/Friday, September 14, 1984





"Breakers" are those newer records that have the greatest level of station activity on any given week.

TEDDY PENDERGRASS

You're My Choice Tonight (Choose Me) (Asylum)

68% of our reporting stations on it. Rotations: Heavy 11/0, Medium 29/4, Light 13/1 Extra Adds 0, Total Adds 4, WDIA, KNOW, WFXC, WVOI. Heavy: KKDA-FM, KNOK-FM, WZAK, KACE, KSOL, WKND, KIIZ, KJCB, KAPE, WANM, WQKS. Debuts at 27 on the Black/Urban chart.

HERB ALPERT/TIJUANA BRASS Bullish (A&M)

67% of our reporting stations on it. Rotations: Heavy 3/0, Medium 21/1, Light 27/2, Extra Adds 1, Total Adds 4, WAMO, WTMP, KNOW, WPLZ. Heavy: KRNB, WPDQ, KOKA. Debuts at 35 on the Black/Urban chart.

CONTROLLERS

Crushed (MCA)

67% of our reporting stations on it. Rotations: Heavy 2/0, Medium 20/0, Light 28/6, Extra Adds 2. Total Adds 8. WAMO, KMJO, WHRK, WBMX, KMJM, KACE, KHYS, KDIA, Heavy: WATV, KOKA. Debuts at 34 on the Black/Urban chart.

CHERRELLE

Fragile ... Handle With Care (Tabu/CBS)

62% of our reporting stations on it. Rotations: Heavy 6/0, Medium 28/0, Light 13/3, Extra Adds 1, Total Adds 4, KMJQ, WYLD-FM, WFXC, KIIZ. Heavy: WILD, WDAS, WBMX, WATV, WLOU, WTLC. Moves 38-31 on the Black/Urban chart.

NEW & ACTIVE

TIME "Jungle Love" (WB) 46/31 Rotations: Heavy 12/5 Medium 18/12, Light 15/13, Extra Adds 1, Total Adds 31 including WXYV, WKRS, WVEE, KNOK-FM, WZAK, WJLB, KJLH, XHRM, KSOL, WFXC, WQQK, KAPE, WVOI, KDIA, KUKQ. Heavy: WDAS, WDJY, KKDA-FM, WDRQ, KMJM, KACE, KDAY. Medium: WUSL, WAMO, WHRK, WTMP, WJMI, WJAX, KIIZ. Debuts at number 30 on the Black/Urban chart. VANITY "Pretty Mess' (Motown) 43/5

Rotations: Heavy 1/0, Medium 20/2, Light 22/3, Extra Adds 0, Total Adds 5, WJLB, KIIZ, WQQK, WTLC, KDKO. Heavy: KRNB. Medium: WXYV, KKDA-FM, KNOK-FM, WGCI, WDMT, WZAK, WZEN-FM, KDAY, XHRM, KSOL, WRDW, WATV, Z93, WJMI, WLUM, WWWS, KUKQ.

LATOYA JACKSON "Hot Potato" (Private I/CBS) 40/2 Rotations: Heavy 5/0, Medium 15/0, Light 20/2, Extra Adds 0, Total Adds 2, WLOU, WWWS. Heavy: WAOK, WDIA, WNHC, WJAX, KOKA. Medium: KYOK, WEDR, XHRM, KSOL, WATV, WPEG, WQMG, WKXI, WPDQ, KJCB, WQQK, WAAA, WTLC,

LAKESIDE "Make My Day" (Solar/Elektra) 39/7 Rotations: Heavy 5/0, Medium 20/2, Light 13/4, Extra Adds 1, Total Adds 7, WXYV, KNOK-FM, WBMX, WDRQ, WPEG, WJAX, KUKQ. Heavy: KYOK, WATV, WJMI, KIIZ, WWWS, Medium: WVEE, KKDA-FM, WZAK, KDAY, XHRM, KSOL, 293, WPDQ, KJCB, WBLX, KAPE, WANM, WQKS, WAAA, WDAO.

CAMEO "Hangin' Downtown" (Atl. Art./PolyGram) 39/4 Foitations: Heavy 7/0, Medium 21/2, Light 11/2, Extra Adds 0, Total Adds 4, WJLB, WRDW, WQQK, KDKO. Heavy: KMJQ, KYOK, WGCI, WZEN-FM, Z93, WDAO, WWWS. Medium: WWIN-FM, WXYV, WILD, WAMO, KRNB, WBMX, WDMT, WZAK, KJLH, XHRM, KQXL, WENN, WPEG, WXXI, WPDQ, KAPE, WWDM, WAAA, WWWM. Remains at 37 on the Black/Urban chart.

NEWCLEUS "Computer Age (Push The Button) (Sunnyview) 38/1 Rotations: Heavy 8/0, Medium 21/0, Light 9/1, Extra Adds 0, Total Adds 1, WLOU. Heavy: WDAS, KYOK, WDRQ, WJLB, WPEG, WJMI, WJAX, WTLC. Medium: WUSL, WAMO, WDJY, WVEE, KMJQ, WHRK, WEDR, WBMX, KMJM, WZEN-FM, XHRM, WATV, WENN, Z93, WKXI, WBLX, KHYS, WWDM, WAAA, WDAO, WKWM.

BRASS CONSTRUCTION "Partyline" (Capitol) 37/6 Rotations: Heavy 2/0, Medium 14/0, Light 21/6, Extra Adds 0, Total Adds 6, KKDA-FM, WRDW, KNOW, JET94, KDIA, KUKQ. Heavy: WILD, KOKA. Medium: WDAS, XHRM, KSOL, WENN, WPEG, WJAX, KJCB, WQQK, KAPE, WQKS, WAAA, WDAO, WTLC,

STAPLE SINGERS "Slippery People" (Private I/CBS) 36/7 Rotations: Heavy 0/0, Medium 11/1, Light 24/5; Extra Adds 1, Total Adds 7, WWIN-FM, WAMO, WGCI, WPEG, WJJS, KHYS, WKWM. Medium: KKDA-FM, KRNB, WDIA, WYLD-FM, WTMP, KAPE, KOKA, WANM, WAAA, WDAO.

PRIME TIME ''I Owe It To Myself'' (Total Exper/RCA) 35/6 Rotations: Heavy 3/0, Medium 12/2, Light 19/3, Extra Adds 1, Total Adds 6, WWIN-FM, KNOK-FM, KMJQ, WGCI, KMJM, WKWM. Heavy: WAMO, KJLH, WANM, Medium: KRNB, WDIA, WDMT, WZAK, WENN, Z93, WBLX, WAAA, WTLC, WWWS.

CHAMPAIGN "Off And On Love" (Columbia) 34/18 CHAMPAIGN "Off And On Love" (Columbia) 34/18 Rotations: Heavy 1/1, Medium 10/4, Light 23/13, Extra Adds 0, Total Adds 18, KKDA-FM, KNOK-FM, KYOK, WYLD-FM, KBMX, WOMT, WZAK, KJLH, XHRM, JET94, WKXI, WANT, KJCB, KOKA, WAAA, WKWM, WWWS, KUKQ. Medium: WWIN-FM, WYEE, WJMI, WGCI, KDAY, KSOL

SMOKEY ROBINSON ''I Can't Find'' (Tamla/Motown) 34/5

Rotations: Heavy 5/0, Medium 13/1, Light 16/4, Extra Adds 0, Total Adds 5, KRNB, WTMP, WATV, WBLX, XHRM, Heavy: WAMO, WDIA, WKXI, WPDQ,, WANM. Medium: WWIN-FM, WUSL, WVEE, WBMX, WGCI, KACE, KJLH, WPLZ, KAPE, WTLC, WWWS.

JOCELYN BROWN "I Wish You Would" (Vinyl Dreams) 33/5 Rotations: Heavy 4/0, Medium 16/2, Light 12/2, Extra Adds 1, Total Adds 5, WUSL, WYLD-FM, XHRM, WPEG, WPDQ. Heavy: WDAS, WVEE, WGCI, KDIA, Medium: WWIN-FM, WILD, WHUR, KKDA-FM, WDMT, WZAK, WJLB, WZEN-FM, KDAY, Z93, WBLX, WAAA, WVOI.

TINA TURNER "Better Be Good To Me" (Capitol) 31/25

Rotations: Heavy 0/0, Medium 10/6, Light 20/18, Extra Adds 1, Total Adds 25, WDJY, WVEE, KRNB, WDIA, WHRK, WTMP, WCCI, WDRQ, KACE, WKND, WNHC, WATV, WQQK, KAPE, WLUM. Medium: WDMT, WZAK, K94, WWWS.

 KASHIF "ARE YOU THE WOMAN" (Arista) 31/13
 Rotations: Heavy 3/1, Medium 9/3, Light 18/8, Extra Adds 1, Total Adds 13, WXYV, WILD, WVEE, KNOK-FM, WDIA, WTMP, WDMT, WZAK, WKND, WATV, KIIZ, WDAO, KUKO. Heavy: KACE, KJCB. Medium: KDAY, XHRM, Z93, WJMI, WANM, WOKS

TEMPER "No Favors" (MCA) 30/2 Rotations: Heavy 2/0, Medium 16/0, Light 12/2, Extra Adds 0, Total Adds 2, WDJY, WAAA. Heavy: WRKS, WDAS. Medium: WILD, WUSL, WAOK, KYOK, KRNB, WBMX, KACE, KJLH, XHRM, KNOW, WENN, WJAX, WQQK, KOKA, WWDM, KDKO. MADONNA "Lucky Star" (Sire/WB) 29/5

Rotations: Heavy 10/0, Medium 10/2, Light 8/2, Extra Adds 1, Total Adds 5, WTMP, WNHC, WPEG, WANM, KDIA: Heavy: WILD, WDAS, WUSL, WDJY, KDAY, Z93, JET94, WQMG, K94, WQKS.

GIL SCOTT-HERON "Re-Ron" (Arista) 28/2

Rotations: Heavy 0/0, Medium 11/0, Light 17/2, Extra Adds 0, Total Adds 2, WPDQ, WKWM. Medium: KKDA-FM, WDMT, WZAK, XHRM, WKND, WPEG, WKXI, WWDM, WANM, WAAA, KDKO.

MOST ADDED •

TIME (31) Jungle Love (WB) **TINA TURNER (25)** Better Be Good To Me (Capitol) CHAKA KHAN (22) Feel For You (WB) CHAMPAIGN (18) Off And On Love (Columbia) KASHIF (13) Are You The Woman (Arista)

R. MacDONALD w/B. WITHERS (13) In The Name Of Love (Polydor/PolyGram)

PRINCE (46) Let's Go Crazy (WB) **BILLY OCEAN (40)** Caribbean Queen (No More...) (Jive/Arista) J. KENNEDY & J. OSBORNE (37) The Last Time I Made Love (A&M) S.O.S. BAND (36) Just The Way You Like It (Tabu/CBS) **MTUME (30)** You, Me And He (Epic)

HOTTEST

SIGNIFICANT ACTION

MIKKI "Love Emergency" (Pop Arts) 24/3 Rotations: Heavy 2/0, Medium 11/1, Light 11/2, Extra Adds 0, Total Adds 3, WWIN-FM, WBMX, WTOY. Heavy: WDAS, WTLC. Medium: WXYV, WUSL, WTMP, WZEN-FM, WPEG, WKXI, WQQK, WWDM, WANM, WAAA. RODNEY SAULSBERRY "I Wonder" (Allegiance) 24/2

Rotations: Heavy 0/0, Medium 11/0, Light 13/2, Extra Adds 0, Total Adds 2, WILD, KJLH. Medium: WWIN-FM, KKDA-FM, KNOK-FM, KRNB, KACE, WPEG, KAPE, KOKA, WAAA, KUKQ.

GLENN JONES, ''Show Me'' (RCA) 23/5 Rotations: Heavy 0/0, Medium 6/2, Light 17/3, Extra Adds 0, Total Adds 5, KNOK-FM, KRNB, WZAK, WNHC, KUKQ. Medium: WJMI, WBLX, WKWM, WWWS.

MUM, MDLA, MRAW, MINTAL JONZUN CREW "Time Is Running Out" (Tommy Boy) 23/2 Rotations: Heavy 3/0, Medium 12/0, Light 7/1, Extra Adds 1, Total Adds 2, WXYV, WTLC. Heavy: WILD, WEDR, WJMI. Medium: WVEE, WDIA, XHRM, KSOL, WPEG, WKXI, WQQK, WWDM, WAAA, WDAO, WWWS, KDKO.

KURTIS BLOW "8 Million Stories" (Mercury/PolyGram) 22/3 Rotations: Heavy 2/0, Medium 8/0, Light 12/3, Extra Adds 0, Total Adds 3, WAMO, WKXI, KDKO. Heavy: WEDR, KDAY. Medium: WUSL, WDMT, WZEN-FM, XHRM, WPEG, WLOU, WANM, KDIA.

WHODINI "'Friends" (Jive/Arista) 22/3 Rotations: Heavy 8/1, Medium 6/1, Light 8/1, Extra Adds 0, Total Adds 3, WILD, WVEE, WQQK. Heavy: WAMO, KNOK-FM, KYOK, WDMT, WZAK, WDRQ, KDAY. Medium: WJLB, WWDM, WDAO, WWWS, WVOI.

EGYPTIAN LOVER "Egypt Egypt" (Freakbeat) 21/2 Rotations: Heavy 7/0, Medium 6/1, Light 8/1, Extra Adds 0, Total Adds 2, WAMO, WJMI. Heavy: KKDA-FM, KYOK, WEDR, WJLB, WPDQ, WKWM, WWWS. Medium: WDMT, WJAX, KIIZ, WANT, WANM.

JOHNNY GUITAR WATSON "Strike On Computers" (Valley Vue) 20/1 Rotations: Heavy 1/0, Medium 7/0, Light 12/1, Extra Adds 0, Total Adds 1, WATV. Heavy: KDAY. Medium: WXYV, KRNB, WDIA, WZEN-FM, KACE, KJLH, WKND. PETER WOLF "Lights Out" (EMI America) 20/1

Rotations: Heavy 4/0, Medium 7/0, Light 9/1, Extra Adds 0, Total Adds 1, KOKA. Heavy: WDAS, JET93, WJAX, K94. Medium: KRNB, WATV, WFXC, WQKS, WLUM, WWWS, KUKQ. GRANDMASTER MELLE MEL & FURIOUS FIVE "We Don't Work For Free" (Sugar Hill) 19/5

Rotations: Heavy 1/0, Medium 4/0, Light 13/4, Extra Adds 1, Total Adds 5, KNOK-FM, KMJQ, WDRQ, KNOW, WTLC. Heavy: WUSL. Medium: KRNB, WGCI, KDAY, WQQK. LINDA CLIFFORD "A Night With The Boys" (Red Label) 19/3

Rotations: Heavy 0/0, Medium 5/0, Light 14/3, Extra Adds 0, Total Adds 3, WATV, WKXI, WAAA. Medium: KRNB, WTMP, KSOb; W.IAX KOKA

SHIRLEY BROWN "I Don't Play That" (Sound Town) 19/1 Rotations: Heavy 1/0, Medium 10/0, Light 8/1, Extra Adds 0, Total Adds 1, WATV. Heavy: WDIA. Medium: WILD, KNOK-FM, KRNB, WHRK, WEDR, WYLD-FM, WKXI, KHYS, KAPE, KDKO.

NEXT MOVEMENT "All I Do" (Nuance) 19/1

Rotations: Heavy 2/0, Medium 6/0, Light 11/1, Extra Adds 0, Total Adds 1, WWWS. Heavy: WDAS, WGCI. Medium: KRNB, WBMX. WDRQ, WJLB, WKXI, WTLC.

NUMONICS "Fox Trappin" (Hodisk/Allegiance) 19/1 Rotations: Heavy 1/0, Medium 6/0, Light 12/1, Extra Adds 0, Total Adds 1, WZEN Heavy: KOKA. Medium: WDIA, KSOL, WPDQ, WAAA, WTLC, KDIA.

LOU RAWLS ''All Time Lover'' (Epic) 18/3 Rotations: Heavy 3/0, Medium 8/0, Light 6/2, Extra Adds 1, Total Adds 3, WXYV, WZAK, JET 94. Heavy: WAOK, KRNB, WDIA. Medium: KJLH, KSOL, Z93, KJCB, WLOU, KOKA, WTLC, KUKQ. RJ'S LATEST ARRIVAL "Harmony" (Golden Boy/Quality) 17/6

Rotations: Heavy 1/0, Medium 4/3, Light 12/3, Extra Adds 0, Total Adds 6, WDMT; WZAK, XHRM, WJJS, WVKO, KDKO. Heavy: WWWS. Medium: WQQK.

CYNDI LAUPER "She Bop" (Portrait/CBS) 17/1

Rotations: Heavy 6/0, Medium 8/0, Light 3/1, Extra Adds 0, Total Adds 1, WVEE. Heavy: WDJY, JET94, WJAX, WQKS, WLUM, KUKQ. Medium: KRNB, WHRK, WNHC, WPDQ, WJJS, WQQK, K94, WANT.

MR. "T" "Mr. T's Commandment" (Columbia) 16/10 Rotations: Heavy 0/0, Medium 1/0, Light 15/10, Extra Adds 0, Total Adds 10, KYOK, WYLD-FM, WZAK, WNHC, JET94, WPDQ, KAPE, KOKA, WANM, WVOI. Medium: WQQK.

BEAU WILLIAMS ''You Are The One'' (Capitol) 15/7 Rotations: Heavy 0/0, Medium 3/1, Light 11/5, Extra Adds 1, Total Adds 7, WPEG, WKXI, KJCB, KHYS, WANM, WKWM, WWWS. Medium: WDAS, KAPE.

SADAO WATANABE f/ROBERTA FLACK "If I'm Still Around Tomorrow" (Elektra) 15/4

Rotations: Heavy 2/0, Medium 4/1, Light 8/2, Extra Adds 1, Total Adds 4, WXYV, KNOK-FM, WJAX, WDAO. Heavy: WWIN-FM, WQMG. Medium: WBLZ, KACE, WAAA.

FORCE MD'S ''Tears'' (Tommy Boy) 15/3 Rotations: Heavy 3/0, Medium 6/1, Light 6/2, Extra Adds 0, Total Adds 3, WUSL, WKND, WKXI. Heavy: WILD, WRKS, KDAY. Medium: WAMO, WZEN-FM, KACE, WNHC, WPEG.

CARRIE LUCAS 'Summer In The Street'' (Constellation/MCA) 14/6 Rotations: Heavy 0/0, Medium 2/0, Light 12/6, Extra Adds 0, Total Adds 6, WDIA, WJLB, WAAA, WDAO, WWWS, KUKQ. Medium: KJLH, KOKA.

MIDWAY "Set It Out" (Personal) 13/4

Rotations: Heavy 1/0, Medium 6/0, Light 5/3, Extra Adds 1, Total Adds 4, WXYV, WDJY, WKWM, WWWS. Heavy: WDRQ. Medium: WDAS, WDMT, WZAK, WJLB, Z93, WPEG. AFRIKA BAMBAATAA/JAMES BROWN "Unity" (Tommy Boy) 13/2

Rotations: Heavy 0/0, Medium 6/0, Light 7/2, Extra Adds 0, Total Adds 2, WBMX, WVOI. Medium: KDAY, WKXI, WWDM, KDKO, KUKO, XHRM

HAROLD MELVIN & BLUE NOTES "Today's Your Lucky Day" (Phil. World/Atco) 12/1 Rotations: Heavy 2/0, Medium 3/1, Light 7/0, Extra Adds 0, Total Adds 1, WDIA. Heavy: WEDR, WKND. Medium: WUSL, WAAA. KYM "Give Me The Dance" (Award) 11/2 Rotations: Heavy 0/0, Medium 3/0, Light 8/2, Extra Adds 0, Total Adds 2, WAMO, KRNB. Medium: WPEG, WQQK, WTLC.

PHILIP BAILEY "Photogenic Memory" (Columbia) 10/9 Rotations: Heavy 0/0, Medium 2/2, Light 8/7, Extra Adds 0, Total Adds 9, KYOK, WENN, WFXC, WJAX, WQAK, KOKA, WQKS,

JAZZY JAY " Son Of Beat Street" (Atlantic) 10/8

Rotations: Heavy 0/0, Medium 0/0, Light 10/8, Extra Adds 0, Total Adds 8, KNOK-FM, WDMT, WZAK, WJAX, WANM, WVKO, WKWM, WTLC

JUNIOR "Somebody" (London/PolyGram) 10/7 Rotations: Heavy 0/0, Medium 3/1, Light 7/6, Extra Adds 0, Total Adds 7, WZAK, KACE, WKND, KFXC, WLOU, WANM, WWWS. Medium: KDAY KDIA

EMOTIONS "Are You Through With My Heart" (Red Label) 10/3

JOHNNIE TAYLOR "Shoot For The Stars" (Beverly Glen) 10/3 Rotations: Heavy 1/0, Medium 4/0, Light 5/4, Extra Adds 0, Total Adds 4, KRNB, KOKA, WTLC. Heavy: KACE. Medium: KNOK-FM, KJLH, KSOL, KDIA.

PRINCE "Purple Rain" (WB) 10/2

Rotations: Heavy 2/0, Medium 2/0, Light 6/2, Extra Adds 0, Total Adds 2, WDJY, KJLH. Heavy: KNOW, K94. Medium: KMJM,

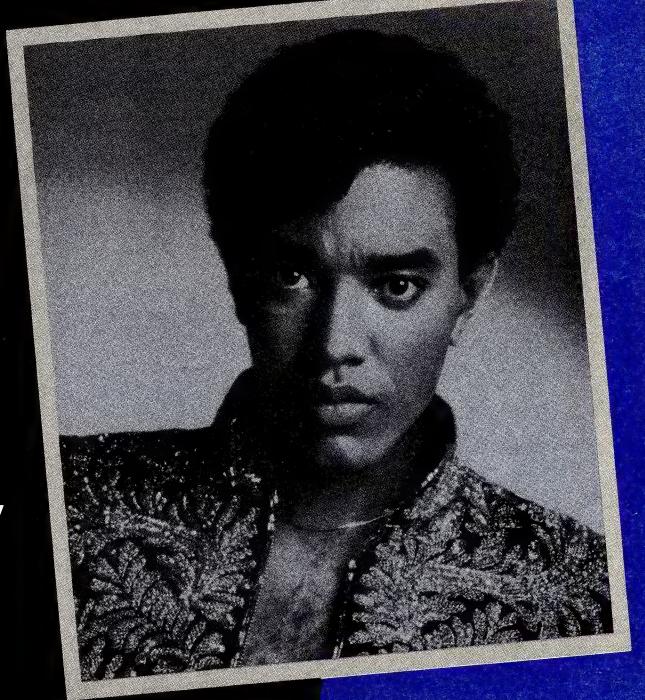
ALEEM "Release Yourself" (NIA) 10/1 Rotations: Heavy 3/0, Medium 4/0, Light 3/1, Extra Adds 0, Total Adds 1, KACE. Heavy: WWIN-FM, WILD, WRKS. Medium: WUSL WDMT, WZAK, WKND.

ARTHUR BAKER "Breaker's Revenge" (Atlantic) 10/1 Rotations: Heavy 1/0, Medium 5/0, Light 4/1, Extra Adds 0, Total Adds 1, WDJY. Heavy: WDAS. Medium: WUSL, KRNB, WZEN-FM, WQQK, WANM.

BOBBY BLAND "You've Got Me Loving You" (MCA) 10/1 Rotations: Heavy 0/0, Medium 3/0, Light 7/1, Extra Adds 0, Total Adds 1, KIIZ. Medium: WZAK, WKXI, KAPE. BOB MARLEY & THE WAILERS "Is This Love" (Island) 10/0

Rotations: Heavy 0/0, Medium 4/0, Light 6/0, Extra Adds 0, Total Adds 0, Medium: WILD, KRNB, WDIA, WGCI.

ONEGOODCRY DESERVESAROTHER



Produced By Friendship Producers Co. & O'Bryon



The Bittersweet **New Song** From R & B's No. 1 Heartbreaker,

BRUMAR Capitol

£

Black/Urban Regionalized Adds & Hots

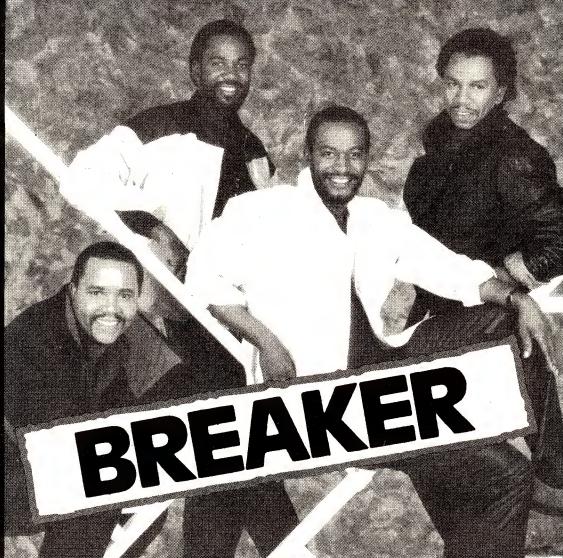
R&R/Friday, September 14, 1984

Stations are listed by region. Hots are listed in order of their airplay activity.

					r				
EAST	WDJY/Washington, DC	WHUR/Washington, DC	SOUTH	WRDW/Augusta Charlotte Logan	WFXC/Durham Alvin Stowe	KilZ/Kileen Bill St. John	WQQK/Nashville Fred Harvey	KHYS/Port Arthur Mark Petry	WWDM/Sumpter Kevin Flemming
WWIN-FM/ Baltimore	Dan O'Nell POINTER SISTERS	Libby Lawson Rottest:	WVEE/Atlanta	CHUCK BROWN	CHAKA KHAN	PATRICE RUSHEN Stephanie Mills	TIME WHODINI	STAPLE SINGERS CONTROLLERS	none
Keith Newman	CHAKA KHAN ALICIA MYERS	BILLY OCEAN RICK JAMES	Scotty Andrews	CAMEO BRASS CONSTRUCTIO	PHILIP BAILEY TEDDY PENDERGRASS		ALICIA MYERS PRINCE	BEAU WILLIAMS COOKIE THOMAS	Hottest: SOS BAND
EUGENE WILDE STAPLE SINGERS MIKKI	LEON HAYWOOD KENNEDY & OSBORNE RALPH MACDONALD	TINA TURNER Prince MTUME	KASHIF TIME TINA TURNER	PATRICE RUSHEN MENUDO Hottest:	NEW EDITION TIME JUNIOR	LEON HAYWOOD REBBIE JACKSON KASHIF	LAKESIDE TINA TURNER	MISTER B MARY LOVE	PRINCE RUN D.M.C. CHUCK BROWN
RICHARD D. FIELDS SINNAMON		MIUME	APOLLONIA 6 WHODINI	JERMAINE JACKSON PRINCE	REBBIE JACKSON PEABO BRYSON	BOBBY BLAND CHERRELLE	VANITY PHILIP BAILEY CAMEO	Hottest: BILLY OCEAN	CHAKA KHAN
PRIME TIME GAYLE ADAMS	TEMPER EVELYN THOMAS		NEW EDITION CYNDI LAUPER	RAY PARKER JR. BILLY OCEAN	CHERRELLE BANANARAMA	DENROY MORGAN VANITY	Hottest: JACKSONS	RAY PARKER JR. Tina turner Mtume	WANM/Taliahassee Joe Bullard
Hottest: BILLY OCEAN	PRINCE ARTHUR BAKER		Hottest: ALICIA MYERS	MTUME	Hottest: BILLY OCEAN	EARONS Hottest:	BILLY OCEAN KENNEDY & OSBORNE	PRINCE	KENNY ROGERS
KENNEDY & OSBORNE ALICIA MYERS DAN HARTMAN	MIDWAY RARE ESSENCE Hottest:		MTUME SHEILA E BILLY OCEAN	KNOW/Austin Ken Rush	PRINCE Sos band Stevie wonder	SOS BAND / KENNEDY & OSBORNE	SOS BAND PRINCE	WANT/Richmond Kirby Carmichael	MADONNA TIME JUNIOR
STEVIE WONDER	PRINCE BILLY OCEAN		SOS BAND	HERB ALPERT BRASS CONSTRUCTIO	NUANCE	PRINCE TEDDY PENDERGRASS NUANCE	WYLD-FM/New Orleans (Dell Spencer	RALPH MACDONALD	JOHNNIE TAYLOR JAZZY JAY
WXYV/Baltimore Roy Sampson	BANANARAMA Alicia Myers		WAOK/Atlanta Larry Tinsley	TINA TURNER GRANDMASTER MELLE	Kenny Byrd	KJCB/Lafayette (J)	JOCELYN BROWN	CHAKA KHAN CHAMPAIGN PATRICE RUSHEN	BEAU WILLIAMS MR. T
CHAKA KHAN	NEW EDITION		none	JERMAINE STEWART RALPH MACDONALD	TIME LEON HAYWOOD	Beatrice Evans	CHERRELLE LEON HAYWOOD	Hottest: BILLY OCEAN	DIANNE REEVES Hottest:
TIME KENNY ROGERS SADAO WATANABE			Hottest: STEVIE WONDER RAY PARKER JR.	TEDDY PENDERGRASS TIME	GLENN JONES LAKESIDE	BEAU WILLIAMS CHAMPAIGN	MR. T CHAMPAIGN	MTUME RICK JAMES	MTUME . BILLY OCEAN DONNA SUMMER
MIDWAY BUTCH DAYO			PRINCE MTUME	Hottest: PRINCE DEBBIE DEB	APOLLONIA 6 SADAO WATANABE	Hottest: MTUME KENNEDY & OSBORNE	Hottest: BILLY OCEAN	KENNEDY & OSBORNE PRINCE	RICK JAMES RAY PARKER JR.
JONZUN CREW LEON HAYWOOD			SOS BAND	DAN HARTMAN PRINCE	LEVEL 42 Kashif Prime Time	DENIECE WILLIAMS SHEILA E	KENNEDY & OSBORNE ROSE ROYCE PRINCE	WTOY/Roanoke	WTMP/Tampa
KASHIF O'BRYAN				TIME	DELLS JAZZY JAY	NUANCE	JERMAINE JACKSON	Scott Morris	Dave Michaels PRINCE
LAKESIDE REBBIE JACKSON LOU RAWLS	MIDWEST	WDAO/Dayton	WLUM/Milwaukee	KQXL/Baton Rouge Gerard Raine	GRANDMASTER MELLE COOKIE THOMAS	WLOU/Louisville Tony Fields	K94/Norfolk Bruce Dowdy	CHAKA KHAN RALPH MACDONALD	DENIECE WILLIAMS HERB ALPERT
Hottest: ALICIA MYERS	WBMX/Chicago	Lankford Stephens	Susie Austin	BONNIE POINTER NEW EDITION	SCRITTI POLITTI CHAMPAIGN	JERMAINE STEWART PEABO BRYSON	BANANARAMA	MIKKI Hottest:	KASHIF TEDDY PENDERGRAS
KENNEDY & OSBORNE SOS BAND	Lee Michaels	TINA TURNER Chaka Khan	TINA TURNER DAVID BOWIE	DONNA SUMMER Hottest:	Hottest: PRINCE SOS BAND	TINA TURNER NEW EDITION	CARS JOHN WAITE NEW EDITION	SOS BAND BILLY OCEAN KENNEDY & OSBORNE	MADONNA KENNY ROGERS
RANDY HALL JACKSONS	CONTROLLERS CHAMPAIGN	TIME KASHIF	Hottest: PRINCE	BILLY OCEAN MTUME	BILLY OCEAN MTUME	NEWCLEUS TERRI WELLS	CHAKA KHAN PATRICE RUSHEN	JERMAINE JACKSON LILLO THOMAS	COALITION RICHARD D. FIELD
WILD/Boston	LAKESIDE MIKKI	SADAO WATANABE CARRIE LUCAS Hottest:	BILLY OCEAN STEVIE WONDER	SOS BAND RICK JAMES	KENNEDY & OSBORNE	MARY LOVE AMUZEMENT PARK LATOYA JACKSON	Hottest: SOS BAND	KAPE/San Antonio	TINA TURNER SMOKEY ROBINSON LEON HAYWOOD
Eiroy R.C. Smith WHODINI	BAMBAATAA & BROWN Hottest: KENNEDY & OSBORNE	PRINCE KENNEDY & OSBORNE	JACKSONS CYNDI LAUPER	KENNEDY & OSBORNE WATV/Birmingham	Shelly Bynum	KAZU MATSUI PROJE JUNIOR	JACKSONS JERMAINE JACKSON	Mike Kelly TIME	LILLO THOMAS Hottest:
RODNEY SAULSBERRY DENROY MORGAN	JERMAINE JACKSON SOS BAND	SOS BAND HERBIE HANCOCK	WWWS/Saginaw	Ron January	Hottest: PRINCE JACKSONS	Hottest: MTUME	PETER WOLF BILLY OCEAN	CHAKA KHAN TINA TURNER	JERMAINE JACKSON SOS BAND
KASHIF RALPH MACDONALD	PRINCE CHUCK BROWN	NUANCE	Kermit Crockett CHAKA KHAN	TIME RICHARD D. FIELDS	MTUME RICK JAMES	SOS BAND BILLY OCEAN	WPLZ/Petersburg Hardy Jay	SPELLBOUND MR. T	ALICIA MYERS LIONEL RICHIE
Hottest: SHEILA E ALICIA MYERS	WGCI/Chicago (J)	WJLB/Detroit James Alexander	TIME CHAMPAIGN	SMOKEY ROBINSON SHIRLEY BROWN	ALICIA MYERS	ALICIA MYERS KENNEDY & OSBORNE	REBBIE JACKSON	DYNAMITE TWO hottest:	KENNEDY & OSBORN
ALICIA MYERS CHERRELLE FORCE MD'S	Graham Armstrong PRIME TIME	TIME CARRIE LUCAS	CARRIE LUCAS BEAU WILLIAMS	KASHIF JOHNNY GUITAR WAT LINDA CLIFFORD	KYOK/Houston Steve Hedgewood	WJJS/Lynchburg Lad Goins	NEW EDITION TIME	MTUME BILLY OCEAN RICK JAMES	Steve Crumbley
NEW EDITION	PRIME TIME SKOOL BOYZ RICHARD D, FIELDS	VANITY CAMEO	LATOYA JACKSON APOLLONIA 6	TINA TURNER Hottest:	REBBIE JACKSON CHAMPAIGN	DIANA ROSS	BRYAN LOREN Herb Alpert Bobby King	ANITA BAKER KENNEDY & OSBORNE	TIME JERMAINE STEWART
WKND/Hartford (J) Jordan/McLean	TINA TURNER STAPLE SINGERS	Hottest: KENNEDY & OSBORNE	PHILIP BAILEY JUNIOR MIDWAY	BILLY OCEAN KENNEDY & OSBORNE	MR. T KRYSTOL	REBBIE JACKSON STEPHANIE MILLS	RALPH MACDONALD CHAKA KHAN	KOKA/Shreveport	ROD STEWART MORGAN
KASHIF	Hottest: RANDY HALL	ALICIA MYERS MTUME PRINCE	NEXT MOVEMENT TONIGHT	SOS BAND STEVIE WONDER	PHILIP BAILEY Hottest:	RJ'S LATEST ARRIV NEW EDITION HUEY LEWIS & NEWS	GEORGE MCCRAE Hottest:	B.B. Davis	DAVID SIMMONS PHILIP BAILEY Hottest:
FORCE MD'S JUNIOR DENROY MORGAN	NEXT MOVEMENT PRINCE	CHRIS TAYLOR	Hottest: PRINCE	PRINCE WENN/Birmingham	PRINCE	STAPLE SINGERS	PRINCE RANDY HALL	CHAMPAIGN EMOTIONS JACKIE MOORE	JANET JACKSON JACKSONS
TINA TURNER Hottest:	ALICIA MYERS LITTLE MILTON	WDRQ/Detroit	RUN D.M.C. KENNEDY & OSBORNE	Michael Star	BILLY OCEAN WHODINI EGYPTIAN LOVER	JADE Hottest:	SOS BAND ALICIA MYERS JANET JACKSON	PHILIP BAILEY PETER WOLF	PRINCE NUANCE
RAY PARKER JR. MTUME	WBLZ/Cincinnati Brian Castle	Steve Harris APOLLONIA 6	EGYPTIAN LOVER JANET JACKSON	TIME CHAKA KHAN	KMJQ/Houston	RAY PARKER JR. BILLY OCEAN	JANEI DACKSON	JOHNNIE TAYLOR MR. T	KENNEDY & OSBORN
SOS BAND ALICIA MYERS	Hottest:	GRANDMASTER MELLE LAKESIDE	KMJM/St. Louis Ron Atkins	PHILIP BAILEY TINA TURNER	Jim Snowden	MTUME RICK JAMES TINA TURNER		Hottest: KENNEDY & OSBORNE	WAAA/Winston-Salen Eric St. James
STEVIE WONDER	DAN HARTMAN KENNEDY & OSBORNE JERMAINE JACKSON	RALPH MACDONALD TINA TURNER	STEVIE WONDER	Hottest: BILLY OCEAN RICK JAMES	CHERRELLE CONTROLLERS	KRNB-FM/Memphis		JANET JACKSON SOS BAND BILLY OCEAN	TEMPER TIME
WNHC/New Haven James Jordan	ROGER SOS BAND	Hottest: MIDWAY PRINCE	WHODINI CHERRELLE	SOS BAND KENNEDY & OSBORNE	CHAKA KHAN GRANDMASTER MELLE PRINCE	Melvin Jones		RUN D.M.C.	CHAMPAIGN CARRIE LUCAS
JERMAINE STEWART MR. T	WZAK/Cieveland	CHRIS TAYLOR TIME	VANITY CONTROLLERS PRIME TIME	PRINCE	RALPH MACDONALD PRIME TIME	EMOTIONS KYM	H	FI	LINDA CLIFFORD Hottest:
GLENN JONES TINA TURNER	Lynn Tolliver TIME	WHODINI	Hottest: BILLY OCEAN	Z93/Charleston Marc Little	Hottest: SOS BAND	TINA TURNER JOHNNIE TAYLOR			SOS BAND PRINCE YARBROUGH & PEOP
MADONNA SIDNEY	CHAMPAIGN JUNIOR	WKWM/Grand Rapids Frank Grant	DISCO 3 TIME	none	LIONEL RICHIE PRINCE	SMOKEY ROBINSON GLENN JONES DIÀNNE REEVES	78 Report	ers	KENNEDY & OSBORN JERMAINE JACKSON
Hottest: LILLO THOMAS MIAMI SOUND MACHI	GLENN JONES KASHIF RJ'S LATEST ARRIV	TIME PRIME TIME	PRINCE CHAKA KHAN	Hottest: PRINCE SOS BAND	BILLY OCEAN RICK JAMES	Hottest: MTUME	70 Current R	eports	
RICK JAMES BONNIE POINTER	MARCUS MILLER JAZZY JAY	AMUZEMENT PARK CHAMPAIGN	WZEN-FM/St. Louis	BILLY OCEAN KENNEDY & OSBORNE	WJMI/Jackson Carl Haynes	LIONEL RICHIE BILLY OCEAN			
LATTISAW & GILL	MR. T LOU RAWLS	GIL SCOTT-HERON RALPH MACDONALD	Rod King JACKSONS	MENUDO	TIME	KENNEDY & OSBORNE STEVIE WONDER	WEST	KACE/Los Angeles	KUKQ/Phoenix
WRKS/New York Taylor/Quartarone	Hottest: PRINCE	MIDWAY JAZZY JAY	TONY COMER Hottest:	WPEG/Charlotte Mike Rossi	EGYPTIAN LOVER TINA TURNER	WDIA/Memphis Bobby O'Jay		Miller/Wiggins	Rick Nuhn
JACKSONS MTUME	WHODINI AMUZEMENT PARK	DIANNE REEVES STAPLE SINGERS BEAU WILLIAMS	KENNEDY & OSBORNE PRINCE	LAKESIDE REBBIE JACKSON	RALPH MACDONALD MENUDQ SKOOL BOYZ	CHAKA KHAN BAR-KAYS	KDKO/Englewood Carlos Lando	CONTROLLERS KIDS AT WORK	TIME KASHIF
STEVIE WONDER TIME	BILLY OCEAN STEVIE WONDER	SCRITTI POLITTI Hottest:	MTUME LIONEL RICHIE BILLY OCEAN	STAPLE SINGERS BEAU WILLIAMS	Hottest: JACKSONS	TINA TURNER HAROLD MELVIN	CHAKA KHAN VANITY	TINA TURNER DEBBIE DEB	LAKESIDE GLENN JONES TINA TURNER
CHAKA KHAN RALPH MACDONALD	WDMT/Cleveland (J) Dean Rufus	MTUME TINA TURNER		MADONNA CHAKA KHAN	STEVIE WONDER JANET JACKSON	TEDDY PENDERGRASS AMUZEMENT PARK	RJ'S LATEST ARRIV LEON HAYWOOD	ALEEM JUNIOR T.H.S.	CHAMPAIGN BRASS CONSTRUCTIO
Hottest: TINA TURNER	NEW EDITION	PRINCE EGYPTIAN LOVER	Maxx Myrick	JOCELYN BROWN TIME	NEWCLEUS MTUME	KASHIF CARRIE LUCAS	PEABO BRYSON CAMEO	Hottest: PRINCE	CARRIE LUCAS Hottest:
PRINCE FORCE MD'S TEMPER	LEON HAYWOOD RALPH MACDONALD	DEBBIE DEB	TIME TEDDY PENDERGRASS	KRYSTOL TONY COMER Hottest:	WKXI/Jackson Tommy Marshall	Hottest: BILLY OCEAN SHIRLEY BROWN	REBBIE JACKSON KURTIS BLOW	TINA TURNER BILLY OCEAN	PRINCE SOS BAND
MTUME	KASHIF CHAMPAIGN	WTLC/Indianapolis Jay Johnson	GOODIE TINA TURNER KAZU MATSUI PROJE	SOS BAND KENNEDY & OSBORNE	TIME NEW EDITION	SHIRLEY BROWN STEVIE WONDER KENNEDY & OSBORNE	Rottest: MTUME SOS BAND	TIME JOHNNIE TÀYLOR	MTUME CYNDI LAUPER MENUDO
WUSL/Philadelphia Wyatt/Buggs	REBBIE JACKSON JAZZY JAY RJ'S LATEST ARRI	JACKSONS V PALMERFORCE TWO	MR. T BAMBAATAA & BROWN	DENIECE WILLIAMS PRINCE	TINA TURNER FORCE MD'S	DIANA ROSS	NUANCE PRINCE	KDAY/Los Angeles	XHRM/San Diego
DONNA SUMMER	Hottest: MTUME	JAZZY JAY PATRICE RUSHEN	MEGATWA FATMAN TONIGHT	NEWCLEUS JET94 /Chattanooga	KURTIS BLOW PETER WOLF	WHRK/Memphis Regina Harris Jones	STEVIE WONDER	Jack Patterson	Duff Lindsey
WISH Jocelyn Brown Terri Wells	RUN D.M.C. SOS BAND	MARCUS MILLER	Hottest: BILLY OCEAN	Rich Phillips	CHAMPAIGN PHILIP BAILEY	CHAKA KHAN STEVIE WONDER	KJLH/Los Angeles Stone/Chappell	Hottest: PRINCE	TIME JOCELYN BROWN
FORCE MD'S Hottest:	PRINCE	JOHNNIE TAYLOR JONZUN CREW	KENNEDY & OSBORNE RUN D.M.C.	CHAKA KHAN MR, T	BEAU WILLIAMS LINDA CLIFFORD	TINA TURNER CONTROLLERS	CHAKA KHAN CHAMPAIGN	WHODINI KENNEDY & OSBORNE	SMOKEY ROBINSON CHAMPAIGN
DEELE SOS BAND	WVKO/Columbus Lyles/Jones	T.H.S. Delicious Emotions	SOS BAND PRINCE	NEW EDITION BRASS CONSTRUCTIO	Hottest: BILLY OCEAN RUN, D.M.C.	STEPHANIE MILLS Kenny Rogers Lynn White	NEW EDITION TIME	ROGER LILLO THOMAS	RJ'S LATEST ARRIV AMUZEMENT PARK Hottest:
DENIECE WILLIAMS PRINCE	TINA TURNER	GRANDMASTER MELLE Hottest:	*	LOU RAWLS TIME CHAMDALON	KENNEDY & OSBORNE MTUME	LYNN WHITE BANANARAMA. TINA B	BEVERLY CASON PRINCE	KDIA/Oakland Jeff Harrison	BILLY OCEAN PRINCE
DEBARGE	STEPHANIE MILLS JAZZY JAY	SOS BAND BILLY OCEAN		CHAMPAIGN Hottest: BILLY OCEAN	JERMAINE JACKSON WPDQ/Jacksonville	LEON HAYWOOD Hottest:	RODNEY SAULSBERRY REBBIE JACKSON WEST STREET MOB	CHAKA KHAN	LILLO THOMAS MTUME
WDAS/Philadelphia Joe Tamburro	RJ'S LATEST ARRIV YARBROUGH & PEOPI Hottest:	KENNEDY & OSBORNE AMUZEMENT PARK		STEVIE WONDER PRINCE	Nat Jackson	PRINCE STEVIE WONDER	JANET JACKSON DEBBIE DEB	BRASS CONSTRUCTIO TINA TURNER	SOS BAND
none Hottest:	MTUME PRINCE	PRINCE		DIANA ROSS KENNEDY & OSBORNE		SOS BAND RUN D.M.C.	Hottest: DAN HARTMAN	CONTROLLERS MADONNA TIME	KSOL/San Mateo Bernie Moody
BILLY OCEAN PRINCE	KENNEDY & OSBORNI BILLY OCEAN	8		KKDA-FM/Datias	GIL SCOTT-HERON JOCELYN BROWN	PRINCE WEDR/Miami	NUANCE PRINCE	TIME Hottest: PRINCE	TIME NEW EDITION
JACKSONS STEVIE WONDER	ALICIA MYERS			Terri Avery BRASS CONSTRUCTIO	DIANNE REEVES Hottest: RICK JAMES	Jackson/Jones	TIME PRINCE	STEVIE WONDER MENUDO	CHAKA KHAN EVELYN THOMAS
STEPHANIE MILLS	-			CHAMPAIGN KENNY ROGERS	RAY PARKER JR. LIONEL RICHIE	TONY COMER Hottest: BILLY OCEAN		MTUME PRINCE	JAY NOVELLE Hottest:
WAMO/Pittsburgh Allen Harrison		llowing stations repo		INVISIBLES Hottest:	MENUDO MTUME	SOS BAND BROTHERS JOHNSON	1	\$	BILLY OCEAN SOS BAND
CONTROLLERS EGYPTIAN LOVER	fro	zen playlist this wee	ik:	KENNEDY & OSBORNE EGYPTIAN LOVER	WJAX/Jacksonville (J)	RANDY HALL CAROL LYNN TOWNES			DIANA ROSS VANITY CHAKA KHAN
HERB ALPERT Kym		WDAS/Philadelphia		ROSE ROYCE WHODINI	Chris Turner LAKESIDE	WBLX/Mobile			Saring human
STAPLE SINGERS KURTIS BLOW		WHUR/Washington WBLZ/Cincinnati		STEVIE WONDER	PHILIP BAILEY SADAO WATANABE	B.J. Taylor TINA TURNER	1		
Hottest: RICK JAMES PRINCE		WAOK/Atlanta		1 July	TINA TURNER Jazzy Jay Hottest	TINA TURNER SMOKEY ROBINSON Hottest:			
RENNEDY & OSBORNE RAMSEY LEWIS	· ·	Z93/Charleston WQMG/Greensboro		and a second	Hottest: PRINCE JACKSONS	MTUME SOS BAND		/Chattanooga is no	longer
DIANA ROSS		WWDM/Sumpter			CHUCK BROWN STEVIE WONDER	KENNEDY & OSBORNE PRINCE		an R&R reporter.	
		KDAY/Los Angeles	•		CHAKA KHAN	STEVIE WONDER		-	

THE HIT SINGLE FROM THE ALBUM





MCA RECORDS DELIVERING THE MUSIC OF THE 80'S

Usst Week 3 1 3 4 9 6 6	MODERN JAZZ QUARTET 1984/Echoes (Pablo) LES McCANN/HOUSTON PERSON/Road Warriors (Greene St./2001) ROB McCONNELL & BOSS BRASS/All In Good Time (Palo Alto) JIMMY McGRIFF/Skywalk (Milestone/Fantasy) BOBBY McFERRIN/The Voice (Musician/Elektra)	DAVE VALENTIN (14) Kalahari (GRP) RICHARD ELLIOT (9) Initial Approach (ITI/Allegiance) CABO FRIO (8) Just Having Fun (Zebra) AZYMUTH (6) Flame (Milestone/Fantasy) DAN SIEGEL (6) Another Time, Another Place (Pausa) ANDREAS VOLLENWEIDER (6) Pace Verde (Columbia)	SADAO WATANABE (15) Rendezvous (Elektra) MODERN JAZZ QUARTET 1984 (14) Echoes (Pablo) L. McCANN/H. PERSON (11) Road Warriors (Greene St.,/2001) ROB McCONNELL & BOSS BRASS (9 All In Good Time (Palo Alto) R. LEWIS & N. WILSON (8) The Two Of Us (Columbia) HEATH BROTHERS (7) Brothers & Others (Antilles/Island) JIMMY McGRIFF (7) Skywalk (Milestone/Fantasy)
13 10 11 14 13 11 14 14 17 19 20 16 10 10 17 19 20 16 10 10 17 17 19 20 16 10 22 12 12 12 12 12 12 12 12 12	 KEVIN EUBANKS/Sundance (GRP) RAMSEY LEWIS & NANCY WILSON/The Two Of Us (Columbia) STAN GETZ/ALBERT DAILEY/Poetry (Musician/Elektra) DAVE GRUSIN/Night-Lines (GRP) HEATH BROTHERS/Brothers & Others (Antilles/Island) C'EST WHAT?!/Eight Stories (Palo Alto) ALEXANDER ZONJIC/Elegant Evening (Inner City) FRANK FOSTER & FRANK WESS/Two For The Blues (Pablo) CHICO FREEMAN/Tangents (Elektra) A TRIBUTE TO MONK/That's The Way I Feel Now (A&M) GENERATION BAND/Call Of The Wild (TBA/Palo Alto) EASTERN REBELLION 4/Eastern Rebellion 4 (Timeless/Zebra) ZOOT SIMS/Quietly There (Pablo) CHUCK MANGIONE/Disguise (Columbia) SPYRO GYRA/Access All Areas (MCA) MILES DAVIS/Decoy (Columbia) KOINONIA/Celebration (Breaker/MCA) 	EUGEN CICERO TRIO "Spring Song" (Timeless/Zel Rotations: Heavy 1/0, Medium 2/0, Light 3/2, Extra Adds 1, Total/ KXPR. GORDON BRISKER f/TOM HARRELL "Cornerston Rotations: Heavy 2/0, Medium 1/0, Light 2/0, Extra Adds 2, Total SONNY STITT "The Last Stitt Sessions Vol. 2" (Rotations: Heavy 2/0, Medium 3/1, Light 3/1, Extra Adds 0, Total A BILLY OSKAY & MICHAEL O'DOMHNAILL "Nightn Rotations: Heavy 4/0, Medium 3/0, Light 0/0, Extra Adds 0, Total A KJZZ, WMGI. HERBIE HANCOCK "Sound-System" (Columbia) Rotations: Heavy 3/0, Medium 2/1, Light 0/0, Extra Adds 1, Total A WJZZ. JOE PASS "Live At Long Beach City College" (Pr Rotations: Heavy 1/0, Medium 3/1, Light 1/0, Extra Adds 1, Total WOODY SHAW "In The Beginning" (Muse) 6/2 Rotations: Heavy 1/1, Medium 4/0, Light 0/0, Extra Adds 1, Total JOE TURNER "Kansas City Here I Come" (Pablo) 6 Rotations: Heavy 1/0, Medium 2/1, Light 2/0, Extra Adds 1, Total LOREZ ALEXANDRIA "Harlem Butterfly" (Discov Rotations: Heavy 2/0, Medium 2/1, Light 2/1, Extra Adds 0, Total CLAUDIO RODITI w/KENIA "Red On Red" (Green	Adds 3, WMOT, WIAN, WKSU. Heavy: WBBY. Medium: e'' (Sea Breeeze) 7/2 Adds 2, WBFO, KADX. Heavy: KPLU, KXPR. Medium: V Muse) 7/2 dds 2, WBFO, WNUR. Heavy: WBGO, WHRO. Medium: V toise'' (Windham Hill) 7/0 Adds 0, Heavy: WFAE, WKSU, KUOP, KWMU. Medium: H 6/2 Adds 2, KTCJ, WJAX. Heavy: WGBH, WBGO, KCRW. M ablo) 6/2 Adds 2, KLON, KCRW. Medium: WUSF, KLCC, KKCN, /2 Adds 2, WGBH, WBFO. Heavy: WMOT. Medium: KLCC ery) 6/1 Adds 1, KLON. Heavy: KUHF, KXPR. Medium: WLGO, M Adds 1, WNOP. Heavy: WBEE, KJZZ. Medium: WLGO, M Addy Addy Addy Addy Addy Addy Addy Addy
29 27 27 DEBUT 2 DEBUT 2 21 30 Black/Urban WKND/Hartfo	 KITTYHAWK/Fanfare (Zebra) BEBOP & BEYOND/Bebop & Beyond (Concord) DAVE VALENTIN/Kalahari (GRP) 	Rotations: Heavy 1/0, Medium 4/0, Light 1/1, Extra Adds 0, Total KWMU. KAZU "The Direction-West" (Lakeside) 5/4 Rotations: Heavy 0/0, Medium 2/2, Light 3/2, Extra Adds 0, Total RALPH McDONALD "Universal Rhythm" (PolyGr Rotations: Heavy 0/0, Medium 3/3, Light 2/1, Extra Adds 0, Total DICK BERK & JAZZ ADOPTION AGENCY "Big Ja Rotations: Heavy 1/0, Medium 1/0, Light 2/1, Extra Adds 1, Total HERB ALPERT "Bullish" (A&M) 5/1 Rotations: Heavy 1/0, Medium 2/0, Light 2/1, Extra Adds 0, Total	Adds 1, WGBH. Heavy: KTCJ. Medium: WEAA, WJZZ Adds 4, WBEE, WIAN, KKGO, KJZZ. am) 5/4 Adds 4, WJZZ, KKGO, WMGI, WVOI. ake'' (Discovery) 5/2 Adds 2, WMOT, KXPR. Heavy: KLON. Medium: KPLU

Rotations: Heavy 1/0, Medium 2/0, Light 2/1, Extra Adds 0, Total Adds 1, KTCJ. Heavy: WLOQ. Medium: WEAA JAY McSHANN "Just A Lucky So And So" (Sackville) 5/0 Rotations: Heavy 2/0, Medium 1/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: KLON, KJAZ. Medium: KUHF. Turner;KJCB/Lafayette, Beatrice Evans; WYLD-FM/New Orleans, Dell Spencer; WGCI/Chicago, Graham Armstrong; WDMT/Cleveland, Dean-Dean Rufus; WVOI/Toledo, Maxx Myrick; XHRM/San Diego, Duff Lindsey.

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CABO FRIO "Just Having Fun" (Zebra) 15/8 Rotations: Heavy 0/0 Medium 8/2, Light 5/4, Extra Adds 2, Total Adds 8, WBFO, WFAE, WNOP, KTCJ, KKGO, KJZZ, KUOP, WKND. Medium: KERA, WMOT, WLOQ, KPLU, WMGI, WVOI. TIMELESS ALLSTARS "Timeless Heart" (Timeless/Zebra) 12/4 Rotations: Heavy 3/1, Medium 3/1, Light 4/0, Extra Adds 2, Total Adds 4, WKSU, KMCR, KPLU, WKND. Heavy: WUSF, KXPR. Medium: KUOP.

DAN SIEGEL "Another Time, Another Place" (Pausa) 10/6 Rotations: Heavy 0/0, Medium 3/1, Light 5/3, Extra Adds 2, Total Adds 6, KERA, WNOP, KTCJ, KCRW, KJZZ, KUOP. Medium: KMHD, WVOI.

ANDREAS. VOLLENWEIDER "Pace Verde" (Columbia) 10/6 Rotations: Heavy 1/0, Medium 3/2, Light 3/1, Extra Adds 3, Total Adds 6, WGBH, KERA, WMOT, KMCR, KJZZ, KLCC. Heavy: WKSU. Medium: KUOP.

PETE PETERSEN & COLLECTION JAZZ ORCHESTRA "Jazz Journey" (Pausa) 9/3 Rotations: Heavy 2/0, Medium 1/0, Light 5/2, Extra Adds 1, Total Adds 3, KERA, WNOP, KUOP, Heavy: WBBY, KPLU. Medium: KADX.

IVAN CONTI "The Human Factor" (Milestone/Fantasy) 9/1 Rotations: Heavy 1/0, Medium 6/0, Light 1/0, Extra Adds 1, Total Adds 1, WNOP. Heavy: WJZZ. Medium: KERA, KSAX, WBEE, KTCJ, KJZZ, KWMU.

ELEMENTS "Forward Motion" (Antilles/Island) 9/0 Rotations: Heavy 3/0, Medium 3/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WKSU, KPLU, KLCC. Medium: KJZZ, WUSF,

KWMU. AZYMUTH "Flame" (Milestone/Fantasy) 8/6 Rotations: Heavy 1/1, Medium 1/0, Light 2/1, Extra Adds 4, Total Adds 6, WBFO, WBGO, KSAX, KTCJ, KMHD, KCRW.

Medium: KKGO.

BUDDY DeFRANCO "Mr. Lucky" (Pablo) 8/3 Rotations: Heavy 2/1, Medium 4/0, Light 1/1, Extra Adds 1, Total Adds 3, WBFO, WMOT, WKSU. Heavy: KXPR. Medium: WBEE, KADX, KMCR, WHRO.

PUTTIN' ON THE RITZ "Steppin' Out" (Pausa) 8/2 Rotations: Heavy 3/0, Medium 1/0, Light 4/2, Extra Adds 0, Total Adds 2, WBGO, KJAZ. Heavy: KUHF, WBBY, WMGI. Medium: WMOT.

HANK CRAWFORD "Down On The Deuce" (Milestone/Fantasy) 7/5 Rotations: Heavy 1/0, Medium 3/2, Light 1/1, Extra Adds 2, Total Adds 5, WBFO, KTCJ, KMHD, KCRW, WHRO. Heavy: KJAZ. Medium: KKGO.



CHUCK MANGIONE "Disguise"

28-20 on the **Jazz Chart!** Shipping soon!

The new single, Diana "D"

on Columbia Records & Cassettes

IVAN CONT

Regionalized Adds & Hots Printed Adds are first ten provided by station. Hots are printed in order

symbol denotes commercial station

given by reporter. * symbol denotes commercial station.							
EAST	WBFO/Buffalo John Hunt	SOUTH	KSAX/Dai Willie Cul	las-FL Worth (*) Iton	KUHF/Houston Deve Edwards	WHRO/Norfolk Joe Lowrey	
WEAA/Bailmore Renita Woods None Bottest: RAMSEY LEWIS MARVIN CABELL MODEAN JAIZ QUART KSYIN CABELL LES MCCANN WGBHHOston Eric Jackson ZOOT SIMS JOHNY WGGRIFP POSTER & WRSS GET2 & DAILEY BEBOP & BZYOND ANITA MOORE JOE TUTNE ATORME SEBARING & TORME SEBARING & TORME SEBARING & DOTME HERBIE HANCOCK	AZYMUTH SONNY STITT HANK CRAMFORD HANK CRAMFORD CREEK MANGIONE ZOOT SIMS KITYHANK CABO FRIO BUDDY DEFRANCO JOE TURNER HANGIPF MODERN JAZZ QUART CHET BAKER WBGO/Newerk Rolling/Kink TITO FUENTE DIRTY DOZEN BAASS CAL JJADER PUTTIN' ON THE RI BAUCE FORMAN A STUTT POSTER & WESS JIMMY MCGRIFF SONNY STITT DON SICKLER BERDE HANCOCK	KEVIN EUDANKS PASSO RICHAD ELLIOT GEORGE BOLLSALLIOT GEORGE HEATH BRENER CHARD RICHAD AND AND AND AND AND HEATH BRENER GENERATION BAND FRED LIPSIUS LES MC KERADBAIGS-FL WOTH JINHY LIPSIUS LIES MC KERADBAIGS-FL WOTH JINHY JINHY MCGRIFF MCARD ELLIOT GUINHEL RICHAD ELLIOT GUINHEL CHEF BASSE CHICO FREENAN CHICO FREENAN CONSTRUCTION CONST		ANGIONE AAT?! T Doward Dore Lentin Jazz Quart Jazz Quart Ann Rothers Takabe Corifer Sate (*)	DORE BOLLEST: ON THE RI JOSHUA REAKSTORS LOREZ ALEXANDRIA BOBBY MCFERRIN ARCHIE SBEPP WMOT/Neshvile Rick Fores BUCY DEFERRIN AUCHIE SBEPP WMOT/Neshvile Rick Fores DICK BERK/JA22 AUCHIE BUDPY DEFRANCO ANDREAS VOLLENNEI HOLDY DEFRANCO ANDREAS VOLLENNEI HOLDY DEFRANCO ANDREAS VOLLENNEI HEAD LES MCCANN ALEXANDER ZONJIC	HANK CRANFORD ALEXANDER ZONGIC KEITH JARRETT BOUTESI: BEBOP & BEXOND MODERN JAZI OUART GONNY SCITT CALL WLOQIOHANDA (*) Paul Gerardi DAVY VALENTIN HOLTEAL: SADAO WATANABAE SPYND GYRA CHUCK MANGIONE DAVY GRUSIN GENERATION BAND GENERATION BAND BOD SYCKLER HOLTESI: KUTH JARKETT KAMAU ESNYATTA KAMAU ESNYATTA KAMAU ESNYATTA	
44 Re	porting Station	-	WEST	KKGO/Los Angeles Jeff Gehringer (*)	KXPR/Secremento Gary Vercelli	KJZZ/Seattle (*) Carol Handley	
40 Ci MIDWEST	WDET/Detroit	KSU/Kent nda Yohn	KADX/Denver (*) Pat McNuity ALEXANDER ZONJIC GEORGE SHEARING SHEARING & TORME GORDON BRISKER Hottest: ROB MCCONNELL POSTER & WESS JIMMY MCGRIFF	CHET BAKER C'EST WHAT?! KEVIN EUBANKS CHICO FREEMAN BEATH BROTHERS RALPH MCDONALD RICHARD BILLIOT DAVE VALENTIN CAL JJADER KOINONIA HOLTEST: BERDE C BEVON	DAVE VALENTIN DICK DERK/JA2Z AD MODERN JA2Z QUART HOLLEGI: ROB MCCONNELL BOBBY MC2FERIN TIMELESS ALLSYARS KEITS JARRETT BUDDY DEFRANCO KJAZ/San Francisco Bob Pariocha (*)	DAN SIEGEL KA2U LES MCCANN CGUCK MANGIONE ANDREAS VOLLENWEI CABO PRIO POCKET CHANGG HOLLEST: GENERATION BAND THIBUTE TO MONK KITTYHANKK KOINONIA	
WBEFICHLEAS Bob Long TOM GRANT KAZU BASTERIK REMELLION EASTERIK REMELLION EASTERIK REMELLION BASTERIK REMELLION BASTERIK BASTERIK BASTERIK BASTERIK BASTERIK BASTERIK BASTERIK WHOPEN LAZZ OUART BASTERIK WHOPEN LAZZ OUART BASTERIK WHOPEN LAZZ OUART BASTERIK	JULY AUGING QUARTER MUSIC LE QUARTER MUSIC LE QUARTER MUSIC REITH JARRET MATSON & LUNDY KEITH JARRET MATSON & LUNDY MUSIC MUNCEL VOUNGELOOD CHARLES YOUNGELOOD AND JOHN CARTER WHURKENNEN GUARTER MUSIC HOUNGELOOD STRING TRIO OF NE GUARTER SUNN RA CHARLES TYLER QUA OSTRING TRIO OF NE CHARLES TYLER QUA OSTRING TRIO OF NE CHARLES TYLER QUA STRING TRIO OF NE CHARLES TYLER QUA STRING TRIO OF NE CHARLES TYLER QUA STRING TRIO OF NE CHARLES TYLER QUA SONY STITT ROTCOT FREENAM E CLARINET SUMMIT CLARINET SUMMIT E BUI HUNT E SIGEN CICERO E SIGEN CICERO E SIGEN CICERO SONY ALL SONY STITT ROTCOT SUMMIT COT SIM KAZU JOHN CARTER E SIGEN CICERO E SIGEN CICERO E SIGEN CICERO E TRIBUTE TO MONK AMODENN JAZZ QUART T TRIBUTE TO MONK MODENN JAZZ QUART T TRIBUTE TO MONK MODENN JAZZ QUART T TRIBUTE TO MONK MODENN JAZZ QUART	NOW FORM NOW FORMATIN LOOM DEF SEARCO INTELESS ALLSTARS LOOM DEF LOOM DEF SACH & TAYLOR BOULAH IBRAHIM CHARL HEAGES UGEN CICERO DESCRIPTION CHARL HEAGES UGEN CICERO DESCRIPTION DESCRIPTION CARACTER SACH & O'DOMENAI RET BARNO LEMENTS SKAY & O'DOMENAI EXEMPTION LEMENTS SKAY & O'DOMENAI EXEMPTION CANNON	COT SINS CHET BAKER KLCCEFUgene Michael Canning ANDREAS VOLLENWEL DAVE VALENTIN THE VALENTIN THE VALENTIN THE VALENTIN THE VALENTIN PRASER MACHERSON BOLTEST KOTIN PUBLIS KOTIN PUBLIS ROB MCCONNELL GETZ & DAILBY KLONLON GESCH Hein Borges WOODY SHAW LINCOLM MAYORGA DATE VALENTING BALL SKOTERES JAT MCSHANN LINCOLM MAYORGA JAT MCSHANN JAT MCSHANN BASTERN REBELLIO	COZENTI & GEMM ANDERAS VOLLENW I RITA REYS ITTMELESS ALLSTA TIMELESS ALLSTA TIMELESS ALLSTA TIMELESS ALLSTA TIMELESS ALLSTA INDERNIAZZ QUA LES MCCANN ROB MCCONNELL SADAO WATANABE SADAO W	BRUCE FORMAN FT CAL TJADER FT CAL TJADER FT CAL TJADER MESS & COLES DENNY ZEITLIN MESS & COLES DENNY ZEITLIN I THELOGIOS MONK EI DAT MENTHENY BRUCE FORMAN POSTER & WESS FT CAL TJADER BRUCE & DEEONI REITH JARETT CORVISION MONT REITH JARETT WOODY SHAW STENG ANEADD DIRTY DOSEN BRADS TTACY & JIMMY ROW HOLTESI BORDY CJIMMY ROW HOLTESI BORDY CJIMMY ROW HOLTESI BORDY CONSTANT DAN SIEGEL HARK CRAMFORD DIRTY DOSEN BRADS TTACY & JIMMY ROW HOLTESI BORDY MCFERRIN TRIBUTE TO MONK HERELE HANCOCK KAZUMI WATAWABE	HICRAEL REDGES KUOP/Stockton Kristin Knudson Richard ELLIOT CABO FILO DETE PETERSEN/COL DAN SIEGEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL Charles Tomaras KICRADE ZUNJIC CHARLEY ALEXANDER RICHARD ELLIN SIEGAND ELLIN SIEGAND ELLIN SIEGAND ELLIN BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL BOLIESEL SOCO SIMS BOLIESEL SOCO SIMS SOC SIMS CHET BAKER	
PETE PETERSEN/COL WJZZ/Detrolt (*) John Hill RALPE MCDONALD MODERN JAZZ GUART SADAO WATANABE TOMMY FLANAGAN CHET BAKER Hottest: RANSEY LEWIS JIMHY MCGRIPP ROB MCCONNELL FRANK SINATRA		Note: West Senec r a reporting		The fr	ollowing station ozen playlist th WEAA/Baltin WGCI/Chic KUHF/Hous KJCB/Lafay	is week: more ago ston	

NATIONAL AIRPLAY/50 **September 14, 1984**

	_		Total			
Three Two Last Weeks Weeks Week			Total Reports/Adds	Heavy	Medium	Light
10 5 4	0	CONWAY TWITTY/I Don't Know A Thing About (WB)	153/0	130	20	3
743	-	BARBARA MANDRELL & LEE GREENWOOD/To Me (MCA)	148/0	123	19	6
3 1 1	3	OAK RIDGE BOYS/Everyday (MCA)	148/0	130	14	4
14 11 6	4	LARRY GATLIN & THE GATLIN BROS./The Lady Takes (Columbia)	150/0	119	29	2
15 12 7	6	ALABAMA/If You're Gonna Play In Texas (RCA)	146/3	128	14	4
16 13 8	6	EDDY RAVEN/I Could Use Another You (RCA)	152/0	106	39	7
17 14 9	ŏ	RICKY SKAGGS/Uncle Pen (Epic)	147/2	106	28	13
4 2 2	8	MERLE HAGGARD/Let's Chase Each Other Around The Room (Epic)	138/2	115	19	4
22 15 11	9	WILLIE NELSON/City Of New Orleans (Columbia)	151/2	91	54	6
21 16 13	Ō	GARY MORRIS/Second Hand Heart (WB)	149/0	83	59	7
23 19 14	Ō	EXILE/Give Me One More Chance (Epic)	151/1	64	80	7
1 3 5	12	CRYSTAL GAYLE/Turning Away (WB)	125/0	87	26	12
27 24 17	Ð	JOHN SCHNEIDER/I've Been Around Enough To Know (MCA)	148/6	59	67	22
30 25 20	1	JOHN ANDERSON/She Sure Got Away With My Heart (WB)	141/4	48	83	10
26 21 18	Ē	DAN SEALS/The Wild Side Of Me (Liberty)	145/4	48	76	21
25 23 19	- A	VERN GOSDIN/What Would Your Memories Do (Compleat/PG)	136/3	59	63	14
29 26 22		EMMYLOU HARRIS/Pledging My Love (WB)	138/5	37	83	18
44 37 28	-	JOHNNY LEE/You Could've Heard A Heart Break (Fuil Moon/WB)	141/8	20	81	40
38 30 24	Ð	LEE GREENWOOD/Fool's Gold (MCA)	136/9	24	88	24
2 6 10	-	JIM GLASER/You're Gettin' To Me Again (Noble Vision)	97/0	47	27	23
48 39 34	-	RONNIE MILSAP/Prisoner Of The Highway (RCA)	141/11	15	89	37
40 34 32		STATLERS/One Takes The Blame (Mercury/PG)	128/10	19	82	27
- 44 39	æ		141/15	10	79	52
31 29 26	2		117/3	24	63	30
- 45 36		DON WILLIAMS/Maggie's Dream (MCA)	134/10	13	77	44
35 32 30	ð		119/8	24	72	23
33 31 29	ð		99/3	26	51	22
36 33 31	28		119/8	15	76	28
45	2		138/24	5	68	65
42 38 35	3		125/9	10	84	31
37 35 33		RAZZY BAILEY/Knock On Wood (MCA)	103/3	17	67	19
- 46 42	æ		130/8	4	74	52
46 40 37		RAY CHARLES (with B.J. THOMAS)/Rock And Roll Shoes (Columbia)	104/10	14	63	27
49 42 40		WHITES/Pins And Needles (MCA/Curb)	120/10	8	77	35
45 41 38	-	LOUISE MANDRELL/Goodbye Heartache (RCA)	122/3	5	75	42
12 10 12	-	RONNIE McDOWELL/I Got A Million Of 'Em (Epic)	90/0	44	26	20
- 47 44	-	MICHAEL MARTIN MURPHEY/Radio Land (Liberty)	120/11	4	58	58
47 43 41	-	BRENDA LEE/A Sweeter Love (I'll Never Know) (MCA)	105/11	9	61	35
		A. MURRAY with D. LOGGINS/Nobody Loves Me Like You Do (Capitol)	119/32	3	47	69
		JOHN CONLEE/Way Back (MCA)	76/0	29	27	20
8 9 16		KENNY ROGERS/Evening Star (RCA)	65/0	23	20	22
9 8 21		GLEN CAMPBELL/Faithless Love (Atlantic America)	65/0	28	22	15
		LIONEL RICHIE/Stuck On You (Motown)	63/0	25	25	13
BREAKER			100/45	4	22	74
BREAKER	-	TOM T. HALL/P.S. I Love You (Mercury/PG)	98/22	3	30	65
DEBUT	Ō		86/36	2	19	65
	-	REBA MCENTIRE/He Broke Your Memory Last Night (MCA)	53/1	17	23	13
DEBUT	1		78/6	• 4	37	37
	-	ED BRUCE/Tell 'Em I've Gone Crazy (MCA)	65/6	2	39	24
DEBUT		GEORGE JONES/She's My Rock (Epic)	68/54	3	12	53

MOST ADDED •

GEORGE JONES (54) She's My Rock (Epic) **DOLLY PARTON (45)** God Won't Get You (RCA) NITTY GRITTY DIRT BAND (42) I Love Only You (WB) BELLAMY BROTHERS (37) World's Greatest Lover (MCA/Curb) PINKARD & BOWDEN (36) Mama She's Lazy (WB) A. MURRAY with D. LOGGINS (32) Nobody Loves Me Like You Do (Capitol) WAYLON JENNINGS (29) America (RCA) **CHARLY McCLAIN (25)** Some Hearts Get All The Breaks (Epic) EARL THOMAS CONLEY (24) Chance Of Lovin' You (RCA) DAVID FRIZZELL & SHELLY WEST (24) It's A Be Together Night (Viva) MARK GRAY (24) Diamond In The Dust (Columbia) **STEVE WARINER (24)** Don't You Give Up On Love (RCA)

HOTTEST

ALABAMA (75) If You're Gonna Play In Texas (RCA) OAK RIDGE BOYS (71) Everyday (MCA) **MERLE HAGGARD (70)** Let's Chase Each Other Around... (Epic) **CONWAY TWITTY (65)** I Don't Know A Thing About Love (WB) B. MANDRELL & L. GREENWOOD (55) To Me (MCA) WILLIE NELSON (42) City Of New Orleans (Columbia) LARRY GATLIN & GATLIN BROS. (36) The Lady Takes The Cowboy Every ... (Col.) RICKY SKAGGS (35) Uncle Pen (Epic) **JOHN SCHNEIDER (32)** I've Been Around Enough To Know (MCA) **EXILE (29)** Give Me One More Chance (Epic)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" complied 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.

> . STIVI

BREAKERS

ANNE MURRAY with DAVE LOGGINS

Nobody Loves Me Like You Do (Capitol)

On 78% of reporting stations. Rotations: Heavy 3, Medium 47, Light 69, Total Adds 32 including WAJR, WIXL, WWVA, KASE, WYNK, KISS-FM, WQHK, WBCS, KXXY, KTPK, KUZZ, KUUY, KYGO, KCKC, KSAN. A Most Added Record. Moves 48-39 on the Country chart.

DOLLY PARTON

God Won't Get You (RCA)

On 65% of reporting stations. Rotations: Heavy 4, Medium 22, Light 74, Total Adds 45 including



COLLEGE Pros

ALABAMA over GEORGIA TECH **BYU over TULSA**

MIAMI over PURDUE SYRACUSE over NORTHWESTERN **NEBRASKA** over **MINNESOTA**

WCAO, WRKZ, WNYR, WXBQ, KPLX, WFNC, WMC, WCMS, WSLR, WWWW, WFMS, WIL, KIK-FM, KYGO, KUGN, KCCY. A Most Added Record. Debuts at number 44 on the Country chart.

The information shown on the National Airplay 50, Breakers, New & Active and

significant Action, is current. The results shown are based on reports taken from

TOM T. HALL

P.S. I Love You (Mercury/PolyGram)

On 64% of reporting stations. Rotations: Heavy 3, Medium 30, Light 65, Total Adds 22 including WRKZ, WWVA, WILO, WGTO, WESC, KSSN, WRNL, WFMS, KCJB, WTHI, KLZ, KFRY, KEIN, KFTN, KCKC. Debuts at number 45 on the Country chart.

HANK'S PICKS For Weekend Of Sept. 15th Last Week 60% Correct

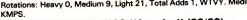
our reporters on Monday, 9-10-84.

CHICAGO BEARS over GREEN BAY PACKERS L.A. RAIDERS over KANSAS CITY CHIEFS SAN FRANCISCO 49ERS over NEW ORLEANS SAINTS DETROIT LIONS over TAMPA BAY BUCCANEERS ST. LOUIS CARDINALS over INDIANAPOLIS COLTS



54





WAYLON JENNINGS "America" (29/29) Rotations: Heavy 1, Medium 6, Light 22, Total Adds 29 including WBGW, WYRK, WNOX, WRNL, WTQR, WCXI, KFDI, KNIX, KCKC, KSON.

MARK GRAY "Diamond in The Dust" (Columbia) 28/24 Rotations: Heavy O, Medium 4, Light 24, Total Adds 24 including WBGW, WOKO, KXYL, WEZL, WCMS, WMNI, KFGO, WGEE, KUZZ, KRWQ, KMPS.

DOTTIE WEST "What's Good For The Goose" (Permian) 28/3 Rotations: Heavy 0, Medium 7, Light 21, Total Adds 3, WVAM, KKYX, KRKT. Medium: KHEY, WOKK, WPAP, WCXI, KVOO, KMPS.

RAY PRICE "Better Class Of Loser" (Viva) 25/3 Rotations: Heavy 0, Medium 5, Light 20, Total Adds 3, WVAM, KWMT, KEBC. Medium: WYII, KHEY, WPAP, KKYX, KVOO. Light:

KGA, KCUB. JUDY COLLINS with T.G. SHEPPARD "Home Again" (Elektra) 21/11 Rotations: Heavy 0, Medium 5, Light 16, Total Adds 11, WVAM, WCAO, WBGW, KRRV, KHEY, WKSJ, KRMD, WONE, KTTS,

TARI HENSLEY "Love Isn't Love..." (Mercury/PolyGram) 21/1 Rotations: Heavy 0, Medium 5, Light 16, Total Adds 1, WIXY. Medium: WYII, WLWI, WPAP, KKYX, KSOP. Light: KISS-FM, KSO, KFDI, KKAL.

EVERLY BROTHERS "On The Wings Of A Nightingale" (Mercury/PolyGram) 20/10 Rotations: Heavy 0, Medium 3, Light 17, Total Adds 10, WVAM, KRRV, WXBQ, WLWI, WCMS, KRMD, WDAF, KIOV, KJOT, KUUY

GEORGE STRAIT "Does Fort Worth Ever Cross Your Mind" (MCA) 19/19 Rotations: Heavy 1, Medium 3, Light 15, Total Adds 19 including WPTR, WSNO, KEAN, WNOX, WMC, KEBC, KFDI, KRKT, KNIX,

KRSY

TERRI GIBBS "Rocky Top" (MCA) 19/3 Rotations: Heavy 0, Medium 4, Light 15, Total Adds 3, WGNA, WAXX, KIGO. Medium: WPTR, WSNO, WCXI, KTTS. Light: KXYL, KRMD, KVOO.

GAIL DAVIES "Jagged Edge Of A Broken Heart" (RCA) 15/15 Rotations: Heavy 0, Medium 2, Light 13, Total Adds 15 including WBGW, WSNO, WMC, WKSJ, KEBC, KFDI, KUZZ, KTOM, KSON, KMPS

KINFS. KEITH WHITLEY "Turn Me To Love" (RCA) 15/9 Rotations: Heavy O, Medium 1, Light 14, Total Adds 9, KRRV, WAMZ, WKSJ, KRMD, KFGO, KWJJ, KRSY, KMPS, KGA. NARVEL FELTS "I'm Glad You Couldn't Sleep Last Night" (Evergreen) 14/5 Rotations: Heavy O, Medium 2, Light 12, Total Adds 5, WVAM, WYII, KRRV, KHEY, KFGO. Medium: KMML, WLWI. Light: WOW,

CHRIS HILLMAN "Somebody's Back In Town" (Sugar Hill) 12/5 Rotations: Heavy 0, Medium 2, Light 10, Total Adds 5, WSNO, WILQ, WYII, KKYX, KKAL. Medium: WLWI, KFDI. Light: WSOC, KRWO, KSOP.

WDAF

MASON DIXON "Gettin' Over You" (Texas) 11/2 Rotations: Heavy 0, Medium 5, Light 6, Total Adds 2, WSNO, KGA. Medium: KMML, KLVI, KXYL, KKYX.

ZELLA LEHR "All Heaven Is About To Break Loose" (Compleat/PolyGram) 11/1 Rotations: Heavy 0, Medium 0, Light 11, Total Adds 1, KUGN. Light: WSNO, KRMD, KVOO, KRWQ, KRSY, KMPS, KGA.

SAWYER BROWN "Leona" (Capitol) 10/10 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 10, WGNA, WIXY, KXYL, WFNC, WCMS, KRMD, WAXX, KEBC, KTTS, KFDI.

FLOYD BROWN "Kiss Me Just One More Time" (MCA) 9/4 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 4, WVAM, WSNO, KHEY, KRSY. Medium: WYNK. Light: KKYX, KEBC, WOW,

BOXCAR WILLIE "Whine Whistle Whine" (Main Street) 7/1 leavy 0, Medium 1, Light 6, Total Adds 1, WVAM. Medium: WPAP. Light: WSNO, KBMR, WAXX, KVOO, KTOM.

COUNTRY ALBUM TRACKS

Album Title

SIGN		ACT	

NEW & ACTIVE

PINKARD & BOWDEN "Mama She's Lazy" (WB) 86/36 Rotations: Heavy 2, Medium 19, Light 65, Total Adds 36 including WCAO, WKYG, KIX106, KPLX, WLWI, WKIX, KRMD, WUSQ, WGAR-FM, WXCL, KVOO, KFRY, KWJJ, KSON, KCUB. Debuts at number 46 on the Country chart. BANDANA "All I Wanna Do..." (WB) 78/6 Rotations: Heavy 4, Medium 37, Light 37, Total Adds 6, WIXY, WWVA, KCJB, KEBC, WTHI, KCUB. Heavy: WLWI, KKYX, KIOV, WWJO. Medium: WYII, WKSJ, WQYK, KRKT, KTOM, KSOP. Debuts at number 48 on the Country chart. HILLARY KANTER "Good Night For Falling Love" (RCA) 75/7 Rotations: Heavy 2, Medium 28. Light 45. Total Adds 7. WSOC. WESC. KWMT. KOMA. WTHI, KCCY, KCUB. Heavy: WOKK,

Rotations: Heavy 2, Medium 28, Light 45, Total Adds 7, WSOC, WESC, KWMT, KOMA, WTHI, KCCY, KCUB. Heavy: WOKK, WPAP. Medium: WGNA, WAJR, WWVA, KRMD, WGAR-FM, KQIL.

NITTY GRITTY DIRT BAND "I Love Only You" (WB) 73/42 Rotations: Heavy 0, Medium 13, Light 60, Total Adds 42 including WGNA, WYRK, WIXL, KRRV, WSOC, WESC, WAMZ, WSM, WTQR, KSO, WDAF, WXCL, K102, KUGN, KNIX.

Winn, Wildin, Roo, Widki, Widki, Wolki, Kolki, Killa, Kolki, Kolki

Rotations: Heavy 0, Medium 23, Light 45, Total Adds 18 including WAJR, WKYG, WPOR, WSOC, KLRA, WOKK, WLWI, WUSO, KWMT, WFMS, WITL, WTHI, KKCS, KFTN, KIGO. DAVID ALLAN COE "It's Great To Be Single Again" (Columbia) 68/6 Rotations: Heavy 4, Medium 29, Light 35, Total Adds 6, KEAN, KLLL, WSLR, WMNI, KOMA, KQIL. Heavy: KIKK, KKYX, KSO, KVOO. Medium: WPTR, WYII, KIK-FM, KWJJ, KTOM.

DAVID FRIZZELL & SHELLY WEST "It's A Be Together Night" (Viva) 67/24 Rotations: Heavy 0, Medium 13, Light 54, Total Adds 24 including WGNA, WHN, WIXL, WGTO, WFNC, WKIX, WIRK, WAXX, WFMS, KOMA, WXCL, KJOT, KMAK, KFTN, KTOM.

Rotations: Heavy 0, Medium 14, Light 45, Total Adds 25 including WPOR, WNYR, WILO, KRRV, WEZL, KHEY, WESC, KIKK, WKIX, WAXX, WFMS, WWJO, KRKT, KUGN, KNIX. BELLAMY BROTHERS "World's Greatest Lover" (MCA/Curb) 55/37 Between and the second s

Rotations: Heavy 1, Medium 9, Light 45, Total Adds 37 including WVAM, WSNO, WYII, WXBQ, WNOX, WSM, KKYX, WIRK, KBMR, KTTS, KFDI, KKAL, KMAK, KCCY.

Rotations: Heavy 3, Medium 17, Light 35, Total Adds 6, WNYR, KXYL, WESC, WUSQ, WMIL. Heavy: WPTR, WKYG, KISS-FM. Medium: KRMD, WONE, WITL, KFDI, KRWQ, KIGO.

CHARLY McCLAIN "Some Hearts Get All The Breaks" (Epic) 59/25

McGUFFEY LANE "The First Time" (Atlantic America) 55/6

ATLANTA "Wishful Drinkin' " (MCA) 68/18

STEVE WARINER "Don't You Give Up On Love" (RCA) 45/24 Rotations: Heavy 1, Medium 9, Light 35, Total Adds 24 including WPTR, WKYG, WSOC, WTVY, WNOX, WIRK, KSO, WXCL, KGHL, KMAK.

KATHY MATTEA "That's Easy For You To Say" (Mercury/PolyGram) 45/8 Rotations: Heavy 0, Medium 17, Light 28, Total Adds 8, WVAM, WKYG, WPOR, WUSQ, WFMS, WMIL, KEBC, KCUB. Medium: KMMI KRMD

TONY ARATA "Come On Home" (Noble Vision) 34/1 Rotations: Heavy 0, Medium 7, Light 27, Total Adds 1, WITL. Medium: WBGW, WYII, KHEY, KBMR, KCJB, KIOV. Light: WXBQ,

KUGN, KRSY KAREN TAYLOR-GOOD "We Just Got To Dance" (Mesa) 33/3 Rotations: Heavy 0, Medium 10, Light 23, Total Adds 3, KWMT, KUGN, KEIN. Medium: WGNA, WBGW, KHEY, WLWI, WCMS, KRKT, KSOP.

KEITH STEGALL "Whatever Turns You On" (Epic) 31/17

Rotations: Heavy 0, Medium 5, Light 26, Total Adds 17 including WYNK, KHEY, WKSJ, WLWI, KKYX, WCUZ, KRKT, KUGN, KQIL, KRSY.

HANK WILLIAMS JR./All My Rowdy Friends... (WB/Curb) Major Moves JANIE FRICKE/Another Man Like That (Columbia) The First Word In Memory DAVID FRIZZELL/Country Music Love Affair (Viva) Solo Eye Of A Hurricane JOHN ANDERSON/Red Georgia Clay (WB) Plain Dirt Fashion NITTY GRITTY DIRT BAND/High Horse (WB) Eye Of A Hurricane JOHN ANDERSON/Eye Of A Hurricane (WB) MEL TILLIS w/WILLIE NELSON/Texas On A Saturday... (MCA) New Patches JUICE NEWTON/Restless Heart (RCA) Restless Heart GLEN CAMPBELL/Letters Home (Atlantic America) Letters Home Faded Blue GARY MORRIS/Baby Bye Bye (WB) HANK WILLIAMS JR./Country Relaxin' (WB/Curb) Major Moves Plain Dirt Fashion NITTY GRITTY DIRT BAND/Cadillac Ranch (WB) By Heart CONWAY TWITTY/Bad Boy (WB) WRIGHT BROTHERS/Eight Days A Week (Mercury/PG) Easy Street The Power Of Love CHARLEY PRIDE/Stagger Lee (RCA)



... Opened an office in London to help promote, provide close contact, and expand Country Music in the European Marketplace?



For information on joining, write to: **Country Music Association** P. O. Box 22299-R Nashville, TN 37202

ARTIST/Song Title (Label)

GEORGE JONES/Learning To Do Without... (Epic) You've Still Got ...

Medium: KRMD, WONE, WITL, KFDI, KHWU, KIGO. VINCE GILL "Turn Me Loose" (RCA) 53/23 Rotations: Heavy 1, Medium 9, Light 43, Total Adds 23 including WNYR, WIXY, WYII, KASE, KLRA, WLWI, WCMS, WYXX, WTQR, WAXX, WBCS, KFDI, KKCS, KUGN, KEIN. WRIGHT BROTHERS "So Close" (Mercury/PolyGram) 52/1 Rotations: Heavy 5, Medium 20, Light 27, Total Adds 1, KLLL. Heavy: KIKK, WPAP, KKYX, WFMS, WTSO. Medium: WCAO, WSNO, KXYL, WLWI, WMNI, WOW, KRSY, KSOP. Total Content of the Social of Cuts are listed in order, with the first cut receiving the heavlest airplay.

TOM JONES "All The Love Is On The Radio" (Mercury/PolyGram) 51/8 Rotations: Heavy 2, Medium 18, Light 31, Total Adds 8, WWVA, WILQ, KEAN, WYNK, WEZL, WCMS, KGA. Heavy: WPAP, KKYX. Medium: WSNO, KEBC, KTTS, WWJO, KUGN. JIMMY BUFFETT "When The Wild Life Betrays Me" (MCA) 49/10 Rotations: Heavy 1, Medium 13, Light 35, Total Adda 10, WGNA, WCAO, WSNO, WIXL, WKYG, KBRV, KXYL, WFNC, WIRE, KFTN. Heavy: KISS-FM. Medium: KXXY, KFDI, KTOM, KSOP.



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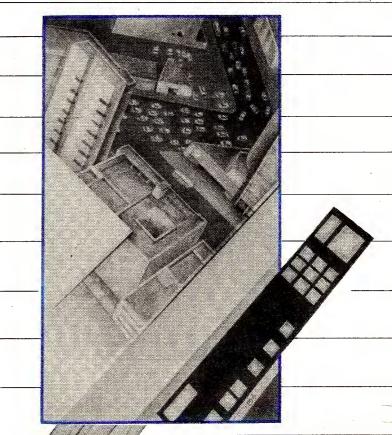
Regional Adds & Hots

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And set of the s	MOST ADDED EAST HOT	EST MOST ADDED	MIDWEST HOTTEST	MOST ADDED	SOUTH	HOTTEST	MOST ADDED	WEST	HOTTEST
	Bellamy Brothers (MCA/Curb) Alabama	RCA) Dolly Parton (RCA)	Merle Haggard (Epic	George Jones (I	Epic) Oak Rid	ge Boys (MCA)	Nitty Gritty Dirt Band (W	B)	Alabama (RCA)
ArroyFarty <th< th=""><th></th><th></th><th>пэ (Сартон) Оак Нюде Воуз (МСА</th><th></th><th>o. manureil & L. Gre</th><th></th><th></th><th>C</th><th>onway I witty (WB)</th></th<>			пэ (Сартон) Оак Нюде Воуз (МСА		o. manureil & L. Gre			C	onway I witty (WB)
Mathematical M	Buffalo, NY Portland, ME		Lansing, MI Peoria, IL	KEAN-AM/FM	HOOD HANNEL HE	Nortolk, VA	KRKT		Portland, OR
Same and second sec	Albany, NY LEE GREENWOOD ATLANTA JINNY BUFFETT GENERALS CHARLY MCCLAIN GENERAL JONES PRIZELLA WEST	Akron, OH E. Grand Forks, Mi PINKARD & BOWDEN NOE BANDY	N ATLANTA FRIZZELL & WEST DOLLY PARTON STEVE WARINER	DAVID ALLAN COB	JOHN ANDERSON JUICE NEWTON Hottest: Hottest:	GEORGE JONES PRIZZELL & WEST	EARL THOMAS CONLE	MICHAEL MURPHEY JANIE PRICKE	WAYLON JENNINGS LEE GREENWOOD
Strate Single Single<	TERRI GIBBS MITTY GRITTY DIRT KARTH MATTA STRVE WARHER WAYLON JENNINGS HOLGAT: FRIZELL & WEST BELLAWI BROTHERS WORTS HARARD	DOILY PARTON BILL MEDLEY ANNE NUTRAY JANIE FRICKE DAVID ALLAN COE DON WILLIAMS	ALABAMA DOLLY PARTON JOHN SCHNEIDER PINKARD & BOWDEN WILLIE NELSON Rottest:	MICKEY GILLEY NITTY GRITTY DIRT GEORGE STRAIT	LIONEL RICHIE OAK RIDGE BOYS CONNAY TWITTY COMMAY TWITTY JIN GLASER ÉDDY RAVEN	VINCE GILL KBITH STEGALL TOM JONES	ANNE MURRAY KEITH STEGALL CHARLY MCCLAIN	ANNE MURRAY DOLLY PARTON TOM T. HALL	Hottest: MERLE HAGGARD
State	NATTE BROWN MERLE RAGARD ALABAMA WANLOW JEWNINGS CRYSTAL GAYLE RIGKY SKAGGS	Hottest: RAY CHARLES WILLIE NELSON Hottest:	NICHAEL MURPHEY MANDRELL & GREENW ALABAMA KECK JOHN SCHNEIDER	DON WILLIAMS Hottest: MANDRELL & GREENW	WGTO KLRA	STEVE WARINER SAWYER BROWN Nottest:	GAIL DAVIES WAYLON JENNINGS GEORGE STRAIT	GEORGE JONES Hottest:	CRYSTAL GAYLE JOHN SCHNEIDER
The startAlternaName <th>HOTLEST: MANDRELL & GREENN OAK RIDGE BOYS LIONEL RICHIE WNYR MERLE NEGGARD</th> <th>CONWAY TWITTY MERLE HAGGARD OAK RIDGE BOYS MANDRELL & GREEN GARY MORRIS GARY MORRIS</th> <th>PINKARD & BOWDEN KIOV-FM</th> <th>ALABAMA OAK RIDGE BOYS</th> <th>TON T. HALL BILL MEDLEY CHARLY MCCLAIN VINCE GILL</th> <th>CRYSTAL GAYLE OAK RIDGE BOYS</th> <th>Hottest: WILLE NELSON JOHN SCHNELDER</th> <th></th> <th></th>	HOTLEST: MANDRELL & GREENN OAK RIDGE BOYS LIONEL RICHIE WNYR MERLE NEGGARD	CONWAY TWITTY MERLE HAGGARD OAK RIDGE BOYS MANDRELL & GREEN GARY MORRIS GARY MORRIS	PINKARD & BOWDEN KIOV-FM	ALABAMA OAK RIDGE BOYS	TON T. HALL BILL MEDLEY CHARLY MCCLAIN VINCE GILL	CRYSTAL GAYLE OAK RIDGE BOYS	Hottest: WILLE NELSON JOHN SCHNELDER		
Art MSinds	CONNAY TWITTY Dover/Portsmouth, NH MCCAIN BROTHERS WILLIE NELSON MCCUPFEI LANE BELLANY BROTHERS MICHAEL NURPHEY	KBMR Biamarck, ND WAXX Eau Claire, Wi	Hottest: LARRY GATLIN GEORGE JONES ALABAMA WAYLON JENNINGS	KRRV Alexandria, LA	FRIZZELL & WEST EARL THOMAS CO ATLANTA Hottest: VINCE GILL CRYSTAL GAYLE	KYXX	KAREN BROOKS	VINCE GILL NITTY GRITTY DIRT	HILLARY KANTER KAREN BROOKS
Sharka and and and and and and and and and and	Albany, NY MARK GRAY PINKARD & BOWDEN STEVE WARINER STATLERS STEVE WARINER HOLL GET : VINCE GILL	DOLLY PARTON CHARLY MCCLAIN KEITH STEGALL ANNE MURRAY MARGO SMITH PINKARD & BOWDEN	WILLIE NELSON BELLANY BROTHERS MERLE HAGGARD VINCE GILL, TON T. HALL	NARVEL FELTS JUDY COLLINS BELLANY BROTHERS	STEVE WARINER MANDRELL & GRE Hottest: CONWAY TWITTY CONWAY TWITTY WILLIE NELSON	VINCE GILL MICKEY GILLEY	Albuquerque, NM	CHARLY MCCLAIN KAREN TAYLOR-GOOD KEITH STEGALL	DOLLY PARTON Hottest: OAK RIDGE BOYS
Array 	GEORGE JONES RICKY SKAGGS Hottest: GEORGE STRAIT OAK RIGE BOYS MERLE RAGGARD JOERNY LÆE ALABANA CONNAY TWITTY	Hottest: PRIZZELL & WEST MERLE HAGGARD VINCE GILL ALABAMA NITY GRITY DIR	Medison, Wi MANDRELL & GREENW T BELLAMY BROTHERS LARRY GATLIN	JIMMY BUFFETT CHARLY MCCLAIN KEITH STEGALL	EXILE WAMZ-FM WILLIE NELSON Louisville, KY PINKARD & BONDEN	EARL THOMAS CONL STATLERS Hottest:	E NITTY GRITTY DIRT DOLLY PARTON MICHAEL MURPHEY	MERLE HAGGARD CRYSTAL GAYLE OAK RIDGE BOYS	EDDY RAVEN MANDRELL & GREENW
Alter Print No.e	JORN ANDERSON LARRY GARLIN NGUPPEY LANE WRKZ-FM KERNY ROGERS PINKARD & ROMEN Hershey, PA	WILLIE NELSON RONNIE MILSAP EMMYLOU HARRIS BELLAMY BROTHERS	MARK GRAY JOHN ANDERSON KEITH STEGALL EXILE Hottest:	NITTY GRITTY DIRT GEORGE JONES K MARK GRAY D	KPLX-FM NITTY GRITTY D Dailas/Ft. Worth, TX KEITE WHITLEY Hottest: Hottest:	IRT OAK RIDGE BOYS EDDY RAVEN GARY MORRIS	MERLE HAGGARD CONWAY TWITTY WILLIE NELSON	MANDRELL & GREENW	Roswell, NM
AttachSampleSampl	TORMAY ROGERS ANNE MURRAY Springfield, MA TON T. BALL BILL MEDLEY	Chicago, IL Hottest: MERLE HAGGARD	JOHN ANDERSON Springfield, MO WILLIE NELSON EXILE SAWYER BROWN	Bottest: OAK RIDGE BOYS MERLE HAGGARD	LOUISE MANDRELL LIONEL RICHIE MICHAEL MURPHEY JOHN SCHNEIDER	WPAP-FM	PINKARD 6 BOWDEN	WAYLON JENNINGS	LORRIE MORGAN GARY WOLF KEITH WHITLEY
AlternaSame and a part of the second of the sec	Alientown, PA Hottest: EARL THOMAS CORLE MILLIE NELSON VINCE GILL DORE OAK RIDGE BOYS VINCE GILL TARK HENSLEY	MOE BANDY MANDRELL & GREEN STATLERS CONNAY TWITTY JANIE FRICKE WILLIE NELSON	JUDY COLLINS WMIL MARK GRAY	GARY MORRIS LIONEL RICHIE	DOLLY PARTON OAK RIDGE BOYS STATLERS Hottest: KLLL	MARK GRAY BELLAMY BROTHERS	Anaheim, CA TOM T. BALL	GEORGE STRAIT PINKARD 6 BOWDEN	GAIL DAVIES GEORGE STRAIT RONNIE DUNN
JameTa	EDDY FAVEN NEELE FAGGARD HUCKEY GLLEY DOLLY PARTON JOHN SCHWEIDER HOLLEN WILLIE NELSON JOHN SCHWEIDER HOLLEN UND GAK RIDGE SOYS	WHITES KEGO Nottest; Fargo, ND CRYSTAL GAYLE Fargo, ND	Hottest: BILL MEDLEY CRYSTAL GAYLE KATHY MATTEA RICKY SKAGGS	Amarilio, TX	ALARAMA JOHN SCHNEIDER BELLAMY BROTHE JOHN ANDERSON GEORGE JONES	RS GAIL DAVIES WAYLON JENNINGS	WHITES EMMYLOU HARRIS Hottest:	STEVE WARINER Hottest:	FLOYD BROWN Nottest:
And and And And An	DOW WILLIAMS Morgantown, WV RONNIE MCDOWELL ALABAHA WVAM ANNE MURRAY EDDY SAVEN LAREY GATLIN	MANDRELL & GREENW ALABAMA JOHN CONTRE MARK GRAY	Bottest: EXILE CONWAY TWITTY	RICKY SKAGGS CONWAY TWITTY	DAVID ALLAN CO WKLO WRIGHT BROTHER Hottest:	KAREN BROOKS JOHN SCHNEIDER	OAK RIDGE BOYS RICKY SKAGGS	ALABAMA MERLE HAGGARD LARRY GATLIN	MANDRELL & GREENW CONWAY TWITTY
Alterna 	Altoons, PA BRENDA LEE ATLANTA ATLANTA WSEN-AM/FM NONSIE MILGAP PINKARD & BOMDEN Syracuse, NY NITTY GRITTY DRY. Rottest:	WGAR-FM KEITH STEGALL Cleveland, OH Bottest:	OAK RIDGE BOYS SI. Cloud, MN ALABAMA KENNY ROGERS ANNE MURRAY MOR BANDY	GARY MORRIS WILLIE NELSON	GEORGE JONES JOHN ANDERSON DOLLY PARTON JANIE FRICKE RARL THOMAS CONLE NANDRELL & GRE	LEE GREENWOOD ATLANTA	CONWAY TWITTY KYAK	KFRY	KRAK
TarboxTarbo	EVERLY BROTHERS OAK RIDGE BOYS RAY CHARLES STEVE WARINER MERLE HAGGNED BILL MEDLEY DOTTLE WEST GIEN CAMPBELL HOLLEST	JOHN ANDERSON CRYSTAL GAYLE JOHN ANDERSON OAK RIDGE BOYS EARL THOMAS CONLE RICKY SKAGGS	WBCS TON T. HALL Milwaukee, WI CHARLY MCCLAIN VINCE GILL	Austin, TX GEORGE JONES	Hottest: CONNAY TWITTY OAK RIDGE BOYS CONNAY TWITTY WWOD	Raleigh/Durham,	NC EARL THOMAS CONLE JANIE PRICKE	ANNE MURRAY BRILAMY BROTHERS NITTY GRITTY DIRT	BRENDA LEE DON WILLIAMS
and and an and a beam of the analysis of the a	RAY PRICE CRYSTAL GALLE BELLARY BROTHERS WHN OAK RIDGE BOYS KENNY ROCERS New York NY MANDREL & GREENM	STATLERS WKMF JORNY LEE Flint, MI JANIE PRICKE Flint, MI	ANNE MURRAY Hottest: JOHN ANDERSON OAK RIDGE BOYS . RONNIE MILSAP MERLE HAGGARD	VINCE GILL ANNE MURRAY Hottest:	ALABAMA RICKY SKAGGS none Hottest:	CHARLY MCCLAIN BELLANY BROTHERS NITTY GRITTY DIF	ED BRUCE Hottest: T ALABAMA	CHARLY MCCLAIN PINKARD 5 BOWDEN TOM T. HALL	JANIE FRICKE WHITES Rottest:
AlternationAlternatio	FLUTD BRANN KATTY MATTER VERN GOSDIN WMZQ NARVEL FELTS DOLLY PARTON WMZQ BOXCRAW WILLIE PRIZZELL & WEST Washington, D.C.	CRYSTAL GAYLE RONNIE MILSAP JIM GLASER LEE GREENWOOD JOHN CONLEE JOHNNY LEE	RICKY SKAGGS RICKY SKAGGS RAY CHARLES ALABAMA RAZZY BAILEY	STEVE WARINER E ALABAMA JOHN ANDERSON	Dothan, Al. WMC-AM GEORGE JONES Momphis, TN GRORGE STRAIT	Hottest: EXILE MANDRELL & GREEN	RONNIE MCDOWELL JOHN SCHNEIDER	WAYLON JENNINGS Bottest: MERLE HAGGARD CRYSTAL GAYLE	CRYSTAL GAYLE JIM GLASER OAK RIDGE SOYS
and and an and an and and an and and and	JOY FORD REX ALLEN JR. RAY CHARLES Rottest: Hottest: MICKEY CILLEY OAK RIDGE BOYS KENNY ROGERS VERM GOOD IN MANDREL & GREENN BARBARA MANDRELL LES GREENNOOD	OAK RIDGE BOYS HOLLET: MERLE HAGGARD MERLE HAGGARD RICKY SKAGGS MARANI CONWAY TWITTY	DOLLY PARTON SI. Louis, MO NITTY GRITTY DIRT Hottest: RAY CHARLES	WYNK	STEVE WARINER RAZZY BAILEY BECKY HOBBS DOLLY PARTON WAYLON JENNINGS RONNIE MILSAP	CRYSTAL GAYLE OAK RIDGE BOYS	Arroyo Grande, CA	larry Gatlin Mandrell & Greenw Alabama	KTON
Year, a Year, a Source Sour	CONNAY TWITTY JOHN CONLEE EMMYLOU HARRIS LARRY GRILIN ALABAMA BRENDA LEE EDDY RAVEN CONNAY TWITY RONNIE NILSAP	Columbus, OH WILLIE NELSON DOLLY PARTON	CONWAY TWITTY ANNE MURRAY MANDRELL & GREENW DOLLY PARTON	ALABAMA Tom Jones	Hottest: LOUISE MANDREL CONNAY TWITTY PINKARD 6 BOWD MANDRELL 6 GREENW GALL DAVIES	Richmond, VA	BELLAMY BROTHERS NITTY GRITTY DIRT	Gold Hill, OR	FRIZZELL & WEST NITTY GRITTY DIRT
Alt of the sectorAlt of the sectorAl	WCAO WIXL-FM DAN SEALS Baitimore, MD Newton, NJ STATLENS Hottest:	GEORGE JONES Fort Dodge, 1A MARK GRAY FRIZZELL & WEST EARL THOMAS COM	WILLIE NELSON GEORGE JONES Hottest: LE WDGY OAK RIDGE BOYS	KEITH STEGALL ANNE MURRAY MARK GRAY	GARY MORRIS Hottest: JOHN SCHNEIDER OAK RIDGE BOYS	GEORGE JONES WAYLON JENNINGS	MERLE HAGGARD LARRY GATLIN	WAYLON JENNINGS GEORGE JONES MARK GRAY	GAIL DAVIES MARK GRAY
And and any open set of a set of	EARL THOMAS CONLE ANNE MURRAY XAREN BROOKS DOLLY PARTON BILL MEDLEY EXILE JUDY COLLINS ATLANTA MICKEY GILLEY	HOLLEST: ANNE MURRAY MERLE HAGGARD RAY PRICE CRYSTAL GAYLE KAREN TAYLOR-GO	NANDRELL 5 GREENW none ALABAMA OD Hottest: MERLE HAGGARD	CONWAY TWITTY JOHN SCHNEIDER JOHN ANDERSON	EI Paso, TX CONWAY TWITTY MERLE HAGGARD	NITTY GRITTY DI ATLANTA BELLAMY BROTHERS	REPA MCENTIRE GARY MORRIS	KIMBERLY SPRINGS RONNIE DONN Hottest:	ALABAMA Conway Twitty John Anderson
 Marting Marting Martin Marting Marting Marting Marting Marting Marting Marting Ma	PINKARD & BOWDEN JIMMY BUFFETT Bottest: NITTY GRITTY DIRT KIX106 OAK RIDER.SOYS BELLAWY BROTHERS Washington, DC	CONWAY TWITTY PRIZZELL & WEST	KCJB K102 KCJB St. Paul, MN Minot, ND	JANIE PRICKE Exile	NITTY GRITTY DIRT WOKK JUDY-COLLINS Meridian, MS CHARLY MCCLAIN	KEITH STEGALL Hottest: OAK RIDGE BOYS	Bakersfield, CA	CONWAY TWITTY MANDRELL & GREENW ALABAMA	EARL THOMAS CONLE
memory memory without 	CONNAY TWITTY HOLLeat: PINKARD & BOWDEN LARRY GATLIN OAK RIDGE BOYS JOHN ANDERSON ALABANA GARY MORRIS EARL THOMAS CONLE	WLLR MERLE HAGGARD Davenport, IA CRYSTAL GAYLE MANDRELL & GREE	ANNE MURRAY EARL THOMAS CONLE EARL THOMAS CONLE NITY GRITTY DIRT NW ED BRUCE GEORGE JONES	ALABAMA	FLOYD BROWN GEORGE JONES NARVEL FELTS WHITES Hottest: Hottest:	MANDRELL & GREEN	W GEORGE JONES MARK GRAY GAIL DAVIES	KQIL	San Bernardino, CA WAYLON JENNINGS
NIL NUMP 	WPOC-FM EDDT RAVEN RAZZY BAILEY Battimore, MD JOHN ANDERSON LOUISE MANDRELL Bettimore, MD JOHN ANDERSON BRENDA LEE	RICKY SKAGGS EXILE BRENDA LEE JOHNNY LEE WOHK	BANDANA DOLLY PARTON Rottest: Hottest: MERLE HAGGARD ALABAMA	JANIE FRICKE MICHAEL MURPHEY DOLLY PARTON	RICKY SKAGGS JOHN SCHNEIDER MANDRELL & GREENN ALABAMA CONWAY TWITTY		ALABAMA Conway Twifty Willie Nelson	NITTY GRITTY DIRT	TOM T. HALL ANNE MURRAY MARK GRAY
 Martin Martin Martana Martin Martin Martin Martin Martin Martin Martin Martin Ma	JANIE FRICKE Parkersburg, WV MERLE HAGGARD DON WILLIAMS CRYSTAL GAYLE	DON WILLIAMS PINKARD & BOWDEN JANIE FRICKE	MANDRELL & GREENW MERLE HAGGARD GARY MORRIS OAK RIDGE BOYS	MERLE HAGGARD OAK RIDGE BOYS MANDRELL & GREENW	WFNC KISS-FM	DOLLY PARTON NITTY GRITTY DIR	T KGHL	KEITH STEGALL DAVID ALLAN COE STENMARK-MUELLER	Hottest: OAK RIDGE BOYS CONWAY TWITTY
circle constrained of the second of	MANDRELL & GREENN KATHY MATTER JIM GLASSER OAK RIDGE BOYS JIMMY BUFYETT JONNAY TWITTY ALABAMA PINKANG BOMORN	ALABAMA BILL MEDLEY JIM GLASER ANNE MURRAY MERLE HAGGARD REX ALLEN JR.	Oklahoma City, OK	JOHN ANDERSON	ANNE MURRAY JIMMY BUFFETT ANNE MURRAY DOLLY PARTON DON WILLIAMS	KEITH STEGALL DOTTLE WEST	DOLLY PARTON	WILLIE NELSON ALABAMA KAREN BROOKS	ALABAMA JOHNNY LEE
Norm Control 	JOHN SCHNEIDER STEVE WARMER Wheeling, WV BELLAMY ERUTHERS ANDE MURRAY ANDE MURRAY ATLANTA RANDANA	CONWAY TWITTY CONWAY TWITTY OAK RIDGE BOYS WONE WILLIE NRLSON	SD BRUCE Terre Haute, IN JOHNNY LEE ANNE MURRAY ATLANTA	none	GEORGE JONES Hottest: SAWYER BROWN WILLIE NELSON JIMMY BUFFETT	Hottest: MERLE HAGGARD RICKY SKAGGS	PINKARD & BOWDEN STEVE WARINER	PINKARD & BOWDEN KEIN	San Diego, CA
 And an and a set of a set	GEORGE JONES ALLABAMA TOM JONES GEORGE JONES ATLANTA HOTCest: STRUE WARINER JOHN SCHNEIDER CONNAY TOTTY	JUDY COLLINS Hottest: WCUZ-AM/FM	WAYLON JENNINGS BANDANA Hottest: HILLARY KANTER ALABAMA Hottest:		MERLE MAGGARD MANDRELL & GRE MANDRELL & GREENW JUICE NEWTON	ENW LARRY GATLIN MOE BANDY	MERLE HAGGARD RICKY SKAGGS LARRY GATLIN	VINCE GILL TON T. HALL	GAIL DAVIES PINKARD & BOWDEN Hottest:
The Standards Participant	GEORGE STRALT RONNIE MILSAP PRILE WAYLON JENNINGS JOHN ANDERSON NARK GRAY LAVTIL WITLER NE GAM	GARY MORRIS RONNIE MILSAP NITTY GRITTY DI EXILE XEITH STEGALL	WILLIE NELSON LARRY GATLIN RT JOHN SCHNEIDER ALABAMA CONWAY TWITTY CONWAY TWITTY	MICHAEL MURPHEY KIRNY ROGERS	ALABAMA WKSJ-FM WILLIE NELSON Mobile, AL	Shreveport, LA PINKARD & BOWDEN	ALABANA KGEM/KJOT	DOLLY PARTON CHARLY MCCLAIN NITTY GRITTY DIRT	LIONEL RICHIE MERLE HAGGARD
minute minute<	CHARLY MCCLAIN Philadelphis, PA WYII PINKARO & BOWDEN GALL DAVIES ROINTE MILSAP Williamsport, MD	KJJY ALABAMA WILLIE NELSON	KOMA Oklahoma City, OK KTPK-FM Topeka, KS	EVERLY BROTHERS DOLLY PARTON Hottest :	Greenville, SC KEITH STEGALL GEORGE STRAIT GEORGE JONES	JUDY COLLINS SAWYER BROWN	BRENDA LEE TOM T. HALL	Hottest: LARRY GATLIN	RICKY SKAGGS
mm mm<	JUDF COLLINS STATLERS CHRIS HILLMAN HOLTER: CONS HOE BANDY DOLLY PARTON CONNAT YMITY JOHN SCINEIDER PINKARD & BOMEN	JOHN SCHNEIDER JUICE NEWTON EARL THOMAS CONLE WGEE	ANNE MURRAY PINKARD & BOWDEN DOLLY PARTON JUDY COLLINS ED BRUCE ANNE MURRAY	OAK RIDGE BOYS John Schweider Vern Gosdin	CHARLY MCCLAIN BELLANY BROTHERS TOM T. HALL STEVE WARINER	S KEITH WHITLEY EVERLY BROTHERS GEORGE STRAIT	FRIZZELL & WEST CHARLY MCCLAIN VINCE GILL	JOHNNY LER BARL THOMAS CONLE	JOHN SCHNEIDER JOHNNY LER
Note: Note: <th< th=""><th>DAN SEALS DOLLY PARTON CHARLY MCCLAIN REX ALLEN JR. MERLE RAGGARO VINCE GILL KENN ROGERS NITY GRITTY DIRT</th><th>ALABAMA Green Bay, WI MERLE HAGGARD MANDRELL & GREENW ANNE MURRAY</th><th>DAVID ALLAN COE JOHN CORLEE HILLARY KANTER LARRY GATLIN HOLLART MERLE HAGGARD</th><th>KXYL</th><th>MCGUFFEY LANE GAIL DAVIES Hottest: Hottest: MERLE HAGGARD RICKY SKAGGS</th><th>OAK RIDGE BOYS RICKY SKAGGS ALABAMA</th><th>WAYLON JENNINGS GEORGE JONES Hottest:</th><th></th><th>EARL THOMAS CONLE ANNE MURRAY DOLLY PARTON</th></th<>	DAN SEALS DOLLY PARTON CHARLY MCCLAIN REX ALLEN JR. MERLE RAGGARO VINCE GILL KENN ROGERS NITY GRITTY DIRT	ALABAMA Green Bay, WI MERLE HAGGARD MANDRELL & GREENW ANNE MURRAY	DAVID ALLAN COE JOHN CORLEE HILLARY KANTER LARRY GATLIN HOLLART MERLE HAGGARD	KXYL	MCGUFFEY LANE GAIL DAVIES Hottest: Hottest: MERLE HAGGARD RICKY SKAGGS	OAK RIDGE BOYS RICKY SKAGGS ALABAMA	WAYLON JENNINGS GEORGE JONES Hottest:		EARL THOMAS CONLE ANNE MURRAY DOLLY PARTON
Instrument (weight memory (weight memory) (weight memory) weight memory) weight memory (weight memory) weight memory (weight memory) weight memory (weight memory) weight memory) weight memory (weight memory) weight memory (weight memory) weight memory (weight memory) weight memory) weight memory (weight memory) weight memory) weight memory (ALABAMA NARVEL FELTS WSNO REBA MCENTIRE BEILANY BROTHERS Barra, VT Hottest: WEEP MANDRELL & GREENW	LARRY GATLIN GEORGE JONES LARRY GATLIN BELLANY BROTHER KSO PINKARD & BOWDE Des Moines 14 Hottest:	OAK RIDGE BOYS RICKY SKAGGS S RICKY SKAGGS OAK RIDGE BOYS N EDDY RAVEN	MARK GRAY SAWYER BROWN LYNN ANDERSON	RICKY SKAGGS MANDRELL & GRE JOHN SCHNEIDER LIONEL RICHIE BRENDA LEE EDDY RAVEN	BXILE WQYK-FM	OAK RIDGE BOYS ALABAMA EDDY RAVEN	none	MERLE HAGGARD MANDRELL & GREENW CONWAY TWITTY
No.0 No.0 <th< th=""><th>BELLANY BROTHERS ' Pittsburgh, PA MERLE HAGGARD PLOYD BROWN CONNAY TWITTY JINNY BUFFETT LEE GREENWOOD LARKY GATLIN</th><th>JUICE NEWTON MERLE HAGGARD GEORGE JONES MANDRELL & GREE</th><th>WILLIE NELSON TUISS, OK NW PINKARD & BOWDEN NITTY GRITTY DIRT</th><th>STALKER & BERG JINMY BUFFETT GEORGE STRAIT</th><th>KIKK-FM WLWI-FM Houston, TX Montgomery, Al</th><th>Hottest;</th><th>KVOC Casper, WY</th><th>Los Angeles, CA</th><th>WILLIE NELSON KMPS-AM/FM</th></th<>	BELLANY BROTHERS ' Pittsburgh, PA MERLE HAGGARD PLOYD BROWN CONNAY TWITTY JINNY BUFFETT LEE GREENWOOD LARKY GATLIN	JUICE NEWTON MERLE HAGGARD GEORGE JONES MANDRELL & GREE	WILLIE NELSON TUISS, OK NW PINKARD & BOWDEN NITTY GRITTY DIRT	STALKER & BERG JINMY BUFFETT GEORGE STRAIT	KIKK-FM WLWI-FM Houston, TX Montgomery, Al	Hottest;	KVOC Casper, WY	Los Angeles, CA	WILLIE NELSON KMPS-AM/FM
Note	NASON DIXON Hotsest. WILQ CRRIS HILLANN MERLE BAGGARD WHilamaport, PA CRDRR STRAIT GIZN (JMPBELL Rottart. GEORGE JONES	STEVE WARINER EDDY RAVEN Hottest: WFMS-FM RICKY SKAGGS	KEBC-FM Okiahoma City, OK UNNY SHIRLEY VINCE GILL	Rottest: EXILE JOHNNY LEE	DON WILLIAMS BELLAMY BROTHE Hottest: ATLANTA	KS WIRK-FM	DON WILLIAMS RAY CHARLES	RONNIE MILSAP EARL THOMAS CONLE JUICE NEWTON	GAIL DAVIES KEITH WHITLEY
Mark	EXILE CHRISHLIMAN DAR RIDGE BOYS TOM JOHES LARRY GATLIN CONWAY TWITTY CHARLY NCCLAIN ROWNIE MILSAP	WILLIE NELSON SXILE ATLANTA RONNE MILSAP BRENDA LEE	RAY PRICE GEORGE JONES NITTY GRITTY DIRT HOLLEST: PAY STRUENS CRYSTAL GAYLE	DON WILLIAMS ANNE MURRAY MASON DIXON	KXAS-FM VINCE GILL KEITH STEGALL Houston, TX PINKARD & BOWDE	FRIZZELL & WEST KEITH STEGALL BELLAMY BROTHERS	MICKEY GILLEY EARL THOMAS CONLE ANNE NURRAY	MERLE HAGGARD ALABAMA CONWAY TWITTY	Hottest: OAK RIDGE BOYS RICKY SKAGGS
Max Multiple Distance (Weight Minich Distance (Weight Minich Minich Minich	RICKY SKAGGS Hottest: CONNAN TWITY REX ALLEN JR.	WWWW-FM FRIZZELL & WEST Detroit, Mi WHITES TOM T. HALL	KATEY MATTEA CONWAY TWITTY MOCAIN BROTHERS TOM T. HALL GEORGE JONES DOLLY PARTON	Charleston, SC GEORGE JONES	MOE BANDY MARK GRAY RAY CHARLES Hottest: LEE GREENWOOD JOHN SCHNEIDER	PINKARD & BOWDEN Hottest; OAK RIDGE BOYS	MICHAEL MURPHEY Hottest: WILLIE NELSON	JOHN SCHNEIDER	ALABAMA KGA
19/ REPORTERS Data Notifier Distance Network	Alabama Reba Mcentire	WHITES CHARLY MCCLAIN FINKARD & BOWDEN STEVE WARINER Hottest: Hottest:	SAWYER BROWN KFDI-AM/FM BELLAMY BROTHERS Wichita, KS STEVE WARINER	CHARLY MCCLAIN STEVE WARINER TOM JONES BELLAMY BROTHERS	REX ALLEN JR. MERLE HAGGARD Hottest: EXILE CRYSTAL GAYLE ANNE MURRAY MERLE HAGGARD	ALABAMA WILLIE NELSON	JOHN ANDERSON JOHNNY LEE RONNIE MILSAP	DON WILLIAMS WHITES	GEORGE JONES NITTY GRITTY DIRT
The following stations reported a frozen playlist this week: WWOD/Lynchburg KSOP/Saht Lake City The following stations failed to report this week and therefore their playlist week for there works frozen: WUCK/Iampa-Site Play WOCK/Iampa-Site Pla		REBA MCENTIRE JIM GLASER REBA MCENTIRE JIM GLASER WILLE NELSON MERLE HAGGARD MANDRELL & GREENW OAK RINGE BOYS	GAIL DAVIES BELLAMY BROTHERS GEORGE STRAIT GEORGE STRAIT WAYLON JENNINGS GAIL DAVIES	DAVID WILLS MARK GRAY Hottest: MANDRELL & GREENW	MANDRELL & GREENW WSIX-FM EDDY RAVEN Nashville, TN RICKY SKAGGS	Winchester, VA	Cheyenne, WY	MICKEY GILLEY Rottest: LARRY GATLIN	MARK GRAY KEITH WHITLEY TOM JONES MASON DIXON
WWOD/Lynchburg KSOP/Salt Lake City MAXEMU STRUCTURE MERSS & SUBJECT MAXEMU STRUCTURE MAXEMULA MAXEMU STRUCTURE MAXEMULA MAXEMULA MAXEMULA<		WCXI-FM WIRE	OAK RIGGE BOYS VINCE GILL CORMAY TWITTY Hottest: LIONEL RICHIE MERLE HAGGARD	OAK RIDGE BOYS ALABAMA	Knoxville, TN MICHAEL MURPHEY Hottest:	ATLANTA MCGUFFEY LANE KATHY MATTEA	CHARLY MCCLAIN ANNE MURRAY EVERLY BROTHERS	EDDY RAVEN WILLIE NELSON JOHN SCHNEIDER	ALABAMA EDDY RAVEN CONWAY TWITTY
NSOF/Sait Lake City Bit cette iii Omails. NB Omails. NB Omails. NB Matter iii Autors iii Oomails. NB Autors iii Oomails. NB The following stations failed to report this week and therefore their playlists were frozen: Mitter iiii Mitter iiiii Mitter iiiiii Mitter iiiiiiiiii Mitter iiiiiiiii Mitter iiiiiiiiii Mitter iiiiiiiii Mitter iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii	WWOD/Lynchburg	WAYLON JENNINGS JOHN SCHNEIDER NELSON & WILSON JANIE PRICKE KIMBERLY SPRINGS JINNY BUFFET	LARRY GATLIN MANDRELL & GREENW ALABAMA WOW-AM/FM LARRY GATLIN	WSOC-FM	BELLAMY BROTHERS EXILE WAYLON JENNINGS JORN ANDERSON STEVE WARINER BILL MEDLEY	PINKARD & BOWDEN Hottest: WILLIE NELSON RONNIE MILSAP	MERLE HAGGARD CONWAY TWITTY RICKY SKAGGS	Phoenix, AZ	WILLIE NELSON EXILE KIGO
this week and therefore their playlists commut witty: manual manual interference mode commut witty:	The following stations failed to report	Bottest: Hottest: WILLIE NELSON MANDRELL & GREE VERN GOSDIN MERLE RAGGARD DICKY GRACE OAK RIGE BOYS	none Hottest	GEORGE JONES NITTY GRITTY DIRT	NANDRELL & GREENW ALABAMA WILLIE NELSON WSM	OAK RIDGE BOYS ALABAMA GARY MORRIS	EXILE KKCS	DAN SEALS NITTY GRITTY DIRT NICHAEL MURPHEY	St. Anthony, ID MOGUFFEY LANE DOLLY PARTON
WZZK/Birmingham Duluti, NN Kanada City, MO Macro Margano Marga City Status Marga City Status <t< th=""><th>were frozen:</th><th>CONNAY TWITTY BARBARA MANDREL MERLE HAGGARD CONMAY TWITTY WKKO-AM/FM WDAF</th><th>a none</th><th>STEVE WARINER TOM JONES Hottest:</th><th>JOHN SCHNEIDER EXILE WILLIE NELSON BELLAMY BROTHER</th><th>Winston/Salem, N</th><th>C DOLLY PARTON</th><th>WAYLON JENNINGS VERN GOSDIN Hottest:</th><th>STEVE WARINER ATLANTA PINKARD & BOWDEN</th></t<>	were frozen:	CONNAY TWITTY BARBARA MANDREL MERLE HAGGARD CONMAY TWITTY WKKO-AM/FM WDAF	a none	STEVE WARINER TOM JONES Hottest:	JOHN SCHNEIDER EXILE WILLIE NELSON BELLAMY BROTHER	Winston/Salem, N	C DOLLY PARTON	WAYLON JENNINGS VERN GOSDIN Hottest:	STEVE WARINER ATLANTA PINKARD & BOWDEN
WDGY/Minneapolis WOW/Omaha with the stable lite WOW/Omaha WOW/Omaha Stable lite stable lite with the stable lite with the stable lite with the stable lite WQY/Tampa-St. Petersburg KCBQ/San Diego With lite stable lite Motest : With lite stable lite WUGSY/Minneapolis With lite stable lite WUGSY/Minneapolis With lite WUGSY/Minneapolis With lite	KVEG/Las Vegas	JORNNY LEE NITY GRITTY DI WILLY NELSON EVERLY BROTHERS		MERLE HAGGARD MANDRELL & GREENW ALABAMA	NITTY GRITTY DI George Jones Dan Seals	RT NITTY GRITTY DIR: WAYLON JENNINGS CHARLY NCCLAIN	VINCE GILL FRIZZELL & WEST Hottest: NERLE HAGGARD	MERLE HAGGARD CONWAY TWITTY RONNIE MCDOWELL	TERRI GIBBS BUZZ CASON GEORGE JONES
WQYK/Tampa-St. Petersburg KCBQ/San Diego LLABUA DUBBE/CINCIPATING LABUA RUCK SCAQS DLABUA DUBBE/CINCIPATING LABUA	WOW/Omaha	MICKEY GILLEY BRENDA LZE MICKEY GILLEY BRENDA LZE Hottest: GEORGE JONES MERLE HAGGARD Hottest:		JORN SCHNEIDER	Hottest: OAK RIDGE BOYS MANDRELL & GREE	NOTTEST: RICKY SKAGGS WILLIE NELSON	Y MANDRELL & GREENW LARRY GATLIN CONWAY TWITTY	ALABAMA KFTN	Rottest: KENNY ROGERS EDDY RAVEN LIONEL RICHIE
The following stations failed to report for two consecutive weeks and were not used in this week's data: Tucker, were therein Tucker, were therein Tucker, AZ WUBE/Cincinnati WHOO/Orlando WTOD/Toledo WUBE/Cincinnati ELLER Attavra Datter Hight ACTAVR HIGHT ACTA		ALABAMA DAK RIDGE BOYS EDDY RAVEN CONNAY TWITTY BYCY, STACCS LARRY GMTLIN		•	CONWAY TWITTY	JOHN ANDERSON	KLZ	EARL THOMAS CONLE ANNE MURRAY	NANDRELL & GREENW RONNIE MCDOWWALL KCUB
not used in this week's data: JANEY FRICKE URL BY FRICKE URL BY FRICKE AMERICAN WUBE/Cincinnati BUDY IN LOOP OAK RUDO BY GROUPS JONES HELE HAGGARD WHOO/Orlando NAMERE HAGGARD NAMERE HAGGARD MARTER JONES WTOD/Toledo KILIS LARFY GRELIN CARTER JONES	The following stations failed to report	KAT CHARLES					JOHNNY LEE TON T. HALL JUICE NEWTON	CHARLY NCCLAIN TOM T. HALL VINCE GILL	TUCSON, AZ JANIE PRICKE PINKARD & BOWDEN
WUBE/Cincinnati WILL'E WEBON MERLE HOGOAD WILL'E WEBON MERLE AGREEN MOLTANI WHOO/Orlando WHOO/Orlando WTOD/Toledo WTOD/Toledo	not used in this week's data:						JANIE FRICKE GRORGE JONES Hottest: EDDY RAVEN	ATLANTR Hottest: OAK RIDGE BOYS	BANDANA KATHY MATTEA GEORGE JONES
WTOD/Toledo	WHOO/Orlando						WILLIE NELSON MERLE HAGGARD LARRY GATLIN	MERLE HAGGARD MANDRELL & GREENW CONWAY TWITTY	Hottest: LARRY GATLIN MERLE HAGGARD CRYSTAL GAYLE
				-					

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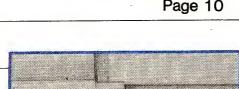


REVENUE TO PROFIT



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SPECIAL SUPPLEMEN





REVENUES & RICHES Page 30



BREAKERS

KENNY ROGERS w/K. CARNES & J. INGRAM What About Me (RCA)

81% of our reporters on it. Rotations: Heavy 10/1, Medium 66/6, Light 29/20, Total Adds 27 including WKBW, WTAE, Y97, 55KRC, WHB, B100, KBEST, WWOM, WAEB, WPJB, WGOW, WAHR, WRKA, WMAZ, WEZS, and 12 more, Moves 25-13 on the A/C chart.

BARBRA STREISAND Left In The Dark (Columbia)

62% of our reporters on it. Rotations: Heavy 3/1, Medium 30/11, Light 47/32, Total Adds 44 including WFBR, Y97, 97AIA, WCLR, WLTF, WMYX, KHOW, KKLT, B100, WAEB, WICC, KEY103, WAHR, WMAZ, WHBY, and 29 more. Debuts at number 25 on the A/C chart.

NEW & ACTIVE

DENNIS DeYOUNG "Desert Moon" (A&M) 77/21

Rotations: Heavy 1/0, Medium 38/5, Light 38/16, Total Adds 21, KRBE-FM, 97AIA, WISN, KMJI, KKLT, B100, KBEST, 2WD, WRVA, WAVE, WHBY, WHBC, WING, WLTE, KBOI, KDUK, WVBS, WJBC, KFQD, KOIL, 3WM. Heavy: KALE. Medium: WFBR, KOST, KGW, WKGW, WMAZ, KRNT, WMGN, KWAV, KIXI-FM, WWNR, WEIM, WSKI, WWPA, WSKY, WCKQ, WCHV, WGSV, WAGE, WKYX, KTYL, WCIL, KFSB, WXUS, KEEZ, KWEB, WHNN, WJON, KKJO, KTWO, K99, KRNO, KQSW, KRSB.

ANNE MURRAY with DAVE LOGGINS ''Nobody Loves Me Like You Do'' (Capitol) 76/9 Rotations: Heavy 3/0, Medium 51/3, Light 22/6, Total Adds 9, WFBR, WKBW, 97AIA, WHB, KKLT, KGW, V100, WKGW, KKPL. Heavy: WCCO, WAHR, KALE. Medium: WPRO, WRMM, WSB, WARM98, WISN, KHOW, KFMB, KJR, WICC, WTIC, WKYE, WGY, WBT, WMAZ, WRVA, WHBY, WSNY, WING, KRNT, WTRX, WMGN, KBOI, KDUK, KSL, KIXI-FM, WWNR, WEIM, WTKO, WKNE, WSKI, WTNY, KORQ, WSKY, WCKQ, WGSV, KTYL, WJBC, WCIL, KEEZ, KWEB, WHNN, WJON, KKJO, WBOW, KFQD, KTWO, VCCW, KEPR. KOSW, KRSB

ELTON JOHN "Who Wears These Shoes?" (Geffen) 70/26 Rotations: Heavy 2/0, Medium 37/10, Light 31/16, Total Adds 26, WTAE, Y97, WSB, KVIL-FM, KRBE-FM, 97AIA, WISN, KMJI, KBEST, KFMB, KEZR, WWOM, WICC, WKGW, KEY103, WAHR, WMAZ, 2WD, WNAM, 3WM, KFI, WKNE, WJBC, WCIL, KWEB, WHNN. Heavy: WKBW, WEIM. Medium: WFBR, WSB-FM, KHOW, KGW, KJR, WKYE, WRVA, WTRX, WMGN, WLTE, KWAV, KIXI-FM, WWNR, WSKI, WWPA, WSKY, WCKQ, WCHV, WKYX, KTYL, KEEZ, KRNO, KQSW, KRSB, KALE, KRNT, KFSB.

BILLY OCEAN "Caribbean Queen (No More Love On The Run)" (Jive/Arista) 69/8 Rotations: Heavy 4/0, Medium 38/3, Light 27/5, Total Adds 8, WFBR, Y97, WSB-FM, KJR, WAVE, WING, KDUK, KWEB. Heavy: 97AIA, WGY, WCKO, KALE, Medium: KYIL-FM, KRBE-FM, KGW, B100, KBEST, KEZR, WAEB, WICC, V100, WKYE, WKGW, KEY103, WMAZ, 2WD, WTRX, WMGN, 3WM, KWAV, KIXI-FM, WWNR, WKNE, WSKI, WWPA, KORO, WSKY, WAGE, KTYL, WVBS, WCIL, KEEZ, WHNN, WJON, K99, KRNO, KOSW.

MADONNA "Lucky Star" (Sire/WB) 64/8

Rotations: Heavy 11/0, Medium 25/2, Light 28/6, Total Adds 8, Y97, WMYX, KFMB, WAEB, WKJJ, WAVE, WXUS, KWEB. Heavy: 97AIA, KOST, KEZR, WKYE, WPJB, KFI, KWAV, WWPA, KTYL, WCIL, KQSW. Medium: KVIL-FM, KRBE-FM, KGW, B100, WWOM, V100, WKGW, KEY103, 2WD, WMGN, WWNR, WSKI, WTNY, KORQ, WSKY, WCKQ, WCHV, WKYX, KEEZ, WHNN, KRNO, KALE, KRSB.

SADAO WATANABE featuring ROBERTA FLACK "If I'm Still Around Tomorrow" (Elektra) 60/1 Rotations: Heavy 1/0, Medium 28/0, Light 31/1, Total Adds 1, KFQD. Heavy: WWNR. Medium: WBEN, 97AIA, WARM98, WISN, WCCO, WTIC, WKYE, WGY, WBT, WMAZ, WRVA, WHBY, KRNT, KKUA, KSL, WEIM, WKNE, WSKI, KORQ, WSKY, KTYL, WJBC, WCIL, WJON, KKJO, KTWO, KOSW, KRSB.

ROTATION BREAKOUTS

	Total			
	Reports/Adds	Heavy	Medium	Light
• CARS	128/0	113	8 15	0
O STEVIE WONDER	128/2	99	27	2
3 HUEY LEWIS & THE NEWS	118/1	91	26	1
CHICAGO	120/1	81	36	3
5 BILLY JOEL	111/0	73	3 36	2
JOHN WAITE	114/3	79	3 31	4
NEIL DIAMOND	117/0	76	5 <u>38</u>	3
8 LIONEL RICHIE	102/0	60	37	5
9 JULIO IGLESIAS & DIANA ROSS	98/0	44	46	8
10 TINA TURNER	91/1	56	5 28	7
RALPH MacDONALD f/BILL WITHERS	104/4	38	3 51	15
D IRENE CARA	97/4	36	5 51	10
K.ROGERS w/K.CARNES & J.INGRAM	105/27	10	66	29
BARRY GIBB	98/9	14	f 61 °,	23
D LAURA BRANIGAN	93/4	22	2 55	16
DONNA SUMMER	91/5	23	3 50	18
17 KARLA BONOFF	78/1	15	52	7
18 JAMES INGRAM	83/1	25	5 47	11
19 ELTON JOHN	65/0	18	3 36	11
2 EVERLY BROTHERS	89/8	٤	B 60	21
21 PEABO BRYSON	56/0	18	3 36	2
22 COYOTE SISTERS	65/0	19	36	10
23 TEDDY PENDERGRASS	59/1	14	4 37	8
24 DAN HARTMAN	55/0	14	35	6
3 BARBRA STREISAND	80/44	3	3 30	47
-				

MOST ADDED .

BARBRA STREISAND (44) Left In The Dark (Columbia) **SERGIO MENDES (34)** Real Life (A&M) AMERICA (32) Special Girl (Capitol) K. ROGERS/K. CARNES/J. INGRAM (27) What About Me (RCA) ELTON JOHN (26) Who Wears These Shoes? (Geffen) **RICKIE LEE JONES (25)** The Real End (WB)

HOTTEST

CARS (100) Drive (Elektra) **STEVIE WONDER (87)** I Just Called To Say I Love... (Motown) HUEY LEWIS & THE NEWS (72) If This is It (Chrysalis) CHICAGO (55) Hard Habit To Break (WB) **JOHN WAITE (55)** Missing You (EMI America) **NEIL DIAMOND (41)** Turn Around (Columbia)

R&R/Friday, September 14, 1984

Leave A Tender Moment Alone (Columbia)

AMERICA "Special Girl" (Capitol) 57/32

Rotations: Heavy 0/0, Medium 16/8, Light 41/24, Total Adds 32, WRMM, WSB, 97AIA, WARM98, WISN, KFMB, V100, WKYE, WKGW, KEY103, WBT, WAHR, WMAZ, WRVA, WHBY, WNAM, WHBC, WMGN, KKUA, WWPA, WCHV, WVBS, WJBC, WCIL, WXUS, KEEZ, KWEB, WJON, K99, KRSB, KALE, KRNO. Medium: KIXI-FM, WWNR, WEIM, WSKI, WSKY, KKJO, KQSW.

POINTER SISTERS "I'm So Excited" (Planet/RCA) 46/8

Rotations: Heavy 5/0, Medium 23/2, Light 18/6, Total Adds 8, WLTF, WMJI, KEY103, 3WM, KWAV, KFSB, WHNN, KALE. Heavy: WFBR, 97AIA, KUDL, WSNY, WWPA. Medium: WTAE, KVIL-FM, KRBE-FM, KMJI, KGW, B100, KEZR, WAEB, WMJJ, 2WD, WENS, KOIL, KKPL, WSKI, WTNY, WSKY, WCHV, KTYL, WBOW, KQSW.

SPANDAU BALLET "Only When You Leave" (Chrysalis) 46/0 Rotations: Heavy 6/0, Medium 31/0, Light 9/0, Total Adds 0. Heavy: KOST, WMGN, WSKI, WWPA, WCKQ, KRSB. Medium: WFBR, WSB-FM, KVIL-FM, WMYX, KGW, B100, KFMB, WICC, WKYE, WPJB, WKGW, WVLK, WMHE, KKUA, KFI, KWAV, KIXI-FM, KKPL, WKNE, KORQ, WSKY, WKYX, KTYL, WCIL, KEEZ, KWEB, WHNN, WJON, WBOW, K99, KQSW.

JOYCE KENNEDY & JEFFREY OSBORNE "The Last Time I Made Love" (A&M) 43/7 Rotations: Heavy 2/0, Medium 18/3, Light 23/4, Total Adds 7, WGY, WMGN, KWAV, KWEB, WBOW, KRNO, KRSB. Heavy: WSB-FM, KOST. Medium: WFBR, WRMM, 97AIA, B100, WMAZ, KOIL, KKUA, KFI, WEIM, WSKI, WSKY, KTYL, KEEZ,KKJO, KIXI-FM.

PEABO BRYSON "Slow Dancin" " (Elektra) 35/7 Rotations: Heavy 0/0, Medium 9/3, Light 26/4, Total Adds 7, KGW, WMAZ, WNAM, KIXI-FM, WVBS, WJON, KALE. Medium: 97AIA, WCCO, WWNR, WSKI, WCKO, WCIL.

SERGIO MENDES ''Real Life'' (A&M) 34/34 Rotations: Heavy 0/0, Medium 8/8, Light 26/26, Total Adds 34, WRMM, WSB-FM, WARM98, KGW, WWOM, WAHR, WMAZ, WRVA, WTRX, KKUA, KWAV, KIXI-FM, WWNR, WEIM, WTKO, WKNE, WSKI, KORQ, WSKY, WCKQ,WGSV, WAGE, WKYX, KTYL, WCIL, KFSB, KEEZ, WHNN, WJON, WBOW, KTWO, K99, KQSW, KRSB.

BANANARAMA "Cruel Summer" (London/PolyGram) 32/5

Rotations: Heavy 5/0, Medium 15/2, Light 12/3, Total Adds 5, WFBR, 55KRC, WKYE, WMAZ, WAGE. Heavy: KRBE-FM, WPJB, WSKI, WCKQ, KQSW. Medium: KOST, KEZR, 2WD, WAVE, WENS, WMHE, KFI, KWAV, WWPA, WCHV, WKYX, WCIL, WBOW.

HILLARY KANTER "Good Night For Falling In Love" (RCA) 32/0 Rotations: Heavy 1/0, Medium 8/0, Light 23/0, Total Ad WKNE, WSKI, WCIL. Ids O Heavy: WFIM, Medium: WMAZ, WRVA, WHBY, KIXI-FM, WTKO,

SIGNIFICANT ACTION

RICKIE LEE JONES "The Real End" (WB) 28/25 Rotations: Heavy 0/0, Medium 2/2, Light 26/23, Total Adds 25, WKGW, KEY103, WAHR, WMAZ, WTRX, KKUA, KWAV WWNR, WEIM, WKNE, WSKI, WWPA, KORO, WCKO, WGSV, WAGE, WKYX, KTYL, WCIL, KFSB, KEEZ, WHNN, WJON, KTWO, KQSW.

THOMPSON TWINS "You Take Me Up" (Arista) 28/7 Rotations: Heavy 0/0, Medium 8/1, Light 20/6, Total Adds 7, KRBE-FM, B100, KEZR, KEY103, WMAZ, KKUA, WAGE. Medium: WFBR, KIXI-FM, WEIM, WSKI, WCKQ, WKYX, KEEZ, WMAZ, 2WD.

SHEENA EASTON "Strut" (EMI America) 26/1 Rotations: Heavy 1/0, Medium 12/1, Light 13/0, Total Adds 1, KRBE-FM. Heavy: KALE. Medium: WTRX, KIXI-FM, WSKI, WCKQ, WCHV, WKYX, WHNN, KRNO, KRSB.

JIM CAPALDI "I'll Keep Holding On" (Atlantic) 24/9 4/2, Light 20/7, Total Adds 9, 97AIA, WAHR, WMAZ, WAVE, WKNE, WSKI, KFSB, KEEZ, KFQD. Rotations: Heavy 0/0, Medium Medium: WMGN, KIXI-FM.

ROD STEWART "Some Guys Have All The Luck" (WB) 23/4

Rotations: Heavy 1/0, Medium 13/0, Light 9/4, Total Adds 4, KEZR, WKJJ, WTRX, KKUA. Heavy: WKYX. Medium: KRBE-FM, 97AIA, WICC, WPJB, 2WD, WAVE, WMGN, WSKI, WSKY, WCKQ, KTYL, WJON, KRNO.

JACKSONS "Torture" (Epic) 22/2 Rotations: Heavy 6/0, Medium 8/0, Light 8/2, Total Adds 2, Y97, WICC. Heavy: KVIL-FM, WPJB, WSKI, WWPA, WCKQ, WKYX. Medium: KRBE-FM, V100, WMGN, WSKY, KTYL, KFSB, KEEZ, KQSW.

DIANA ROSS "Swept Away" (RCA) 21/4 Heavy 0/0, Medium 12/1, Light 9/3, Total Adds 4, Y97, KRBE-FM, V100, KORQ. Medium: KJR, WWNR, WEIM, WSKI, WWPA, WCKQ, WCHV, WKYX, KTYL, KQSW, KRSB.

GEORGE FISCHOFF "Lovely Lady" (Lisa) 21/0 Rotations: Heavy 0/0, Medium 6/0, Light 15/0, Total Adds 0. Medium: WCCO, WMAZ, WHBY, WEIM, WKNE, WSKI.

JUDY COLLINS with T.G. SHEPPARD "Home Again" (Elektra) 18/14 Rotations: Heavy 0/0, Medium 5/3, Light 13/11, Total Adds 14, WAHR, WMAZ, WHBY, WTKO, WGSV, WKYX, WJBC, V Rotations: Heavy 0/0, Medium 5/3, Light 13/11, Total Adds 14, W. WCIL, KWEB, WJON, KKJO, KTWO, KQSW, KRSB. Medium: KSL, KIXI-FM.

POCO "Save A Corner Of Your Heart" (Atlantic) 16/1 Rotations: Heavy 0/0, Medium 7/0, Light 9/1, Total Adds 1, WKYX. Medium: WCCO, WMAZ, WRVR, WRVA, WAVE, KIXI-FM, KKJO.

LINDSEY BUCKINGHAM "Go Insane" (Elektra) 15/4 Rotations: Heavy 1/0, Medium 5/1, Light 9/3, Total Adds 4, V100, 2WD, KWAV, KALE. Heavy: WCKQ. Medium: KEZR, WPJB,

JERMAINE JACKSON "Dynamite" (Arista) 12/0 Rotations: Heavy 6/0, Medium 5/0, Light 1/0, Total Adds 0. Heavy: KRBE-FM, WICC, V100, WPJB, 2WD, WWPA. Medium: KEZR, WMJJ, KFI, KWAV, KTYL.

LUBA "Everytime I See Your Picture" (Capitol) 11/1 Rotations: Heavy 0/0, Medium 2/0, Light 9/1, Total Adds 1, WSKY. Medium: WEIM, KQSW.

EDITOR'S NOTE: Last week, R&R inadvertently indicated that the EVERLY BROTHERS'"On The Wings Of A Nightingale," which was a Breaker, had null 55% of our reporters on it. The song actually had 61% of our reporters playing it. It is **R&R's** policy not to allow any song to reach Breaker status until 60% or more of our stations are playing a record.

BREAKERS are those records that have achieved concurrent airplay at 60% of our reporting stations. NEW & ACTIVE records are receiving airplay at 30 or more stations. Records In SIGNIFICANT ACTION are receiving airplay from 10-29 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve BREAKER status to enter the A/C chart. Records which have achieved BREAKER status must also have sufficient heavy and medium rotation airplay to enter the chart.

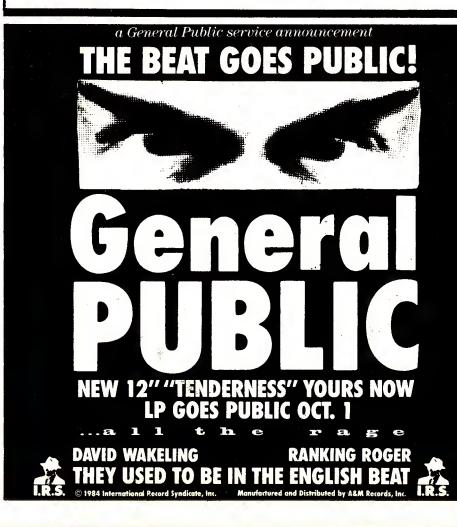
WAVE, WKYX

BILLY JOEL (41)





Fhree Two Last Weeks Weeks Week	September 14, 1984	163 REPORTERS	Total Reports			Tota Adds Al Rotations
1 1 1	BRUCE SPRINGSTEEN/Born In The (Columbia)	"Cover Me" (144) "Born" (36) "Surrender" (33)	155 +	148+	7-	0-
	2 FIXX/Phantoms (MCA)	"Ourselves?" (155) "Sunshine" (72) "Cities" (19)	.159+	128+	31 -	2=
3 2 3	3 JOHN WAITE/No Brakes (EMI America)	"Tears" (123) "Missing You" (83)	148+	99	49 +	1 -
	LINDSEY BUCKINGHAM/Go Insane (Elektra)	"Go Insane" (137) "Loving Cup" (20)	146	114+	32 -	3+
4 5 6	5 BILLY SQUIER/Signs Of Life (Capitol)	"All Night" (98) "Rock Me" (72) "Can't Get" (25)	139=	94	45+	3+
2 3 4	6 CARS/Heartbeat City (Elektra)	"Drive" (94) "It's Not" (49) "Hello Again" (14)	134	105-	28+	1
567	7 SCANDAL f/PATTY SMYTH/The Warrior (Columbia)	"The Warrior" (93) "Beat Of A Heart" (72)	134 +	92 -	42+	1 –
35 24 17	J. CAFFERTY &/Eddie & The (Scotti Bros./CBS)	"On The Dark Side" (141)				
	9 BILLY IDOL/Rebel Yell (Chrysalis)	"Flesh For Fantasy" (128)	128=	86+	42 -	1
14 13 12	HONEYMOON SUITE/Honeymoon Suite (WB)	"New Girl Now" (132)	136 -	54+	82 -	2+
7 9 9 1	1 SAMMY HAGAR/VOA (Geffen)	''I Can't Drive 55' (108) ''Two Sides'' (48)	121 -	66 –	55+	1 -
17 14 13	2 METROPOLIS/Soundtrack (Columbia)	"Cage Of Freedom" (123) "Here's My Heart" (18)	135 -	44+	91 -	0-
6 8 8 1	3 HUEY LEWIS & THE NEWS/Sports (Chrysalis)	"If This Is It" (83) "Walking" (23) "Found" (22)	108-	85 -	23+	0-
	PRINCE/Purple Rain (WB)	"Crazy" (89) "Purple Rain" (79) "Doves" (11)	110+	91+	18-	3+
16 12 11 1	5 STEPHEN STILLS/Right By You (Atlantic)	"Stranger" (119) "50/50" (20) "Right By You" (14)		45 =		0-
	6 NIGHT RANGER/Midnight Madness (Camel/MCA)	"When You Close" (102)	104-	77	27+	1+
	7 PETER WOLF/Lights Out (EMI America)	"Crazy" (76) "Lights Out" (53) "Pretty Lady" (23)		54 -		5+
	B KROKUS/The Blitz (Arista)	"Midnite Maniac" (122)		39+		2=
24 22 21	ROMEO VOID /Instincts (415/Columbia)	"A Girl In Trouble" (117)		33+		1-
	DIO/The Last In Line (WB)	"Mystery" (80) "The Last In Line" (38)		28-		2+
	SURVIVOR/Vital Signs (Scotti Bros./CBS)	"I Can't Hold Back" (114)	114+	15+	88+	38 -
	2 TWISTED SISTER/Stay Hungry (Atlantic)	"We're Not Gonna" (79) "I Wanna Rock" (14)	88-		42-	1-
	3 A FLOCK OF SEAGULLS/The Story Of A (Jive/Arista)	"The More You Live" (93)	94 -		63-	0=
	DAVE EDMUNDS/Riff-Raff (Columbia)	"Something About You" (96)	97	14	74	24
26 26 26 2	WHITESNAKE/Slide It In (Geffen)	"Stranger" (75) "Slow 'n' Easy" (14)	81 -	22	57-	4+
-	ELTON JOHN/Breaking Hearts (Geffen)	"Who Wears These Shoes?" (67) "Restless" (23)	87+		64+	16+
	DENNIS DeYOUNG/Desert Moon (A&M)	"Desert Moon" (91)	94+	19+		26=
	8 Y&T/In Rock We Trust (A&M)	"Don't Stop Runnin' " (74)		13=		3-
	9 RATT/Out Of The Cellar (Atlantic)	"Back For More" (36) "Wanted" (31) "Round" (24)		27-		3+
	D LOU REED/New Sensations (RCA)	"I Love You, Suzanne" (78)		20-		4+
	ZEBRA/No Tellin' Lies (Atlantic)	"Bears" (47) "Summer's Gone" (29)	74+		60+	17+
	ROD STEWART/Camouflage (WB)	"Some Guys" (58) "Bad For You" (11)	71+			15+
	3 JEFFERSON STARSHIP/Nuclear Furniture (Grunt/RCA)	"Layin' It On" (36) "Sorry Me, Sorry" (28)	59		34 -	1=
	IRON MAIDEN/Powerslave (Capitol)	"2 Minutes To Midnight" (66)	67	5	57	14
	TINA TURNER/Private Dancer (Capitol)	"Better Be Good" (52) "What's Love Got" (19)		19-	+ -	16+
	SPANDAU BALLET/Parade (Chrysalis)	"Only When You" (51)		21+		1+
	STEVE PERRY/Street Talk (Columbia)	"Strung Out" (54)		13+	38+	22+
	B HELIX/Walkin' The Razor's Edge (Capitol)	"Rock You" (49)		11-		0=
	• CYNDI LAUPER/She's So Unusual (Portrait/CBS)	"She Bop" (48)	52-		26=	2+
	VARIOUS ARTISTS/Every Man Has A (Polydor/PG)	"I'm Moving On" (38) "Every Man Has" (29)	58+		36+	



BREAKERS.

DAVE EDMUNDS Riff-Raff (Columbia)

59% of our reporters on it. 97/24 including adds at WBCN, WMMR, WDVE, KLOL, WCKO, KMJX, WZXR, WTUE. Debuts at #24 on the Albums chart.

DENNIS DeYOUNG Desert Moon (A&M)

57% of our reporters on it. 94/26 including adds at WDVE, WHJY, KYYS, KSHE, KLOS, WQMF, WZXR, WOOS, KICT, KZEL, KEZE. Moves 32-27 on the Albums chart.

AOR BREAKERS — Records in a reported rotation on at least 50% of reporting stations. Total reports/total adds information listed; for example, 100/50 means 100 total station reports and, of those, 50 added it this week.

Page 110

1

34 -

39+

32-

38+

40-

26=

36+

57

1

14

16

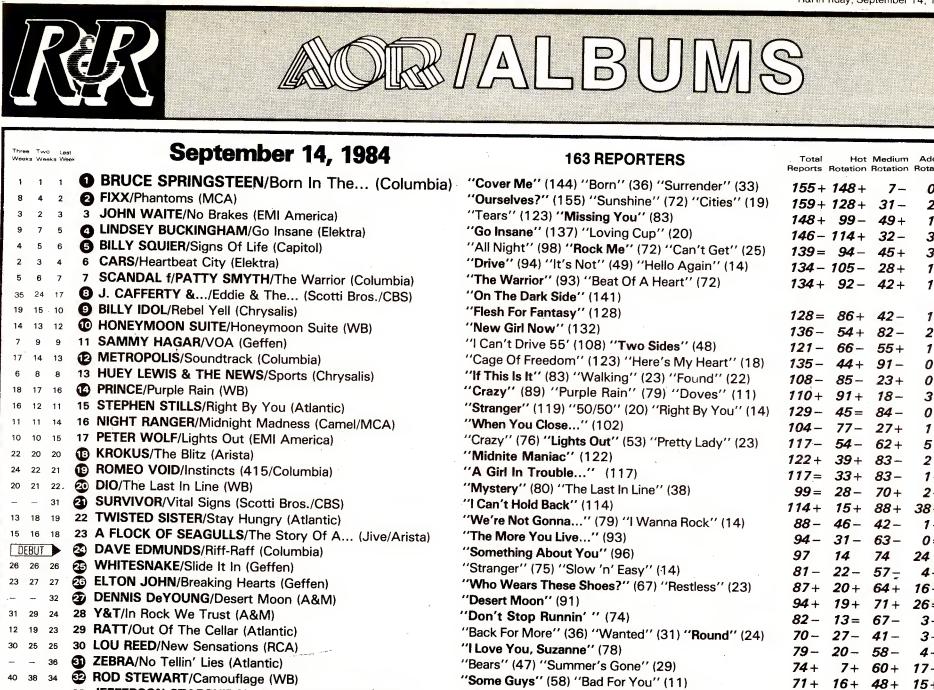
1

22 -

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56-



- 40
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 JEFFERSON STARSHIP/Nuclear Furniture (Grunt/RCA)

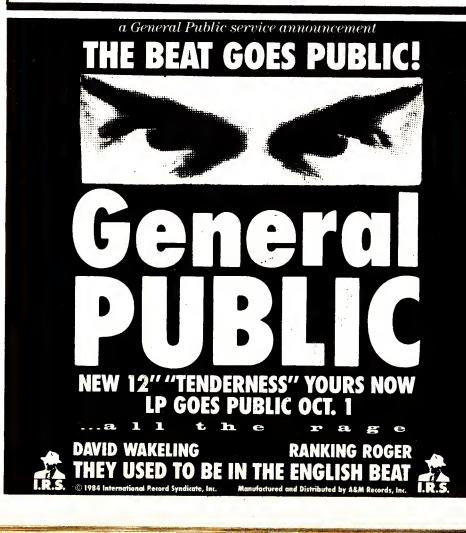
 21
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 JEFFERSON STARSHIP/Nuclear Furniture (Grunt/RCA)

 DEBUT
 33
 JEFFERSON STARSHIP/Nuclear Furniture (Grunt/RCA)

 DEBUT
 35
 IRON MAIDEN/Powerslave (Capitol)

 36
 35
 33
 36

 SPANDAU BALLET/Parade (Chrysalis)
 36
 STEVE PERRY/Street Talk (Columbia)
- DEBUT STEVE PERRY/Street Talk (Columbia) 25 28 30 38 HELIX/Walkin' The Razor's Edge (Capitol)
- 32 30 29 39 CYNDI LAUPER/She's So Unusual (Portrait/CBS)
- "Some Guys" (58) "Bad For You" (11) 71 +"Layin' It On" (36) "Sorry Me, Sorry ..." (28) 59 -24-"2 Minutes To Midnight" (66) 67 5 "Better Be Good ... " (52) "What's Love Got" (19) 60+ 19-"Only When You..." (51) 53 -21 +"Strung Out" (54) 58 +13 +"Rock You" (49) 51-11 -"She Bop" (48) 52 -26 -"I'm Moving On" (38) "Every Man Has..." (29) **58**+ 5 +





DAVE EDMUNDS Riff-Raff (Columbia)

59% of our reporters on it. 97/24 including adds at WBCN, WMMR, WDVE, KLOL, WCI KMJX, WZXR, WTUE. Debuts at #24 on the Albums chart.

DENNIS DeYOUNG Desert Moon (A&M)

57% of our reporters on it. 94/26 including adds at WDVE, WHJY, KYYS, KSHE, KLOS, WQN WZXR, WOOS, KICT, KZEL, KEZE. Moves 32-27 on the Albums chart.

AOR BREAKERS — Records in a reported rotation on at least 50% of reporting stations. Total reports/total adds information listed; for example, 100/50 means 100 total station reports and, of those, 50 added it this week.

MR/ALBUM

MOST ADDED •

VARIOUS ARTISTS (56) Every Man Has A Woman (Polydor/PolyGram) BLACKFOOT (39) Vertical Smiles (Atco) SURVIVOR (38) Vital Signs (Scotti Bros./CBS) DENNIS DeYOUNG (26) Desert Moon (A&M) DAVE EDMUNDS (24) Riff-Raff (Columbia) **RED ROCKERS (24)** Schizophrenic Circus (415/Columbia)

1051

BRUCE SPRINGSTEEN (148) Born In The U.S.A. (Columbia) FIXX (128) Phantoms (MCA) LINDSEY BUCKINGHAM (114) Go Insane (Elektra) CARS (105) Heartbeat City (Elektra) JOHN WAITE (99) No Brakes (EMI America) J. CAFFERTY & BEAVER BROWN BAND (95) Eddie & The Cruisers (Scotti Bros./CBS) BILLY SQUIER (94) Signs Of Life (Capitol)

NEW & ACTIVE

BRUCE COCKBURN/Stealing Fire (Gold Mtn./A&M) 51/8 (49/4) Adds: WSHE, WLLZ, KQAK, WIMZ, WTUE, KOMP, WGIR, WWWV. Hots: 15 include WXRT, WMMS, KBCO, KINK, KILO, KTYD. Mediums 31 include WBCN, WMMR, WLUP, KLOS, WZZO, WAQY, WOUR, KLAQ, WLAV, KKDJ, KEZE, WRKI, KLYV, KFMQ, KWHL.

THOMPSON TWINS/Into The Gap (Arista) 47/4 (49/5)

Adds: CHUM, KUFO, KSQY, KTYD. Hots: 12 include WBCN, WLIR, WLUP, WMMS, KCAL, KQAK, WOOS. Mediums: 34 include WBAB, WNEW, WYSP, WZZO, WTPA, WAQY, WOUR, WIMZ, WTUE, KEZO, WIOT, KKDJ.

BLACK 'N' BLUE/Black 'N Blue (Geffen) 47/2 (52/5) Adds: KFIV, WBLM. Hots: 5 KZEW, WQFM, KLOS, KRCK, WYER. Mediums: 40 include DC101, WYNF, WLLZ, WRIF, KSHE, WLLZ, WRIF, KSHE, KMET, KGON, KROR, KOME, WKLC, WCMF, WAQY, WAQX, KNCN, KISS, WAPL, WTUE, WLAV, KICT, KFMG, KILO, KZEL, KOMP.

RED ROCKERS/Schizophrenic Circus (415/Columbia) 46/24 (0/0) Adds: include WBAB, WYSP, KLOL, WNOR, WXRT, WQFM, WAQY, WRXL, KQDS. Hots: 4 WBCN, KQAK, KIDQ, WIZN. Mediums: 32 include WLIR, KBCO, KFOG, KRQR, KOME, WHCN, WAAF, WAPL, KILO, KKDJ, KEZE.

BLACKFOOT/Vertical Smiles (Atco) 39/39 (0/0) Adds: include WBCN, WYSP, DC101, KZEW, WMMS, WLLZ, KMET, KLAQ, WAPL, KQDS. Hots: 0. Mediums: 22 include WDVE, WKLS, KLOL, WYNF, WRIF, WQFM, KFOG, WAAF, WDIZ, KISS, WLVQ, WIOT, KFMG, KILO.

TALKING HEADS/Stop Making Sense (Sire/WB) 35/22 (14/14) Adds: include WBCN, WGRQ, KROQ, KZEL, KKDJ, WBLM, KTYD. Hots: 11 include WBAB, WLIR, WMMR, WXRT, KBCO, KMET, KFOG, KQAK, WCMF, WLVQ. Mediums: 14 include WNEW, WLUP, WTPA, WOUR, WAAF, WRKI.

CHICAGO/Chicago 17 (WB) 33/3 (30/0)

Adds: WYDD, WZXR, WOOS. Hots: 12 include WYNF, KYYS, KINK, WZZO, WIMZ, KMBQ, KSMB, KLYV. Mediums: 21 include WMMS, WQFM, WKLC, KMJX, KGGO, WWWV, WRUF.

XAVION/Burnin' Hot (Mirage/Asylum) 33/2 (33/6)

Adds: WHJY, WKLS. Hots: 2 KSJO, KILO. Mediums: 31 include WLIR, KTXQ, KZEW, WYNF, KOME, WKLC, WTPA, WAQY, WOUR, KNCN, KLAQ, WZXR, KISS, KMBQ, KQDS, WLAV, WIOT, KFMG.

JIM CAPALDI/One Man Mission (Atlantic) 31/12 (23/10)

Adds: include WYNF, WLUP, WXRT, KQRS, KISS, KFMQ, KWHL. Hots: 0. Mediums: 26 include WHJY, KSHE, KBPI, WAQY, KILO, WWWV.

BANANARAMA/Bananarama (London/PolyGram) 26/1 (27/4) Adds: KMBQ. Hots: 13 include WBCN, WLUP, WZZO, KMJX, KSMB, KLYV. Mediums: 13 include WXRT, KROQ, WTPA, WRXL, WWWV, KTYD.

KEATS/Keats (EMI America) 25/20 (6/6)

Adds: include DC101, KBCO, WIMZ, WWWV, WRUF. Hots: 1 WKQQ. Mediums: 17 include WIYY, WKLS, WYNF, WQFM, KINK, WKLC, WDHA, WDIZ, WRXL.

THE SWIMMING POOL Q'S/The Swimming Pool Q's (A&M) 23/11 (10/1) Adds: include WNEW, KQAK, WAQY, WIMZ, WOOS, WIQB. Hots: 0. Mediums: 16 include WBCN, WKLS, WXRT, WTPA, KQDS, WWCK, WLAV, WIOT.

BILLY SATELLITE/Billy Satellite (Capitol) 23/2 (27/2)

Adds: KMET, KFMF. Hots: 5 include WEBN, WRIF, KLOS, KDKB. Mediums: 17 include KZEW, WQFM, KISW, KISS, KMBQ, KATT.

DRAGON/Body And The Beat (Polydor/PolyGram) 19/0 (20/3)

Adds: 0. Hots: 4 KROQ, KQAK, WAAF, CITI. Mediums: 15 include WTPA, WAQY, WLVQ, WTUE, KOMP, WGIR, KTYD.

DAKOTA/Runaway (MCA) 18/2 (22/4)

* 18 include KLOL, WYNE, WILZ, KBPI, WAOX, WRXL, KISS,

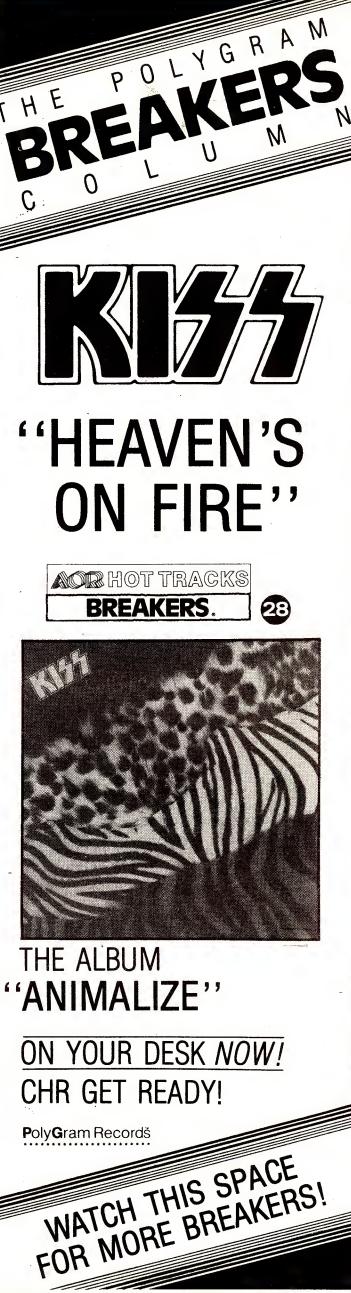
HARD TO HOLD/Soundtrack (RCA) 17/2 (17/1) Adds: WMMS, KCAL. Hots: 5 KBPI, KDKB, KMJX, KMBQ, KAWY. Mediums: 11 include WZZO, WOOS, KGGO.

SANTERS/Guitar Alley (Passport) 16/4 (11/5) Adds: WHJY, WTKX, WXKE, KFMQ. Hots: 1 WLLZ. Mediums: 12 include WGRQ, KTXQ, WKLC, KNCN, KISS, WLVQ, KFMG.

RUPERT HINE/The Wildest Wish To Fly (Island) 16/2 (19/3)

Adds: WIMZ, KFMF. Hots: 4 KBCO, CHEZ, KNCN, CITI. Mediums: 11 include WBAB, KTXO, WXRT, KFOG, WTPA. FAST FORWARD/Living In Fiction (Island) 15/14 (0/0) Adds: include WCMF, KQDS, KFMG. Hots: 0. Mediums: 7 include WDVE, CHEZ, CITI, KEZE, WXCS.

QUEENSRYCHE/The Warning (EMI America) 13/13 (0/0) Adds: include WBAB, KTXQ, KMET, KISW, KFMG, KZEL. Hots: 0. Mediums: 6 KZEW, KRCK, KSJO, KISS, KEZE.



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		Last		163 REPORTERS	Total	Hot	Medium	Total Adds
		ks Week	•	BRUCE SPRINGSTEEN/Cover Me (Columbia)		139-		0-
3	1	1	00	FIXX/Are We Ourselves? (MCA)		124		1-
6 7	2 4	2 3	0	LINDSEY BUCKINGHAM/Go Insane (Elektra)		113-		1-
Ĺ	_	12	ŏ	DAVID BOWIE/Blue Jean (EMI America)	154+			28-
38	24 24	11	6	J. CAFFERTY &/On The Dark Side (Scotti Bros./CBS) 141+	95 -	46-	13-
17	10	6	Ğ	BILLY IDOL/Flesh For Fantasy (Chrysalis)	128=	86 -	+ 42-	1 -
-		24	õ	U2/(Pride) In The Name Of Love (Island)	156+	54 -	⊦ 97 +	41 -
11	11	7	8	HONEYMOON SUITE/New Girl Now (WB)	132 -	52 -	⊦ <i>80</i> –	2=
29	23	20	9	JOHN WAITE/Tears (EMI America)	123+			11+
22	18	19	0	KROKUS/Midnite Maniac (Arista)	122+			4+
19	17	13	0	JON ANDERSON/Cage Of Freedom (Columbia)	123-			1-
8	8	9	12	NIGHT RANGER/When You Close Your (Camel/MCA SAMMY HAGAR/I Can't Drive 55 (Geffen)	- 102 - 108 +			1+* 6
20	20	18	E	STEPHEN STILLS/Stranger (Atlantic)	119-			1=
15	13 5	10 5		CARS/Drive (Elektra)	94-			0=
2 16	15	14		BILLY SQUIER/All Night Long (Capitol)	98-		_	3+
23	22	21	6	ROMEO VOID /A Girl In Trouble Is A (415/Columbia)	117=			1-
4	6	8	_	SCANDAL f/PATTY SMYTH/The Warrior (Columbia)	93-			0=
1	3	4		JOHN WAITE/Missing You (EMI America)	83-	71-	- 12-	0=
18	19	23	20	PRINCE/Let's Go Crazy (WB).	89-	74-	- 15-	1 =
10	9	16	21		83-	73-	- 10+	0 =
- 1		37	Ð	SURVIVOR/I Can't Hold Back (Scotti Bros./CBS)	114+	14-	+ 89 +	40 -
12	12	15	23		93			0-
-	46	34	24	DAVE EDMUNDS/Something About You (Columbia)	96 +			234
14	16	22	25	TWISTED SISTER/We're Not Gonna Take It (Atlantic)	79 -			1+
5.	7	17	26	BILLY SQUIER/Rock Me Tonite (Capitol)	72-			1=
58	37	36	Ð	PRINCE/Purple Rain (WB)	79+			18+ 33-
-	_	39	20	KISS/Heaven's On Fire (Mercury/PG) DIO/Mystery (WB)	95+ 80+	-		5-
48	35	31	89	SCANDAL f/P. SMYTH/Beat Of A Heart (Columbia)	72 +			24+
_	-	43 41	30	DENNIS DeYOUNG/Desert Moon (A&M)	91 +			26+
60	40	33	8	FIXX/Sunshine In The Shade (MCA)	72+			11+
37	30	29	33	WHITESNAKE/Love Ain't No Stranger (Geffen)	75+	19-	- 54+	5+
27	25	26		LOU REED/I Love You, Suzanne (RCA)	78-	19-	- 58	4+
34	29	28	35	Y&T/Don't Stop Runnin' (A&M)	74	12=	= 60	3-
42	34	30	36	PETER WOLF/Crazy (EMI America)	76+	26-	- 49+	8-
-	59	42	37	IRON MAIDEN/2 Minutes To Midnight (Capitol)	66+	5-		13-
- 1	-	56	38	ELTON JOHN/Who Wears These Shoes? (Geffen)	67+			25 =
9	14	25	39	SAMMY HAGAR/Two Sides Of Love (Geffen)	48-		- 20-	0-
13	21	27	40	PETER WOLF/Lights Out (EMI America)	53-			1+
-	-	59	0	ROD STEWART/Some Guys Have All The Luck (WB)	58+			15+
40	39	44	8	SPANDAU BALLET/Only When You Leave (Chrysalis)	51 - 49 +			1+ 7+
51	55	46 29	39 44	CARS/It's Not The Night (Elektra) HELIX/Rock You (Capitol)	49+ 49-			0 =
24	27	38	44	TINA TURNER/Better Be Good To Me (Capitol)	49- 52+			25+
	EBUT	-	6	STEVE PERRY/Strung Out (Columbia)	54+			24+
28	26 26	32	47	CYNDI LAUPER/She Bop (Portrait/CBS)	48-			0=
_	52	45	48	THE OWNER DESIGNATION TO AD TO AD TO AD	47-			2-
45	47	50	49	BRUCE SPRINGSTEEN/No Surrender (Columbia)	<i>33</i> =	- 24 -	+ 9-	2-
	EBUI		50	DOKKEN/Into The Fire (Elektra)	51 +	2-	+ 37+	50 +
21	28	35	51	DIO/The Last In Line (WB)	38 -	12-	- 26-	0 =
- 1	53	53	52	BRUCE COCKBURN/Lovers In A (Gold Mtn./A&M)	47+	13.	+ 31+	6+
-	-	58	63	THOMPSON TWINS/You Take Me Up (Arista)	45=			4-
D	EBUT		6	ZEBRA/Bears (Atlantic)	47+			28+
31	33	52		RATT/Back For More (Atlantic)	36-			0-
26	31	40		JEFFERSON STARSHIP/Layin' It On The (Grunt/RCA				1+
50	50	47	57		36-			0- 24+
	EBUT	_	60	RED ROCKERS /Eve Of Destruction (415/Columbia) RICKIE LEE JONES /The Real End (WB)	46+ 49+			24+ 27+
	EBU1		60 60	R.E.M ./Pretty Persuasion (IRS/A&M)	49+ 45-			2/+ 0-
44	43	49	00				74	



SURVIVOR

I Can't Hold Back (Scotti Bros./CBS) 69% of our reporters on it. 114/40 with adds at: WIYY, WAPP, WMMR, KLOL, WYNF, KYYS, KOME, WOUR, WAAF, WAPL. Moves 37-22 on the Hot Tracks chart.

DAVE EDMUNDS

Something About You (Columbia) 58% of our reporters on it. 96/23 with adds at: WMMR, WDVE, 91X, WKLC, WAQY, WZXR, WTUE, WIOT. Moves 34-24 on the Hot Tracks

KISS

chart.

Heaven's On Fire (Mercury/PolyGram)

58% of our reporters on it. 95/33 includind adds at: WBCN, WBAB, KLOL, KYYS, KBPI, WZXR, WWCK, KOMP, KRSP, KEZE. Moves 39-28 on the Hot Tracks chart.

DENNIS DeYOUNG Desert Moon (A&M)

55% of our reporters on it. 91/26 including adds at: WGRQ, WDVE, WHJY, KYYS, KSHE, KLOS, WOMF, KATT, KEZE. Moves 41-31 on the Hot Tracks chart.

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EDDIE MONEY "I'm Moving On" (Polydor/PolyGram) 38/38 (1/1) Adds: include WMMR, WKLS, WXRT, KLAQ, WIMZ, KQDS, KKDJ, WGIR, WWWV, KOZZ. Hots: 3 WLLZ, WRIF, WHCN. Mediums: 25 include KRQR, WAQX, WOUR, WAAF, WTUE, KATT, KILO.

CHICAGO "Hard Habit To Break" (WB) 33/3 (30/0)

Adds: WYDD, WZXR, WOOS. Hots: 12 include WYNF, KYYS, KINK, WZZO, WIMZ, KMBQ, KLYV. Mediums: 21 include WMMS, WQFM, WKLC, KMJX, KGGO.

XAVION "Eat Your Heart Out" (Mirage/Asylum) 33/3 (33/6) Adds: WHJY, WKLS, WIOT. Hots: 2 KSJO, KILO. Mediums: 31 include KTXQ, KZEW, WYNF, KOME, WKLC, WTPA, WAQY, WOUR, KLAQ.

RATT ''Wanted Man'' (Atlantic) 31/13 (19/11) Adds: include WNF, WQFM, KCAL, WDH&, WAQY, WOUR, KXZL, KRSP, KZOQ. Hots: 9 include KTXQ, KMET, WCMF, KNCN, WKQQ, WTKX, KILO, KTYD. Mediums: 20 include WBCN, WBAB, WYSP, KZEW, WEEN, KRQR.

JIM CAPALDI ''I'II Keep Holding On'' (Atlantic) 30/11 (23/10) Adds: include WLUP, WXRT, KQRS, KISS, KMBY, KFMQ, KWHL. Hots: O. Mediums WHJY, WSHE, KSHE, KBPI, WAQY, WWCT, KILO, WWWV. ms: 25 include

COREY HART "Lamp At Midnight" (EMI America) 30/0 (32/3)

Adds: 0. Hots: 1 KPOI. Mediums: 29 include WMET, KBCO, KLOS, WKLC, WAQY, KLAQ, WLVQ, WTUE, KICT, KKDJ, KOMP.

WTDE, KICT, KKDD, KOMP.
JOHN LENNON "Every Man Has A Woman Who Loves Him," (Polydor/PolyGram) 29/27 (2/2) Adds: include WNEW, WYSP, WKLS, WMMS, KBCO, KMET, KQDS, WWWV. Hots: 2 WLLZ, WHCN. Mediums: 16 include WMMR, WLUP, WXRT, WDIZ, KTYD.

BRUCE SPRINGSTEEN "Bobby Jean" (Columbia) 29/2 (29/2) Adds: WTKX, KGGO. Hots: 16 include WBAB, WHJY, WYNF, WMET, KRQR, WAAF, KILO. Mediums: 11 include WKLS, WMMS, WPLR, KLAQ, KQDS

BLACKFOOT "Morning Dew" (Atco) 28/28 (0/0) Adds: include WBCN, DC101, KZEW, WMMS; WLLZ, KMET, WDHA, KLAQ, KQDS. Hots: 0. Mediums: 14 include WDVE, KLOL, KFOG, WDIZ, WLVQ, WIOT, KFMG, KILO.

BILLY SQUIER "Can't Get Next To You" (Capitol) 25/4 (19/2)

Adds: KZEW, WPDH, KFMG, KWHL, Hots: 14 include WIYY, WNEW, WHJY, WLLZ, KMET, KRQR, KISS, WAPL, KILO. Mediums: 11 include WNOR, KLOS, KDKB, KOME.

NISS, WAFL, KILD, Mediums: TFincude Wildon, KUSS, KUKE, KOME. BANANARAMA "Cruel Summer" (London/PolyGram) 25/1 (26/4) Adds: KMBQ, Hots: 13 include WBCN, WLUP, KCAL, WZZO, KMJX, KSMB, KLYV. Mediums: 12 include WXRT, KOAK, WTPA, WPDH, WRXL, WWWV, KTYD. DAVID BOWIE "Dancing With The Big Boys" (EMI America) 23/7 (20/20) Adds: WYSP, WXRT, KOAK, CFOX, WLAV, WWCT, KSQY, Hots: 12 include WLIR, WMMR, WSHE, KROQ, KFOG. Mediums: 10 include WAPP, WKLS, WDHA, WAPL, WOOS. DETER WOLLE "Dancing With America) 22/2 (22/0)

PETER WOLF "Pretty Lady" (EMI America) 23/2 (22/0) Adds: KLOS, WRKI. Hots: 13 include WNEW, WSHE, KBCO, KMET, KRQR, WWWV, KTYD. Mediums: 10include WNOR, KRCK, WRXT, KLY

HUEY LEWIS & THE NEWS "Finally Found A Home" (Chrysalis) 22/2 (21/4) Adds: WIYY, WYNF. Hots: 14 include WBAB, KZEW, WSHE, WLLZ, WRIF, KCAL. Mediums: 8 WQFM, KLOS, KSJO, KATT, KICT, KMBY, WRUF, KWHL.

TALKING HEADS "Burning Down The House" (Sire/WB) 20/12 (7/7) Adds: include WCMF, WOUR, KKDJ, WBLM, WBYG, KTYD. Hots: 5 WLIR, WXRT, KFOG, WQBK, KTCL. Mediums: 12 include WBAB, WNEW, WMMR, KMET, WLVQ.

THE SWIMMING POOL Q'S "Pull Back My Spring" (A&M) 20/11 (8/1) Adds: include WNEW, KQAK, WAQY, WIMZ, WOOS, WLAV, WIOT. Hots: 0. Mediums: 13 include WKLS, WTPA, WPDH, WEZX, WKQQ, KQDS, WWCK.

LINDSEY BUCKINGHAM "Loving Cup" (Elektra) 20/10 (11/3) Adds: include WOUR, WTKX, KISS, KATT, KMOD, KFMG, KWHL. Hots: 4 KIDQ, KILO, WIZN, WYER. Mediums: 16 include WDVE, WEBN, KLOS, KRQR, WTUE.

STEPHEN STILLS "50/50" (Atlantic) 20/2 (19/1)

Adds: KILO, WWWV. Hots: 5 include WPDH, WTKX, WAPL. Mediums: 15 include WLUP, WCMF, WRXL, KATT, KIDQ, KFMQ, KTYD.

KEATS "Turn Your Heart Around" (EMI America) 19/15 (5/5) Adds: include DC101, WYNF, WQFM, KCAL, WKLC, WIMZ, WTKX, WWWV. Hots: 1 WKQQ. Mediums: 13 include WKLS, KSJO, WRXL, KLYV.

FIXX "Less Cities, More Moving People" (MCA) 19/3 (17/1) Adds: WXRT, KZOK, KFMQ. Hots: 13 include KMET, KFOG, KRQR, WPDH, WAPL. Mediums: 5 WKLS,

KZEW, WAOX, KEMX, KUEO,

PAT BENATAR "Here's My Heart" (Columbia) 18/3 (19/3) Adds: KNCN, WKQQ, KSQY. Hots: 9 include KQDS, WTKX, WXCS, KLYV, WCPZ. Mediums: 9 include KKCI, KQRS, KGON, KIDQ, WWWV.

BOX OF FROGS ''Two Steps Ahead'' (Epic) 18/3 (19/6) Adds: KLPX, WRUF, KTYD. Hots: 3 include KBCO, KFOG. Mediums: 14 include WCKO, WMMS, WPLR, KICT, KFIV.

EVERLY BROTHERS "On The Wings Of A Nightingale" (Mercury/PolyGram) 18/1 (17/2) Adds: WIZN, Hots: 2 WKQQ, KSPN, Mediums: 16 include WXRT, WMMS, WZZO, WTPA

SANTERS "Can't Shake You" (Passport) 16/4 (11/5)

Adds: WHJY, WTKX, WXKE, KFMQ. Hots: 1 WLLZ. Mediums: 12 include KTXQ, WKLC, KNCN, WLVQ, KFMG

RICK SPRINGFIELD "Bop 'Til You Drop" (RCA) 16/2 (16/1) lude WZZO, WPDH, woos

MOST ADDS — A numerical listing of the most added records of the week

MOST HOTS - A numerical listing of the records receiving the most hot rotation reports.

MOST ADDED •

DOKKEN (50) Into The Fire (Elektra) U2 (41) (Pride) In The Name Of Love (Island) SURVIVOR (40) I Can't Hold Back (Scotti Bros./CBS) EDDIE MONEY (38) I'm Moving On (Polydor/PolyGram) **KISS (33)** Heaven's On Fire (Mercury/PolyGram)

MOST HOTS

BRUCE SPRINGSTEEN (139) Cover Me (Columbia) FIXX (124) Are We Ourselves? (MCA) LINDSEY BUCKINGHAM (113) Go Insane (Elektra) J. CAFFERTY & BEAVER BROWN BAND (95) On The Dark Side (Scotti Bros./CBS) BILLY IDOL (86) Flesh For Fantasy (Chrysalis) CARS (85) Drive (Elektra)



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EA	ST lel One	WAPP/New York (212) 357-8000 Assr. PD: STURE ELIS Not CARS JORK GATERRY CORFY MART (L) BILLY IDOL ELION JORK (M) RELOW 1001 (M) RENCE STURY (M) SCANDAL (M) BROKE SPRINGTERN	WNEW-FM/New York (212) 986-7000 PD: CINALIE KENDAL HD: JTH KONAGHAN LINDEY BOCINGHAM BRUCE SPRINGFREN BRUCE SPRINGFREN BLLV SQUER A DOCK OF SEAULI HTTER HOLF STEPHEN STILLS KONETWON SUITE Metham HTTE HOLF STEPHEN STILLS KONETWON SUITE HTTE HTTEL HOLF	Parailei Two WHCN/Hartford (203) 247-1060 Pri Lowie L. P. INYOEN ASST. PDJ BOB BLITTENS BOC PRIME SCOM WATTE SCOMTAL	никачнок віскі в из Johns John JAbrert 16 о сіднікі тект в сили тект в сили 16 в сили 1	олито воите всила. Визлаления волито изветност зоти и и и и и и и и и и и и и и и и и и	JOHN COFFERTY ENNEY ENNEY BUCKNERMA FLAY DOL FIX SAMOY HAGAR TREDEDS GREATERS DATE DATE DATE BUCK 'N BLOE BLACK 'N BLOE CHQUERD PAST JEFFERSON STARSHIP DATE DATE BUTE BUTE DATE BUTE BLACK STARSHIP JEFFERSON DATE	HILT TERMATE BILLY IDGL CORF HART CORF HART CORF HART TON TOWER RECEIVE LEF JOINES CHICLAGO DEBILS 0-FOUND BACKTS BLACK 'N BLJT SANTSS BLACK 'N BLJT SANTSS DATE	NCK OF FROMS ANNES DO STRAAF SURVOR U2 DO STRAAF SURVOR U2 DO STRAAF SURVOR DO STRAAF SURVOR DO STRAAF DO	WBLM/Lewiston-Port. (207) 783-2065 Port Jose DIAZ Bot BRUCE SKINGSTERN SAMP WART DON WARTE PRINCE SKINGSTERN PRINCE VART PRINCE VART LIAGOST WARTNOWAM CASS Mathematical Construction Mathematical Construction School
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LOU RERO LOUGURED FAST DUDY AND AN LAYPE MAA BLACKTOOT XISS EVERY MAN HAS A TALATHO FEASO OVER EDWINDS AX MINISTER	(416) 32-56866 PD: NOIS DAVIES ND: WATH VESSTER BOT PRINCE (%) JOINT WAITER SATT CYDIC LAVER SATURATION S	WBAB/Long Island (516) 507-1023 Po: BOB BUCKEON No: NACHE TOWTORA BUCK BY TOWTORA BUCK BY SWATCHEBY UNIT LANS DILLY SWITH SCHUME CANS GAR OF FRATT DAYLD SWITE CYNDI GAVE PILLY DOL	RED IGORGES BLACKFOT DORKEN CHOM-FM/Montreat (514) 935-2425	EVERY MAR HAR A ROD STEMART WPDH/Poughkeepsie (914) 471-1500 PO: STEW SCIENTZ HO: PAM BROOKS NO: PAM BROOKS	NE.34 Kus KRAKUS KRAKUS KRAKUS KISS KISS KISS KISS KISS KISS KISS K	S-UTRESTOR JOHENY A DAYID BOYE MOREY VOID PHETER WOLF STEPREN ETLLS SCANDA. JORG CAFERIN ETLLS SCANDA. JORG CAFERIN Heilum A JANEY STEERT A JANEY STEERT SAUTON SAUTON SAUTON SAU	JOIN WATTE CARS CARS C'MID LAUPER UDITO DISTONCTO STORE BILLY TOOL PETER WOLF ELTON JOINT FLX ELTONC JOINT FLX EXAMOL BILLY SQUER SCHWAL DILLS SQUER STEPHEN STILLS SCHWAL DISCHWENS	LOU BED JEBAIRS ACKEON METROPOLIS FILE REAL NATED FUS BUILDE SPRINGERS BUILDE SPRINGERS STREFT FERST SUPPLY	BRUCE SPRINGSTERN PRINCE DAVED BODE TIDA TUES JOHNS TIDA TUES JOHNS BRUCE COCKRUSH RUFEL LUSS SPRING STILLS STRING STILLS STRING STILLS CARS SPRING BRUCE CARS SPRING BRUCE CHOIL SUFFICI UNDER MICHAELER CONSTRUCTION CHOIL SUFFICE RUFED VOID CHOIL SUFFICE DOI NOT	выта соотвые конко voi sourresine Joneny этом реакт затом реакт затом реакт вите состаную вите состаную вите состаную вите том нас л WWTR/Ocean City (301) 289-4545 реакт состания состания вите состания вите состания вите состания состания вите состания вите состания востан
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BILLY SQUER STEPHEN STILLS Medium A SURVIVOR DEMISSORYCOM TIDA TIDEAR TRON WAITES DAVID BOWIE WORTWOON SUITE WORTWOON SUITE WORTWOON SUITE WORTWOON SUITE STAR CAN ETHINDO BOARD VOID LOU WEEP	a TINA TURKER a TINA TURKER DOKLAN	NORBY & MIDNITES HELIX DAVE EXPENSES SAMPH', MARAR STEPHEN (STILLS WITTSWARE, JUNTTON UID VIT U.N. WIT U.N. WIT U.N. STEN FALSEN END ALOEN RED BOCKER HANGI DOCKEN GUESSETCH STENT FRAY MACHINE STENT FRAY MACHINE STENT FRAY MACHINE STENT FRAY	KIN NITCHEL SAND DAYJO BONDE U MOLA WOODS AND TO MOLAY WOODS AND TO MOLAY WOODS AND TO MOLAY WOODS SUITE LUBA DIO MELLIYO SIGTES DIO MELLIYO SIGTES COMPY ON LIYO ROCKESTRA WANI KROKUS GARY O' TET LIANT RAIDEN	T DIA JUNKE BLLY SQUEER NIGHT RANGER ELLY SQUEER NIGHT RANGER ELLY BROCE COCKNUR BROCE COCKNUR BANNIARANA CHICAGO SANIGUS YWT ZIBE TO NOLOS URANANOFI RANT NAKED EYES KIAS XUTOWIN XUT	LINDER TUDIC) LINDER TUDIC) LINDER TUDICH BRUCE BERINSTEEN Fixt Pixt Mediae Net Gerferty John Coffer Micht Tanger Micht Tanger Micht Tanger Micht Tanger Michter Spindau Spind	A COKENE A MICKEE LEP JORES A MONEYMOOR SUITE WEZX/Scranton (717) 961-1842 POL SWANN WATERS NOC CABS SPALINGTEEN SOB SPALINGTEEN SOBN SUITE (1) SOBN AUTOR	1 GITHINGSON, WWW. (304) 722-3308 Bot PRIMEC (M) PRIMEC (M) PRIMEC SOFINGTORN NUMBER OF A STREAM SPANDAU BALLET FLOS (M) LINDSEY BUCKDORNAM JONG CAPERATY TWINTED SISTER 4 ELTON SISTER BERRY JONG WAITE 8 ELTON SIGNERAM STORE PRAY JONG WAITE 8 ELTON SIGNERAM 4 ELTO	CARS SCANDAL (L) RIGHT RANGER JURING (A) LINGSY RUCKINGIAM FICK BILLY IDOL INDERFORS SITTS STEPPEN STILLS LINGERFORS SITTS CYDOL LAUDER A FLOCK OF SACHLA HERDPOLIS SANOT RAGAR TWISTED SITER JURE SAN RAGAR	DITVE MORES MAND JANEY STREAT A TLOCK OF SKADUL JACATA JACATA SUBVITOR NUNCHA B BD ROCKENS R TYPEY MORES SAMAY MARKS SAMAY MARKS	HELIX ROME YOUD ROME YOUD HOME YOUD HOME YOUD ROM RATION SUITE LOI RED PTER MOLT UZ IRON RATION A (158) A (158) A (158) A (158) A (158) A TOWNER NALL. A TOWNER A TOWNER A TOWNER

R&R/Friday, September 14, 1984

MIDWEST (cont	inued)		a BLACKFOOT GLENN FREY DIO	WWCT/Peoria (309) 674-2000		RICKIE LEE JONES LINDSEY BUCKINGRAM FIXX	WYER/Mt. Carmel (618) 262-5111			KCAL/San Bernardi (714) 825-5020
WMET/Chicago (312) 645-9550	KATT/Oklahoma City (405) 848-0100	WSKS/Cincinnati (513) 868-3696	SAMMY HAGAR BILLY SQUIER LOU REED	PD: JEFF MURPHY MD: JOHN AMBERG	Parallel Three	FIXX HUEY LEWIS SPANDAU BALLET THOMPSON TWINS A FLOCK OF SEAGULL	PD: DREXEL DEFORD ASST. PD: JIM HODDY			PD: JIM JAMES MD: MIKE SIEWART Hot
PD: RICH MEYER MO: BRUCE WHEELER	PD: PAT WELSH MD: SCOTT DOUGLAS Hot	PD: PAUL FREDRICKS MD: MARTY BENDER (FROZEN) Hot	HONEYMOON SUITE SURVIVOR SANTERS ROMEO VOID	Bot PRINCE FIXX (L) BRUCE SPRINGSTEEN	WBYG/Kankakee	A PLOCK OF SEAGOLL PRINCE a DENNIS DEYCUNG Medium COREY HART	Bot Lindsey Buckingham Cars John Waite	WE	ST	HOT SAMMY HAGAR INXS CARS BRICE SPRINGSTEEN
BRUCE SPRINGSTEEN FIXX NIGHT RANGER LINDSEY BUCKINGHAM	JOHN WAITE (M) SAMMY HAGAR (M) BILLY SQUIER (M) CARS (M)	CARS RATT (M) JEFFERSON STARSHIP BRUCE SPRINGSTEEN	METROPOLIS ANDY PRASER DAVID BOWIE DRAGON	SAMMY HAGAR LINDSEY BUCKINGHAM JOHN CAFFERTY BILLY IDOL	(815) 939-4541 PD: BILL TAYLOR MD: CHRISTIE KAYHILL	TINA TURNER ELECTRIC DREAMS NIGHT RANGER JACKSONS	FIXX STEPHEN STILLS BILLY SQUIER PRINCE (M)	and the state of		a ROD STEWART a BILLY SQUER PRINCE DENNIS DEYQUNG
U2 JOHN WAITE (M) Medium	LINDSEY BUCKINGHAM (M) BRUCE SPRINGSTEEN SCORPIONS STEVE PERRY	WHITESNAKE NIGHT RANGER JOHN WAITE (M)	Y&T DAVE EDMUNDS SOUTHSIDE JOHNNY & DOKKEN	SLADE JOHN WAITE BILLY SQUIER PETER WOLF	Hot DAVE EDMUNDS NAKEC EYES	ROMEO VOID JERMAINE JACKSON NAKED EYES	BRUCE SPRINGSTEEN DIO BILLY IDOL SAMMY HAGAR	Parail	el One	METROPOLIS JOHN WAITE SPANDAU BALLET
DAVID BOWIE DAVE EDMUNDS HUEY LEWIS BILLY SQUIER	Nedium ; BILLY SATELLITE DIO a EVERY MAN HAS A	BON JOVI BILLY SQUIER SCORPIONS DIO (M)	KISS DENNIS DeYOUNG U2	NIGHT RANGER DAVID BOWIE (L) HUEY LEWIS Medium	LINDSEY BUCKINGHAM LITA FORD METROPOLIS DONNA SUMMER	GLENN FREY JOHN CAFFERTY DAVE EDMUNDS a JOHN WAITE	ZEBRA (L) KROKUS HONEYMCON SUITE JOHN CAFFERTY		erone	HUEY LEWIS TINA TURNER JACKSONS BANANARAMA
SURVIVOR PETER WOLF BILLY IDOL STEPHEN STILLS	JEFFERSON STARSHIP BILLY IDOL FIXX DAVID BOWIE	STEVE PERRY HONEYMOON SUITE BILLY SATELLITE GENESIS		KROKUS HONEYMCON SUITE SCANDAL STEPHEN STILLS	CYNDI LAUPER	CYNDI LAUPER SURVIVOR U2 JIM CAPALDI	DAVID BOWIE U2 BLACK 'N BLUE A PLOCK OF SEAGULL	KMET/Los Angeles	KQAK/San Francisco	FIXX THOMPSON TWINS a JERMAINE JACKSON Medium
CARS HONEYMOON SUITE SAMMY HAGAR COREY HART	JOHN CAFFERTY GLENN FREY DAVE EDMUNDS HUEY LEWIS	JOHN CAFFERTY RAISINS Medium KROKUS		STEPHEN STILLS GLENN PREY METROPOLIS LOU REED DENNIS DeYOUNG	PETER WOLF BANANARAHA PRINCE HOWARD JONES	BOX OF FROGS SOUTHSIDE JOHNNY DORNA SUMMER JOE JACKSON	Medium a RATT s DOKKEN	(213) 464-5638 PD: MIKE HARRISON MD: SUE STEDHERG	(415) 474-9100 PD: 02	a SURVIVOR NAKED EYES a ZEBRA BRUCE COCKBURN
RATT Light Adds ROMED VOID DONCEN	NIGHT RANGER HONEYMOON SUITE GENESIS SCANDAL	SAMMY HAGAR BOX OF FROGS SCANDAL TWISTED SISTER	WXKE/Ft. Wayne	DAVE EDMUNDS ROMEO VOID ROD STEWART	ROWARD JUNES ROD STEWART SAMMY HAGAR GLENN FREY JACKSONS	s KEATS (L) a AMERICA BRUCE SPRINGSTEEN	DENNIS DEYCUNG SOUTHSIDE JOHNNY BRUCE COCKBURN IRON MAIDEN	Bot DAVID BOWIE LINDSEY BUCKINGHAM	Hot PRINCE a PRINCE	CHICAGO PETER WOLF a RATT ROMEO VOID
WEI TESNAKE	Y&T Romeo Void A Plock of Seagull	BILLY IDOL LITA FORD YST LINDSEY BUCKINGHAM	(219) 484-0580 PD: RICK WEST MD: HAL BRANDT	ELTON JOHN BRUCE COCKBURN SURVIVOR STEVE PERRY	BRUCE SPRINGSTEEN SCANDAL BILLY SOUIER		KISS SURVIVOR HELIX TWISTED SISTER	JOHN CAFFERTY CARS DIO	ROMEO VOID FIXX a DAVID BOWIE U2	a JOSIE COTTON a JOSIE COTTON a JOHN CAFFERTY a HARD TO HOLD HONEYMCON SUITE
	U2 KANSAS CHEQUERED PAST SURVIVOR	FIX VAN HALEN IRON MAIDEN DENNIS DeYCUNG	Hot BILLY SQUIER SCORPIONS	U2 JIM CAPALDI THOMPSON TWINS SPANDAU BALLET	Hedium RUEY LEWIS SURVIVOR RED ROCKERS		MAMA'S BOYS GLENN FREY SCANDAL LOU REED	FIXX KROKUS NIGHT RANGER PRINCE	THOMPSON TWINS THOMPSON TWINS SPANDAU BALLET LOU REED	a U2 DAVID BOWIE A PLOCK OF SEAGULL
Parallel Two	KROKUS METROPOLIS DENNIS DeyCUNG SOUTHSIDE JOHNNY	SURVIVOR KISS U2 DAVID BOWIE	a HONEYMOON SUITE a CARS BRUCE SPRINGSTEEN a BRUCE SPRINGSTEEN	WHITESNAKE CHICAGO JEFFERSON STARSHIP REM	ANIMALS JOHN CAPPERTY STEVIE WONDER 		ROMEO VOID DAVE EDMUNDS METROPOLIS YST	QUIET RIOT RATT SCANDAL BRUCE SPRINGSTEEN	PRANKIE GOES TO ELVIS COSTELLO a EVERY MAN RAS A (L A FLOCK OF SEAGULL	BLACK 'N BLUE ARROWS ELTON JOHN a SCANDAL
KQDS/Duluth	STEPHEN STILLS PETER WOLF VAN STEPHENSON Light Adds	DAVID BOWIE	BILLY IDOL HUEY LEWIS FIXX JOHN CAFFERTY	KANSAS SOUTHSIDE JOHNNY A FLOCK OF SEAGULL Light Adds	MAMA'S BOYS Pixx John Waitz Rem		KANSAS WHITESNAKE JEFFERSON STARSHIP NIGHT RANGER	BILLY SQUIER TWISTED SISTER VAN HALEN JOHN WAITE	a TALKING READS MEN WITHOUT HATS DAVE EDMUNDS METROPOLIS	a LINDERY BUCKINGHAM a RICKIE LEE JONES BLANCMANGE JIM CAPALDI
(218) 728-6421 PD: BRIAN TAYLOR HD: MIKE KELLER	DOKKEN KISS		a PRINCE Y&T SAMMY HAGAR	RICKIE LEE JONES	ELVIS COSTELLO BCM OF FROGS YST INXS	*	PETER WOLF ROD STEWART Light Adds ELTON JOEN	PETER WOLF a YAT Medium BANGLES	PSYCHEDELIC FURS RED ROCKERS SCRITTI POLITVI INKS	STEPHEN STILLS FALCO a DAVE EDMUNUS a EVERY MAN HAS A
Bot BRUCE SPRINGSTEEN (M)		WIOT/Toledo (419) 248-3377	LINDSEY BUCKINGHAM JOHN WAITE STEPHEN STILLS SURVIVOR		JEFFERSON STARSHIP SURYTHMICS THOMPSON TWINS DUKE JUPITER		RICKIE LEE JONES JIM CAPALDI BLACKFOOT	BLACK 'N BLUE FASTWAY LITA FORD GRIM REAPER	DRAGON Medium CARS BACHELOR PARTY	DRAGON WHITESNAKE a KEATS
PRINCE SAMMY HAGAR (M) BILLY-IDOL JOHN WAITE (M)		PD: TERRY SULLIVAN MD: THE ROZ Bot	KROXUS DAVID BOWIE METROPOLIS STEVIE RAY VAUGHAN		BILLY SATELLITE KISS Light Adds	WIQB/Ann Arbor (313) 662-2881	KEATS PAST FORWARD	SAMMY HAGAR COREY HART HELIX	REM TINA TURNER BANANARAMA KINKS	
SCANDAL BILLY SQUIER FIXX DAVID BOWIE	WIBA/Madison (608) 274-5450	BRUCE SPRINGSTEEN Pixx (M) Prince (M) John Cafferty	Medium a 2EBRA WHITESNAKE U2		TALKING HEADS DOKKEN U2 BLACKFOOT	PD: LES COOK HD: DEBBIE DALTON		HONEYMOON SUITE BILLY IDOL IRON MAIDEN KISS	BILLY IDOL ALISON MOYET SHRIEKEACK	
HONEYMOON SUITE U2 KROKUS (M) METROPOLIS (M)	PD: JACK MITCHELL MD: CHRISTA LANE	NIGHT RANGER DIO (M) SAMMY HAGAR SCANDAL (M)	U2 PETER WOLF XAVION DIO BLACK 'N BLUE		RAISE THE DRAGON	BRUCE SPRINGSTEEN (M) JOHN WAITE (M) HUEY LEWIS		A FLOCK OF SEAGULL HUEY LEWIS METROPOLIS LOU REED	BLACK UNURU SPARKS A HOWARD JONES NICK LOWE	
STEPHEN STILLS (M) JOHN CAFFERTY LINDSEY BUCKINGHAM DIO	HOT HUEY LEWIS CARS BRUCE SPRINGSTEEN	TWISTED SISTER BILLY IDOL PETER WOLF LINDSEY BUCKINGHAM	a TALKING HEADS a DOKKEN a DOKKEN a SANTERS	WOOS/Canton (216) 492-5630		SCANDAL CARS (M) RATT NIGHT RANGER		ROD STEWART STEPHEN STILLS TALKING HEADS U2	PUBLIC IMAGE LTD. PETER WOLP KONK ART OF NOISE	KRQR/San Francis (415) 765-4097 PD: JON RUSSELL
DID PETER WOLF (M) Medium CARS DENNIS DeYOUNG	SCANDAL (L) JOHN WAITE (L) LINDSEY BUCKINGHAM JOHN CAFFERTY	Medium RONEYMOON SUITE STEPHEN STILLS IRON MAIDEN		PD: RICK SINGER MD: ANDY SANDERBECK		BILLY SQUIER PETER WOLF (M) TWISTED SISTER LINDSEY BUCKINGHAM		ZEBRA Light Adda BLACKFOOT BILLY SATELLITE	TRANS-X BANGLES DAVID SYLVIAN Light Aðdu	PD: JON RUSSELL MD: LISA NOVAK Bot FIXX
SURVIVOR TWISTED SISTER KISS YAT	DAVID BOWIE BILLY SQUIER NIGHT RANGER Medium	WHITESNAKE DENNIS DeYOUNG ROMEO VOID NETROPOLIS		HOC PETER WOLF (M) NIGHT RANGER FIXX HUEY LEWIS	2	SAMMY BAGAR (M) BILLY IDOL JOHN CAFFERTY Medium		QUEENSRYCHE EVERY MAN HAS A	SWIMMING POOL CHURCH BRUCE COCKBURN	FIXX BRUCE SPRINGSTEEN (M) BRUCE SPRINGSTEEN BILLY SQUIER METROPOLIS
YAT HUEY LEWIS ROMEO VOID RATT ZEBRA	TWISTED SISTER PETER WOLF VAN HALEN RATT	THOMPSON TWINS JOHN WAITE BILLY SQUIER KROKUS		LINDSEY BUCKINGHAM PRINCE (M) CARS		A FLOCK OF SEAGULL DAVE EDMUNDS a ELTON JOHN DIO			•	METROPOLIS ROMEG VOID SCANDAL (M) BILLY IDOL SAMMY HAGAR
ZEBRA SPANDAU BALLET ROD STEWART XAVION A FLOCK OF SEAGULL	STEPHEN STILLS A FLOCK OF SEAGULL HONEYMOON SUITE KROKUS	RATT D2 DAVID BOWIE	KEZO/Omaha (402) 592-5300 PD: BRUCE MCGREGOR	JOHN WAITE BRUCE SERINGSTEEN LOU REED CYNDI LAUPER DAVID BOWIE (M)		HONEYMOON SUITE LOU REED FIXX KROKUS				TWISTED SISTER STEPHEN STILLS DAVID BOWIE
HELIX CYNDI LAUPER SOUTHSIDE JOHNNY	FIXX Light Adds U2	KISS SURVIVOR A XAVION	MD: JOE BLOOD * Bot CARS	BILLY IDOL JOHN CAFFERTY METROPOLIS	KENOU	HELIX ZEBRA KANSAS SPIRIT				DAVE SDMUNDS PETER WOLF (M) RATT (M) LOU REED
KANSAS NIGHT RANGER LCU REED DAVE RDMUNDS SATUMUNG NOV		a ZEBRA NOBODYS a DAVE EDMUNDS a BLACKFOOT a BTO	CARS LINDSEY BUCKINGHAM (M) BRUCE SPRINGSTEEN (M) PRINCE (M) JOHN CAPPERTY	THOMPSON TWINS Modium SOUTHSIDE JOHNNY STEPHEN STILLS	KFMQ/Lincoln (402) 476-8565 pD: TOM BARKER	A U2 A EVERY MAN HAS A STEPHEN STILLS SOUTHSIDE JOHNNY	KLYV/Dubuque (319) 557-1040	91X/San Diego (619) 291-9191	KBCO/Bouider (303) 444-5600 PD: JOHN BRADLEY	DIG (M) HONEYMOON SUITE JEFFERSON STARSHIP (M) KROKUS (M)
SWIMMING POOL Light Addu RED ROCKERS EVERY MAN HAS A		a etc a elton John a steve perry a tina turner	U2 DAVID BOWIE BILLY IDOL	ELTON JOHN ROD STEWART JEFFERSON STARSHIP SPIRIT	MD: MATT EFFKEN Hot. Lindsey Buckingham	METROPOLIS CHEQUERED PAST REM YGT	PD: ROBERT WELCE MD: TIM JANSEN	PD: JIM GELARD MD: MAD MAX Bot	PD: JOHN BRADLEY MD: DOUG CLIPTON Bot FIXX	YET U2 Medium JOHN CAFFERTY
BLACKFOOT FAST FORWARD DOKKEN MICHAEL FURLONG	KICT/Wichita	a SWIMMING POOL	FIXX (M) Medium a DENNIS DeYCUNG JOHN WAITE	HONEYMCON SUITE ROMEO VOID REM DAVE EDMUNDS	JOEN WAITE (M) BRUCE SPRINGSTEEN NUEY LEWIS FIXX (M)(L)	ROD STEWART IRON MAIDEN JAMIE JAMES DAVID BOWIE	Bot PRINCE (M) CARS (M) CHICAGO BRICK SERVICEPEN (M)	DAVID SOWIE WANG CHUNG LOU REED	STEPHEN STILLS BRUCE COCKBURN BRUCE SPRINGSTEEN	CARS BLACK 'N BLUE RED ROCKERS WHI TESNAKE
BAXTER HOBERTSON	(316) 722-5600 PO: BILL BRUUN MD: LEE NOBERTS		a LOU REED REM a TINA TURNER ROMEO VOID	HARD TO HOLD SURVIVOR U2 SPANDAU BALLET	JOHN CAFFERTY PRINCE HONEYMCON SUITE BILLY IDOL	Light Adds RICKIZ LZZ JONES BLACKFOOT GARY O'	BRUCE SPRINGSTREN (M) JOHN WAITE PETER WOLF (M) COREY HART	LOO REED BANGLES ELVIS COSTELLO BILLY IOOL BACHELOR PARTY	LOU REED PRINCE METROPOLIS INXS	LITE FORD HELIX QUINT RIOT MAMA'S BOYS
	Hot BRUCE SPRINGSTEEN (M. LINCSEY BUCKINGHAM	WWCK/Flint	a ELTON JOHN STEPHEN STILLS METROPOLIS THOMPSON INNS	SPARORS BALLS! A FLOCK OF SEAGULL GLENN FREY BILLY SQUIER SAMMY HAGAR	U2 A FLOCK OF SEAGULL BILLY SQUYER Medium	GARY O' PAST FORWARD DENNIS DEYCUNG SWIMMING POOL	HUEY LEWIS NIGHT RANGER BILLY SQUIER STREETS OF FIRE	BACHELOR PARTY CARS A FLOCK OF SEAGULL ROMEO VOID FRANKIE GOES TO	CARS BOX OF FROGS ELVIS COSTELLO OND	KISS ZEBRA LINDSEY BUCKINGHAM JOHN WAITE
	JOHN CAFFERTY STEPHEN STILLS (M) FIXX BILLY IDOL	(313) 744-1570 PO: MARK MILLER MD: LINDA LANSI	COREY HART HONEYMOON SUITE & SURVIVOR NOBODYS	KROKUS a CHICAGO a DENNIS DeYOUNG a RICKIE LEE JONES	METROPOLIS ELTON JOHN ROMEO VOID SAMMY HAGAR		CYNDI LAUPER BANAMARAMA SCANDAL TINA TURNER	METROPOLIS PIXX BRUCE SPRINGSTEEN	A PLOCK OF SEAGULL DAVID BOWIE REM DEPECHE MODE	4 EVERY MAN HAS A & DOKKEN
-4	JOHN WAITE Medium SAMMY HAGAR JEFFERSON STARSHIP	Hot JOHN CAFFERTY FIXX (M)	a SCANDAL a PETER WOLF a ZEBRA DLO-	a RICKIE LEE JORES a MICHAEL SURLONG Light Adda SWIMMING POOL	STEPHEN STILLS DAVID BOWIE BRUCE SPRINGSTEEN BRUCE COCKBURN		ROD STEWART METROPOLIS MADONNA FIXX	SCRITTI POLITTI NICK LOWB MEN WITHOUT HATS SPANDAU BALLET	SPLIT ENZ ELTON JOHN a BANGLES PETER WOLF	
WTUE/Dayton (513) 224-1501 PD: BILL PUGH	JEFFERSON STANSALF IRON MAIDEN YaT DIO KROKUS	BILLY IDOL LINDSEY BUCKINGHAM BRUCE SPRINGSTEEN NIGHT RANGER	SAMMY HAGAR a KISS a TRON MAIDEN * KROKUS		RICKIE LEE JONES CYNDI LAUPER COREY HART ZEBRA		SAMMY HAGAR Modium JACKSONS a STEVE PERRY	INXS SILENT RUNNING PRINCE Medium	U2 ROMEO VOID RUPERT HINE PSYCHEDELIC FURS	
PO: BILL PAGH ND: BOB CLARK Bot CARS	METROPOLIS BILLY SQUIER & DAVID BOWIE	SCANDAL (M) HUEY LEWIS FRINCE (M) CARS			ZEBRA NOBODYS SURVIVOR KROKUS FETER WOLF		RATT JEFFERSON STARSHIP TONY CAREY GLENN FREY	REM RED HOT CHILI PEPP TSOL ART OF NOISE	a GLENN FREY STEVE MORSE BAND a TINA TURNER a TALKING HEADS	
CARS HUEY LEWIS SCANDAL TWISTED SISTER NIGHT RANGER	a U2 BOX OF FROGS COREY HART SCANDAL HUEY LEWIS	Medium BRUCE SPRINGSTEEN DAVID BOWIE DIO			PETER WOLF SOUTHSIDE JOHNNY LOU REED CARS YST		ELVIS COSTELLO BILLY JOEL ELTON JOHN GENESIS	SPARKS JOE JACKSON WHAM! U.K. CYNDI LAUPER	RICKLE LEE JONES LINDSEY BUCKINGHAM Modium SECRET HEARTS	KINKID
NIGHT RANGER BRUCE SPRINGSTEEN FIX Lindsey Buckingham (M) . PRINCE (M)	HUEY LEWIS a LOU REED WHITESNAKE BLACK 'N BLUE Light Adda	a TRON MAIDEN a KISS SAMMY HAGAR HONEYMOON SUITE		CITI-FM/Winnipeg (204) 786-6181	YAT VAN STEPHENSON REM Light Adds JIM CAPALDI	WKLT/Kalkaska	TWISTED SISTER LOU REED STEPHEN STILLS ROMEC VOID	WHAT IS THIS FIGURES ON A BEACH - PRIVATE LIVES JIMMY AND MUSTANGS	BOBBY & MIDNITES DAVE EDMUNDS LITTLE STEVEN SPANDAU BALLET	KINK/Portland (503) 226-5080 PD: RICK SCOTT M: CARL WIDING
A PRINCE (M) JOHN CAFFERTY Medium Samy Hagar a Every Kan Bas J	Light Adds Dennis Devouns Zebra Survivor Steve Perry	KROKUS BILLY SQUIER SURVIVOR METROPOLIS		(204) 788-6181 PD: STEVE YOUNG MD: ANDY FROST	JIM CAPALD1 ANDY FRASER DAVE EDMUNDS SANTERS DIO	(616) 258-2800 pp: CHUCK POET Hot.	BRUCE COCKBURN DONNA SUMMER HONEYMCON SUITE STEVIE WONDER	SCOTT GODDARD BLACK URURU GO-GO'S DEPECHE MODE	FICTION FACTORY TRACIE JULUKA RAISE THE DRAGON	HD: CARL WIDING Hot STEVIE WONDER NENA
WHITEGNAKE BRUCE SPRINGSTEEN JOHN WAITE PETER WOLF		COREY HART JOHN WAITE LOU REED U2	WXLP/Davenport (319) 326-2541	Bot a BRUCE SPRINGSTEEN QUIET RIOT a WATERBOYS		HOL SCANDAL (M) HUEY LEWIS TWISTED SISTER PRINCE (M)	A PLOCK OF SEAGULL SPANDAU BALLET EVERLY BROTHERS LINDSEY BUCKINGBAM	X THOMPSON TWINS SICUXSIE & BANSH SPLIT ENZ	a ECHO & BUNNYMEN CHRIS DeBURGH ROGER GLOVER STEVIE RAY VAUGHAN	NENA STEVE PERRY JIMMY BUPTETT POINTER SISTERS ELTON JOHN
PETER WOLF REM BILLY SQUIER THOMPSON TWINS DAVID BOWIE		a BAXTER ROBERTSON ROMEO VOID a ELTON JOHN DENNIS DEYOUNG	PD: GABE BAPTISTE MD: TERRY DIGAN Hot	DIO FIXX YeT METROPOLIS		PRINCE (M) NIGHT RANGER LINDSEY BUCKINGHAM BRUCE SPRINGSTEEN BILLY IDOL	JORN CAFFERTY DENNIS DeYOUNG BILLY IDOL RICKIE LEE JONES	UNTOUCHABLES PUBLIC IMAGE LTD. DRAGON DAMNED	a SOUTHSIDE JOHNNY NICK LOWE X-TEENS VELS	ELTON JOHN BRUCE COCKBURN DAVID KNOPFLER STEPHEN STILLS LEON RUSSELL
DAVID BOWIE ZEBRA KISS COREY HART STEPHEN STILLS		SWIMMING POOL	BRUCE SPRINGSTEEN BILLY SQUIRR FIXX HUEY LEWIS	KROKUS PSYCHEDELIC FURS NIGHT RANGER DRAGON		FIXX (M) JOHN CAFFERTY Medium	KEATS Light Adds SURVIVOR 02	BEAT RODEO PSYCHOBUD HOWARD JONES TEARS FOR FEARS	BLANCMANGE BRUCE POMITON COREY HART GARY O'	CHICAGO DAN SIEGEL RICKIE LEE JONES
STEPHEN STILLS METROPOLIS U2 a BRUCE COCNBURN DENNIS DeVOUNG	WYFE/Rockford		NIGHT RANGER LINDSEY BUCKINGRAM BILLY IDOL Medium	STEPHEN STILLS KIM MITCHELL BAND IRON MAIDEN RUPERT HINE		COREY HART a PETER WOLF DAVID BOWIE U2 DIVID BOWIE		Light Adds CATHEDRAL OF TEARS RED ROCKERS DAVE EDMUNDS	GARY O' ZLECTRIC DREAMS RED ROCKERS RUBBER RODEO MEN WITHOUT HATS	Medium EARL KLUGH DAVE GRÜSIN a KEATS
DENNIS DeVOUNG a BLACKFOOT BLACK 'N BLUE IRON MAIDEN ROMEO VOID	(815) 877-3075 PD: WES DAVIS HD: SKIP ISLEY	WFBQ/Indianapolis	CARS SCANDAL JONN WAITE LYNN ALLEN	JOHN WAITE HELIX (M) a PRINCE a KISS		BILLY SQUIER WHITESNAKE a JOHN WAITE NOBODYS a KITON JIHN			NEW WITHOUT HATS SHRIEKBACK SILENT KUNNING NOBODYS KING SUNNY ADE	JOHN STEWART BARCLAY JAMES-HARV SPANDAU BALLET JOE SHARINO POD STEWART
KHOKUS DIO A DAVE EDMUNDS	Not BILLY SQUIER (M) NIGHT RANGER	(317) 257-7565 PD: BILL WISE MD: THE BEARMAN	SAMMY HAGAR DAVID BOWIE KROKUS JOHN CAFFERTY	a ANDY PRASER a WHITESNAKE PETER WOLF FRANKIE GOES TO	KQWB/Fargo (218) 236-7900	a ELTON JOHN a LOU REED ROMBO VOID SPANDAU BALLET DENDAU BALLET			KING SUNNY ADE CHURCH JOOLS HOLLAND HCODCO GURU ILLUSTRATED MAN	ROD STEWART GLENN FREY J.D. SOUTHER
BILLY IDOL HOREYMOON SUITE SURVIVOR DRAGON	JOHN WAITE COREY HART SCANDAL FIXX	HOT CARS JOHN WAITE (M)	JEFFERSON STARSHIP ELTON JOHN ROMEO VOID DENNIS DEYCUNG	SCANDAL a DAVID BOWIE a U2 LINDSEY BUCKINGHAM	PD: JON ERDANL	DENNIS DEYOUNG DIO KROKUS a KISS			ILLUSTRATED MAN FALCO Light Adds EVERY MAN HAS A EVERY MAN HAS A	
	BRUCE SPRINGSTEEN PETER WOLF LINDSEY BUCKINGHAM CARS	HUEY LEWIS NIGHT RANGER BRUCE SPRINGSTEEN LINDSEY BUCKINGHAM	CYNDI LAUPER METROPOLIS TWISTED SISTER STEPHEN STILLS	GARY O' RED RIDER HONEYMOON SUITE & HARLEQUIN	BRUCE SPRINGSTEEN LINDSEY BUCKINGHAM FIXX PRINCE (L)				BAXTER ROBERTSON KEATS NEVILLE BROTHERS	
	Medium JEFFERSON STARSHIP ROD STEWART RUSH	FIXX BILLY IDOL JOHN CAFFERTY DAVID BOWIE	STEPHEN STILLS HONSYMOON SUITE DIC Y6T a DAVE EDMUNDS	Hedium Kick AXE PUKKA ORCHESTRA HULLY WOODS AND TO	RUEY LEWIS Medium Stephen Stills Jepferson Starship			KROQ/Pasadena (213) 578-0830 PD: RICK CARROLL		
	A U2 A DAVID BOWIE A STEVE PERRY A DENNIS DEYCUNG	DENNIS DEYCUNG STEPHEN STILLS METROPOLIS Medium	a DAVE EDHUNDS a U2 a PETER WOLF a ZEBRA a IRON MAIDEN	IAN THOMAS a CHAMPION a FAST FORWARD	HONEYMOON SUITE BILLY IDOL JOHN CAFFERTY CYNDI LAUPER		KSQY/Rapid City (605) 578-3533	PD: RICK CARROLL MD: LARRY GROVES Hot ROMEO VOID		KLOS/Los Angelet
*27		BRUCE SPRINGSTEEN HONEYMON SUITE A FLOCK OF SEAGULL KNOKUS	S TUAN DUTIN		DAVID BOWIE SURVIVOR SAMMÝ HAGAR GENESIS		PD: GREGG OLSON MD: JEFF MICHAELS	DRAGON A FLOCK OF SEAGULL FRANKIE GOES TO		(213) 557-7250 PC: TOMMY HADGES MD: HUTH PINEDO
WLAV/Grand Rapids (616) 456-5461	8	ELTON JOHN ROMEO VOID DAVE EDMUNDS BILLY SOUTER	ан • •		CHICAGO BILLY SQUIER CARS SCANDAL		Bot FIXX (M) SCANDAL (M) CARS (M)	SPANDAU BALLET THOMPSON TWINS PET SHOP BOYS RLVIS COSTELLO	KISW/Seattle	MOL BILLY SATELLITE BRUCE SPRINGSTEEN
ON: TONY GATES ND: ARIS HAMPERS Bot		PETER WOLF a SURVIVOR a U2			DENNIS DEYOUNG Light Adds PETER WOLP STEVE PERRY		BRUCE SPRINGSTEEN (M) LINDSEY BUCKINGHAM (M) JOHN CAFFERTY PRINCE	INXS PRINCE PRINCE DAVE EDMINES	(206) 285-7625 PD: BEAU PHILLIPS MD: STEVE SLATON	CARS DIO BOX OF FROGS SAMMY HAGAR
SAMMY HAGAR CARS DRUCE SPRINGSTEEN ROD STEWART	KMOD/Tulsa		KGGO/Des Moines (515) 265-6181	(414) 734-9226	STEVE PERRY KISS ROD STEWART	WZZQ/Terre Haute (812) 225-5034 PD: KEVIN YOUNG	BILLY IDOL STEPHEN STILLS (M) HONEYMOON SUITE & DAVID BOWIE (M)	TONES SPARKS LOU REED DAVID BOWIE	Not BRUCE SPRINGSTEEN BILLY SQUIER	BILLY SQUIER (M) JEPPERSON STARSHIP LITA FORD BILLY IDOL
JOHN WAITE HUEY LEWIS JOHN CAFFERTY BILLY SQUIER	(918) 664-2810 PD: CHARLIE WEST HD: JIM JONES		PD: LANRY MORFIIT MD: JACK EMERSON Hot BILLY SQUIER	PD: WAYNE SHAYNE ND: MARK COULTER Hot		MD: DAN MICHAELS (PROZEN) Bot BRUCE SPRINGSTEEN	NIGHT RANGER A FLOCK OF SEAGULL METROPOLIS (M) HUEY LEWIS	U2 MET NOPOLIS Medium ROBERT GORL	DIO WHITESNAKE JOHN WAITE QUIET RIOT	JOHN CAPFERTY GLENN PREY METROPOLIS FIXX
BILLY SQUIER RATT STEPHEN STILLS JACKSONS HONEYMOON SUITE	Hot Krokus Night Ranger	WINDOW	JEFFERSON STARSHIP CARS (M) SAMMY HAGAR	BRUCE SPRINGSTEEN SAMMY HAGAR PRINCE JOHN WAITE		NUEY LEWIS John Waite Night Ranger Cars	Hedium TINA TURNER JOHN WAITE QUIET RIOT	REM PSYCHEDELIC FURS FIXX BACHELOR PARTY	TWISTED SISTER SCANDAL SAMMY HAGAR HONEYMOON SUITE	JOHN WAITE RATT HONEYMOON SUITE
HONEYMOON SUITE SPANDAU BALLET PETER WOLF METROPOLIS FIXX	GENESIS BILLY SQUIER Sammy Hagar John Capperty	WLVQ/Columbus (614) 224-1271 PD: PAT STILL HD: LEE RANDALL	NIGHT RANGER FIXX BRUCE SPRINGSTEEN (L) JOHN WAITE CUBIE COMPUTED	TWISTED SISTER SCANDAL BILLY SQUIER LINDSEY BUCKINGHAM		CARS SAMMY HAGAR FIXX BILLY SQUIER HONEYMOON SUITE	TWISTED SISTER A KROKUS WHITESNAKE U2	UNTOUCHABLES CARS ICEHOUSE NICK LOWE	JUDAS PRIEST NIGHT RANGER John Capperty U2	STEPHEN STILLS YAT A PLOCK OF SEAGULL HELIX BLACK 'N BLUE
FIXX SILLY IDOL DAVID BOWIE (M) SCANDAL WHITESNAKE	JEFFERSON STARSHIP QUIET RIOT Hed 10m STEVE PERRY	BOL BILLY IDOL	CHRIS DEBURGH SCANDAL (L) JOHN CAFFERTY PRINCE (L)	BILLY IDOL STEPHEN STILLS FIXX HONEYMOON SUITE	N	HONEYMOON SUITE LINDSEY BUCKINGHAM Medium BILLY IDOL SCANDAL	SAMMY HAGAR a ZEBRA ROMEO VOID YAT	ULTRAVOX POLICE SHRIEKBACK BANGLES	2EBRA FIXX Hedium Billy SATELLITE	BLACK 'N BLUE DAVID BOWIE IRON MAIDEN SCANDAM Mediam
SOUTHSIDE JOHNNY PRINCE KNOKUS	a DIO FASTMAY BILLY SATELLITE FIXX	CARS BRUCE SPRINGSTEEN SCANDAL PRINCE	Hedius HARD TO HOLD TWISTED SISTER HUEY LEWIS	JOHN CAFFERTY Medium PETER WOLF METROPOLIS		SCANDAL METROPOLIS TWISTED SISTER PETER WOLF STEPHEN STILLS	A SURVIVOR A ELTON JOHN KANSAS COREY HART	BREAKIN' TINA TURNER SURF PUNKS BANANARAMA	STEVE PERRY PERENNIAL Metropolis Fastway	LINDSEY BUCKINGHAM BRUCE COCKBURN A DENNIS DEYOUNG
Hedium BANGLES ROMEO VOID STEVE NORSE SAND	PIXE METROPOLIS BILLY JOOL ZEBRA XAVION	JOHN CAPPERTY NIGHT RANGER TWISTED SISTER FIXX	LINDSEY BUCKINGHAM CHICAGO RACT SURVIVOR	HELIX DIO YAT KROKUS	WCPZ/Sandusky (419) 625-1010	VAN STEPHENSON KROKUS ROD STEWART	DENNIS DEYCUNG CHICAGO 8 JIM CAPALDI DAVE EDMUNDS	CYNDI LAUPER TOM PETERSON AND A MAX & THE MOB TOY DOLLS	BOX OF FROGS RAIL BILLY IDOL KROKUS	a DOKKEN FASTWAY COREY HART KANSAS
LOU KOED SILENT KUNNING XAVION INDUSTRY	CARS DENNIS DEYOUNG CHEQUERED PAST	LINDSEY BUCKINGHAM Medium HUEY LEWIS KANSAS	NAKED EYES DENNIS Deyoung Honeyhoon Suite Dave Edmunds	KROKUS BLACK 'N BLUE KISS DAVID BOWIE VEBRA	PD: BOB BEDT Hot STEPHEN STILLS (M)	ROMEO VOID N FLOCK OF SENGULL ZEBEN YST	DAVE EDMUNDS GLENN FREY BLACK 'N BLUE & RED ROCKERS XAVION	MEN WITHOUT HATS GRANDMASTER MELLE PETER WOLF OH, CAROL	UNCLE SAM SLADE KISS IRON MAIDEN	KISS NUEY LEWIS QUIET RIOT ROMEO VOID
PASTWAY BLACK 'N BLUY BRUCE COCKBURN DIO	SURVIVOR WHITESNAKE ROD STEMART a EVERY MAN HAS A A DOKKEN	TALKING HEADS PETER WOLF WHITESNAKE ELTON JOHN	A SCORPIONS ROMEO VOID WHITESNAKE ELTON JOHN	EEBRA DOCKEN W.A.S.P. 	ELTON JOHN (M) CHICAGO (M) CARS (M) PETER WOLF (M)	U2 JOHN CAFFERTY STEVE PERRY KANSAS	XAVION BRUCE COCKBURN A RICKIE LEE JONES A THOMPSON TWINS EURYTHMICS	OH, CAROL TEARS FOR FEARS FASHION SCOTT GODOARD BLANCMANGE	DAVID BOWIE Yst Light Adds Hanol Rocks	SURVIVOR TWISTED SISTER a U2 W.A.S.P.
IRON MAIDEN U2 A SURVIVOR	a LINDSEY BUCKINGHAM Light Adds CHURCH	JOHN WAITE KROKUS HELIX	KROKUS TINA TURNER DAVID BONIE STEVE PERRY	Light Adda BLACNFOOT IRON MAIDEN SURVIVOR HANGI ROCKS	BRICE COCKBURN ROD STEWART (M) BRUCE SPRINGSTEEN (M DAVID BOWIE (M)	JIM CAPALDI SURVIVOR Light Adde DAVE EDMUNDS	EURYTMICS a ROD STEWART a STEVE PERRY Light Adds PSYCHEDELIC FURS	BLANCMANGE SCRITTI POLITTI RED HOT CHILI PEPP Light Adds TALKING+HEADS	QUEENSRYCHE	on next page
A RICKIE LEE JONES A DOKKEN	K158	STEPHEN STILLS	a RICKIE LEE JONES	I DOMEST REACTED	METROPOLIS	LOU REED	. FURS	- INDELING FRAND		

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R&R/Friday, September 14, 1984

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MET/Chicago	KATT/Oklahoma City	WSKS/Cincinnati	B BLACKPOOT GLENN FREY DIO SAMMY HAGAR BILLY SQUIER	WWCT/Peoria (309) 674-2000 PD: JEFF MURPHY MD: JOHN AMBERG	Parallel Three	RICKIE LEE JONES LINDSEY BUCKINGHAM FIXX BUEY LEWIS SPANDAU BALLET TURDERCU TAINS	WYER/Mt. Carmel (618) 262-5111 PD: DREVEL DEFORD ASST. PD: JIM FODDY			(714) 825-5020 PD: JIM JAMES MD: MIKE STEWART
PD: RICR MEYER MD: BRUCE WHEELER	(405) 848-0100 PD: PAT WELSH MD: SCOTT DOUGLAS	(513) 868-3696 PD: PAUL FREDRICKS MD: MARTY BENDER	LOU REED HONEYMOON SUITE SURVIVOR SANTERS	Bot PRINCE FIXX (L)		THOMPSON TWINS A FLOCK OF SEAGULL PRINCE DENNIS DEVOUNG Medium	Bot LINDSEY BUCKINGHAM CARS	WE.	ST	Hot. SAMMY HAGAR INXS CARS
Not BRUCE SPRINGSTEEN FIXX	Hot JOHN WAITE (M) SAMMY HAGAR (M) BILLY SQUIER (M)	(FROZEN) Bot CARS RATT (M)	ROMEO VOID METROPOLIS ANDY PRASER DAVID BOWIE	BRUCE SPRINGSTEEN SAMMY HAGAR LINDSEY BUCKINGHAM JOHN CAFFERTY	WBYG/Kankakee (815) 939-4541 PD: BILL TAYLOR MD: CHRISTIE KAYBILL	COREY HART TINA TURVER ELECTRIC DREAMS NIGHT RANGER	JOHN WAITE FIXX STEPHEN STILLS BILLY SQUIER PRINCE (M)	n de la composition d La composition de la c		BRUCE SPRINGSTEEN a ROD STEWART a BILLY SQUIER PRINCE
NIGHT RANGER LINDSEY BOCKINGHAM U2 JOHN WAITE (M)	CARS (M) LINDSEY BUCKINGHAM (M) BRUCZ SPRINGSTEEN SCORPIONS	JEFFERSON STARSHIP BRUCE SPRINGSTEEN WHITESNAKE NIGHT RANGER JOHN WAITE (M)	DRAGON YAT DAVE EDHUNDS SOUTHSIDE JOHNNY	BILLY IDOL SLADE JOHN WAITE BILLY SQUIER	MD: CHRISTIE KAYHILL Hot. DAVE EDMUNDS NAKED EYES	JACKSONS ROMEO VOID JERMAINE JACKSON NAKED EYES	PRINCE (W) BRUCE SPRINGSTEEN DIO BILLY IDOL SAMMY BAGAR	Parall	al One	DENNIS DEVOUNG METROPOLIS JCHN WAITE SPANDAU BALLET
Medium DAVID BOWIS DAVE EDMUNDS HUEY LEWIS	STEVE PERRY Hedium BILLY SATELLITE DIO	BON JONI BILLY SQUIER SCORPIONS DIO (M)	A DOKKEN KISS DENNIS DeYCUNG U2	PETER WOLF NIGHT RANGER DAVID BOWIE (L) HUEY LEWIS Medium	LINDSEY BUCKINGHAM LINDSEY BUCKINGHAM LIND FORD METROPOLIS DONNA SUMMER	GLENN FREY JOHN CAFFERTY DAVE EDMUNDS JOHN WAITE	ZEBRA (L) KROKUS HONEYMOON SUITE JORN CAFFERTY			HUEY LEWIS TINA TURNER JACKSONS BANAN ARAMA FIXX
BILLY SQUIER SURVIVOR PETER WOLF BILLY ICOL STEPREN STILLS	a EVERY MAN HAS A JEFFERSON STARSHIP BILLY IDOL PIXX DAVID BOWIE	STEVE PERRY HONEYMOON SUITE BILLY SATELLITE GENESIS		KROKUS HONEYHCON SUITE SCANDAL STEPHEN STILLS	CYNDI LAUPER A FLOCK OP SEAGULL CARS SPARKS	CYNDI LAUPER SURVIVOR U2 JIM CAPALDI	A FLOCK OF BEAGULL DAVID BOWIE DAVID BOWIE	KMET/Los Angeles	KQAK/San Francisco	THOMPSON TWINS a JERMAINE JACKSON Hedium a SURVIVOR
CARS HONEYHOON SUITE SAMMY HAGAR COREY HART	DAVID BOWIE JOHN CAFFERTY GLENN FREY DAVE EDMUNDS HUEY LEWIS	JOHN CAFFERTY Raisins Međium Krokus		GLENN PREY METROPOLIS LOU REED DENNIS DEYOUNG	PETER WOLF BANANARAMA PRINCE HOWARD JONES	BOX OF FROGS SOUTHSIDE JOHNNY DONNA SUMMER JOE JACKSON	Medium a RATT a DOXXEN DERVIS DeYOUNG	(213) 464-5638 PD: MIKE HARRISON MD: SUE STEINBERG	(415) 474-9100 PD: 02 Bot	NAKED EYES a ZEBRA BRUCE COCKBURN CHICAGO
RATT Light Adds ROMEO VOID DORKEN	NGET RANGER HONEYMCON SUITE GENESIS SCANDAL	SAMMY HAGAR BOX OF PROGS SCANDAL TWISTED SISTER	WXKE/Ft. Wayne	DAVE EDMUNOS ROMEO VOID ROD STEWART ELTON JOHN	ROD STEWART SAMMY HAGAR GLENN FREY JACKSONS	KEATS (L) AMERICA BRUCE SPRINGSTEEN	SOUTHSIDE JOHNNY BRUCE COCKBURN IRON MAIDEN KISS	Bot DAVID BOWIE LINDSEY BUCKINGHAM JOHN CAPPERTY	PRINCE a PRINCE ROMEO VOID PIXX	PETER WOLF a RATT ROMED VOID a JOSIE COTTON
WHI TESNAKE	YST ROMEO VOID A PLOCK OF SEAGULL U2	BILLY IDOL LITA FORD YET LINDSEY BUCKINGHAM	(219) 484-0580 PD: RICK WEST MD: HAL BRANDT	BRUCE COCKBURN SURVIVOR STEVE PERRY U2	BRUCE SPRINGSTEEN SCANDAL BILLY SQUIER Modium		SURVIVOR HELIX TWISTED SISTER MANA'S BOYS	CARS DIO FIXX KROKUS	a DAVID BOWIE U2 THOMPSON TWINS THOMPSON TWINS	a JOHN CAFFERTY a HARD TO HOLD HONEYMOON SUITE a U2
	KANSAS CHEQUERED PAST SURVIVOR KBOKUS	FIXX VAN HALEN IRON MAIDEN DENNIS DEYOUNG	Bot BILLY SQUIER SCORPIONS & HONEYMOON SUITE	JIM CAPALDI THOMPSON TWINS SPANDAU BALLET WHITESNAKE	RUEY LEWIS SURVIVOR RED ROCKERS ANIMALS		GLENN FREY SCANDAL LOU FEED ROMEO VOID DAVE EDMUNDS	NIGHT RANGER PRINCE QUIET RIOT RATT	SPANDAU BALLET LOU REED FRANKIE GOES TO ELVIS COSTELLO	DAVID BOWIE A FLOCK OF SEAGULS BLACK 'N BLUE ARROWS
Parallel Two	METROPOLIS DENNIS DEVOUNG SOUTHSIDE JOHNNY STEPHEN STILLS	SURVIVOR KISS U2 DAVID BOWIE	a CARS BRUCE SPRINGSTEEN a BRUCE SPRINGSTEEN BILLY IDOL	CHICAGO JEFFERSON STARSHIF REM KANSAS SOUTHSIDE JOHNNY	JOHN CAFFERTY STEVIE WONDER KROKUS MAMA'S BOYS FIXX		METROPOLIS YET KANSAS WHITESNAKE	SCANDAL BRUCE SPRINGSTEEN BILLY SQUIER TWISTED SISTER	a EVERY MAN HAS A (L A FLOCK OF SEAGULL a TALKING HEADS MEN WITHOUT HATS	ELTON JOHN a SCANDAL a LINDSEY BUCKINGHAM a RICKIE LEE JONES BLANCHARGE
KQDS/Duluth	PETER WOLF VAN STEPHENSON Light Adds DOKKEN		HUEY LEWIS FIXX JOHN CAFFERTY a PRINCE	A FLOCK OF SEAGULL Light Adds RICKIE LEE JONES	PIAN WAITE REM ELVIS COSTELLO BOX OF FROGS		JEFPERSON STARSHIP NIGHT RANGER PETER WOLF ROD STEWART	VAN HALEN JOHN WAITE PETER WOLF a Y&T	DAVE EDMUNDS METROPOLIS PSYCHEDELIC FURS RED ROCKERS	JIM CAPALDI STEPHEN STILLS FALCO a DAVE EDMUNDS
(218) 728-6421 PD: BRIAN TRYLOR ND: MIKE KELLER	KISS	WIOT/Toledo	YAT Sammy Nagar Lindsey Buckingham John Waite		YST INXS JEPPERSON STARSHIP EURYTHMICS		Light Adds ELTON JOHN RICKIE LEE JONES JIM CAPALDI	Medium Bangles Black 'n blue Fastway	SCRITTI, POLITTI INXS DRAGON Hedium	a EVERY MAN HAS A DRAGON WHITESNAKE a KEATS
HOT BRUCE SPRINGSTEEN (M) PRINCE SAMMY HAGAR (M)		(419) 248-3377 PD: TERRY SULLIVAN ND: THE ROZ	STEPHEN STILLS SURVIVOR KROKUS DAVID SOWIE		THOMPSON TWINS DUKE JUPITER BILLY SATELLITE KISS	WIQB/Ann Arbor	BLACKFOOT KEATS FAST FORWARD	LITA FORD GRIM REAPER SAMMY HAGAR COREY MART	CARS BACHELOR PARTY REM TINA TURNER BANANARAMA	
BILLY IDOL JOHN WAITE (M) SCANDAL BILLY SQUIER	WIBA/Madison	Hot BRUCE SPRINGSTEEN PIXX (M) PRINCE (M)	METROPOLIS STEVIE RAY VAUGHAN Medium * ZEBRA WHITESNAKE		Light Adds TALKING HEADS DOKKEN U2	(313)662-2881 PD: LES COOK MD: DEBBIE DALTON		SELIX HONEYMOON SUITE BILLY IDOL IRON MAIDEN KISS	KINKS BILLY IDOL ALISON MOYET SHRIEKBACK	
PIKK DAVID BOWIE HONEYMOON SUITE U2	(608) 274-5450 PD: JACK MITCHELL MD: CHRISTA LANE	JOHN CAPPERTY NIGHT RANGER DIO (M) SAMMY HAGAR	WHITEBNARE U2 PETER WOLF XAVION DIO		BLACKFOOT RAISE THE DRAGON	Bot BROCE SPRINGSTEEN (M) JOHN WAITE (M) HUEY LEWIS		A FLOCK OF SEAGULL HUEY LEWIS METROPOLIS LOU REED	ELACK UHURU SPARKS a HOWARD JONES NICK LOWE	
KROKUS (M) METROPOLIS (M) STEPHEN STILLS (M) JOHN CAFFERTY	Hot NUSY LEWIS CARS	SCANDAL (M) TWISTED SISTER BILLY IDOL FETER WOLP	BLACK 'N BLUE a TALKING MEADS a DOKKEN a SANTERS	WOOS/Canton		SCANDAL CARS (M) RATT NIGHT RANGER		ROD STEWART STEPHEN STILLS TALKING HEADS U2	PUBLIC DAAGE LTD. PETER WOLF KONK ART OF NOISE	KRQR/San Francis (415) 765-4097 PD: JON RUSSELL
LINDSEY BUCKINGHAM DIO PETER WOLF (M) Medium	BRUCE SPRINGSTEEN SCANDAL (L) JOHN WAITE (L) LINDSEY BUCKINGHAM	LINDSEY BUCKINGHAM Medium HONEYMOON SUITE STEPHEN STILLS		(216) 492-5630 PD: RICK SINGER MD: ANDY SANDERBECK		BILLY SQUIER PETER WOLF (M) TWISTED SISTER LINDSEY BUCKINGHAM		ZEBRA Light Adds BLACKFOOT BILLY SATELLITE	TRANS-X BANGLES DAVID SYLVIAN Light Adds	MD: LISA NOVAK Hot FIXX
CARS DENNIS DEYOUNG SURVIVOR TWISTED SISTER KISS	JOHN CAFFERTY DAVID SOWIE BILLY SQUIER NICHT RANGER	IRON MAIDEN WHITESNAKE DENNIS DeYOUNG ROMEO VOID		Bot PETER WOLF (M) NIGHT RANGER FIXX		SAMMY HAGAR (M) BILLY IDOL JOHN CAFPERTY Medium		QUEENSRYCHE EVERY MAN HAS A	SWIMMING POOL CHURCH BRUCE COCKBURN	BRUCE SPRINGSTEEN (M) BRUCE SPRINGSTEEN BILLY SQUIER METROPOLIS
KISS YST HUEY LEWIS ROMEO VOID RATT	Medium TWISTED SISTER PETER WOLF VAN HALEN RWYT	METROPOLIS THOMPSON TWINS JOHN WAITE BILLY SQUIER		HUEY LEWIS LINDSEY BUCKINGHAM PRINCE (M) CARS		A FLOCK OF SEAGULL DAVE ECHUNDS a ELTON JOHN DIO				ROMEO VOID SCANDAL (M) BILLY IDOL SAMMY HAGAR
ZEBRA SPANDAU BALLET ROD STEWART XAVION	RATT STEPHEN STILLS A FLOCK OF SEAGULL HONEYMOON SUITE KROKUS	KROKUS FASTWAY RATT UZ DAULU ROWI K	KEZO/Omaha (402) 592-5300 PD: BRUCE MOGREGOR	JOHN WAITE BRUCE SPRINGSTEEN LOU REED CYNDI LAUPER DAVID BOWTE (M)		HONEYMOON SUITE LOU REED FIXX KROKUS HELIX				TWISTED SISTER STEPHEN STILLS DAVID BOWIE DAVE EDHUNDS
A FLOCK OF SEAGULL HELIX CYNDI LAUPER SOUTHSIDE JOHNNY	fixx Light Adds U2	DAVID BONIE KISS SURVIVOR a XAVION a ZEBRA	MD: JOE BLOOD Hot.	DAVID BOWIE (M) BILLY IDOL ⁴ JOHN CAPPERTY METROPOLIS THOMPSON TWINS	KFMQ/Lincoln	2EBRA KANSAS SPIRIT a U2			KBCO/Boulder	PETER WOLF (M) RATT (M) LOU REED DIO (M) HONEYMON SUITE
KANSAS NIGHT RANGER LOU REED DAVE EDMUNDS		a 255HA NOBODYS a DAVE EDMUNDS a BLACKPOOT a BTO	LINDSEY BUCKINGHAM (M. BRUCE SPRINGSTEEN (M) PRINCE (M) JOHN CAPPERTY	Medius SouthSide Johnny Stephen Stills Elton John	(402) 476-8565 PD: TOM BARKER MD: MATT EFFKEN	a EVERY MAN HAS A STEPHEN STILLS SOUTHSIDE JOHNNY METROPOLIS	KLYV/Dubuque (319) 557-1040 PD: ROBERT WELCH	91X/San Diego (619) 291-9191 pD: JTH GELARO	(303) 444-5600 PD: JOHN BRADLEY MD: DOUG CLIFTON	JEFFERSON STARSHIP (M) KROKUS (M) - YAT - U2
SWIMMING POOL Light Adda RED ROCKERS EVERY MAN HAS A		a ELTON JOHN a STEVE PERRY a TINA TURNER a SWIMMING POOL	U2 DAVID BOWIE BILLY IDOL FIXX (M)	ROD STEWART JEFFERSON STARSHIP SPIRIT HONEYMCON SUITE	BOT LINDSEY BUCKINGRAM JORN WALTE (M)	CHEQUERED PAST REM YAT ROD STEWART	BOL AUBLA WELCH MD: TIM JANSEN BOL PRINCE (M)	ND: MAD NAX Bot. *	Bot FIXX STEPHEN STILLS	JOHN CAFFERTY JOHN CAFFERTY CARS BLACK 'N BLUE
BLACKFOOT FAST FORWARD DOKKEN MICHAEL FURLONG BAXTER HOBERTSON	KICT/Wichita		Medium a DENNIS DeYOUNG JOHN WAITE a LOU REED	ROMEC VOID REM DAVE EDMUNDS HARD TO HOLD	BRUCE SPRINGSTEEN HURY LEWIS FIXX (M)(L) JOHN CAPFERTY	IRON MAIDEN JAMIE JAMES DAVID BOWIE Light Addm	CARS (M) CHICAGO BRUCE SPRINGSTEEN (M) JOHN WAITE	DAVID BOWIE WANG CHUNG LOU REED BANGLES	BRUCE COCKBURN BRUCE SPRINGSTEEN LOU REED PRINCE	RED NOCKERS WHITESNAKE LITA FORD HELIX
BAXTER HUBERTSON	(316) 722-5600 PD: BILL BRUUN MD: LNE ROBERTS		REM a TINA TURNER ROMEO VOID a ELTON JOHN	SURVIVOR U2 SFANDAU BALLET A FLOCK OF SEAGULL	PRINCE HONEYMOON SUITE BILLY IDOL U2	RICKIE LEE JONES BLACKFOOT GARY O' FAST FORWARD	PETER WOLF (M) COREY HART HUEY LEWIS NIGHT RANGER	ELVIS COSTELLO BILLY IDOL BACHELOR PARTY CARS	METROPOLIS INKS CARS BOX OF FROGS	QUINT RIOT MAMA'S BOYS KISS ZEBRA
	Rot BRUCE SPRINGSTEEN (M. LINDSEY BUCKINGHAM JOHN CAFFERTY	WWCK/Flint (313) 744-1570	STEPHEN STILLS METROPOLIS THOMPSON TWINS COREY HART HONEYMCON SUITE	GLENN FREY BILLY SQUIER SAMMY HAGAR KROKUS	A FLOCK OF SEAGULL BILLY SQUIER Hedium METROFOLIS	DENNIS DEYOUNG SWIMMING POOL	BILLY SQUIER STREETS OF FIRE CYNDI LAUPER BANANARAMA	A FLOCK OF SEAGULL ROMEO VOID FRANKIE GOES TO METROPOLIS	ELVIS COSTELLO OMD A FLOCK OF SEAGULL DAVID EOWIE	LINDSEY BUCKINGHAM JOHN WAITE a EVERY MAN HAS A B DOKKEN
	STEPREN STILLS (M) FIXX BILLY IDOL JOHN WAITE	PD: MARK MILLER MD: LINDA LANSI	a SURVIVOR NOBODYS a SCANDAL a PETER NOLP	a CHICAGO A DENNIS DEYCUNG A RICKIE LEE JONES A MICHAEL FURLONG	ELTON JOHN ROMEO VOID SAMMY HAGAR STEPHEN STILLS DAVID BOWIE		SCANDAL TINA TURNER ROD. STEWART METROPOLIS	FIXX BRUCE SPRINGSTEEN SCRITTI POLITTI NICK LOWE MEN WITHOUT HATS	REM DEPECHE MODE SPLIT ENZ ELTON JOHN	
WTUE/Dayton	Medium Sammy Hagar Jefferson Starshif Iron Maiden	JOHN CAFFERTY FIXX (M) BILLY IOOL LINDSSY BUCKINGHAM	a PETER WULP a 2EBRA DIG SAMMY RAGAR a KISS	Light Adds SWIMMING POOL	DAVID BOWIE BRUCE COCKBURN RICKIE LEE JONES CYNDI LAUPER		MADONNA Fixx Sammy Hagar Medium	MEN WITHOUT HATS SPANDAU BALLET INXS SILENY RUNNING FRINCE	A BANGLES PETER WOLF U2 ROMEO VOID ROMEN VOID	
(513) 224-1501 PD: BILL PUGH MD: BOB CLARK	Y&T DIO KROKUS METROPOLIS	BRUCZ SPRINGSTEEN NIGHT RANGER SCANDAL (M) HUEY LEWIS	A IRON MAIDEN KROKUS		COREY HART ZESRA NOBODYS SURVIVOR		JACKSONS a STEVE PERRY RATT JEFFERSON STARSHIP TONY CAREY	REM REM RED HOT CHILI PEPP TSOL	SYCHEDELIC FURS a GLENN FREY STEVE MORSE BAND a TINA TURKER	
Hot CARS HUEY LEWIS	BILLY SQUIER a DAVID BOWIE a U2 BOX OF FROGS	PRINCE (M) CARS Medium BRUCE SPRINGSTEEN			KROKUS PÉTER WOLF SOUTHSIDE JOHNNY LOU REED		GLENN FREY ELVIS COSTELLO BILLY JOEL ELTON JOHN	ART OF NOISE SPARKS JOE JACKSON WHAM! U.X.	a TALKING HEADS RICRIE LEE JONES LINDSEY BUCKINGHAM	-
SCANDAL TWISTED SISTER NIGHT RANGER BRUCE SPRINGSTEEN	COREY HART SCANDAL HUEY LEWIS a LOU REED WIITESNAKE	DAVID BOWIE DIO a IRON NAIDEN a KISS			CARS YST VAN STEPHENSON REM		GENESIS TWISTED SISTER LCU REED STEPHEN STILLS	CYNDI LAUPER WHAT 15 THIS FIGURES ON A BEACH - PRIVATE LIVES	SECRET HEARTS SOBBY & MIDNITES DAVE EDMUNDS LITTLE STEVEN	KINK/Portland (503) 226-5080 PD: RICK SCOTT
FIXX LINDSEY BUCKINGHAM (M) PRINCE (M) JOHN CAPFERTY Medium	BLACK 'N BLUE Light Adds DENNIS DEYCUNG ZEBRA	SAMMY BAGAR HONEYMOON SUITE KROKUS BILLY SQUIER SURVIVOR		CITI-FM/Winnipes (204) 786-6181 PD: STEVE YOUNG HD: ANDY FROST	JIM CAPALDI ANDY FRASER DAVE EDMUNDS	WKLT/Kalkaska (616) 258-2800 PD: CRUCK PORT	ROMEO VOID BRUCE COCKBURN DONNA SUMMER, HONEYMOON SUITS	JINNY AND MUSTANGS SCOTT GODDARD BLACK UHURU GO-GO'S	SPANDAU BALLET FICTION FACTORY TRACIE JULUKA	HD: CARL WIDING Bot STEVIE WONDER
SAMMY HAGAR a EVERY MAN HAS A WHITESNAKE BRUCE SPRINGSTEEN	SURVIVOR Steve Perry	SORVIVOR METROPOLIS COREY HART JOHN WAITE LOU REED	WXLP/Davenport	Bot a BRICE SPRINGSTEEN QUIET RIOT	SANTERS DIO	Hot SCANDAL (M) HUEY LEWIS. TWISTED SISTER	STEVIE WONDER A FLOCK OF SEAGULL SPANDAU BALLET EVERLY SROTHERS	DEPECHE MODE X THOMPSON TWINS SIGUIXAIE & BANSH	RAISE THE DRAGON a SCHO & BUNNYMEN CHRIS DeBURGH ROGER GLOVER	NENA STEVE PERRY JIMMY BUPPETT POINTER SISTERS
JOHN WAITE PETER WOLF REM BILLY SQUIER		U2 a BAXTER HOSERTSON ROMEO VOID a ELTON JOHN	(319) 326-2541 PD: GABE BAPTISTE MD: TERRY CUGAN	a WATERBOYS DIO FIXX Y&T		PRINCE (M) NIGHT RANGER LINDSEY BUCKINGHAM ARUCE SPRINGSTEEN	LINDSEY BUCKINGHAM JOHN CAFFERTY DENNIS DEYOUNG BILLY IDOL	SPLIT ENZ UNTOUCHABLES PUBLIC IMAGE LPD. DRAGON DAMMED	STEVIE RAY VAUGHAN 8 SOUTHSIDE JOHNNY NICK LOWE X-TEENS	ELTON JOHN BRUCE COCKBURN DAVID KNOPFLER STEPHEN STILLS
THOMPSON TWINS DAVID BOWIE ZEBRA KISS		DENNIS DEYCUNG SWIMMING POOL	Bot BRUCE SPRINGSTEEN BILLY SQUIER FIXX	METROPOLIS KROKUS PSYCHEDELIC FURS NIGHT RANGER		BILLY IDOL FIXX (M) JOHN CAFFERTY Medium	RICKIE LEE JONES KEATS Light Adds SURVIVOR	DARNED BEAT RODEO PSYCHOBUD HOWARD JONES TEARS FOR FEARS	VELS BLANCHANGE BRUCE FOXTON COREY HART GARY O'	LEON RUSSELL CHECAGO DAN SIEGEL RICKIE LEE JONES
COREY HART STEPHEN STILLS METROPOLIS U2			HUEY LEWIS NIGHT RANGER LINDSEY BUCKINGHAM BILLY IDOL	DRAGON STEPHEN STILLS KIM MITCHELL BAND IRON MAIDEN		COREY HART a PETER WOLF DAVID BOWIE U2	U2	Light Adds CATHEDRAL OF TEARS RED BOCKERS DAVE EDMUNDS	ELECTRIC DREAMS RED ROCKERS RUBBER RODEO MEN WITHOUT HATS	Medium EARL KLUGH DAVE CRUSIN a KEATS JOHN STEWART
a BRUCE COCKBURN DENNIS DeVCUNG BLACKFOOT BLACK 'N BLUE IRON MAIDEN	WYFE/Rockford (815) 877-3075 PD: WES DAVIS	WFBO/Indianapolis	Medium CARS SCANDAL JOHN WAITE	RUPERT HINE JOHN WAITS RELIX (M) a PRINCE a KISS		SILLY SQUIER WHITESNAKE a JOHN WAITE NOBODYS			SHRIEKEACK SILENT RUNNING NOBODYS KING SUNNY ADE	BARCLAY JAMES-HARV SPANDAU BALLET JOE SHARINO ROD STEWART
IRON MAIDEN ROMEC VOID KROKUS DIO A DAVE EDHUNDS	MD: SKIP ISLEY Bot BILLY SQUIER (M) NICHT RANGER	(317) 257-7565	LYNN ALLEN SAMMY HAGAR DAVID BOWIE KROKUS JOHN CAPFERTY	a KISS a ANDY FRASER a WHITESNAKE FREE WOLP FRANKIE GOES TO	KQWB/Fargo (218) 236-7900	a ELTON JOHN a LOU REED ROMEO VOID SPANDAU BALLET DENNIS DEYOUNG			CHURCH JOOLS HOLLAND HOODOO GURU ILLUSTRATED HAN	GLENN FREY J.D. SOUTHER
BILLY IDOL HONEYMON SUITE SURVIVOR DRAGON	JOHN WAITE COREY HART SCANDAL	Hot CARS JOHN WAITE (M)	JEFFERSON STARSHIP ELTON JOHN ROMEO VOID DENNIS DEVOUNG	SCANDAL a DAVID BOWIE b U2 LINDSEY BUCKINGHAM	(218) 236-7900 PD: JON ENDALL - HOT ENCE SPRINGSTEEN	DENNIS DEVOUNG DIO KROKUS a KISS			FALCO Light Adds Every Man Has A Eurogliders BANTER KOBERTSON	
	BRUCE SPRINGSTEEN PETER WOLF LINDSEY BUCKINGHAM CARS	HUEY LEWIS NIGHT RANGER BRUCE SPRINGSTEEN LINDSEY BUCKINGHAM	CYNDI LAUPER METROPOLIS TWISTED SISTER STEPHEN STILLS	GARY O' RED RIDER HONEYMOON SUITE & HARLEQUIN	LINDSEY BUCKINGHAM FIXX PRINCE (L) HUEY LEWIS			KROQ/Pasadena	BAXTER ROBERTSON KENTS NEVILLE BROTHERS	
	Madium Jefferson Starship Rod Stewart Rush	PIXX BILLY IDOL JONN CAFFERTY DAVID BOWIE DAVID BOWIE	HONEYMOON SUITE DIG YST & DAVE EDMUNDS	Hedium Kick AXS PUKKA ORCHESTRA HOLLY HOODS AND TO IAN THOMAS	Hedium Stephen Spills Jepferson Starship Horeymon Suite			(213) 578-0830 PD: RICK CARROIL MD: LARRY GROVES	×	
	a U2 a DAVID BOWIE a STEVE PERRY a DENNIS DEYOUNG	DENNIS DeYOUNG STEPHEN STILLS METROPOLIS Medium BRUCK SPRINGSTEEN	a U2 a PETER WOLF a ZEBRA a IRON MAIDEN	IAN THOMAS a CHAMPION a FAST FORWARD	BILLY IDOL JOHN CAFFERTY CYNDI LAUPER DAVID BOWIE		KSQY/Rapid City (605) 578-3533 PD: GREGG CLION	Hot NOMEC VOID		KLOS/Los Angele (213) 557-7250
		HONEYMOON SUITE A FLOCK OF SEAGULL KROKUS ELTON JOHN			SURVIVOR SAMMY HAGAR GENESIS CHICAGO HILA Y SMITER		MD: JEFF MICHAELS Bot FIXX (M)	A FLOCK OF SEAGULL FRANKIE GOES TO SPANDAU BALLET THOMPSON TWINS DEF SHOP DVS		PO: TOWHY HADGES MD: RUTH PINEDO BOC
WLAV/Grand Rap (616) 456-5461 OH: TONY GATES	bids	ROMED VOID DAVE EDMUNDS BILLY SQUIER PETEK WOLF			BILLY SQUIRR CARS SCANDAL DENNIS DEYCUNG Light Adds		SCANDAL (M) CARS (M) BRUCE SPRINGSTERN (M) LINDERY BUCKINGHAM (M)	PET SHOP BOYS ELVIS COSTELLO INXS PRINCE	KISW/Seattle (206) 285-7625 PD: BEAU PHILLIPS	BILLY SATELLITE BRUCE SPRINGSTEEN CARS DIO
ND: ARIS HAMPERS BOC SAMMY HAGAR		a SURVIVOR a U2	KGGO/Des Moin	ies. WAPL/Appleton	Light Adds PETER WOLF STEVE PERRY KISS ROD STEWART	WZZQ/Terre Haute (812) 225-5034	JOHN CAFFERTY PRINCE BILLY IDOL STEPHEN STILLS (M) HONEYMON SUITE	PRINCE DAVE EDMUNDS TONES SPARKS LOU REED	ND: STEVE SLATON Hot BROCE SPRINGSTEEN	BOX OF FROGS SAMMY HAGAR BILLY SQUIER (M) JEFFERSON STARSHIP LITA FORD
CARS BRUCE SPRINGSTEEN ROD STEWART JOHN WAITE	KMOD/Tuisa (918) 664-2810		(515) 265-6181 PD: LARRY HOFFIST HD: JACK EMERSON	(414) 734-9226 PD: WAYNE SHAYNE MD: HARK COULTER		PD: KEVIN YOUNG MD: DAN MICHAELS (FROZEN)	HONEYHOON SUITE A DAVID BOWIE (M) NIGHT RANGER A FLOCK OF SEAGULL MET ROPOLIS (M)	DAVID BOWIE U2 METROPOLIS Medium	BILLY SQUIER DIC WHITESNAKE JOHN WAITE	LITA FORD BILLY IDOL JOHN CAFFERTY GLENN FREY METROPOLIS
HURY LEWIS John Capperty Billy Squier Ratt Stephen Stills	PD: CHARLIE WEST MD: JIM JONES Hot		Hot BILLY SQUIER JEFFERSON STARSHIP CARS (M)	HOL BRUCE SPRINGSTEEN SAMMY HAGAR		Hot BRUCE SPRINGSTEEN HUEY LEWIS JOHN WAITE MICHT BANGER	HUEY LEWIS Hedium Tina Turner John Waite	ROBERT GORL REM PSYCHEDELIC FURS FIXX	QUIET RIOT TWISTED SISTER SCANDAL SAMMY HAGAR HONEYMOON SUITE	FIXX JOHN WAITE RATT HONEYHOON SUITE
STEPHEN STILLS JACKSONS HONEYMOON SUITE SPANDAU BALLET PETER WOLF	KROKUS NIGHT RANGER GENESIS BILLY SQUIER	WLVQ/Columbus (614) 224-1271	SAMMY HAGAR NIGHT RANGER FIXX BRUCE SPRINGSTEEN (PRINCE JOHN WAITE TWISTED, SISTER SCANDAL BILLY SQUIER		NIGHT RANGER CARS SAMMY HAGAR FIXX BILLY SQUIER	QUIET RIOT TWISTED SISTER a KROKUS WHI TESNAKE	BACHELOR PARTY UNTOUCHABLES CARS ICBHOUSE	JUDAS PRIEST NIGHT RANGER JOHN CAFFERTY	STEPHEN STILLS YET A FLOCK OF SEAGULL HELIX
PETER WOLF METROPOLIS FIXX SILLY IDOL DAVID BOWIE (H)	SAMMY HAGAR JOHN CAPPERTY JEPFERSON STARSHIP QUIET RIOT	PD: PAT STILL MD: LEE RANDALL Hot	JOHN WAITE CHRIS DeBURGH SCANDAL (L) JOHN CAFFERTY	BILLY SUCKINGHAM BILLY IDOL STEPHÉN STILLS FIXX		BILLY SQUIER RONEYMON SUITE LINDSEY BUCKINGHAM Medium BILLY IDOL	U2 SAMMY HAGAR a ZEBRA ROMEO VOID	NICK LOWE ULTRAVOX POLICE SHRJEKBACK	U2 22BRA FIXX Medium BILLY SATELLITE	BLACK 'N BLUE DAVID BOWIE IRON MAIDEN SCANDAL
SCANDAL WHITESNAKE SOUTHSIDE JOHNNY PRINCE	Hedium STEVE PERRY 8 DIO FASTWAY	BILLY IDOL CARS BRUCE SPRINGSTEEN SCANDAL	PRINCE (L) Medium NARD TO HOLD TWISTED SISTER	PIXX - NONEYMOON SUITE JOHN CAFFERTY Medium PETER WOLF		SCANDAL METROPOLIS TWISTED SISTER PETER WOLF	YAT a SURVIYOR a ELTON JOHN KANSAS	BANGLES BREAKIN' TINA TURNER SURF PUNKS BANANARANA	BILLY SATELLITE STEVE PERRY PERENNIAL METROPOLIS PASTWAY	Medium LINDSEY BUCKINGNAM BRUCE COCKBURN a DENNIS DEYOUNG
KROKUS Nedium BANGLES ROMEO VOLD	BILLY SATELLITE FIX METROPOLIS BILLY IDOL	PRINCE JOHN CAFFERTY NIGHT RANGER TWISTED SISTER	HUEY LEWIS LINDSEY BUCKINGHAM CHICAGO RATT	METROPOLIS HELIX DIO YST	WCPZ/Sandusky (419) 625-1010	STEPHEN STILLS VAN STEPHENSON KROKUS ROD STEWART	COREY HART DENNIS DEYOUNG CHICAGO a JIM CAPALDI DAVE FUNDINDS	BANANARAMA CYNDI LAUPER Tom Peterson and a Max & The Mob Toy dolls	BOX OF FROGS RAIL BILLY IDOL KROKUS	B DOKKEN FASTWAY COREY HART KANSAS
STEVE MORSE BAND LOU REED SILENT RUNNING XAVION	ZEBRA XAVION CARS DENNIS DeYCUNG CHROURRED PAST	FIXX LINDSEY BUCKINGHAM Madium RUEY LEWIS	SURVIVOR NAKED EYES DENNIS DEVOUNG HONEYMOON SUITE DAVE KOMUNDS	KROKUS BLACK 'N BLUE KISS DAVID BOWIE	PD: BOB SEDI Bot STEPHEN STILLS (M)	ROMEO VOID A FLOCK OF SEAGULL ZEBRA Y&T	DAVE EDMUNDS GLENN FREY BLACK 'N BLUE a RED ROCKERS XAVION	MEN WITHOUT HATS GRANDMASTER MELLE PETER WOLF CH. CAROL	UNCLE SAM SLADE KISS INON MAIDEN	KISS HUTY LEWIS QUIET RIOT ROMEO VOID SUEVIVOR
INCUSTRY PASTWAY BLACK 'N BLUE BRUCE COCKBURN	CHEQUERED PAST SURVIVOR WHITESNAKE ROD STEWART & EVERY HAN HAS A	KANSAS TALKING HEADS PETER WOLF WHITESNAKE ELTON JOHN	DAVE EDMUNDS a SCORPIONS ROMEO VOID WHITESNAKE ELTON JOHN	ZEBRA DOKKEN W.A.S.P. RED NOCKERS	CHECKGO (M) CHECKGO (M) CARS (M) PETER MOLF (M)	U2 JOHN CAFFERTY STEVE PERRY KANSAS	XAVION BRUCE COCKBURN & RICKIR LEE JONES a TROMESON TWINS EURYTHMICS	TEARS FOR FEARS FASHION SCOTT GODDARD BLANCMANGE	DAVID BOWIE YST Light Adde Handi Rocks	SURVIVOR TWISTED SISTER a U2 W.A.S.P. A PETER WOLF
DIO IRON MAIDEN U2 a SURVIVOR	a DOKKEN a LINDSEY SUCKINGHAM Light Adds CHURCH	ELTON JOHN John Waite Krokus Helix 27282	KROKUS TINA TURNER DAVID BOWIE STEVE PERRY	Light Adds BLACKFCOT IRON MAIDEN SURVIVOR	BRUCE COCKEURN ROD STEWART (M) BRUCE SPRINGSTEEN (M DAVID BOMIE (M)	JIM CAPALDI SURVIVOR Light Adds DAVE EDMUNDS	EURYTHMICS a ROD STEWART a Steve Perry Light Adds Psychedelic furs	SCRITTI POLITTI RED HOT CHILI PEPP Light Adds TALKING HEADS	QUIDENSRY CHE	d on next page
A RICKIE LEE JONES	K 1SS	A ZEBRA STEPHEN STILLS	a RICKIE LEE JONES a U2	HANOI ROCKS	NETROPOLIS SCANDAL	LOU REED	PSYCHEDELIC PURS KEATS		,	

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WEST	(continued)		Medium	a U2		SCANDAL (M) PRINCE (M)	SPIRIŤ		LATA I	BANGLES
CFOX/Vancouver (6:04) 584-7221 DD: ION BUARE MD: RICK SHARCON BOTD BOWIE TXX EXX JOINT SOUTD BOWIE TXX EXX JOINT BUICE SPRINGSTERN BUICE SPRINGSTERN BUILY SQUIRE PFTER AGEP AUTOPOLIS JOIN CAFFERTY EDENTS DeVING LOJ RED UZ JOINTALTE JOINT ALTE JOINTALTE JOINTALTE	NIGHT RANGER (M) BCANDAL (M) BILLY SQUIRE (M) CNDS (M) DIFFERSON STARSHIP (M) SAMPT MAGAR RUSS BALLARD BUNIYOOR BUNIYOOR BUNIYOOR BUNIYOOR BUNIYOOR SUPPERSON STARSHIP A JOHN CAFFERY FILS BUDIYON SUPPERSON BUDIYON BUDIYON A DATEM RANATA A DEGRES DO YONG STEPPERS FILLS EERA GLEED FILE SDE SHIP COMENTAL	KOME/San Jose (408) 246-6811 PD: PAT EFANS Not BLLY SQUER (N) SAMPT KARAR BRUCE SPRINGTERN (N) FO (N) PO (N	U2 KEATS BOX OF FROSS PAILSE BOX OF FROS SCANDA BOX OF SALE SCANDAL DATO BOXIE DEFERSION GRADATP BUTCE SOFILOTER DATOR DATOR DOFF DATOR DA	A FLOCK OF SEACULL RONGO VOID ROD STEWART Yer (L) Do STEWART Yer (L) Do STEWART Ya Ya Ya Ya Ya Ya Kuty Lawis Dakota Rod Korlor High Rad James Street Light Adde BLACK 'N BLUE RED NOCKERS BLACK 'N BLUE RED NOCKERS BLACK 'N BLUE RED NOCKERS	KOMP/Las Vegas (702) 876-1460 PD CONLIE HOREIS NO: BIG MAKE NOR LIEVANE NORT LIEVANE SCHMALL NORT LIEVAN SCHMAL SC	NIGHT RANGER TWEISTED SIGTER BUCKED VIEWERT BUCKED VIEWERT DIAL OF ALL AND ALL DIAL AND ALL AND ALL DIAL AND ALL AND ALL DIAL AND ALL AND ALL NET POPULS NET POPULS AND ALL AND ALL SIGNE AND ALL SIGNES	SUCCOL SUCCE CURU PARTICON LUPER: KINS PARTICON CONTREME SOCIETY CONTREME SUCCESSION SUCCESSION SUCCESSION SUCCESSION SUCCESSION CONTRELET SUCCESSION CONTRELET SUCCESSION SUCCE	OVE EDRINGS JATET STREET DERNIS DE COUNE YA YA BLACK 'N BLOB BURUYUR BURUYUR BURUYUR BED ROCKENS ROPERT NILE PART PORAD DE ILLY SATELLITE KZOO/MISSOUIA (406) 728-5000	SAVID BOWLE SCHOLL BULC CONCLUDEN PUTET NOH HAS A XISS SURVIVOR ROMEO VOID UIN CAPALDI OID DI OID	NONEPHOD SOTTE JONE CAPERTY NORKOS PETER NOLP RUEY LENIS NETROPOLIS BRUCE COCHURN BRUCE COCHURN BRUCE COCHURN CANS BILLY SQUTER DIO JEFFERSON STARSHIP MATINE SUMMAS DAVE EMUNDS TWISTED SISTER MUTTENARE RED ROCKERS GLENN PROF Y OF PROF Y
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Economic **Fair With Highs In the '80s**

REVENUE TO PROFIT

orecasting the economic environment, both national and local, is one of the key elements involved in accurately projecting the growth of business in the coming months and years. Simply understanding the rate of inflation is not enough; the good manager will take a long, hard look at those factors that might affect corporate performance, leaving little up to chance. The presidential election, Federal deficits, interest rates, consumer spending habits, capital investment, government spending, and the foreign trade picture all play important roles in determining what direction the economy will take in the next 15 months, and must be considered when plotting the financial climate.

On the following pages, R&R presents three individual views of the short-term American economy, through the end of 1985. The first two of these articles, researched and written by Security Pacific Bank in Los Angeles and Shearson American Express in New York, examine the national economy in general, briefly outlining the overall picture and loosely predicting what might be expected through December 1985. The third article, complied by the Radio Advertising Bureau, sug-



ILLUSTRATION: DICK KRITCHEVSKY

Shearson-American Express

Allen Sinai, Vice President/Chief Economist

or purposes of economic forecasting, we have to base our projections on the assumption that President Reagan will be reelected. If this is indeed the case, we do not look for any major changes in administration policy in the first year after the election.

However, if Walter Mondale wins in November, he is clearly on record with a view toward an immediate program to cut the federal deficits. In any attempt to get the Federal Reserve to respond, he will have to follow this policy through - and Congress is in the mood to do that. Within the first six months of 1985 we would see

action to reduce the deficits, a degree of legislative action to raise taxes, and a cut in the growth of defense spending.

Still, regardless of who is elected, and whatever happens in the first half of 1985, the case of the economy is pretty well set. We should see a continuing pace of growth, although much less strong, through the first half of the year. Any policy changes occurring from a Democratic presidential victory in November wouldn't impact until late 1985. As for the deficits, they will remain at quite a high level, although a little bit better than expected, because of the strength of the expansion for fiscal year 1984. The deficit should be \$178 billion for 1984, and for fiscal year 1985 – which begins in Continued on Page 15

RAB Daniel Flamberg,

Senior VP/Communications

R&R/Friday, September 14, 1984

orecasting radio's sales performance is like gypsy for-tune telling. You can always guess at a few vaguely familiar ideas. You can generally pick up enough obvious clues to get a nod or two of agreement from your customer. And, with enough qualifiers and caveats, you can usually avoid total inaccuracy. But, in addition to projecting out sales curves from the first half of 1984, any prediction about radio's revenue performance for 1984 has to take into account a variety of economic factors which will impact our industry.

Although we often don't acknowledge it, radio does not exist in an economic vacuum. General economic trends and developments in the business outlook of our key clients directly affect radio's bottom line in 1984.

For example, today's general confidence in the economy rests on three not completely guaranteed assumptions:

1) Inflation will remain constant at 5% or lower.

2) Interest rates will remain high but will come down from the current 13% prime.

3) The economy will grow significantly into 1985.

In each case, political manipulations and unforeseen events could change the general outlook and impact on our ability to sell radio advertising.

Retail Sales

In the retail arena, the summer slowdown in consumer spending topped by the .9% dip in retail sales during July, when coupled with reduced rates of consumer indebtedness, could signal much slower rates of retail sales than previously expected. Fortune magazine is predicting a drop inretail sales from 7.5% in the first Continued on Page 17

Security Pacific National Bank

Los Angeles, CA

key ingredient in sisted in this course of acnext year's econ- tion during 1984. ways, the course of fiscal and monetary policies. Fiscal policy has been highly stimulative since 1982, helping to propel the economy forward. Monetary policymakers, on the other hand, began to tighten credit availability in mid-1983 and have per-

are offered strictly for your information and consideration

gests how the economic climate

might affect all aspects of the in-

dustry, from spot buys to network

billings. All three articles reflect

the official opinions of the organi-

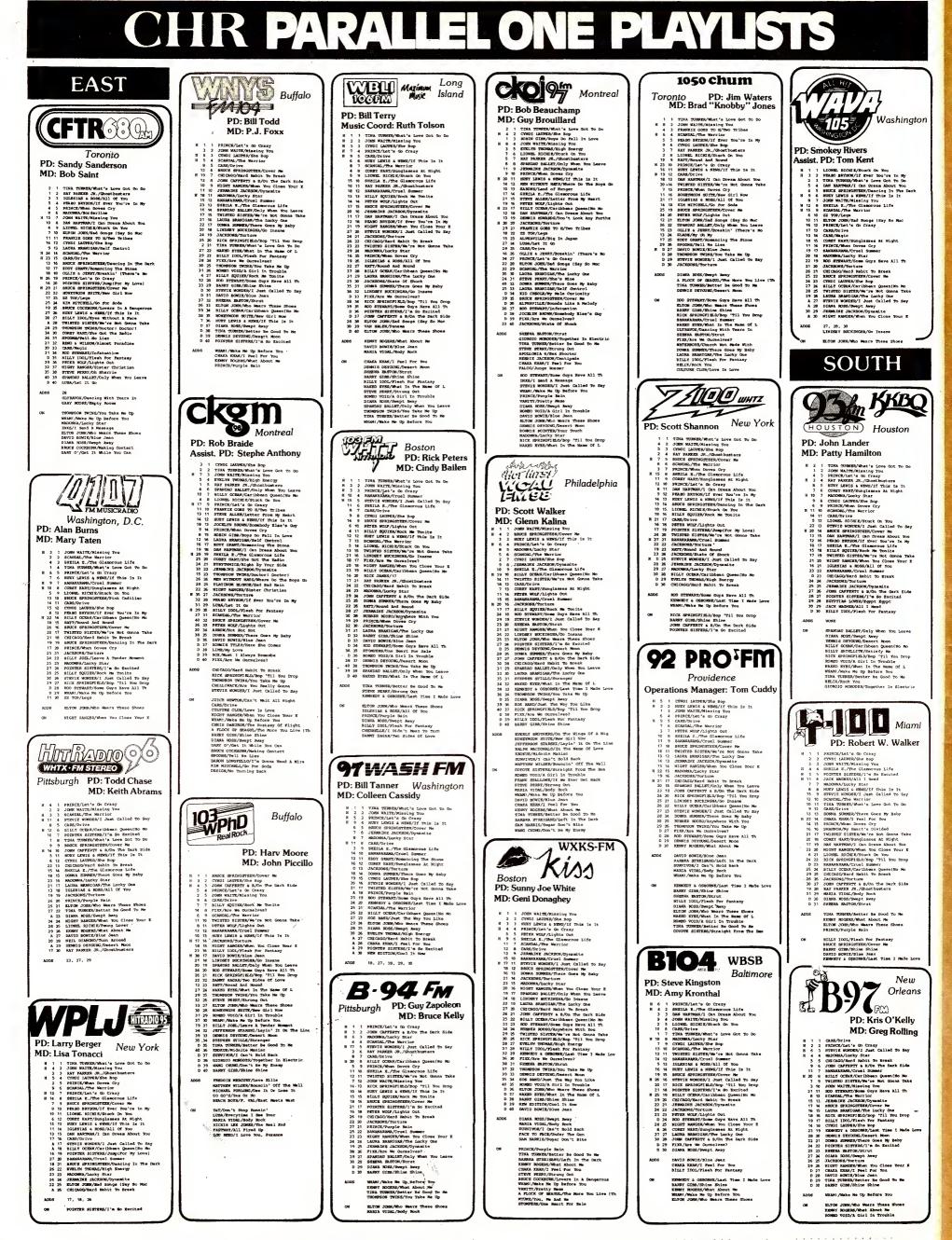
zations which submitted them, and

omy will be, as al- The Federal budget deficit

declined from \$195 billion in fiscal year 1983 to just under \$175 billion in 1984. Further progress is not likely next year, however, since tax rate indexation begins in January and will cut substantially into revenue growth. The budget deficit is thus expected to rise to the \$180 to \$190 billion range in fiscal year 1985. An actual budget deficit of this size implies a Continued on Page 15

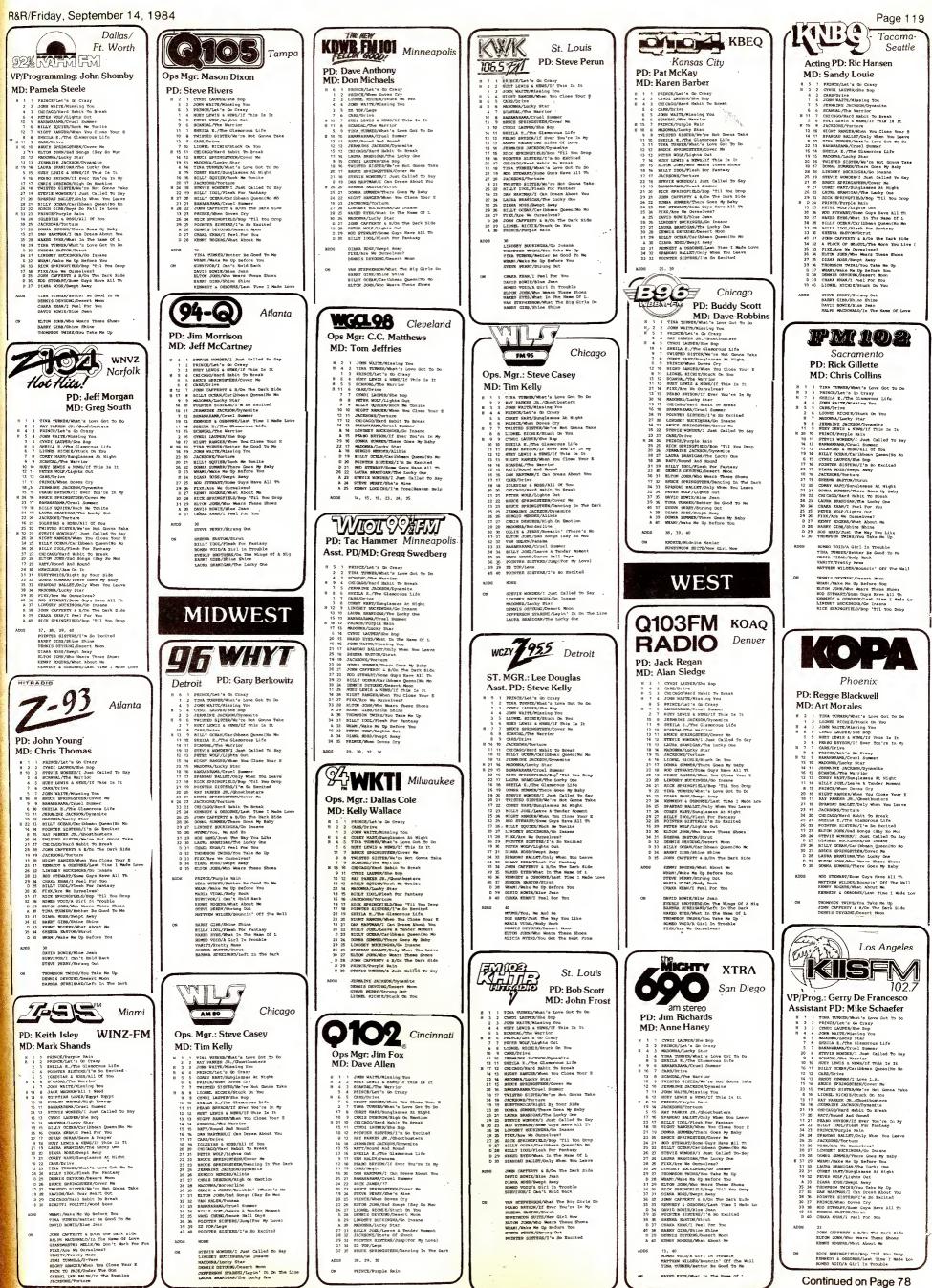
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R&R/Friday, September 14, 1984



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Continued on Page 78

EAST Most Added Hottest Tina Turner Prince Matthew Wilder John Waite

Wham! Cyndi Lauper

Clerk/Law

Dillon/Freeman

CHAKA KHAN

ner/Payne

Roger Christian

DAVID BOWIE WHAMI KENNY ROGERS

Chris Bailey

K104/Erie, PA

Bill Shannoi

Mike West

WKEE/Huntington

Gary Mille

CYNDI LAUPE SCANDAL 5-4 PRINCE 6-5 CARS 7-6

odd Halliday

WHAM I PRINCE

WLAN-FM/Lanca:

ARIA VIDAL

Stef Rybek

Davis/Tiller

KENNY ROGERS

WHAM! DAVID BOWIE

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N'i 95XIL/Hagerstown, MD Paul DeMille EAST Chris Leide Michael O'Hara CHTRILENGE TINA TURNER GO GO'S MARIA VIDAL STEVE PERRY KENNY ROGERS BARBRA STRRISAND (dp) KROKUS (dp) HOTLENE: CARS 3-1 CYNDI LAUPER 2-2 MADONNA 10-7 BARNARAWA 14-9 CHICAGO 17-10 TINA TURNER MARIA VIDAL BARRY GIBB Parallel Two ROMEO VOID BARBRA STREISAND SHEENA RASTON STEVE PERRY KENNY ROGERS DENNIS DEYOUNG DAVID ROWIE Hottest: WFLY/Albeny, NY DIANA ROSS KENNEDY & OSBORNE BARBRA STREISAND MARIA VIDAL KRORUS Hottesti CYNDI LAUPER 6-1 SCANDAL 7-4 CARS 16-8 CHICAGO 26-14 MADONNA 25-16 WJBQ/Portland, ME Q92/Rochester, NY Hottest: JOHN WAITE 1-1 SCANDAL 3-2 **Jay Stevens** WIGY/Bath, ME Bob Anderson POINTER SISTERS HONEYMOON SUITE TINA TURNER SCANDAL 3-2 CYNDI LAUPER 4-3 PETER WOLF 5-4 PRINCE 10-5 Bob Anderson KENNY ROGERS MARIA VIDAL SURVIVOR BEACH BOYS/F, VAL MATTHEW WILDER FREDDIE MERCURY FREDDIE MERCURY FREDDIE MERCURY FACE TO FACE LUBA RALPH MACDONALD EVERLY BROTHERS HOCTESI: CYMDI LAUPER 1-1. FRINCE 4-3 CHICAGO 14-6 MADONNA 19-12 B 23-15. JOHN CAFFERTY & B 23-15. TINA TURNER Hottest: JOHN WAITE 4-1 HUEY LEWIS & NEWS 6-4 PETER WOLF 9-7 CYNDI LAUPER 11-8 PRINCE 17-10 Q100/Allentown, PA BARBRA STREISAND JEFFERSON STARSHI SAM HARRIS MATTHEW WILDER LUBA 98PXY/Rochester, NY Tom Mitchell WOMP-FM/Wheeling, WV **Dwayne Bonds** WHAM 1 KENNY ROGERS CANDAL 1-1 SCANDAL 1-1 MADONNA 12-5 JOHN CAFFERTY & B 27-STEVIE WONDER 25-19 DAVID BOWIE D-29 KENNY ROGERS CHAKA KHAN PRINCE Hottest: PRINCE 1-1 SHEILA E. 13-8 BRUCE SPRINGST CHICAGO 16-10 MADONNA 15-12 103CIR/Beckley, WV Bob Spence WMAR/Baltimore, MD STEEN 12-9 DAVID BOWIE TINA TURNER PRINCE SURVIVOR SAM HARRIS BARBRA STREISAND (dp) DAVID BOWIE TINA TURNER Hottest: CYNDI LAUPER 4-3 SCANDAL 6-4 WGFM/Schenectady, NY Tom Parker none Hottest: JOHN WAITE 1-1 CYNDI LAUPER 2-2 SCANDAL 4-4 HUEY LEWIS & NEWS 6-6 JACKSONS 8-8 WSQV/Willie SCANDAL 6-4 PRINCE 12-8 JACKSONS 20-15 STEVIE WONDER 34-19 BARBRA STREISAND Hottest: JOHN WAITE 1-1 CYNDI LAUPER 4-2 PRINCE 5-3 NIGHT RANGER 10-6 JACKSONS 18-12 TINA TURNER STEVE PERRY THOMPSON TWINS WBEN-FM/Buffalo, NY POINTER SISTERS HONEYMOON SUITE (dp) WOAY/Beckley, WV WKFM/Syracuse, NY Kevin Fennessy Jim Martin BILLY OCEAN KENNY ROGERS DENNIS DEYOUNG WHAMI HOTTESI PRINCE 5-3 CHICAGO 14-9 SHEILA E. 15-12 JACKSONS 20-15 MADONNA 23-18 930/SVJCHER NY POINTER SISTERS TINA TURNER MARIA VIDAL MATTHEW WILDER PRINCE (dp) KERNY ROGGES TINA TURNER ROMEO VOID BARBRA STREISAND MARIA VIDAL HOTLESI: TINA TURNER 1-1 PRINCE 2-2 CYNDI LAUPER 3-3 LINDSEY BUCKINGRA 9 STEVIE WONDER 17-9 Hottest: TINA TURNER 2-1 JOHN WAITE 3-2 PRINCE 4-3 CYNDI LAUPER 7-4 SHEILA E, 13-9 WIKZ/Chambersburg. Matthews/Alexander SOUTH 93Q/Syracuse, NY Parallel Two WVSR/Charleston, WV rsburg, PA David Laird Hottest: JOHN WAITE 1-1 CYNDI LAUPER 2-2 PRINCE 6-6 NIGHT RANGER 9-9 JERMAINE JACKSON 10-10 PRINCE SURVIVOR MATTHEW WILDER MICHAEL FURLONG PEABO BRYSON Hottest: PRINCE 5-1 SHEILA & 10-7 JOHN CAFFRRTY & B 12-8 STEVIE WONDER 22-18 MADONNA 27-21 JOHN CAPPERTY & B DAVID BOWIE BARRY GIBB WHAM1 KENNY ROGERS TINA TURNER CHAKA KHAN Hottest: Augusta, GA Bruce Stevens WPST/Trenton, NJ Tom Taylor Hottest: PEABO BRYSON 2-1 PRINCE 8-5 SHEILA E. 10-7 CHICAGO 19-10 MADONNA 26-18 WTSN/Dover, NH ELTON JOHN PRINCE FRANK STALLONE BARBRA STREISAND SURVIVOR TINA TURNER WHAMI UANATAT CARS 5-4 CYNDI LAUPER 3-5 KHFI/Austin, TX Ed Volkman MATTHEW WILDER DOKKEN SERGIO MENDES MICHAEL PURLONG ROMEO VOID MARIA VIDAL SHANNON HOTTAST: Jim Sehestia WHAMI Hottest: JOHN WAITE 2-1 PRINCE 11-7 BILLY OCEAN 24-15 BRUCE SPRINGSTEEN 25-16 DENNIS DEYOUNG 35-24 JOHN CAFFERTY & B GO GO'S PRINCE WHAM I RALPH MACDONALD BARRY GIBB MATTHEW WILDER BEACH BOYS/F. VAL HOTLESL: CYNDI LAUPER 2-1 CARS 3-2 PRINCE 12-7 KENNY ROGERS (dp) DAVID BOWIE BILLY OCEAN PRINCE (dp) (đp) Hottest: HUEY LEWIS & NEWS JOHN WAITE 2-2 WRCK/Utica, NY Jim Reitz GO GO'S MADONNA FREDDIE MERCURY JAKATA WHAMI MATTHEW WILDER MICHAEL FURLONG Hottast PRINCE 13~7 CYNDI LAUPER 20-12 ROD STEWART 23-13 CARS 3-2 PRINCE 12-7 MADONNA 31-17 POINTER SISTERS 27-24 WFMF/Baton Rouge, LA Rice/Ahysen WTIC-FM/Hartford, CT LAURA BRANIGAN CHAKA KHAN WERZ/Exeter, NH DENNIS DEYOUNG WHAM! ROMEO VOID ott McKay Hottest: PRINCE 2-1 CYNDI LAUPER 4-3 CARS 7-4 SCANDAL 9-6 JOHN CAFFERTY & B 21-14 Scott McKay KENNY ROGERS FACE TO FACE MATTHEW WILDER FREDDIE MERCURY PEABO BRYSON (dp) BEACH BOYS/F. VAL EVERLY BROTHERS HOCTAGE: HOTLEST: TINA TURNER 1-2 CYNDI LAUPER 6-3 HUBY LEWIS & NEWS 5-5 CHICAGO 7-6 CARS 9-7 ROMEO VOID Hottest: JOHN WAITE 1-1 SHEILA E. 5-2 STEVIE WONDER 17-12 BILLY OCEAN 26-18 CHAKA KHAN 27-20 WKRZ-FM/Wilkes-Barre, PA KWIC/Beaum nt, TX EVERLY BROTHERS Hottest: CYNDI LAUPER 2-1 PRINCE 7-3 CARS 8-4 SHEILA E. 13-7 POINTER SISTERS 24-18 Jim Rising asor/Perry MATTHEW WILDER BARRY GIBB FREDDIE MERCURY EVERLY BROTHERS GO GO'S SURVIVOR WHAMI MARIA VIDAL SURVIVOR GO GO'S WANG CHUNG KENNY ROGERS MATTHEW WILDER FREDDIE MERCURY Hottest: PRINCE TINA TURNER BARBRA STREISAND MATTHEW WILDER. SAM HARRIS SERGIO MENDES WZYQ/Frederick, MD SURVIVOR Hottest: PRINCE 1-1 JOHN WAITE 2-2 JERMAINE JACKSON 11-6 SHEILA E. 14-9 BANANARAMA 16-10 mosabi Jos SAM HARRIS SHEENA EASTON DAVID BOWIE KENNY ROGERS FREDDIE MERCURY Hottest: JOHN WAITE 1-1 CARS 7-5 SHEILA E. 13-9 CHICAGO 17-12 BRUCE SPRINGSTEEN Hottest: JOHN WAITE 1-1 CYNDI LAUPER 4-2 RENNY ROGERS Hottest: PRINCE 1-1 STEVIE WONDER 10-2 CHICAGO 16-5 BRUCE SPRINGSTEEN 14-1 JACKSONS 15-14 WHTF/York, PA Michael Sarzynsk KZZB/Beeumont, TX Neil Harrison TINA TURNER WHAM! Neil Harrison SHEENA EASTON CHAKA KHAN ROMEO VÕID SURVIVOR MARIA VIDAL PRINCE KROKUS HOTLESL: PRINCE 4-1 CYNDI.LAUPER 5-3 CHICAGO 11-5 BRUCE SPINGSTEEN JACKSONS 28-24 WHAM1 MATTHEW WILDER CHAKA KHAN PRINCE SURVIVOR JACKSONS JOHN WAITE BRUCE SPRINGSTEEN WQCM/Hagerst Will Kauffman KROKUS (dp) TINA TURNER DAVID BOWIE Hottest: CYNDI LAUPER 4-1 JOHN WAITE 3-2 PRINCE 6-3 BRUCE SPRINGSTEEN Hottest: TINA TURNER 1-1 PRINCE 4-2 JOHN WAITE 3-3 CARS 18-13 STEVIE WONDER 22-17 SURVIVOR MICHAEL FURLONG (dp) CARS 12-8 BANANARAMA 14-10 MICHAEL FURLONG (dp) Hottest: PRINCE 6-1 CHICAGO 12-6 MADONNA 18-8 BRUCE SPRINGSTEEN 16-1 STEVIE WONDER 26-20 (C101/New Haven, CT WQID/Bik Q106/York, PA ickey Coulter Mark Mcke OK100/Itheca, NY Bill Weston DAVID BOWIE Hottest: TINA TURNER 1-1 PRINCE 5-3 CHICAGO 14-8 BILLY OCEAN 20-14 STEVIE WONDER 26-16 BRUCE SPRINGSTEEN ELTON JOHN WHAM1 TINA TURNER DAVID BOWIE PRINCE Hottest: ROMEO VOID BILLY IDOL ELTON JOHN Hottest: HUEY LEWIS & NEWS 1-1 CARS 4-2 SHEILA E, 5-4 CHICAGO 6-5 MADONNA 16-12 MATTHEW WILDER DOKKEN (dp) SERGIO MENDES MICHABL FURLONG FREDDIE MERCURY CARS 1-1 JOHN WAITE 4-2 CYNDI LAUPER 7-5 MADONNA 16-7 SHEILA E. 13-13 106/Philadelphia, PA MICHAL FREDDIE MERC. Hottest: NIGHT RANGER 2-1 BILLY SQUIER 3-2 HMY HAGAR 4-3 Parallel Three PRINCE DENNIS DEYOUNG ROD STEWART Hottest: PRINCE 3-3 BANANARAMA 12-7 BRUCE SPRINGSTE JOHN CAPPEND KXX10 PRINCE 5-4 CYNDI LAUPER 13-9 St. John/Balley WFBG/Altoons, PA CHAKA KHAN KENNEDY & OSBORNE TINA TURNER SURVIVOR Hottest: PRINCE 5-1 CYNDI LAUDER 2-2 HUEY LEWIS & NEWS 3-3 SHEILA & 4-4 SCANDAL 10-6 WKHI/Ocean City, MD Tony Booth Tory Booth WKHN/Ocean City, MD BARBRA STREISAND (dp) TINA TURNER TINA TURNER STEVE PERDALD (dp) MICRAEL PORLONG MARK UIDAL MICRAEL PORLONG MARK CHNG FREDDIE MERCORY BARBRA STREISAND HOttest: PRINCE 1-1 JOHN WAITE 2-1 CARS 10-6 CARS 8-6 JOHN WAITE 13-8 CHICAGO 17-9 LINDSEY BUCKINGHA 18-12 JACKSONS 21-16 BRUCE SPRINGSTEEN 15-9 JOHN CAFFERTY & B 17-11 CARS 18-13

WSSX/Charleston, SC Philips/Allen Paul DenHite SERGIO NENDES SHANNON MATTHEW WILDER SAM HARRIS HOLLEAS: HUEV LEWIS & NEWS 4-1 PRINCE 7-2 CYNDI LAUPER 6-3 CHICAGO 9-4 STEVIE.WONDER 20-17 Philips/Alien -WHAM! STEVIE WONDER KENNY ROGERS MARIA VIDAL JAMET JACKSON HOLFEST THOMPSON TWINS HOLFEST: PRINCE 3-1 CARS 5-4 CHICAGO 12-5 SCANDAL 9-7 JACKSONS 15-12 WBCY/Charlotte, NC PROCENCY New PRINCE DARET JACKSON MARIA VIDAL EVERLY BROTHERS STEVE PERRY MATTHEW WILDER JEFFERSON STARSHI EOCTEST: SCANDAL 2-1 PRINCE 6-1 PRINCE 6-1 BRICE SPRINGSTEEN 18-10 STEVIE WONDER 25-18 Bob Kaghan DAVID BOWIE PRINCE PRINCE STEVE PERRY Hottest: PRINCS 1-1 CYNDI LAUPER 4-3 SCANDAL 5-4 STEVIE WONDER 9-6 MADONNA 12-9 WJZR/Charlotte, NC Chrysler/Daniels PRINCE SURVIVOR SHEENA EASTON JEFFERSON STARSHI Development Person Revenue wang chung sam there krokus (dp) bottest: John Watte 4-1 Sheila 5.6-3 Barannarma 7-4 Thisted Sister 19-9 John Cappert 6 28-16 JEFFERSUM SIRROFA LUBA Hottest: PRINCE S-1 CARS 8-3 SCANDAL 10-5 CHICAGO 9-6 TWISTED SISTER 15-14 WSKZ/Chattan Blake/Page POINTER SISTERS LAURA BRANIGAN THOMPSON TWINS DAVID BOWIE Hottest: PRINCE 4-1 CARS 7-2 SCANDAL 9-5 SHEILA E. 10-6 NIGHT RANGER 11-7 HONEWHON SUITE (dp) HONEWHON SUITE (dp) HOTLAST: JOHN WAITE 1-1 HUEY LEWIS & NEWS 2-2 CARS 3-3 PRINCE 5-4 NIGHT RANGER 6-5. WNOK-FM/Col Peter Hamlett PRINCE GO GO'S SAM HARRIS BARBRA STREISAND HOLLEST: NIGHT RANGER 2-1 PRINCE 3-2 SHEILA E. 4-3 ROD STEWART 26-19 PRINCE D-36 WZLD/Columbia, SC Chuck Finley DAVID BOWIE THOMPSON TWINS MARIA VIDAL TINA TURNER CHAKA KHAN STEVE PERRY SURVIVOR MARIA VIDAL Hottest: PRINCE 1-1 JOHN CAFPERTY & B 2-2 CHICAGO 9-3 CARS 5-4 CHAKA KHAN Hottest: JOHN WAITE 2-1 PRINCE 5-2 JACKSONS 22-12 MADONNA 25-16 STEVIE WONDER 27-21 KZFM/Corpus Christi, TX MENUDO JACKSONS BILLY IDOL Hottest: LIONEL RICHIE 1-1 CYNDI LAUPER 6-4 SCANDAL 7-5 CARS 9-8 PRINCE 14-12 PRINCE (dp) Hottest: CYNDI LAUPER 7-4 CHICAGO 19-11 RICK SPRINGFIELD 29-15 JACKSONS 26-16 BRUCE SPRINGSTEEN 24-17 WDCG/Durham-R Freeman/Wright LINDSEY BUCKINGHA POINTER SISTERS KENNY ROGERS TINA TURNER WHAM! Hottest: JOHN WAITE 1-1 JOHN WALL PRINCE 6-2 HUEY LEWIS & NEW CARS 8-6 MADONNA 18-12 KAMZ/EI Paso, TX ob West DENNIS DEYOUNG WHAM! MATTHEW WILDER (dp) VANITY VANITY Hottest: JOHN WAITE 2-1 TINA TURNER 1-2 CYNDI LAUPER 3-3 PRINCE 4-4 MADONNA 6-5 KSET-FM/EI Paso Scott Taylor DIANA ROSS SPANDAU BALLET SPANDAU BALLET SURVIVOR (dp) BARERA STREISAND (dp) SHEENA LASTON (dp) Hottest: POINTER SISTERS 6-1 TINA TURNER 4-2 SCANDAL 20-7 EURYTHMICS 12-11 STEVIE WONDER 17-14 WANS-FM/G Rod Metts Nod Metts PRINCE GO GO'S SURVIVOR HONEYMOON SUITE THOMPSON TWINS MARIA VIDAL HOttest: PRINCE 1-1 JOEN WAITE 2-2 CYNDI LAUPER 4-3 CHICAGO 12-8 JACKSONS 16-11 W7YP/Hum PRINCE WHIAH RALPH MACDONALD TINA TUNNER MARIA VIDAL Hottest: PRINCE 3-1 CYNDI LAUPER 4-3 CHICAGO 9-4 BRUCE SFRIGSTEEN 14-6 STEVIE WONDER 17-8

MTYX/Jackson, ME DENNIS DEYOUNG BRUCE SPRINGSTEEN STEVE PERRY Hottest: JOHN WAITE 2-1 PRINCE 7-3 CHICAGO 8-6 CYNDI LAUPER 9-8 CARS 13-9 WOUT/Johnson City Th Rod Hampton MADONNA LAURA BRANIGAN NAKED EYES DIANA ROSS ELTON JOEN JEPPERSON STARSHI Bottest: JOEN WAITE 5-1 PETER WOLF 12-6 PRINCE 20-8 PEADO BPYCON 21-10 PRINCE 20-8 PEABO BRYSON 21-10 NIGHT RANGER 22-16 WOKI/Knoxville, TN Gery Adkine RICKIE LEE JONES JEFFERSON STARSHI NEW EDITION FREDDIE MERCURY STOMPERS MATTHEW WILDER HOLLOSE MATTHEW WILDER Hottest: JOHN WAITE 1-1 SCANDAL 2-2 PRINCE 6-4 LINDSEY BUCKINGHA JACKSONS 16-15 ga, TN WFMI/Lexington, KY Fox/Mosley WANG CHUNG Hottest: JOHN WAITE 3-1 BANANARAMA 6-5 mbia, SC KKYK/Little Rock, AR Mark McCain BANANARAMA SHEILA E. FM100/Memphis, TN John/Conley JOHNLOHEY TROMESON TWINS BARRY GIBB JACKSONS WHANI EXENVI ROGERS EVERLY BROTHERS (dp) Hottest: JOEN WAITE 4-2 PRINCE 14-6 STEVIE WONDER 20-10 SCANDAL 22-14 MADONNA 25-15 WABB-FM/Mobile, AL Fram/Fuller G100/Mobile, AL Griffith/Ocean WHHY-FM/Mont Alan DuPriest PRINCE MEAM: TINA TURNER FOINTER SISTERS DAVID BOWIE HOLTEST: PRINCE 1-1 JOHN WAITE 4-2 CHICAGO 12-7 CARS 11-10 MADONNA 29-21 KBFM/McAllen-E ams/deHaro KENNY ROGERS DAVID BOWIE CHAKA KHAN CHAKA KHAN Hottest: JOHN WAITE 1-1 CYNDI LAUPER 3-2 PRINCE 7-3 CARS 5-4 SCANDAL 6-5 le, SC KRGV/McAile Perry/Molano TINA TURNER (dp) SURVIVOR (dp) BARBRA STREISAND (dp) Hottest: JOHN WAITE 3-1 TINA TURNER 1-2 STEVIE WONDER 1 CHICAGO 24-12 JACKSONS 20-14 17-10 KX104/Nashville, TN Bobby Cook BOODY COOK NIGHT RANGER DONNA SUMMER TINA TURMER CHARA KHAN JEFPERSON SYARSHI JURVIVOR HOTLGAG: PRINCE 1-1 HUEY LEWIS & NEWS 7-4 CHICAGO 9-6 STEVIE WONER 15-10 NADONNA 24-16.

WZKS/Nashville, TN Larry Martin TINA TURNER WHAM! Hottest: PRINCE 3-1 CHICAGO 9-4 CYMDI LAUPER SCANDAL 7-6 CARS 13-9 6-5 WQUE-FM/New O Kevin McCarthy, -CHARA KHAN TINA TURNER THOMPSON TWINS KENNY ROGERS DAVID BOWIE WHAM! BARRY GIBÉ Hottest: CHICAGO 4-1 CARS 6-2 BANNARAWA 15-12 BANNARAWA 15-12 BILLY OCEAN 24-14 DENNIS DEYOUNG 28-23 WRNO/New Orleans, LA Costello/Watkins HONEYMOON SUITE FREDDIE MERCURY FREDDIE MERCURY Hottest: CYNDI LAUPER 2-1 CARS 5-2 CHICAGO 14-9 JOHN CAFFERTY & B 32-24 DENNIS DEYOUNG 33-25 BJ105/Orlando, FL Garry Mitchel POINTER SISTERS TINA TURNER NAKED EVES DENNIS DEVOSUG HOLLESL: CYNDI LAUPER 9-1 JOHN WAITE 11-3 SCANDAL 14-6 CARS 13-8 BANANARAMA 19-11 WRVQ/Richmond, VA Bob McNeil BOD MCNGH PRINCE CIAKA KIAN DAVID BOWIE KENNY ROGEKS SHEENA EASTON DENNIS DEVOUNG FIX HOLLES: PRINCE 3-1 CYNDI LAUDER 2-2 JOHN WAITE 4-3 STEVIE WONDER 24-17 STEVIE WONDER 24-17 KITY/San Antonio, TX McGee/Upton KENNY ROGERS TINA TURNER SHEENA EASTON JOHN CAFFERTY & B DAVID BOWIE Hottest: TINA TURNER 1-1 CYNDI LAUPER 3-2 JOHN WAITE 8-3 CARE 10-4 SCANDAL 22-14 (dp) KTFM/San Ant an/Nasty BARBRA STREISAND WILDER MATTHEW WILDER BERLIN (dp) DENNIS DEYOUNG ROD STEWART SURVIVOR (dp) NEW EDITION NEW EDITION Hottest: TINA TURNER 1-1 JOHN WAITE 3-2 CYNDI LAUPER 7-3 CARS 18-8 JACKSONS 30-26 KROK/Shreveport, LA Y, AL Peter Stewar Peter Stewart TINA TURNER CHAKA KIAN BARBRA STRRISAND (dp) JEFFERSON STARSHI (dp) JANET JACKSON (dp) Hottest: CARS 5-1 JOHT W-1E 1-2 JERMAINE JACKSON 10-7 PRINCE 12-8 296/Tampa, FL Johnny Walker JOHNY WERKET PRINCE DAVID SOWIE TINA TURNER Hottest: CYNDI LAUPER 4-3 STEVIE WONDER 14-7 SCANDAL 9-8 JOHN CAPPERTY & B 13-12 CRAKA KHAN 25-16 WSEZ/Winston-Selem, NC Steve Finnegar NIGHT RANGER Hottest: CARS 4-1 JOHN WAITE 2-2 CYNDI LAUPER 8-4 CHICAGO 16-11 STEVIE WONDER 23-13 **Parallel Three** KQIZ-FM/Amerillo, TX Garry O'Neel

CHIYO ONE KRORUS SURVIVOR WHAHI DIANA ROSS BILLY OCEAN HOCTEST: CYNDI LAUPER 3-1 CARS'10-5 CHICAGO 12-7 BRUCE SPRINGSTEEN 18-11 MADONNA 27-21

DAVID BOWIE MARIA VIDAL ROMEO VOID GIORGIO MORODER MADONNA MADONA MADONA MATTHEW WILDER FREDIE MECURY SERGIO MENDES Hottest: CARS 1-1 CHICAGO 3-3 BRUCE SPRINGTEEN 13-5 NICHT RANGER 12-7 LINDEY BUCKINCHA 15-10 Z102/Sevannah, GA Williams/Son

STEVE PERRY CHAKA KHAN THOMPSON TWINS KEWNEDY & OSBORNE SAM HARRIS EOLTEST: CTODIL LAPER 1-1. CTODIL LAPER 1-1. CONDIL 11-5 ENCCR SPERINGSTEEN 18-10 JACKSONS 19-15 WGLF/Taliahassee, FL Rick Sprinkles

THOMESON TWINS RENNY ROGERS WHAMI MRAIA VIDAL SURVIVOR RENNEDY & OSBORNE HOTLES: CYNDI LAUPER 3-1 PRINCE 12-5 JACKSONS 20-14 STEVILE WONDER 24-16 -22 WADONNA 27-20 . KKQV/Wichita Falls, TX MacMurphy/Stone

NONE Hottest: JOHN WAITE 1-1 CWDDI LAUPER 2-2 HUEY LEWIS & NEWS 3-3 TWISTED SISTER 4-4 MADONNA 5-5 KNIN/Wichita Falls, TX Barry Michaels

JOHN CAFFERTY & B RAY PARKER JR ELTON JOHN TINA TURNER DAVID BOWIE MARIA VIDAL NOTROL MARIA VIDAL Hottest: PRINCE 2-1 CHICAGO 1-2 CYNDI LAUPER 3-3 MADONNA 4-4 JOHN CAFFERTY & B D-6

WHSL/Wilmington, NC Stewart/Stone

none Hottest: JOHN WAITE 1-1 CYNDI LAUPER 2-2 PRINCE 3-3 SCANDAL 5-5 SHEILA E. 9-9

243 CHR Reporters 232 Current Reports

The following stations reported a frozen playlist this week:

> WAHC/Appleton-Oshkosh **KKQV/Wichita Falls**

The following stations failed to report this veek and therefore their playlists were frozen:

> WLS/Chicago WLS-FM/Chicago 93Q/Syracuse WGFM/Schenect KJ103/Okiahoma City WHOT-FM/Youngstown WHSL/Wilmington KDVV/Topeka KYYA/Billings

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Prince

Chicago

Cyndi Lauper

ke, VA

BARBRA STREISAND RICKIE LEE JONES Hottest: HUEY LEWIS & NEWS 2-1 SCANDAL 4-3

SCANDAL 4-3 SPANDAU BALLET 9-7 LAURA BRANIGAN 12-11 POINTER SISTERS 18-16

WIXV/Savannah, GA

J.P. Hunter

WXLK/B

Don O'Shee

PRINCE STEVE PERRY WHAM J SURVIVOR



MIDWEST Most Added ... Hottest

Wham Prince Rogers/Carnes/Ingram Cyndi Lauper Chicago Survivor **David Bowie**

CHRADDS & HOT

Music Key: (DP) indicates the song is getting play during certain parts of the day and/or night. (RA) indicates the song was dropped from the playlist then re-added.

MIDWEST

Parallel Two WKDD/Akron, OH

Matt Patrick PRINCE MATTHEW WILDER KENNEDY & OSBORNE SURVIVOR SURVIVOR MARIA VIDAL BARBRA STREISAND SAM HARRIS SAM HARKIS Hottest: NIGHT RANGER 2-1 CARS 3-4 JACKSONS 12-9 RICK SPRINGFIELD 22-19 NAKED EYES 28-24 WAHC/Appleton-Oshkosh, W Chris Caine

Hottest: JOHN WAITE 1-1 TWISTED SISTER 4-4 PRINCE 7-7 CARS 11-11 MADONNA 16-16 WKAU/Appleton-Oshkosh, WI Ross/Bradieigh

KENNY ROGERS WHAMI DAVID BOWIE BILLY OCEAN STEVE PERRY Hottest:

CYNDI LAUPER 3-1 PRINCE 5-2 CARS 7-5 CHICAGO 17-11 SHEILA E. 18-13 \$2X/Columbus, OH

Cook/Cella

PRINCE DAVID BOWIE BILLY OCEAN WHAM! TINA TURNER THOMPSON TWINS Hottest: JOHN WAITE 1-1 CARS 4-2 CYNDI LAUPER 5-3 DBINCE 7-4 PRINCE 7-4 BRUCE SPRINGSTEEN 16-9

KIIK/Devenport, IA Jim O'Hara LINDSEY BUCKINGHA POINTER SISTERS DENNIS DEYOUNG DAVID BOWIE KENNY ROGERS BARBRA STREISAND (dp) STEVE PERRY (dp) CHAKA KHAN Hottest: CDARA MARN Hottest: JOEN WAITE 3-1 CYNDI LAUPER 10-4 STEVIE WONDER 21-13 WHAMI D-22 JOHN CAFFERTY & B 35-28

King/Robertson JOHN CAFFERTY & B POINTER SISTERS ELTON JOHN SPANDAU BALLET SPANDAU BALLET Hottest: PRINCE 2-1 CYNDJ LAUPER 3-2 CARS 5-3 NIGHT RANGER 13-6 CHICAGO 20-12 KMGK/Des Moines, IA

WGTZ/Dayton, OH

Al Brock CHAKA KHAN BARBRA STREISAND GO GO'S BARBRA STREISAND GO GO'S EVERLY BROTHERS SURVIVOR HONESHOOR SUITE (dp) HOTLES: CYNDI LAUPER 5-1 HUEY LEWIS & NEWS 6-3 PRINCE 8-4 SHEILA E. 12-6 CARS 15-9

KZIO/Duluth, MN **Barry Knight**

JOHN CAFFERTY & B TINA TURNER WHAM! HONEYMOON SUITE HONEYMOUN SUITE Hottest: PRINCE 4-1 SCANDAL 6-4 SHEILA E. 13-10 MADONNA 24-16 LAURA BRANIGAN 21-18

WKDQ/Evansville, IN Payne/Chase DAVID BOWIE THOMPSON TWINS (dp) KENNEDY & OSBORNE KENNY ROGERS

Hottest: JOHN WAITE 2-1 CYNDI LAUPER 5-3 PRINCE 7-4 SHEILA E. 12-9 JACKSONS 23-17

WSTO/Evansville, IN Taylor/Ashton BANANARAMA PRINCE 1-1 CYNDI LAUPER 7-2 CARS 6-3

SCANDAL 14-5 CHICAGO 15-9 WMEE/Ft Wayne, IN

Scott Dugen

SCANDAL DAVID BOWIE KENNY ROGERS WHAM! CHAKA KHAN HOLTESI: CYNDI LAUPER 2-1 FRINCE 5-2 CARS 11-4 CHICAGO 13-6 NIGHT RANGER 12-7

WGRD/Grand Rapids, MI WZOK/Rockford, IL Geoff Davis Swart/Duling TINA TURNER WHAM1 WHAM1 Hottest: SCANDAL 2-1 PRINCE 6-3 CARS 10-5 BANANARAMA 11-8 CHICAGO 14-11 WZPL/Indianapolis, IN Jim Miles BANANARAMA LINDSEY BUCKINGHA MATTHEW WILDER STEVE PERRY DENNIS DEYO'NG J.K. Dearing DENNIS DEIGUNG Hottest: PRINCE 1-1 CYNDI LAUPER 5-2 STEVIE WONDER 9-8 JOHN CAFFERTY & B 10-10 CHICAGO 14-12 WRON/Toledo, OH WJXQ/Jackson, MI Schaffer/Mitchel Ryan/Cheeks SURVIVOR MATTHEW WILDER (dp) JACKSONS (dp) PREDDIE MERCURY (dp) SHEENA EASTON (dp) SHEENA EASTON (dp) Hottest: JOHN WAITE 1-1 JOHN CAFFERTY & B 23-8 HONEYMOON SUITE 28-22 STEVE PERRY 34-30 DAVID BOWLE 37-31 WKFR/Kalamazoo, MI acht/Chapmar WHAMI TINA TURNER DAVID BOWIE (dp) Hottest: JOHN WAITE 2-1 PRINCE 6-2 CYNDI LAUPER 4-3 CARS 7-6 MADONNA 24-15 KAY107/Tules, OK ROMEO VOID STEVE PERRY MARIA VIDAL HONEYMOON SUITE HOLLESL: JOHN WAITE 1-1 CYNDI LAUPER 4-3 PRINCE 11-7 CHICAGO 16-9 SAM HARRIS 37-20 ZZ99/Kansas City, MO Collins/Welsh CHARA KHAN TINA TURNER MATTHEW WILDER **KEYN-FM/Wichita**, KS Taylor/Brown MATTHEW WILDER SURVIVOR ROMEO VOID KENNY ROGERS Hottest: CYNDI LAUPER 3-1 JOHN WAITE 4-3 CO COIS " SURVIVOR SAM HARRIS BARBRA STREISAND FREDDIE MERCURY HOTTES: 1-1 CHICAGO 10-6 STEVIE WONDER 21-14 POINTER SISTERS 22-17 DENNIS DEYOUNG 32-28 SCANDAL 7-5 CHICAGO 13-7 RICK SPRINGFIELD 20-15 WVIC/Lansing, MI Martin/Kittredge KKRD/Wichita KN PRINCE PRINCE DAVID BOWIE ROMED VOID Hottest: CARS 4-1 NIGHT RANGER 7-5 POINTER SISTERS 12-8 LAURA BRANIGAN 16-11 JOHN CAFFERTY & B 23-15 Oliver/William TINA TURNER BILLY OCEAN DILLY OCEAN LIONEL RICHIE SURVIVOR PRINCE HOttest: CYNDI LAUPER 3-3 BANANARAMA 10-5 CHICAGO 13-8 MADONNA 16-11 JOHN CAPPERTY & B 35-28 Z104/Madison, WI Little/Hudson AL KAMMEN PRINCE WHAMI TINA TURNER HONEYMOON SUITE (dp) Hottest: JOHN WAITE 2-1 WHOT/Youngeto **Dick Thomp** none Hottest: JOHN WAITE 1-1 CYNDI LAUPER 2-2 HUEY LEWIS & NEWS 3-3 PRINCE 4-4 SCANDAL 7-7 CYNDI LAUPER 7-2 HUEY LEWIS & NEWS 8-3 JOHN CAFFERTY & B 13-8 CHICAGO 30-14 795/Milwaukee, Wi Michaels/Kelly WYFM/Youngs CHICAGO WHAMI Hottest: CYNDI LAUPER 4-1 PRINCE 1-2 TINA TURNER 3-3 JOHN WAITE 8-4 HUEY LEWIS & NEWS 10-10 Jeff Tobin SHEILA É. NIGHT RANGER MADONNA JERMAINE JACKSON JERMAINE JACKSON Hottest: CYNDI LAUPER 2-2 SCANDAL 8-4 CARS 9-6 PRINCE 15-10 CHICAGO 19-12 KJ103/Oklahoma City, OK Bill Cahill none Hottest: JOHN WAITE 1-1 PRINCE 2-2 CYNDI LAUPER 4-4 CHICAGO 11-11 BRUCE SPRINGSTEEN 18-18 **Parallel Three** KFYR/Bismarck, ND KOFM/Oklahoma City, OK Brannan/Hardt Miller/Cooper LINDSEY BUCKINGHA BARBRA STREISAND BILLY OCEAN Hottest: Minificuoper BILLY COCEAN BILLY IDOL DENNIS DEYOUNG Hottest: PRINCE 4-3 CHICAGO 13-9 JOHN WAITE 14-10 MADONNA 21-18 NIGHT RANGER 30-23 Hottest: CYNDI LAUPER 3-1 SCANDAL 5-2 PRINCE 7-5 CARS 8-6 BILLY JOEL 10-7 WBNQ/Bloomington, IL Justin/Robbins KOKO/Omaha NE Taylor/Dean TINA TURNER BILLY OCEAN SURVIVOR (dp) JEFFERSON STARSHI (dp) Hottest: JORN WAITE 1-1 SCANDAL 4-2 CYMDI LAUPER 7-3 CARS 6-4 PRINCE 11-5

WHAM! KENNY ROGERS CHAKA KHAN BILLY IDOL Hottest: CYNDI LAUPER 1-1 PRINCE 3-2 JOHN CAFFERTY & B 11-4 CHICAGO 9-5 BRUCE SPRINGSTEEN 14-9

PRINCE 11-5

Bob Leonard

DAVID BOWIE

WHAMI KENNY ROGERS CHAKA KHAN TINA TURNER MARIA VIDAL SURVIVOR EVERLY BROTHERS Hottest:

WBWB/Bloomington, IN

KZ93/Peoria, IL Edwards/Maloney LINDSEY BUCKINGHA JOHN CAFFERTY & B DENNIS DEYOUNG HOTLEST: HUEY LEWIS & NEWS 3-1 JOHN WAIRE 4-3 CARS 5-4 SCANDAL 6-6 CHICAGO 15-9 GENTO JOHN DENNIS DEYOUNG POINTER SISTERS JOHN CAFFERTY & B Hottest: CYNDI LAUPER 2-1 HUEY LEWIS & NEWS 3-2 PRINCE 5-3 JOHN WAITE 6-4 CHICAGO 7-6 PRINCE DONNA SUMMER ELTON JOHN MATTHEW WILDER SHEENA EASTON TINA TURNER (dp) ROMEO VOID (dp) ROMED VOID (GP) Hottest: PRINCE 2-1 STEVIE WONDER 6-2 CHICAGO 15-5 CHICAGO 24-13 PRINCE D-26 U93/South Bend, IN SHEILA E. BANANARAMA Hottest: TINA TURNER 1-1 JOHN WAITE 2-2 COREY HART 10-3 CYNDI LAUPER 11-6 STEVIE WONDER 26-13 KQCR/Cedar Rapids, IA Gary Dixon KENNY ROGERS CHAKA KHAN MARIA VIDAL Hottest: CYNDI LAUPER 1-1 JOHN WAITE 5-2 JOHN CAFFERTY & B 6-4 PRINCE 17-9 BILLY IDOL 29-23 Schaffer/Mitchell MATTHEW WILDER SURVIYOR KROKUS (dp) FREDDIE MERCURY (dp) BARRA STREISAND (dp) PEABO BRYSON LUBA (dp) SAM HARRIS HONEYMOON SUITE HELIX (dp) HOTTESE: CYNDI LAUDER 3-1 CYNDI LAUDER 3-1 CAICAGO 15-10 JACKSONS 24-17 STEVIE WONDER 35-27 KCMQ/Columbia, MO Dave McCormici DAVID BOWIE WHAMI WHAMI KENNY ROGERS CHAKA KHAN EVERLY BROTHERS Hottes

in/Stephene

Hottest: CYNDI LAUPER 2-1 HUEY LEWIS & NEWS 3-2 PRINCE 6-3 MADONNA 20-12 BRUCE SPRINGSTEEN 23-15 Y94/Fargo, ND Collins/A viereor

WCIL-FM/Cerbondele, IL

Tony Waitekus

PRINCE WHAM! DAVID BOWIE ROMEO VOID SURVIVOR MARIA VIDAL MARIA VIDED Hottest: CYNDI LAUPER 4-1 PRINCE 5-2 CARS 8-5 CHICAGO 13-9 MADONNA 24-18 KKXL-FM/Grand Forks, ND

Don Nordine DAVID BOWIE KENNY ROGERS (dp) KROKUS (dp) LINDSEY BUCKINGHA LINDSEY BUCKINGHA Hottest: CYNDI LAUPER 4-3 TINA TURNER 2-5 CHICAGO 18-9 TWISTED SISTER 11-10 JOHN CAFFERTY & B 27-19

WAZY-FM/Lafayette, IN

STREYSTER PRINCE SERGIO MENDES RALPH MACDONALD WANG CHUNG KROKUS TINA TURNER LUBA Hottest: JOHN WAITE 4-1 SCANDAL 5-2 NIGHT RANGER 7-4 BANANARAMA 9-6 CARS 11-7 KFRX/Lincoln Tracy Johnson DILLY OCCEAN EVERLY BROTHERS KENNEDY & OSBORNE (dp) PRINCE Hottest: PRINCE 1-1 CYMDI LAUPER 7-2 HUEY LEWIS & NEWS 6-4 CHICAGO 9-6 CARS 10-9 WRKR/Racine Mil Pat Martin

LAURA BRANIGAN DAVID BOWIE KROKUS (dp) Hottest: PRINCE 1-1 BRUCE SPRINGSTEEN 3-2 CARS 5-3 CRICAGO 11-4 PRINCE 20-15 KKLS-FM/Rapid City, SD

Sherwin/Piper SURVIVOR EVERLY BROTHERS STEVE PERRY KENNY ROGERS MARIA VIDAL Hottest: JOHN WAITE 1-1 PRINCE 10-2 CARS 9-6

NIGHT RANGER 16-11 CYNDI LAUPER 19-12 99KG/Seline, KS Denny Coiller HONEYMOON SUITE (dp) MICHAEL FURLONG (dp) RALPH MACDONALD WANG CHUNG STEVE PERRY

SAND FINE BOTTOSTI PRINCE 11-4 SCANDAL 9-6 BRUCE SPRINGSTEEN 29-21 MADONNA 36-25 DENNIS DEYOUNG 35-29

KKRC/Sioux Fells **Dan Kieley** POINTER SISTERS PILLY OCEAN KENNY ROCERS KROKUS HOLTEST: HUEY LEWIS & NEWS 1-1 CYNDI'LATDER 3-2 PRINCE 8-5 CARS:13-9 SCANDAL 17-10 Hottest: CYNDI LAUPER 3-1 PRINCE 5-2 CARS 6-4 CHICAGO 10-7 JERMAINE JACKSON 11-8

KWTO-FM/Springfield, MO Bob Hammond WHAM! FREDDIE MERCURY Hottest: JOHN WAITE 1-1 CYNDI LAUPER 4-2 CHICAGO 8-4 CARS 10-5 STEVIE WONDER 16-9 WDBR/Springfield, IL Moore/Lawley CHAKA KHAN KENNY ROGERS MATTHEW WILDER SAM HARRIS RICKIE LEE JONES WANG CHUNG SURVIVOR Hottest: CYNDI LAUPER 1-1 PRINCE 5-2 CARS 9-5 BANANARAMA 11-9 MADONNA 23-17

WSPT/Stevens Point

Bouley/Trecy BILLY OCEAN KENNY ROGERS KENN WHAM WHAMI RALPH MACDONALD ROMEO VOID (dp) Hottest: PRINCE 7-1 BRUCE SPRINGSTEEN 15-5 POINTER SISTERS 11-9 CHICAGO 17-10 MADONNA 23-15 KDVV/Topeka, KS

none Hottest: PRINCE 1-1 CYNDI LAUPER 2-2 HUEY LEWIS & NEWS 5-5 CARS 6-6 JOHN CAFFERTY & B 16-16 KFMW/Waterloo, IA Mark Potter PRINCE WHAM! WHAM J BARBRA STREISAND BILLY OCEAN JEFFERSON STARSHI MATTHEW WILDER KIP ADDOTTA (dp) Hottest: CYNDI LAUPER 1-1 PRINCE 4-2 MADONNA 20-10

PRINCE 4-2 MADONNA 20-10 JACKSONS 18-13 SHEENA EASTON 34-28

WEST

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Parallel Two
KNMQ/Albuquerque-Santa Fe.
Stucker/Maitland
POINTER SISTERS
Hottest:
CYNDI LAUPER 3-1
PRINCE 5-3
HUEY LEWIS & NEWS 4-4
```

SCANDAL 7-6 SHEILA E. 11-7 KKXX/Bakersfield, CA Squires/Kamper

DAVID BOWIE WHAM! Hottest: TWISTED SISTER 1-1 JOHN WAITE 2-2 COREY HART 6-3 MADONNA 11-5 CHICAGO 14-10

KQXR/Bakerfield, CA **Bonnie Knox**

PRINCE MATTHEW WILDER FREDDIE MERCURY. LOU REED BERLIN MANG CHUNG HOttest: CYNDI LAUPER 1-1 MADONNA 3-2 BANANARAMA 4-3 STEVIE WONDER 10-6 JOHN CAFFERTY & B 14-8 KF95/Boise, ID Doss/Gregory JOHN CAFFERTY & B (dp) JEFFERSON STARSHI (dp) RICKIE LEE JONES TINA TURNER HONEYMOON SUITE (dp) HONEYMUN JUNE HOTEST: CYNDI LAUPER 5-3 CHICAGO 12-8 BRUCE SPRINGSTEEN 17-13 JACKSONS 21-17 MADONNA 24-20 KKFM/Colorado Springs, CO

Finney/Anderson MAH WHAM! THOMESON TWINS KENNY ROGERS DOINTER SISTERS SURVIVOR KENNEDY & OSBORNE Hottest: JOHN WAITE 2-1 CYNDI LAUPER 4-3 PRINCE 6-4 PRINCE 6-4 NIGHT RANGER 9-7 BRUCE SPRINGSTEEN 13-10

KBOS/Fresno, CA Kris Van Kamp DAVID BOWIE WHAMI ROMEO VOID MATTHEW WILDER Hottest: Hottest: JORN WAITE 1-1 CYNDI LAUPER 2-2 PRINCE 5-3 CHICAGO 18-13 BILLY OCEAN 22-15 KMGX/Fresno, CA **Carey Edwards** PRINCE SOS BAND TINA TURNER MATTHEW WILDER MATTHEW WILDER Hottest: PRINCE 1-1 MADONNA 4-2 CYNDI LAUPER 2-3 STEVIE WONDER 16-9 BILLY OCEAN 14-10 KYNO-FM/Freeno . Walker/Davis BILLY OCEAN DAVID BOWIE TINA TURNER WHAM! CHAKA KHAN

CHARA KHAN LINDSEY BUCKINGHA POINTER SISTERS KENNY ROGERS HOTTERS CYNDI LAUPER 3-1 JOHN WAITE 9-3 HUEY LEWIS & NEWS 8-4 CARS 16-8 SCANDAL 19-10 KIKI/Honokuku, HI Kong/Shishido

MADONNA BANANARAMA BARBRA STREISAND SERGIO MENDES MARIA VIDAL BARRY GIBB BARRY GIBB WHLAMI RED ROCKERS Hottest: CYNDI LAUPER 3-1 STEVIE WONDER 5-3 TOMA/NATTO 6-5 HUEY LEWIS & NEWS 9-6 SCANDAL 18-13

KOMO/Honolulu, Hi Kimo Akane SERGIO MENDES PEADO BRYSON BARBRA STREISAND FREDDLE MERCURY GIORGIO MORODER WANG CHUNG HOTLEST: LIONEL RICHIE 1-1 CYNDI LAUPER 4-2 HUEY LEWIS 4, NEWS 5-3 SCANDAL 6-4 SHEILA E. 10-5

KLUC/Las Vegas, NV **Bill Richards** DAVID BOWIE DENNIS DEYOUNG

BILLY OCEAN PRINCE (dp) TINA TURNER Hottest: AGCTESC. CARS 11-6 SCANDAL 14-12 SHEILA E. 21-18 CHICAGO 28-19 MADONNA 27-22 KO93/Modesto, CA DeMaroney/Novak

MARIA VIDAL Hottest: TINA TURNER 1-1 LAURA BRANIGAN 9-3 BILLY OCEAN 15-9 STEVIE WONDER 17-10 MADONNA 23-16

KHOP/Modesto-Stockton David Krahem

MATTHEW WILDER KENNEDY & OSBORNE POINTER SISTERS GO GO'S GO GO'S EVERLY BAOTHERS PEABO BROTHERS PEABO BRYSON Hottest: CARS 2-1 CHICAGO 8-4 STEVIE WONDER 14-5 LINDSEF BUCKINGHA 13-10 JACKSONS 20-17

KCAQ/Oxnard-Ventura, CA Thomas/Potter

JOHN CAFFERTY & B POINTER SISTERS TINA TURKER RICK SPRINGFIELD KENNY ROGERS Hottest: CYNDI LAUPER 2-1 LIONEL RICHIE 3-2 PRINCE 6-4 MADONNA 10-9 EGYPTIAN LOYER 18-15 KSKD/Selem OR Len E. Mitcl

KENNY ROGERS SURVIVOR MATTHEW WILLDER Hottest: PRINCE 6-1 CYNDI LAUPER 3-2 BRUCE SPRINGSTEEN 16-7 NIGHT RANGER 12-9 JACKSONS 17-13

KDON-FM/Salinas-Monterey

PRINCE FREDDIE MERCURY SURVIVOR EVERLY BROTHERS (dp) Y&T (dp) KROKUS (dp) RIGNUS (dp) Hottest: PRINCE 3-1 CYNDI LAUPER 2-2 BILLY OCEAN 6-5 MADONNA 12-7 BILLY IDOL 21-14

Ausham/Main STEVIE WONDER

Hottest: JOHN WAITE 9-1 RICK SPRINGFIELD 11-6

CHAKA KHAN STEVE PERRY DONNA SUMMER BARBRA STREISAND

BARBAR STREISARD Hottest: TINA TURNER 1-1 PRINCE 8-2 PRINCE 3-3 CYNDI LAUPER 6-5 STEVIE WONDER 18-16

KRQ/Tuscon, AZ

Kelly Norris

DAVID BOWIE

STEVE PERRY TINA TURNER BILLY OCEAN

KENNEDY & OSBORNE

KGOT/Anchorage, AK

GO GO'S SURVIVOR PRINCE RICKIE LEE JONES

KYYA/Billings, MT

KBOZ-FM/Bozeman, MT

EVERLY BROTHERS BILLY OCGAN KENNY ROGERS JORN CAFFERTY & B (dp) NAKED EVES (dp) HONEXMOON SUITE (dp) HONESKOON SUITE (dp) HOLEYLEWIS & NEWS 2-1 JOHN WAITE 4-2 CARS 11-5 SCANDAL 16-6 STEVIE WONDER 19-9

EVERLY BROTHERS

KTRS/Casper, WY

EVERLY BROTHERS

WHAM! SHEENA EASTON Hottest: JOHN WAITE 3-1 CYNDI LAUPER 5-4 BANANARAMA 11-10 NIGHT RANGER 14-13 JACKSONS 18-17

KKAZ/Chevenne

John Ramsey

ROMEO VOID KENNY ROGERS WHAM!

STEVE PERRY DAVID BOWIE Hottest:

DAVID BOWES Hottest: CYNDI LAUPER 1-1 PRINCE 8-3 CARS 6-5 JERMAINE JACKSON 12-10 CHICAGO 19-12

KGHO/Hoguiam, WA

Steve Larson

Todd Cavanah

Michael Hesse

Charlie Fox

none Hottest:

Key Taylor

KENEDY & USBORNE Hottest: JOHN WAITE 2-1 PRINCE 5-3 PETER WOLF 9-8 LINDSEY BUCKINGHA 13-10 MADONNA 16-13

STEVIE WONDER

Inm Mack BARBRA STREISAND GO GO'S FREDDIE MERCURY RALPH MACDONALD SERGIO MENDES MATTHEW WILDER WANG CHUNG GIORGIO MORODER PEABO BRYSON Hottest: SCANDAL 2-1 CARS 4-2 NIGHT RANGER 7-3 CHICAGO 10-6 JACKSONS 27-19

KRSP/Selt Lake City, UT Carlson/M

PRINCE STEVE PERRY MARIA VIDAL TINA TUNNER RENNEDY & OSBORNE (dp) Hottest: TINA TURNER 1-1 CYNDI LAUPER 3-2 PRINCE 4-3 MADONNA 7-5 JACKSONS 13-12

Tom Walsh KENNY ROGERS MARIA VIDAL HONEYMOON SUITE (dp) RICKIE LEE JONES MATTHEW WILDER BERLIN

Hottest: CYNDI LAUPER 2-1 CARS 5-2 BANANARAMA 6-3 MADONNA 18-10 BILLY IDOL 29-20 KZOZ/San Luis Obispo, CA

Steve Hatter PRINCE WANG CHUNG MATTHEW WILDER BERLIN FREDDIE MERCURY

PREDDIE MERCURY YsT (dp) Hottest: JOBN WAITE 1-1 BANANARAMA 8-4 TWISTED SISTER 6-5 SHEILA E, 12-7 MADONNA 10-8

KIST/Santa Barbara, CA Dick Williams

MATTHEW WILDER CHARA KHAN TINA TURNER STEVE PERRY BEACE BOYS/F. VAL ROMEO VOID HOTLEST: TINA TURNER 1-1 CYNDI LAUPER 5-3 PRINCE 7-5 SPANDAU BALLET 18-12 STEVIE WONDER 20-17 OK95/Tri-Cities, WA

Taylor/Purdy FREDDIE MERCURY GIORGIO MORODER TINA TURNER WANG CHUNG

WANG CHUNG KROKUS MARIA VIDAL KENNEDY & OSBORNE Hottest: PRINCE 6-1 CYNDI LAUPER 2-2 BILLY OCEAN 15-10 MADONNA 19-13 JACKSONS D-15

KOZE/Lewiston, ID Jay McCall MATTHEW WILDER MICHAEL FURLONO SURVIVOR CHAKA KHAN STEVE PERRY KENNEDY & OSBORNE KENDEDY E OSBORNE JOHN WAITE 1-1 PRINCE 9-4 CHICAGO 11-5 MADONNA 16-7 BRUCE SPRINGSTEEN 15-8

PREDDIE MERCURY GO GO'S SAM HARRIS (dp) BARBRA STREISAND (dp) KROKUS (dp) RICKIE LEE JONES (dp) HOTLESE: DRINCE 5-1 SCANDAL 4-4 BANANARAMA 7-5 TWISTED SISTER 12-9 CHICAGO 13-11

R&R/Friday, September 14, 1984



Rogers/Carnes/Ingram Cyndi Lauper Wham! **Tina Turner**

KSS/Provo, UT

Gentry/Green

WHAM! KENNY ROGERS MARIA VIDAL SURVIVOR

KCBN/Reno, NV

Jim O'Neal

SURVIVOR Hottest: CHICAGO 3-1 SCANDAL 8-2 PETER WOLF 9-6 JERMAINE JACKSON 10-7 SHEILA E. 12-8

Prince John Waite

MARIA VIDAL BILLY OCEAN ROMEO VOID CHICAGO 18-10 BANANARAMA 21-16 TWISTED SISTER 35-23 KHYT/Tuo Shermen Coher PEABO BRYSON EVERLY BROTHERS

Kirk Cliatt

KCPX/Salt Lake City, UT

DAVID BOWIE POINTER SISTERS WHAMI KENNY ROGERS TINA TURNER Hottest: CYNDI LAUPER 3-1 PRINCE 5-3 CHICAGO 13-7 SHEILA E. 15-9 TWISTED SISTER 22-14 KHTX/Reno, NV

John Chorr

BILLY IDOL BILLY IDOL EVERLY BROTHERS MATTHEW WILDER MATTHEW WILDER MATTA VIDAL PEABO BRYSON LUBA KENNEDY & OSBORNE HOLLESI: SCANDAL 5-3 CARS 13-5 BRUCE SPRINGSTEEN 11-8 LAURA BRANIGAN 16-12 DONNA SUMMER 15-14

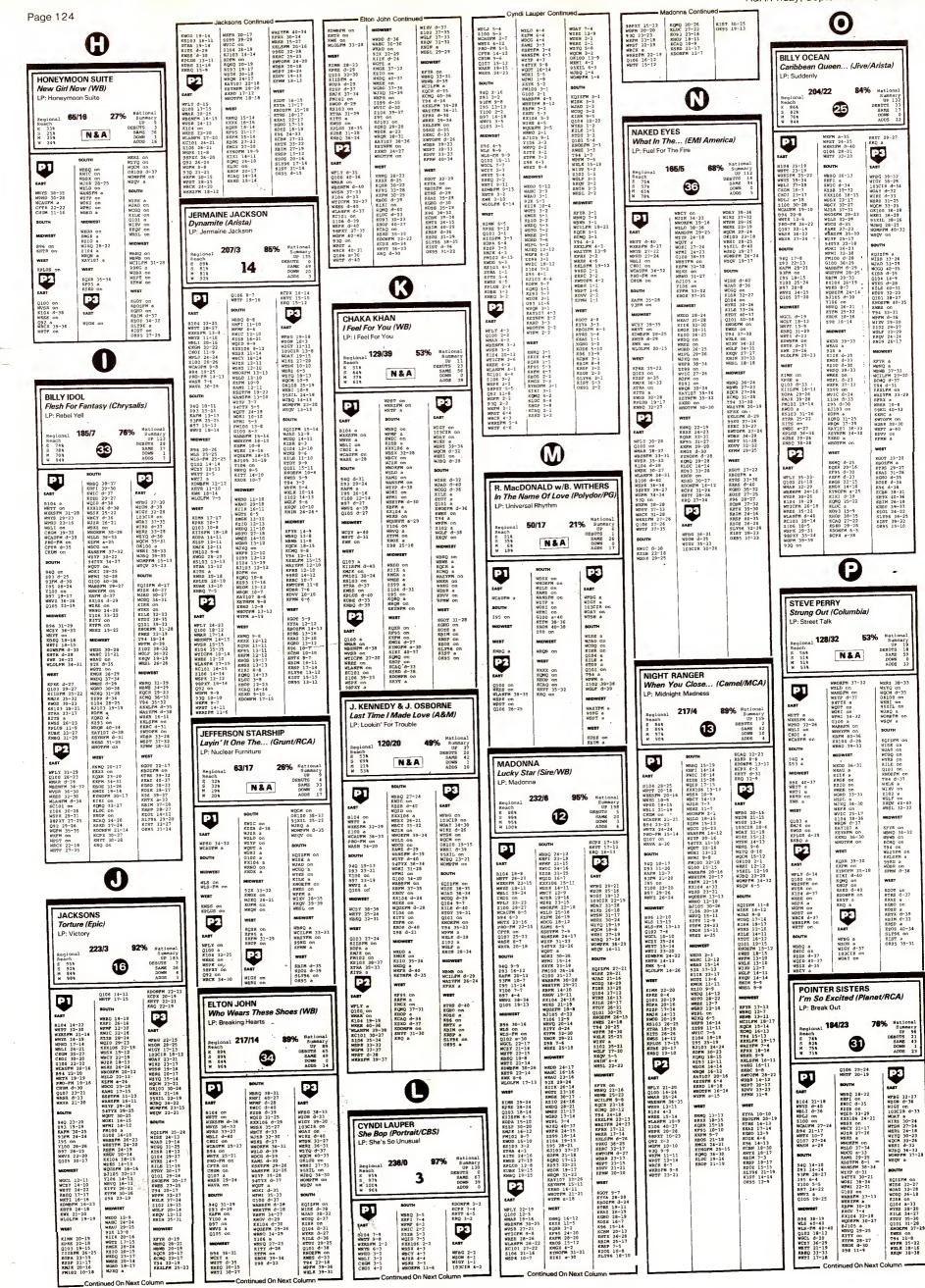
KBIM/Roswell, NM Tim Mack

Parallel Three

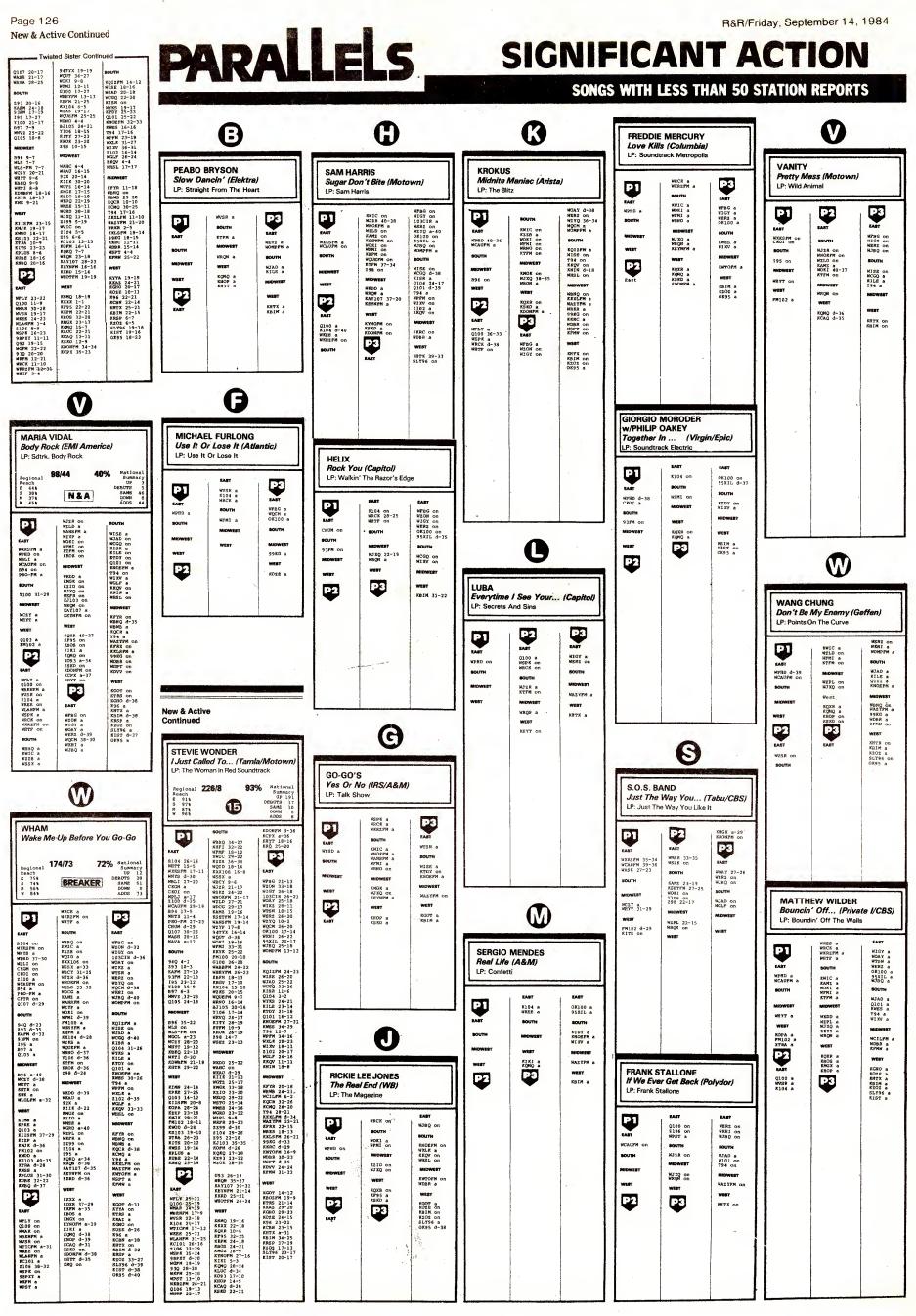
WHAM! PRINCE

RICKIE LEE JONES Hottest: PRINCE 1-1 ROD STEWART 21-16 DIANA ROSS 26-20 NAKED EYES 27-22 JOHN CAFFERTY & B 30-25 SLY96/San Luis Obispo, CA Hottest: JOHN WAITE 1-1 CYNDI LAUPER 3-3 HUEY LEWIS & NEWS 4-4 CARS 5-5 PRINCE 6-6

R&R/Friday, September 14, 1984



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Los Angeles

2



1983

The United Stations

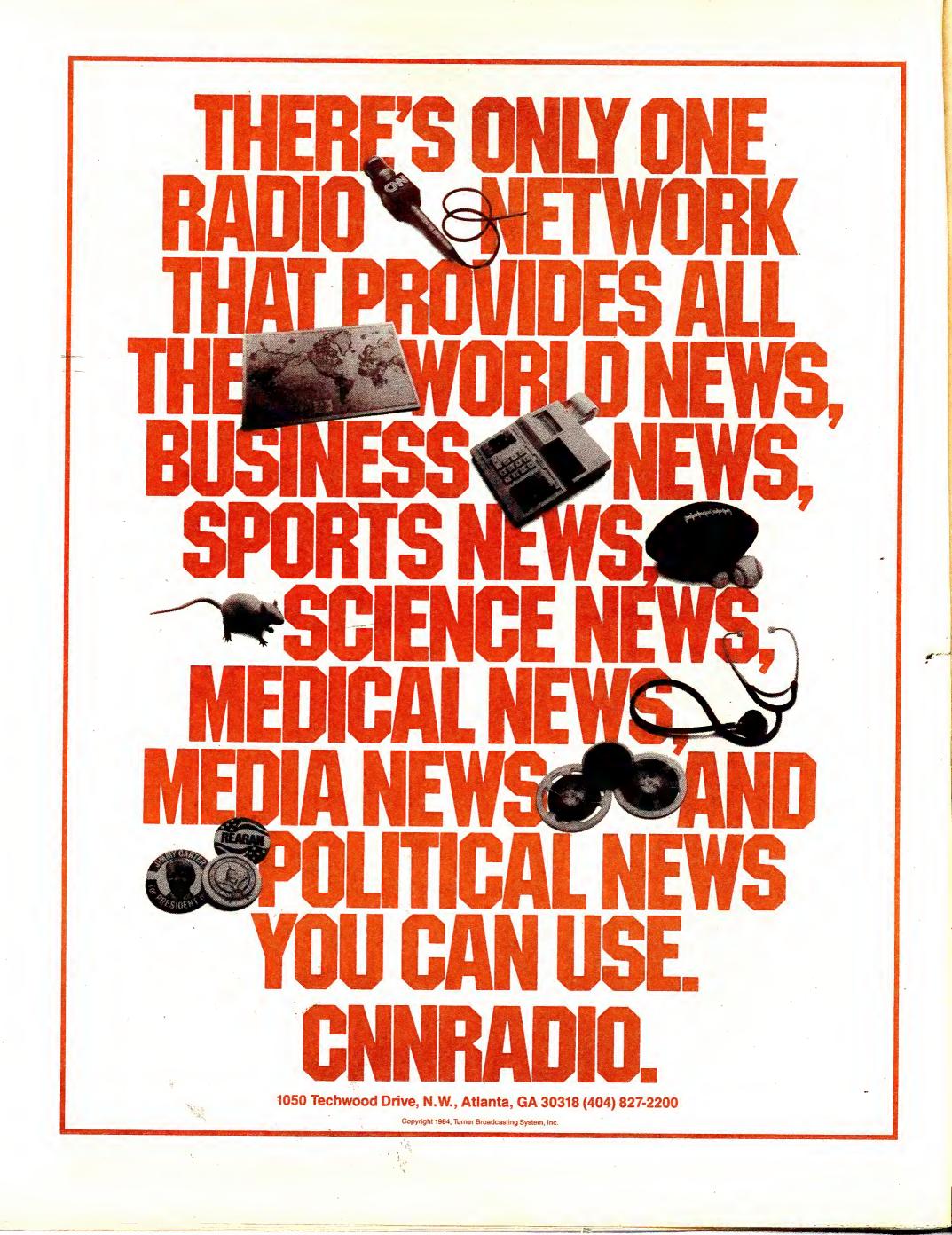
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Economic Forecast:

Security Pacific Continued from Page 10

cyclically-adjusted deficit of well over \$100 billion, which is highly stimulative by any historical comparison.

The Federal Reserve will come under increased pressure in the year ahead. Still-large Treasury borrowing, coupled with rising private credit demands, will put strains on credit markets – pushing credit growth higher and causing concern on the part of monetary policymakers. The end result will be an even tighter monetary policy as policymakers attempt to hold the next inflation peak significantly below the last. A few other factors to look for in

1985:

· Gains in output will be more subdued. The U.S. economy in the fall of 1984 is in transition from a period of exceptionally rapid growth to one of a much more moderate expansionary trend. Although interest-sensitive sectors such as housing and auto sales are projected to decline from recent, unsustainably high levels of production and sales, no drop in total output is foreseen through the end of 1985. Real GNP expanded 11% from the third quarter of 1982 through this year's second period equivalent to an annual growth rate of 6.1%. Real growth is expected to drop to about a 3% rate late this year, with only a 1.7% increase from this year's fourth quarter through the final period of 1985

• Consumers will spend more cautiously. Consumer spending will be a source of stability in the late 1984 and 1985 economy. Although auto sales are likely to have peaked this summer at an annual rate close to 11 million, car sales should remain above the 10-million level through most of 1985 as strong replacement demand is only modestly discouraged by tighter credit and lower consumer confidence. Retail spending for nondurable goods and services should record a 3% average gain in 1985. Food purchases are likely to be the fastest-growing category of consumer nondurable goods, and expenditures related to housing will lead the services sector.

• Capital spending outlook still robust. Although the growth trend of investment spending is expected to weaken through 1985, it will be slowing from the 21% annual rate from the first half of 1984. While part of the slowing of growth in capital spending will be due to a weaker trend in output and sales, it also reflects expected higher interest rates, weaker corporate equity financing, and deteriorating profitability in 1985. Both the producers' durable equipment and structures categories of investment are projected to show over-the-year gains of about 8%, with far lower rates in the second half of the year.

 The housing peak is behind us. The volume of housing activity is likely to decline late this year and next in response to the alreadyworsening credit situation for residential real estate. The drop will be mitigated, however, by continued reliance on adjustable rate mortgages for an important proportion of total home purchases. Housing starts are likely to fall from this year's peak quarterly reading of 1.97 million units, recorded in the first quarter, to 1.5 million units by the fourth quarter of 1985.

• Less government? Don't bet the farm on it. The Federal government will remain a very stimulative force in the 1985 economy. Real Federal spending will be growing even faster in 1985 than in 1984, assuming no major new budget cuts. This forecast assumes that real defense spending will grow about 6% next year, while nondefense spending will stabilize at a level almost 11% above that of 1984, which was depressed by the PIK program early this year. State and local government spending will benefit from an improved revenue position, as this year's growth in the tax base

exceeded expectations by a substantial amount.

• An improving foreign trade picture? The net export sector of the U.S. economy is expected to remain in a deficit position through the rest of this year and throughout 1985. The prospects for 1985 on the whole are less negative due to an improving trade picture based on a slowing of growth in the domestic economy. Although the dollar's trade-weighted value is likely to decline somewhat from its current level in 1985, the decline is not likely to be either precipitous or unbroken.

• Prices and wages should be well-behaved. Gains in both prices and wages should continue to be moderate over the forecast period. Although prices of most industrial commodities are likely to rise more rapidly next year many have been declining in 1984 the overall increase will be held in check by weak trends projected for energy products, textiles, and lumber. Wholesale prices of many farm products could decline if the expected strong harvests materialize. Prices of finished goods will receive upward pressure from high operating rates now being experienced by many industries. Increases in labor costs, however, will generally be mild in both the unionized and nonunionized sectors of the economy. The likely exception to this trend will be the auto industry, where management is likely to agree to a quick and generous settlement in order to not lose sales. Our forecast calls for the Consumer Price Index to rise more than 4% in 1984 and about 5% next year, while producer prices will advance less than 3% this year and close to 5% in 1985

• Still no recession in sight. In summary, the remainder of 1984 is likely to be a transitional period of growth that will be followed next year by some declines in interestsensitive sectors of the economy. Weakness in residential investment and consumer durable goods sectors will be offset, however, by sustained growth in consumer spending for nondurable goods and services, business capital spending, and government purchases. Additions to business in-

Sinai

Continued from Page 10

October — it should run about \$186 billion.

• Industrial production gains should continue, but at only half the pace of earlier this year. On average this will work out to about .5% a month for the next six or seven months; there will be some months when this figure will be greater, and some where it will be less. Along the way we might even run into a month or two that will make some people think the economic expansion is ending. All in all, however, this area still has a great deal of resiliency in it. Expansion of the GNP should continue on average at around 3% in the fourth quarter, and in the first half of 1985 it will probably average 3-4%.

 Consumer demand for durable goods seems to be pretty well satisfied. A combination of factors will contribute to a slower pace consumers have already added heavily to their auto purchases, until recently they have bought a lot of homes, and interest rates are beginning to go up. Thus, the profile of consumer spending is likely to change, shifting out of durable goods to nondurable and services. Overall, consumer spending should slow but it will not fizzle out. It will just move away from big ticket items, such as furniture, automobiles, and houses.

• Investment spending is the major propelling force in the economy now. We are experiencing a capital spending boom, both in equipment purchases and plant expansion. Businesses are spending heavily to meet the strong de-

ventories are likely to exceed growth in final sales in the remainder of 1984 and 1985, resulting in some unintended buildup and raising the possibility of an inventory recession some time in 1986.

mands of the past, and there is no end in sight. Probably a good six to nine months, maybe longer, are left in above-average business spending for capital equipment before it begins to fade.

• Housing activity will decline, but slowly. Housing starts, benefitting from deregulation (and from an increased flow of funds), have made it a little easier to finance home purchases, but interest costs have made affordability more difficult for many American families. Still, rising incomes and strong positive sentiment about the future keep the demand for housing pretty strong. As these forces play themselves out, they will indicate somewhat lower activity on existing home sales, and lower housing starts over the coming year. Again, we do not look for any collapse, but we're a little more optimistic than many. The worst we can expect housing starts to get would be 1.5 or 1.6 million units by the middle of next year.

• With interest rates, the key is inflation and what the Fed does. As long as the economy keeps growing and expanding, and we keep on progressively eating away at remaining capacity, we're going to get closer and closer to some reacceleration of demand-pull inflation. So during the first half of 1985 we would expect to see inflation rates go to 5 or 6%, and with that we will see some tightening by the Fed. This would also bring higher interest rates, rising anywhere between one-tothree percentage points, depending on the inflation' rate. That could give us a prime rate of 15% by the middle of next year, and mortgage rates up around 15-16%.

There is a lot of uncertainty about inflation, but with this big burst of capital spending it may be that we can postpone the time when too many dollars chase too few goods. If inflation runs 4% or below, we will not have great rises in interest rates. However, if it runs 5 or 6%, then the increase in rates will occur. One other major upward-pressure factor on interest rates is the heavy financing that will go with the \$186 billion Federal deficit next year. Given current policy and prospects, we can expect a clash between monetary and fiscal policy in 1985, with similar clashes between private sector credit demands and public sector financing looming on the horizon.

The major props to the economy are the business sector and the Federal, state, and local government sector. Government spending seems positive at this time, at least with the very strong expansion in military spending. Although this amount is less than the Department of Defense had expected to spend, the figure is still rising rapidly. The state and local government sector is a posi-SINAI/See Page 17

Is your Format out of CONTROL?

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Economic Forecast:

Sinai

Continued from Page 15

tive force in the economy as well, with spending in real terms rising at a good 2-3% clip. Look for this to continue for another six to nine months as well.

• The foreign trade picture is not going to improve. We will continue to run a negative merchandise trade balance, and the odds are we'll see \$130 billion or more in the merchandise trade deficit this year, and maybe \$120 billion in 1985. There will be no real turn in that trade balance until late 1985 — not until the next round of declines in interest rates.

· Wages and prices through the end of 1984 will remain stable, but we're already beginning to see some price increases by the automakers greater than what has been occurring in previous years. There is bound to be some wage catch-up, strike or no strike, in raises for the auto workers, and as we go through the turn of the year, the chances are that we will have a strong enough economy and enough capacity pressure so we'll be getting some upward pressure on product prices as well. This means 5-6% inflation in the first half of next year, and wage inflation on the order of about 5% on an annual rate. These are actually very pleasant numbers compared to past estimates, but they are rates of inflation almost double what we saw last year.

• There is no sign of a recession, but the risks of a recession will be increasing as we move through 1985 and toward the end of 1986. Late '85 or '86 is probably the time for the biggest chance of a recession. However, somewhere along the line there will be a major slowdown in growth – but all in all the economy and the political process should produce forces that will give us four-to-five-year expansion.

Overall, the economic outlook is positive. We are in a boom right now in domestic economic activity, and it's positive when compared with the '70s. We are currently seeing the best performance of the economy in the last 20-25 years, and for the radio industry and any industry that depends heavily on advertising, the budgets that affect the radio industry, and volume of advertising, will grow at a solid clip. Business isn't going to be spectacular, but it should be solid. Basically, over the next one or two years, the radio industry should do very well.

Flamberg

Continued from Page 10

six months of 1984, to 4% by year's end. A Conference Board survey revealed reduced consumer expectations for purchasing cars, houses, and appliances in the second half of 1984. And, in spite of 6-7% wage hikes and a national median income of \$24,580 (reflecting the first real growth in buying power in four years), no one is sure how long people can keep spending and incurring debt without inflation.

With food, housing, transportation, and apparel costs already inching up, consumer demand might be satiated or staunched before we reach the Christmas selling season. Without predicting economic doom, radio people have good reason to urge retailers to hedge their bets for the Christmas season by advertising on radio.

Other factors affecting radio's ultimate 1984 performance are based on conditions in key client industries. Some of these are:

• An auto workers strike could seriously impact on the 1985 new car introduction program by reducing inventories and curtailing the need to build a large demand for new models (automotive is the #1 local and #5 national radio client).

• Weather could change the availability and pricing of food products (#1 national client) and the anticipated Christmas retail boom (#2 local client).

• Intense competition in deregulated industries such as banking and financial services (#3 local client), airlines and transportation (#3 national client), and indusstries sorting out marketplace segments such as computers and supermarkets - (#6 local client) could either fill radio inventories or lead to major advertising retrenchments.

While some analysts are predicting strong fourth quarters and sizeable advertising sales in 1985 on the strength of momentum from the existing economic recovery, we're not so sure.

The Local Outlook

Local radio billings, traditionally about 75% of our business, is our strongest segment after six months of 1984. Posting revenue growth of 15.3%, tracking RAB's industry-wide predictions for 1984, local clients should bring \$4,311,400,000 to the industry by the year's end. June performance of the RAB's composite billing pool saw a 19.6% growth in local dollars, which is 12.7% better than the 6.9% revenue growth reported for May and hopefully a harbinger of a strong fourth quarter.

Stations are moving toward greater emphasis on local and direct accounts, which give operators greater control over inventory and pricing. The local emphasis targets retailers who have been prospering during this period

"Spot radio, which experienced a growth rate of 13.4% over 1983 in the first seven months, should continue steady billings but will elude major growth."

of economic recovery and yet are increasingly vulnerable to price competition from Cable TV, UHF TV (using video music formats), and Low Power TV stations. The strongest response to price competition will be stations' efforts to sell marketing solutions, rather than spot packages, to local retailers. Traditionally the best prospects for new clients and client price, or schedule expansion exist at the local levels. Savvy operators are stressing local sales and retail marketing skills in GSMs in the major mring middle level markets.

The Spot Market

Spot radio, which experienced a growth rate of 13.4% over 1983 in the first seven months, should continue steady billings but will elude major growth. The last two months have been especially encouraging, with 18% growth in June and 12.2% in July. Strong showings by unwired networks attracting new clients and increased volume are offset by a decline in the rateper-unit and the declining number of national spot buys, which are being made closer to airdates for shorter flights in fewer markets. As the "Mega-reps" move in-

"In sum, the radio industry will make money this year but, as an industry with considerable sales talents, we will still be behind the power curve."

to head-to-head unwired competition, it is likely that national spot revenues will be shifted to this sales format with lower prices-perunit for stations. If existing trends continue, spots dollars should be in the neighborhood of \$1,159,900,000 by the year's end.

Network Billings

Network radio has been experiencing a year of fits and starts. Slow first quarter billings led to a spring rally, and mixed results in the summer with a low in June when billings dropped to 2.6%, below 1983 levels. Even in spite of broad coverage and low CPMs, networks and struggling syndicators and program networks siphon away dollars, while management problems at some traditional networks erode client confidence. For the first seven months of 1984 the network segment of our industry, which grew at a rate of 21.2% in 1983, is 2.5% above 1983 with revenues of approximately \$145.9 million. If the trends continue through the fall into winter, we predict a 2.2% billings growth - or an estimated total billings of \$259 million for 1984.

Revenue Review

Overall, radio is exceeding our seven-year average growth rate (11.97%) with year-to-date increases in billings of 14.3%. This will accumulate \$5.73 billion in radio's coffers by year's end, slightly below our goal of 15%, and a slight erosion in our overall market share from 7% of all advertising revenues to approximately 6.8%. In real dollars we will be up, but in terms of share of the bigger pie we're still marking time.

In sum, the radio industry will make money this year but, as an industry with considerable sales talents, we will still be behind the power curve. It seems ironic that we can grow almost 15%, sell approximately 100 million commercial units and post acceptable returns on investment, yet still not move the needle in terms of our medium's market share. On the other hand, this state of affairs paints a clear picture and we have our work cut out for us as an industry: to develop new dollars and new means of marketing our product in the interest of all segments of the radio industry.

AIRPOWER has been the hottest jingle package on the air ... but now there's the all new ...



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Dallas, TX 75247

R&R/Friday, September 14, 1984

REVENUE TO PROFIT Duplicating Your Effort: Forms For A Better Budget

good manager takes an in-depth look at the yearly budget, examining the top line, bottom line, and everything in between. If you are going to accurately anticipate increases in expenses, and plot them against expected revenues, every element has to be factored line-by-line. Arriving at budget goals simply by figuring out the annual inflation rate and increasing this year's expenses by that percentage can put you in an incredibly precarious position.

R&R has compiled two organizational features for you to prepare your own budget in an efficient manner: a week-by-week budget calendar, outlining common steps involved in the budgetary process; and a section of 12 budget forms, breaking a radio station down into its most common departments.

• The budget calendar outlines the individual steps involved in developing a station budget. Without a firm timeline to operate by, individual areas of the budget process can be skipped over or prolonged. This calendar is not written in stone; it simply offers an idea of the different elements involved in arriving at a sound budget.

· The budget forms are printed to allow for easy reproduction in whatever manner is desired. They may be clipped out directly, photocopied, altered for your station's operations, or ignored - whichever best suits your needs.

BUDGET CALENDAR

The following week-byeek budget calendar is an illustration of the general steps involved in developing a sound, workable, effective, station budget. Many of these steps are common sense, but are often omitted in the general budgetary process. Not everyone has to go through every individual

ILLUSTRATION: LESLIE VAN PELT

step; small market stations have far different needs from their countparts in large markets, while the budgetary processes of many groups may be alien to managers at indivi-

dually-held stations. This 12-week calendar is presented for your budgetary interest and pleasure. We would like to

stress two points. 1) For budgetary purposes, we are assuming everyone reports to someone else, and 2) In every case, monetary increases are real-dollar increases, not inflation-driven.

Week One

· Begin to assess economic outlook for upcoming fiscal year. Consult local banker, stock broker, chamber of commerce, and financial publications.

· Have the bookkeeping department begin to compile an historical five-year growth pattern for all departments in the company.

 Build a general market scenario on employment and sales, looking at business fluctuations for the next 15 months.

· Compile all economic projections and data into an understandable economic narrative that you understand.

Week Two

· Begin to work on revenues. Alert the sales manager and your rep to begin estimating revenues for the coming fiscal year, based on fact! This break-down of revenue should be done account-by-account, including estimated amount and date to be signed.

· Contact (or have someone contact) every account who used the station last year and determine

their projected activity for the coming year Be prepared to discover that your evenue projections fall short of what you need

Week Three

 Determine where the compensating increase in revenue will come from, how you will get it, and when it might occur.

 Examine ways to boost sales, such as hiring new salespeople (17 is a nice number).

 Compile a set of figures based on your new, projected revenues and run them against last year's expenses. Read and hold the results.

Week Four

· With yellow legal pad in hand, work with accountant to determine rent, utilities, other expenses based on all existing commitments. Budget these from ground zero.

 Since your revenue could well be smaller than these commitments, subtract the first from the second. Read and hold the results.

• Disregarding your revenue, run a new set of numbers - a "dream list" --- based on what you'd really have to spend to become #1 in the market.

ONLYONE REP Has Four Number One Stations* in the Top 10 Markets.

GROUP MANAGER MARKET WJR RON PANCRATZ CAP CITIES DETROIT HTZ DEAN THACKER MALRITE NEW YORK VKYS NBC **BART WALSH** WASHINGTON, D.C. KKBQ A/F PETE SCHULTE HARTE-HANKS HOUSTON

EASTMAN, OF COURSE.

AND ONLY ONE REP Has Twice the Number One Stations* in the Top 10 Markets.



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*SPRING 1984 ARBITRON METRO SHARES, 12+, AQH, 6A-12M, MONDAY TO SUNDAY

Discover A Gold Mine of Country Music With the Stars!

George Jones and Johnny Cash have been making country hits for nearly thirty years; Willie Nelson and Loretta Lynn for more than twenty, and even 'newcomers' like Ronnie Milsap and Crystal Gayle have spent nearly a decade on the charts.

Country music has stayed loyal to its roots.

Today country listeners have expressed an increasing interest in country music's past. Radio stations are playing more oldies than ever before, and new artists, like Ricky Skaggs and John Anderson, are using more traditional styles.

18

SUITE 11300x

★ Elvis Presley
★ George Jones
★ Mickey Gilley
★ Dolly Parton
★ Ronnie Milsap
★ Loretta Lynn
★ Willie Nelson
★ Don Williams
★ Tammy Wynette
★ Statler Brothers
★ Hank Williams, Jr.
★ Waylon Jennings
★ Eddy Arnold
★ Conway Twitty
★ Crystal Gayle

Solid Gold Country, produced by Ed Salamon,

explores these connections between past and present each week in a three hour music magazine. Every week a major star will be on hand as a featured guest throughout the entire show to talk about their music, and additional artists are spotlighted, telling the stories behind their songs. This participation by the stars of country music themselves, and the theme sets in which the songs are presented, make each program more than just another "oldies" show.

For national sales information call our New York office at (212) 869-7444.

For station clearance information call our Washington, D.C. office at (703) 556-9870.

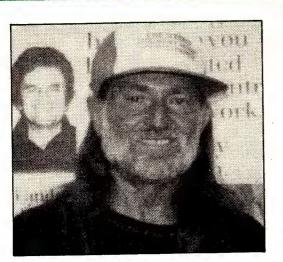


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Music Countdown", hosted by Chris Charles, works where other syndicated programs fail by building a solid, stable and loyal audience, thus making it the most listened to country music radio program in America.*

Exciting, Exclusive Artist Interviews

and the

Each week **"The Weekly Country Music Countdown"** has a major country music superstar as a guest throughout each hour of the program. This guest artist tells the listeners the stories behind the hits, reliving the times and the people who helped make it happen. In addition to the guest artist, each week's program contains other artist

*Source: R.H.Bruskin/ March 1984





★ Willie Nelson ***** Ronnie Milsap * Barbara Mandrell ★ Crystal Gayle * Eddie Rabbitt * Waylon Jennings * Oak Ridge Boys * Alabama ***** George Jones * Ricky Skaggs * Anne Murray * Conway Twitty * Janie Pricke * Dolly Parton ★ Lee Greenwood ***** Charley Pride

SUITE 11300+

* VISIT OUR HOSPI

EPT. 16-18

interviews, each one recorded exclusively for **"The Weekly Country Music Countdown."** There's also a look back at hits of the past, a country calendar, and the latest new releases of the top country stars.

Ed Salamon and Proven Country Music Success

The man who makes it happen on **"The Weekly Country Music Countdown"** is Ed Salamon, the program's producer and executive vice president-programming for The United Stations. Ed is widely recognized as the most successful programmer in country radio.

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The United Stations

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STATE OF CALIFORNIA NOTICE TO APPEAR DAY OF WEEK DISTIO

THE FOREGOING IS TRUE AND CORRECT.

THE TIME

GEFFEN

SERIAL NO.

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SERIAL NO

APPEAR AT

TING OFFICER-IF DIFFERENT FROM ABOVE

WITHOUT ADMITTING GUILT, I PROMISE

AND PLACE CHECKED BELOW

BEFORE THE MAGISTRATE OR COURT BUILDING, SACRAMENTO CALIFORNUS CLER

ON THE 31

The New Single from SAMMY HAGAR ADR/HOIL TRACKS 13 **"I Can't Drive** (55)

In This Issue

Produced By TED TEMPLEMAN **EL MANAGEMENT/ED LEFFLER**

From the Geffen Album VOA Available on LP, Cassette and Compact Digital Disc GHS 24043 M5G 24043 2-24043

TEARING UP **"THE ROAD" INTO** 1985 R&R/Friday, September 14, 1984

Continued from Page 18

of existing commitments.

tend to, or must, make.

ences are.

important" list.

Week Five
 Isolate key items on the
 "dream list" and add them to the list

Again examine your revenue
projections and see what the differ-

· Determine what profit you in-

 Using the same revenue projection as the top line, compare last year's actual, the old "committed" list, and the new "committed plus

• Decide which of these three budgets will meet your expectations, based on what your revenues

and expenses will be. Determine

what figures have to be adjusted,

how much revenue has to be raised,

Week Six

decide on your strategy, then sub-

mit the budget to headquarters or

management. This is your First Cut

Talk to every department head

and get an itemized "wish list" from each of them. This list should have

no restrictions, and should be sub-

mitted by the beginning of week

Weeks Seven-Eight

Lay each departmental budget

alongside your submitted budget to

examine similarities and differ-

· Determine where the differ-

ences, if any, have occurred, and

decide what can be done about

• Talk with General Sales Man-

ager and rep about needs and new

Week Nine

Your First Cut Budget should

revenue possibilities.

· Carefully study all the figures,

what costs have to be cut?

at your final budget.

seven

ences.

them

Station Budget

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DEPARTMENT-BY-DEPARTMENT

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
SALES				2	4							
ADVERTISING & PROMOTION			-								a".	
RESEARCH						· ·						
PUBLICITY						-	· .					
TRAFFIC								-				
PROGRAMMING									,			
PUBLIC AFFAIRS							1					
NEWS												
TECHNICAL												
EXECUTIVE												-
GENERAL & ADMINISTRATIVE								-				
TOTALS												

now be back from headquarters, accompanied by comments. Interpret these management directives and act accordingly.

• You are now working toward your final budget. Break it all into departments, so you know where every dime is going to go, and who is responsible for spending it.

 Sit down with department heads and explain the budget. Ask for questions, then ask them to sign off on it.

Week Ten

• After all departments have signed off, consolidate all the departmentals and check them against the 5-year growth plan you had bookkeeping prepare in Week One.

• Decide if you are comfortable with revenues and expenses judged against the economic narrative you wrote during Week One.

Week Eleven

• Take one final look at the budget, book it, and prepare it for submission.

Week Tweive
 Submit your final budget to
headquarters.

... Art Vuolo, Radio's Best Friend Street Talk Radio & Records April 13, 1984

That's what The **Industry**'s Newspaper called the founder of The RADIOGUIDE People, Inc. last spring just prior to the release of over 6 million RADIOGUIDES for companies like Buick and Clairol, Inc. Participating stations included: Z100, WLS, KIIS, WGN, and KDKA. Find out why — RADIO-GUIDES work. Art Vuolo Jr. and Barry M. Grant are



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SALES	2	-										
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
MANAGERS & SEC-SALARIES					~					-		
VACATION PAY	1											
COPY DIRECTOR		•										
TELEPHONE			yerth are D									
TELEGRAPH								2				
TRAVEL & ENT-OUT OF TOWN	-	×										
TRAVEL & ENT-LOCAL												
SUPPLIES-GENERAL												
SPECIAL PRINTING												
POSTAGE			•									
DUES & SUBSCRIPTIONS												
RENT-BUILDING												
RENT-PARKING												
EQUIPMENT RENTAL										τ.,		
COMPANY CAR												
TEMPORARY HELP									-			
MESSENGER												-mailer die
FREIGHT												
MISCELLANEOUS												
SALES AIDS OTHER												4
OTHER												
SALES PROMOTION												
MERCHANDISING												
TOTALS												



Page 23

REVENUE TO PROFIT

Station Budget

ADVERTISIN	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
RENT-PARKING												
ADVERTISING-												
SALARIES	<u> </u>				<u> </u>							
VACATION PAY						ļ		<u> </u>				
TELEVISION		<u> </u>	. <u> </u>			L						
NEWSPAPER	ļ		+			<u> </u>						
BILLBOARD	<u> </u>									<u> </u>		
OTHER						<u> </u>		[
AUDIENCE PROMO- ART & PRINTING							ļ	ļ				
PROMO CONSULTANT			1		ļ	ļ	L					
AUDIENCE PROMOTION ON AIR												
AUDIENCE PROMOTION- OTHER												
PHOTO COSTS								L]		<u> </u>	ļ
TELEPHONE									ļ	ļ		
TRAVEL & ENT-LOCAL												
SUPPLIES- GENERAL												
SPECIAL PRINTING	1									ļ		ļ
POSTAGE	1								-			-
DUES & SUBSCRIPTIONS		-	-									
COMPANY CAR	1									1	ļ	-
TEMPORARY HELP		1										<u> </u>
MESSENGER									1		<u> </u>	-
FREIGHT				-		-						
MILEAGE									ļ			-
MISCELLANEOUS							ļ					
JINGLES												_
MISCELLANEOUS CONTESTS												
TOTALS									-			

RESEARCH	ŀ											
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
ARBITRON/BIRCH												
AM-FM-TV MONITORING SERVICE					******							
SPECIAL SERVICES								ļ				
CONSULTANT SERVICES								· · ·				
TOTALS						L				L		<u> </u>

PUBLICITY	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
TELEPHONE			1									
SUPPLIES- GENERAL			erene internet									
MISCELLANEOUS												
CONSULTANT SERVICES												
TOTALS											_	

TRAFFIC		Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug	Sep.	Oct.	Nov.	Dec
TRAFFIC- SALARIES	_						••						
VACATION PAY													
TELEPHONE													
TRAVEL & ENT-LOCAL			•										
SUPPLIES- GENERAL	18 ¹												
MISCELLANEOUS		1											
CONSULTANT SERVICES		× 1.									1. 1.		
COMPUTER & SERVICES		,											
TOTALS						·					`		



PROGRAMMING

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
PROGRAMMING SALARIES												
VACATION PAY												ļ
NETWORK & SYNDICATION												
PROGRAMMING CONSULTANT		, -										
PROGRAMMING- RECORDS					•							
PROGRAMMING- MUSIC SERVICE							-					
TELEPHONE				ļ		-						<u> </u>
TRAVEL & ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES- GENERAL												
DUES & SUBSCRIPTIONS												
COMPANY CAR						ļ	ļ		Į		L	-
TEMPORARY HELP					ļ				ļ			+
POSTAGE & FREIGHT								ļ				
MISCELLANEOUS				1		ļ	ļ		ļ	ļ	ļ	
TOTALS						L]					[

PUBLIC AFFAIRS

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
VACATION PAY		-										
PUBLIC AFFAIRS SALARIES												
SERVICES			~.		ļ							
TELEPHONE					L							
SUPPLIES- GENERAL					-							
DUES & SUBSCRIPTIONS												
MISCELLANEOUS								·				
TOTALS												

NEWS	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
VACATION PAY												
NEWS DEPARTMENT- OVERTIME				-								
WIRE SERVICES												
CITY NEWS												<u> </u>
RADIO NEWS									· · ·			
TELEPHONE									<u>`</u>			
TRAVEL & ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES- NEWS												
DUES & SUBSCRIPTIONS											-	
NEWS AUTO					ļ	ļ						
TEMPORARY HELP									ļ	ļ	<u> </u>	
MILEAGE									ļ	ļ		
MISCELLANEOUS										ļ		
TOTALS										·		

MUSIC HITS THE BIG SCREEN

Now local first-run movie theatres can show wide screen, Dolby stereo films of today's hottest music stars . . .

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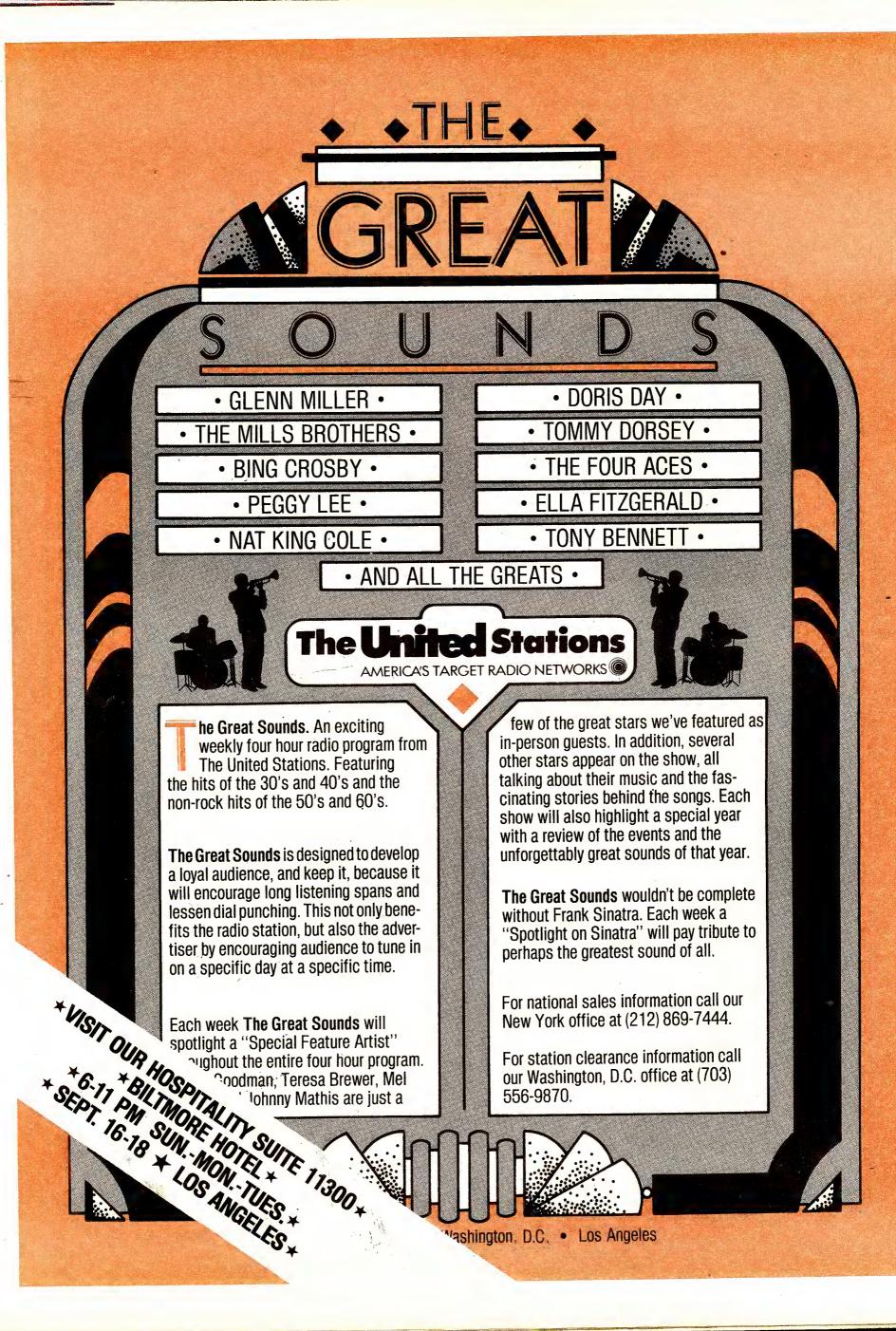
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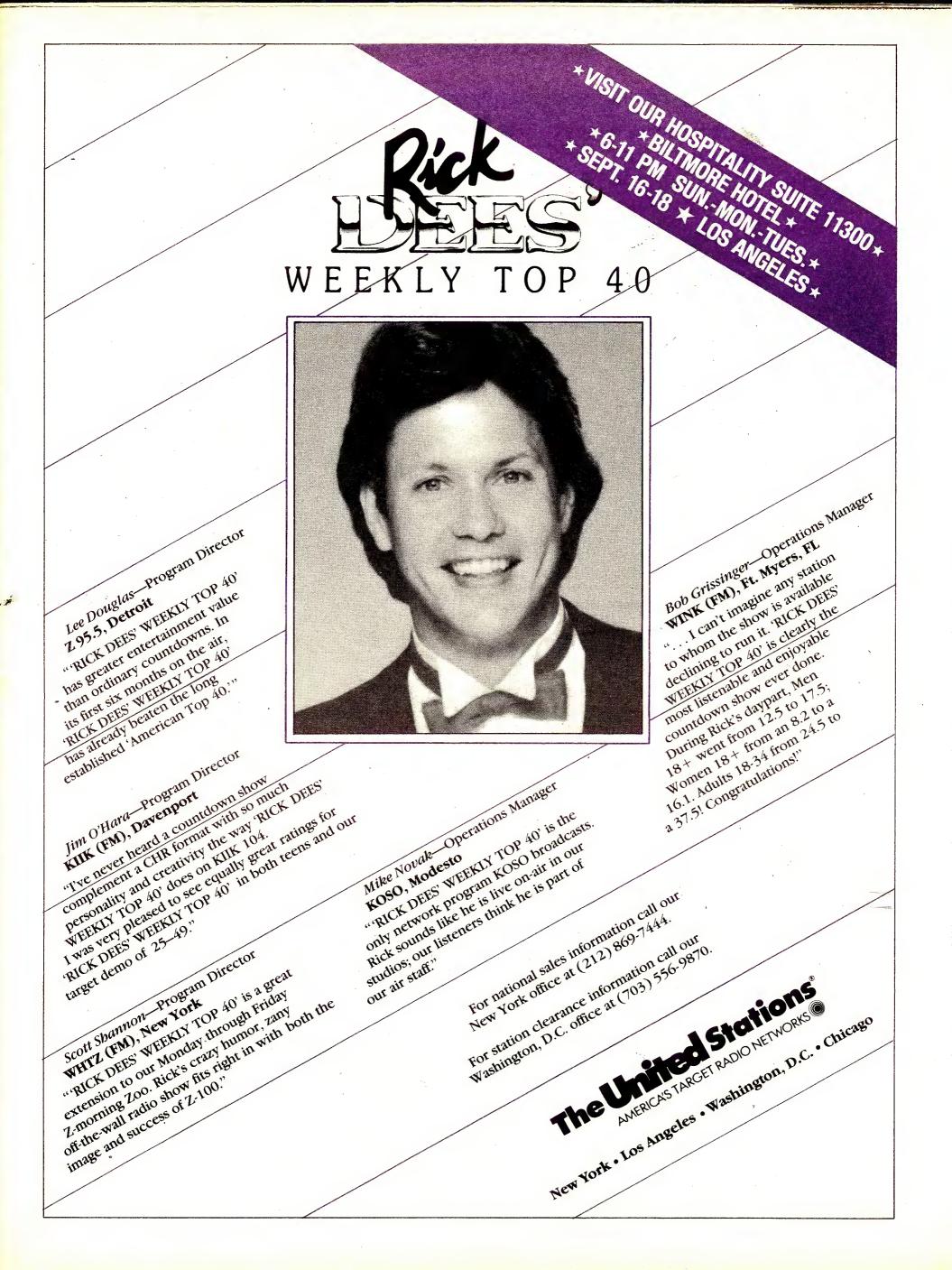
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REVENUE TO PROFIT

R&R/Friday, September 14, 1984

Page 28 **Station Budget**

TECHNICAL	_							2				
	Jan!	Feb.	Mar.	Apr.	May	Jun.	Jul,	Aug.	Sep.	Oct.	Nov.	Dec.
ENGINEER- SALARIES												
VACATION PAY												
ENGINEERS- OVERTIME	2.					- ²²						
TUBES & TRANSISTORS												
TECHNICAL PARTS & SUPPLIES												
RAW STOCK TAPE												
TELEPHONE												
TRAVEL & ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES			1									
LIGHT, HEAT & POWER												
DUES & SUBSCRIPTIONS												
AUTO-GAS, OIL & MAINTENANCE		•										
EMERGENCY GENERATOR SERVICE					r,				-			
PENSION FUND									*****			
POSTAGE & FREIGHT												and a second second
MILEAGE				5				+				
MISCELLANEOUS		-										-
CONSULTANT SERVICES												
TOTALS							1					

EXECUTIVE					*							
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	-Sep.	Oct.	Nov.	Dec.
EXEC. & SEC. SALARIES					, ,							
VACATION PAY												
TELEPHONE												
TRAVEL & ENT-OUT OF TOWN						-W/0-					·	
TRAVEL & ENT-LOCAL												
SUPPLIES- GENERAL								~				
SPECIAL PRINTING												
DUES & SUBSCRIPTIONS					animum and		1					
COMPANY CAR	1											
MAINTENANCE & REPAIR-SERVICE				40000 - 10000 - 1								
BUILDING MAINTENANCE												
TEMPORARY HELP	1										1	
MESSENGER & DELIVERY SERVICE												
POSTAGE & FREIGHT												
CONTRIBUTIONS					1							
MISCELLANEOUS	•											
EMPLOYEES' PARTIES											•	
EMPLOYEE EDUCATION & SEMINARS										×.		
TOTALS												

									-		<i>.</i>	
G&A										<u> </u>		
Gan	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec
ACCOUNTING- SALARIES												
VACATION PAY												
ACCOUNTING-												
AUDIT												
COLLECTION												
INSURANCE												
WORKMEN'S COMPENSATION												
GROUP	-											
PROPERTY				-								
TAXES												
MISCELLANEOUS TAX							,					
PAYROLL TAXES												0
TRAVEL &			[
ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL		o				-						
SUPPLIES- GENERAL						-	-					
SPECIAL PRINTING												
LIGHT, HEAT & POWER				- marine								
DUES & SUBSCRIPTIONS												· •
RENT- BUILDING												
RENT- PARKING												
COMPANY CAR												
MAINTENANCE & SERVICE				000.000.000					fr			
AIR CONDITIONING MAINTENANCE												
BAD DEBTS												
CORPORATE BURDEN												
SALARIED PENSION EXPENSES												
TEMPORARY HELP		•										
GUARD SERVICE					ļ							
MESSENGER & DELIVERY SERVICE												
POSTAGE & FREIGHT												
CONTRIBUTIONS			1	*								
MAINTENANCE									•			
SERVICE RECRUITMENT				***								
SERVICE COMPUTER &												
SUPPLIES												
MILEAGE MISCELLANEOUS												
EMPLOYEES' PARTIES				5								
EMPLOYEE EDUCATION												
& SEMINARS DEPRECIATION												
TOTALS					1				1			

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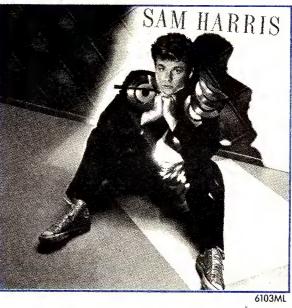
SAM HARRIS

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	WXKS-FM	WOKI	KDON-FM	KISR
ľ	WCAU-FM	WFMI	WFBG	Q104
	Q100	KBFM	WIGY	Q101
	K104	WQUE-FM	103CIR	T94
	WKEE	KTFM	WERZ	WPFM
	WKRZ-FM	Z98	WZYQ	WIXV
	KWIC	WKDD	OK100	Z102
	WJZR	WRQN	95XIL	KKQV
	WNOK-FM	KAY107	WJBQ	KKRC
	WZLD	KEYN-FM	WOMP-FM	WDBR
	KAMZ	KYNO-FM	WISE	KHTX
	KSET-FM	KSKD	WCGQ	SLY96
	10.40			

48/16

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REVENUE TO PROFIT

Understanding Revenues & Resources: From Top Line To Bottom

first inquiring phone call to the local bank, to making your final financial calculations, the process from estimating revenue to developing a budget is a delicate one. Revenue and budget are inseparable, working together like a hand in a glove. Planning a budget depends on your knowledge of revenue, your understanding of the total economic picture, and the minor details of each and every one of your accounts. Further, you must have an appreciation of the characteristics of your market, the position of your station within the market, the internal structure of your operation, and how your budget is related to each one of these elements.

Page 30

The seven articles in the following section examine the connection between revenue and budget, and explore ways to develop a working kinship between the two. To obtain a cross-section of opinion, **R&R** interviewed seven radio executives, including those from individual stations, large

rom placing your first inquiring phone call to the lonk, to making your financial calculations, rocess from estimatvenue to developing a

Pete Schulte Senior Vice President, Harte Hanks Radio General Manager, KKBQ/Houston

he starting point in estimating revenues is determining where your station stands in the market. From this you have to figure out what the total expected market revenue will be, and what share you think you should command. Next you have to look at the historical data, tracking it over the last three years - which depends a great deal on the consistency of the station as well as the market. Tracking KKBQ here in Houston would be difficult SCHULTE/See Page 33



Gary Capps President, Capps Broadcasting

> hen we begin the budget process each year, we first try to make some assumptions and predictions about the local economic environment. Since most of our business is local, it is important for us to base our knowledge on what is happening here in our market - and then to try to project a local economic outlook. For our regional and national business we talk to our rep and CAPPS/See Page 34

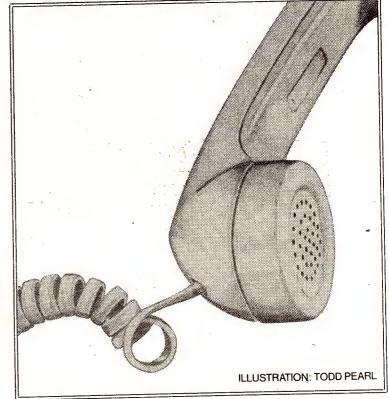
Dean Sorenson President, Sorenson Broadcasting

or a small group of stations, we actually go through quite a long budget process, working through several different steps as we go. The first thing we do is figure out a zero-based expense budget, which actually is a hypothetical projection of what it would cost us if we ran the radio station as a daily service but didn't run a single spot. SORENSON/See Page 34

Richard McCauley Most Recently: Senior VP/GM Blair Radio/RAR (See Page 1)

s a rep firm, the only part of a station's budget that we involve ourselves in is that area that relates to national business. Aside from this we keep totally out of the budgeting process.

Budgeting for national sales and budgeting for local business are two very different processes. McCAULEY/See Page 37



Lee Simonson Vice President/ General Manager

General Manager

T e feel the start of the budget process is the perfect time to give each department the opportunity to put together a wish list. This is the point when you should ask your people, "If all things were breaking your way, and the stars were all lined up correctly, what would you want?" Then, after you gather together all the initial budget requests, all you have to do is feed them into the computer, and see how much it all amounts to. On top of this you add the standard salary increases, which in a large corporation are largely dictated from one year to the next.

From this initial budget survey you look for the things that each department would love to have: a new car for the News Department, another wire service, a new jingle package for Programming, SIMONSON/See Page 38

Carl Wagner

Executive Vice President/ Radio & Cable, Taft Broadcasting

S tep one in the budget process should be for each station to contact its national rep and ask for an estimation of what activity can be anticipated in the marketplace in the coming year, worked out on an account-by-account basis. At the same time, each account execu-WAGNER/See Page 40

David Recher

Vice President/ Administration Eastman Radio

hen we develop projections for our clients, we do them not only for the station but also to see what kind of business we can expect to do for the year. This way we can set goals for both of us, evaluating them as a viable radio station and us as a rep firm. Every rep firm should do this, or RECHER/See Page 40



...the largest FM audience ever. No other FM group in the history of broadcasting has attracted as many listeners as we have. And these are the Program Directors that help make it happen: Joe McCoy at WCBS/FM in New York; Ed Scarborough at KKHR in Los Angeles; Buddy Scott at Chicago's WBBM/FM; Scott Walker at WCAU/FM in Philadelphia; Jon Russell at San Francisco's Rocker, KRQR; Rick Peters at Boston's WHTT; and Bob Scott at KHTR in St. Louis. When you're talking hits, you're talking the CBS/FM Group...the biggest Hit of all. Source: Arbitron Spring 1984, Persons 12+; TSA Cume, 6am-Mid_Mon-Sun





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REVENUE TO PROFIT

Revenues & Resources:

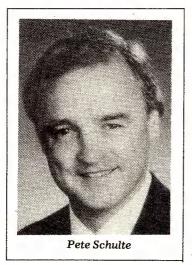
Schulte

because we've had such a meteoric rise, but for some of the stations in the country which have been stable - such as KVIL/Dallas or WSB/Atlanta - it would be a lot easier to determine.

Continued from Page 30

Tracking The Variables Because of the volatility of radio, and the uncertainty of national business, estimating revenue can become very difficult. National is always the toughest figure to gauge, because it is unpredictable. In our market, with our station, we look at national business of about 35-40%. But this figure could represent a wide fluctuation, especially if there is a downturn in national business. Possibly the easiest factor to track is ratings, because there isn't a great deal of fluctuation in ratings - providing you have some consistency to your programming and promotion.

Overall, we generally have a pretty good idea of where we're going to be in terms of share of market in Arbitron. Looking at



that share against the market revenue, we can calculate fairly well what our revenue is going to be. Some markets have formulas where a share point might equal \$1 million in billing, and in Houston this is generally the case — at least for the major stations. Of course, this doesn't mean that someone who gets a one share will get \$1 million, but it is an approximate rule.

Our budgeting process begins in August, and is refined on a monthly basis until the final budget is arrived at some time in January.

The first step we go through is setting up target numbers relative to our standing in the market; then we apply those figures against our anticipated market revenue while attempting to project an accurate revenue figure for our station for the following year, based on local and national revenue assumptions. During this process, we also set a target number for percentage revenues and operating profits, and each year we look for some percentage increase. The entire process is very complicated.

Considering The Market Factors

Every budget is set to be met or exceeded, but inherent in our budgeting system is a contingency plan which takes into consideration the fact that falloffs in ratings or revenue can occur. To prepare for these, several questions should be considered during the planning stages:

• Is there a new format competitor, or anything that would affect that share of market that has to be taken into consideration?

• What are the economics of the situation? Is there market growth? Are there other stations who are either doing what you're

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Raising Rates: Revenue Or Inventory?

hen do you raise rates? Should raising rates be predicated on meeting expenses, or is it more a question of marketplace position and inventory supply? R&R posed this question to several station/group operators for an opinion on this supply and demand question.

Dean Sorenson, President,

Sorenson Broadcasting:

"We always look at April 1 and October 1 as the time to look at rates and decide whether we should raise them. We begin looking at it in January and June, and base our decision strictly on the inventory situation. In some cases, if a manager comes in with a budget that's got some real gains in it, I'll probably say 'Hey, you can't do this without getting those rates a little higher.' For the most part, however, it is more the case of raising the rates a bit more when our inventory is a little short."

Lee Simonson, Vice President/ General Manager, WOR/New York:

"Raising, lowering, or keeping rates where they are really has to be a function of supply and demand. It is a function of your position in the marketplace. If your station is the #3 A/C in the marketplace, among three A/C stations, unless you've got the greatest sales staff in the world you're not going to be able to raise the rates very much. Rates are a function of how good your

doing or making plans to do it?
How strong is retailer attitude and confidence in the market? Do local accounts believe radio can

deliver for them?
How will national business uncertainty affect market confidence in advertising?

Salaries And Incentives

The biggest, and most important, expense in radio is salaries. You have to have a percentage in mind, while keeping in mind that many variables can exist — such as cost-of-living increases, or inflation factors. Whatever the factor, your cost of talent is going to increase. Working with acrossthe-board increases, or incentives, or bonuses, you then plug that into your proposed budget.

We operate by what is called an MBO plan - Management By Objective. Under this plan, compensation for the sales department is based on certain goals to be achieved by certain people. These goals may change for each salesperson, but ultimately add up to one-third of their compensation package. The second third comes from a fixed salary, and the last third is based on incentives to achieve over and beyond budget. Each of these factors is budgeted from the start, enabling us to get a real close idea of what our sales costs are going to be.

Costs of sales generally depend on which elements you choose to factor into it. If you're talking about commission, most stations are going to pay anywhere from 10-15%. But other selling costs are entertainment, promotion, and travel, so it's really difficult to determine what your sales costs numbers are, what your growth is, and the supply and demand in the

marketplace "I don't think you can budget revenue on the basis of expense. You can't say, 'It's going to cost me \$6 million to operate my radio station this year, and last year we did \$3 million in revenue, so this year we have to do \$7 million to cover the costs and make a profit. To do this, we're going to have to raise our rates and our revenue by 150%.' Well, good luck. You can't just budget revenues on the basis of trying to cover expenses, and then predicate your rate card on that. You've got to take a hard look at the market and see what it is going to give you - and what you can take from it."

Carl Wagner, Executive Vice President/ Radio & Cable, Taft Broadcasting:

"We use a grid card, so our method of raising rates works differently. Since the grid is solely determined by the amount of available inventory, rates are easily controlled. If you write the right kind of grid card, you don't have to think about raising your rates very often."

are going to be unless you want to examine every element.

When we set our final numbers we project them at 70% confidence level. What this refers to is the "percentage" of confidence that you can expect to achieve your budget — which means that if planned at the 90% confidence level, you can be pretty sure you're going to make those numbers. On the other hand, projecting at a 40-50% confidence level means that your budget could be

"We operate by what is called an MBO plan — Management By Objective. Under this plan, compensation for the sales department is based on certain goals to be achieved by certain people."

unreachable. We try to position our numbers at a comfort level around 70% — neither too easy nor too impossible.

You also need to keep in mind what your best revenue days are, whether you're on a standard vs. broadcast calendar week, and when the agencies pay. For instance, our good revenue days are usually Thursday, Friday, and Saturday; if we know this, when we try to break out our revenue projections month-by-month, we can factor in how many of those Thursday-through-Saturday periods we'll have in a month, thus avoiding wide fluctuations.

REVENUE TO PROFIT

Capps

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get a general feeling about what we can expect over the next 12 months, but for the most part we are interested in what is going to happen here.

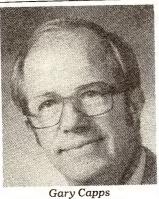
Continued from Page 30

The next thing we do is examine the coming year on a month-bymonth basis. We look at previous years, determine whether or not we felt we achieved our goals for that particular month in that particular year, and decide if we have any special things we want to try so we can build up the weak periods. By looking at it month-bymonth we can plan promotions and special events, things we can initiate to buoy up that period.

Local Economic Indicators

We then generally try to make a few assumptions of what we can do to increase business during the weaker periods. Since the two main industries in our area are lumber and tourism, we have to look at both economies. We estimate the coming business climate, based on discussions with our clients and reports from our salespeople. We look to see if business is up or down, how much it is fluctuating, and what sort of business they expect to do the following year. It is not at all a scientific approach; instead, it's more a finger-in-the-air, testing-thewater arrangement. For the most part this method works, but sometimes looking at the immediate past to predict the future is not always accurate.

When we sit down to arrive at an annual budget, we have to do more than simply base it on a percentage based on inflation. Instead, we look at each expense



area and project that. For instance, we decide what we're going to do with salaries, then budget individually for each position. These figures may or may not reflect what the annual inflation rate is, depending on other factors that may affect operating costs.

Projecting Expenses

When we look at production and technical expenses we go through and project the payroll package, news service costs, royalties, license fees, everything - account by account. Since royalties and license fees are a percentage, they would be based on our assumption over on the revenue side. The same thing applies to sales commissions - they are based on the revenue projection that we're going to do "X" dollars in the coming year, so our sales costs will average 20%. Projecting that out on the budget, we can say that the sales department budget will comprise 20% of all expenses.

Since the sales department is paid on a commission basis, we have to project those commissions. In the programming department, and with other other salaried employees, we try to pro-

ject each position, and raises are budgeted into that projection. If we're going to give three raises at the beginning of the second quarter, it goes into the budget. If we're going to give five raises at the beginning of the third quarter, we budget that as well.

We pay bonuses only for management, and we pay them as a percentage of net profit. Management is paid salary-plus-bonus, based on net profit performance, so we project what that bonus is likely to be based on the bottomline terms of our budget.

Another thing you have to do is commit yourself as much as possible to the budget – and stay within it. Obviously some shifts and changes may occur during the year, but when you pay close attention to every detail, you usually come very close to what is really going to happen. The biggest problem is if some external or internal event cuts revenue below its expected level. If this happens it throws you off, and sometimes you have to cut expenses beyond where you budgeted.

The Good, The Bad, And The Budget

The best piece of advice I can offer on budgeting is to look at each specific category, rather than just making overall assumptions. You can be more accurate when you look at the specifics, both on the revenue side month by month, and the expense side. It is much more accurate than just taking last year's figures and saying "well, let's add another 7%." Not only is it more accurate this way, but you can budget for more profit, too.

If you base a budget on "last year plus," there is a tendency to spend it all, but if you're more specific and examine each



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Outside Connecticut, toll free, (800) 243-6178 category, you might show a 7% increase in one area but only a 2% in another. If this is the case, you might be able to come down an average 5% increase, and actually wind up making more profit because you are trying to stay

within that budget. I think there is too much of this "let's take last year and give it a +10%." Each specific category has to be looked at month-to-month in order to do a budget that is geared for maximum profit.

Sorenson Continued from Page 30

If we strip the station of any commercial activity, making it look on paper like a public radio station with no commercials, we can easily see what it costs us to be on the air.

From this we expense-budget back, figuring out the cost of the electricity, and salaries, and other items. Then we take a look at what we're going to have to pay to get our sales volume up, what promotion and advertising will cost us, how much commissions will run, and so forth. At this point we usually run a trial budget to see what we end up with on the bottom line. Since company policy is to achieve a 30% gross profit margin, we closely study the figures to see if we can reach that budget.

The Fiscal Process

We work on a June 30th fiscal year, and we begin the process late in January. Our managers put the rough figures together with the assistance of the company controller, who oversees the whole process. From this they get their first rough budget, go home and clean it up, and then about 45-60 days before the end of the fiscal year they come back in and "justify" it – basically explaining what the hell they're doing.

Every department goes through this process. We look very carefully at engineering, sales, programming, and G&A, item by item. You'll always have some acrossthe-board percentage increases, because some items are hard to figure any other way, but in general we try to look at all the variables. For instance, if the phone bill averages \$700 a month, we don't just increase it by 10% and budget \$770 the following year. We take a look and see if we can justify \$700 again.

Sales And Salaries

The next step is to take a look at the sales goals we have to reach, then look at what the costs of those sales will be. This includes commissions, promotion, advertising, and what the telephone charges will be. If management decides it isn't maximizing its sales operation, and wants to generate a 20% increase in sales in the coming year, this might entail hiring a new salesperson or initiating a new sales promotion. All of these costs have to be figured into the sales department budget, and the expenses have to be justified on the bottom line.

All our salespeople are basically paid on a pure commission basis. They have a base they draw against, but it really comes down to paying 20%, and with additional expenses added in, sales costs generally work out to 22%. Every month we conduct a reading and a comparison of every station in the organization, and cost-of-sales is one of the things we judge them on.



Dean Sorenson

Managers are paid on a percentof-sales, percent-of-gross profit combination. If the station is rolling pretty well, we judge them on that. On the other hand, if the station is having a bit of trouble, we have to take temporary measures to get them up to speed. Salaries in the programming department are largely based on last year's, and in most cases we budget an across-the-board percentage increase. We try to sit down several times a year with our programming people and evaluate where they are, and give them the opportunity to tell us how they could make themselves more valuable. In such cases, we might give them more than the across-the-board adjustment.

The Importance Of Budgeting

Overall, you shouldn't be able to live without a budget. Simply stated, it's an awfully good study of your business. Computing a budget makes you a better manager, and there's no way to beat such a soul-searching process. It works as a plan and a tool, and you should make every effort to live within its guidelines. At the same time, a budget is certainly not the answer to everything. Many of us came into broadcast management from sales, and we tend to think we can cure everything with sales. Often you can, but you have to be realistic, too. You can't be afraid of the budget. Some people who haven't done it before are scared to death of it, and living by a budget established by someone else is a pain in the butt. However, if they give it some time, they begin to realize that they finally know where they're going.

While making a commitment to vour budget is important, it is equally important not to set it in concrete. You have to allow for change. We begin our process in January and finalize it in April, and by May of the following year there are a lot of things that have gone under the bridge. I always tell my people, "Don't sit there and be out of budget every month; put a variance in and admit that something turned out a bit different from what we projected." A budget is important to follow, but it isn't something that can never change. However, there are some people who get all hung up on it and think it's a sign of weakness if they have to change their budget.

Introducing Surrey's new approach to an old idea.

7

The one-on-one focus session.



You're probably familiar with the research method known as *focus groups*. For years now, these roundtable discussions, usually involving groups of radio listeners, have often proved useful to programmers in a variety of ways. Although the group concept is still recommended for specific situations, *inherent* problems associated with its make-up have caused many to seek other means of research. Surrey is now pleased to offer such an alternative.

It's called the IFS series; short for Individual Focus Sessions. This approach, consisting of approximately the same number of participants as in four focus groups (40), involves separate, 30-45 minute, one-on-one interviews with each respondent. Compared to four focus groups, which can usually be completed in six hours by one moderator, the IFS series affords your station information derived from nearly 30 hours of interviews conducted simultaneously by two researchers. Other benefits provided by the IFS approach include:

 Elimination of group bias and pressure.
 Shy participants are now free to speak their mind without fear of intimidation.

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McCauley

Continued from Page 30

There are definitely some elements which are common to both national and local, but in most cases an account-by-account analysis probably makes sense more locally than it does nationally, due to the tremendous amount of attrition on the national level. If you sit down and start analyzing the prior year on an account-by-account basis, you tend to conclude that every account is going to be back, that they're going to be spending "X" amount new dollars, and you're going to get a lot of new accounts. Everyone tends to be optimistic, and if you're not careful you can come up with an entirely unrealistic budget. I'm not suggesting that certain account-byaccount analyses shouldn't be done; most of us have access to the radio expenditure reports, which do these analyses, but on the national level you can get lost in the trees and start adding them up, and you're not going to necessarily come up with the forest.

Self-Fulfilling Realism

A good, realistic station sales budget — in a certain sense — can be a self-fulfilling prophecy. A local salesman, if he knows his budget or quota, will usually find a way of reaching it, just by digging for more prospects. On the nation-



Richard McCauley

al level it isn't quite that easy, since many accounts have national strategies — which tends to preclude individual station budgeting.

In my opinion, the key to sound budgeting for national business is realism. One thing you want to be wary of, especially in the relationship between the station and the rep, is that the budget should not be arbitrary. It should not be a number that is reached solely by station management and based solely on perceived revenue needs. Instead, it has to be a figure that is arrived at in concert with the rep, and one that is based on thoughtful analysis. If a budget is too high, whether it is local or national, it simply becomes a fairy tale. People realize it is unattainable and they stop trying to reach it. On the other hand, a budget that is too low doesn't push

REVENUE TO PROFIT

people in any way, and it becomes around 30-70, national to local. However, adjusting a budget based on expenses could be courting dis-

Realism is vital in establishing budget figures. It is highly important to be realistic about your own station's potential in the upcoming year, and to be just as realistic about your competition. You really have to consider a few scenarios, all the what-ifs, then arrive at a reasonable, reachable, yet challenging goal to shoot at. People tend to react to challenges, and they find fairy tales laughable. If you just lay a budget out there and say "you've got to make this," everyone will throw up their hands and cry "it's not real." But if a budget is arrived at through a thoughtful process, it can challenge people to do more than they think they can do.

One function of every good account executive is to work with his clients all the time. By maintaining a constant relationship, he should have a fairly good idea of what he can do on the local level, as well as obtain a pretty good fix on what they intend to do in the coming year. This monitoring process should be a continuing one that examines not only what the account is going to do next year, but next quarter and next month as well.

Very few stations today operate on a majority of national business. Most stations would probably say that the percentage now runs

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There are some exceptions, but this is the general rule. Even in the major markets the percentage of national business to the total has shrunk significantly in recent years. Some years ago it wasn't unusual to find stations that did 60% national and 40% local, but that certainly isn't the case anymore.

Assessing Market Growth

To arrive at a good, national budget, you have to be aware of the total economic picture; you have to know where business is headed in the next year. Everybody suffers in a down economy, but every advertising medium thrives in a healthy one. Thus, you have to examine every available source, sit back, and say "where is the economy going to be in the next year, and what does that mean to my station?" You also have to check market potential, and study the trends covering the last several years in the market.

It is also important to know if your market is one of demonstrated growth, if it is basically flat, or if it is slipping in terms of total advertising expenditures over the last several years. There is no question, for instance, that Sunbelt cities can expect a year-in, yearout substantial increase in advertising. On the other hand, if you look at the Northeast markets, some of them seem to be slipping in total amount of dollars going into the market.

The next step is to check demographic trends in buying. These figures are readily available, and most reps compile and publish such numbers for the most requested demos and avails. By measuring those figures against your own target audience, you can get a pretty clear idea of the percentage of advertising dollars you have a reasonable shot at.

Income-Based Budgeting

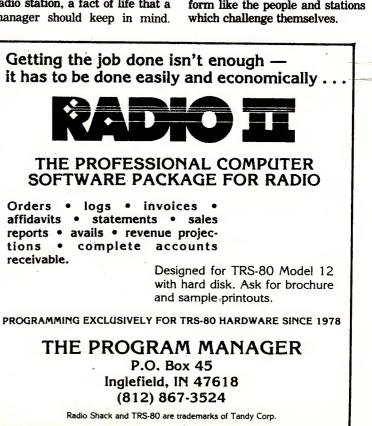
Instead of budgeting against station expenses, it is far better to base the budget on income. Some certain basic economics do have to be considered in the budget process, mainly because it costs a certain amount of money to run a radio station, a fact of life that a manager should keep in mind. However, adjusting a budget based on expenses could be courting disaster. A number of managers back themselves into a budget based on expense projections, and when revenues fall short of expectations they find a major disaster on their hands.

The last important factor is to get together with your rep and develop a strategy to meet your goals and work on properly positioning the station. It is possible that by slightly repositioning your station, your national rep can get you some additional dollars that you weren't previously getting. Target accounts should be selected so that both you and the rep can

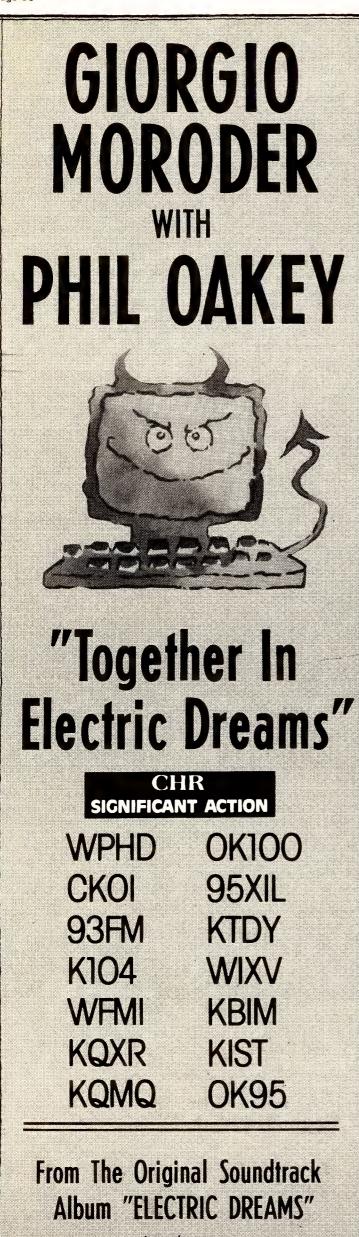
"Deal in the real world, and not in fantasies or numbers you would just like to make. It is a good idea to go on the high side of reasonable — make a budget reachable to the point where you have to stand up on your tiptoes to attain it."

work cooperatively. The thing you do not want to do is use your budget as a hammer to beat someone over the head with. It should be used as a measure, and a goal, and a stimulant, to increase effort on everybody's part.

Again, realism is the key. Deal in the real world, and not in fantasies or numbers you would just like to make. It is a good idea to go on the high side of reasonable make a budget reachable to the point where you have to stand up on your tiptoes to attain it. Maybe you even have to jump a little bit. This type of budget is reachable, it is within the realm of reasonable effort and intelligent salesmanship, and it makes you push yourself. You can't make it too easy; we've all seen people who really sandbag everything. They are very conservative on their budgets, and in the end they don't perform like the people and stations



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REVENUE TO PROFIT

or maybe the Promotion Director wants to buy a large television package. All these items should be included in the first budget submission; then, when you add it all up, you have a feel for what it all represents in the way of an increase.

Fantasy Island

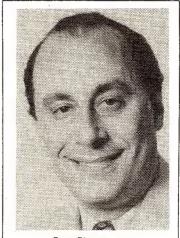
This is the time to begin paring the list down. When you tell each department, "Throw in everything but the kitchen sink," it generally becomes a Fantasy Island time - everyone includes everything. But because they understand from the start that you're going to cut things from the list, the process is usually reasonable and manageable. You then sit down with each department head and perform a line-by-line justification for every item, what their priorities are, what they want the most, and what they can do without.

At the same time, the sales department is going through the same process. The sales manager and general manager sit down and compile their sales projections, a process which includes a number of subjective inputs: what is the marketplace doing today, is business picking up or remaining stable, and what factors in the next year are going to have an impact on the economy? Is it an Olympic year, is it an election year, what special events could effect an economic change, what are people saying relative to the economy, is the marketplace experiencing an increase over prior vears, and what marketplace factors exist today that didn't yesterday? Each of these considerations will influence what the sales department is going to do.

The next step is to take the first draft of what the sales department has put together in the way of a revenue projection, and what you can expect in network compensation, and any other income, and juxtapose it with your first draft of expenses. By looking at both items side-by-side, you can get a pretty good feel for what you need to do.

The Cost Of Sales

In order to hang on to good people, you have to pay what the market will bear while at the same time keeping your cost of sales at a reasonable level. Cost of sales usually does not change drastically from year to year, so if you expect sales to increase, you should also count on the commissions vour sales staff realizes from those sales to increase as well. The next step is to build in an incentive program, to give them the opportunity to make money over and above that commission structure. You have to ask yourself,



Lee Simonson

and the sales management team, how much it would it be worth to the station if you could do "X" percent above the budget. Figure out the value of exceeding the bottom line, and what sort of bonuses should be awarded for doing it. This bonus isn't really a budgeted expense because you're only paying it out if you're going over budget.

In the radio business you have to be responsive to rapid changes in the marketplace, and you have to have the fiscal flexibility to make whatever moves are necessary to help your business. To do this you have to have a total and complete handle on every phase of your operations, so you can trade off expenses and costs in one place to make them up in others. In order to reallocate your resources, based on what is going on in the marketplace, you have to be able to budget.

Estimating Revenues

Trying to estimate station revenue is not a simple task. You first have to find somebody who can give you a good sense of the marketplace. You have to have access to whatever economic audits are available in the marketplace. By checking the Price Waterhouse audits, or whatever, you can get a feel for what the revenues are in the marketplace, what they were a year ago, what they were the year before that, what the percentage increase has been, how many stations are in the market, what the formatics of those stations are, and what this means in terms of share and demographics. You have to have a familiarity with the market in order to judge what it is going to do in the following year.

Also, I am a believer in conservative budgeting. There's nothing wrong with being pleasantly surprised at the end of the year and exceeding your projected budget and revenues. On the other hand, planning for big jumps on an extremely bullish basis can cause problems, because you're obviously basing expenses on what you expect to bring in on a revenue basis. Thus, if your promotion manager is given a huge jump in the advertising budget, and he makes commitments to the various media based on projected revenues that are way off, ultimately you're either going to find yourself cutting way back or plunging into the red because you've overcommitted. You really have to be conservative and hardheaded in terms of how you budget revenue and, likewise, you should be conservative in terms of how you budget your expenses.

A Vital Process

To me the budget process is absolutely vital, and I can't imagine running any kind of business without one. Not only in terms of planning, which is obviously essential, but also in terms of really getting to know the operation. The general manager really should know everything — including how much it costs to get the lawn cut at the transmitter site, or how much it costs to hire a guy to come in and clean the windows.

People should be paid what they're worth, so if you're going to be generous anywhere you should be generous in compensation or salaries. But when you get into things like advertising and promotion, and the various and sundry costs of programming and news, you have to approach that conservatively - unless you are absolutely sure of your budgeting process and what you can expect to do in the following year. You have to know your market, or at least learn all you can about it and find out how it works, and how it has performed on a revenue basis over the last couple of years.

You also have to be very meticulous in investigating every line in the budget. It is a terrible mistake to just sit there and say "well, let's raise everything by 7%." The process of going line by line and studying it very carefully is an excellent exercise in getting to know your operation. You can definitely find some interesting solutions to problems at your radio station by familiarizing yourself with each line, because you might discover some things you really don't have to do, or don't have to do it to the same extent as in the past. As a result, those dollars that are saved can then be used in better ways

Cutting expenses should not really be a matter of bringing the savings down to the bottom line; instead, it is a matter of understanding your operation down to the finest detail so you can better allocate your resources. Circumstances change, markets change, and you have to be flexible enough and able to move quickly enough to take resources from one spot and move them to another. The budgeting process is a very good one because it forces you and your people to really scrutinize every corner of the operation.

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Page 40

Recher

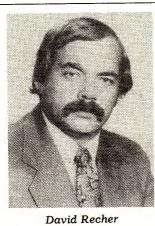
Continued from Page 30 be asked to do this, or at

least have some input into projecting national revenue. There are many stations that don't do national sales projections, or don't involve their rep in setting up the numbers. They do it for themselves, basing the figures on a number of questionable factors, and use that as the projection for the coming year.

Playing The Numbers Game

The biggest problem in projecting national (or local) business is that the sources for raw data are limited. The FCC doesn't compile revenue figures anymore, and this has greatly curtailed the process. At this time I rely heavily on radio expenditure reports, numbers which are compiled from the expenditure reports from different rep firms. From these reports we can compute national revenues in almost any market.

Next we try to get input from all of our salespeople at the agency level. We maintain a history of which accounts go into which markets, so we try to get a fix on money next year. If they are plan-



ning an advertising budget, we want to know whether the numbers will be higher or lower. We sit down in face-to-face meetings with the account, or mail out questionnaires, and then set goals based on each station's 12-month audience share.

Whether we like it or not, radio is a numbers game, so we have to look at audience numbers. Unless a station is a Beautiful Music station, it should get 10% of the business if it has 10% of the 12+ audience. This 1-to-1 ratio works with most formats; with an information station it can go as high as 1.5 or 2-to-1, while Beautiful Music can generally expect to go .8-to-1.

Inflation Infatuation

There is always a great temptation to simply adjust next year's

figures up 6% if there is 6% inflation this year. But you can't fall into that trap. There are many other indicators to look at, such as political conventions. When we learned the Republican Convention was going to be held in Dallas this year, we looked back at a similar market four years ago - Detroit to see what happened. We found there was an increase in revenue, so we projected higher in Dallas this year because of that fact. These are some of the considerations to look for when estimating revenues. However, there are also things to count on that can fall through. A lot of people counted on a lot of revenues because 1984 was an Olympic year, but much of that money simply didn't materialize.

Whether you use a computer or compile these figures by hand, it is helpful to look at historical trends and economic variables. We look at what happens before, during, and after a presidential election, examining what occured in the last three election years. We also look at trends through catagory analysis, pinpointing growth industries and determining what affect they might have on the national and local economy. In addition, we examine inflation figures, retail sales in the market, and calculate whether there is any correlation between advertising expenditures and retail sales.

When it comes to national business, a station has to figure expenses first and then look at revenues. We compile histories of accounts in different markets, and we've seen some which have an account attrition of 60-70% a year. Fortunately there are usually other new accounts that have come in, or existing accounts have spent more money, which make up for the losses. But some markets do have these problems, and to be aware of them you have to look at the local industry and project how that is going to do. For many medium to small markets, national is gravy to them. It's icing on the cake. Most smallerR&R/Friday, September 14, 1984

market stations make their monthly nut on local sales, and national is sheer profit. This is why many managers don't want to do a national projection-they just say "add 10% on." They don't really get involved in national projections.

The biggest item in a budget is always the top line - the revenue side. It is also the hardest to project. The easiest thing to project is the expense side, because a lot of variables can be controlled. But revenue is more difficult, largely because with some accounts the lead time is only a few days making it difficult to project them.

Wagner Continued from Page 30

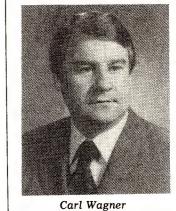
tive at the station goes through the same procedure with the sales manager, examining the account list and calculating what they believe each account is going to spend in the coming year. We also know what each station's network revenue is going to be, and what any increase in that amount should be. We then add this all together, which gives us our preliminary revenue figures.

Outside Economic Influences

In estimating revenues we look at every outside factor that can affect the whole picture, such as conventions and political elections. For regular business indicators I look at new business start-ups. We have our people check what is the marketplace anticipation of new business startups (new-home building projects can give you a fair idea of the economy), and there are other possible events in every marketplace that a radio station can profitably tie in with.

Next, the general manager meets with every department head, compiling individual departmental figures. After they go over everything line-by-line, the general manager travels to headquarters with the business manager. By this time they are fully aware of every department at the radio station, and we go over it department-by-department. We scrutinize promotion, programming, engineering, and that is done the first time at the end of January.

In order to accurately predict what increases may affect expenses in the coming year, we take a look at things like electricity and telephone line charges. If rates might go up, we want to know what the increases will be so we can budget accordingly. In computing salary increases we try to come up with a percentage for the general overall station, but do not apply that percentage across the board. You always have some people you bring in during the course of the year who undergo salary reviews after six months, or you might have the situation where someone who is



extremely good should receive more than the standard increase. In general I don't like to work with percentage figures, but for budget planning we have to start out with one and work on the exceptions.

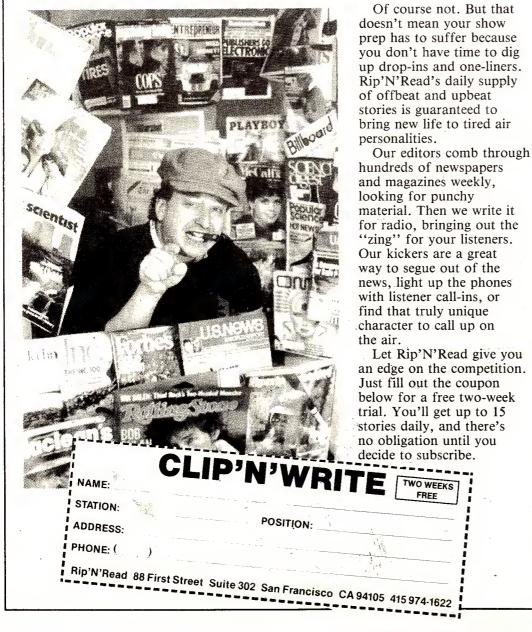
Sales Costs And Controls

In sales, everyone gets a base to draw against commission, and every station is different because each market dictates a lot of variables. If you have a #1 station in one market and purchase a #5 station in another market, they obviously can't operate under the same conditions, so you might have to do more with the sales staff base until they can make a go of it and make the kind of bucks they expect. Even commission rates vary market-by-market.

Sales is the easiest department in the station to budget and control. Since we know what the commission rate is, if we know we're going to do "X" amount of dollars, we basically know how much it is going to cost us to run the sales department. The only way you can go over costs in the sales department is if you go over in revenue, and that is obviously acceptable. On the other hand, if vour revenues fall short, you expect that in savings also.

All in all we project growth, the number of stations in the market, and our position in the market. Then we generally look at all these projections and say, "Okay, we know where we are - now what are we going to do with it?" Many individual budgets are directly related to market factors; for instance, promotion is obviously tied to where you expect to be in the book. We do this with each department, and by the time we get back to the complete station budget we have created a domino effect: each department relies on another, and they all rely on market variables.

Do you have time to read all these?



REVENUE TO PROFIT



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Transactions

Continued from Page 3

clock, was purchased from John Elsner for \$425,000. KDBQ was sold by J.R. Broadcasting of Kansas for \$525,000. It operates at 96.9 mHz with 100kw and an A/C format. Heartland has applied for new calls for both facilities, with KDBQ becoming KQWK and KSEK KNZS, pending FCC approval., Format changes are anticipated, with KQWK adopting a rock-oriented CHR direction and KNZS going A/C.

ARNOLD TRANSFERS **TO WHCN Beck-Ross Sells** WKMF & WLRZ **To Key Stockholders**

In an ownership transaction within Beck-Ross Communications, Exec. VP and WHCN/Hartford GM A. William Lee and stockholder Stanley Marx have purchased WKMF & WCRZ/Flint by trading in their stock in the company, pending FCC approval.

WKMF operates with 5kw days/1 kw nights at 1470 kHz, while 50kw WCRZ broadcasts on 107.9 mHz at 370 feet.

As part of the transaction, 15-year company veteran and WKMF & WCRZ VP/GM Boyd Arnold has transferred to Hartford to manage WHCN.

Lee, who serves as President under Chairman Marx, had managed the Flint stations once before in 1977 before moving to Hartford. He also owns WZOZ/Oneonta, NY. Beck-Ross, which just sold WKTZ-AM & FM/Jacksonville ten days ago, still operates WBLI/Long Island, as well as WHCN.

Tyler

Continued from Page 3

Tyler joined the CHR outlet about eight weeks ago, following two years with WROR/Boston. Before that, he held twin jobs at crosstown WBOS and WPRO-FM/ Providence. "What I like about it the most is that I'm going up against 'PRO-FM," he said. "The Birch ratings and the feelings on the street are exceptional. It's going to be a lot of fun, and we couldn't be more excited." Tyler added that he will retain his afternoon airshift.

Mitchell

Continued from Page 3 station. I'm equally enthused about the chance to work with Sunny Joe and learn from him as we take WKSS to the top of the market."

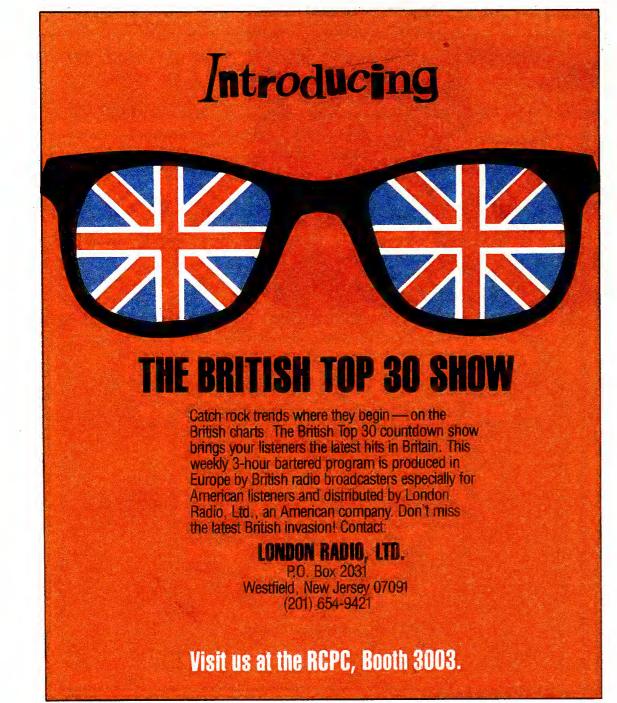
Before programming WCOL, Mitchell was PD at KBFM/McAllen-Brownsville and Assistant PD/MD at WICC/Bridgeport. Earlier he was on the air at WTIC-FM/Hartford. He begins his new assignment immediately.

KIXK

Continued from Page 3 pletely in the Dallas/Ft. Worth market. The station will be fun, energetic, and personality-oriented." Already announced to the lineup is the morning team of Jim Zippo & Debbie Summers, along with Rose Wright in the newsroom, plus Assistant PD Kurt Kelly in middays and Billy Hayes afternoons. KIXK staffers Mark McKay, Steve Nichols, Dave Cooley, Susan Edwards, and Mike Blake will be retained in as-yetunannounced time slots.

Gold

Continued from Page 3 lite-delivered product we'll be offering, special programming has become a high priority here. Transtar's commitment to quality has been very impressive, and I look forward to working in such an atmosphere."



Sellers Directs Island Black Promotion

Earl Sellers is the new Director/Black Music Promotion for Island Records. A ten-year industry veteran, Sellers had most recently served two years in national promotion and sales at Sunshine Record Distributors. His promotion background includes national duties at MCA Records, as well as mid-Atlantic Regional Manager posts with Polydor and RCA.

Sellers, who reports to Island **VP/Black Music** Promotion Ruben Rodriguez, told R&R, "I'd like to thank Ruben for recognizing my experience in the record business. I

consider him one Earl Sellers Continued from Page 1 Ellis Stevenson was immediately promoted to Operations Director, handling many of Ellis's duties

Ellis, who joined the Malrite station when it kicked off its CHR format 14 months ago, served as MD at WKTU/New York for a number of years during its Disco format heyday. Ellis, Doubleday VP/Programming David Martin, and President Gary Stevens were unavailable for comment. KEGL

Continued from Page 1 both sides of my body, and that's exactly what would happen if we didn't move.

"Even though ABC's got a two-day jump on us, we're actually six months ahead of them because of our cume base. Our clocks and promotions have been set for the fall with this eventuality in mind, so we're prepared for it. Our morning personalities, Stevens and Pruett, are well established in the market."

PD Randy Brown remains at the helm, and no staff changes are planned. Brown will handle the afternoon drive airshift through the fall ratings sweep. Bob Hattrik, who has been doing KEGL's callout research for the past few weeks, will serve as consultant.

Rivers

Continued from Page 1 ingham, and KRKE/Albuquerque before joining AOR WKDF, told R&R, "AOR was a fun place to stop for a while, but I was born and bred on the hits, and I've come home. WAVA is in a position to dominate that market. Its cume growth was substantial in the spring book, and while the station has been in a holding pattern, we're fullsteam-ahead once I get there." Rivers begins his new assignment in two weeks; a replacement for him hadn't been named at presstime.

Birch Continued from Page 1 dollars, and Birch provides actionable information that helps stations get those dollars.' Engel remarked, "I look forward to working with Dick and Bill again and want to help Birch keep its reputation for methodology innovation."

of the great promotion people in the industry, and I welcome the opportunity to work with him and the entire Island staff."

R&R/Friday, September 14, 1984

Raymond New GSM At WPLP

Michael Raymond has been appointed General Sales Manager at Guy Gannett Broadcasting's WPLP/Tampa. He joins the News/Talk outlet from WRKR/ Milwaukee (Racine), where he had been GSM since January. Previously he was Station Manager at WMKE/Milwaukee, now WBCS (AM), and GM at KRLY/ Houston.

Noting that WPLP is making steady improvements in its facilities and programming, Raymond told R&R,

"This is a fantastic opportunity for me to get in on the ground floor and grow with the station and the company. The Tampa market is like Houston was in 1977 – exploding



Michael Raymond at the seams."

Of his switch from rock radio to News/Talk, Raymond expressed the belief that "selling is selling" and joked, "I'm used to hearing that my audience is too young. Now I guess I'll be hearing that they're too old."

WPLP GM Timothy Williams commented, "We are delighted that WPLP and Tampa Bay could attract someone with Michael's credentials. He will be an asset to not only WPLP but also the broadcast and advertising communities.'

O'Neill

Continued from Page 1

new organization. By establishing its own President/CEO position and assigning Jim O'Neill to the post, we expect Blair/ RAR to move ahead aggressively."

Fritz noted that the Blair/ RAR operations will be parallel to and separate from those of Blair Radio, which continues under the direction of President/CEO John Boden. As part of the changes, Blair/RAR Sr. VP/GM Dick McCauley and Sr. VP/GSM Tom Turner have resigned.

O'Neill, who has an extensive background in advertising and TV sales, has served in various Blair management and rep sales capacities since he first worked with the company in 1969. He told R&R, "It's the most exciting opportunity in my business career, one which will allow me to bring together all the various skills I've been using for the last ten years. We've streamlined our reporting and operational characteristics so we can best serve our Group W station clients and any of the new clients we bring on board in the next couple of months."

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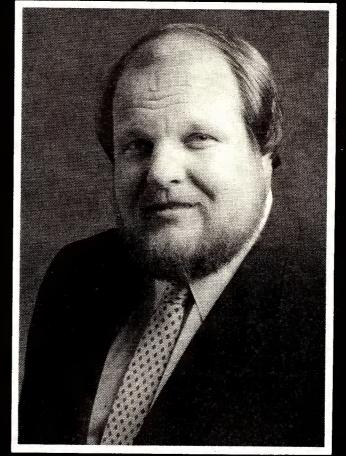
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ROB BALON, PH.D. PRESIDENT

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JHAN HIBER

Arbitron vs. Birch Comparisons (Round II)

In the Goliath/David battle of Arbitron Vs. Birch, which set of numbers do you believe? Are there consistent biases for/against some formats depending on the ratings service and its methodology? Would tea leaves be better than the ratings in terms of trying to figure out "reality" when confronted with different numbers for the same station during the same sweep?

the similarities/differences in the esti- for CHR stations, an average of 23% mates produced by Arbitron's diary and above the 18-34 adult estimates from Birch's telephone approach. This week Arbitron. I'll continue to search for truth, justice, and the reality of what the numbers are trying to say by examining a sampling of markets surveyed this spring, looking at four metros: Boston, Kansas City, Miami-Ft. Lauderdale-Hollywood, and Seattle-Everett-Tacoma . . . and we'll look into these formats ... Beautiful Music/Easy Listening, Contemporary Hit Radio, Country, and News/Talk.

As with the three other formats examined in four different markets last week, I'll take the composite total week metro shares for these formats, based on both the Arbitron and Birch numbers, and see what each service has to say. Three of the key demos are delved into: total person 12 + (the most reliable number), and adults 18-34 and 25-54, the two vital sales demos. Read on for how the scorecard came out in this week's version of the battle of the ratings services.



Two Definites, Two Mixed

Of the four formats examined this week two were most definitely affected by ratings methods, while two were a mixed bag.

Arbitron consistently showed higher total shares for the Beautiful Music/Easy Listening sounds, an average of 22% above the comparable Birch estimates among 25-54 adults, for example. Mean-

Last week I began an updated look at while, Birch tended to boost the estimates



There were less conclusive results as I examined the data for Country and News/ Talk entities. Arbitron was generally kinder to the Country stations, although Birch estimates were healthier in some cases — and the two were so close sometimes that little difference was apparent. The reverse was true for News/Talk. Birch was generally of more help to those outlets, but again Arbitron was beneficial to some and in additional cases there was little notable difference.

Four-Market Breakout

The market-by-market scorecards are shown below. Pick the market that is closest to yours and see if the Arbitron-Birch comparisons can offer some clues as to what's happening in your neck of the woods.

Boston				Miami
12 + Com	osite Arbitron	Birch	12 + Com	posite Arbitron
BM/ELR	7.8	6.5	BM/ELR	7.6
CHR	14.4	18.6	CHR	1,5.9
Ctry	1.4	1.2	Ctry	4.4
N/T	9.5	8.8	N/T	6.8
18-34 Com	posite	1. Jan	18-34 Com	posite
BM/ELR	1.4	.7	BM/ELR	1.8
CHR	20.8	24.4	CHR	25.5
Ctry	1.5	1.6	Ctry	3.6
N/T	2.7	2.9	N/T	1.2

Week In Review

Coleman Relocates

Jon Coleman Research has moved recently to a different Dallas-area office. The new address for Coleman Research is Suite 212, Three Dallas Communications Complex, Irving TX 75039. Coleman may be reached at (214) 556-2121.

Market-Buy-Market, Blair Ink Deal

Gil Bond, President of the Market-Buy-Market media research firm, has concluded an arrangement with Blair to use MBM. Blair will have on-line access to MBM's ratings breakouts (primarily Arbitron) and will also use MBM for analyzing Simmons data for radio sales utility.

"Hibernetics" Set For RCPC

Several hundred copies of my book Hibernetics will be available at an R&R booth on the RCPC exhibit hall floor. This will be the first release of the publication, designed to give stations more usable research information than ever before compiled in one volume. I'll be manning the booth during the RCPC and hope to see you there.

Birch Beefs Up Dallas

Birch Radio President David Gingold has announced the appointment of Frankie Weiner to the post of Account Executive, Advertiser/Agency Sales, in the firm's Dallas area office. Weiner formerly was in charge of media planning and buying for BWA Advertising, the in-house agency for H&R Block. Her appointment is effective immediately.

4.5 BM/ELR

CHR

Ctry

N/T

11.7

2.1

9.3

13.1

6.1

25-54 Composite

25-54 Composite			
BM/ELR	6.2		
CHR	10.5		
Ctry	2.7		
N/T	5.9		
	Kansas City		
12+ Comp	osite Arbitron		
BM/ELR	9.7		
CHR	10.6		
Ctry	18.2		
N/T	8.0		
18-34 Com	posite		
BM/ELR	4.8		
CHR	14.8		
Ctry	13.4		
N/T	3.6		
25-54 Com	posite		
BM/ELR	9.8		
CHR	7.6		
Ctry	22.4		
N/T	6.6		
		din.	

"Birch tended to boost the esti mates for CHR stations, an aver age of 23% above the 18-34 adult estimates from Arbitron."

	Miami	
12 + Comp	osite Arbitron	Birch
BM/ELR	7.6	6.8
CHR	1,5.9	23.6
Ctry	4.4	4.5
N/T	6.8	10.0
18-34 Com	posite	
BM/ELR	1.8	.7
CHR	25.5	35.0
Ctry	3.6	2.2
N/T	1.2	1.4

"Arbitron consistently showed **Birch** higher total shares for the Beauti-7.3 ful Music/Easy Listening sounds, 22.4 an average of 22% above the comparable Birch estimates."

7.6

14.9

5.9

3.5

6.8

21.4

7.2

5.0

3.8		Seattle	
14.6			
21.5	12 + Com	posite	
2.9	BM/ELR	11.0	8.8
2.0	CHR	11.5	14.5
	Ctry	9.4	6.7
7.7	N/T	9.3	9.3
8.8	18-34 Composite		
28.3	BM/ELR	3.5	2.6
4.1	CHR	18.8	23.9
	Ctry	7.4	4.2
	N/T	.7	3.3
	25-54 Composite		
	BM/ELR	9.9	8.8
esti-	CHR	11.4	13.2
aver-	Ctry	11.8	10.5
8-34	N/T	8.0	8.3

Final Comparison

The most vital comparison is, of course, the one you make before deciding where to spend your research budget on rating subscriptions. Look at your market and format, do the sort of analysis I've done the last two weeks, then see how your metro and station situation compares. If neither Arbitron nor Birch help your sales story, and if you can track the differences shown here and use that info for a programming perspective, then you've got an interesting decision to make.

Talk to the Arbitron and Birch folks at the RCPC, or at your convenience, then good luck. May the comparison be with you!

BETTER NUMBERS NOW!

Since opening her consulting firm in 1980, **Donna Halper** has earned a reputation for getting results.

Over **90%** of her clients have shown ratings increases. In nearly half of these, the ratings were **doubled**, and in a few cases, **tripled**.

FOR EXAMPLE

WWMJ (A/C) Bangor, ME 5.6 to 15.4 with an 18.6 in MEN.* **KQDS** (AOR) Duluth, MN From #5 to a tie for #1.

WMUS(Country) Muskegon/Grand Rapids, MI Ratings **tripled** in 6 months.

WQKS (Urban) Williamsburg/ Richmond, VA Ratings **tripled** in 1 year.

Donna Halper was recently named "Radio Programming Consultant of the Year" by the POP MUSIC SURVEY. NO PROMISES JUST RESULTS!

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* (numbers per Arbitron)

Working The Networks

Having trouble keeping track of all the networks? Maybe you're still wondering what really

differentiates a network from a syndicator these days? Well, if you have a problem or question relating to networks and syndicators, several panel discussions have been scheduled at the RCPC to address all issues challenging the network industry today. Following is a brief checklist of the scheduled network sessions and/or those sessions with network participants:

· Choose Your Weapons: News/News-Talk/Talk (Monday, 9:00-10:15am)

There's More To A Wire Service Than News (Tuesday, 7:30-8:45am)

and production product available from the industry's top producers and distributors.

• Programming To Succeed: Is It The Talent Or The Station? (2:30-2:45am) Also, don't miss the Syndicators/Program Producers Breakfast Monday morning at the

Biltmore Hotel. Have a cup of coffee and a Danish while you survey the latest programming

Emotion vs. Science: Music Research (Monday, 10:30-11:45am)

News: How Valuable Is It? (Monday, 10:30-11:45am)

I'll Tell You Why I Do Use Radio (Tuesday, 10:30-11:45am)

• Hit Radio (Monday, 9:00-10:15am)

Saturdays, and the "Best Of King" pro-

· Howard: At a special luncheon Tues-

day afternoon in the Bonaventure Hotel's

California Ballroom, a special Radio Award

gram on Sunday evenings.

Network Radio (Monday, 4:00-5:15pm)



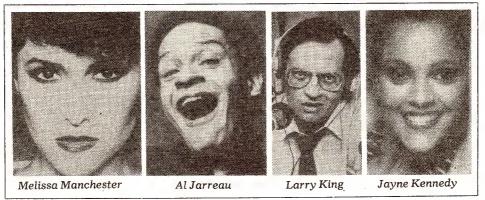
CONVENTIONAL BUSINESS

Networking At The RCPC

The NAB-NRBA RCPC – say it three times fast and win a prize! Actually, this year's RCPC (Radio Convention & Programming Conference) marks the long-awaited and logical "best-of" merging between NAB's annual RPC and the NRBA Radio Convention. As the preliminary flyers and other promotional propaganda declare, this week's gathering (9/16-19) in Los Angeles promises to be radio's biggest event of the year, a super-sized confab for radio people and *only* radio people. With over 75 hands-on programming and management sessions, concerts, luncheons, poolside parties, and early-bird breakfasts, the RCPC has something for everyone.

As usual, networks and syndicators will be highly visible at the convention. This participation includes two evening concerts, luncheon entertainment, continental breakfasts, several workshops and clinics, and the ever-popular hospitality suites. This week's column is a quick survey of various network/syndicator highlights coming up during the "radio event of the year."

• In Concert: Hoping to repeat the overwhelming success of last year's RPC '83 Pointer Sisters concert, this year Westwood One is presenting the "official" musical entertainment for both Monday and Tuesday evenings. The network will present Melissa Manchester in concert at the Biltmore Hotel on Monday night, while Al Jarreau will entertain attendees the following evening. Both concerts will be recorded by Westwood One's Concertmaster I mobile studio: Manchester is being taped for an upcoming "Star Trak/Pop Concerts" series segment; Jarreau's recording will be held for his personal use, possibly to be released as a future radio feature. "We're delighted to have been selected again to provide the talent and produce the shows for what shapes up to be the biggest meeting of radio minds," says Westwood One President



Norm Pattiz. "Los Angeles is not only the nation's entertainment capital, but it's our home ground - and we wanted to provide nothing short of an outstanding lineup."

• Talk It Up: As in years past, Mutual will again broadcast the "Larry King Show" live from the RCPC site. Highlighting the guest list this year are Steve Martin, Lily Tomlin, and Carl Reiner, who will be talking about their upcoming Universal film "All Of Me." The network will also kick off a new schedule of seven full nights of talk each week — featuring Larry King Monday through Friday, Jim Bohannon on

will be presented to "the man we love to hate" – Howard Cosell. The legendary ABC sportscaster and commentator is scheduled to address the lunch crowd in a program hosted by ABC Talkradio's Michael Jackson. Cosell, who has spent the last 31 years calling the action for virtually every sport broadcast by radio and television, is host of ABC Radio's "Speaking Of Sports" and sorely missed by his Monday Night Football fans.

• Stars On Live: As part of Monday's "Hooray For Hollywood" luncheon featuring comedienne Joan Rivers, KIIS/Los Angeles morning jock and United Stations personality Rick Dees will receive his star on the Walk Of Fame. The ceremonies will be viewed by the RCPC lunch crowd at the Bonaventure Hotel through a live-via-satellite hookup from Hollywood – just three short miles away. KPRZ/Los Angeles personality Gary Owens serves as emcee for this celebration.

• Stretch Those Legs: Monday morning, coinciding with the traditional continentalstyle Syndicators/Program Producers Breakfast, Syndicate It will present – and tape – a segment of "Radiorobics" featuring Jayne Kennedy. Kennedy, host of the popular nationwide radio exercise program, will instruct early risers on various aerobic routines. "These exercises are designed to be a supplement to your daily exercises, not replace them," says Syndicate It President Bob Dockery. "Jayne simply ties radio into exercise to get the blood going in the morning."

In addition to these special events, many networks and syndicators will be represented in a number of sessions, each covering several different aspects of the network arena. Included in this slate of special features is the Network Radio panel discussion on Tuesday afternoon, which is scheduled to cover changes and growth in the industry. Check out the workshop directory at the top of this page for more details and participants in this and other networkoriented sessions.

Of course, much of the business – and fun – at any convention is conducted afterhours in the halls.. Thanks to network/ syndicator hospitality, potent potables and delectable digestibles provide a haven for those travellers on a negative-expense budget. Clip and save the Network Suite Guide found elsewhere on this page as your handy pocket guide for nocturnal action at the RCPC.

See you there !!!

Where The Network Action Is

Hospitality Suites

ABC Radio Networks 11229 Biltmore Associated Press 9341 Biltmore Berklee College Of Music Bonaventure 2338 Bonneville Broadcasting System

Bonaventure 2708 CBS Radio Network Biltmore 10333 Century 21 Programming Bonaventure 3068 **Churchill Productions** Bonaventure 3064 **CNN Radio** Biltmore 4337 **Concept Productions** Bonaventure 2748 Copley Radio Network Biltmore 5235 **DIR Broadcasting Biltmore 8235** Fairwest/Al Ham Biltmore 10220 Leisure Market Radio Biltmore 9235 Mutual Broadcasting System Biltmore 3337 NBC Radio Network Biltmore 9335 Otis Conner Co. Bonaventure 3151 P.G. Productions Biltmore 9201 RKO Radio Network Biltmore 10337 Satellite Music Network Bonaventure 3108 Schulke Radio Productions Bonaventure 3078

Southcott Productions Bonaventure 2968 TM Communications Bonaventure 3340 Transtar Radio Networks Bonaventure 3131 United Press International Bonaventure 2458

United Stations Biltmore 11300 Wall Street Journal Report Biltmore 6101 Westwood One Biltmore 9300 Exhibitor Directory All Star Badio Booth 1418

American Broadcast International Booth 3003

American Image Productions Booth 1117 Associated Press Booth 1007

Broadcast Information Bureau Booth 2001 Broadcast Programming International Booth 3031

CBS Radio Stations News Service Booth 1005 Century 21 Programming Booth 1133

Concept Productions Booth 1012 Copley Radio Network Booth 1414

Human Performance Engineering Booth 1415 Kalamusic Booth 3009

Newsmaker Interviews Booth 1316 Peters Productions Booth 3024 Public Interest Affiliates Booth 1322 Radio Arts Booth 2017 Sacred Heart Program Booth 1210 Satellite Music Network Booth 1116 TM Communications Booth 3021 Toby Arnold & Associates Booth 1121 Transmedia International Booth 3014 United Press International Booth 1014 United Press International Booth 1124A United States Army Reserve Booth 1318 Weather Services Corp. Booth 1027 Wold Communications Booth 1207 York Radio Network Booth 3017





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of BMI music.

Wherever there's music, there's BMI.

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END	A R		R&R/Friday, September 14, 1984 ATION FEATURES BER 17-23
Tuesday	25	Comedy	General Information
SEPTEMBER Country Calendar Royce Kendall Rare Trax XTC Sound Check Dennis DeYoung	(CW) (CW) (RKO)	Daily Feed (DCA) Shades of fall/the debates/Bush-Ferraro/ oil shock?/Reagan near misses (9/17-21) Jack Carney's Comedy Show (CW) Mystery & Adventure (9/17-21)	Brad Messer's Daybook (WO) Kennel Club/Amateur Hour (9/17) N.Y. Times/Patty Hearst (9/18) Witch Hunt/Central Park (9/18) Witch Hunt/Central Park (9/19) Attila The Hun/Vassar (9/20) Nathan Hale/John McAdam (9/21) Computer Program (PRN) Origin of the species/ENIAC/silicon chips/ ICs and CPUs/smart home appliances
Wednesday	-26	Laugh Machine (PRN) Joan Rivers/Rodney Dangerfield/ Rich Little/Monty Python (9/17-21)	(9/17-21) Health Care (PIA) Living With Allergies (9/16)
SEPTEMBER Country Calendar Tribute To Merty Robbins Rare Trax XTC	(CW) (CW)	Radio Hotline (ASR) Candid call/I'm tired/great voice/ I had a party/something to think about (9/17-21)	Medscan(PIA)Cannonball Projectiles (9/17)Beta-carotine (9/18)Smiling babies (9/19)Nicotine Dependent Mice (9/20)Lovesickness (9/21)
Sound Check Wham! Thursday	(RKO)	Stevens' & Grdnic's Comedy Drop-Ins (ASR) Mr. Fix-It/Federal Express freaks/ phone store/comedy team/ dating with Hog (9/17-21)	Minding Your Business (NP) Name Game/Q Comp Corp. (9/17) Grace Commission (9/18) Supplemental Benefit Plans (9/19) Bugs Burger/Altruistic Corp. (9/20) Pentagon Competition (9/21)
SEPTEMBER	21	Entertainment	Public Affairs (PIA) Where Are All The Jobs? (9/16) (9/16)
Country Calendar George Strait Rare Trax Flock Of Seaguils Sound Check Steve Perry	(CW) (CW) (RKO)	Assignment Hollywood (MBS) Doug Barr (9/17) Lana Wood (9/18) Steve Bond (9/19) Jamie Lee Curtis (9/20) John Hillerman (9/21)	Something You Should Know (SBS) Visuelizing Goals (9/17) Facial Expressions (9/18) Art Of Interviewing (9/19-20)
Friday	28	Entertainment Update (CBS) Howard Rollins/Elike Sommer/Stephen Stills (9/17-21)	Sound Advice (PRN) Hi-fi audio/Edison phonograph/holes in records/history of radio/tape recorders (9/17-21)
SEPTEMBER Country Calendar David Frizzeli Rare Trax Fried-Day: Elmer Fudd Sound Check Prince	(CW) (CW) (RKO)	Rock Notes (ABCR) Fee Waybill/The Tubes (9/17-18) Don Seiden/Eagles (9/21) Rock Report (SOU) Gary U.S. Bonds/Chicago (9/17-21) Screen Scenes Screen Scenes (SOU) Careful He Might Hear You (9/17) C.H.U.D. (9/18)	PROGRAM SUPPLIERS KEY
200		Another Time, Another Place (9/19) Hollywood Hot Tub (9/20) Weekend Hits & Misses (9/21) Lifelines w/ Bill Fantini (ABCR) Cumputer Science w/John Mullin (9/17) Radiorobics (SI) Working With Weights (9/17)	ABCD = ABC Direction Net ABCE = ABC Entertainment Net ABCR = ABC Rock Net ABCY = ABC Youth Nets AMS = American Media Services AP = Associated Press ASR = All Star Radio CB = Continuum Broadcasting CBS ² = CBS Radio CBSR = CBS Radio CBSR = CBS Radio Net CW = Clayton Webster DCA = DC Audio DIR = DIR Broadcasting GSN = Global Satellite Net



NO REAL OF	News Blimp	(PRN)
1000	Human bites/political humor/	
STATISTICS.	renting screening rooms/corpo	orate diets/
	excess endangered species (9/17-21)

(WO)

(NBC) **Newsline Extra** Fail Football Frenzy (9/17-21)

Sporting News Report (CW) Tom Flores/Jim Plunkett/Cliff Branch Nancy Lopez/Hank Soar (9/17-21)

GSN = Global Satellite Net IN = Innerview IS = IS INC LBP = Lee Bailey Prod. LW = London Wavelength MBS = Mutual Broadcasting ME= Multimedia Entertainment MJI = MJI Broadcasting NBC = NBC Radio NP = Narwood Productions PFM = PFM Inc PG = PG Prod. PIA = Public Interest Aff. RI = Radio International RKO = RKO Radio Net RKO1 = RKO One RKO2 = RKO Two SBS = Strand Broadcast



Page 48

The Weekend

SEPTEMBER 22-23

Gary Owens' Supertracks (CRN) Bette Midler/Creedence Clearwater Reviva

(RKO)

(RKO)

(US)

(WO)

(US)

(RKO)

(US)

(MBS)

(SBS)

(US)

(WO)

(WO)

(ABCE)

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(WO)

(IN)

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(NP)

(WO)

(WO)

Captured Live

John Leader

& Remember

Dr. Demento

Ray McKinley

Hot Ones

Sheena Easton

Hot Rocks

Donna Summer

man Turner Overdriv

Countdown America w/

Dick Clark's Rock, Roll.

ords About Records

The Great Sounds

Huey Lewis & The News

Charlie Pride/Crystal Gayle

Earl Thomas Conle

Music & Memories

Ray Parker, Jr./June Lockhart

Ronnie Milsap/Anne Murray/

Rick Dees' Weekly Top 40

Rock Album Countdown

Lindsey Buckingham/Sammy Haga

Rock Chronicles

Razzy Bailey/Terri Gibbs

Solid Gold Country

Rare & Scratchy Rock & Roll (PIA)

Rock Quiz Weekend Special(MJI)

The Week Of

SEPTEMBER 24-28

Lee Arnold On A

Country Road

Fats Domin

Tina Turner

Rockin' Wom

British invasion

Silver Eagle

Statler Brothers

Countdown

BBC Rock Hour

Country Closeup

Cameron Crowe

Live From Gilley's

Music Makers

Off The Record

Special Edition

Twisted Sister/The Fixx/Bomeo Void

Lindsey Buckingham/Carl Reiner/

Box Of Frogs

Steve Wark

Innerview

Trevor Rabin

Moe Bandy

Frankie Laine

Tina Turne

Earth News

.lim Glase

Source Special

Huey Lewis/U2/REM **Weekly Country Music**

MUSIC CAL

Saturday

Country Calendar

Don Reid

Musical

Sunday

Country Calendar

Music Of The City

enons

Radioscope

Purple Rain

April Wine & Honeymoon Suite

Lynn Anderson

Barry Manilow

SEPTEMBER

Broadway & Hollywood Chart Hits

SEPTEMBER

King Biscuit Flower Hour (ABCR)

Live From The Record Plant (RKO)

Rolling Stones' Continuous

SEPTEMBER

Roger Schnúr, and John Brodie

Sex, Drugs, And Rock & Roll

Monday

Country Calendar

Tammy Wynette

Rare Trax

Retro Rock

David Bowie

Heart Sound Check

History Of Rock And Roll (ABCR)

NOW ON SALES - Westwood One's expanded sales team recently convened in

Los Angeles, mapping out the company's upcoming advertising strategy. Pictured

during a break are (front, I-r) VP/Advertising Sales Ron Hartenbaum, VP & Director/

Corporate Administration Ellyn Ambrose, and President Norm Pattiz. Standing (I-r)

are Westwood One's Tom Rudnick, Mark Kress, Ginger Kraus, Bud Weisner,

(CW)

(ME)

23

(CW)

(SI)

(LBP)

24

(CW)

(CW)

-(CW)

(RKO)

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Now you can break the AP news story you want 18 times faster.

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NewsPower 1200 is so fast it can move sports scores the moment they happen. Dow Jones averages the minute the market closes. State and regional stories the second they break.

15

And weather information comes to you directly from the National Weather Service!

It delivers all the quality news programming radio stations expect from AP, on a system that's been fully researched, designed and tested to meet AP's exacting standards— and yours.

Total control, even at this high speed.

NewsPower 1200 also gives you total control over the categories of

clubmast

30

news you receive. And the volume of stories coming into your newsroom. You can get everything

that's currently on the AP Radio Wire, or program the selections to your requirements.

The news you need, when you need it.

Every hour you'll get ready-to-air summaries of the top news stories, if that's what you want, in plenty of time for top of the hour newscasts.

State and regional news moves well in advance of your busiest day parts. And AP's highly salable features arrive in a fresh morning drive package.

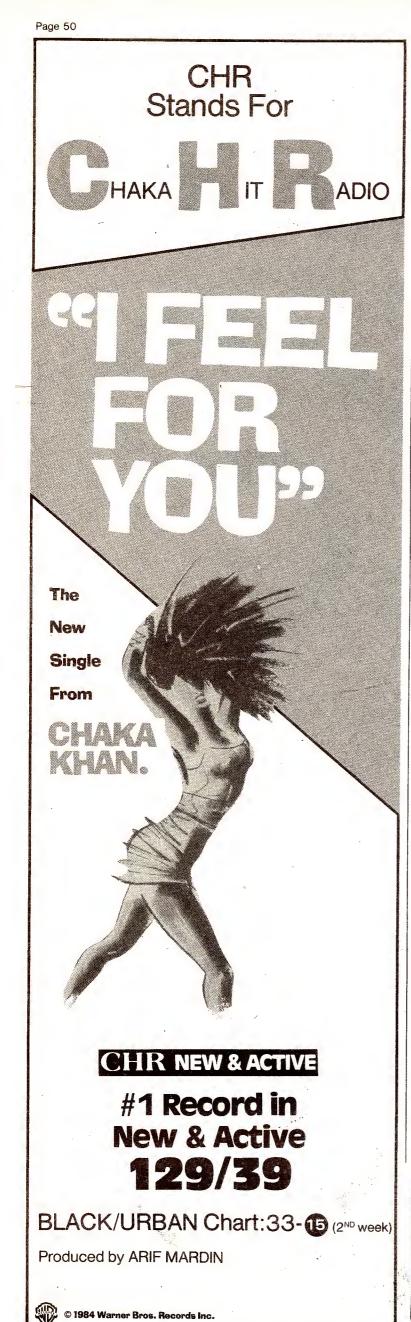
Speed, selectivity and reliability – a powerful combination.

If you're ready to get the weather faster, gain control over your news volume, and still keep the highest level of programming quality and salability you're ready for AP NewsPower 1200.

For more information call your local AP Broadcast Executive or Glenn Serafin, collect, at the Broadcast Services Division of The Associated Press. 202-955-7214.

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R&R/Friday, September 14, 1984



Street Talk

Even though both companies are denving it, this rumor is too hot to die. Street Talk in the Windy City says WLUP/CHICAGO may be in for a change in both ownership and format. If the wags know what they're talking about, HEFTEL will supposedly sell "The Loop" to EZ COMMUNICATIONS, which would then convert the high-profile AOR into a Beautiful Music competitor for Chicago's WLOO. See, we told you it was a great rumor . . . and only a rumor at this point . . . both companies sav it's not happening.

After a year as GM at KCMO/KANSAS CITY, DICK CASPER has exited over "operational differences" with owner RICHARD FAIRBANKS. Watching both the AM and FM shops on an interim basis is Fairbanks VP/ Administrative Affairs DENNIS LINSIN. Naming a permanent replacement, possibly from within, is expected to take up to two months.

KDIA/OAKLAND's sale to POWELL COMMUNICATIONS should be completed soon, but there's a new twist to the story this week. Owner-to-be ADAM CLAYTON POWELL III has asked the FCC to change KDIA's call letters to KFYI. The new "FYI" designation has everyone in the market guessing format change (news & information, perhaps?), but current KDIA staffers haven't been told anything yet.

It's a little bit of lineup roulette at WLS-AM & FM/ CHICAGO, where as of September 17 the following changes will be made. First and foremost, WLS-FM afternoon personalities STEVE DAHL & GARRY MEIER will segue to afternoons on the AM. (We hear the dynamic duo are none too pleased with the mandated move, either.) AM midday personality TOMMY EDWARDS will move to the FM and FM Production Director/weekend personality CHUCK BRITTON (who was originally headed North to WKTI/Milwaukee, but no more) will segue into Tommy's old shift.

WMJI/CLEVELAND PD DAVE POPOVICH stepped down last week as a result of those "philosophical differences." Assistant PD RON FOSTER will assume acting PD duties. Popovich has no immediate plans and consultant MIKE McVAY is now seeking a permanent programming replacement.

Any rumors that WCCO/MINNEAPOLIS is up for sale can be put away. VP/GM CLAYT KAUFMAN reports that the station's parent company, MTC PROPERTIES (which owns MIDWEST COMMUNICATIONS), is undergoing a corporate restructuring; and those bankers that have been roaming the halls of 'CCO are simply there to appraise the value of the facility - not to make an offer for it

Speaking of the Twin Cities, with MALRITE's aquisition of WDGY/MINNEAPOLIS due to become final sometime in the next few weeks, look for a number of changes at the Country outlet. ART SAUNDERS, who's leaving his Asst. PD post at WBAP/FT. WORTH, is already set as WDGY's new PD to replace GARY STONE. Gary has been at WDGY for 11 years, the last four as PD, and can be reached at the station for the next week or two.

WCCC(AM)/HARTFORD will be going CHR on September 24. The daytimer will no longer simulcast WCCC-FM, which will remain AOR. New PD DAVID GROSSMAN will continue to program both outlets.

KBIU/LAKE CHARLES, LA PD JERRY LOUSTEAU exits to become PD at KZZB/BEAUMONT, filling the opening created when MICHAEL MURPHY left to program KX104/NASHVILLE. Jerry's first job will be to replace KZZB MD NEIL HARRISON and morning personality ANDY SPINOSI, who are both joining Michael in Nashville





WESTWOOD ONE will enter the crowded CHR countdown show competition soon. marketing the three-hour "Rockin" America" hosted and produced programmer/morning personality SCOTT SHANNON. Shannon's countdown show available!) will use what he calls "a

Scott Shannon programmer's chart" of his own design and presumably sound somewhat like the Z Morning Zoo. Casey, John, Dick, Rick, and Dan were unavailable for comment.

"Yeah, but will it play in Peoria?" is now a question for the judge. It seems 16-year WXCL/PEORIA morning man DAN ELLIOTT left the station for crosstown Country competitor WXTR - allegedly in violation of the nocompete clause in his contract. WXCL reportedly filed suit and got a restraining order issued, but Dan went on the air anyway - with some less than complimentary things to say about his former employer - after which a contempt of court citation was issued. The whole mess is set for a hearing. Meanwhile, WXCL GM DICK LEWIS is in need of a "stable, outgoing type who loves promotion and would like to become a local star." To be continued . .

It now seems inevitable that NOBLE

COMMUNICATIONS will drop XTRA/SAN DIEGO'S CHR format in favor of an A/C-Beautiful Music hybrid, which could be marketed in combination with the company's KJOI/LOS ANGELES. Research is currently underway to determine the feasibility of the proposed plan.

KEZC/PHOENIX changed call letters and morning talent on September 11. The station adopted the calls of its sister station and is now KJJJ-FM. The AM & FM will simulcast a new morning show, which will be hosted by longtime Country personality JAY LAWRENCE along with DEANN SCHADE. While he arrives in Phoenix from KMPS/Seattle, Jay's history includes KLAC/Los Angeles and KNEW/Oakland.

After two years as PD at KNBQ/TACOMA-SEATTLE, SEAN LYNCH has resigned. He told Street Talk, "After spending two of the best years of my life at KNBQ, I'm leaving to seek new challenges in radio as well as TV." Operations Manager DON HOFMANN is now looking for Sean's replacement.

ELEKTRA/ASYLUM has promoted BRAD HUNT and RAY GMEINER to Regional AOR Promotion Directors East Coast & West Coast respectively. Interestingly enough, both Brad and Ray joined E/A in 1980 after having worked for MCA. The pair take on their new titles and responsibilities immediately.

All doubt has been removed, WBEN-FM/BUFFALO is going "live" 'round the clock as soon as a full staff of jocks can be hired. Interested? Contact acting PD **ROGER CHRISTIAN.**

Consultant MIKE JOSEPH won't be bringing his Hot Hits format into Boston or Dallas anytime soon. He's licensed the use of the phrase "Hot Hits" to Boston's WZOU (the former WCOZ) and Dallas's KTKS (which was KIXK)

Look for COLOR 95/SALT LAKE CITY to change ' formats sometime in the near future. Two staff members have already been released, but new Operations Manager DAN LOPEZ won't comment on further changes, despite the widespread market rumors.

Continued on Page 52



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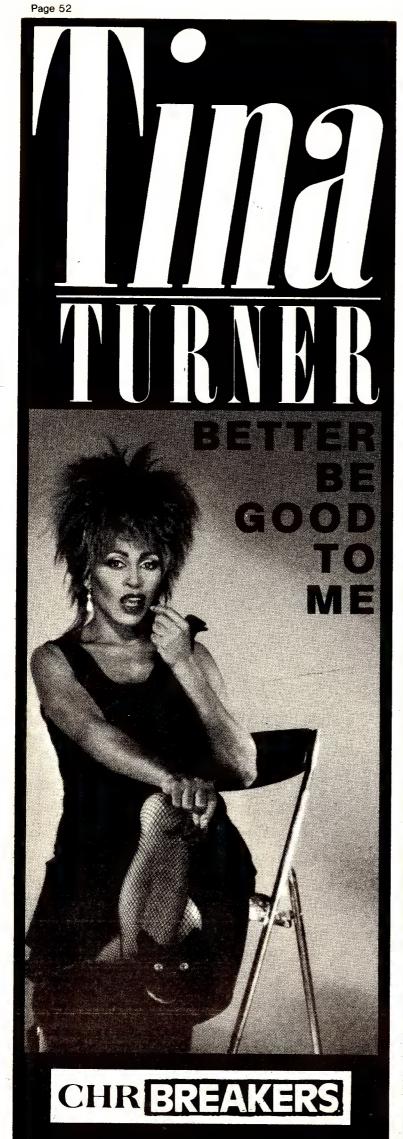
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Capitol

Street Talk

Continued from Page 50

HOWARD ROSEN has joined A&M RECORDS in the newly created position of "singles consultant." The concept is for Howard to assist the A&M field staff in breaking new artists and all mainstream product. Senior VP/Promotion CHARLIE MINOR told us, "We're thrilled to have Howard working on the A&M team."

Also at A&M, LEE DURHAM will now cover the South from Atlanta. He'll continue to handle Nashville, Knoxville, and Chattanooga, plus all of Georgia and Alabama.

BILL RICHARDS is the new PD at KLUC/LAS VEGAS, replacing the exiting BILL KELLY. Richards programmed KREO/Santa Rosa for the past two years and was Assistant PD at KDWB/Minneapolis before that. Richards was not immediately replaced at KREO.

Congratulations to **KIIK/DAVENPORT** PD **JIM O'HARA** on being promoted to Manager/Broadcast Operations. Jim will now oversee programming, sales, and promotion. Additionally, **CHARLES KING** has been promoted to the same position for KIIK's AM sister station **WOC**.

BJ105(WBJW)/ORLANDO's sister station WCOT has switched calls to WBJW, and will begin simulcasting with BJ105 on Monday (9-17). WCOT's Big Band format is the casualty.

TERRY SLANE has been promoted from MD to PD at **WIRK/WEST PALM BEACH.** He replaces **TERRY LEE**, who exited more than a month ago.

Get-well wishes to KMML/AMARILLO OM DUGG COLLINS, who suffered a heart attack last week. All is fine, and Dugg is resting at home.

Longtime WIGY/BATH programmer SCOTT ROBBINS is leaving to join the airstaff at WRXT/BUFFALO. Current WIGY morning man BOB ANDERSON is the new PD.

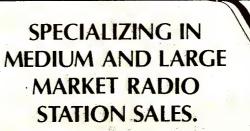
Intrepid KGO/SAN FRANCISCO reporter MELANIE MORGAN suffered second degree burns on the bottoms of both feet last Friday when she attempted the Bay Area's latest craze — "firewalking" across hot coals. Through concentration, most people who try the feat avoid injury. By the way, Melanie was *not* on assignment (or in pursuit of a hot story) at the time. Melanie, who survived a tour of duty in Beirut last year, was back on the job — and crutches — Monday morning.

More hot news from San Francisco: **KJAZ** is celebrating 25 years as a Jazz station. Riding the crest of the excitment is the outlet's very first DJ, **JERRY DEAN**, who still handles the evening slot Monday through Friday.



This Monday (9-17) at the RCPC in Los Angeles when JOAN RIVERS says "Can we talk?" during her luncheon performance, the answer may be, "Yes, but only after this word from RICK DEES." The popular KIIS/LOS ANGELES morning man and ubiquitous syndicated personality (TV's "Solid Gold," radio's "Weekly Top 40" will officially receive his star on Hollywood's "Walk of Fame"

Monday, and the entire ceremony will be beamed back to the convention for all to see. L.A. Mayor **TOM BRADLEY**, who takes more than his share of abuse from Rick every morning, has proclaimed it "Rick Dees Day" in the city and will personally present Rick with a proclamation to that effect at the ceremony. For those who keep track of such things, Rick's star (number 1787) will be right next to Mae West's.



R&R/Friday, September 14, 1984

WSYR/SYRACUSE has brought in DAVE WINDSOR from WGBF/Evansville as its new PD. Dave will also

handle middays on the air, as current WSYR midday personality **FRED HORTON** shifts to evenings on **WSYR-FM.**

As of September 1, K-102/EL PASO has both a new PD and Operations Director. Former PD JOHN HUNTER has exited the station to form his own video production business. Morning man MARK BATEMAN becomes K-102's new Program Director, and afternoon jock STU KELLOGG gets the nod as Ops. Dir.

KFH/WICHITA has promoted Agri-Business Director BOB GIVENS to Program Director. STEVE McINTOSH continues as the Country outlet's Operations Manager.



KS103/SAN DIEGO was happy to announce morning man DAVE OTTO has signed a new three-year contract with the station. Terms were not made public, but we hear the deal was a strong one.

JOHN MARKS is now OM at KSSN/LITTLE ROCK, joining the station from KAYD/BEAUMONT,

Dave Otto TX, where he was PD. T94/PANAMA CITY PD JOHN DANTZER has resigned to become PD at KIIQ/COLORADO SPRINGS. The station will change calls to KIKX, referring to itself as "Kicks 102." Back in Florida, CHUCK BARE will handle

things until a new PD is named. Pardon our goof: **JIM LONG** is *not* consulting the new **WZOU/BOSTON** (formerly WCOZ), as we incorrectly reported in the August 31 edition.

Former SOURCE Director Of Programming JOHN McGHAN is now the Producer for RICHARD NEER's morning show at WNEW-FM/NEW YORK. Handling the morning news is LISA GLASBERG, who's logged time at the RKO network, WPIX/New York, and WMET/Chicago.

DON W. HALLETT returns to the programming side after a stint as an AE at WKRZ/WILKES BARRE. Before joining WKRZ, Don was MD at WEZX/Scranton.

KMIO/MERKEL, TX wasted no time in snapping up the KIXK call sign just turned in by ABC's new KTKS/ Dallas.



Q105/TAMPA, has crossed the street to join the staff of WMGG. Effective immediately, Audrey is Magic's Promotion Director and morning traffic personality. Congratulations to two San

AUDREY LYNN, formerly of

Congratulations to two San Diego radio folks who were married on September 2. The newlyweds are **KFMB**'s morning show producer **SHELLE**

Audrey Lynn show producer SHELLE STRAUSS and KGB personality GABRIEL WISDOM.

Our best wishes to **POLYGRAM** National Promotion Director **JOE GROSSMAN** and **ELEKTRA/ASYLUM** Administrative Assistant/A&R **SUSAN KAPLOW** on their engagement. The couple will wed in the fall of 1985.

Wedding bells: another all-industry romance at WINE & WRKI/DANBURY, with WRKI MD BRUCE GOLDSEN and WINE Co-op Advertising Director SUSAN SZANTI tying the knot. In Philadelphia, local A&M rep MEL ZULKER's visits to WYSP have yielded more than just airplay. He and 'YSP Traffic Director SUE HEMPHILL got married last weekend.

STORK STOPS: For **RADIO WORLD** Publisher **STEVE DANA** and his wife, a new baby boy, Joshua, born August 28.

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PROGRAMMERS TAKE THE STEP

Finding Happiness In Ownership

Although it's a dream of many broadcasters to own a radio station, very few ever achieve that goal. Most often the opportunity, as you might expect, comes to those with an extensive sales and management background. However, it's becoming more common for program directors to take the giant step into ownership. If you're a programmer or a DJ who's ever wished to run your own station, this article with PDsturned-owners illustrates how the benefits of self-employment encourage the transformation of the creative "artist" into the businessperson.

Financial Motivation

These five broadcasters won't kid you – the drive to own carries financial motives. Former KMGG/Los Angeles PD Jeff Salgo, now owner of KIVR-AM & FM/Cave Junction, OR, stated frankly, "As I advanced in my career and began working in larger markets, the more money I saw my direct efforts were making the owners. I was earning people millions, but only seeing a couple of thousand for myself. I finally decided to do something about it."

The allure of financial security was also the incentive for longtime Gordon McLendon programmer (now owner of KPEN/San Jose) Ken Dowe. "I was advised early on that if I wanted to make more than peanuts, I should go into business for myself." KRTH/Los Angeles PD and WCRO/Johnstown, PA principal Bob Hamilton concurred, "I did it not only for my love for the biz, but also as an investment for tomorrow." He added, "Who knows what can happen in this strange business?"

The Value Of A

Well-Rounded Background Despite being heavily armed with capitalistic motivations, programmers keen on becoming pilots of radio properties will still get shot down on their maiden flights without correct training. The broadcasting battlefield, warned Ken, is no place for those lacking solid sales experience. "A fellow who goes into ownership with only a programming background has committed a grievous error. You have to understand

sales before you get involved in a station." Vic Ives is a longtime programmer who now heads an investment firm which owns KMJK/Portland and several other Northwest outlets. "Take a year or two to sell on the street," he said. "There's more to it than just superb programming, which is just one of the influences leading to a person's decision to buy time. You find very quickly you've got to be a marketer, a packager of ideas." Jeff suggested that future owners should start planning *now*, so the skills will be there when they need them. "I set my goal to own a station about four years ago. I made sure every job I took from that point forward would give me more knowledge in the areas I was lacking, which were sales and administration."

Vic advised PDs to be aware of latent opportunities. "Back in the '70s, PDs were so into the 'art' of programming that they were a little offbeat. It probably did us some harm, as we weren't business-oriented enough. Occasionally, the PD should put on a tie and go to a meeting. In fact, a lot of program directors would have the chance to expand into management roles within their own companies if only they'd indicate an interest and desire to their GMs. I'll bet there isn't a good GM in the country who'd turn down a PD's request to be more actively involved in the management team."

Gaining Management Skills

Commenting on specific management training, Bob offered, "Learn how to read P & L sheets, for example. I took a crash course in business to help me understand the financial areas. Learn what it *really* takes to run a station, which most PDs don't think about. Know what it costs to keep the lights on and the employees running, including details such as medical benefits, which you pay for but normally don't think of."

"Spare three or four hours a week to go on sales calls or to take management classes," said Vic. "Become more involved in the mainstream of the business to learn real managerial skills, including marketing, research, and budgeting.

"I am constantly reading," he continued. "But I know I can't learn enough to be a skilled financier or lawyer. So I concentrate on learning about *people* relationships so I know how to communicate with the people who *do* handle those things for me. Learn as much as you can," Vic cautioned. "You don't have to become a chief engineer, but you'd better understand enough to be able to order those priorities or you could end up in deep trouble."

Jeff reminded would-be owners not to overlook reference materials. "The NAB offers all sorts of information about station operations, from structuring sales departments to accounting. Books offer answers to questions that practical experience doesn't."

Striking Out On Your Own

The decisive moment comes when one commits to buying or building a station. For veteran programmer-turned-owner John Rook, his time had clearly arrived. "I was totally bored with what I was doing. Since every ratings point matters so much, managers expect you to program a certain way, leaving very little room for creativity and inventiveness. As much as there were people I admired and enjoyed working for, **By Jeff Green**

there were others that weren't that exciting. I got tired of the latter group, and so decided to see if I could do it my way."

Bob admitted, "I just wanted to do radio the way it should be done, and the only way to do it is to do it yourself."

"I loved Golden West Broadcasters," pointed out Vic, who participated in ownership at an early age before spending 13 years with Gene Autry. "But after all the startups, turnarounds, and pulling of rabbits out of the hat, I decided I wanted to do it for myself again."

Ken offered the following ground rule: "As soon as you've established a foundation in a programming and sales background, you should be able to begin a venture where you can share in the ownership of a station."

Problems & Challenges

Whether it's finding an engineer or just Continued on Page 56

The Selection Process

There are dozens of considerations when looking at a prospective property to buy, beyond just the sale price. There's the profit potential, station image, geographic situation, staff talent, market profile, technical limitations — one could go on and on. Each owner offered some sage advice in vital areas of concern.

Vic Ives on facilities: "You've got to have a facility which can be competitive for the use you select. I'm not saying you must have the most powerful AM or best FM in town, but the signal has to be able to do what you want it to. It's possible for some owners to make money running syndicated programs and religion on an AM at the right end of the dial with 250 watts."

Jeff Salgo on brokers: "Step one would be to contact a broker. For a beginner, it's almost mandatory. As a first-time buyer, I really appreciated that my broker performed services for me by providing information, educating me, and looking out for my interests."

Ken Dowe on small markets: "It's much easier to sell \$500 spots to a knowledgeable buyer than it is to hang around somebody's garage all afternoon hoping to sell 50-cent spots, and then hoping I get paid for them." Vic lives adds: "You're dealing with such smaller dollars that every one is so much more important. There seem to be a lot more life-and-death decisions. You're dealing without ratings by and large, and you have to sell yourself on a community-acceptance basis."

John Rook on drop-in CPs: "Why Grand Coulee? Because there is very little chance for a white in any major market where minorities apply to win a construction permit. It's public record that all applications are slanted toward minorities today. But starting from ground zero is still the best way to do it, because your total investment is almost nothing."

Bob Hamilton on approaching takeover: "This is a 'people' business. One thing I did not want to do was to blow everybody out and start all over again. It's bad for the community and it's bad business. I looked very carefully at the strengths of each person, giving them an opportunity to grow, and showing them I mean business."



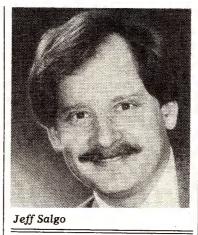
Vic Ives

Heads an investment firm which owns KMJK/Portland (he is GM), KOTY & KHWK/Tri-Cities, WA, and KUTI & KXDD/Yakima, WA. Vic is a former VP/FM Division for Golden West Broadcasters.



Ken Dowe

Former KLTE/Oklahoma City owner, just completing acquisition of KPEN/San Jose. A 21-year broadcaster, Ken's experience includes ten years with Gordon Mc-Lendon in programming and executive management.

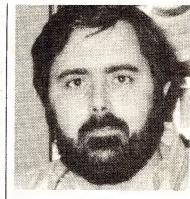


A former consultant and most recently PD at KMGG/Los Angeles, Jeff owns KIVR-AM & FM/ Cave Junction (Medford-Ashland), OR. AM is 1 kw days/250 watts nights at 1400 kHz; FM construction permit is for a 100 kw signal at 2000 feet on 102.7 mHz.



Bob Hamilton

With partner and GM Jim London, owns WCRO/Johnstown, PA. Facility operates with 1 kw days/250 watts nights (with plans to increase nighttime power to 1 kw) at 1230 kHz. A longtime programmer at KRTH/Los Angeles, Bob is a former RKO National PD.



John Rook

A veteran major market PD (WLS/Chicago, Y100/Miami, WCFL/Chicago, WIFI/Philadelphia, KFI/Los Angeles, etc.), John is now President of RHW Broadcasting. Operates KEYG & KEYF/Grand Coulee, WA and KCDA/Coeur d'Alene, ID. Also holds ownership interest in KQLT/Casper, WY.

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Finding Happiness In Ownership

Continued from Page 54

learning the community, the complexities of operating a station from the top floor are many. As a new owner, Jeff found himself in the midst of a whirlwind of decisions needing to be made - what to do, when and how to do it. "My biggest problem has been that so many areas demand your attention. The challenge is to separate the vital ones to take care of, and to be patient with the rest. I'll hear a clunker record on the air and will then have to remind myself that attending to that problem is not as vital as finding a new salesperson or getting our equipment in. It's a whole new area to worry about priorities. In programming, that came naturally, because you knew what was important; it became part of your habits. Now, I have to make decisions in -eight different departments. Ownership forces you to set priorities and be really good about organization."

But Bob pointed out, "Sometimes you can't prepare yourself enough ahead of time, because there are some unforeseen circumstances that come on a day-by-day basis. You always have to be prepared for the unexpected.'

Vic understands that axiom all too well. In their first stint as owners, Vic and his wife Carol found their backs to the wall more than once. "When we first started in the '60s, we hocked our furniture a couple of times to Household Finance just so we could make payroll. That was kind of scary."

John found his biggest challenge was simply learning to be patient, which he did, "if just waiting for the FCC!"

Happiness & Hard Work

When asked if the realities of ownership matched their impressions of what they expected it to be like, not a one expressed any interest whatsoever in giving up his proprietorship. On the contrary, each owner seems to radiate a certain pride and fulfill-

ment in pursuing his quest. "The most exciting time of my life is right now," said John. "I'm just thrilled to be in ownership. I pinch myself every day and thank the Lord for helping me into this direction. I can't believe what a joy it's been.'

"It's a lot of fun," agreed Jeff. "I like to

The Importance Of The Business Plan

Assuming you've found a station you wish to buy or a CP to apply for, a solid business plan is necessary to show the financial lender or your business partners that you know where the money's going

Ken Dowe explained, "You have to go into ownership with at least a line of credit. If the station is a turnaround situation, you'd better be prepared for the inevitable - not making money in the beginning. I like to have enough capital to operate for a couple of years without worrying or going back to the bank to borrow more. You have to watch every expense. You're only cheating yourself if you try to cut corners, trade out everything, or skimp on a good morning personality

"I'd like to show an aspiring owner all the paperwork, and recount the sleepless nights preparing pro formas and cash flow charts; there is so much work to it. Don't believe you can just find a property, walk down to your friendly banker, sign a note for the money, and walk away. Nobody in the financial world operates that way. You'd better be able to tell the lender with great authority in a split-second how much money it's going to cost for stamps and office supplies for the first year, what your receptionist will need to be paid, and how you intend to program your station. You'll have to account for raises and rising interest rates

Vic lves agreed, adding, "You have to figure all those things out before any responsible lending institution will talk to you. Start by establishing what you can get for a spot on your station. Can you get more than the competition with better programming? How many units can you sell? Project your income, but if you exaggerate your expectations, then you just convince them that you're misguided, mistaken, or just trying to sell them a bill of goods. Don't kid the bank and don't kid yourself, because if you do and the bankers give you the money, you could be pretty miserable trying to pay it back.'

be the guy in charge, because when you see a problem, you can fix it without having to go through someone for an OK. You can accomplish more of your goals faster.'

However, Bob Hamilton, who helps run WCRO while holding down a PD post 2500 miles away, emphasized that "it's not as easy as it sounds; the station is continually on your mind. It's a very demanding situation when you have mouths to feed, people to take care of, and a business to run. You'd better be ready for it. It's a lot of responsibility, but I'm glad I did it."

So is Ken Dowe. "With all the problems with collections and hoping you have enough money to cover payroll without having to borrow more, with all the 18-hour days, seven days a week, it's so much better knowing you're working for yourself. You know you don't have to go to the office and play politics with someone who happens to have the manager's ear this week; you're in total control of your destiny. You're in charge. There's no feeling like it.

"The rewards are so much greater. You don't worry about how much more money you're going to make per hour or this month, because the multiples could be fantastic. If you're willing to work hard, you might make ten times as much money as last year. And all this time your station is appreciating in value."

Vic Ives concluded, "The problem with ownership is that there aren't enough hours in the day. The old joke about working for yourself is that you only have to work half a day, and it doesn't matter which 12 hours you choose! But it's also a great deal of fun and everything I expected it to be.

"I can still say I've never earned an honest dollar in my life! I enjoy broadcasting and if I could have, I would've been paying people to do it all these years. Fortunately, I didn't have to, and unfortunately, I couldn't afford it.'

POT RADI

Looking To Learn More

There are many reference works available cludes buying power potential for every zip to those serious about getting into radio code in the U.S. Demographic characteristic ownership. Among them are:

 Buying or Building a Broadcast Sta- 22209; (703) 841-7800. tion. Available from the NAB (\$20 members, \$40 non-members). Detailed "how-to" information about all aspects of station acquisitions, including legal, technical, and financial areas. Write to: NAB Services, 1771 N mation. Street, NW, Washington, DC 20036; (800) 368-5644 or (202) 293-3529.

· Duncan's Radio Market Guide. Compiled by James Duncan Jr. (\$110). Comprehensive advertising and station revenue figures for all rated markets. Helps calculate a station's potential billing. Covers each market's employment, economic and industrial makeup, population and demographic data; many other features. Write to: Duncan Media Enterprises, Box 2966, Kalamazoo, MI 49003; (616) 342-1356.

· Broadcasting Yearbook. Printed annually by Broadcasting Publications (\$75). Includes lists of all facilities and formats, plus brokers, attorneys, program suppliers, equipment manufacturers, and other useful information. Write to: 1735 DeSales St., NW, Washington, DC 20036; (202) 638-1022.

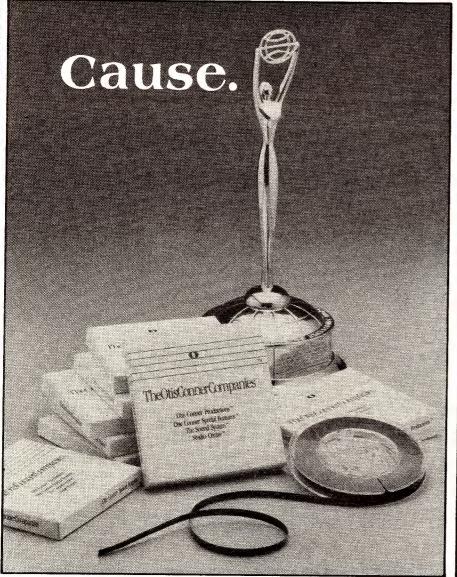
· Spot Radio Rates & Data. A monthly publication of Standard Rate & Data Service (\$174/year). Listings of all stations, national/regional networks, state/county/metro market data, maps, and spot rates for participating stations. Write to: 3004 Glenview Rd., Wilmette, IL 60091; (312) 256-6067.

· Sourcebook Of Zip Code Demographics. Available from CACI, Inc. (\$695). Inforecasts, business statistics by zip. Write to: 1815 No. Ft. Myer Dr., Arlington, VA

Don't forget the Census Bureau, Department of Labor, Chamber of Commerce, and the public library for additional market infor-



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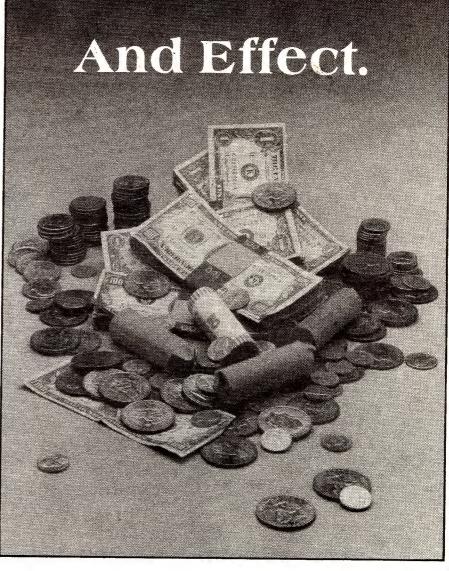
He's collected hundreds of awards for campaigns he's created for clients like Texaco, Macys, Paul Masson, National Car Rental and Fotomat, to name just a few.

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Page 58

Management

The Human Resource Factor

he general manager of the '80s is batting in a doubleheader against the economy and advancing technology. Facing those twin challenges requires a strong support team. Since many radio stations operate without benefit of a formal personnel department, the general manager must also wear the personnel director's hat, which includes the roles of coach, trainer, and recruiter.

To gain a more knowledgeable grip on the trends that will directly affect human resources developments in 1984 and beyond, I surveyed a cross-section of human resources experts: Kevin Coleman, VP/Security Pacific National Bank; George Chesney, Director/International Human Resources, and Robert Gibbs, Director/Recruitment, both of Mattel; Charles Shackelton, West Coast Personnel Director, Columbia Pictures Industries; Dean Ferris, VP/Employee Relations, Paramount Pictures; Leslee Hellman, Associate Director/Personnel, Twentieth Century Fox; Howard Hart, VP, Drake Beam Morin; Bradford Taft, Managing Consultant, Univance; and Robert Kurisu, Partner, Westbury Group. The findings, which encompass various aspects from recruiting to training, are outlined below.

Recruiting

Reluctance appears to be growing when it comes to automatically transferring from one job to another. Whereas in the past an employee traditionally relocated without reservation for career and company loyalty, today families, "quality of life," and economics take precedence. It is becoming increasingly difficult to recruit from outside the immediate geographic area, particularly to high-cost-of-living locales like California. As a result, companies are sweetening job packages, relieving workers' financial loads through bonuses, mortgage differentials, and spousal placement assistance.

Advertising and word of mouth continue as popular recruiting means. The use of executive search firms is dramatically increasing as well. This is especially true in high technology, retailing, banking, and health care industries, where there is tremendous growth, added competition, and severe shortages of qualified executive talent. Entertainment industry recruiting of outside talent has not progres s ranid. ly. But it is growing, stimulated by upgrading and the competitive nature of the marketplaces.

Employee Relations

Company motivation remains a key aim. In striving for an environment that fosters a procompany atmosphere, businesses are adopting a more maternalistic attitude toward their employees. Over the last five or six years, American companies have been borrowing a Japanese business concept - quality circle. Staffers are grouped into worker-participation teams that encourage discussions regarding the workplace, problem-solving, issueraising, and management feedback. Involving workers in the decisionmaking process makes them feel like an integral part of the company and knocks down barriers betweeen the "hired help" and management. Added business benefits: improved creativity, productivity, and quality.

"Businesses are adopting a more maternalistic attitude toward their employees."

Labor Relations

Front-burner issues like unemployment, escalating costs, and compensation will undoubtedly spur more labor/management discussions across the country. In preparation for the tough bargaining ahead, many firms are holding talks in between formal negotiation sessions in a non-adversary atmosphere. Inroads will be made; in order for broadcasting and other entertainment businesses to keep moving forward, these issues have to be resolved in the next five years.

EEO/Affirmative Action Under the current Administramuch government pressure to push for increased staff hirings from the minority and female on this issue and more legislative



Gary Kaplan

ranks. And the entertainment industry continues to lag behind its peers, due in large measure to the "old-boy" network. However, **EEO/Affirmative Action remains** a chief concern, thanks to heightened union and guild awareness, and, even more important, the omnipresent bottom line. Whichever administration is voted into office, both the experts and I feel there is a sufficient groundswell and trend toward positive change.

Compensation

hough conflicting evidence exists as to the salary increase rate (some say it is in the 6% range; others estimate $6\frac{1}{2}$ -8%), the majority agrees that business is cutting back; base salaries are stabilizing. New tax laws will force firms to take a more "prudent" look at the percentage rate. Total compensation packages seem to rise because of bonuses and other incentive factors, with upper management generally reaping the added windfall.

Base compensation percentage is tied to the inflation level. As long as the economy stays stable, labor will haggle for larger raises, and the differential that builds a cushion between middle and upper management will be maintained. The real problem lies in the fact that people grew too accustomed to the 15% adjustment rate. They find it difficult to accept the companies' moderate outlook.

Another situation that must be reckoned with is that of comparable worth. Women earn 60-65% of what men are paid for tion, companies are not under as jobs of equal value. Reliance on what the marketplace dictates is giving way to renewed emphasis



= By Gary Kaplan

nearly 50% of the workforce, equal pay will have a significant impact on the economy and socie-

valuable commodity - people.'

"Radio needs to come closer to a 1984 approach. Success relies on your most

Benefits

ty.

guidelines. Since women comprise

Programs which give employees an incentive to stick around are picking up steam. Within the last year, several major firms established savings and stock ownership plans for all non-union staffers. Deferred income programs represent another popular route. But there is a negative side: Instead of paying all insurance benefits, more companies are asking employees to assume a portion of the expense. The reason? Costs rose nearly 40%.

Outplacement

In light of cutbacks, everincreasing mergers/acquisitions, and a more caring management attitude, more businesses are securing outplacement services. By the same token, a growing number of senior executives are taking the initiative and consulting these specialists on their own.

Both parties benefit. Employees are offered individually tailored termination agreements and assistance in their next career move. Interestingly, 80% claim to have landed better jobs than they had prior to termination. Meanwhile, remaining employees' morale, motivation, and productivity are not sacrificed. Lawsuits stemming from unfair termination are lessened, as are company unemployment compensation costs. As a whole, though, the entertainment industry is still slow to press outplacement into service.

Management Development Traditionally, radio and its

counterparts paid little or no at-

tention to formal management development programs. Today, buzzwords like "management training," "organization," and "succession planning" frequently float through smoke-filled conference rooms. There is a loosening of the old-boy network shackles and a little more willingness to seek the versatility that cross-pollination breeds. The broadcasting industry is beginning to pay more attention to succession planning and other issues.

Training

n tandem with management development, the word here is more. More firms are reassessing and redesigning their management training techniques, especially aiming their sights on attracting and grooming entrylevel employees. Time-management and supervisory programs assist managers in mapping their career paths. And radio stations are increasingly sending their people to national, regional, and local trade shows, conventions, consultants, and various university programs (Wharton, etc.).

I will elaborate further on specific topics (compensation, termination/outplacement) in future articles. But bear in mind that radio needs to come closer to a 1984 approach to personnel and human resources practices. GMs and group heads need to be as adept in this area as they are in sales and programming. After all, success relies on your most valuable commodity - people.

Gary Kaplan presently serves as Managing VP/Partner of search firm Korn/Ferry International. Based in the Los Angeles corporate offices, he also heads the company's international entertainment specialty practice.

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R&R/Friday, September 14, 1984



A CHAT WITH SELCOM'S FAUST

Mega-Reps: Challenging A Changing Industry

R&R's special "Mega-Reps" series concludes with Selcom, Inc. President Lou Faust. While echoing sentiments expressed earlier in the series, Faust also discusses what the future may hold for radio and reps.

R&R: What spurred the "megareps" trend?

LF: What started the whole thing was the economics of the rep business. Expenses increased because of the regionalization of buying. As the nonwired network business started to increase, reps had to develop nonwired divisions. Another reason was the advent of computerization. Those were the major factors that started to put

reps out of business because expenses grew a lot faster than-

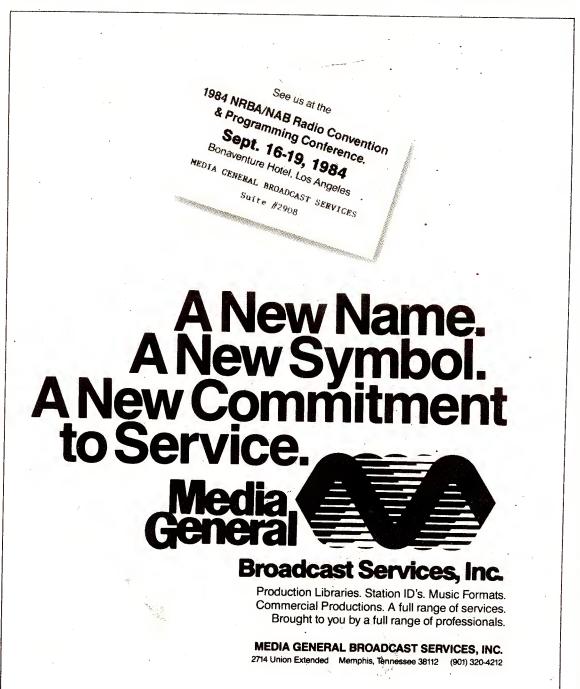
sales. As a consequence, the marginal reps, ones that were making a small profit, were starting to lose money or starting to be on the brink, and were susceptible to the merging trend.

The marketplace and your competitive positioning decide what's happening. It's nothing that has been designed by any rep as a better way. Economic necessities have caused these changes. R&R: How does national spot's

future stack up against today's changing economics? LF: There's really two different answers. By the reps becoming "mega-reps" or whatever you want to call them, they have the resources to field the sales staffs,. computer capability, and so forth

represent the radio stations. As far as national spot goes, its share of the overall advertising dollar has been going downhill over the last couple of years. The

to be able to stay in business and



Lou Faust President Selcom, Inc. (Selcom/Torbet Radio)

Selcom, Inc., comprised of Selcom and Torbet Radio, dates its existence back to November 1983. It's a wholly-owned subsidiary of Selkirk Communications of Canada. Torbet operates 17 offices nationwide; Selcom 14. As President first of Selcom Radio and later of Selcom, Inc., Faust numbers eight years with the company. Prior to that, he spent 11 years with Blair. Faust is a true radio veteran, having been in the business since 1948. He made the move into the rep arena four years later.



elcom radio

nonwired networks haven't really contributed a lot because there is so much other radio money that they haven't developed a lot of new money. And the stations themselves, which used to bill maybe 20-25% of their business nationally, now average maybe 10%. Of course, it varies with the station. Plus agencies haven't been quick to recommend radio because it's not as profitable for them to handle. Then there's the fact that many creative people go into TV and print because they can see their efforts in action. They don't understand the thrill of the creative radio commercial.

R&R: Can that problem be rectified?

LF: Well, two things are happening. One is the reorganized RAB under Bill Stakelin, which will be very national salesoriented. Secondly, nonwired network divisions are beginning to do some client work, and reps have to do more of that. Perhaps with the new multi-rep situation, they can afford to start getting their people out.



Torbet Radio

R&R: Do agencies and stations both share equal advantages as a result of these mergers?

LF: Ad agencies can now deal through the reps instead of having to go direct. Nonwired network departments are doing a lot of the agencies' work, such as the billing .affidaviting procedure.

In regard to radio stations, it's just that they are in business. It's not financially feasible for them to maintain their own salespeople in all offices where national business emanates. If the alternative is a rep with a number of divisions, whose combined resources can keep them afloat and in business, tions will have a rep. If the reps hadn't gotten together, more and more would be out of business because they couldn't stand alone.

R&R: There's a rumor that stations aren't getting top of the card as before. Is this true?

LF: If they have a good rep and depending upon their competitive situation - they should be getting top of the card. Radio is still underpriced, yet there 'are more stations getting higher rates

now than ever before. If you've got the goods to deliver, there's no reason why you would be getting less

R&R: When will radio reach its proper price level?

LF: That depends upon the marketplace. Let's face it, TV is the glamour medium. And each year you hear the agencies speculating, saying, "Gee, we're only going to get a 15% increase this year." I don't know whether radio will ever be priced for what it's really worth.

R&R: What is the key to achieving a strong station/rep relationship?

LF: The important thing is the commitment of both a station and a rep to an open, frank partnership, where both will air their views and decide how they can sell the station's time. You must have an open partnership to get the job done.

R&R: Can the marketplace accommodate a rep entrepreneur?

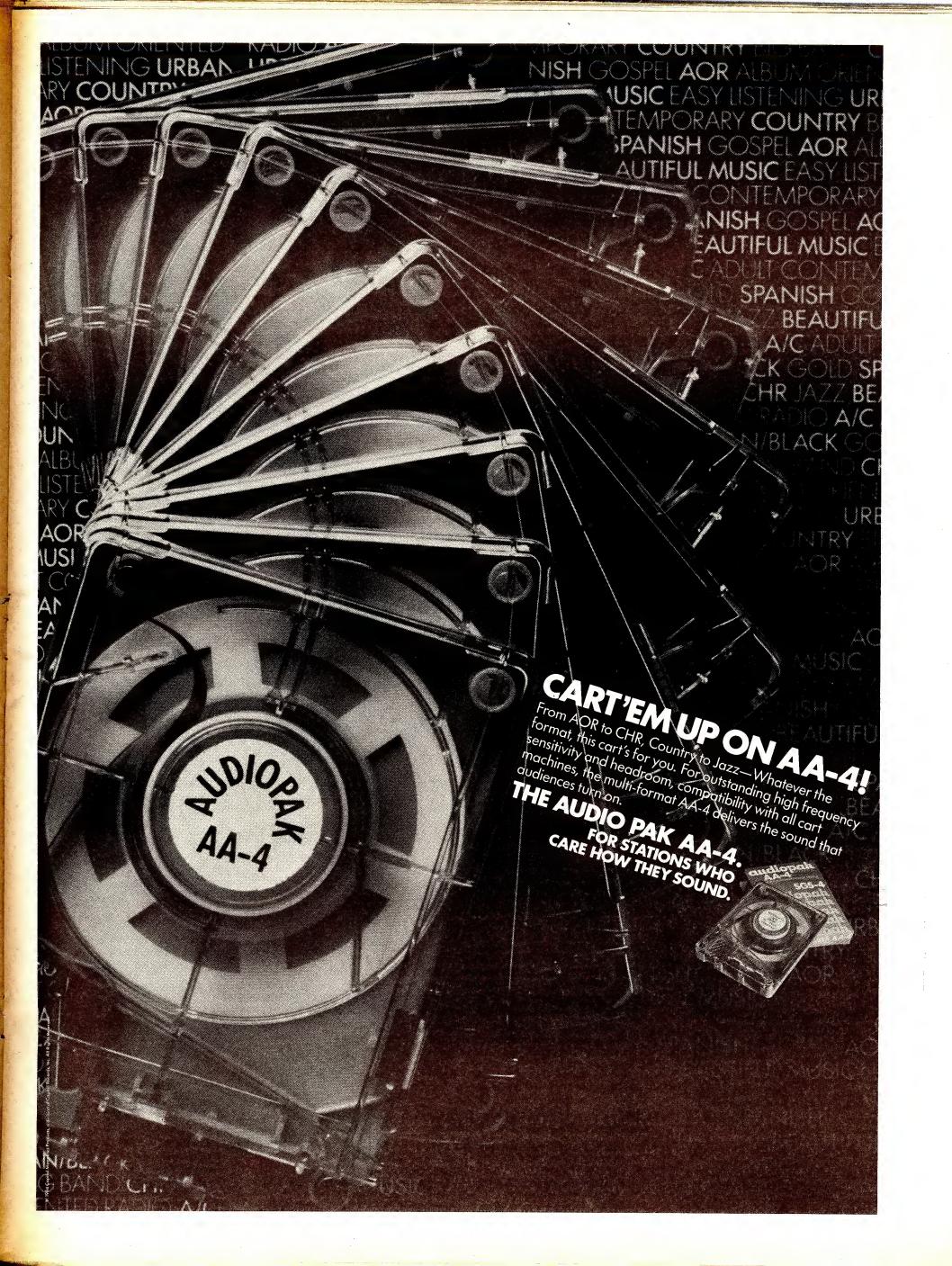
LF: There's a need today for another good rep firm; there's always room. However, when you say entrepreneur, usually you mean a guy wants to make money. But to start a successful rep firm and attract stations, the up-front money is prohibitive. New rep firms could be started by companies that would want to invest that.

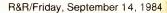
R&R: Will the trend reverse back to singular reps?

LF: What you're seeing today is a complete revolution in national radio marketing. And in a revolution of any type, changes are going to happen. Generally, revolution breeds new ways of doing things. At this time, I don't know what those ways will be. It could be back to company-owned reps. It might be huge regional reps all around the country. Or somebody who is finally able to come up with the ideal solution for handling all the paperwork. Or the reps might be out of business and the agencies would tie in to a computer bank and do all their business that way.

Economic necessities from the stations' and reps' standpoints will continue to make innovations and change. The way radio is going, its income is more and more local. Unless there is success on the part of the new RAB and reps trying to eventually create business . . . if radio doesn't keep pace and start to incease its share of the advertising pie, it could end up where the stations won't need them because national won't make that much difference.

The "Mega-Reps" series will resume in October with viewpoints from stations, agencies, and independent reps.





John Waite's Babys Pictures

him. But only Bruce Springsteen and the Cars have kept Waite's current album, "No Brakes," from the top AOR airplay slot, and the single "Missing

Throwing the Babys out with the bathwater turned out to be a successful move for John Walte. The former Babys lead vocalist got off to a rocky solo start with his first album last year, although it probably established a base for



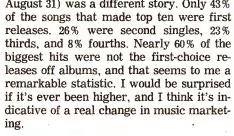
MORE HIT SINGLES FROM MORE HIT LPs

Albums Go Deep

As record industry marketing becomes more sophisticated, maximizing an album's sales potential becomes the paramount goal. The key to maximizing album sales is, of course, generating hits, as many as possible, from the LP. The one-hit-and-a-load-of-filler album model, prevalent through much of the sixties, is undesirable. So too is the unified-statement concept album model that took its place. What's looked for is an album with depth – several tracks with hit potential, usually varied enough in style to keep programmers and listeners interested.

> This year, deep albums by the likes of Culture Club, Lionel Richie, Billy Joel, Huey Lewis & the News, Van Halen, and the "Footloose" crew are providing multiple hits (with "Thriller" of course the shining star). Other albums (Tina Turner, ZZ Top, Pointer Sisters) are producing hits on the second or third singles released.

> Looking at the CHR top ten singles so far this year, the breakdown is interesting. In the first four months of 1984, 64% of the toptenners were first singles from albums. The remainder broke down into second singles 19%, third singles 12%, fourth singles 2%. and seventh singles ("Thriller") 2%,



Reasons could be as simple as labels working on albums released early in the year for second or third hits now. Or they could be as multifaceted as changing strategies in promotion and marketing - deliberately holding back the strongest track for the second or third release, or starting out with a rocker or two and following through with the mass appeal clincher ballad (as with the Cars' "Drive"). It's an intriguing trend - if you have theories and explana-

Ocean Of Emotion

"Caribbean Queen" hitmaker Billy Ocean is no newcomer. The British-based singer had a memorable hit in 1976, "Love Really Hurts Without You," considered by many to be one of the most heartfelt Four Tops soundalikes recorded. More recently he did a couple of albums for Epic before resurfacing with "Caribbean Queen" (which in Britain was titled "European Queen" for some doubtless highly logical reason).



Pre-Caribbean Ocean

A recent addition to the catalog of covers on "Baby It's You," the Shirelles-to-Stacy & Johnny number: Elvis Costello and Nick Lowe team for a duet on the song on the 12-inch flip of Nick's latest British single "LAFS (Love At First Sight)."

And a few corrections - in citing Cyndi Lauper as the first autoerotic hit, I neglected to mention (polite way of saying "forgot") two semihit contenders, as WSIA/ Staten Island, NY PD Andy Charalambous now: "Pictures Of Lily' 'hv fl and the more recent "Turning Japanese" by the Vapors (at least, that's what it's supposed to be about). Another mistake on my part - .the Split Enz laser-etched single mentioned in the last Colored Vinyl update was "One Step Ahead." And as for the headline on the August 31 column, I have no more idea what "Randon" means than you do, unless it's a new joint publishing venture between Randy Meisner and Don Henley. "Random" is what was meant; "ran dumb" is what happened.

Colored Vinyl Update (Part II)

Todd Rundgren in "Light" blue

Maybe record companies should put out more promotional singles in colored vinyl (EMI America just did, with the David Bowie "Blue Jean" single. Guess what color?). Judging from the mail and phone calls I'm continuing to get, radio people definitely notice colored vinyl, and retain their memories of records employing it.

Latest additions include five from KPEN/San Jose MD Steve O'Neil: Todd Rundgren's "I Saw The Light" (blue), Desmond Child & Rouge's "Our Love Is Insane" (purple), a square white vinyl artifact called "New York City" by Zwol (please, let's not get into different geometric shapes or picture discs just yet; we'll be here all year!), and a couple of Willie Nelson Christmas singles on Columbia, one on green and one on red.



Zwol - a square deal all white

Brian Cleary of WESA/Charlerol, PA also mentions the Rundgren tune, as well as Sammy Hagar's "Two Sides Of Love" (red), Jer-"Dynan "Cherry Baby" by Starz (gold), and Elvis Presley's "Moody Blue" in blue. He also thoughtfully provides an addition to my earlier July 4 list of American-themed songs, Balance's "American Dream."

And a few more from WLOQ/Winter Park. FL's Jamie Kartak: "Let's Get Serious" by Jermaine Jackson (red); the Commodores with "Machine Gun" (red) and "Sweet Love" (gold), Yes's "Roundabout" on gold, and "The Elvis Medley" on the most appropriate gold.

But the second four months (through

August 31) was a different story. Only 43%

You" hit No. 1 in CHR August 31. Waite and the Babys started in 1976 and

gained a contract by the then-unusual method of financing a demo video and attracting the attention of Chrysalis. They were by no means unsuccessful, scoring two top ten hits,

"Isn't It Time" in 1977 and "Everytime I Think

Of You" in 1979; 1980's "Back On My Feet

Again" hit No. 16. But personnel changes and differing musical goals took their toll eventual-

ly. Waite, by the way, is not the only Baby to

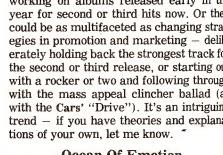
achieve post-infancy success. Two of the

members went on to play in Rod Stewart's

band, while Jonathan Cain, who played

keyboards with the Babys for a period, left to join Journey. And the wait is over for Waite, as

"No Brakes" brings him runaway success.



Growing up: John Waite as Baby and mature solo artist

Multiple hitters: Lionel, Huey, and the Cars

ONE YEAR AGO TODAY

- JOHN BAYLISS FORMS BROKERAGE FIRM
- BOB COLE NAMED PD AT WMZQ/WASHINGTON
- JOHNNY ANDREWS BECOMES VP/GM OF KTAR & KKCT/PHOENIX
- JIM GREGORI APPOINTED GM OF KLAK & KPPL/DENVER
- MIKE WATERMANN NAMED PD AT KSD-FM/ST. LOUIS
- #1 CHR: "Tell Her About It" Billy Joel (Columbia) (3rd week)
- •#1 A/C: "Tell Her About It" Billy Joel (Columbia) (2nd week)
- #1 COUNTRY: "Baby What About You" Crystal Gayle (WB)
- •#1 BLACK: "Cold Blooded" Rick James (Gordy/Motown) (2nd week)
- #1 AOR TRACK: "How Can I Refuse" Heart (Epic) •#1 LP: "Synchronicity" - Police (A&M) (14th week)

FIVE YEARS AGO TODAY

- GARY BERKOWITZ NAMED PD AT WROR/BOSTON
- ALAN HAGUE BECOMES EXEC. VP AT KRSP/SALT LAKE CITY
- •#1 CHR: "Lonesome Loser" Little River Band (Capitol) (3rd week)
- #1 A/C: "After The Love Has Gone" Earth Wind & Fire (Columbia)
- K: "Don't Stop 'Til You Get Enough" Michael BLAC (Epic) (4th week)
- •#1. COUNTRY: "You're My Jamaica" Charley Pride (RCA) • #1 LP: "In Through The Out Door" - Led Zeppelin (Swan Song/Atlantic) (2nd week)

TEN YEARS AGO TODAY

- **JIM DUNCAN NAMED R&R COUNTRY EDITOR**
- TEX MEYER NAMED STATION MANAGER AT WGOW/CHATTANOOGA
- #1 CHR: "I Honestly Love You" Olivia Newton-John (MCA)
- •#1 A/C: "Then Came You" Dionne Warwicke & Spinners (Atlantic)
- •#1 LP: "Fulfillingness' First Finale" Stevie Wonder (Tamla/Motown) (3rd week)

• #1 COUNTRY: "Please Don't Tell Me" - Ronnie Milsap (RCA) (2nd week)

Drake-Ghanau t stations WIN-

KGHL (AM) Billings. COUNTRY. #1 - Total Persons. WMRV (FM) Binghamton, (NY). CONTEMPÓRARY. #1 - Total Persons. KBOZ - FM Bozeman. CONTEMPORARY. #1 - Total Persons. WFXE (FM) Columbus (GA). URBAN CONTEMPORARY. #1 - Total Persons. WTVY (FM) Dothan. COUNTRY. #1 - Total Persons. KQIL (AM) Grand Junction. COUNTRY. #1 - Total Persons. WQDW (FM) Greenville-New Bern. URBAN CONTEMPORARY. #1 - Total Persons. WTQR (FM) Greensboro-Winston-Salem. COUNTRY. #1 - Total Persons. WKEE - FM Huntington-Ashland. CONTEMPORARY. #1 - Total Persons. WKFR (FM) Kalamazoo-Portage. CONTEMPORARY. #1 - Total Persons. WPCV (FM) Lakeland. COUNTRY. #1 -Total Persons. WVLK - FM Lexington-Fayette. COUNTRY. #1 - Total Persons. WMAZ - FM Macon. CONTEMPORARY. #1 - Total Persons. KANE (AM) New Iberia. CONTEMPORARY. #1 - Total Persons. KEWB (FM) Redding. CONTEMPORARY. #1 - Total Persons. **KPQ** (AM) Wenatchee. CONTEMPORARY. #1 - Total Persons. Source Arbitron audience estimates Spring 1984. Subject to qualifications outlined in the original research.

KTTI (FM) Yuma. COUNTRY. #1 - Total Persons. **KDUX (FM)** Aberdeen. CONTEMPORARY. #1 - Adults 18+. WKAK (FM) Albany, (GA). COUNTRY. #1 - Adults 35+. WLEV (FM) Allentown-Bethlehem-Easton. CONTEMPORARY. #1 - Adults 25+. KZLS (FM) Billings. CONTEMPORARY. #1 - Teens (tie.) **KFXD - FM** Boise. CONTEMPORARY. #1 - Adults 18-34. KGEM (AM) Boise. COUNTRY. #1 - Men 18+. **KBOZ (AM)** Bozeman. COUNTRY. #1 - Adults 18+. KQCR (FM) Cedar Rapids. CONTEMPORARY. #1 - Adults 18-49. WPEG (FM) Charlotte-Gastonia. URBAN CONTEMPORARY. #1 - Adults 18-34. WVOC (FM) Columbus, (GA). COUNTRY. #1 - Adults 35-64. WDZZ - FM Flint, URBAN CONTEMPORARY. #1 - Women 25-54. KYNO - FM Fresno, CONTEMPORARY. #1 - Teens. KOIX (FM) Grand Junction. CONTEMPORARY. #1 - Adults 18-34. WFBC - FM Greenville-Spartanburg. CONTEMPORARY. #1 - Adults 18-49. WTCR (FM) Huntington-Ashland. COUNTRY. #1 - Adults 18+.

KPLE (FM) Killeen - Temple. COUNTRY. #1 - Adults 35+. WLXR (AM) LaCrosse. COUNTRY. #1 - Adults 25-54 (tie). WCNV (FM) Lynchburg. COUNTRY. #1 - Adults 25-54. KXXY - FM Oklahoma City. COUNTRY. #1 - Adults 25-49. **KHAY (FM)** Oxnard-Ventura. COUNTRY. #1 - Adults 25-54. WJLQ (FM) Pensacola. CONTEMPORARY. #1 - Adults 18-49. KALL (AM) Salt Lake City. CONTÈMPORARY. #1 - Men 25-49. **KBIL (FM)** San Angelo. CONTEMPORARY. #1 - Adults 25-54. WCHY (FM) Savannah. COUNTRY. #1 - Adults 18+. WTAX (AM) Springfield, (IL). HITPARADE. #1 - Adults 35+. KHOO (FM) Waco. CONTEMPORARY. #1 - Adults 18+. WQWK (FM) State College. CONTEMPORARY. #1 - Adults 18-34. WIRK - FM West Palm Beach-Boca Raton. COUNTRY. #1 - Men 35-64. KKRD (FM) Wichita. CONTEMPORARY. #1 - Teens. WKSB (FM) Williamsport. CONTEMPÓRARY. #1 - Adults 18-34. **WGNI (FM)** Wilmington. CONTEMPORARY. #1 - Women 25-49. **WQXK (FM)** Youngstown-Warren. COUNTRY. #1 - Adults 25-54.

Congratulations to the staff and management of Drake-Chenault consulted stations that achieved #1 in a primary demographic in the Spring 1984 Arbitron Ratings.

Thanks and congratulations, too, to the Drake-Chenault consulting team that forged the record-making results: Denny Adkins, Jay Albright, Bob Kingsley, Mike Kinosian, Bob Laurence, Frank Proctor,

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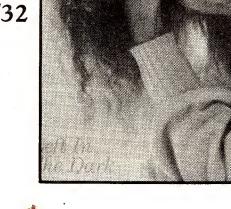
WXKS-FM WCAU-FM PRO-FM Z93 WHYT Q103

Added This	Week:
WFLY	WNOK
Q100	KSET-I
WBEN-FM	WFMI
WKEE	KRGV
WSPK	KTFM
WPST	KROK

•	WEEK:
	WNOK-FM
	KSET-FM
	WFMI
	KRGV
	KTFM
	KROK

A/C BREAKERS

WKDD	KSKD	KTDY
KIIK	KHYT	WXLK
KMGK	WZON	KFYR
WRQN	WIGY	KFMW
KEYN-FM	103CIR	KBIM
KIKI	WKHI	
KQMQ	WCGQ	



ROMEO VOI "A Girl In Trouble (Is A Temporary Thing)"

CHR NEW & ACTIVE 127/23-52%

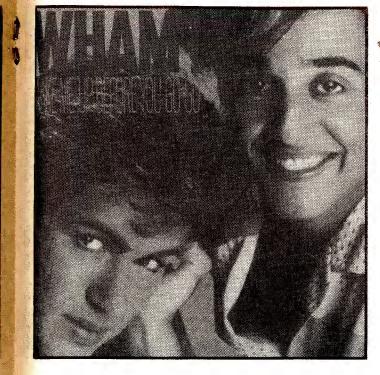


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KQXR	OK100	
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WFBG	KBIM	
WIGY	KZOZ	
WERZ	OK95	
	KEYN-FM KQXR KQMQ KSKD KDON-FM WFBG WIGY	KQXR OK100 KQMQ KWES KSKD WIXV KDON-FM KWTO-FM WFBG KBIM WIGY KZOZ



The Symbol Of Quality, The Sound Of Success

The Sound Of Success

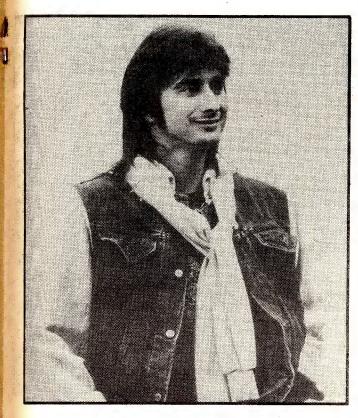


WHAM! "Wake Me Up Before You Go-Go"

CHR BREAKERS

174/73-72%

MOST ADDED

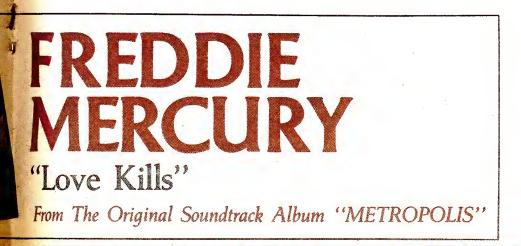


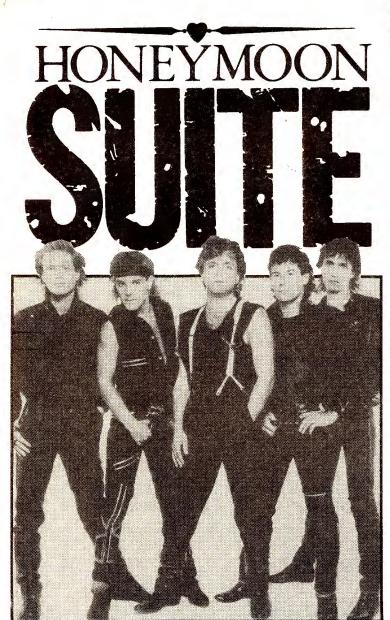
STEVE PERRY "Strung Out"

CHR NEW & ACTIVE 128/32-53%

WXKS-FM Added This Week: WPHD 32-26 WBLI WHTT Q103 WKAU WCAU-FM CKÓI KNBQ KIIK B96 37 94Q WSPK WZPL KHTR Z93 WBBQ **KAY107** KMIK WHYT WBCY KHYT KWOD WKTI 94TYX KRO **KPLUS 39** KWK G100

WFBG 99KG WZON KKAZ WJBQ KRSP WSQV KIST WXLK KOZE Z102 KKLS-FM





"NEW GIRL NOW"

CHR NEW & ACTIVE

65/16 WITH THIS WEEKS ADDS:

WCAU-FM add	KAY107
Q92 add	KF95 ad
WANS-FM add	WSQV a
WRNO add	WISE ad
KMGK add	Q101 ad
KZIO add	99KG ad
Z104 add	KBOZ-FI
WRQN add	SLY96 a

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Produced by Tom Treumuth/Hypnotic Productions for Suite Music Inc. Management: Stephen Prendergast/Head Office Management © 1984 Warner Bros. Records Inc.

R&R/Friday, September 14, 1984

Datebook

MONDAY, SEPTEMBER 17

More Great Moments In Rock Technology

These days most radio stations use digital timers. In 1955, with the practice of playing records on the radio not that old itself, DJs were upset about the Les Paul record "Magic Melody." Apparently the song ended with part of the "shave and a haircut, two bits" musical signature. When jocks complained that the missing two notes at the end were tripping them up, Capitol chose this day - which also happened to be the 24th anniversary of RCA's introduction of a prototype 33 RPM LP --- to oblige by releasing "Magic Melody, Pt. 2." Billed as the shortest song ever, "Melody Pt. 2" contained the two notes thought to be missing from part one. Birthdays: Hank Williams Sr. would have been 61.

TUESDAY, SEPTEMBER 18

Cry Of Love

The death of Jimi Hendrix was not September 1970's first rock overdose. Roughly two weeks before, Canned Heat's AI Wilson had been found lying beside an empty barbiturate container. On this day in 1970, a month after his last performance, Hendrix died, according to the coroner's original report, from inhalation of vomit due to barbiturate intoxication. As with almost all major rock deaths, that call was later overturned and the cause of death was officially left open. Ten years later, the two-day Hendrix festival opened in Amsterdam to a crowd of 1100. The Noel Redding Band headlined and there was a guest appearance by Mitch Mitchell.

Birthdays: Frankle Avalon 1939, Michael Franks 1944, Dee Dee Ramone 1952, Joanne Catherali (Human League) 1962.

WEDNESDAY, SEPTEMBER 19

Medley Still Does

Bill Mediey, who hits 44 today, has had the best solo career, thus far, of the ex-Righteous Brothers. Until this year, that meant a few minor pop items ("Brown Eyed Woman" and "Peace Brother Peace"), and some late '70s A/C charters, "Don't Know Much" and "Right Here And Now." Medley eventually emerged as a successful solo on the country charts with "'Till Your Memory's Gone" and then "I Still Do" and "I've Always Got the Heart to Sing the Blues." Although the Righteous Brothers haven't recorded together since the mid-'70s, Medley and Bobby Hatfield toured together as recently as last year and opened an L.A. nostalgia nightclub where they plan to perform together on occasion.

Birthdays: Brook Benton 1931, Sylvia Tyson 1940, Freda Payne 1945, David Bromberg 1945, Lol Creme 1947, Nile Rodgers 1952. Brian Epstein would have been 50; Mama Cass Elliot would have been 41.



THURSDAY, SEPTEMBER 20

Love On Your Side

Alannah Currie's mother only suffered through one delivery on this day in 1957, but she still gave birth to a "twin" daughter. Currie was actually one of the last members added to a (then) seven-person Thompson Twins. The group formed in 1977 around singer/keyboardist/percussionist Tom Balley and two friends who also chose the group's comic-strip name. Currie joined as a sax-player/percussionist in 1981, right as the band was flexing out its musical sound from short poppy songs to longer, more beat-oriented pieces. Their first British LP was released that year; the first America heard of the group was a year later when "In The Name Of Love" became a U.S. club/ Black radio hit. Right before the group's greatest stateside success, the Twins reduced to a three-person set again, making Currie more prominent and farming out many musical duties to studio musicians.

FRIDAY, SEPTEMBER 21

Geffen Acquires Elton

Throughout his first decade as a solo star in America, Elton John had remained on MCA (or its predecessors), not leaving when he started his own Rocket label. On this day in 1980, only a few months after "Little Jeannie" became his biggest solo hit in years, John followed the lead of Donna Summer and became the second prominent act to sign with Geffen Records. (The third, John Lennon, would be announced on the following day.) Of the three, John was the one with the longest lead time; his first Geffen LP, "The Fox," didn't hit until the following spring. It took two years for Elton to get another top 10 CHR record, with "Empty Garden," but he made up for it last year, scoring two top-tens for the first time since 1976.

Birthdays: Leonard Cohen 1934, Dickey Lee 1940.

SATURDAY, SEPTEMBER 22

Jett Fighter

One interesting thing about Joan Jett's 26th birthday is the people she shares it with. Today is also Whitesnake leader David Coverdale's 35th, Scott Baio's 23rd, and Debby Boone's 28th. While Boone may have begun her career with religious music, Jett's began at the other end. She was a friend of then 13-year-old Kari Krome, who came up with the concept for the teenage-female band the Runaways. When the group broke up, Jett starred (with Peter Noone) on a film version of their story, "We're All Crazy Now" (based on the onceagain-prominent Slade song), never released. Like Bananarama, Jett had her initial work produced by ex-Sex Pistols Paul Cook and Steve Jones. The handful of singles they worked on were reworked into her first LP, "Bad Reputation." Jett's latest single, "I Need Someone" (a minor hit by the Belmonts in 1962), is thus far available in the U.S. only as an import

SUNDAY, SEPTEMBER 23

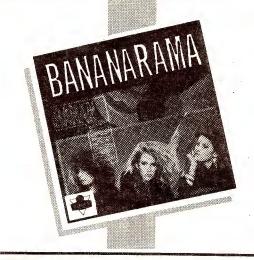
New Jersey's National Holiday

The last time I wrote about Bruce Springsteen was right before the release of "Dancing In The Dark," when, given the mixed commercial results of "Nebraska," there was some concern about how well Springsteen would do in the video era. Potential worries rather unceremoniously evaporated when "Dancing In The Dark" became Springsteen's first No. 1 CHR single and "Born in The U.S.A." debuted at No. 1 on the AOR chart. At this writing, Springsteen is scheduled to get a day off on his 35th birthday. The resurgence of Springsteen-mania has had a few side effects. Although cable probably helped, one is the success of Rhode Island's John Cafferty & the Beaver Brown Band.

Other birthdays: Ray Charles 1930, John Rocca (ex-Freez leader) 1960.

- Sean Ross

POLYGRAM STACKS THE DECK!

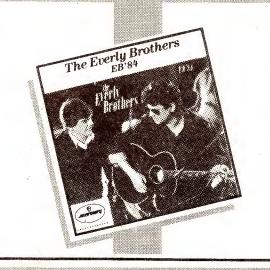


ВЛПЛПППППП "CRUEL SUMMER"

CHR CHART: 10

Now Seeing Top Five & Top Ten Action!

LONDON



THE EVERLY BROTHERS "ON THE WINGS OF A NIGHTINGALE" CHIR NEW & AGTIVE 80/18

A/C CHART: DEBUT 20

Written by Paul McCartney Produced by Dave Edmunds





RALPH MACDONALD FEATURING DILL WITHERS "IN THE NAME OF LOVE" CHIR NEW & AGTIVE 50/17

DRACON Body and the Beat

BLACK/URBAN CHART: 23 A/C CHART: 11

polydor

DRAGON "RAIN"

Reservice Of The #1 Record In Australia!

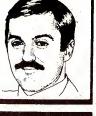
ON YOUR DESK NOW!



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News/Talk



BRAD WOODWARD

Keeping Hucksters Off Talk Radio

A News/Talk station's reputation as a credible, trusted information source is one of its most valuable assets. Yet maintaining the integrity of the air product isn't always easy. Unfortunately, a huckster with the verbal skills to talk a widow out of her savings can sometimes talk an unsuspecting producer into a guest interview.

The scrutiny that should be applied to would-be guests must also be directed toward talk hosts, as KNST/Tucson learned last year. PD Bob Lee says the station fired evening host Malcolm Reeves after discovering that a guest on his show, Dr. Kurt Donsbach, was paying Reeves to promote a nutrition seminar. According to Lee, the arrangement came to light after a listener challenged medical advice that Donsbach, a doctor of holistic medicine, had given a caller.

Several dozen Talk radio fans in California regretted placing their trust in KIEV/ Glendale host Sid Barlowe, who purchased brokered time for a daily, 90-minute financial advice show that developed a loyal audience.

The Los Angeles Times revealed that Barlowe recruited up to 30 trusting listeners, many of them senior citizens, to deposit \$600,000 in an investment firm he owned. After Barlowe died of cancer in January, investors were told the company would file for bankruptcy if they didn't agree to settle for 25 cents on the dollar.

KIEV President William Beaton says, "We had the utmost confidence in him. We still think that he was basically an honest man. Frankly, he lost a lot of money himself. We did, too, because we followed some of his suggestions. The market at the time fooled him. He thought it would build up on both gold and silver, and to the present date it hasn't. A lot of experts thought otherwise.'

Beaton says he didn't know about Barlowe's financial entanglements with listeners. "I wasn't aware of it so I couldn't do anything about it. If he was doing that, he was doing it without our knowledge." He added, "I wouldn't approve of that, unless he opened a brokerage agency as such and handled it in that way."

Beaton says KIEV checked Barlowe out before approving his show and found him "thoroughly qualified." However, the station had to warn Barlowe to notify listeners

when guests paid to appear on the show. "We told him he must indicate that was a commercial," Beaton recalls. "He wasn't always doing that at the beginning, but we had him correct it."

WOR/New York PD Bob Bruno takes a sterner view of Barlowe's behavior. "I would say that is probably, if not grounds for dismissal, something that would be considered a very serious matter. This is not a forum for any individual to come in and develop a business on the air.'

"Fraud County"

Standing watch against unscrupulous guests is a "serious problem because of the need for programming," observes WGBS/ Miami Operations Manager Lee Fowler. You're always looking for guests."

Miami's large population of immigrants and the elderly lure so many con artists that Fowler calls Dade County "the number one fraud county in America. There are a lot of smooth talkers. That's usually the trademark of someone who can successfully run a scam, so we have to be careful when they call.'

Only one quack actually got on the air, Fowler believes, and that was to hype a process for blood revitalization. "We require that people be in a legitimate business, that they be licensed, that their modus operandi seem legit," Fowler adds. "We check with the Better Business Bureau. We ask for references. If it's a medical technique, we check with local medical associations. And if it has anything to do with health, diet, legal, medical, exercise programs anything - we run a disclaimer every 15 to 20 minutes.'

Fraud Council Aid

The issue of health charlatans getting radio airtime worries Mike Carruthers, who syndicates the "Something You Should Know" program and hosts a Sunday evening talk show on KHTZ/Los Angeles. Many doctors seeking radio exposure today have degrees from "diploma mills," he claims.

On The Move

Alan Burke leaves WINZ/Miami to do 9pm- dy Goldberg named Publicity Coordinator: Rod Assistant News Director . . . Gary Conway hosts "Moneytalk" on KGO/San Francisco while Paul Erdman takes a leave of absence . . . New additions to the WPLP/Tampa line-up: Harry Cup replaces Richard Shanks, 9am-noon; Ed Benedict takes over 3-6pm; David Fowler from KPRC/Houston moves into the 8pm-midnight slot

. . WABC/New York shifts weekender Alan Colmes into morning drive, joined by newscaster Rodger Skibenes . . . Raymond Kelly becomes assistant editorial director at WEEI/Boston: Wen-

midnight at crosstown WGBS ... Dave Dawson Fritz upped to Assistant Director/News & Prosigns a new three-year contract for 9am-noon ' gramming; Cecilia Loftus joins the news staff duty at KSDO/San Diego; Terry Moore upped to from WWRC/Washington ... WCAU/Philadelphia host Wally Kennedy leaves to join Channel 6 there ... Expanding to fulltime programming, KIEV/Glendale, CA names Harriet Bronson as Saturday overnight host . . . Bill Cooper appointed writer/correlator at KFWB/Los Angeles ... KOH/Reno News Director Julie Scribner seques to the KTMS/Santa Barbara "Morning Newswatch" team ... Dr. Michael LeNoir now hosts KCBS/San Francisco's "Health Magazine"

> . KGU/Honolulu names Cathie Valdovino Public Affairs Director ... Paul Alberta appointed Editorial Director at WINS/New York.



JACKSON STARS - KABC/Los Angeles and ABC Talkradio host Michael Jackson has been honored with the 1785th star along the Hollywood Walk of Fame. The star for Jackson, who has been at KABC for 16 years, lies between those dedicated to Richard Rowland and Les Paul and Mary Ford.

"If you've never heard of a college on a potential guest's resume, check to make sure it's accredited."

Carruthers asserts that even the authors of some of today's best-selling diet, nutrition, and health books lack proper credentials, and are pushing theories that have no basis in fact or have been scientifically proven to be wrong.

Carruthers's concern led him to the National Council Against Health Fraud at Loma Linda University in California. The council can help broadcasters steer clear of health scams, as well as furnish information to aid in interviewing. Dr. William Jarvis welcomes calls at (714) 796-3067.

"We require that people be in a legitimate business, that they be licensed, that their modus operandi seem legit." -Lee Fowler

If a medical practice is questionable but you still want to cover the topic, try to present both sides, Carruthers recommends. That's what WXYZ/Detroit has done with the controversial subject of chelation therapy, a cancer treatment that includes coffee enemas. Assistant PD Terry Pickard says the station has a system of "checks and balances" to keep quacks off the air. He and Operations Manager John Harper review guest bookings in advance to spot potential problems.

What sets off alarm bells at WXYZ? "A lot of times we can tell by the press kit," says Pickard, "if it doesn't have a standard bio and a release explaining why they're in town. Most sharp people list on their bio where they went to school, various degrees, the clubs and business organizations they belong to. At the bottom they'll indicate media appearances. If you look at a person's bio and he has no media experience anywhere in the country, or he's written a book with a publishing house you've never dealt with, you've got to check into it. A lot of times broadcasters will call each other and trade tips."

Trusting Producers' Instincts

"So much of this business is instinct," says WOR's Bob Bruno. "Particularly with the way Talk radio breaks rapidly, you can't run a full security background check on every guest who comes in. To some extent we leave it to the discretion and integrity of the PR people, but mostly to the good instincts of the producers who book the shows. I've been here close to six years, and there have not been any problems."

Bruno's suspicions are raised by "some of the fringe thinkers in whatever area we're discussing. After a brief conversation it doesn't take too much to get the angle somebody's coming in on. If somebody says you'll live to 90 by eating chestnuts, you've got to put that under the microscope. It's peripheral, but there's an awareness on our part of who you can trust and who to stay away from.

Talk stations must also set high standards for their hosts, particularly those who dispense advice, Bruno contends. "We are, in fact, very aware and sensitive to the potential dangers of not keeping ourselves in check."

And the same holds true for live commercials. One example would be during a financial show. "That commercial damn well better run 60 seconds and stop there. It doesn't become a matter of chatter and kind of drift into an endorsement because then you get into very dangerous water once again," Bruno advises.

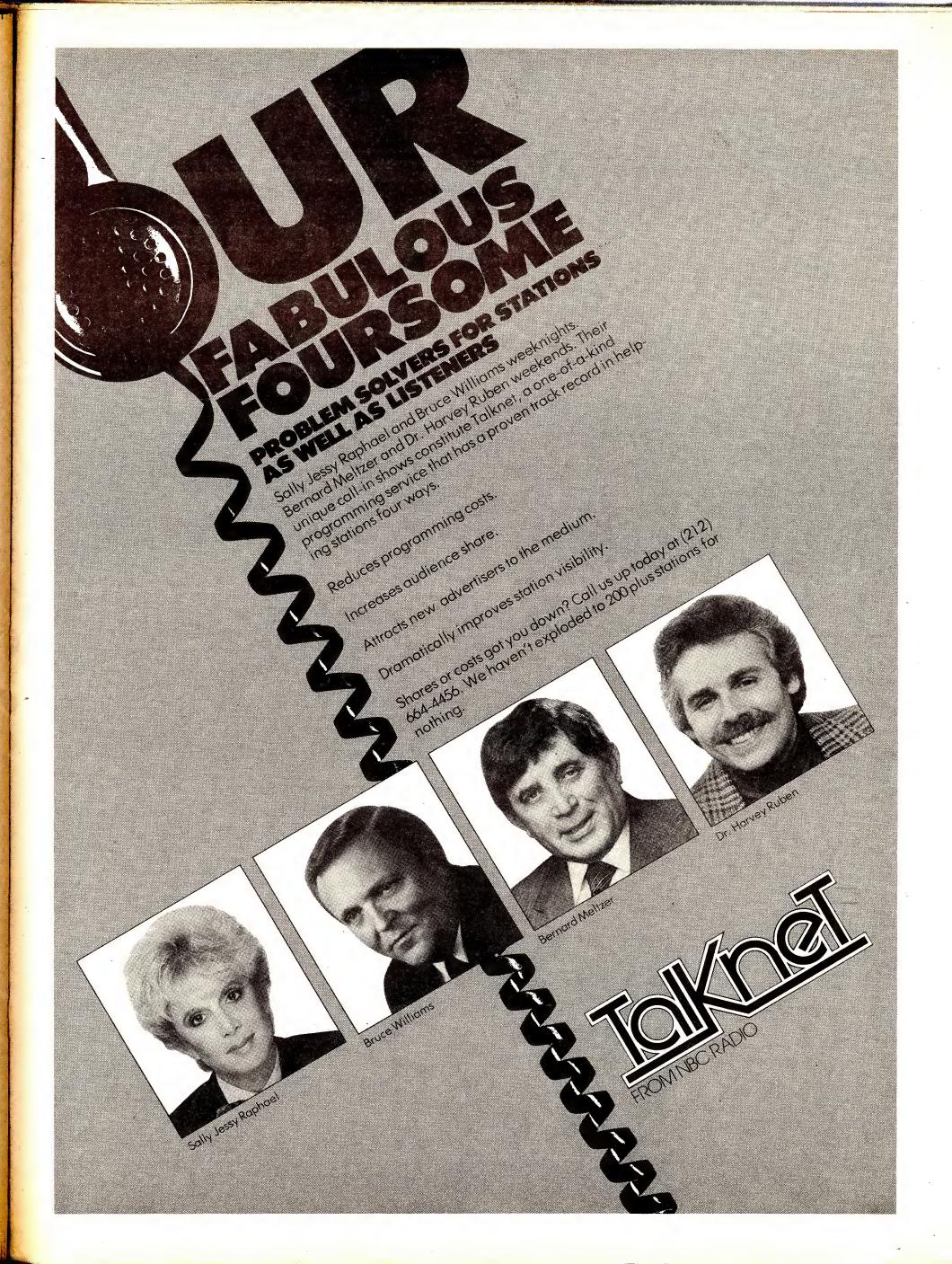
Expert Trouble Areas

"Larry King Show" producer Tammy Haddad encounters the most trouble with self-proclaimed experts in three areas: health, finance, and taxes. Just last week she turned away someone claiming to have a cure for AIDS.

Haddad notices the quality of printed materials and says, "I swear to God you'd be surprised how many people send in soiled materials." She becomes wary when people send tapes or letters from other stations where they've guested, or send written articles that appeared in obscure publications.

Haddad asks PR reps to tell her what makes the potential guest a qualified expert in his field. "If they dance around that question, you should never put them on the air," she warns. At the same time, she's suspicious of those who make sweeping claims that they're the expert on a topic or can show you how to avoid paying taxes altogether Haddad also observes a minute rule." If a PR rep can't successfully pitch a guest in five minutes, he's not likely to make it onto the King show. Haddad recommends checking out experts with national associations, local better business bureaus, and "Call For Action" programs.

A good producer also develops a stable of credible experts in a variety of fields, says Haddad. Universities are excellent sources for such advisers, who can be called upon for guidance on booking decisions that fall within their areas of expertise.



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GAIL MITCHELL

KODA: Taking A Sporting Chance

Unfortunately, there are those who still dismiss Easy Listening as elevator music, appealing only to people who seem rooted in their rocking chairs. But these stations are taking a much more aggressive stance when it comes to music, personality, and promotion. One such station working to dispel the misconceptions and breathe "life" into the format is KODA/Houston.

When VP/GM Dave Pearlman came aboard 18 months ago, he held candid conversations with PD Ken Rogulski concerning KODA's musical product. "It was believed that Easy Listening was on a trail of doom in many ways," Pearlman recalls, "mainly because the appeal had been 45+, with a great deal of emphasis on female attraction. What we were looking to do was find how we could take it to that next quantum leap – appeal to younger people and attract male listeners as well."

Lite Up My Life

Those talks resulted in deleting the "klunkers" (Mantovani-type music) and inserting musical "spikes" (original vocals ranging from the Beatles to Michael Jackson and Billy Joel). At the same time, KODA adopted reflective catch phrases like "The Lite You Listen To." As Pearlman elaborates, "What we were trying to say was that maybe we're something a little bit different. Why have a cover vocal when we can play the original artist and not turn off our older listeners?"

In conjunction with the musical finetuning, the "Daybreak" morning team of John Davidson and Jerry Hudson was created. Additional shift changes were made to create a stronger personality lineup that "didn't work just off cue cards" and "whose smiles can be heard through the radio." Rounding out the presentation are weather, traffic, news, and business report updates.

Play Ball

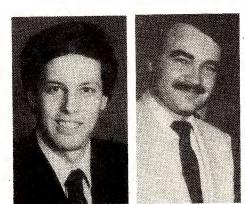
The next step in Pearlman's game plan was to skew younger and attract more males. "It seemed logical that if we could roll up our sleeves, without getting into play-by-play, we could link heavy promotion and marketing efforts with the local sports teams." The Houston Oilers were approached last season, and after successful negotiations, "Free Fan Fare" was born. In association with the team, a mailing to every season ticket holder was conducted.

Armed with tickets, air fare, and team hotel accommodations, contest winners traveled to Oiler road games. Outside

Flow

Anita Garner new to evenings/weekends at KBIG/Los Angeles ... KOAX/Dallas-Ft. Worth adopts new calls KQZY ... Judy Gruber promoted to fulltime announcer at WGMS/Washington ... KFAC/Los Angeles taps Juan Lopez Moctezuma as host of its Spanish language talk show "Telefono Abierto" ... KalaMusic appoints Mathieu Associates as representative/consultant to its Easy Listening/Beautiful Music formats ... Animation Plus has created a 30-second animated TV spot called "Discover," which includes a top accord lift Aimed at Easy Listening formats

Animation Plus has created a 30-second animated TV spot called "Discover," which includes a ten-second lift. Aimed at Easy Listening formats (including MOYL), the syndicated spot will be available for viewing at RCPC Booth 1419.

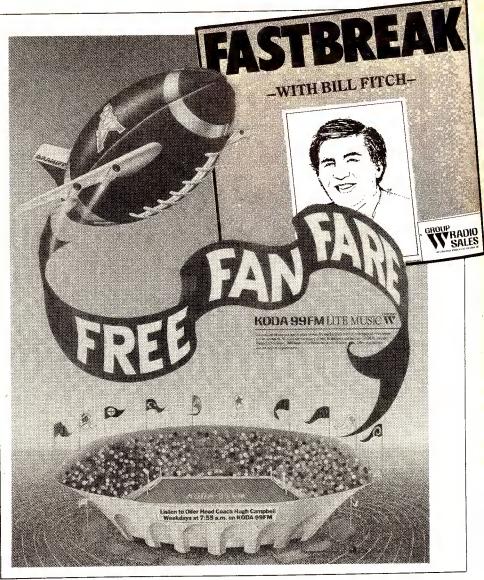


Dave Pearlman

media support, complemented by a fourcolor poster, aided the promotional campaign. And Pearlman parlayed its success into another team pairing, this time with the NBA Rockets. The multipoint proposal included the short morning feature, "Fastbreak with (coach) Bill Fitch," and the popular "Time Out" promotion at local eatery Charley T's, where 50 listeners dine and trade strategies with Fitch and a star team member.

Ken Rogulski

Both sports marketing tie-ins have proven so popular, that Fitch has re-signed for another season starting in October. The Oilers' head coach is now hosting his own morning segment, "From the Sidelines with Hugh Campbell." Free Fan Fare has returned, not only including the road games, but limousine excursions for four to the home games. Adding more punch is a "kickoff kit," packaged with a Sony Watchman, among other items. New artwork, point-of-purchase displays, weekly "Armchair Quarterback" giveaways (a Pennsylvania House lounge chair), and a grand prize trip to the Super Bowl complete the promotion.



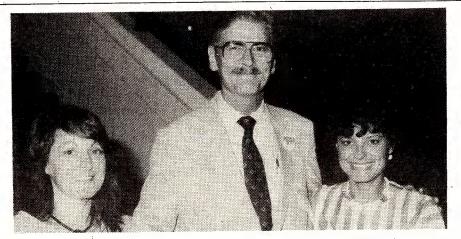
Risky Business?

According to Pearlman, the benefits outweigh the risks. "We are creating a whole new awareness for KODA among people who never thought about us before. Our morning numbers were up about 30%, across all demos and both sexes. Listeners find us very palatable and entertaining. Our cume is up to about half a million — the highest it's ever been. But our turnover is at a ten, which is the lowest it's ever been. We're number one 25-54 in men and women. That's a statement we were never able to make before." In addition, KODA is looking at potential new advertisers, including beer companies.

But he is also quick to note that the sports marketing can't claim all the credit. "It isn't singularly the sports promotion that's turned the corner for KODA. It's the aggressive promotion posture, music, and overall presentation that's creating the sizzle. We kid around that we meet more of our cume in person during a given year than any radio station in the market." As evidence, Pearlman points to the station's "99 pairs of tickets" giveaways (frequency tiein), "Lite Lunches" with KODA personalities, and twice-a-year bingo nights. By the same token, there's the active community involvement; i.e., 100 blind children were treated to a circus show and a backstage touch-and-feel tour.

Did the positive community reaction to KODA's evolutionary concepts elicit the same response from parent Group W? "We raised some eyebrows within our management structure, but the Group W stations regard themselves as innovators and are encouraged to take well-thought-out chances. And promotionally speaking, all the Group W FM stations are peer group leaders."

First and foremost, however, KODA recognizes its number one purpose – to entertain through its music. Concludes Pearlman, "We understand we're an Easy Listening station that has expanded into what's hoped will be the new breed for the '80s. If we're going to grow as a format, we have to win over the people who've drifted away and attract new converts, particularly in the 35-44 age group. All this goes back to what radio is all about – the one-to-one relationship between listener and station."



I'VE GOT A CRUSH ON YOU — That was one of the songs 150 lucky KJOI/Los Angeles listeners heard during Linda Ronstadt's area concert appearance. At a pre-performance party hosted by KJOI's Burton Richardson and Casey Hayes, listeners received Ronstadt LPs and a chance at a trip to London; Enjoi-ing themselves are (I-r) trip winner Marsha Bibbo, former GM and now Noble Multimedia Director/Corporate Development Gordon Mason, and British Caledonian Airways Sr. AE Lynne Borden.



CONTRACTUALLY SPEAKING — Borneville Broadcasting System's acquisition of Schulke from Cox Communications became official during a recent contract signing. Preparing to sign on the dotted line is BBS President/CEO James Opsitnik, flanked (I-r) by Cox Broadcast Division VP/Controller Jim Rouse and Cox Communications Sr. VP Stan Mouse.



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"9pm-midnight meant I couldn't do anything at night, I couldn't have a dating life, I couldn't participate in the fraternity I had joined: everything crashed down on me and I felt just terrible. It was the greatest thing in the world, because I started to say, 'Aw, what the hell.' "

know where my career was going: No one

ever called about it R&R: And the station manager didn't

hear it's RD: Well, he would have, but he was in the production room with the secretary!

Becoming Rick Dees

R&R: Moving right along ... Why did you leave WGBG?

RD: I went to the University of North Carolina at Chapel Hill. I worked for the campus radio station here, and that's where the radio bug really bit me bad. I got a job at WCOG in Greensboro.

R&R: As I recall, that's where you met the man who changed you life: Jay Howard. RD: Jay Howard changed my life! He was so talented! What happened was they made me change my name. That was back when if you used your real name, you weren't a star. A guy named Dusty Dunn said, "You have to be Jay Howard." He's the one who came up with that name, and if I see him, I'll kill him! I was Jay Howard for a year, and it just drove me crazy. I wanted to use Rig Dees-"Rigdon" is my name. I was in my hometown and I wanted everyone to know I was on the radio, and I couldn't. I was so depressed, because nobody knew.

After about a year, Glen Powers and George Williams hired me to do weekends at WTOB in Winston-Salem. I drove 240 miles roundtrip each weekend. Paying for the gas to get me there and back, I actually lost money on the deal. But I was Rick Dees at WTOB.

R&R: Up to this point, had you done anything that you would consider personality? RD: A little bit. But they were still wanting to be just like the old KHJ. Then my roommate in college, Steve Roddy, went from parttime at WTOB to afternoon drive at WKIX in Raleigh. I used to try to copy his style, because he was so great. He talked WKIX into hiring me for 6-9 at night.

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The Breaking Point R&R: What year was this?

RD: 1972. I was still in school, majoring in radio/TV/motion pictures. Every night I was so nervous, I was so intimidated by this. Frank Maruca and George Williams called me in and said, "You sound so nervous!" They almost let me go, and by not letting me go they changed my life. They moved me to 9pm-midnight.

For me, that was the breaking point. The airshift meant I couldn't do anything at night, I couldn't have a dating life, I couldn't participate in the fraternity I had joined; everything crashed down on me and I felt just terrible. It was the greatest thing in the world, because I started to say, "Aw, what the hell." I loosened up and started being a little bit more "me" within that format, and it got much better. So much so that they said, "Would you like to do the afternoon show at out station in Birmingham, WSGN?"

So I went there to do afternoon drive. The second before I got there, their morning man quit. Glen Powers took a chance on me and put me on mornings. I ended up copying Pat Patterson, who was very talented. That is a form of flattery, but I can see how Pat might say, "Who is this little punk doing me, badly?" I was doing him badly. I still wasn't myself. I didn't act like myself.

In Defense Of Imitation

I do feel, though, that when you're first starting out you have to copy . . . until you arrive at what you are as a personality. So all during my stay in Birmingham, I was trying to be Pat Patterson. For some reason I got lucky and was offered a job in Memphis, at WMPS. It was great. Roy Mack and Art Wander said to me, "You have to stop trying to be somebody else. Loosen up. If something happens, if you drop your tape on the floor or something, make a comment about it." They said, "Just be yourself. Why don't you try just putting some people on the phone, why don't you do some outrageous stunts?

He gave me the idea. If I didn't pick up the ball, then it wouldn't have happened. But something clicked, and I started being Rick Dees: racing the mayor across the Mississippi River, building huge ice cream sundaes, putting crazy people on the air . . . and it all started to work. People started listening and reacting. Then I started my personal appearance spree, which has never ended.

COMING UP: Personal appearances, "Disco Duck," getting fired, KHJ, getting fired again, KIIS-FM, and more.



secretary. All of a sudden the lights were switched on and the General Manager was there. I tried to put some clothes on and said, "Oh, hi! We're just doing some produc-tion." He looked at me and said, "Looks

more like reproduction to me.' R&R: (groaning) Is this a real story?

RD: Honest to God.

R&R: What was your position . . . um, let me rephrase that: What was your job title back then?

RD: I was the weekend guy. I played the Billy Graham tapes on Sunday mornings.

R&R: Didn't something happen with those tapes one day, something that "livened up" the program?

RD: Yes. In small radio stations, there's not an overabundance of tape. I had to use this one tape over and over again to record Billy Graham's "Hour of Decision" off the network each week. What I didn't know this particular time was that, the night before, Paul Allen and a guy named Taylor Green had been recording on that same tape. They were using echo and reverb and saying things like, "Eat one! Shit on my face! You are a sonofabitch asshole." So I cued up to where I thought Billy Graham began, to the first sound, and announced, "And now 'The Hour of Decision'"... followed by, "Eat one! Shit on my face!" Complete with echo and reverb.

R&R: Were you monitoring what you

to get it off the air real fast. It aired totally.

Air Personalities



Rick Dees: Personality Plus

hen I first came to Los Angeles in 1969, I noticed an intriguing phenomenon: I kept overhearing these weird conversations 'Did you hear what the Rabbit said last night?'

"Tuna was so funny this morning . . ."

Page 72

Tuna? The Rabbit? Well, I soon learned that Charlie Tuna was KHJ's morning disc jockey, and Jimmy Rabbit worked evenings at KRLA. And people actually talked about what these "DJs" were doing!

Since that time, it's seemed to me that radio personalities have had little effect on the consciousness of Los Angeles . . . until Rick Dees came to KIIS. According to the spring 1984 Arbitron ratings, over 20% of the radio audience aged 18-34 tunes in Rick Dees each morning . . . along with almost 16% of adults 18-49 and 11.3% of all adults. In Los Angeles in the 1980s, 11.3% is phenomenal for a music station.

Rick's radio career had its genesis at Grimsley High School in Greensboro, North Carolina. He told me about it recently.

RD: I sat behind a guy in history class who had the biggest adam's apple I've ever seen. I thought he had swallowed a watermelon whole. His name was Paul Allen, and he did the announcing on WGBG, a Country station in Greensboro. They had him do the announcements for the class plays, which I was involved in, and I used to imitate him. Finally he realized I was putting him on he had this deep voice - and he said, "If you think you're so great, why don't you come down to the station and try out?" I said, "What does it take to be a DJ?"

By the way, I loved the term "DJ" then but I hate it now. I mean, here I am trying to write a film and be on TV, and I get introduced at parties with, "You know Rick Dees. He's that DJ."

R&R: The only thing worse than "DJ" in print is "Deejay."

RD: Oh, God, that's even worse! Anytime I'm in a magazine or national publication, it's "Rick Dees, deejay."

R&R: Why do you suppose we react that way to the term "DJ?" I mean, you can call me a jock or an air personality, and that's okav.

RD: I don't understand why that is. I love being called a clown, a host, an entertainer, a comedian, an idiot, a satirist . . .

R&R: How about slimebag?"

"Reproduction Director"

RD: Sure. "Scumbag" is good, too. But I hate being called a DJ. Anyway . . . I was 17. I went to the station and made an audition tape. It has to be the worst tape ever made. But I passed the audition. One of the reasons for my departure from the station was I was in the back production room. the lights out, on the floor, with a beautiful were broadcasting? RD: Well, I was new, so I didn't know how

RCPC: Where Are

can a "programming" conference ignore disc jockeys completely?

The Air Personalities?

When I first saw the agenda for the NAB-NRBA Radio Convention & Programming Conference,

At 90% of radio stations, programming consists primarily of music and disc jockeys. How

I am very disappointed. Contrary to its advertising, "radio's biggest event ever" does not have

"something for everyone." I think the tens of thousands of disc jockeys and their vital contribution

I was surprised. The radio position that employs more people than any other is that of disc jockey,

closely followed by salesperson. So how many sessions - out of more than 75 in all - are being

And this is what amazed me and let me

A PERSONAL REACTION

held for air personalities?

to radio should be better represented.

None



R&R/Friday, September 14, 1984

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CALENDA



The Dalton Gang Levis

o get accurate facts for the today-inhistory half of this column, experts are interviewed several weeks before publication date. While doing research for the upcoming October anniversary of a bizarre old crime, I've been given a bit of information that maybe shouldn't wait.

The research was regarding the last of the big-name robber gangs, the Daltons, who decided to ride into Coffeyville, Kansas in 1892 and rob two banks simultaneously. The gang did manage to get money from both banks, but the getaway flopped: townspeople shot the gang to smithereens.

My expert on that is Carl Sifakis, author of The Encyclopedia of American Crime (published by the Facts On File folks at 460 Park Avenue, NY). Sifakis knows his crimes and criminals, did a fine radio interview, and after telling me about the "last robbery the Daltons lived to commit," added this tidbit which I'm passing along before it gets too stale.

"You may have noticed the Levi Strauss commercial on TV showing the Dalton Boys in their dedication to Levi jeans. They make a point that [two of] the Daltons 'posed for their last picture' wearing Levi jeans," Sifakis said with a grin in his voice. "This happened to be a death picture of them, lined up after the Coffeyville raid, on the ground! This is kind of left out by Levi Strauss. I suppose it's a very in joke in advertising circles."

America's Most Popular Dog

MONDAY, SEPTEMBER 17 - Today is the 100th anniversary of the American Kennel Club, formed in 1884 primarily to standardize the rules for dog shows. The AKC now keeps records on 128 breeds. For the past 20 years or so, says AKC President William Stifel (STY 'fl), America's most popular pedigreed dogs have been poodles, but last year for the first time the poodle was pushed into second place by the new champion . . . the cocker spaniel.

This is Citizenship Day, observing the adoption of the United States Constitution in 1787.

Writer Ken Kesey 49. Actress Anne Bancroft 53. Ex-astronaut Tom Stafford 54. Actor Roddy McDowell 56. Exfootball star George Blanda 57.

The New York Times

TUESDAY, SEPTEMBER 18 - The New York Times has been around so long that its reporters covered the decade leading up to the Civil War, the introduction of the automobile, and the first airplane flight. The newspaper observes its 133rd anniversary today (1851). The New York Times is one of the only three satellite-distributed American newspapers (others: The Wall Street Journal, USA Today) and rolls off the presses simultaneously each morning in half a dozen printing plants coast to coast.

The Columbia Broadcasting System's radio network began in 1927 with 27 stations. In 1931 RCA demonstrated the first long-playing 331/3 phonograph record, which made albums possible. Actor Robert Blake 46.

Not Mortimer The Mouse

WEDNESDAY, SEPTEMBER 19 - When Walt Disney first thought up his animated mouse character, the working name was Mortimer. The cartoonist's wife remarked that the name sounded "too stuffy" and suggested something a bit more informal. Thus it was Mickey Mouse who premiered in his first cartoon ("Steamboat Willie") 56 years ago this evening at the Colony theater in New York City.

America's shortest-term President was James Garfield, who died on this date in 1881, two and half months after an assassin shot him in the back; Garfield served only 200 days.

The Simon & Garfunkel reunion concert in New York City's Central Park in 1981 drew a crowd estimated at 100,000. Broadway actress Leslie Hornby (formerly "Twiggy") is 35. Musician Paul Williams 44.

Attila The Hun

THURSDAY, SEPTEMBER 20 - Attila the Hun had been the boss of most of Europe for about two decades, when his army was finally defeated by Roman troops on this date in the year 451. From there, things went downhill fast for ol'Attila, who died a couple of years later on his wedding night: he got drunk, passed out, suffered a nosebleed while unconscious, and strangled to death.

Brewer Matthew Vassar established Vassar Female College in 1865. Vassar did not begin admitting men until 1968.

In 1963 President John Kennedy made a United Nations speech suggesting a joint US-Soviet effort to fly men to the moon. The Russians' refusal kicked off the space race which the USA won in 1969. Actress Sophia Loren 50.

Last Full Day Of Summer

FRIDAY, SEPTEMBER 21 — This is the final full day of summer. The Autumnal Equinox occurs at 3:33pm EST tomorrow. Anyone who's ever had to rake leaves knows why they call it fall.

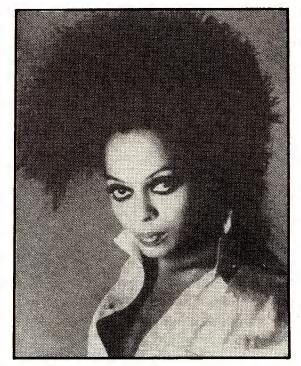
James Chelich completed 8450 forward rolls to establish the "Guinness Book" record for "most somersaults" in 1974. France and England announced the termination of production of the 1300mph "Concorde" supersonic transport in 1979. Sandra Day O'Connor was confirmed as the first female member of the U.S. Supreme Court in 1981.

Basketball player Artis Gilmore 35. Actor Larry ("J. R.") Hagman 53. Tomorrow (9-22) Scott Baio 23, Debby Lemon 64. Sunday (9-23) Bruce Springsteen 35, Ray Charles 54, Mickey Rooney 64.



RCA STAR POWER

The biggest stars. The biggest hits. The power to outshine all the rest-Far into '85.



★ DIANA ROSS "SWEPT AWAY" Produced by Daryl Hall & Arthur Baker From the album 'Swept Away'



★ JEFFERSON STARSHIP "LAYIN' IT ON THE LINE" From the album 'Nuclear Furniture' Sneak preview video now on MTV

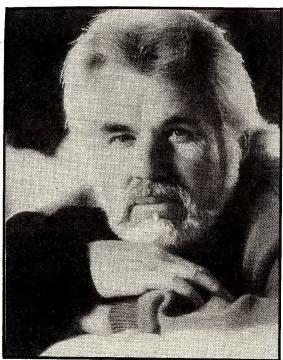


★POINTER SISTERS "I'M SO EXCITED"

The exciting smash single from the certified platinum album 'Break Out' Produced by Richard Perry

 $\star \star \star$

Watch for the brand new single from Daryl Hall & John Oates "Out Of Touch" on your desk this week from the forthcoming album 'Big Bam Boom.'



★KENNY ROGERS "WHAT ABOUT ME"

From the album "What About Me?" Single features the performances of Kim Carnes* and James Ingram**



★ RICK SPRINGFIELD "BOP 'TIL YOU DROP" From the platinum album 'Hard To Hold' SRO world tour '84 now in progess. World premiere video on MTV.

*Kim Carnes appears courtesy of EMI America Records, a division of Capitol Records, Inc. **James Ingram appears courtesy of Qwest Records.



Page 77



JOEL DENVER

A FORMAT OVERVIEW

The Winning State Of CHR In 1984

Ah, how times have changed. A couple of years ago critics were saying CHR was over, as the mad rush for A/C and AOR began. Then consultant Mike Joseph put WCAU-FM/Philadelphia on the air with "Hot Hits," and the ball suddenly began to roll the other way; the "rebirth of CHR" was underway. While "rebirth" is not necessarily the proper terminology, the true strengths of the format became readily apparent to all. Why? Because programmers once again returned to the winning basics of the format.

A programmer recently likened CHR to "a fast-moving freight train carrying the winning demos." And that description isn't too far from truth. More and more CHRs are literally *eating markets alive*. And what's amazing is that there are markets where two and three CHRs are not only coexisting, but doubling and tripling the number of shares of the next most prevalent format.

So is CHR the salvation for every radio station? Simplistically, the answer is no. Like any format, CHR is not a quick-fix scheme for every radio station. A majority of stations have successfully changed to CHR from AOR, A/C, Country, and Beautiful Music with dramatic results, while others have suffered the same lack of success as in their previous formats. Why?

Doing CHR The Right Way

Like anything else, if the product isn't right, the consumer won't buy it. So, if you're planning a format change to CHR, don't go into it with a halfway commitment. If in the back of your mind the change is simply another whack at "spinning the format wheel," then save yourself the time, effort, money, and mental disappointment which will surely follow.

Generally speaking, those who approach any format change in an intelligent manner will score a healthy niche of the market for themselves. The question becomes, "How big a piece of the pie do you want to claim as your own?" A lot depends on how much effort you're willing to put into the format.

The next question one might ask is, "Why is CHR so successful?" There are a number of reasons: Music, Promotion, Presentation, Marketing, and Personality, all of which can add up to major revenues. To the casual observer, it may sound like a simple formula, but there is more to it than that! For further insight, I've selected quotes and comments by some of CHR's best minds from these pages during the past year or so.

A Commitment To Winning

Radio is a product and how the audience perceives that product is key to the success of your station. Perception *is* reality. While there are hundreds of successful CHR stations in the country, the shared opinion is that there are two which serve as modernday role models: KIIS-FM/Los Angeles, and Z100/New York. KIIS-FM President/ GM Wally Clark said, "To win, the initial premise has to be a commitment to win. Then the other elements, such as a good staff and winning promotions, become part of the package because you'll accept nothing less."

Destroying antiquated managerial myths about budgets, Wally believes in spending it



to make it. "There is a no-holds-barred attitude from KIIS-FM. There is nothing this station can't accomplish. It's simply a question of time and money. The key is to hire the best people and then let them do the job you hired them to do, without interfering."

If you've followed the success of KIIS-FM, then you're aware Wally's statement about a no-holds-barred attitude is more than just lip service. KIIS-FM spends a lot of money to keep itself on the lips of everyone in L.A; the Daily Cash Payoff Contest offering up to \$5000 a day has been running for well over a year. We're talkin' a lot of cash being handed out! KIIS-FM, like any winning CHR station is keenly aware of the need to promote itself.

the other elements, such as a

good staff and winning promo-

tions, become part of the pack-

age because you'll accept noth-

-Wally Clark

ing less."

What's On The CHR Horizon?

From my perspective, CHR has regained the dominance it once held from the late '50s up through the early '70s, and will continue to grow and prosper from ratings and sales standpoints. But let's take a look at some of the situations and mistakes made which contributed to the reasons CHR lost dominance in many markets.

- Increased FM penetration.
- Unwillingness of programmers to play a wide variety of music.
- Increased reliance on callout research.
- Virtually handing over the active audience to AOR.
 Tight current playlists and too many burned-out oldies.
- The fatal error of trying to walk the line between A/C and CHR.
- Lack of mass-appeal, fun music.

It should be noted that CHR continued to do very well for a number of stations in many markets through this period when many said CHR was dead. Now, let's take a look at what has contributed to the resurgence of the format and what factors will insure its continued growth. • Increased programmer awareness of newer product.

- · More willingness to play a wider variety of current music, including black crossovers.
- An open mind to new groups and new sounds.
- Less emphasis on oldies.
- Reduced dayparting of rock-oriented music.
- Better understanding of what active adults want to hear.
 Decreased dependence on callout research.
- Increased reliance on sales, requests, and active audience response.
- Return to a foreground/personality approach.
- More on and off-air promotions.

Those familiar excuses of records being "too hard," "too black," or too anything aren't holding water, as programmers have looked for and found the hits for the 12-44 audience. To the delight of programming and management, the format has delivered not only spectacular numbers, but in many cases top honors in the 18-34, 18-49, and 25-49 demos.

The growth of FM, while originally dooming CHR on AM, is now a stabilizing factor for the format, since most of the CHRs in the country are on FM. As long as programmers continue to 1) stay aware of the *active hits*; 2) play a good variety of records so as not to burn out the cume; 3) maintain a high level of community involvement; and 4) offer reasons to be listened to (contests, personalities, feature programming, etc.), CHR's future is assured for many years to come.

Blow Your Own Horn

KIIS-FM. and Gannett VP/Programming-Contemporaries Gerry DeFrancesco talked about the need to promote, but stressed the importance of timing. "I wouldn't recommend forcing your audience to listen longer by doing contests until you're absolutely sure your product is right. If it's not, you're pretty much wasting your money.

"Back when KIIS-FM had a two-share, we gave away albums, concert tickets, movie tickets, T-shirts, gift certificates for a pair of jeans, and the occasional \$100 bill," he admitted. "We were not spending a lot of money but were beginning to build a giveaway image. As the ratings went up, there was more money available to us for contests."

If you are going to make a serious attempt at becoming a winning CHR station, you must promote yourself. There are many avenues to be explored: TV, print, bus and taxi cards, direct mail, on and offair contests, public appearances, community involvement, etc. Again, be ready to promote. If not, someone else will steal your thunder.

Grabbing The Active Audience

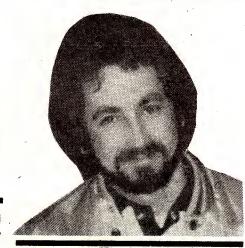
The great debate about contests still rages on. Do listeners really care about contests? Research indicates between 5-10% of the audience will participate in a contest. While that may not seem like a lot of people to you, those are members of the influential active audience. It's those very same fickle, hard-to-hold, hard-to-keep-satisfied listeners who could be the most important listeners you have. It's this group of trendsetters that first deemed it "okay" to listen to your station. The rest of the audience simply followed these trendsetters and makes up the bulk of the cume on your station.

As B104/Baltimore PD Steve Kingston

Continued on Page 78

"To win, the initial premise has to be a commitment to win. Then

"I wouldn't recommend forcing your audience to listen longer by doing contests until you're absolutely sure your product is right. If it's not, you're pretty much wasting your money." —Gerry DeFrancesco



"I'm in the body business. I want as many bodies as I can listening to this radio station." —Steve Kingston

-Steve Kingstor

The Winning State Of CHR In 1984

Continued from Page 7 7

said when he was programming B94/Pittsburgh, "I'm in the body business. I want as many bodies as I can listening to this radio station." CHR is a cume-dependent format. You can become number one by having your own loyal core and being everyone else's second choice. This is acheived by directly reflecting the active audience. Get enough of the 12+, and you're bound to do well in adults.

How do you do this? With today's CHR audience, you need to monitor the phones, which are your first lines of feedback with the actives. Diligently check record sales to see what the actives are buying. Get yourself and your staff out on the streets to concerts, clubs, and wherever else the action is. As a programmer, you cannot stay on top of the action by sitting in your office from 9am to 5pm, and then going home to watch sitcoms each evening.

Programming To A Mindset

When Pepsi recently handed superstars Michael Jackson and Lionel Richie many millions of dollars to be central figures in its product's marketing campaign, some were overheard to remark, "They're out of their minds." Actually, Pepsi accomplished two things. They locked themselves in with two of the hottest acts in America, and repositioned their image to the active youngthinking people.

Instead of programming to a demographic, Pepsi has programmed to a mindset or psychographic. So many adults have grown up on rock music that it only makes sense to use it as an advertising vehicle. Wally Clark said, "We never had a demographic in mind. I told Gerry to get the most of anybody we can. I didn't care who; there were no restrictions. By not worrying about it, we're number one 12-54. We did it by being loose, comfortable, and believing in ourselves."

Many of today's adults are no longer content with a steady diet of three wimpy songs in a row followed by three more burned-out oldies. That's why CHR is delivering salable demographics. The similarities of musical and lifestyle tastes shared between today's teens and 25+ females are staggering. A quick check of your request sheets will back this up. KUBE/Seattle PD Bob

Case remarked, "There are zillions of adults out there who are tired of nambypamby music and love rock. The trick is to play hit rock and roll.'

Like KIIS-FM, Z100 is number one 12+ in the market, but also dominates in 18-34 and 25-49 demos. PD Scott Shannon noted, "Just because we have teens doesn't mean we're a teens-only station. Look at all the people in their 30s and 40s, and you can see how they share many similar tastes with those in their 20s and teens in music, styles of clothing, and recreational activities. Today's adults are younger-thinking than ever. You don't necessarily reach the adults by trying to be an adult radio station."

Creating A Winning Image

By going after the underdog image, Z100's goal was to go from "worst to first." Scott has said, "I hate being number two. Z100 is an original radio station. We don't sound like anybody else. We talk to the people of New York one-on-one." Besides playing the right music, "we put people on the air, talk, and have a good time. We win because this is what they expect from a radio station.'

Part of many CHRs' winning image is their personality lineup. Not a bunch of card readers, but people who can have a genuinely good time on the radio and catch the audience up in the excitement. Demonstrated by the number of successful "Q-Zoo"-type morning shows all over the country, these personalities are setting the tone for the rest of the day. PDs and audiences are no longer satisfied with just a highprofile morning show. They want to hear the personality style continue throughout the day, but to lesser degrees than in morning drive.

KPKE/Denver PD Tim Fox recalled, "Over the past several years, most PDs sterilized radio and severely handicapped the talent pool currently available. But personality is one of the main ingredients of a successful CHR in 1984. If all we have are

Contemporary $H_{it} R_{adio}$

card-readers out there, then as an industry we're in a bit of trouble." It's with this thought in mind that many CHR programmers are working harder than ever with their staffs to develop each member into more than just a voice on the radio. The personalities become the mortar that holds the bricks (records, contests, etc.) together, and helps to set your station apart from the crowd.

Motion

Johnny Dowd joins WHTT/Boston for weekends from WPJB/Providence ... Former WDAK/Columbus, GA morning man Bob Raleigh replaces Production Director Captain Jack, who exits for WAPI-FM/Birmingham ... KIXK-FM/Dallas ups Rense Johnson to Promotion Coordinator, while Kurt Kelly is advanced to Music Director/Assistant PD . . . Lisa Carr exits KWSS/San Jose for KDWB-FM/Minneapolis . KRON-TV/San Francisco news anchors Paul Udell, Roz Abrams, and Evan White sign on crosstown at KMEL for afternoon news updates. It's said to be the first time in San Francisco history that separately owned TV and radio stations have teamed up for the news . . . WBAM-FM/Montgomery welcomes PD Mike Rainier from KS103/Tupelo, MS WRVQ/Richmond, VA ups Bob Lewis to Asst. Program Director . . . KGRC/Hannibal, MO names Ed Clay Program Director ... WNYS/Buffalo takes on morning man Nick Caplan from WKFM/Syracuse, replacing Dick Reeves. Also joining WNYS for overnights is former WHFM/Rochester personality Pete Kennedy, replacing Sandy Michaels, who moves up to middays . . . Stephe Anthony has been upped to Assistant PD at CKGM/Montreal, staying on as afternoon driver.

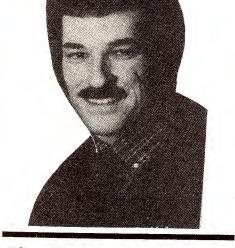
WJZR/Charlotte scoops up former WROQ PD Jack Daniels as midday/MD ... Congrats to SLY96/San Luis Obispo MD/night rocker Tom Walsh on his 26th birthday ... WKRZ-FM/Wilkes-Barre afternoon driver Jefferson Ward has grabbed the overnight show at WCAU-FM/Philadelphia . . . Paul Roberts leaves the PD spot at KKBZ/Ventura as they change from AOR to A/C, going to mornings at KFMG/Albuquerque . Mike McCoy is out at WNCI/Columbus and is

Ken Lane

available at (614) 459-3483 . . . Jerry Lord exits KOEL/Oelwein, IA for mornings at WKFR/ Kalamazoo replacing Michael Rogers who moves to middays replacing Arlene Tannis who goes to middays at sister station WKNR.

Bob Lewis

Z100/New York appoints Kenneth Lane Promotion Director . . . Little John Walker becomes Asst. MD/Promotions Director at WPFM/Panama City . . . Changes at WVSR/Charleston include Don Costello to nights from KIIQ/Colorado Springs; Frank White to the morning team from 93Q/Grand Junction, CO; and Charlie Wright to mornings from WROQ/Charlotte ... At KKFM/Colorado Springs MD Jon Anderson replaces Dave Ryan, who exits to KLUC/Las Vegas; Doug Hammond takes on overnights from KIDN/Pueblo . . . At WQCM/Hagerstown, night rocker Keith Carrol moves to middays, while partimer Rick "The Bear" Lewis seques to nights Rick Austin exits K093/Modesto for afternoons at KTAC/Tacoma; filling in is Operations Manager/midday mornings man Mike Novak.



"Over the past several years, most PDs sterilized radio and severely handicapped the talent pool currently available. But personality is one of the main ingredients of a successful CHR in 1984. If all we have is cardreaders out there, then as an industry we're in a bit of trouble."

-Tim Fox



"Just because we have teens doesn't mean we're a teens-only station. Look at all the people in their 30s and 40s, and you can see how they share many similar "There are zillions of adults out tastes with those in their 20s as well as teens in music, styles of clothing, and recreational activities. Today's adults are youngerthinking than ever."



there who are tired of namby-pamby music and love rock. The trick is to play hit rock and roll."

— Bob Case

-Scott Shannon

It's All In The Odds! WBIZ/Eau Claire, WI recently gave away a Chevy Cavalier to the one finalist (out of 100) who picked the 88th key that started the car. Listeners with station bumperstickers were given ten minutes to call in after their license number was read on-air. Along with the daily prize, they received a contest card.

Swimming In Champagne! Q107/ Washington, DC decided to celebrate the conclusion of its ongoing Olympics promotions with a party for the Olympic champions. Listeners were welcomed to a local club called "Champions" for a chance to meet and toast swimming gold medalist Nancy Hogshead with free champagne. For the grand finale, Nancy appeared on the morning show with Elliott & Woodside. One lucky listener won a day with the swimming ace.

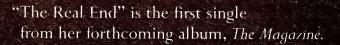
Bits

· Fake It! WAVA/Washington, DC, in conjunction with Budweiser and the local Wax Museum, really challenged their listeners in the "World's Greatest Air Band." Listeners competed weekly to become eligible for the finals. The grand prize winner received a videocassette recorder, cash, and a chance to perform on MTV.

• DJ Get A Tough Role As A DJ! WLS-FM/Chicago air personality Steve Dahl scored a meaty role as a DJ in a film called "Grandview U.S.A." WLS held a special premiere so listeners could see their favorite funny man. Steve emceed the event.

• You, Too, Can Be A Lucky Star!" KMJK/Portland gave its listeners a chance to become a "Lucky Star" as a tie-in with the release of Madonna's latest single. Two lucky listeners were flown to Oregon (all expenses paid) to appear as extras for a taping of Knott's Landing.

RICKIE LEE JONES



PRODUCED BY RICKIE LEE JONES AND JAMES NEWTON HOWARD . MANAGED BY PAT RAINS & ASSOCIATES

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STEVE FEINSTEIN

BAY AREA PROFILE

Now There Are (Only) Five

ith KMEL/San Francisco dropping out of the AOR race for CHR, that still leaves the Bay Area with *five* AOR signals: three in San Francisco, and two in Jan Jose, down the peninsula to the south. The most crowded region in the country for rock radio has a splendid variety of styles and philosophies, as we'll see in this study of the remaining contestants.

KFOG/ San Francisco

Logan's Run On Upper-Demo AOR

"Musical depth without teen-oriented rock, a high production profile, a straightforward jock approach, and lack of hype," are KFOG/San Francisco's cornerstones, says PD Dave Logan.

When KFOG became the last station to join the AOR fray, "We saw ourselves as an alternative voice, with a quality approach to AOR," explains Logan. "With everybody else being metal-oriented and concentrating 12-24, there was no one serving the market's 25+ listeners who had been raised on KSAN, one of the truly great AOR stations."

Ear Candy

KFOG bills itself as playing the widest variety of music, and employs over 2000 titles. The station's day-to-day programming favors older music: it plays 60% library, 25% current, and 15% recurrent. A healthy chunk of



KFOG's gold is heritage rock 'n' roll such as Motown, psychedelic, British Invasion, and '50s classics that the baby-boom generation cut its teeth on.

KFOG also uses drop-ins from movies, TV, and comedy records to tweak listeners' childhood media memories. Bits include old soft drink jingles, the "Jetsons" theme song, a 1950 U.S. government information bulletin that warns us to "duck and cover" when an atomic bomb explodes, and customized **Don Pardo** intros for the station's daily "Ten At Ten" oldies show hosted by **Dave Morey**.

Superstars II Prototype

The only station to have adopted Lee Abrams's "Superstars II" upper-demo AOR format, KFOG's eclectic music and creative presentation are admired by many programmers. The format has yet to achieve a real ratings breakthrough, a difficult task in hyper-fragmented San Francisco. This spring's 2.1 was KFOG's highest-ever 12+ share, but led hard-rockin' KRQR by only a

Continued on Page 82

KQAK/San Francisco Thoroughly

Modern Rockers

KQAK/San Francisco changed to Rock Of The 80s in April, 1983 and quickly registered improved shares. The Quake's 2.1-1.4 drop in the spring '84 Arbitron and the down shares of fellow modern rockers 91X/San Diego and KROQ/Los Angeles don't discourage PD Oz (Oscar Medina). "Rumors of our death are highly exaggerated," he

Continued on Page 82

Bay Area Boxscore

Here's a progress report on the stations profiled. The spring book is **KMEL**'s last as an AOR.

	San Fr	anci	SCO		
12+					
	Sprg '83	Sumr '83	Fail '84		Sprg '84
KFOG	0.8	1.6	1.9	1.9	2.1
KMEL	2.3	1.9	1.7	1.6	1.4
KQAK	1.9	2.0	1.9	2.1	1.4
KRQR	2.2	2.2	2.2	2.4	2.8

Audience Composition

in Spring '84					
	Teens	18-24	25-49		
KFOG -	1%	16%	60%		
KMEL	14%	45%	40%		
KQAK	19%	49%	32%		
KROR	28%	35%	37%		
	San	Jose	Ś		
		2+	-		
	Sprg '83	Fall '84	Wint '84	Sprg '84	
KOME	3.7	3.2	3.8	4.9	
KSJO	7.3	3.3	4.1	4.2	
Audience Composition					
5. ÷	in Spr	ing '	84		
	Teens	18-24	25-49		
KOME	15%	51%	33%		
KSJO	26%	57%	16%		

Stations At A Glance

San Francisco is market #4, with an MSA of 4,625,300 and a TSA of 7,300,700. There

were 48 rated signals in the spring '84 Arbitron — 27 FM, 21 AM.

KFOG/San Francisco AOR since September, 1982 Owner: Susquehanna GM: Tony Salvadore PD/MD: Dave Logan Joined as PD, Sept. '82 104.5 mhz; 7.9 kw at 1454 feet Consultant: Lee Abrams



KRQR/San Francisco AOR since January, 1982 Owner: CBS VP/GM: George Sosson PD: Jon Russell Joined as MD Jan. '82; Asst. PD March '82; PD Nov. '83 MD: Lisa Novak (middays) 97.3 mhz; 82 kw at 1100 feet Consultant: none

San Jose is market #27, with an MSA of 1,162,700 and a TSA of 3,099,800. There were 42 rated signals in the spring Arbitron,

KOME/San Jose AOR since 1971 Owner: Infinity GM: vacant PD: Pat Evans Joined as Promotion Director Feb. '83; PD December '83 Assistant PD/MD: Dana Jang (weekends)

98.5 mhz; 12.5 kw at 880 feet Consultant: Jeff Pollack.



KRQR/San Francisco The Russell Rocker

KRQR PD Jon Russell calls the Rocker a "clean, straight-ahead, mass appeal rock 'n' roll station.

"Two and a half years ago, we came on pretty hard and heavy without much dayparting. We gave away a lot of cash, did billboards and bussides, and went commercial-free for 30 days to make a splash. Jocks just did the basics, with very little talk. At that point, KMEL was the only other AOR in the market, and they had softened up, so we made a huge dent."

KRQR signed on with a 2.6 and then moved 3.3-3.7, unseating KMEL by the summer of '82. Then, as Russell puts it, "KQAK and KFOG broadsided the market by coming on with their own forms of AOR."

The arrival of those stations made for six AOR signals in the Bay Area, resulting in so much fragmentation that no AOR has cracked a 3-share since KMEL's 3.3 in the fall of '82. KRQR has led the pack since last summer, but only by tenths of a point.

by tenths of a point. Jon Russell Its 0.7 margin over KFOG this spring is the



KQAK/San Francisco AOR since August, 1982 Owner: U.S. Broadcasting GM: Les Elias PD/MD: Oz (Oscar Medina) (6-10pm) Joined air staff Aug. '82; MD '83; PD July

'84 98.9 mhz; 4.3 kw at 1500 feet Consultant: **Rick Carroli**



14 in the home market and 28 outside. Of the home market signals, eight were FM and six



KSJO/San Jose AOR since 1968 Owner: Sterling GM: Jack Chunn PD: Lee Roy Hansen Joined 1975; PD 1980 Assistant PD: Jim Robinson (6-10am) MD: Ken Anthony (10am-2pm) 92.3 mhz; 50kw at 68 feet Consultant: none

widest lead for any AOR since KRQR's sign-on book, when KMEL was still in the 4's.

Rock Identity

The Rocker has evolved since the startup, instituting some dayparting and expanding the library from 700 to 900 titles.

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KOME/San Jose South Bay Rock Leader

PD Pat Evans describes KOME/San Jose's sound as "entertaining and energetic, offering listeners a wide variety of elements: music, personality, features, promotions, and production.

"We're not the traditional dinosaur AOR, yet we're not as broad as KFOG perhaps. In the Bay Area, we're closest to KRQR. Their mix is different, but like us, they have more variety than KSJO. But the Rocker dayparts less and rocks harder than we do. They're very diverse: you'll hear somewhat obscure Cheap Trick and Kinks songs. They'd be less likely than us to play certain crossover cuts by Rick Springfield and Peter Wolf.

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Dave EDMUND5



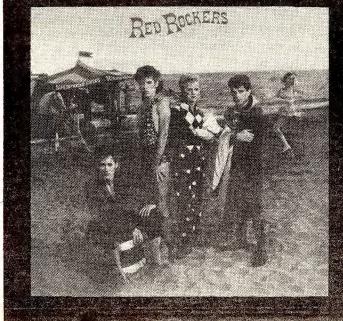
RIFF RaFF





Hot Tracks "SOMETHING ABOUT YOU" 46-34-22





RED ROCKERS "EVE OF DESTRUCTION"

From The Album
"SCHIZOPHRENIC CIRCUS"

Just Out And Already On Over 45 Album Rockers! Page 82



Continued from Page 80

quips. "It's only one book, and it's the first setback we've had."

Nevertheless, he's made some programming adjustments. Oz feels the station may have stayed on CHR crossover tracks too long, and he plans on having *less* in common with other stations' playlists in the future. "We're going to be ahead of everybody on crossovers: play 'em, burn 'em,

and leave 'em. ''Also, we've

changed the music mix. For a while, you'd hear that dance-soundtrack, drum machine sound all the time. We've broken that up and put in more guitar-oriented music by people like Dave Edmunds and Nick



Lowe for variety, and we've gone deeper on core acts like the Clash, Police, and Elvis Costello."

In Praise Of Ancient Progressives With the adjustments comes a new moni-



Continued from Page 80

slim margin in the 25-34 male target. Emphasizing that great radio stations take time to develop, Logan remains a true believer. He points to some lessons learned along the way. "We overreacted to the Quake turning modern music, added a lot ourselves, and lost half our audience. We tried combining classic rock with the English modern music bands like the Jam, XTC, and Teardrop Explodes. That edge to the format doesn't exist now. The younger audience who wants that sound is superserved by the Quake. ker, says Oz. "We're calling ourselves 'Progressive Rock For The 80s,' tapping into the tradition of KSAN and progressive music in this area. We originally changed to this music because the market was so saturated with everybody playing the same tunes. I want us to be adventurous and on the cutting edge.

"We try to position ourselves as radically different as possible. We really don't have any direct competition. We share audience with the AORs and the CHRs, but we're not going head-to-head with any of them."

We're The New Generation

Though Oz has logged time at mainstream AORs, he's not yearning to spin Led Zeppelin tunes again. "Traditional AOR has had its day, as far as I'm concerned. Our music is for an upcoming generation, which is tired of listening to the same corporate licks for the last ten years. If this generation isn't getting ARB books yet, it eventually will."

Quake Bits

The Quake's morning team, Alex Bennett & Joe Regelski, works with a studio audience every day. Special programming includes Doug Wendt's "Midnight Dread," a Sunday night reggae show, and "Early Tremors," a new music show. KQAK also uses drop-ins such as clips from "The Wild Ones" and "Rebel Without A Cause." The station is about 80% current and 20% old, with around 1500 titles in its library.

"We also haven't had a consistent marketing approach until now. Initially, we overestimated the impact we'd have when we changed to rock, and took a low-key promotional approach. As a result, there are some people in the target demo who still think we're Beautiful Music. We're now using outside help instead of trying to do all the marketing ourselves."

Optimism

Two years into sculpting what he hopes will be a trailblazing format, Logan feels most of the kinks have been ironed out. One of AOR's premiere jocks, Sky Daniels, handles afternoons, and M. Dung, host of the popular "Sunday Night Idiot Show" oldies program, has been upped to mornings.

Logan remains committed to KFOG's viability, maintaining, "There's a huge hole that this kind of station can fill. The challenge is in reaching those vulnerable listeners. We have the fine-tuning right now, and it's a matter of marketing the station correctly more than anything else."

Reasons To Be Listening, Part 1

KFOG will shortly be introducing a print ad listing "26 Reasons For Listening To KFOG." The spoof on **H.R. Block** ads reveals the variety of special programming and features the station offers. Here's some of the reasons:

• Ten At Ten. Ten great songs from one year, with vintage news actualities and jingles mixed in. Weekdays at 10am.

- Psychedelic Psupper. Tasty treats from
 the Dayshedelie Figure at 0.555
- the Psychedelic Era, weekdays at 6pm.
 KFOG Rarities. Rare songs from the KEOG Goldmine
- Jazz Brunch. Two hours of the finest in jazz/rock fusion, Sundays at 9am.

 Archives Hour. Vintage recordings and live performances from the Bay Area Music Archives.

• Scoop Nisker. Nisker is a legendary ex-KSAN newsman, who ends his "Calvacade Of News" casts with his trademark adage: "If you don't like the news, go out and make some of your own."

• **D-M-O.** The Dreaded Morning Oldie. Our only stinker each day.

• Best selection of classic rock. Largest classic rock library on West Coast.

• No pre-teen heavy metal. Listeners under 15 need not apply.

• KFOG won't play "Beat it." 'Nuff said!!



Rethinking The Plan

Why did KSJO lose to KOME this spring for the first time in almost three years? And why has KSJO dropped over half of its historically high 12+ share of 8.5 from the spring of '82?

KSJO/San Jose

The answers are simple, says PD Lee Roy Hansen: "It's called KWSS. We didn't have a CHR in the market when we had over a 30-share of teens by default. When you removed the teens, we never really had a big lead over KOME in adults.

"KOME's call letters have always been recognizable, and they were always within striking distance. But for a long time they were all over the place – too hard or too new wave. They never stayed in one place for any

length of time. In December, they became a mass appeal station, while I was responding to CHR by defining, my hard rock sound.

"What we've needed all along is to shore up our 25-34s. Maybe what we've done to protect that hard-rockin' 18-24 core went a little too far. We may have gone a too deep too fast on exclusively AOR acts like UFO. Now we're going to take the 25-34s into consideration more."

Case Of Disappearing 25-34s

In-house callout research points to decent upper demo figures, and response from 25+listeners for clients' products is strong. Arbitron methodology may be the reason for the difference in the figures, reckons Hansen. "When you've had the teens on your side, you're perceived as a young station. So although a 30-year-old listener may ac-



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But don't expect KRQR to broaden and start playing CHR crossovers now that KMEL, once its primary competitor, has left AOR.

"We've always tried to narrowcast and carve our own identity," says Russell. "Now there's yet another CHR where a person can hear the hits. People may love a particular song, but they're not necessarily coming to us to hear it when they can get it on so many other stations. And I still believe most people don't consider acts like the **Thompson Twins** to really be rock 'n' roll."

Beating A Dead Hump

Morning team Peter B. Collins & Michael Knight's stunts have included an "I Hate The Nimitz" bumpersticker campaign to rally listeners against an unpopular local freeway. They also conduct "Probe Team 97" mock-investigative reports, with a recent installment savaging KMEL's switch to CHR. Deploring cruelty to camels discovered at "animal shelters suffering bad numbers and demoralizing staff changes," the copy pleaded, "Change their water and then change their format (because) nothing is more destructive to an animal than a steady diet of bland radio. It's easier to draw a camel through the eye of a needle than for an animal to tolerate the longterm effects of cruelty through bad radio.'

An edition of a regular feature called "Rocker Rhyme Of The Day," which the duo reads at 7am and listeners are asked to repeat later for cash, has also spoofed the switch. tually be listening to us the same amount as he does KOME, when writing in a diary versus responding on the phone he may be inclined to identify with the station that has less of a teen image."

Discounted Teens

Hansen's adjustments include reducing the amount of metal in the daytime and adding more relief songs between metal records. "We're not going to make 25-34s our sole target, but we are going to discount the impact of teens almost entirely. We're not going to include them in our music research to a significant degree anymore. If a song scores great in teens but marginally with women and older males, we won't do much with it. Prior to this, we would've looked at the average and played a record if one cell brought it up."

The station recently ended its association with consultant John Sebastian, but don't expect to see a shift toward a CHR/AOR hybrid stance. "We still won't go with any artist who doesn't have an AOR history. If we take out a UFO cut, it'll be replaced by someone like Bob Seger or Pat Benatar. The guitar is still the basis of our sound."

Research

Hansen remains a firm believer in callout research, and plays very few songs by artists who research poorly for him, including John Cougar, Bruce Springsteen, David Bowie, and Pretenders. "When it's gray and there's no huge negatives, I'll go with a record like Alan Parsons. I love those other artists, but I haven't had any luck testing them with upper males who listen to AOR radio. I don't know what the problem is. All I can think of is the old story of extremely loyal cores selling out the shows and buying the records."

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The Remaining Competition

"KQAK is a competitor on the street for sales, but musically they're a whole different thing from us," is how Russell views the modern music outlet. "They failed at doing straight-ahead AOR radio; that's why they changed to Rock Of The 80s. Our feeling is that they're basically a one-daypart radio station — Alex Bennett in the mornings keeps them afloat.

"KFOG's a little bit limited in its appeal, and is still not clearly defined," Russell feels. "Sometimes they sound like us, sometimes like Quake. It can be confusing. Our image is much clearer – we are definitely a rock 'n' roll station."

Specialty Shows

KRQR special programming includes artist blocks on the "Hot Lunch" at noon. The revolving menu on the "Evening Snack" at 11pm also includes artist blocks, as well as a weekly new artists show. "The Wax Museum" is a nightly oldies show at 7pm.

Cable Cast

Among Russell's proudest moments at KRQR was a live broadcast from Union Square on the June day this year that San Francisco's cable cars were put back into service after two years of repairs. "We played San Francisco music past and present all day, gave away dinners to San Francisco restaurants, and then capped it off by playing music to accompany fireworks going off at Fisherman's Wharf that night," he recalls.

Consistency

"We've been the most musically consistent AOR in the market," Russell maintains. That consistency, along with research he cites showing KRQR sharing two-thirds of KMEL's audience while KFOG shared only one-third, leads Russell to expect to gain the most from KMEL's switch.

SIZZLIN' SOUNDS FROM ATLANTIC

Includes: "Bears" and "Wait Until The Summer's Gone" (promo 12") PR638 Produced by Jack Douglas for November Music Productions, Inc.



JIM CAPALDI ONE MAN MISSION

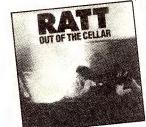
Jim Capaldi—"One Man Mission" 80182 New LP with guest artists: Carlos Santana, Steve Marriott, and Simon Kirke. Includes: "I'll Keep Holding On" (single 7-89625 and promo 12" DMD 786) Produced by Jim Capaldi & Stewart Levine Management: John Taylor



Michael Furlong—"Use It Or Lose It" 80181 First single 7-89627 and promo 12" PR 640 from his forthcoming LP. Produced by Rick Asher Keefer for SEA-West Productions/Hawaii Management: Bruce Cohen Management



RAG-"Rock -N- Roll" 80179 Includes: "It's A Monkey" and "Shake That Thing" Executive Producers: Vanda & Young Produced by Ray Arnott



Ratt-"Out of The Cellar" 80143 New promo 12" PR 642 and single 7-89618 "Wanted Man" Watch for Ratt's new video soon to be on MTV and look out for tour dates with Billy Squier Produced by Beau Hill Personal Management: Marshall Berle



Twisted Sister-"Stay Hungry" 80156 Watch for promo 12" of "I Wanna Rock" PR 643 Watch for the new video on MTV Produced by Tom Werman for Julia's Music, Inc.



Stephen Stills-"Right By You" 80177 Featuring: "Stranger" (single 7-89633 and promo 12") and "50/50", "Right By You',' and Produced by Ron Albert and Howard Albert for Fat Albert Productions, Inc. and Stephen Stills "Can't Let Go". Personal Management: Jeff Wald and Associates.





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"KSJO plays a lot of songs that weren't hits but test well over the phones. We concentrate more on familiar, proven hits, We're also more current than KSJO, with a wider range of musical styles. We don't rely on old AOR classics as much as we do newer material."

No Crossovers

Pat means "new" as in current, not as in modern. She explains, "San Jose is a meat 'n' potatoes, truck-driving, beer-drinking

town where rock 'n' roll in its purest form works best. AOR here hasn't traditionally played the more modern bands, so we limit the 'new music' and CHR crossovers. Also, there was no CHR exposing that music until a year ago when KWSS came on.



Pat Evans That's why we haven't played Cyndi Lauper, Thompson Twins, or Culture Club."

Metal Mix

KOME was in a heavy metal phase before Evans took over last year and moved it to a more mainstream stance. "We still play the hit songs by metallic acts like Scorpions, Y&T, and Judas Priest. But we don't go out of our way to delve four cuts deep into an album that only has one or two hits," she says. "I hear KSJO play generic, obscure, less-than-exciting metal that doesn't cross over to traditional AOR, let alone CHR."

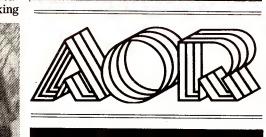
Promotional Push

KOME Music Marathons had listeners start counting songs when they heard a sounder. At the end of a sweep, the first person to call with the number of tunes got \$500 or a trip to Hawaii. Evans explains, "We were having the listener confirm for us the amount of music we play.'

She tries not to "narrowcast our promotions to just rock 'n' roll. We do a lot of street fairs, movie screenings and film festivals, and sponsor sailboat regattas. We just finished an 'End Of Summer Party On The Patio' promotion, where our jocks showed up with all the provisions for listeners' barbecues and actually cooked the food for them.'

San Jose Is The Way

Though KOME's 2.0 in the San Francisco book beat KQAK and KMEL and came close to KFOG's 2.1, Pat's attention remains focused on her own market. "We have to win in our own metro. My competition is San Jose stations: KSJO and KWSS,' she states. "Since we do well in their book, we are KRQR's competition. But they are not ours. None of the San Francisco AORs scored more than a 0.8 in the San Jose book. I stay aware of what they're doing, but in positioning my station, I don't look at KRQR."



KOME Comes Of Age

In days of yore, KOME was known for its zany, irreverent attitude. The station no longer bills itself by the call letters' homonym, as in "The Come-spot on your dial," nor does it still boast a personality known as Dennis Erectus. Pat says KOME retains a tongue-in-cheek approach in promos and promotions, but "we're more mainstream in our approach, unlike the old KOME, which was very inside and underground.'

Variety & Features

The station plays approximately 1000 library titles, and has a mix evenly distributed among currents, recurrents, and oldies.

Special programming includes the "Rock Cafe" at noon, when the station reads listener letters and plays blocks of artists, a commercial-free "Traffic Jam" hour from 5-6pm, a "Road Test" rate-at-eight-type feature, and a "Rock 'N' Roll Roots" oldies show Sundays 8am-noon.

Bay Area Music Monitor

KRQR

Here's a selection of representative hours of music from afternoon drive:

KFOG

- Bruce Springsteen I'm On Fire Creedence Clearwater Revival Who'll Stop The Rain Jeff Beck Group Beck's Bolero
- Honeymoon Suite Wave Babies Police Walking On The Moon Talking Heads Life During Wartime Al DiMeola Sequencer David Bowie Blue Jean Sam & Dave Soul Man Steve Miller Band Livin' In The U.S.A. Huey Lewis & The News Bad Is Bad **Bob Seger** Night Moves Doors Wishful Sinful U2 (Pride) In The Name Of Love

KQAK

Romeo Void Say No Squeeze Tempted Frankie Goes To Hollywood Two Tribes Lou Reed My Red Joystick **Psychedelic Furs** Heartbeat **Rick James 17** Lyres Help You Ann Eivis Presley Hound Dog Prince Erotic City A Flock Of Seaguils The More You Live . . . David Bowie 1984 Peter Wolf Billy Bigtime



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Staff

Hansen has revamped his airstaff over the past few months. Jim Robinson is re-

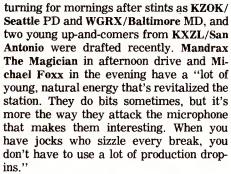
Eddie Money Baby Hold On Who Trick Of The Light Bruce Springsteen I'm Going Down Stevie Ray Vaughan/Cold Shot Rainbow Stone Cold Foreigner Double Vision Lou Reed I Love You, Suzanne Jethro Tull Aqualung Aldo Nova Fantasy Y&T Don't Stop Runnin' Romantics Rock You Up Van Halen Top-Jimmy Scandal The Warrior

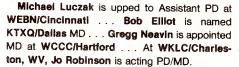
KOME

Bob Seger Her Strut Billy Squier/Rock Me Tonite Billy Idol White Wedding Cars You Might Think Xavion Eat Your Heart Out Red Rider Young Thing . Eddie Money Think I'm In Love John Waite Missing You Rolling Stones Beast Of Burden Bon Jovi Runaway Sammy Hagar Two Sides Of Love Who 5:15 Scorpions Big City Nights

KSJO

Foreigner Head Games Ratt You're In Trouble Huey Lewis & The News Workin' For A Livin' Mama's Boys Mama We're All Crazee Now Honeymoon Suite Burnin' In Love Night Ranger Call My Name Scorpions Coming Home Billy Squier Eye On You Van Halen Runnin' With The Devil Jefferson Starship Sorry Me, Sorry You Xavion Eat Your Heart Out Kansas The Wall





Jeff Berlin returns to WAAF/Worcester for airwork and production duties . . . Former KKBZ/ Ventura PD Paul Roberts moves to KFMG/Albuquerque for mornings, where he'll be known as Bill Cassidy and teamed with Kidd Stewart as "Billy & The Kidd" ... WYSP/Philadelphia switches Anita to mornings and Steve Sutton to middays KNCN/Corpus Christi brings on Greg Bennett for mornings and Tim Parker for evenings ... Will Douglas joins WRUF-FM

Gainesville for 9am-12noon.

SEGUES

Changes at WCMF/Rochester: Dean Kay is upped to Promotion Director, as Alan Levin vacates that slot to do 10pm-2am. Maureen Flaherty moves from weekends to 6pm-10pm, as Candi Clarke exits

Dali Toliusis is the new Promotion Director at adult AOR KTCZ/Minneapolis.

Roy Clements is KATT/Okiahoma City's new Production Director.

Erratum: On the 9-7-84 Picture Page on Page 28, the unidentified person in the "Repo Man" photo is ex-KROQ/Los Angeles Promotion Director Jane Shavne.



MARTIN ASKS ANITA & ANITA ANSWERS - Pretenders drummer Martin Chambers (left) is engrossed by WYSP/Philadelphia midday personality Anita's animated explanation as to why she couldn't join the band's tour as official babysitter.

STAR SPANGLED BANGLES — Some of the heroes who fell in line for a Los Angeles Bangles concert were (I-r) Columbia National Album Promotion Director Jim McKeon, KMET/Los Angeles MD Sue Steinberg, the band's Susanna Hoffs, manager Mike Gormley, Debbi Peterson of the Bangles, National Promotion Director George Chaltas, the group's Michael Steele and Vicki Peterson, and local rep Bob Garland.

Kinks Good Day

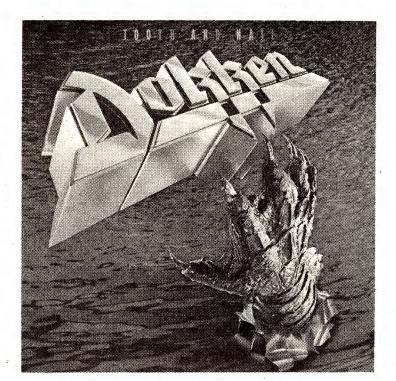
TWO-ALARM FIRE ROCKS AND RAGES OUT OF CONTROL *Music Will Never Be The Same*

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DOKKEN'S ROCKIN' "TOOTH AND NAIL"

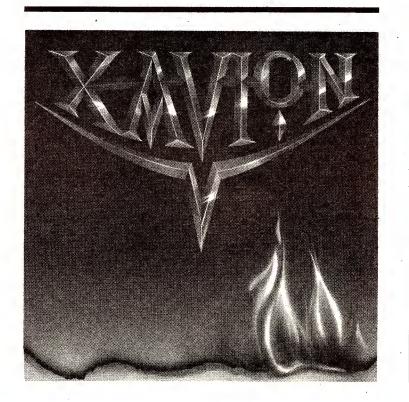
A powerhouse follow-up to their successful debut LP. This is the band next in line to be HUGE. Jump "Into The Fire," the featured cut.

Management: Q-Prime Inc. Cliff Burnstein/ Hoboken Peter Mensch/London

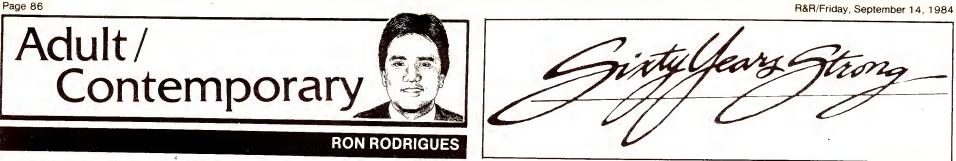


A new LP to ignite even the most passive listeners. Don't Miss "Eat Your Heart Out"—the first single.

Management: Champion







60TH ANNIVERSARY

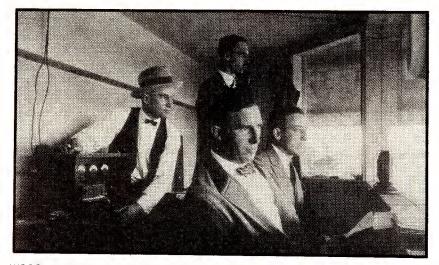
Tapping The Strength Of WCCO

his is not a story about a legendary radio station. Rather, it's a story about an integral part of the Minnesota lifestyle which has endured and prospered for 60 years. Yes, I know lots of stations claim they are "lifestyle"-oriented – but I'm sure it was WCCO/Minne-apolis that *invented* the term. This outlet appeals to tradition-rich midwesterners by maintaining many of its traditional services, while keeping pace with the '80s.

WCCO PD By Napier notes, "Because of our dominance over the years, PDs and station managers from all over the country make pilgrimages to Minneapolis to discover our 'secret' - to hear this format to end all formats. They hide away in hotel rooms with their tape recorders, and in a day or two they go home shaking their heads saying, 'You know, they're not that good' or 'They're breaking all the rules' or 'Well, they could never do that in our market.'

"And they're right. We are not superhuman, we're just as human as they are. WCCO radio is not the ultimate format, it isn't a format at all. What's so special about this station that's worth ten extra share points? Don't we have about the same ingredients the 8000 other radio stations in this country do? Yes, but the big thing is, as Mae West put it so succinctly, 'It's what you do with what you've got!'"

Several photos were taken from the book, "Sixty Years Strong, The Story Of One Of America's Great Radio Stations 1924-1984," by Larry Haeg Jr. Copyright WCCO Radio.



WCCO broadcast of a 1924 University of Minnesota football contest from Memorial Stadium. (Minneapolis Journal)



The Doughboy Country Journal. At table: Gordon Eaton and Larry Haeg. Standing: Willie Peterson (at piano), Mary Davies, Tony Grise, Irv Wickner, Biddy Bastien, unidentified accordionist, Frankie Roberts, Ernie Garvin, Burt Hanson, Hal Garvin, and Dick Link. (Minnesota Historical Society)

1924 A Star Is Born

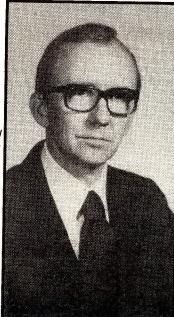
Americans invest more than \$350 million in radio receivers. The Washburn Crosby Company takes over a bankrupt station to use it as a marketing tool against its chief rival, the Pillsbury Company. Thus, WCCO is born on October 2. Later in the decade, new CBS owner William Paley purchases a one-third share in WCCO.

1930s First With Personality

With more than three-quarters of its broadcast day originating from CBS in New York. WCCO management seeks ways to apply more local programming. The station developed what was perhaps the first full staff of radio personalities.



Left: Weekend personality Bill Diehl next to radio 15 years younger than the station it's tuned to. Right, PD By Napier. You've got to care. Just saying you care on your bus cards and in your TV spots doesn't get it for very long."





R&R/Friday, September 14, 1984

The Strength Of WCCO

1940s Going Local

Riding a crest of locally-originated programming from its 700-seat auditorium, WCCO cranks out dozens of daily programs. Among them: vaudeville acts, the Red River Valley Gang, Jack Malerich and his orchestra, game shows, the "Saturday Night Radio Party," "Stairway to Stardom," and others.

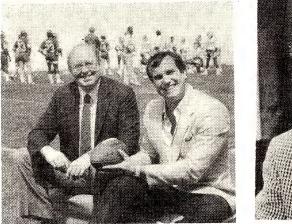
1950s Fighting Top 40

In an unlikely counter-programming move, WCCO decides to institute a cash giveaway after **Todd Storz** announces he will switch crosstown **WDGY** to Top 40. Storz plans to give away \$105,000 after announcing clues on-air. 'CCO bounces back with \$250,000 of its own, available to listeners who could identify the station's code word. Storz responds by airing WCCO's code words on WDGY. 'CCO changes to code phrases such as 'Tune Now To WCCO Radio' or 'WCCO is tops.' WDGY swallows hard as its DJs read those phrases on the air, but soon calls an end to the cash war. Although not able to knock WCCO from its perch, Storz brings WDGY to second in the Twin Cities.

In 1954, CBS gives up its interest in WCCO to local newspapers. Toward the end of the decade, the station claims its listenership with a 55.8 overall share and a 73 share in morning drive. The station's standard-bearers, (Charlie) Boone & (Roger) Erickson, begin their morning show.

1960s Twins/Vikings Combo

The Minnesota Twins arrive in 1961, providing WCCO with its first foray into professional major league sports. Football follows later that year, with the Minnesota Vikings invading the Met. By 1962, the station is claiming a 68.1 audience share, twice as high as all its competitors combined.









Top row (I-r): Vikings broadcasters Tim Moreland and Stu Voight; afternoon man Steve Cannon. Center row: Early afternoon personalities Ruth Koscielak and Tim Russell; retired GM Phil Lewis with former Minnesotan and CBS Chairman Of The Board Thomas Wyman. Said Wyman, "People ask me what I miss most about Minnesota, and I say it's the school closings." Bottom: Roger Erickson chats with old friend and seeker of high office Walter Mondale.



Top row (I-r): morning personalities Charlie Boone and Roger Erickson now celebrating 25 years together at WCCO. GM Clayt Kaufman; University of Minnesota Gophers broadcaster Ray Christensen. Bottom row: Twins broadcasters Joe Angel and Herb Carneal; midday personality Howard Viken; sports reporter Sid Hartman.



1970s Staying Traditional

Threatened by specialized radio and alternative entertainment formats, WCCO is undaunted and maintains its mass appeal programming. Afternoon man Steve Cannon begins in 1971. The St. Paul Dispatch & Pioneer Press Associate Editor wrote, "I'd call it 'The World's Great Backfence Chat.' We think of it simply as a 'Big City Small Town' station."

> 1980s Still On Top



Concentrating on its community-service aspects, WCCO upgrades its news department to include a fully-equipped weather center, staffed 24 hours by four fulltime meterologists. Although not enjoying the gargantuan ratings muscle it flexed 20 years prior, WCCO is still the top major market station in the country with a 20.9 share. Said by Napier, "Oh, how we love those marvelous Minnesota blizzards! The best blizzard we ever had came smack in the middle of an Arbitron sweep. 25 inches of snow, a 35 share! Or was it the other way around?"

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apolis Star and Tribune



NATIONAL FORMAT CHAMPION

KHYS: No. 1 Urban In The USA

East of Houston near the Louisiana border rests the bustling (95thranked) metro of Beaumont-Port Arthur-Orange, Texas. There you will find KHYS, the highest-rated Urban/Contemporary station in America (12+) with a 22.3 share!

KHYS enjoys one advantage over some

other Black/Urban outlets in that it faces no direct format competition in a 37% ethnic environment. Still, such impressive numbers (twice those of its nearest challenger) demonstrate outstanding leadership and programming skills. This week, "Kiss 98" GM Jim Smith and PD Mark Petry discuss the steps leading to their station's market and national prominence.

Keep Playing The Hits

Jim converted KHYS from Disco to its present Urban direction when he became GM three years ago. With a background in CHR radio under his belt, he knew the values of playing the most popular music, and acknowledged that the implementation of an hourly 30-minute music sweep was central to the format's popularity. "I knew it was important for us to play the hits, and a lot of them.'

Mark joined KHYS in 1981 and moved up to PD six months ago. Expanding on his station's musical identity, he added, "We always give our listeners 30 minutes of commercial-free music every hour, no matter what. We're into the 'More Music, Less Talk' mode. The people really enjoy our music. We don't daypart; all the music can be played at any time of the day, and it's up to the talent to select the songs they'll use. They have categories to follow and a format clock, but the final decision is up to them.

"Our TM Productions custom jingle package offers nine different logos tailored according to tempo. These jingles help keep our energy level up at all times. When we do segue from logos to music, it makes a nice, smooth transition. You see, consistency is very important to us - that is, making sure the music appeals to all age groups at all times.'

Knowing The Audience

Indeed, KHYS scores well with every demographic, and the station's programming flow from daypart to daypart is constructed to succeed in that way. Jim said, "We have a good grasp on when our audience tunes in. Morning drive and middays are when the majority of our 25+ audience is listening. Aside from ratings information, we pick up on these trends from the request lines, as well as advertisers, who let us know when our listeners are responding to a particular pitch (place, time of day, and age group).

Jim continued "Around three o'clock our music tempo definitely picks up, so naturally we start getting into the younger demographics. Since we're the only Black/Urban station in a substantially ethnic area, people want to hear what we're doing."

"Better salaries for our people was more important to our overall success than TV or billboard advertising." - Jim Smith

Avoiding The Advertising War

Regarding his station's marketing efforts, Jim said, "When I got here, every station in town was promoting itself through TV, billboards, bumperstickers, etc. We decided to make the best of what we had to work with and be as creative as possible."

Averting the media blitz from competing stations may not have been Jim's original plan, as he explained, "If there hadn't been such heavy competition in that area, we probably would have gone that way. But now, I feel we made the right move. Because of our present success, I don't think we need to spend a lot of ad dollars. We're on a roll and if we keep doing things the way we are, we'll be just fine.'

Instead of orchestrating a large outside advertising campaign, KHYS began promoting from within. "We got our air personalities involved with local schools and churches. We did do some giveaways, but they were along the lines of album and ticket contests,'

Action

WILD/Boston PD Elroy Smith says he thought it was a joke when they asked him. With little prior notice, Smith was rushed to North Jersey to serve as the P.A. announcer for three nights of the Jacksons' stint at the Meadowlands Arena. Despite complaints of hype by others, Smith and WILD MD Angela Thomas join the list of those describing the J-6 tour as one of their greatest experiences ever.

Washington, DC Mayor Marion Barry turned out to be almost as popular as Jackson. WOLI Washington commemorated "Marion Barry Appreciation Day" by broadcasting live on August 18th from the city's Shiloh Baptist Church Family Life Center. The idea began on WOL's call-in show and caught on faster than any other WOL promotion - except the Michael Jackson petition drive, that is,

At WPDQ/Jacksonville, GM Seretha Tinsley, who's credited with helping turn the AM station around, is leaving with her husband to go into the fast-food franchise business. The new GM at WPDQ is Chuck Broadus, who comes from the Station Manager's slot at KKFX/Seattle

Shirley MacLaine, who is now relevant to this section since she decided to become a rap artist, once encouraged her readers not to fall off the mountain. One station issuing the opposite advice is WRDW/Augusta, which tied in with Mountain Dew to give away a \$3700 camper. The winner had to guess how far a hypothetical mountain climber fell; the consolation prize was a three-day vacation at a state park.

A few hours across the state, they like to have outrageous promotions also. WAOK/Atlanta, WEA and Air Atlanta teamed up to send listen-

Jocks Deserve More Credit

So where did the marketing dollars go? Many of them went into quality air personalities. Jim said, "It's where I decided it would do us the most good. I know how important jocks are to a radio station, so I decided to hire people who we thought were good and paid them higher salaries than you might expect in this area. In twenty years in the business, I've never had a staff that enjoys working together as much as ours does. It's really evident on the air; you can feel and hear it. In most cases, air personalities do not get the credit that they deserve. Better salaries for our people was more important to our overall success than TV or billboard advertising."

Mark agreed that his airstaff is the glue that keeps everything together at KHYS. "Our jocks are really dedicated to the success of the format. Each individual understands what his role is and how he fits in. All of our jocks are personalities, and the people of this area really enjoy them."

Jim saw to it that the station sound did not go overlooked. "We also invested in some new equipment for our on-air studios and production facilities. We now have a good technical sound on the air, which is certainly important if you want your audience to enjoy the music without any interference."

ers on a "Lakeside Outrageous Weekend" to New York, Memphis, or Miami

On August 24, WANM/Tallahassee celebrated its tenth anniversary as a Black station. That becomes especially impressive when you consider that it's spent five of those years at #1 in its market. WANM repeated the feat again this year, even with sister FM CHR WGLF going unusually heavy on the black crossovers and almost catching the AM.

At WJLB (FM98)/Detroit, John Mason, who's been with the station for six months as Production Director, becomes "Mason in the Morning with his cast of 98 characters." Mason's move to fulltime airwork shifts Roshan to early middays, as the station goes to three-hour shifts during the day . . . Also moving from parttime to mornings is James Otis, who replaces Jeff Foxx at WJMO/Cleveland. Foxx is reportedly going to WJPC/Chicago. Perhaps he'll repeat the bit he did in Cleveland about his uncle, the musician who used to keep time with his zipper!

The mass break-down continues, as KDIA/ Oakland teamed up with KSTS-TV/San Jose to sponsor the "Sizzling For You" break-dance contest August 25 at the Bay Area Marriott's Great America theme park. The contest name apparently refers to co-sponsor Pioneer, which sent its Break-Dancing Chicken mascot.

The judges at KNOK/Dallas were a little chicken, also. They couldn't award just one prize in their "Great Break-Dance Championship," so two break-dance teams, the Boxheads and Office Patrol, tied as winners. Both teams, comprised of four teenage men, are going to Hollywood to appear on an episode of "Soul Train." The event raised over \$1000 for the Muscular **Dystrophy Association.**

Sales Still A Problem Area **For Urban Stations**

Like other Black/Urban outlets, KHYS is experiencing resistance from local advertisers who prefer to arrange schedules on general market stations. "I must say our sales situation has improved, but we're not there yet. Our national sales have been rolling in, and I can remember local agencies that I couldn't even get in the door to talk to

"Consistency is very important to us - that is, making sure the music appeals to all age groups at all times." - Mark Petry

about advertising on our station which are now giving us business. We must continue educating the retailers and other possible advertisers about what our format can do for them. They've got to be told and then shown that our listeners will buy their products; it's only good, intelligent business to advertise with us."

We extend our congratulations to the KHYS management and staff on a brilliant performance!



Jim Smith



Mark Petry



mid-6am Allen Scott



3-7pm Don Chatman



Doug Davis



L.J:



10am-3pm Jay Moore

MUSIC **VERSAL** Sadao Watanabe D

SADAO WATANABE (SAH·DOW WHA·TA·NAH·BEE) "IF I'M STILL AROUND TOMORROW" **FEATURING ROBERTA FLACK FROM THE LP "RENDEZVOUS"** PRODUCED BY RALPH MACDONALD

WB1

Rendezvous

MANAGEMENT-FRITZ/TURNER L.A

WWIL WOIC WHYZ WQMG WEAL WDPN

WORL

WANM

XALW

WJAX WTMP WPOM WDOV WDZZ WBLK KATZ WCIN WBLZ

WVOL

KACE KUTE

A/C URBAN WFBR WBEN WRMM WA1A W101 WARM98 WMAZ WRVA WAVE WHBY WNAM WHBC WING KRNT WKND WNJR WHAT WUSS WWIN WKIE WRAP WXYV WPLZ WGIV WCHV WAGE WKYX KTYL WVBS WJBC WCIL KFSB WXUS KEEZ KWEB WHNN WJON KKJO WBOW WGIV WAIR WRSV WZAZ WLUM WJMO WDAO WHUR WFXC WPDQ WWAB WGCI-FM WGCI-AM KUDL WISN WRAP WSHV WPAK WILA WQKS V103 WEAS WBIL WNOO WPEG WPAL WLLE WAAA KRNT WISN WCCO KFMB WWOM WTIC WKYE WGY WKGW KEY103 WBT KRNT WTRX KBOI KKUA KSL WWNR WEIM WKNE WSKI WWPA KORQ WSKY KTWO KQSW KRSB WQBH WJMO WAHR WSKY WCKQ KALE WHRK WAAA WKJJ



DIVISION

OF

R&R/Friday, September 14, 1984



BARBARA BARNES

MORE JAZZ EVERYWHERE!

The Sunday Show Connection

Special Sunday programming is common in radio, but lately, the idea of using jazz on the Sabbath has been embraced by a number of different formats: AOR, A/C, Black/Urban, and even CHR. This week offers the thoughts of programmers from a variety of formats who, for various reasons, have found common ground in a Sunday jazz show.

Director Lee Abrams of the consulting firm Burkhart/Abrams/Michaels/Douglas & Associates says he now has about eight stations-airing a two to four-hour Sunday show called "Jazz Brunch." "In aiming for the 25-35 age group, we've found that limited doses of jazz is very effective. We've had great response, and lots of phone calls. It feels real good!"

AORs KOZZ/Reno and KFOG/San Francisco are two stations consulted by B/A/M/D airing the show. KFOG has been running the Jazz Brunch since May from 9-11am. The response? "Fantastic!" says PD Dave Logan. "For Sunday mornings 6-10, we're up in the most recent book. I'm sure the jazz show had something to do with it."

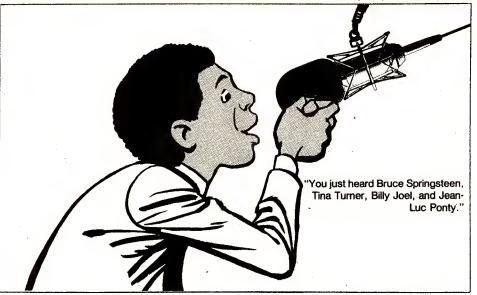
Describing the show's music, Dave says, "A third of the product is new, two-thirds is old. We do play some mainstream/traditional jazz every now and then, but the concept tends to lend itself more to jazz/rock fusion and sounds that are probably more modern." Al DiMeola, Spyro Grya, Grover Washington Jr., David Sanborn, Quincy Jones, Wes Montgomery, Shadowfax, Lee Ritenour, George Benson, Steps Ahead, and Special EFX are among the artists used in the show.

KOZZ started the Jazz Brunch five months ago. The show runs from 10-noon, and in that daypart, the station garnered top ratings, holding and/or tying for #1 spots in several demographic categories. Playing more of this idiom of music is "definitely a possibility," says PD Daniel Cook. "The response is very good." Jean-Luc Ponty, Spyro Gyra, Hiroshima, and the Yellow Jackets are some of the artists on the show.

The "Yuppie" Connection?

At CHR WQXI-FM (94Q)/Atlanta, PD Jim Morrison details how his station was prompted to expand its four-hour Sunday show "Jazz Flavors" to every night except Saturdays. 94Q first decided to try some jazz on Sunday nights in late 1977, starting with a few jazzy-sounding hits (hence the name "Flavors") with other pop/jazz crossovers. "The response was so good that we just decided to go from 7-11 on Sunday nights. We played Bob James, Earl Klugh, Chuck Mangione, Gato Barbieri – that type of artist profile. After about four years, Sunday nights *really* jumped in the ratings. We were number one with adults 25-49, with the average persons just shy of Saturday middays; that was outstanding growth.

"We found our show had the perfect mood for our audience, which consisted mainly of the 25-35-year-old 'yuppies' (Young Urban Professionals) who've spent the day at the lake and are ready for a departure from the hits. The mellowness of the show really provides a good music background." Artist samples include Jean-Luc Ponty, Joe Jackson,



Pat Metheny, Will Ackermen, George Benson, Stanley Clarke, Hiroshima, Crusaders, Al DiMeola, Lee Ritenour, and Stevie Wonder.

Jim points out that the legitimacy of programming jazz on weeknights began to show in the comments in the diaries. "Some people will debate me on this decision, saying that the jazz audience is a very small one. The pressure I'm getting from some is that it's too major a move for a CHR station, that we're overreacting to a small group. This I will dispute, simply from diary counts Monday-Friday, versus Sunday nights. For a basic look at diary counts, how many diaries mention you at a certain time? Sunday nights were 8-10 times higher than Monday-Fridays.

"The reason for this," he continues, "is that 94Q is an 18+ radio station in the ratings. We had no teen share in comparison to the other CHRs, so 8-midnight was a real trouble spot for us. The young crowd isn't accustomed to tuning in to us late nights; the parents do. We found that adults were dying for something to listen to. The response we've gotten in just two weeks of doing the show has been just awesome." Another station using jazz is A/C

Another station using jazz is A/C WLVE/Miami. About six weeks ago, WLVE upped its jazz programming from a successful, four-year-running Sunday morning show to include four more hours Monday-Friday evenings. Says MD Joe Johnson, "We have all four request lines lit up constantly from 9pm on. A lot of people can't even get through. It's really amazing!" Who would you hear on the show? Michael Franks, Jeff Lorber, David Benoit, Tom Scott, Bob James, Sandy Owens, Tania Maria, Randy Crawford, Rare Silk, and Phoebe Snow.

Another Gone Jazz

AM outlet WMYK/Norfolk has been simulcasting its FM's Black/Urban program, but Operations Manager Bruce Dowdy divulges that WMYK will soon be an all-Jazz station. "The projected changeover should occur within two to three weeks. There may be some simulcasting with the FM during morning or afternoon drive, but that's not been decided yet. The format will be Jazz, and not just vocals. We'll need all Jazz product."

AOR KBCO/Denver has had a jazz show since the beginning of '82. A/C's WEZI/Coral Gables, FL, recently used jazz on Sunday evenings, and is now programing the music into its weeknights. In San Diego, KBZT has a Sunday show, while KIFM's begun to ardently program jazz into all dayparts.

Sorry, I haven't heard of any Country stations that are playing jazz. It's been very interesting and delightful, though, to see that this "curiously esoteric" music is showing up not only on Black/Urban playlists, but also on A/C, CHR, and AOR! Tell me more!

All That Jazz

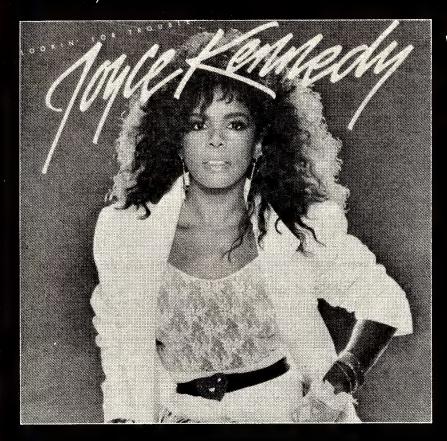
Former WDIZ/Orlando PD Bob Church is now at crosstown WLOQ in the same capacity . . . MD Dell Spencer is promoted to PD at WYLD-FM, replacing Brute Balley, who is now at KMJQ/ Houston . . . KKGO/Los Angeles Operations Manager Cal Milner moves to crosstown KACE with same title; Assistant Traffic Director/MD Jeff Gehringer is promoted to the helm . . . Jazz consultant Linda Alexander exits KKSN/Portland; longtime jazz host Ray Horn picks up the music responsibilities . . . KADX/Denver's PD Pat Mc-Nulty adds on MD duties, as BIII Willet becomes more involved in other station activities. Congratulations to KJAZ/San Francisco on its silver anniversary! ... WNOP/Cincinnati's co-host of "The Guessable Solution" Kristi Heitzman is now morning personality, filling a position left open by 20-year vet Leo Underhill's retirement earlier this year ... PD/MD Gall Schramm of KUOP/Stockton resigns to pursue a career outside of broadcasting. Kristin Knudsen is now acting PD ... Jazz host Jack Brady needs record service for his new "Cape Side Jazz" show on A/C WCOD/Cape Cod. Call him at (617) 888-0420. WUWU/West Seneca, NY relinquishes Jazz for MOR and is no longer a reporting station.

 Image: Construction of the production library of our times features 271 separate examples of what happens when high tech becomes high impact. Promos, logos, i.d.'s, beds for commercials – from one to seventy seconds - like no one has ever done them before. Digitally remastered and available on Ampex 456 Grand Master tape, ROCK TRAX is offered on a market exclusive basis. Discover the sonic edge of ROCK TRAX by requesting a demo immediately, or lister. To some of our initial clients, including KMET, KGB, WNEW, WDVE, KBPT, WMMR, WQFM, WGRQ and many more!

 Image: Construction of the production of the productin of the production of the production of the production

"LAST" IS FIRST JOYCE KENNEDY:

The **first** single from her **first** album is her **first** duet. She sings with Jeffrey Osborne who produced the record, his **first** for Jay Oz Inc. The purpose of this ad is to tell you that the single, "The Last Time I Made Love" (AM-2656) is the **first** listing on this week's R&B chart. We wanted you to be the **first** to know.



Joyce's new single "Stronger Than Before" is on the way. You read it here **first**.

AM

R&R/Friday, September 14, 1984



CELEBRATING 30 YEARS OF COUNTRY

WCMS Was Country When It Really Wasn't Cool

orfolk, VA is the home of WCMS, a radio station which can lay claim to two of the more amazing feats in today's broadcasting world. First, in the entire history of the station, it's had only one format. Second, it's had the same management team since the very first day of its existence! Quick, somebody, call Ripley!

Seriously, it was a little more than 30 years ago that WCMS signed on the air as the "Western Country Music Station" for the Norfolk-Portsmouth-Newport News-Hampton area, and its has been playing Country ever since. On that same day, George Crump, a former announcer for a radio station in northern Virginia, became the station's first manager. Then in 1961, George and his wife Marjorie bought the station they own to this day.

Different Year, Same Problems

It hasn't always been quite that easy, of course. Marjorie Crump is currently the President/GM, and she remembers the days when you had to sell not only the radio station, but also country music itself. (Some things never change, I guess!) Whenever you're moaning about how tough it is to get acceptance now, stop and think what they must have been up against 30 years ago. It really is mind-boggling. Joe Hoppel, WCMS morning man and 29-year veteran (see adjoining story), said to me, "People in the radio business told us no station could survive playing only country music."

"The feeling was," Marjorie added, "there just weren't enough listeners - nor records to play on a fulltime basis - for us to be successful. Thankfully, they were wrong on both counts."

It was for the latter reason, Joe said, that WCMS "played a lot of oldies when they first went on.'



WCMS OWNERS: George and Marjorie Crump

Remember that in 1954, the advent of the CMA - the first major support organization for country music - was still about four years away. The folks at WCMS were pretty much out on their own.

Marjorie related how a number of newspapers had done features on the station when it signed on. Their readerships seemed to be somewhat surprised that the people at WCMS "wore shoes and didn't have straw between their teeth," echoing a sentiment one still hears today regarding "closet Country listeners." But she proudly men-tioned she knows of a team of surgeons who like to operate with WCMS in the background.

Different Year, Same Reasons

Even though it was chancy - perhaps even daring - to attempt fulltime Country 30 years ago, the decision was made for the same reasons that today's radio stations select a format. "We felt that Country was the music of America and there was a desire to hear that music in this area. We perceived a need for a station playing all country music and decided to fill it, and I guess we have. It was the same feeling we had when we put an FM on the air with a Country format in 1964, a time when hardly anyone listened to FM.

Second Thoughts?

I asked Marjorie if there were times during those early days when advertisers weren't supporting Country, that WCMS might have thought about doing something else. "We sold a lot of P.I.'s (per inquiries), had paid religion on the air - those types of things to keep going." However, she said they always felt they were "on the right track and could turn it around, because we knew the listeners were there." WCMS was especially encouraged by the turnout for its Saturday night "yard parties." These were concerts featuring artists such as Jimmy Dean, Roy Clark, and scores of local talent. Marjorie said, "The crowds would just pour out when we put on these shows, so we thought, given time, we could also convince the advertisers." Jimmy Dean, by the way, had been a

Continued on Page 93





WCMS TODAY — Members of the current WCMS airstaff are shown after a recent birthday celebration concert featuring Earl Thomas Conley. In the back row (I-r) are Lee Manning, Steve Batton, Joe Hoppel, ETC, Mike Terry, and PD Russ Cassidy. Up front are Eva Castillo and Dan McClain



"City Boy" Harding, Ted "Teddy Bear" Crutchfield, "Country Art" Barrett, and Cornbread-fed "Uncle Ted" tatar.

29-YEAR 'CMS PERSONALITY Joe Hoppel: In Heaven Since "Seven"

Here's another one for Ripley's "Believe It Or Not": morning man Joe Hoppel has been on the air at WCMS for the past 29 years! (Joe jokes he joined the station when he was seven!) Only in his second radio job, Joe came over from WLOW/Portsmouth in late 1955, and, except for a midday stint between 1963-66, has held down the morning slot the entire time.

As you might imagine, Joe has a ton of fond memories and has seen an awful lot of changes in both Country radio and country music. He recalled that in the early days, stations and/or individuals were able to book concerts with "two or three headliners and three or four supporting acts for under \$3000." Joe also remembers a couple of WCMS concerts that had Elvis on the bill.

'The first time Elvis was in town," Joe remembered, "he was part of the Hank Snow Jamboree. The headliners were Hank, Slim Whitman, Jimmy Rodgers, and Onie Wheeler. Toward the bottom of the bill it said, 'Elvis Presley, backed by Bill and Scotty.' Unfortunately, Elvis's car broke down on the way to the show, so he left the equipment in the car, and Bill and Scotty stayed behind to watch it all. Elvis borrowed Hank Snow's guitar and broke every string. At the time, he only had three records out - six songs. He played them all, but the audience wouldn't let him off the stage, so he played the same six again! Elvis came to town a little over a year later, and this time his name was in big letters at the top of the bill - but spelled 'Pressley.' He again



Joe Hoppel appeared before Hank Snow, but when it was time for Elvis to leave and Hank to come on, people booed Hank. It was about that time that Hank said he'd never play another show with Elvis."

As you might imagine, with the current owners being involved with WCMS for the past 30 29 it is very much a family atmosphere around the station. eing there the last Joe loves the area and said he's never really had a desire to go to a bigger market. "Obviously, I never thought I'd be here 29 years, but I didn't come here with the thought of using it as a stepping stone to get somewhere else, either. This company has treated me exceptionally well since the beginning, and I've never wanted to work anywhere else. A lot of people in this business seem to feel you have to move from one station to another in order to progress, but I don't feel that's the case. I'm always striving to improve my airwork and the reputation I have right here in this community.'

With that kind of attitude and dedication to his craft, WCMS might be Joe's home for another 29 years!

WCMS Was Country When It Really Wasn't Cool

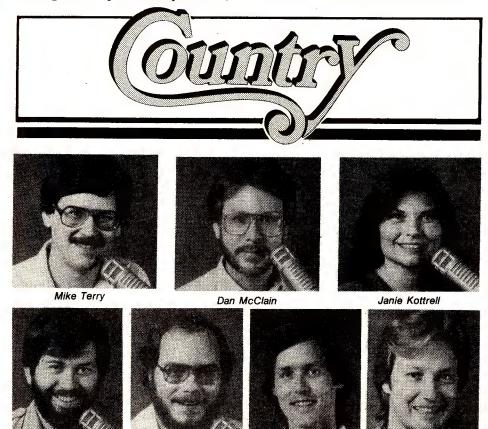
member of the staff band at WCMS's Arlington, VA sister station. When WCMS first signed on, Jimmy was hired to help out. "We didn't have shopping centers then," said Joe Hoppel. "Jimmy came down and played several days on the back of a flatbed truck, just driving around gathering and entertaining crowds."

Salute!

Those days are long gone, but the emphasis at WCMS is still on entertainment - Country style - and it's going pretty well at it. The Norfolk area is the 35th largest radio market, and WCMS has made a habit of being at the top of the heap. In the last

four books, it's been number one 12+ twice, second once and third once, while garnering the top 25-54 share each book for the last three years. Longevity is certainly instrumental in the success of WCMS. Marjorie Crump added, "It's really something to be here 30 years without changing the programming. Our listeners know we're going to be here tomorrow and that they can always count on us."

To do any one thing for 30 years is quite an accomplishment in itself. But WCMS's perennial success testifies to the dedication of the people who have put so much into the station. It is these people who we salute on the occasion of their 30th anniversary.



Steve Batton

Lee Manning Mike Budohn





HOUSE CALLS — WCMS now has a fleet of 12 company cars, but this was the station's very first "van." Of course, with the slogan "We Cure Sick Businesses" painted on the side, it did double duty as an advertising vehicle. Carrying the theme a step further, all the jocks referred to themselves as "Dr."



CONCERTS: YESTERDAY & TODAY — Bringing name acts to the Tidewater area has been a large part of the WCMS heritage. This year, it sponsored Harborfest, drawing more than a million people over a two-and-a-half-day period. WCMS also promoted the Chesapeake Jubilee, which played to more than 400,000. These concerts are the outgrowth of WCMS's presentations of name acts over the past thirty years. Johnny Cash is shown here in a 1966 appearance headlining a WCMS showcase featuring the Carter Family (left) and the Statler Brothers (right).

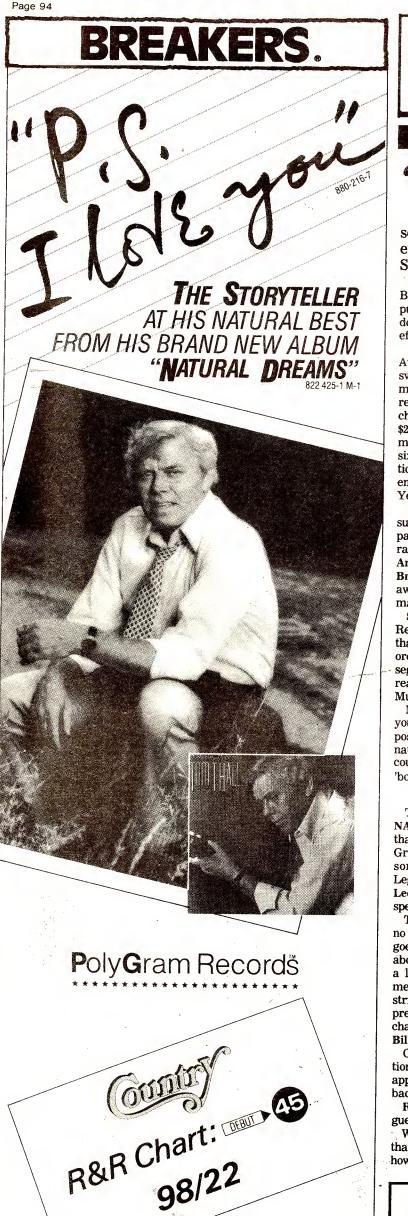
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Nashville This Week

SHARON ALLEN

"Country's Brightest Stars" Campaign

Last year the CMA and NARM kicked off their record merchandising campaign, serving to focus attention on the CMA Awards show. However, its main purpose was to encourage merchandisers to display country product prominently throughout September and October to create customer awareness and boost sales.

The theme of this year's campaign is "Country's Brightest Stars." Early orders for these point-ofpurchase promotional pieces (over 110,000) nearly doubles the entire amount printed in last year's debut effort.

Kraft, the sole sponsor of the televised CMA Awards, has also created a nationwide consumer sweepstakes to help promote the show. Over two million special sweepstakes forms (to be available at record outlets) will be shipped with the point of purchase materials. The sweepstakes, featuring a \$20,000 grand prize, will also be publicized in a massive print campaign of 48 million circulation in six national magazines and in grocery stores nationwide. Winners of the contest will be drawn with entrants who can guess the "CMA Entertainer of the Year" entitled to bonus prizes.

Six major record labels are helping to assure the success of the "Country's Brightest Stars" campaign, by monitoring its use in retail chains and with rack jobbers. These labels - CBS, Capitol/EMI America, MCA, PolyGram, RCA, and Warner Bros. - also assisted in making merchandisers aware of the campaign and taking orders for the materials.

Sam Marmaduke, Chairman of CMA's Retailer/Record Merchandiser Committee, believes that "the CMA/NARM campaign will be 1984's best orchestrated cooperative effort among the key segments of the record industry. It should have longreaching effects on the overall visibility of Country Music to both merchandisers and consumers.'

Now, here's where you can get in on the act. See if your listeners have noticed the in-store pieces, i.e., posters, flats, etc. . . . and let them know about the nationwide consumer sweepstakes. What's good for country music should be good for Country radio. How 'bout it?

Tribute To A Legend

The Nashville office of NARAS, the same group that bestows the annual Grammy Awards, sponsored "Tribute To A Legend" to honor Brenda Lee as the recipient of a special Governors' Award.

Though the award has no specific definition, it goes to those who rise

above their peers through Brenda Lee: legend in her a lifetime of accomplish-time

ment, and maybe more importantly to someone who strives to give more than to receive. It has been presented only four other times in the Nashville chapter's 20-year history. The list - Wesley Rose, Bill Williams, Roy Acuff, and Kitty Wells.

One of the highlights of the night was the presentation of four video clips from more than 75 television appearances made by "Miss Dynamite," dating back to the early '60s.

Ray Stevens acted as emcee while other celebrity guests also participated in the tribute to Lee. When everything was said and done, Brenda Lee

thanked the audience the best way she knew how - with her songs.

Proceeds from the event will benefit the scholarship fund of the Nashville chapter of NARAS.

We were all saddened by the death of Ernest Tubb in Nashville last week. He was 70. The Grand Ole Opry star had been fighting a long battle with emphysema and had been in and out of the hospital for more than two years. His most recent hospitalization began more than a month ago. His last Opry appearance was August 14, 1982 and his first appearance was 40 years prior in December of 1942. The Texas Troubadour was credited with launching the careers of Loretta Lynn, Cal Smith, and Jack Greene. In addition to his successful recording career, which included some 32 hits, he also had other ventures, including a western wear store, record shops, and the "Midnight Jamboree." which was broadcast from one of the record shops since its beginning on Commerce St. in 1947.

We at R&R extend our sympathy to his family and friends.

Bits.& Pieces: Marlboro Country Music will launch its 1984 fall tour on October 19 with these stars – Barbara Mandrell, Ronnie Milsap, Merle Haggard, Ricky Skaggs, and Lee Greenwood. The ten-city tour will begin in Denver and will make stops in Kansas City, Cleveland, Columbus, Oklahoma City, Tulsa, Anaheim, Chicago, Detroit, and

number of phone calls from folks wondering whose voice they heard singing "You've Known Us All Along" on their commercial that was aired during the 1984 Olympics. It was Lane Brody. She is also singing the new Old Style Beer commercial "I Love Lane Brody: known all



Country And Old Style." along?

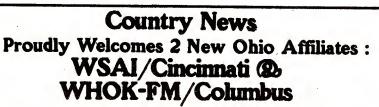
... Larry, Steve, and Rudy Gatlin will guest on "The Gift Of Song," a 60-minute Christmas special hosted by Dick Van Patten and his wife Pat. The program will be syndicated nationally by Multimedia and also feature performances by Marilyn McCoo, Juice Newton, Neil Sedaka, and Menudo ... RCA recording artist Vince Gill will be doing a 60-

second and a 30-second radio commercial with ID for Dr. Pepper. The IDs will include the new slogan, "Dr. Pepper, uni-que and out of the or-dinary." . . . This week Loretta Lynn resumed her touring and personal appearance schedule, beginning with a show at the Kansas State Fair. As



you know, she's been Vince Gill: he's a pepper recuperating for the last month owing to a brief hospitalization for exhaustion, and then the tragic death of her son.

Just thought you'd like to know!



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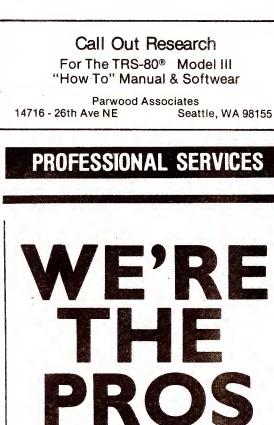
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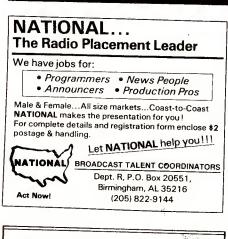
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Openings

NATIONAL



The Research Group New station ... great company ... major mar-ket ... West Coast ... CHR/Urban. T&R to: The Research Group, 2517 Eastlake Ave. E., Seattle, WA 98102. No calls, EOF

6

Openings

Capital Radio is looking for a traffic reporter. Interested parties must be willing to relocate. T&R: David Briggs, Box 194, Lon-don, England NW13DR. M/F (9-14)

Texas Association Of Broadcasters

Has immediate opening for the newlyfunded Assistant Executive Director post. Longterm opportunity. Extensive field work with emphasis on new membership soliciation, convention exhibitor/sponsorship sales, and some lobbying. Interest in the broadcast field a must, with trade association or actual broadcasting background preferred. Send resume and specific compensation requirements to: TAB, Box 14787, Austin, TX 78761, EOF M/F



New offshore station aboard radio ship in North Sea, needs three DJs for CHR format, U.S. Passport required, liberal travel benefits, Rush tape & resume to: P.O. Box 1828, Grand Central Station, New York, NY 10163.

mm

Openings

EAST

WRNR is se king ND. One year minimum experience as reporte Prefer WV or neighboring reporter, all considered, T&R: Steve Richards, Box 709, Martinsburg, WV 25401. EOE M/F (9-14)

WPLR is looking for parttime help with 3-5 years AOR ex-perience. Join the family. T&R: Eddie Haskell, 1294 Chapel St., New Haven, CT. 06511. EOE M/F (9-14)

95XIL need rock n' roll animal 6pm-midnight. T&R: Paul Demille, Box 1228, Parkersburg, WV 26101. EOE M/F (9-14)

Sales Manager needed for small market A/C station in western NY. Resumes & references: Bob Finley, WDOE, Box 209, Willow Rd., Dunkirk, NY 14048. EOE M/F (8-31)

Present & future full & parttime opening at top-rated operation. T&R: Bob Sheridan, WELM/WLVY, 1705 Lake St., Elmira, NY 14901. No calls. EOE M/F (9-14)

Overnights. Can you be happy doing some news, production & running Talknet? Great MOR station with future opportunity. T&R: WJTN, Jamestown, NY 14702-1139. (9-14)

Current opening for morning drive at top-rated, 50kw A/C FM station. T&R: Rod Krol, Box 6624, Wheeling, WV 26003. EOE M/F (9-14)

Parttime anchor/reporter needed. Recent college graduate with journalism degree & area resident preferred. T&R: ND, WNLK, Box 1350, Norwelk, CT 06852. (9-14)

Seeking weekend & vacation relief announcer. T&R: Johnny Dark, WCAO, 8001 Park Heights Ave., Baltimore, MD 21208. No cells. EOE M/F (9-14)

Openings MAS 1450AM. THE "MUSIC OF YOUR LIFE")

Successful New England adult station seeks experienced, mature, reliable talent for parttime on-air position. MOYL. Send tape and resume to Steve Williams, WMAS Radio, P.O. Box 1418, Springfield, MA 01101. EOE

Morning entertainer needed for competitive medium market. Minimum of three years experience. T&R: Box 1450, Poughkeepsie, NY 12602. EOE M/F (9-14)

WQBK-FM has a rare fulltime op ed evening entertainer for adult AOR. T&R: John Cooper, Box 1300, Albeny, NY 12201. EOE M/F (9-14)

Looking for PD for fulitime A/C AM on coastal NH. Also must do airshift. T&R: GM, Box 971, Portsmith, NH 03801, (9-14)

WSQV is now seeking CHR tapes for full & parttime openings T&R: Michael Cruz, Box 354, Jersey Shore, PA 17740. No calls. EOE M/F (9-14)

ASSISTANT PD

Successful East Coast AM full-service/FM CHR needs Assistant PD with experience, proven administrative, promotion and people skills. Respond to RADIO & RECORDS, 1930 Century Park West, #792, Los Angeles, CA 90067 FOF



Openings

WMNB in the beautiful Berkshires of MA is looking for talent for future openings. T&R: Dave Fierro, Box 707, N. Adams, MA 01247. EOE M/F (9-14)

Central Jersey's majic seeks news person for AM/PM drives. T&R: Joe DeRose, WMGQ-FM, Box 100, New Brunswick, NJ 08903. EOE M/F (9-14)

Wanted: PM drive for CHR FM, also PD/production for MOR AM. T&R/photo: Rick Love, 1 Broadcast Plaza, Middletown, NY 10940. EOE M/F (9-14)

MIDDAY PERSONALITY

Great Lakes area medium market Rocker needs bright, up personality. If you're exciting and warm, we've got good bucks. Plenty of benefits. Stable staff in attractive 300,000plus market. Co-owned radio-TV group. Send T&R to: Radio & Records, 1930 Century Park West, #789, Los Angeles, CA 90067. EOE.

******************************** NATIONAL RADIO GROUP

looking for talk show hosts. Controversial but friendly; contemporary, educated approach. Large medium market powerhouse. Tape and resume to RADIO & RECORDS, 1930 Century Park West, #793, Los Angeles, CA 90067. EOE

WATD needs a fulltime A/C jock with a friendly delivery. T&R: Cathy Doran, Box 487, Marshfield, MA 02050. EOE M/F (9 -7)

Looking for hot CHR talent, great opportunity in a major market. Good bucks. T&R: RI-104, Box 5944, Providence, Ri 02903. (401) 596-7728 EOE M/F (9-7)

A GREATER MEDIA STATION WRC/Washington

Needs a great MOR entertainer. T&R to: Julian Breen, VP/Programming, Greater Media, P.O. Box 859, East Brunswick, NJ 08816. Or Bonaventure during the RPC. An Affirmative Equal Opprotunity Employer

Looking for family-oriented morning communicator to be part of our community. T&R: Lee Phillips, WROW, 341 Northern Blvd., Albany, NY 12204. EOE M/F (8-17)

ATLANTIC CITY'S TOP STATIONS

Need Production Director who is creative & detail-oriented. Send tape & resume to: John Frasier, WFPG/WIIN, 2707 Atlantic Ave., Atlantic City, NJ 08401. EOE

NE top 100 market new owners seek one heavyweight & wild personality. Ready to move up? T&R: Mark, 300 Essex St., Beverly, MA 01915. EOE M/F (9-7)

Northern New England A/C AM & 50kw CHR FM seek air personaliities. Experience perfered, but not necessary. T&R: Mark Delmonte, 382 Degraw St., Brooklyn, NY 11231. (9-7)

WANTED: 7-Mid. A/C Air Talent

With good knowledge of oldies for Pittsburgh's #1 A/C station. Send T&R to: Herb Crowe, WWWS-FM, 1 Allegheny Center, Pittsburgh, PA 15212. Women and minorities encouraged to apply. EOE

Openings

CHR 50kw, WKHI, needs overnight jock. T&R: Jack Gillin, PD, 2301 Coastal Hwy, Ocean City, MD 21842. No calls. EOE M/F (9-7)

WANTED: MAJOR MARKET PD

Are you a forward-thinking, creative, experienced PD? Can you evolve a traditional Easy Listening station into a modern-day environmental station, and get 25-54 numbers? If your answers are yes, and you meet the following requirements, send an immediate request for an application for this position. We're talking Big: a Big Station in a Very Big Market . a career position with a major broadcast aroup.

- Build/maintain ratings leadership 2. Interpret and apply market and music
- research into Action 3. Knowledge of legal/renewal procedures
- 4. Quality programming track record (document it!)
- Operations track record (oversee staff, 5. news, production; interact with engineering)
- Promotion-minded (coordinate with our 6.
- Promotion Director) 7. Generate and execute plans and
- budgets 8. Work with consultants (management
- programming, research)
- Work effectively with Sales Department 10. A Winning, Learning, Growing Attitude

Reply only if you meet all the above requirements. Send your request for an application (with a cover letter) to: Radio & Records, 1930 Century Park West, #784, Los Ange les, CA 90067

WE ARE AN EQUAL OPPORTUNITY EMPLOYER

WHCN NEWS

WHCN needs a hard-working morning news personality. News background and sharp programming instincts a must. Cassettes and resumes to: Daniel Francis Hayden, WHCN, 1039 Asylum Ave., Hartford, CT 06105. EOE

SOUTH

Immediate opening for PD/afternoon drive at 50kw CHR AMstereo. Salary commesmerate with ability. T&R: WAAY, Box 551, Huntsville, AL 35804. EOE M/F (9-14)

Immediate opening for experienced, mature morning personali-ty at top-rated FM in metro market. Soft A/C format. KWMJ, Box 4607, Midland, TX 79704. EOE M/F (9-14)

KCWM, Country AM-stereo looking for midday personality to also do MD/promotions. T&R: Robert Lee, Box 3487, Victoria, TX 77903. (9-14)

Team-oriented production pro wanted for FM A/C in college town, 75 miles north of Houston. Phil McKay, KHUN, Box 330, Huntsville, TX 77340. (9-14)



You're a great morning entertainer

we're a company that appreciates and rewards talent . . . you're excellent with phones, and have lots of local content we're in need of what you've got! Medium market A/C, great facility, progressive and supportive management. Send your tape, resume, and picture to: Tony Stone, KEYS Radio, P.O. Box 9917, Corpus Christi, TX 78469. EOE

Fulltime regional ND needed yesterday for AM/FM combo, Also seeking hot CHR jocks for future openings. T&R: WJAD, Box 706, Bainbridge, GA 31707. EOE M/F (9-14)

Lost PBP/news anchor to TV Established station in university market. T&R: Dennis Bridges, WACT, Box 126, Tuscaloosa, AL 35402. No calls. EOE M/F (9-14)

ND for FM station to gather, write & deliver local news. T&R: Jay Corbin, Box 1292, Greenville, TX 75401. (214) 454-9245 EOE M/F (9-14)

Unique opportunity for unique personality with distinctive & varied AOR. Afternoons/heavy production. T&R: Bob Linden, Star 106-FM, Box 20107, San Antonio, TX 78220. No calls. (9-14)

ABC owned KSRR seeks fulltime AOR personality. Major market experience required. C&R: Andy Beaubien, 1020 Holcomb, Suite 1201, Houston, TX 77030. EOE M/F (9-14)

Openings

Medium market CHR rocker is looking for key air position in All-American college town. T&R: Bill Brown, KRUS, Box 430, Ruston, LA 71270. EOE M/F (9-14)

Top-rated Country station looking for overnight DJ. Females en-couraged. T&R: Steve McNee, Q102, Box 2869, Winchester, VA 22601. EOE M/F (9-14)

KISS-FM needs fulltime AOR personality. No beginners. T&R: Greg Stevens, 1100 N. Main Ave., San Antonio, TX 78212. EOE M/F (9-14)

Medium market looking for MOR personality/news anchor. Superior attitude & experience neccessary. T&R: KQSA, City Hail Plaza, San Angelo, TX 76903. (915) 653-3387 EOE M/F (9-14)

Morning drive anchor/reporter with credible, authoritative, con-temporary & distinctive style. T&R: Jim Allison, WLAP-AM-FM, Box 11670, Lexington, KY 40577. EOE M/F (9-14)

Medium college market AM/FM seeks experienced ND. Emphasis on local reporting. T&R: KRUS, Box 430, Ruston, LA 71270. EOE M/F (9-14)

WRVR FM, A/C needs AM drive/ND/personality & reporter/an-chor yesterday! T&R: Jim Robertson, 5904 Ridgeway Pky., Memphis, TN 38119. No calls. EOE M/F (9-14)

15Q, we're the ones looking for a bright, entertaining pro for future opening in sunny central FL. T&R/salary: Scott St. John WXVQ, Box 1777, DeLand, FL 32720. EOE M/F (9-14)

Morning Drive Personality

WCOS-FM, dominant Modern Country station rated number 1, seeks experienced talent for morning drive for future opening. Tape & resume to: Jim Tice, WCOS-FM, P.O. Box 748, Columbia, SC 29202. No calls. EOE M/F

Two immediate openings, PD & Production Director. Ex-perience prefered. T&R: WCMT, Box 318, Martin, TN 38237. (901)587-9526 EOE M/F (9-7)

Y-102 needs experienced news person & jocks for future openings. T&R: Don Rushin, PD, Box 2018, Texarkana, AR 75504. EOE M/F (9-7)

Experienced Country AM drive personality needed by aggressive growing group. Good pay & 3 years experience. T&R: Ed Lang, KENM, Box 886, Port Talis, NM 88130. EOE M/F (9-7)

MORNING SHOW PERSONALITY

America's fastest-growing radio chain wants AM drive personality for 100kw FM Country killer in exciting Southeast major market. You will be the top-compensated personality in the market. Time and Temp jocks need not apply. We want an entertainer! Send tape and resume to:

The Keymarket Group 108 Barnwell Ave., N.W.

Aiken, SC 29801

Talented drive pro needed at promotion-oriented Country sta tion. Production must be 1st-class. T&R: Nick Allen, KHK, 1024 E. Washington St. Petersberg, VA 23803. (9-7)

EOE

Experienced fulltime announcer needed for Black/Urban sta-tion's overnight position. T&R: Bruce Dowdy, 520 Janaf Of-fice Bldg., Norfolf, VA 23502. EOE M/F (9-7)

Afternoon drive open. Professionals need only apply. Good production a must. T&R: Willis Williams, WLAS, Box 760, Jacksonville, NC 28541. EOE M/F (9-7)

Future openings at CHR Class-C FM. Decent money. T&R: KZZB-95 FM, 2531 Calder Ave., Beaumont, TX 77702. EOE M/F (9-7)

Modern Country station needs experienced midday personali M/F (9-7)

MIDWEST

KBRA is seeking air & programming talent for possible future openings. T&R: Steve McIntosh, 104 S. Emporia, Wichita, KS 67202, EOF M/F (9-14)

MAJOR MARKET MIDWEST AM COUNTRY AIR TALENTS, JOCKS & NEWS & PROMOTION PERSON

Send T&R to: Radio & Records, 1930 Century Park West, #788, Los Angeles, CA 90067. Females encouraged. EOE

Openings

A/C morning talent needed. Great opportunity! Three years of successful experience needed. T&R: Geoff Vargo, WFWQ, 2260 Lake Ave. #230, Ft. Wayne, IN 46805. EOE M/F (9-14)

Top-rated station is looking for hard working, creative, promotion-oriented PD. Successfull CHR track record only. T&R: Don L. Neer, KDVV, Box 1478, Topeka, KS 66601. EOE M/F (9-14)

Afternoon character wanted at top-rated Q-102. First prime opening in 10 years. T&R: Jim Fox, 1906 Highland Ave., Cin-cinnati, OH 45242. EOE M/F (9-14)

Metro FM looking for morning personality who can help our magic style format grow. T&R: Jeff Crowe, WMMQ, 230 N. Washington Sq., Lansing, MI 48933. EOE M/F (9-14)

NEWS DIRECTOR

WJEQ/Macomb, IL has a major commitment to news with ABC, AP and a four-person full-time news staff. We need an experienced ND to continue this effort. If you have the qualifications and are ready to make a long term commitment, we offer a starting salary up to \$18,000, a professional working environment and the opportunity to be a significant part of this successful organization. T&R to: Flynn Hanners, WJEQ, 1506 E. Jack-son, Macomb, IL 61455. EOE

Morning news anchor/reporter for top-rated CHR station in competitive MW college town. Salary negotitable. T&R: Jim Stacey, Box 1410, Lafyette, IN 47902. EOE M/F (9-14)

Help! ND needed immediately for new A/C, CHR station. Exent facilities & location. T&R: Scott Burnett, KNMD-FM, Box E, Nevada, MO 64772. EOE M/F (9-14)

SAMA A

WNIC/Detroit Fulltime/Swing Air Shift We have an immediate opening for a swing jock on Detroit's leading Adult/Contemporary station. The shift is fulltime, weekends and va-cations. Send tape and resume to: **Operations Director**, **WNIC Radio** P.O. Box 1310, Dearborn, MI 48121

Commercial Jazz station, WBEE/Chicago needs announcers. T&R: Bob Long, 157th & Campbell, Harvey, IL 60426. (312) 331-7840 EOE M/F (9-14)

Experienced Country adult midday announcer-needed. Strong production a must. T&R: John Austin, WITL, 3200 Pine Tree Rd., Lansing, MI 48910. No calls. EOE M/F (9-14)



WEST

59 KFXM is looking for cranking CHR jocks. Females encourag-

PM drive/Production Director needed for metro Country station

in UT. Must have good voice. T&R: George Feola, Box 155, Tremonton, UT 84337. No cells. EOE M/F (9-14)

Experienced air talent needed for 50kw FM. Contact David Kraham, KHOP: (209) 526-8600 (9-14)

wers, Box 50005, San Bernandino, CA

ed. T&R: Craig Power 92412. EOE M/F (9-14)