E:

### SUMMER ARBITRON RATINGS ROUNDUP

San Francisco: KSOL Narrows KGO's Lead; KITS Beats KFRC

Detroit: Tigers Drive WJR To 13.8 Boston: WHDH Close Behind WBCN Houston: KMJQ Reaches Double Figures,

Washington: WGAY Takes Over First St. Louis: KMOX Up To 21.8; KSHE Climbs

Cleveland: WMMS Stable: WBBG Big Gainer

# Complete Results Page 14

### INVASION OF THE FORMAT SNATCHERS

Since KIIS and Z100 became CHR superstars, stations across the nation have flocked to clone those approaches. But does calling yourself "The Flamethrower" and turning your morning team into a Zoo guarantee success? John Leader thinks

Page 32

### PEOPLE IN THE **NEWS THIS WEEK**

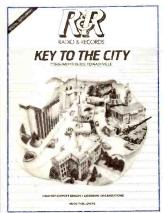
- Harry Lyles PD at WMJI \* Al Brady Law VP/GM for WHDH & WZOU
- Ric Hansen KNBQ PD
- Rob Conrad Sunbelt Seattle PD
- Michael Fowler GSM at WKQX
- David Brandeburg WIRE's GSM
- Michelle Jennings, Brian Robinson Blair/RAR VPs

Page 3,27

### CMA SALUTE

Lon Helton offers a tribute to the three CMA Broadcast Personality Of The Year winners, while Sharon Allen congratulates the winning artists, and we present photos from the event itself.

Page 50, 55, 56



## **COUNTRY'S CONSTRUCTIVE ORGANIZATIONS**

R&R's CMA Week special takes a look at country organizations, publishers, and licensing societies: how they work with and

Page 58

Newsstand Price \$3.50



# WIP Appoints Harrington PD

KMZQ/Las Vegas PD Mikel Hunter Harrington has accepted the programming position at WIP/Philadelphia. Harrington assumes the duties formerly held by Cary Pahigian, who departed last month to join WBZ/Boston as PD.

This is Harrington's third stint with Metromedia, as he had also programmed\_KMET/ Los Angeles and KNEW/Oakland-San Francisco under the name of Mikel Hunter. He later served several years as OM/PD at KOME/San Jose and earlier

**Quinn PD** 

At WHIT

Charlie Quinn

After a year a id half as PD at

Western Cities' KZZP/Phoenix,

Charlie Quinn has taken the

Director of Programming posi-

tion at CBS's WHTT/Boston.

Quinn replaces Rick Peters,

who became VP/Programming

for TK Communications last

said, "I was looking for some-

one extremely creative with strong people skills, and I think

Charlie fulfills both of those ob-

jectives. He also has a vast

knowledge of CHR music."

Unitl Quinn's arrival on October

29, MD Cyndi Bailen will serve

"The chance to program WHTT is a great challenge," said Quinn. "I'm sorry to leave

Western Cities; they offered me

the chance to come out of the

Midwest to program KZZP, my

first major market station. I

really wasn't looking to make a

QUINN/See Page 27

as interim PD, Austin added.

WHTT VP/GM David Austin

month.



in his career produced the 1968 hit "I Love You" by the People. WIP VP/GM Hal Smith, who

was PD of former Metromedia sister station KLAC while Harrington was at KMET, observed, "Michael has a broad and varied broadcasting background in several formats. He'll bring an excitement to WIP we can use, as well as some modernizing that we may need. Many of the formatics and research methods from his AOR experience can work here." Smith added that WIP will continue with music programming during daylight hours, opting for Talk at night. HARRINGTON/See Page, 27



John Schoenberger has been

tant and major force on album VP/Promotion Steve Meyer added. "I am extremely de-

artists on AOR, and he has real-

# Bolinger Signs On As KJQY VP/GM

Former KOY & KQYT/Phoenix General Sales Manager Bob Bolinger joins KJQY(K-JOY)/ San Diego as VP/GM. He succeeds Jerry Lee, who resigned in June to pursue outside in-

Bolinger had served as the Phoenix outlets' GSM since March. Prior to that he handled the same duties for KQYT. Before coming to KQYT, Bolinger was GSM of RKO's WHBQ/Memphis.

Commenting on his appointment, Bolinger told R&R, "My association with (Edens Broadeasting Chairman/CEO) Gary Edens, (KOY & KQYT) VP/ Station Manager R. Michael Horne, and (former owner) Harte-Hanks has been terrific. But K-JOY is one of the finest stations in the US, and Westinghouse is one of the best com-

panies. I want to keep KJQY on top where it's been for a long time." Bolinger, who begins his new post on Monday, added that his replacement had not been



Schoenberger steps up to VP following 18 months as Director/National Album Promotion. He previously served 12 years in promotion with various labels, including three years handling national album duties





CMA AWARD WINNERS - Alabama set a record by winning the CMA's Entertainer Of The Year award for the third consecutive year, while Anne Murray won her first-ever CMA awards, for Single and Album Of The Year. Pictured below are Alabama's (I-r) Jeff Cook, Teddy Gentry, Mark Herndon, and Randy Owen; Muray is shown above. More photos from the CMA Awards: Page 56. ALBERT S. COOK LIBRARY

Schoenberger OUT 15 1984 **Advances To MCA** VP/Album Promotion, MARYLAND 21204

# John Schoenberger

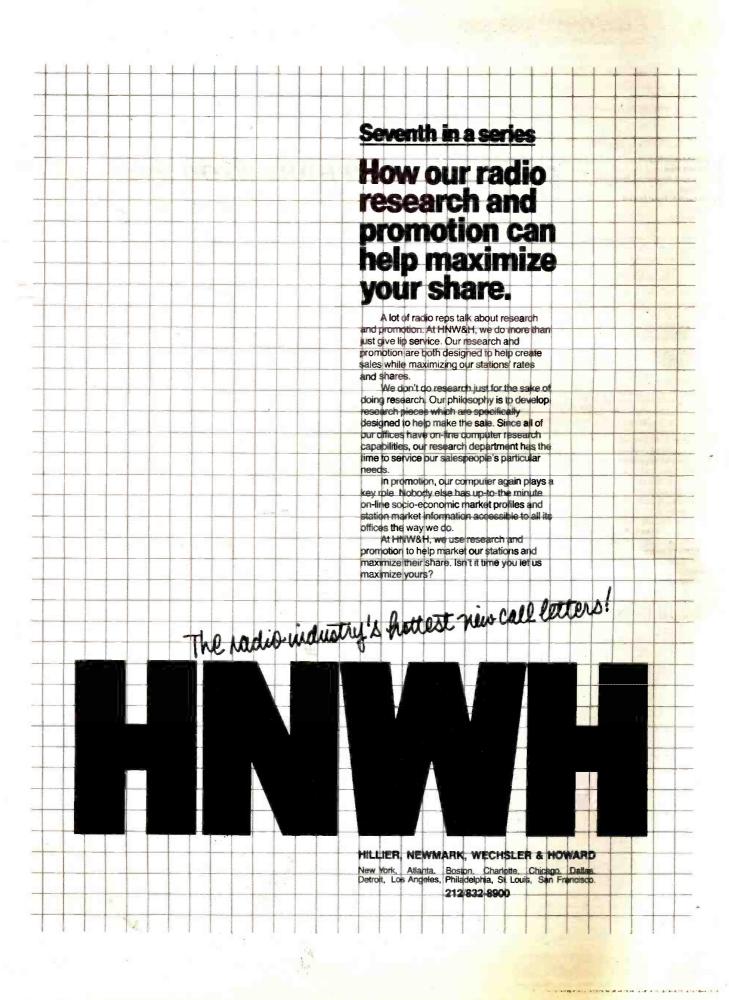
# WAPP Completes CHR "Big Apple" Transition

York officially completed its transition from AOR to CHR at 10pm last Friday evening (10-5). WAPP has adopted the slogan "Big Hits From The Big Apple, 103 WAPP." VP/GM Pat McNally told

R&R, "My hat is off to (VP/Programming) David Martin, (PD) Michael Ellis, (Assistant PD) Steve Ellis, and the entire staff at WAPP for a

Doubleday's WAPP/New truly remarkable job this past weekend. The station sounds like we've been doing the for-mat for months. WAPP is readying for the battle, and we expect to see WAPP make an impact on the market in the fall

> Michael Ellis expressed his confidence in WAPP's chances for success in the CHR format. "We did a lot of research to WAPP/See Page 27



### Radio's Debate Impact Goes Unmeasured

Radio's role in presenting presidential debates to the voting public is hard to gauge, partly because major polling organizations don't make distinctions between those who view debates and those who listen

A CBS official said the CBS/New York Times post-debate poll in 1980 did measure for differences, but found only a handful of radio listeners in an overall sample of 500 or so voters. Since that number was too small to draw any meaningful conclusions, those questioned after Sunday night's Reagan-Mondale faceoff were not asked whether they'd seen or listened to the event. The same held true for the ABC/Washington Post poll, according to ABC's Robin Sproul.

KFWB/Los Angeles interviewed a voice analysis expert, Morton Cooper, who said that, based solely on voice characteristics, President Reagan came across more convincingly. Political experts say that in 1960. radio listeners gave the edge to Richard Nixon over John Kennedy. But Nixon, plagued by illness, a heavy beard, sweat, and his own refusal to wear makeup, fared less well among those who watched on tele-

### **Australians To Hear** Motorola AM Stereo

Motorola announced this week that its system has been selected as the national standard by the Australian Department of Communications (DOC). The government's decision was apparently influenced by tests of all four competing systems, as well as the availability of Motorola (C-QUAM) sets from Pioneer, which commands 25% of the Australian receiver market.

The decision was announced Monday to the Federation of Australian Radio Broadcasters. Stations have been on the air in Australia with all four systems for some time, but have been prohibited from promoting AM stereo on the air. Motorola says it had previously shipped five exciters to Australian stations, but had received an additional 13 firm orders in anticipation of this week's government edict.

There are approximately 130 AM stations in Australia, a country where FM radio is still in its infancy

## **Neighbor Notification** Sought For Short-Spaced FMs

The FCC is seeking comments on a proposal by WRAL/Raleigh to require shortspaced FMs to notify all affected parties when they apply for a transmitter move or an increase in facilities. Currently, the burden is on the affected stations and their legal counsel to learn of proposed changes from FCC public notices

WRAL filed its petition for rulemaking in the matter in March 1983. Attorney Frank Fletcher of the firm Fletcher, Heald & Hildreth said the Commission's decision to put the item out for public comment now indicates it may be willing to adopt the idea. Comments are due November 5.

Even if the plan is adopted, says Fletcher, WRAL won't benefit. The short-spacing problem it was worried about has already taken effect. Fletcher estimates there are 300-400 grandfathered shortspaced FMs.

# **NRBA Radio Sales** University In Cleveland

NRBA will offer its first Radio Sales University for entry-level account executives at John Carroll University near Cleveland, November 16-18. Faculty members are Malrite President Carl Hirsch and Metroplex President Norm Wain.

Course topics include customer needs, competition, tools of selling, presentations, and handling objections and closings. The price of tuition and meals (excluding hotel) is \$150 for NRBA members and \$225 for nonmembers. For further information contact NRBA Membership Development Director Jim Mackin; (202) 466-3644.

## Golden Jubilee Commission on **Telecommunications Formed**

With an eye towards celebrating the Communication Act's 50th birthday and later setting up a permanent institute, a group headed by former FCC general Counsel Max Paglin has organized the nonprofit Golden Jubilee Commission on Telecommunications. Co-chairmen are former FCC Chairmen Dick Wiley and Newton Minow.

The commission, to be funded by donations, "will create a permanent and integrated record" of the history and development of the industry through a "coordinated series of studies, publications, conferences, symposia, and panel sessions.

Subsequently, the group will form the nucleus of a permanent National Institute of Telecommunications to serve as a forum "where all those concerned with telecommunications can explore and exchange views on such issues as the legal, technical, and economic factors which have governed the growth of the industry."

The commission and Paglin, its executive director, can be reached at 2101 L St. NW. Suite 600, Washington, DC 20037; (202) 955-4687.

# Other Key Developments:

- · Radio broadcaster-turned attorney John Garziglia is leaving the FCC's Hearing Branch to become an associate with the communications law firm Pepper and Cor-
- In a progress report to the FCC, Albany Radio says it expects to have a minority buyer for WALG & WKAK/Albany, GA lined up by a November 2 deadline. Albany has opted for a distress sale of the properties rather than face a hearing on charges of lack of candor, misrepresentation, and EEO violations
- KDBS & KRRV/Alexandria, LA have lost a bid to have the FCC overturn a shortterm renewal they were given for having no fulltime minority employees between 1980 and 1981 in a market with a 25% non-white labor force
- FCC Chairman Mark Fowler has named Raymond Strassburger of Times-Mirror Co.'s Washington office to become his Special Counsel/Congressional Affairs
- · Finding that WVLK-AM & FM/Lexington, KY aired locally-produced, issueoriented programming, the FCC has denied a second attempt by the National Black Media Coalition to deny the stations' license

# INTERFERENCE PARAMOUNT

# FCC Sets Heavy Pre-Christmas Radio Agenda

A variety of issues important to the radio industry will go before the five FCC Commissioners for decisions in the coming three months, the first quarter of the federal government's new fiscal year. The lineup was finalized last week in a meeting between Chairman Mark Fowler and Mass Media Bureau Chief Jim McKinney.

McKinney told R&R the Commission is entering a period of substantial technical deregulation. "If there's a rule of thumb, we're very concerned with anything dealing with interference. We may hold some and add some in that area. We have little interest in the quality of sound that comes out of a radio." In the belief that there are "lots of stations," the FCC takes the attitude that if a station does anything to harm its own audio quality, people "won't listen to it."

The radio agenda for the next three months includes:

- Issuance, probably by Thanksgiving, of the final list of FM drop-in communities, A separate item covering applications processing under Docket 80-90 will come later, and McKinney said he hopes the Commission can begin accepting drop-in applications in January or February
- · Designations of renewal hearings for the RKO radio and television stations and their competing applicants.
- · Consideration on October 17 of designating for hearing the renewal application of KTTL/Dodge City, KS, a competing application, and petitions to deny the renewal. The station aired attacks on blacks and
- · Setting a date for Class 4s to go to 1 kw at night.
- A daytimer-regional compromise on evening hours for daytimers.
- · The radio common carrier industry's challenge to the deregulation of FM SCAs.
- New rules on FM blanketing and Channel 6 television interference



"We're very concerned with interference. We have little interest in the quality of sound that comes out of a radio."

- Jim McKinney

- NRBA's request for annual, rather than quarterly filing of programs/issues lists
- Enhanced protection for Alaskan AMs on U.S. clear channels
- Various EEO challenges to the renewals of stations in Texas.
- Overhauling of rules requiring audio proofs of performance.
- · Deregulation of auxiliary services.
- An NAB proposal to give broadcasters more leeway in the timing and method of notifying people they're on the air or being taped for broadcast.

# FCC Warning On Side-Mounted Antennas Sparks FM Concerns

Large numbers of FM broadcasters have reportedly contacted the FCC regarding a recent public notice on its policy on side-mounted antennas. It's estimated that 90% or more of FMs have antennas which are side-mounted on another structure, such as a television tower.

The issue is important because antenna placement can significantly alter a station's radiated power and signal reach in dif-ferent directions. Placed at the top of a tower, an FM antenna will radiate its signal evenly in all directions, forming a circular coverage pattern.

But side-mounting creates a clover-leaf pattern. Most importantly, in the outer bulges of the "leaves" an FM station will get much higher power than authorized, plus signal reach up to double what's been approved by the FCC.

In a September 14 public notice, the Commission said: "In making allotments and in issuing construction permits and licenses, the Commission assumes that FM non-directional broadcast antennas have perfectly circular horizontal radiation patterns. Actual antenna patterns shall conform to the ideal as closely as is practicable. The use of any technique or means (including side-mounting) which intentionally distorts the radiation pattern of what is nominally a

non-directional antenna makes that antenna directional, and it must be licensed as

That notice has evidently raised fears on the part of many broadcasters that they may be forced to end their existing sidemounting, which could be an expensive proposition. But the FCC has no apparent intention to change its policies.

In fact, at the same time the public notice was issued, the Commission rejected a petition filed in 1977 by an antenna company seeking to have the FCC take into account the pattern distortions created by side mounting.

One consulting engineer said the key word in the notice is "intentionally." Proving intent is difficult, making FCC disciplinary action unlikely, he said. However, one Mass Media Bureau official said the Commission might investigate a specific complaint about antenna "tweaking to gain some advantage."

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"When the research is complete, our job is only half done."

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More than sixty of our broadcast clients can agree on one thing: Ordinary research delivers numbers; Coleman Research delivers solutions that deal with today's radio reality.

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# **OUR LONG-TERM COMMITMENT.**

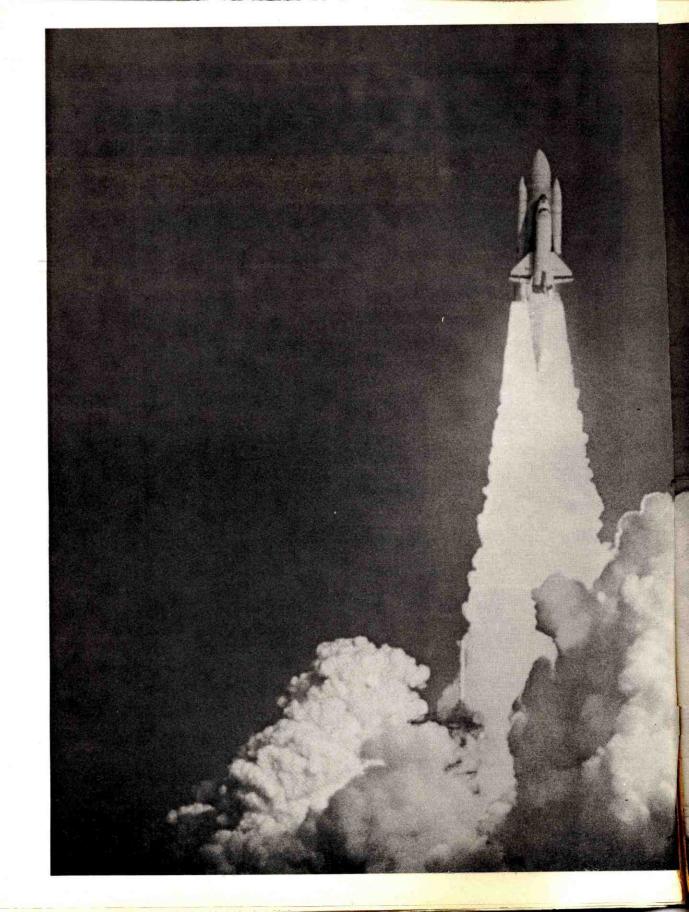
Coleman Research is committed to ongoing relationships that better serve long-range marketing situations. We are always personally available to our clients to discuss immediate concerns.

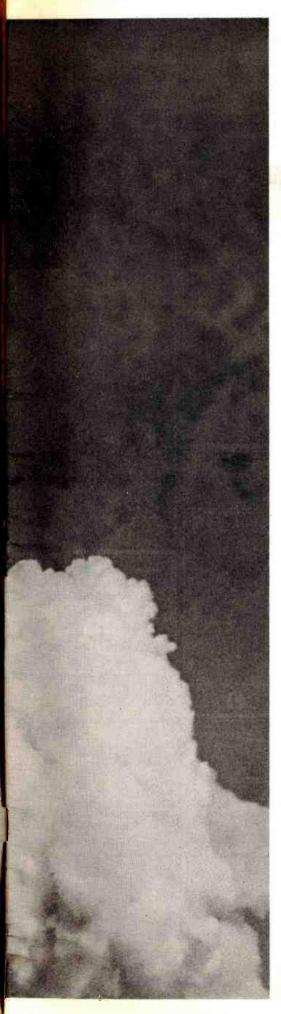
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### PAGE THREE

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### KNOCKING YOUR COMPETITORS ON-AIR

Are competitive on all puldowns grand slams or interely louis? Steve Feinatelin take to stations that mention their shalls on the siz, and other stations withmared by the practice.

Page 42

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Black/Urban Revio: Wall Lines	44		

### SEXUAL ASSAULT CHARGES

# WCAU-FM's Dorfman Slaps CBS With \$1 Million Lawsuit

WCAU-FR/Philaderphia Geoccial Saleshanger Ellows Derfaman Ima Rich & Br resilion Issessii Ili Sederal court against CBB sml firmer CBB FH Nysipsaal Sales VF/GM Ell Handman. See 300pm to Kind Kmdraan statelly annualted for at a 1932 CBS dimme to New York.

Dorfareav also concents that a CRS Sr. VP threatened bit career because sire pursend the ease, and that the setwork was registered in foliate to properly supervise Kautraar's behavior.

Derfurns and the files the sait only after CES refund hir request that it publisher preprinted Auditsan and superat limit at all least fixer days without tay. "It was a public humilation, a public annual;" also told RAR. "I expected some publish public public public public public public apology to the people who witnessed the event of human start of the contract of the contract start of the contract of the cont

CES molespurson fiction girtherg re-

spensied, "We feet there's no basis for the fulfit. We materials a strong pulley applicance and between the pulled properties of policy regarding analyses complaints. It seed on this pulley, the company lock Reprogrants and throughthat discriptionsy next and progrants and throughthat discriptionsy next and the time off the teriform, and stands by the teriform.

CBS regramated Masternan versisity and in writing and utdormed blin, this any similar behavior would result to first mustion." and Missiery, CBs has an "worlded record" on women is proteinsoid concerns also added, and was maned one of the intention on the Companies for women by Yuku University. Professor Dr. Massherb Mont

Kautinan in a Physiae Cliff veteran who is a satting reassignment within the company lobusers the empty of the network's All and FM rap forms color Cliff Radio Free Sales, Dorfman has been with the metwork to Cliff Sales and in the despiter of Cliff Veteroporate Advertising & Tango Lautin Dorfman.

### \$145,000 THEFT CHARGED

# Former WQXR Controller Arrested

POTDET WGARLINE York Controller Jones famili was a reveated but work and the cond by the Machinettes District Altoropy's Office with steading rate on the station over a three-year pariell. Its adlegacity Accept electronic engagement, cictifing, and other steons for his personal star, charged there to the station, and other state of the personal star, charged there to the station, and other stations and other states and other states and other states of the personal star, charged there to the station, and other particular pa

WQX II: Prendect/CBI Warren Bedeentild the irregularities come in light in the scename of light so drug provides sufficiely the station's books by the New York Times Ch. Its parent composable. Soldow said Leanness conference and discreased from the Chestelly-Sermatics come in September 1885.

Norther Bedow mor a spolecoman for the New York Times On Could any whether any attrayer would be made to have Lean make creditation to the station. Lean had worked at WQUR for hen years as several positions. Substating Outstations and Chief Accomplish

# Lyles Appointed WMJI Program Director

WSNY/Calambia PD Harry Lybe has accepted the Pragman Director's post at WHER/Carveland, He ascered Dave Pepavision, who became PD at creations A/C competitor WLTF two weeks ago.

# Law Manages WHDH&WZOU

WPLA-AM a PRI-Tumpa VP/GM Al Briefy Law has transferred to the same post at John Balar & O., Galary stallings WHOH is WEDU/Buston. Law has programmed WEDN brick during his carves, He successful former President/CM David Cruninger, who departed. Balar Cruned Raths Salaryas División

Blair (twood Rathe Stations Deviale President Ster Hillard commented, "Tu

PART CV-road Masse President Sins Milliard pleased to have comeone of Al's urrayer expectibilities available within our own organmation to build upon the great WHIDH tradition. Under All's guidence, I finel very confident about WHIDH, WHICH and Blair's leadership potreythal.

Al Brody Levi

Live, who has also manapet KLAC Lee Angeles and WFN//New York, teld RAR, Not only in a great to be back in Bortonbut WEDH and WEDU are two of the greatcal broads and properties in the country. It's an house man pleasance to be here spain."

Law's background also includes the presidency of Surrey Communication Rewarch, and Fils state of KitsN/Denver, WRON/Washington 805.WASC/New York.

# Conrad PD For Sunbelt's Seattle FM

Student Constructations that infected long-time Northwest programmer Reb Case Indigates Northwest programmer Reb Case India to PD for six one Seattle FM outlet, scheduled to debut the tensor faithers. For metry cours stocked faceties, RRAIL Got station, whach is prevently dark, will carry an any-ct-unassized farents with two call but the seat of the tensor faith and will breakfast from new studies and cover ame judger construction.

Coursel's appointment receives hits with GM Raiph Heyward: the tem worked for the property of the control of th

toptime of crossloves KING in the late "the Heymend cold Radia," "Rob is an in-probable of integrity with inastensing qualities and a williammen to with. Meat important Rob wise and looking for just a play seehing an epoportable by to decreastrate all of his fittills. He makes his his craft sectional?

and to pumpony I con trust."

# Brandeburg Named GSM For WIRE

David Reusdeburg him loves applicated to the newly-created position of General Sales Manager at WIRE/Induseapolis, He reports to VP/GM Tom Severime.

Brandrhung John WINE after 16 spootts as Southwest Regional Director for the Radio-Advertising limense, Print to that, in worked a year as Sr. Account Executive with IEEE/Purchand, following govern more no USM at URRED/Beating

Station consultant and former WMJI PD Mike Ske'kin one. ("I'm very pleased to have Harry aband" We were very impressed with his accomplishments in columbia. Harry will bring depth to WMJII he's a people person und an effective mitti-



Byles fold RAIL, "It's sice to be recognized in this way from such a good company. I had a chance to ment the staff teday, and I'm hosting forward to account with all sides."

While programming WSOV, higher had been acting an in program contustant to moster station WDRL and hard continue in that capacity. Prior to Cohardron, he was PD at Will-Zelbestmank, and once worther MeVay at WAKT/Londoville.

# Hansen Upped To PD At KNBQ

SOURG/Tocoma Scattle midday permeality and interior PD Ric Hassen has been provided to Program Directors, lie fills the vacanicy created by the resignation of Seas Lynch line month.

Operations M moners that Northwan told MAM. "The weep formants to have Rich the meants and nilved on stell at the time-that these operations; oversite or, death of at the time-that memorans outstanding applicants, we felt that Rich Red little qualifier are were including too, along with the advantage of a book ground within our market and pring my personne or KINNQ. He's a national feet the first of the cache of the laws limit."

A native of the Partin Northmen, Liamon programment in The Criscovan or five Pearl and worked 4s in the particularly at ICHE Settle. RRACO/Exercet, Ma. and ELRIE, Rushame before joining KNBQ eight months ago. Hannes correspond "This has truly been p facilities move, reportally since NSBQ has all the patential of becoming A member one station in the market.

"This is my home town, which makes this all the more exciting. The only adjustments

HANGENSon Page 27

# Fowler Tapped As New GSM For WKQX

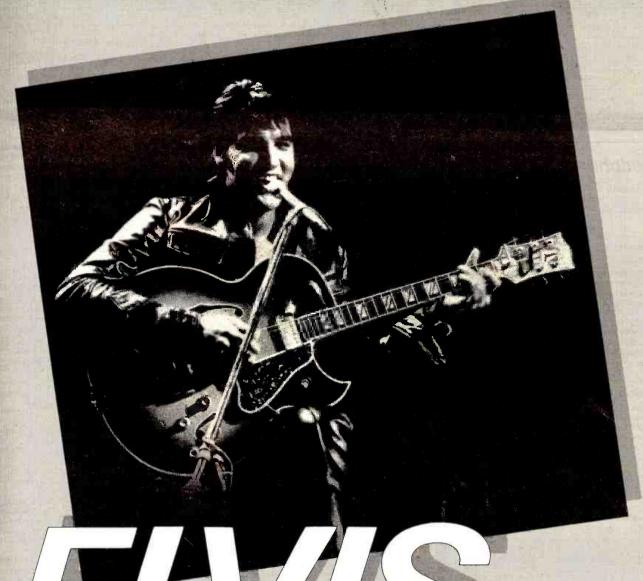
Michael Fowler has transferred from his Account Energive goal with RBC TV Spot Sales to NBC's WKQN/Chiengo as GSM. He succreeds Michael Doseron, who was elevated to VP/Gill ma works ago.

Dissovan told BAR, "With Miles's strong background to role on management and the skills his justiced by white in PV. Ing brings vary broad-based background to life challenges of competing 80 the Chicago radius nuesteepand Miles's high profile and well-liked postnoadity make kits a welcome ad discos to WIKEX."

Before moving into television work, Powlar worked in Mahagemerit and sales at Chicago antinina WEPPIR. ALUM, and wip VR. "876 really more in the bark in radin," in mid. "Make one filler standards for this sales department and I'm lexiting to upheld them."



# WESTWOOD ONE PRESENTS



# A Golden Celebration

Hosted by Pete Townshend

The Westwood One Radio Network is proud to join RCA's historic celebration of The King's 50th birthday by presenting an exclusive three-hour radio special featuring rare, unheard Elvis interviews and music—the sounds that gave birth to rock 'n' roll and changed the face of popular music. Join host Pete Townshend, a rock legend in his own right, the evening of Saturday, November 17 for this momentous radio event tracing Elvis' phenomenal career, from Tupelo to Graceland to the Promised Land. To let your listeners experience the incredible influence Elvis Presley has had on every generation of rockers that followed, contact your Westwood One representative at (213) 204-5000.



### WEST (continued)

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TO THE POINT NOTE OF THE POINT

KGON/Portland, OR (503) 855-9181 

KMET/Los Angeles (213) 464-5638

PO: NIXE HARALSON BOAT BOSTE JOHN CAPPETT OF THE STATE OF THE

KINK/Portland, OR (503) 226-5080 PD: RICK SCOTT

(AMPY/Salines-Monterey (408) 394-9000 TO: MAY DATE: MO: JANICE TATION THE CARE VIOLED IN LOCAL SIGNATURE AND A LOC SHE ANTICE STATION OF THE PLANT OF THE PLANT

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KOMP/Las Vegas (702) 876-1460 POI CRALLE HOREIN HOL SIG MARY PROPERTY OF THE PARTY OF T

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KKDJ/Fresno (209) 226-5991

PD: DOM PESCHER HD: JEFF RIEDEL

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KZEL/Eugene (503) 342-7096 PO: Egy HARTIN

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KFMG/Albuque (505) 265-8611 90: TOR INJURNALL IND: ALCHARL DAVIE

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KLPX/Tucson (602) 822-6711 OR: JIM PAT RD: BRYAN HELLTR PD: BILL MINE MD: ANDY PRESTOR

PRINCE ONTES PRINCE ON THE PRI 

KIDQ/Bolse (208) 336-0939

DETERMINENT TOLER (A)
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JOHN CAFFERTY
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BILLY SQUIER
GENERA STILLS
LINGUAY STEVENS STILLS
LINGUAY STEVENS
DAYS ZERVING
THOMAT IN. SCHOLT
THOMAT IN. SCHOLT

KILO/Colorado Springs (303) 634-4696 PD: RICH HAWY

THE STATE OF THE S

K97/Edmonton (403) 428-8597 PD: NEIL COMANDS

met avid powie (H) CANTO DOPTE (P)

LIGHT SOURCE

JOHN GAPTERY

KPOI/Honolulu (808) 524-7100

KWHL/Anchorage (907) 349-6551

KFIV/Modesta (209) 527-6100

PDI C. I STORE DOI C. L. STORF

See
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KEZE/Spokane (509) 448-1000

POI JOHAN CURRENCE RD: HIRE JOHES BANCE BRINGSPEEL
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BROWN

KWFM/Tucson (602) 823-7556 PD: SECR ALLER HD: CHEEK STAN

KSPN/Aspen (303) 925-5776 NO: CART MICEPER See 1. CONTEST
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A

Parallel Three

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SOURCE STORY LOWENZ HOMELANDON WITTER CORRECT DIO

KWXL/Albuque (505) 785-5400

PO: TRA CORDON NO: PRANTE JAKEON

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KZQQ/Missoult (406) 728-5000

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KTYD/Senta Barbari (805) 967-4511

PD: RICE MILITANS

KAWY/Ceeper (307) 235-1515

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KTCL/Ft. Collin (303) 571-1232 PO1 FORM MAYES

THE THE PROPERTY OF THE PROPER

KOZZ/Rena (702) 329 9261 20: DMIE. COOK

PARCE SI PARCETTE PARCE SI PARCETTE SI PARCETTE PARCETTE SI PARCET

159 Reporters

147 Current Playlists

6 stations reported a frozen playlist this week:

CITI-FM/Winnipeg KFMX/Lubbock KFOG/San Francisco WDIZ/Orlando WKQQ/Lexington WYDD/Pittsburgh

6 stations falled to report this week. Their rotations were frozen:

KGON/Portland KWHL/Anchorage WAAF/Worcester WCKO/Miami WXQR/Jacksonville, NC WYSP/Philadelphia

The following stations are no longer AOR Reporters:

> KSMR/Lafavette WAPP/New York

When three or more tracks from the same album are reported in medium, the album itself will receive credit as being in hot, and will appear in the hot listings. The individual tracks will continue to receive credit as being played in a medium rotation.

# CHR PARALLEL ONE PLAYLISTS

# EAST



# PD: Sandy Sanderson MD: Bob Saint

www.swinty Sainterson
MD: Bob Saint 19

1 John Staffenson 19

2 Jo

LIGHEL DICHES/Penny Liver UNDO/IS to Suppose Apple NOS, MCCAPHOD/No More Lessly Dights SAMCHEYE CLUM/No The Peet of The Re

MITON JOBS/Non Warr Yhose Shock NALL 6 60258/John O Tourn NALL 6 60258/John O Tourn Pillis/Ann to Gurran-lever Disself 8 0750006 Joseph Times Gurran Name College College College National Natio

# ZOZIOTA

# Washington, D.C.

PD: Alan Burns MD: Mary Taten

See Many Table 10 to 10

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MD: Keith Abrams



### PD: Smokey Rivers

st, PD: Tom Kent

DOUGH STEADSWEET For Store Lane by mights Listen. BLUE Efficiency Lever CVIIII. Michigh Thomas Lever CVIIII. Michigh List Twendugh Thomas ages CVLIIII. CLIEFT The State Thomas CVLIII. CVLIIII. CLIEFT CO. T. O. List Lond Lanery Michight Co. T. O. List Los S.

Buffalo PD: Bill Todd

MD: P.J. Foxx

hDOS JULION LEMBOU/Velette SCHOOL/Mende Vied MMET LEMEL = SUMMINGSting on a Thin Lie JOHN WATE/Paste

# CKSM

PD: Rob Braide Asst PD: Stephen Anthony

Our markfoots/no new The Young hous, NCCATROT/No Just Lene ly Bights SOUTH TOOLSEL/Mark Notes to SOUTH TOOLSEL/Mark Notes to SOUTH TOOLSEL/Mark The Peris Of The No SAUCHTER CLUB/Mar The Peris Of The No

PARAMETER CARRY TO PARA OF THE \* CARRY PARAMETER CARRY PARAMET



Buffalo

PD: Harv Moore MD: John Piccillo

MD: John Piccilis

### J. ###

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JUMN VALTE/Trange
JULI IN Extrange Lotte
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# WELL Marine Long Island

PD: Bill Terry Music Coord: Ruth Tolson

Music Coord: Ruth Tolson

Wash Coord: Ruth Tolson

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# Boston Boston Distribute PD: Charlie Quinn MD: Cindy Bailen

PD: Charlie MD: Crady B

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# 97WASH FM

PD: Bill Tanner Washington MD: Colleen Cassidy

# B-94 FM

Pittsburgh PD: Guy Zapoleon MD: Bruce Kelly

MD: Bruce Kell

1 O'COGOMENT and in Security

2 January 1 O'COGOMENT and in Security

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MD: Guy Broutllard

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# fict lins! Philadelphia

PD: Scott Walker

MD: Glenn Kalina

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GENERAL SCALES

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# WXKS-FM Kiss

PD: Sunny Joe White MD: Geni Donaghey

Sunny Joe White

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1050 chum

Toronto PD: Jim Waters MD: Brad "Knobby" Jones

PRINCE/Lot's On Crear TWISTED EISTER/NOTTO Met Green Toke Child/Delive 

5 77 PRINCE/Purple Rose 5 20 TORNY SHEET/Syste this Guda 5 24 NOCES SCHOOLD And & Streen 5 10 PARK SCCARSHOY/No Hare Lovely Sights BILLI OCHAF/Caribben (hepon) ESCHE/State the Master BIEE/Statem to On Fire EMBY SOCIETATION (MASTER) LIGHT ATCHE/Descy Lever

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April 29, 29
JACK MARREN/All E Mont
OH SIGH DISCONTENA/DOS TELL For Bross

# 92 PRO'FM

Providence Operations Manager: Tom Cuddy

Operations Manager: Tom Cut

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**B104** wbsb PD: Steve Kingston

MD: Amy Kronthal 6 3 1 OFFFIT MONITO'S Jose Called to 2 Jose Market Mine to 1 The Section 1 of 1 the Section 1 t

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*WPLJ* • PD: Larry Berger MD: Lisa Tonacci

SOUTH



PD: John I ander

MO: Patty Hamilton

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17, 30 SCHOOL PLACESCH/Curtipode APRILETIA 6/90s Shorter DOS DEPTEMENTOS I the JUE CHCHEN/Ddgs Of a mean PROMITE GOME TO N/Two Pales

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PD. B. MD: Joni Stani

MD: Jone Stani

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HER SETTION/Cool 1: New

B97 Orleans PD: Kris O'Kelly MD: Greg Rolling

MD: Green Kolling

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**RADIO & RECORDS** 

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# **WEST**

FROM PAGE 101

# Seattle's Hit Radio Seattle's HIL NAME FINE SOLS PD: Jeff King Seattle

Hitradio KMJK Portland

PD: Jon Barry MD: Steve Naganum

MD: Steve Nagami

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**Hot Hits** 105KITS Francisco

MD: Craig Roberts

COREY MART/It Ain't Enough STEWN FERMY/Skrung ONE PAUL HOCARTHEY/NO More Lonely 36 SPECIAL/Teacher Teacher KEDNY ROCESS/What About May CULTURE CLUB/The Mar Song

HOT HITS!

PD: Dave Parks San Diego

MD/Assist. PD: Mike Preston



MD: Gloria Avila

MD: Gloria Avila

1 1 0 000011 Mills of the State of the

SAM NAMPIS/Sugar Don't Bite BARRAS STREISAND/Left in The Derk WYRDWEN STILLS/Can't Let Co

KWSS 94.5 PM San Jose

PD: Dave Van Stone MD: Robin Kipps

PM 102

Sacramento PD: Rick Gillette

MD: Chris Collins

MD: Chris Collins

3 | VIVI SERVICE COLLINS

3 | VIVI SERVICE COLLINS

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JEFFART CHAINFALTON'S STOP

JAMBIA STREISAND/Left in The Bark
JANEY STREISAND/Left in The Bark
JANEY STREIST/Say Relio To Ronnie
HANG ANTHONY THON/So Fine
SAM HANGES/Supar Don't Baite
HANG VION/Rody Rock
LINDREY BUCKINGHA/GO Insame
LINDREY BUCKINGHA/GO Insame



Asst. PD: Mark Bolke

Asst. PD: Mark Bo

\*\*COMMAND\*\*\* Mark To Break

\*\*Description\*\*

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KUBE 93FM

Seattle
PD: Bob Case MD: Wendy Christopher

7171P Phoenix

MD: Steve Goddard

# **MIDWEST** Most Added ... Hottest

John Waite Honeydrippers

Chicago Prince Stevie Wonder **CHR ADDS & HOTS** 

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.

WEST Most Added ... Hottest

**Huey Lewis** Honeydrippers John Waite Peter Wolf

Stevie Wonder Billy Ocean

# MIDWEST

Parallel Two

# WKDD/Akron OH

Matt Patrick
HUEY LEWIS & NEMS
JOHN WAITE
HOMEYDRIPPERS (dp)
BILLY SQUIER (dp)
DAN HARTHAN
HOTESE:
CHICAGO 2-1
PRINCE 16-8
HEAM! 20-12
DIANA ROSS 24-18

PAUL MCCARTNEY COREY HART SAMMY HAGAR KISS HUEY LEWIS & NEWS HOTTEST: NAME OF THE STATE OF THE STATE

### 92X/Columbus, OH Cook/Cella

LIONEL RICHIE
HUEV LEMIS & NEMS
CHARA HAN
JULIAN LENNON
HOTERI
CHICAGO 2-1
POINTER SISTERS 11-5
BIGLY OCEAN 12-8
BIGLY OCEAN 12-8
STEVIE WONDER 20-14

# KIIK/Davenport, IA Jim O'Hara

JOHN WAITE (dp) DAN HARTMAN (dp) JULIAN LENNON JULIAN LENNON
HOTESTI
CRICAGO 2-1
BILLY OCEAN 10-5
PRINCE 20-10
LIONEL RICHIE 34-17
CYNDI LAUPER 33-23
WGTZ/Dayton, OH

RINGHODERSON
PAUL MCCARTNEY
PETER WOLF (dp)
LIONEL RICCHIE
SHEENA FASTON
RROKUS (dp)
HOLLEST:
HADONNA 1-1
JOHN CAFFERTY & B 10-5
BILLY OGEAN 11-6
PRINCE 22-11
MRAH1 26-22

AJ Brock
NUEY LEWIS & NEWS
SCANDAL
JOHN MITE
JOHN MERCURY
FISS (dg)
JSPPREY OSBORNE
HOTESE
CHICAGO 2-1
STEVIE WONDE 6-3
DENNIS DEYOUNG 13-9
WHAM: 21-11
PRINCE 25-15

### KZIO/Duluth, MN Barry Knight

Dary Knight
HONE YDRIPPERS
HUEY LEWIS & NEWS
TOWNY SHAM
JULIAN LENNON
PAUL MCCARTNEY (dp)
JOHN HAITE
CULTURE CLUB
JOE COCKER
HOCCEST
STEVIE MONDER 2-1
MADONNA 5-3 MADONNA 5-3 PRINCE 10-4 SHEENA EASTON 14-9 WHAM! 24-11 WKDQ/Eveneville, IN

CHARA KINA NEWS
AS SPECIAL (dp)
JULIAN LENNON
THISTED SISTER (dp)
KISS (dp)
HOTLEGE:
CHICAGO 2-1
HADDONNA 4-2
STEVIZ WONDER 8-5
BILLY OCEAN 9-6
PRINCE 30-10

# WSTO/Evensville, IN TevloriAshton

PRINCE BRUCE SPRINGSTEEN BRUCE St....
WHAM1
Hottest:
STEVIE WONDER 1-1
CHICAGO 2-2
MADONNA 6-3
BILLY OCEAN 27-10
FRINCE D-11
WAYNE

WMEE/FORT WAYNE SCOTT DUGAN SCOTT DUGAN
HONEYDRIPPERS
HUEY LEWIS & NEMS
PETER WOLF
DAN HARTHAN
HOTTEST
CHICAGO 2-1
STEVIE MONDER 4-2
MADONNA 7-3
JOHN CAFFERTY & B
PRINCE 29-11

### WGRD/Grand Repids, Mit vart/Stavens

Swart/Stavens
HUEY LEWIS & NEWS
HONEYORIPPERS
JULIAN LENNON
HOTEAST:
CHICAGO 2-1
MADDNNA 3-2
RICK SPRINGFIELD 9-6
ROD STEWART 14-8
ELTON JOHN 19-10

# WZPL/Indianapolis, IN

JIM Miles
DIANA ROSS
SHEEMA EASTON
BILLY SQUIER
JOHN WAITE
SCANDAL
BAND GOLD
BAND GOLD
CULTURE CLUB
HOLLER
HOLLER
ELLY COEAN
HAMI 18-5
PRINCE 8-7
TINA TURNER 21-10

## WJXQ/Jackson, MI

Ryan/Checks

NIAN1
BILLY SQUIER
JOHN MAITE
SCORPIONS

WESSELD SCHOOL SCHOOL
BOOK (dp)
BOOK (dp)
BOOK (dp)
JULIAN (ENNON (dp)
JULIAN (ENNON (dp)
JULIAN (ENNON (dp)
BUCC SANDIA (dp)
BUCC SHOOL (dp)
BUCC SHOOL (dp)
BUCC SHOOL (dp)
BUCC STONY RAGAR 11-7
BILLY IDOL 19-12
BILLY IDOL 19-13
BILLY IDOL 19-14
BILLY IDOL

# WKFR/Kelemezoo, Mi Weinscht/Chapman

TOMMY SHAW (dp) HONEYDRIPPERS STEVE MILLER BAND DAN HARTMAN HOTLEST: CHICAGO 3-2 STEVIE WONDER 7-4 PRINCE 30-13 HAMM! 28-15 HAML & OATES 39-27

JULIAN LENNON JOHN WAITE JOHN WAITE
SCANDAL
PETER WOLF
PETER WOLF
ROGER HODGSON (dp)
KISS (dp)
U2 (dp)
HOTE
HOTE
CHICAGO 1-1
PRINCE 16-9
SHEENA EASTON 25-15
BS SPECIAL 26-21
CHAKA KHAN 27-22

STEVIE WONDER MADONNA
TOMMY SHAW
HOMEYDRIPPERS
HOTTEGET
JOHN CAFFERTY 4 B 2-1
STEVE PERRY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SURVIVOR 12-7

POINTER SISTERS
TIMOTHY B. SCHMIT
FRANKIE GOES TO H
HUEY LEWIS & NEMS
U2 (dp)
HOLLEGE:
PRINCE 1-1
BILLY OCEAN 9-2
PRINCE 5-3
WHAM! 12-5
TINA TURNER 31-16

# Z95/Milwaukee, Wi Michaele/Keily

JACK MAGNER CULTURE CLUB (dp) HOTLEST: STEVIE. HONDER 5-1 BILLY OCEAN B-5 SHEILA E. 9-6 NIGHT RANGER 13-6 RICK SPRINGFIELD 18-10

BMI CO-NM
JACK MAGNER
PETER WOLF
JOHN MAITE
FRANKIE GOES TO H
KISS
SCANDAL
HUFY LEMIS & NEMS
HOTTEST
FORMER 7-1
SHIECE 10-5
SHEENA EASTON 16-6
CHARA KHAN 14-10
WHAM1 26-15

MMMer/Cooper
COREY HARS & NEWS
PAUL MCCARTNEY
NEW BOITION
TOWNY SHAW
HOMETORI PPERS
JACK WACKER (dp)
HOTCH HOMETORI
STEVIE MONDER 12-7
BILLY COENN 15-9
SHEENA EASTON 22-20

# KQKQ/Omehe, NE

Taylor/Dean
CYNDI LAUPER
STOVE PERMIT
FAIL HOCAFTNEY
HACLA HOCAFTNEY
HOCAFTN

Edwards/Maloney
CHARA KHAN
PAUL HCCARTNEY
COREY HART
DAVID BOWIE
HOTLEST:
CARS 2-1
SCANDAL 3-2
CHICAGO 4-3
PRINCE 5-4
MADONNA 9-7

Geoff Davis
KENNY ROGERS
CHARA KHAN
SAMHY HAGAR
DAVID BOWLE
HOTLEST
MADDNNA 4-1
STEVIE HONDER 7-5
BILLY OCEAN 19-8
DENNIS DEYOUNG 18-9

# U\$3/South Bend, IN J.K. Deering

LIONEL RICHIE WHAM! PRINCE Hottest: STEVIE WONDER 2-1 SHEILA E, 12-4 BANAMARAMA 9-5 MADONNA 15-8 JOHN CAFFERTY & B 27-1

# WRQN/Toledo, OH Schaffer/Mitchell

Scheffe/Mitchell
SCORPIONS (dp)
JORN MAITE
BILLY SOULER
BILLY OSCEN
JOE COCKER (dp)
ALPHAYILLE
HOTLEST
HOTLEST
BILLY OSCEN
BILLY OS

### KAY107/Tules, OK Blein/Stephens

Blain/Staphene
RICK SPRINGFIELO
HUEY LEWIS & NEWS
JOHN WAITE
HOTTER
HOTTER
SAM HARRIS 5-2
PRINCE 31-11
WHAM! 21-13
DENNIS DEYOUNG 28-17
LIONEL RICHIE 39-29

### KEYN-FM/Wichita, KS

HUEY LEWIS & NEWS HUEY LEWIS & NEWS
HONEYDRIPPERS
MOLLY HATCHET
SCANDAL
JOHN MAITE
HOTEST
DENNIS OEYOUNG 10-5
BILLY OCEAN 13-6
PRINCE 14-7
WHAM! 25-17
SAMMY HAGAR 30-23

KKRD/Wichits, KS Oliver/Williams Oliver/Williams
HONEYDRIDPESS
PAT BENATAR
CULTURE CLUB
ROCER HODGSON
JULIAN LENNON
HARIA VIOAL
HUEY LEWESS NEWS
HOTCERE:
STEVIE WONDER 5-3
EKAM! 13-9
PRINCE 19-14
SURVIVOR 29-21

# WHOT/Youngstown, OH Dick Thompson

Dick Thompson
CULTURE CLUB
MATTHEW WILDER
STEVE WILLER BAND (dp)
JOHN WAITE GENERAL
STEVE WILLER BAND (dp)
JOHN CAPTER
STEVE WILLER
BAND
STEVEN
STEVE

# WYFM/Young

none Hottest: PRINCE 1-1 SHEILA E. 2-2 STEVIE WONDER 4-4 JOHN CAPPERTY, 4 B 7-7 ELTON JOHN 17-17

### Parallel Three

KFYR/Blamarck, ND

Branchn/Hardt
JULIAN LENNON
JOE COCKER
HUEW LEWIS & NEWS
HOTE STEVIE WONDER 2-I
CHICAGO 1-2
BRUCE SPRINGSTEEN 6-5
POINTER SISTERS 15-9
PRINCE D-14

WENCI/Bloomington, IN
JUSTA/ROODINE
HUEY LEWIS & NEWS
PAUL MCCARTNEY
TIMOTHY B. SCHMIT I dp)
FREDD IE MERCURY
JOHN MAITE (dp)
SCANDAL (dp)
NOLVER (dp)

STEVIE WONDER 15-7
WEWEWEINDOMINGTO. IN
Bob Lachard
PETER MOLP
DAN HARTMAN
JAREY STREET
HORY LEMIS , MEMS
SCANDAL
HOLE LENNON
SCANDAL
HOLE SPRINGSTERN 5-2
STEVIE WONDER 8-1
JOHN CAFFERTY & B 11-7

# WCIL-FM/Carbondals, fL Tony Waltskus

TOPY WHITE AND TOPY W

N.M. COCOMMEN N. COMMENT N. COMME

### KKXL-FM/Grand Forks, ND

KKXL-FMG/rand Forks. N Don Nordine LIONEL RICHIE SAMMY HAGAR (dp) 36 SPECIAL 36 SPECIAL HOTLEST CHAKA KHAN (dp) HOTLEST CHICAGO 1-1 PRINCE 31-6 STEVIE WONDER 23-12 WHAN: 29-24

WHAM: 29-24
WAZY-FMULafrayette, IN
Stacy/Sparrow
LIONEL RICHIE
HUCY LEMIS & HEWS
HUCY LEMIS & HEWS
HUCY LEMIS & HEWS
HUCY LEMIS & HEWS
CANDOL
JOHN MAITE
ALPHAVILLE
COLICAGO 5-1
MADONNA 12-2
BRAMI JE-11
BRAMI JE-11
BRAMI JE-11
BRAMI JE-11
BRAMI JE-11

Tracy Johnson
HOMETORI PPERS
TOMY SHAW
SURVIVOR
HUEY LEMIS & NEWS
HUEY LEMIS & NEWS
HUEY LEMIS & NEWS
HOTHER
HOTHER
HOTHER
HOTHER
JOHN ADONNA 3-2
JOHN CAFFERTY & B 10-6
PRINCE 12-7

Pat Meron
JULIAN LENNON
JOHN PARR
PRANKIE GOES TO H
JACK WAGNER
BRINGE 4-1
STEVIE WONDER 1-2
CHICAGO 3-3
JOHN CAPPERTY & 8 6-5
DAVID BOWIE 14-6

# KKLS-FM/Repid City, 8D Sherwin/Piper

JULIAN LENNON HOMEYORIPPERS DAN HARTHAN TOMMY SHAW HOTLERI: CHICACO 1-1 RICK SPRINGFIELD 4-2 JROD STEWART 15-9 DENNIS DEYOUNG 22-13 ELTON JOHN 24-14

Danny Collier Danny Collier
TOMYT SHAM (dp)
ROOGER HOUSSON
ROOGER HOUSSON
KIES (dp)
KIES (

# KKRC/Sloux Falls, SD

KISS Rottest: JOHN CAFPERTY 6 B 2-1 CHICAGO 4-2 BILLY OCEAN 20-11 PRINCE 23-16 WHAM! 26-19

# KWTO-FM/Springfield, MO

JOHN MAITE
POTER HOLF
POTER HOLF
POTER HOLF
LIAN LENNON
ROTLEST
CHICAGO 1-1
JOHN CAFFERTY & 8 14-8
WHAMI 19-9
CIANA ROSS 13-11
BILLY OCEAN 21-13
WDBRUSPHORFIELD
MODRAL AUGUST
WDBRUSPHORFIELD

# Moore/Lawley

MOOTE/LEWIS & NEWS JOHN WAITE MOLLY HATCHET SCANDAL TIMOTHY B. SCHMIT STEPHEN STILLS BILLY SQUIER (dp) UZ (dp) U2 (dp) Hottest: PRINCE 10-1 STEVIE WONDER 7-4 ROD STEMBRT 8-5 POINTER SISTERS 14-9 HIGH: 22-13

WSPT/Stevene Point, WI Bouley/Tracy HONEYDRIPPERS JULIAN LENNON JULIAN LENNON
SCANDAL
JOHN WAITE
BILLY SQUIER (dp)
Hottest:
CRICAGO 1-1
STEVIE WONDER 6-4
PRINCE 20-6
SHEENA EASTON 18-8
WHAM! 21-11

### KĐVV/Topeka, KS

Rabat/Parmley
JULIAN LENNON
JOHN WALTE
OAN BARTMAN
SOLUTION
BOULEST
BRUCE SPRINGSTEEN 1-1
SHELLA E. 2-2
CHAKA KHAN 18-5
BILLY OCEAN 19-6
DAVID BONIE 28-12

### KFMW/Waterloo, IA

Mark Potter JULIAN LENNON ROGER HODGSON HONEYDRIPPERS RISS (dp) Hottest: CHICAGO 2-1 Hottest: CHICAGO 2-1 PRINCE 26-10 SHEENA EASTON 14-11 DRNNIS DEYOUNG 25-13 WHAM! 29-15

# WEST

Parallel Two

BONEYDRIPPERS
HOTTEST
CHICAGO 2-1
MADONNA 3-2
BILLY OCEAN 8-5
JOHN CAFFERTY & B 12-7
ROD STEWART 13-8

## KKXX/Bakersfield, CA

SquiredKamper
HONEYDRIPPERS
PETER MOLF
HUEY LEWIS & NEWS
HOCKECT:
CHICAGO 2-1
FOR STEWART 7-4
JOHN CAFFERTY & 8 11-5
DENNIS DEYOUNG 21-14

# KQXR/Bakersfield Bonnie Knox

Bonnie Knox

NOLLY HATCHET
SCANGAL

KUEY LEHIS & NEMS
JOHN MAITE
STEPHEN STILLS
BILLY SQUIER
HOSTEGAL
STEVIR MODER 1-1
STEVIR OF STEVIR WHAN 18-6
ROD STEWART 15-9
FERMINAGE (D)

HUEY LEWIS & NEWS SCANDAL
BILLY SQUEER
SAM HARRIS
BAND OF GOLD
JOHN MAITE
HOTEGEL
CHICAGO 1-1
ROD STEMBART 10-5
PRINCE 14-9
JOHN CAFPERTY & B 17-10
WHAM: 25-14

# KKFM/Colorado Springs, CO Finney/Anderson

FinesylAndemon
CULTUTE CLUB
PETER MOLE
PETER MOLE
JOHN MATTE
HOLTEST
HOLTEST
HOLTEST
HOLTEST
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HALL
HOLTEST
HALL
HOLTEST
HALL
HOLTEST
HOLTE

DETER WOLL

LONGE RECHE

BOTTONE RECHE

BOTTONE RECHE

BOTTONE RECHE

BOTTONE RECHE

BOTTONE RECHE

BOTTONE RECHE

CARY EDWARD

BOTTONE RECHE

CARY EDWARD

BOTTONE RECHE

BOTTONE RECHE

BOTTONE

BOTTON

Walker/Davis

# Walker/Davie PETER ASUE NEWS GLENN FREE GLENN FREE HOWETDRIPPERS JOHN WAITE HOE LOEST HOE LOEST FRINCE 10-8 RICK SPRINCE 10-8 RICK SPRINCE 10-8 RICK SPRINCE 10-8 RICK MINIONALL, H KONGSNIAMA

Kong/Shiahido
HUEY LEMIS & NEMS
AL JARREAU
CARS
AL JARREAU
CARS
HOUSER
H

# KQMQ/Honolulu, HI Kimo Akana

KIMO Akane
SAM HARRIS
MOLLY RATCHET
HUEY LENIS e NEWS
JOHN WAITE
SCANDAL
LIDNEL RICHIE
HOTEERI
SCANDAL 2-2
CHICAGO 3-3
CARS 8-4
BILLY OCEAN 9-5
STEVIE WONDER 11-6

# KLUC/Las Vegas, NV Bill Richards

CULTURE CLUB 38 SPECIAL DAN HARTMAN KISS (dp) PETER WOLF HONEYDRIPPERS PETER MOLP PETER P

FRANKIE GOES TO H HALL & DATES BAND OF GOLD THISTED SISTER BANANARAMA

BANANARAMA
HOTLEST:
PRINCE 1-1
STEVIE HONDER 6-4
PRINCE 9-7
JACK HAGNER 10-8
WEAM: 14-10

LONE MYCHONI
LIONEL RICHE
MUEY LEHIS & NEWS
SCANOAL
JOHN WAITE
BILLY SQUIER
JOE COCKER (dp)
MOLLY HATCHET (dp)
MOLLY HATCHET (dp)
AL JARREAU (dp)
STEVIE WONDER 7-1
CHICAGO 2-2
SHEEMA EASTON 11-4
POINTER SISTEMS 10-5
PRINCE 30-15 -

KSKD/Selem, OR Len E. Mitchell

# Devid Krahem FRANKIE GOES TO B JOHN NAITZ NEWS JOHN NAITZ NEWS HUEV LEWIS A NEWS HOUTEST: HUEV LEWIS A NEWS TOTAL HOUTEST: MADONNA 2-1 STEVIE MONDER 3-2 DENNIS DEYOUNG 9-4 BILLY OCEAN 10-7 PRINCE 23-16 KCAU/Oxnard-Ventura

# KPSS/Boles, ID Doss/Gregory

# KDON-FM/Salines-Monterey, CA

PAUL MCCARTNEY
JULIAN LENNON
JEFFREY OSBORNE
BAND OF GOLD
ROGER HODOSON
BILLY SQUIER (dp)
KISS (dp)
HOTEGET: Hottest: BILLY OCEAN 2-1 MADONNA 3-2 CHICAGO 5-4 PRINCE 14-5 WHAM! 19-13

### KCPX/Selt Lake City, UT

PRINCE 2-2 JOHN CAFFERTY & B 9-3 BILLY OCEAN 18-9 CYNDI LAUPER 28-18

# KHYT/Tucson, AZ Sherman Cohen

SNOWMEN COME

BAND OF GOLD

PETER MOLF

EDDY GRANT

JOHN LENWON

JAMEY STREET

HOEY LEWIS & NEWS

HOTEST

STEVIE WONDER 2-1

PAINCE 1-2

MADONA 5-5

ELLY OCEAN 13-11

### KRQQ/Tucson Kelly Norris

HUEY LEWIS & NEWS (dp) HONEYDRIPPERS ROGER HODGSON PETER WOLF AL JARREAU AL JARREAU
HOTLEST:
CHICAGO 2-1
ROD STEWART 10-6
JOHN CAFFERTY & B 13-7
PRINCE 15-10
ELTON JOHN 21-13

# Parallel Three

KQOT/Anchorage, AK
KAy Taylor
HONETURIPERS
PETER MOLF
BAND OF COULD
JOE COCKER
HOLEY LEWIS & NEWS
HOCKER
TOTAL
STEVIE COMMONER 2-1
JOHN COCKER
BILLY OCEAN 9-5
CHAK KERN 1-8
PRINCE 21-9

KYYABIRINGE MT.
CharHe Fox
CULTURE CLUB
HARTA VIDAL
HOTERS:
CHICAGO 2-1
HADONNA 3DER 9-6
BILLY OCEAN 21-13
PRINCE 27-16

Michael Heese Nuey Lewis & NEMS (dp) LIONEL RICHIE COMEY HART CHAKA KHAN HONEYDETPERS (dp) HOTECEN 17-6 ELTON JOHN 16-9 JOHN CAFFERTY & B 19-10 PRINCE 26-12 DENNIS 06-70UNG 22-13

# KCDQ/Bozeman, MT

Grey Williams
NUBY LENIS & NEWS
NUBY LENIS & NEWS
NUBY MATTE
SCANDAL
DAN HARTMAN
MOLLY HATCHET
HONEYDRIPPERS
HOLEYDRIPPERS
HOLE STATE
KOLEY HATCHET
HOLEST:
CRICAGO 2-1
HADDNAN 3-2
FILLY SOUTER
HOLEST:
RESERVE STATE
HADDNAN 3-2
FILLY STREETY & B 10-7
PRINCE 18-9

KTRS/Casper, WY Todd Cavanah Todd Ceveneh
MATTHEW WILDER
PAUL MCCARTWEY
LIONEL RICHIE:
CULTURE CLUB
38 SPECIAL
PETER WOLF
HOLLEST:
STEVIE WONDER 1-1
HADONNA 3-2
BILLY OCEAN 6-4
ROD STEMART 7-5
ELTON JOHN 31-7

# KKAZ/Cheyenne, W

John Remsey
COREY MART
PAUL HOCKSTNEY
LIONEL RICHIE
CULTURE CLUB
38 SPECIAL
SAMMY HAGAR
HOLLERI
STEVIA WORDER
13-3
ELTON JOHN 2-12
PRINCE D-15

NONE HOLLEST: CARS 1-1 MADONNA 7-7 STEVIE WONDER 11-11 DENNIS DEYOUNG 18-18 WHAMI 23-23

KOZE/Lewiston, ID Jay McCall Jay McCell
HUEY LEWIS & NEWS
SCANDAL
JOHN WAITE
BILLY SQUIER
ALPHAVILLE
EUROGALIDER
HHAMI = HHAMI = HHAMI = CYNDI LAUDER 25-14
CHAMA EHAM 23-17

# K96/Provo, UT Gentry/Green CHAKA KHAN HONEYORIPPER

CHAMA MANA
MONEYORIPPERS
DAN HARTMAN
SAM HARRIS
PETER WOLF
HOTTER
HOTTER
HOTTER
HOTTER
HADDNIN 2-2
SHENN ASTON 3-3
ROD STEWART 8-5
BILLY OCEAN 16-6 KCBN/Reno, NV Jim O'Neel

# DENNIS DEYOUNG FRANKIE GOES TO B JULIAN LENNON RUEY LERIS & NEWS ROTLESTS & NEWS STEVIE WONDER 1-1 MADONNA 2-2 BILLY OCEAN 8-5 WHAM: 17-9 TINA TURNER 21-13

TIMA TURNER 21-13
KHTX/Reno, NV
John Chommile
DAVIO BOWIE
KISS
DAN HARTMAN
ROGER HOOGSON
JOHN MAITE
JULIAN LENNON
BRUCES
SHEENA EASTON 7-6
BILLY OCEAN 18-10
WHAM! 31-20
LIONEL RICHIE 36-29

KBIM/Roswell, NM Tim Mack TIM MMSCK
HUEY LEWIS & NEWS
JOHN WAITE
KISS
JOE COCKER
BILLY SQUIER
SCANDAL
ICHIE
THOTHY B. SCHMIT
ROTTER
HODDIN B. SCHMIT
ROTTER
HADDINA 6-2
HADINA 6-2
HADDINA 6-2
HADINA 6-2
HADDINA 6-2
HADINA 6-2
HADINA 6-2

KRSP/Seit Lake City, UT Cerlson/Moil Carbon/MoH

MATTHEW WILDER
SAH HARRIS
PETER WOLF
HUEY LEWLS & NEMS
TOMMY SHAW
HOTLES:
PRINCE 1-1
MADONNA 2-2
CHICAGO 4-3
PRINCE B-4
BILLY OCEAN 20-14
SILLY OCEAN 20-14

# SLY96/Sen Luis Obispo, CA Tom Weish

Tom Walsh
Jog COCKER
HUEY LENIS & NEMS
ROOGER HOOGSON
KISS (dp)
AL JARREAU
NEW EDITION
MOLLY HATCHET
HOCKEST:
CHICAGO ST.
CHICAGO ST.
PRINCE 31-2
POINTER SISTERS 9-3
PRINCE 31-2
WHAM: 76-12
KZOZ/SAR LUIS Obloo. C

# KZOZ/San Luis Obispo, CA Mike Dawson HUEY LEWIS & NEWS INXS PETER WOLF BILLY SQUIER JOHN WAITE HOOTEST: CHICAGO 4-1 WHAM1 11-6 PRINCE 17-9 BALL & OATS 26-19 DRAGON 40-33

KIST/Senta Berba Dick Williams Dick Williams
PETER MOLF
NEW EDITION
NEW ADREAD
AND ADREAD

TeyhoriPurdy

SCANNAL

SCANNAL

BILLY COUIER

BILLY COUIER

BULLY LEMIS . MEMS

JULIAN LEMNON
LIOWEL RICHIE

JOHN PARR

THOMITY B. SCHMIT

FEE MAYBILL HOCKEST:

HADDINAL PEE MAYBILL

BOLLEAU

FEE MAYBILL

BOLLEAU

FEE MAYBILL

FOR LEMIS

FEE MAYBILL

F

Parallel I: Selected stations in major markets that are format dominant and/or exert a significant national influence.

Parallel II: Selected stations in secondary dominant and/or exert a significant local of parallel may also contain some major qualify for parallel one status.

Parallel III: Selected stations in smaller in nant and/or exert a significant local infli-tain some secondary market stations th two status.

342 Renorts

		_		
JOHN	DDF			
	ong" (Anyi			
		ander)		
LP: Hit S	Sang			
			Ned	
Regional	100/25	44%	Sumr	
Reach		TT /0	Up	51
E 331			Debuts	50
M 219			Seme	4
8 561			Dawn	0
W 199	4		Adde	25

# EXAMPLE

100/25 — 100 CHR reporting stations on it this week including 25 new adds 44% — Percentage of this weeks re-porters playing it. Regional Reach — Percentage of reporters playing the song within each region ul Summery

- Number of sta

it up on the charts, ta 20 — Number of stations debuting the song this week 4 — Number of stations repi ting no movement this week. (On to On, Add to On, 31-31, etc.)

Down 0 — Number of stations movin it down on their charts.

Adds 25 — Total number of stations adding it this week.

0

	)	
DAVID BO	WIE (EMI America	9)
Regional Reach # 964 3 864 H 925 W 925	121/8 91	196 Rational Summary UP 168 DESUTS 9 SAME 15 DOME 1 ADDS 8
	MEPH 27-23 MPST 15-13 MPCR 14-10 MERSPN 24-10 WHIP 17-17	MEDOMPH 4-2 MEPX A-26 METT 26-22 MEG 24-31
5104 39-28 WEST 5-4 WEERPM 22-15 WHYS 20-16	80179 MSSQ 28-20 EHT1 28-26	tarr .
MART 4-4 MART 34-55 CROM 19-14 CROM 51-18 MART 4-51	#318 31-26 #010 31-31 #010 31-31 #XX104 28-26 #65X 29-26	MFBG 26-22 MIGH 38-35 MIGT 22-20 103C1# 23-21 MOAT 32-27
5100 s-29 HCABFH 24-19 B94 s HNTK 16-14 PRO-FM 21-16 CPTR 19-14	MECY 20-12 MJER 26-26 MSRS 24-21 MROKFM 37-33 FELO 33-28	WIRE 33-29 WIYQ 29-22 WOCH 32-27 OKIDO 31-30 WRWI 23-18 WJEO 23-19
CHIM 5-4 0107 d-27 MASH 25-22 MAVA 30-27	MDCG 34-30 MANSFN 21-18 MSYP 23-19 SATTX 28-28 MOX: 26-26	ионгри 19-11 ивог 18-13 вошти
940 12-31 393 13-11	MPMI 25-22 G100 36-28 WARRPH 20-18 WRHTPH 29-26	RG:1FM 20-16 WESF On WJAD 23-20 WGGD 24-26
EAPN 34-26 93PN 19-18 195 27-24 Y100 32-20	KBPM 31-27 FX104 24-28 MISS 9-7 WOUDEFM 18-16 WRMD 10-15	EISR 28-23 Q104 27-25 WYES 24-18 WILE 32-31
B97 20-17 MRVE 22-15 0105 20-37 MIDWEST	Y106 26-21 MWYQ on EITY d-30 ETTH 29-26 29E 19-17	RTOT 13-24 Q161 27-21 RWES 23-21 F94 24-17
		MPPH 34-28

WLS 12-10	marginity:	W17V 33-33
MLS-PM 12-10		2102 22-18
MCXY 26-22	MEDD 19-14	MGLF 25-22
MHYT 33-30	MARC 29-26	SEQV 16-12
MUX1 33-36	MKWD 54-55	KWIM 29-25
KBEQ 22-21	92× 25-20	WHSL 18-13
NEL 1 9-38	K11K 22-20	MHSF 16-12
ROMB/96 29-27	MGT1 26-21	1839PQB0
KHTR 27-22	EMGK 24-20	MICHIERI
KNK 27-24	RE10 34-23	
	WK00 33-29	RFYR on
wter "	MMEE 23-19	WBHQ 24-20
	MGR0 17-15	NBMB 24-29
X1 PBF 36-30	WEFL 24-24	MCTLFN 25-
0163 30-27	MUXO 20-17	<b>KQCR 9-3</b>
EIIEPR 15-12	WKPS 31-25	ECMG 31-51
KOPA a	1199 18-10	T94 10-25
XXXP 10-22	MVEC d-30	KEXLPH d-2
KMJ K 29-22	Z104 21-14	HATYPH 32-
KWOD 33-28	E104 21-14	KPRK 19-18
EE103 24-13	E95 ∂-30	WRER 14-6
X78A 26-24	AJ [03 22-18	KELSPH d-21
E179 19-8	KOPH 34-33	9966 20-23
KMSS 17-13	ROFO 18-5	BERC 31-24
KPLUS 22-16	#293 a	EMTOPH Z6-
KORE 18-15	W204 ·	WDBE 26-23
ENAC 52-28	WRQN 17-15	MSPT 29 36
KW9/ 22-18	KAY107 40-17	KDVV 28-32
22	KEYMPH 21-16	KPHN 20-17
221	KKAD 21-16	61.4h 58-71
_	MROT 19-16	W487
EAST	MYPM 16-16	HPER!
LABT		EGOT 20-17
	MERA	67YA 21-21
WFLT 33-31		ENGERN 28-
Q100 L4-10	EXMO 23-27	#CDO 23-20
WHAR 25-23	ERXK 27-26	
MPENEN T2-8	FORM 24-20	EPRS 27-22
MUSE 17-15	RP95 29-26	EXA1 32-24
K104 15-35	EKPM 33-27	KQMO 24~24
MENE 22-19	KAOS 31-21	E96 25-22
WT1CFN 27-23	ENGK 27-24	ECSK [4-13
MEZS 24-21	KYMOPH 18-16	ESTE A
HZAMPH 27-14	K191 0-10	EBIM 21-18
EC101 10-27	KGNQ 25-22	RRS# 16-12
\$106 30-22	KLUC 30-24	F202 32-27
MSPE 29-29	KHOP 24-21	SLY94 23-1
98FXY 16-15	BCAQ 28-21	#157 29-25
Q92 d-28	ERED 26-22	OK95 31-30
MGPW 30-29	20-21	1
930 30-20		E .
		E .
	_	



**2** 

WTLT-6-7 Q100 7-3 MARE 4-3 MBEHFM 2-1 MUSE 4-1 X101 3-2 MERE 2-1 M

GYPM 5-9 WGSY SNMQ 2-1 BXXX 2-1 KQXB 4-13 KZP5 1-2 KRPS 1-3 REGS 3-1 RHGX 11-12 EVHOVEM 9-6 SIRI 2-2 RDOS 3-3 RLOC 1-3 RDOS 1-7

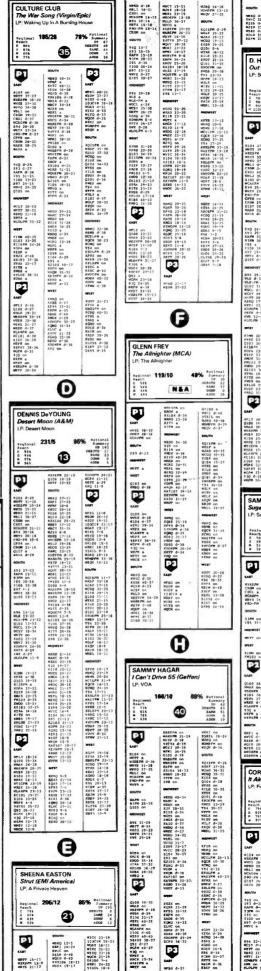
THE BEA On The D LP; Eddie 8	VER BROWN Dark (Scotti The Cruisers Sc	Bros./CBS) pundtrank Hationel
Reach £ 919	230/0 90	DP 165 OEBUTS 4
S 944 H 984	6	SAME 24 DOME 17
W 961	9106 14-9	ADDS 0
<b>(3)</b>	WHTP 9-9	RCAO 26-21
LAUT	BOUTH	ECPX 9-3
8104 16-14	MRR 15-10	ERYT 20-19 ERQ [3-7

### 15-14 | MRBQ U-9 | EMPT 15-10 | MRBQ U-9 | EMPT 15-10 | MRGC U-9 | EMPT 15

MARIN 9-9	Cafferty Continu	t
Hend 2-1 (Chick and 1) (Chick	2011 6-46  2011 10-10  2011 10	TATE 19-15  TOTAL

092 16-18 MGFM 9-5 930 13-11	EYMOPH 27-22 EIKI 24-22 EGMQ 10-7	REDS 7-1 SLY96 LD-8	Regional 2	31/5 96	i%
MEPH 8-3 HIST 9-12 WACK 4-1 WEREPH 21-19	ECUC 16-9 EO93 15-13	REST 14-0 0895 5-4	8 944 8 974 8 961	<u>®</u>	
u			[2]	2106 18-16 NRTF 22-22	K
		1	CAST .	SOUTH	I K
_			8104 d-25 WHTT 31-26	MRRO 27-21 KRF1 27-25	
CHICAG			WMXS PN 25-24 WWYS 25-21	MFNF 10-6 KMIC 20-14	1.
	oit To Break	(WB)	MPHD 21-16 MBLI 30 27 CROM on	FILE 30-25 WQID 22-18 KEX106 24-22	28.1
LP: Chicag			CXOT on	WSSX 17-10 WSCY 31-26	2 2 2
		Mational	HCAUPH 21-21 B94 30-26 MHTX 20-18	1615R 8-8	1 10
Paglonni. 2	38/0 8	OP LIG	PRO-PM 10-6 CPTR on. CHOM 21-16	HRORPH 19-16 HILD 29-26 HDCG 33-29	808
E 464 5 944	Ω	SAME 74 SAME 34	Q107 A WAVA d-29		9
M 100% M 98%		ADDS 0	BOUTH	HARSPN 8-33 HARSPN 25-19 HEYP 19-12	9
		****	432 32422	947YX 23-21	
21	9106 L-2 WETF 7-7	KNOP S-6 SCAD 3-3	FAFN 21-11 93PN on	MOKI 23-23	K
_	BOUTH	#CAD 3-3 KSED 2-2 KDONPR 5-4 KCPI 1-1 KBYT 11-9	195 20-36 1100 32-30	PM100 11-6 G100 6-4	2 2 3
EAST	Wen0 6-16	KHYT 11-9 830 2-1	897 4-J 900/2 38-34	MARRYM 18-16 WHHYPM 22-19	1 8
104 5-3 1777 7-7 177874 5-3	WPMF 1-1 ENIC 2-1	23	Q105 15-13	KSFN 29-19 EPGV 23-17	9 8
WNYS 3-1	FEEB 1-1 WOLD 15-23			RX104 d-36 WEES d-33 WOUEFM 7-5	1 8
WPHD 5-5 WBL! 4-3 CKGM 40-37	XXX106 2-2	EAST	896 14-14 WLS 23-22 WLS-PR 23-22	WRNO 13-8	, K
CEOI on	MBCY 3-8 WJIP 2-2	MPEG 4-1 MEON 2-1	0102 12-12	T106 37-35	13
1100 17-11 PCAUPR 15-2	MSKS 1-1 MKOKPH 11-9	MIGH 2-1 103CIR 2-1 MEMY 7-2	MGCL 23-19 MCRY 35-34 MRXT 60	T106 37-35 WRVQ 24-18 E17Y 28-26 ETFM 24-18	1
94 1-1 ORTX 4-1 PRO-PM 3-1	MELD 2-1 E2PH 13-6 MDCG 3-1	M181 7-2	MRYT on KBEQ 21-19 MRYT 21-30	198 22-20	
PRO-PM 2-1 2107 12-8 HASS 21-17	EARS 4-1	4510 3-7 HOCH 2-7 GE100 2-2	KDWRFX 24-20 KRTR d-29	WIDWEST	
WASH 21-17 WAVA 5-2	EARS 4-1 ESETPH 9-5 HAMSPH 2-2 WITP 1-1		KWK 0-27 WLOLFM 1]-9	MEDO 21-16 MARC 0-18 WEAU 22-15	- 11 '
пости		95X1L 1-7 9380 9-3 9000 9-8	9947	872 P9-17	
940 4-10 293 3-3	HQUT 8-8 HGE1 1-1 HFH3 4-1 REYW 11-12	HSQV 2-1	E2000 19-17	#IIR 15-12 MGPS 20-17	3 11 1
RAPH 1-6	REYN 11-12 PH100 2-1	SOUTH	C103 19-15 E118PM a	KMCK 13-9 KEIO 23-13 MEDO 29-16	1.6
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100 14-13 197 7-14 mrvz 7-5 2105 3-6	RAFM 2-2 RRCV 3-3	WIAD 2-1 WORD 4-2 KISK 2-2	DAJE 23-15	MIPL 16-15 MING 16-14	
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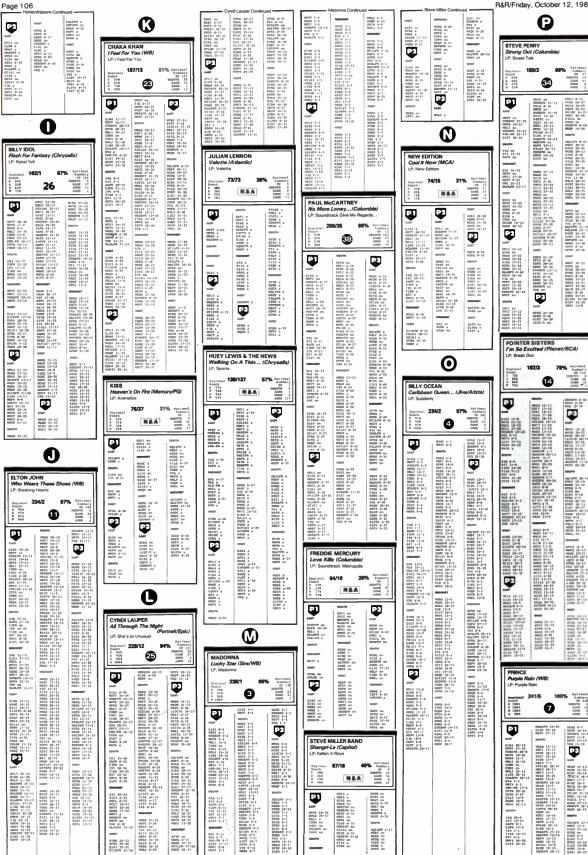


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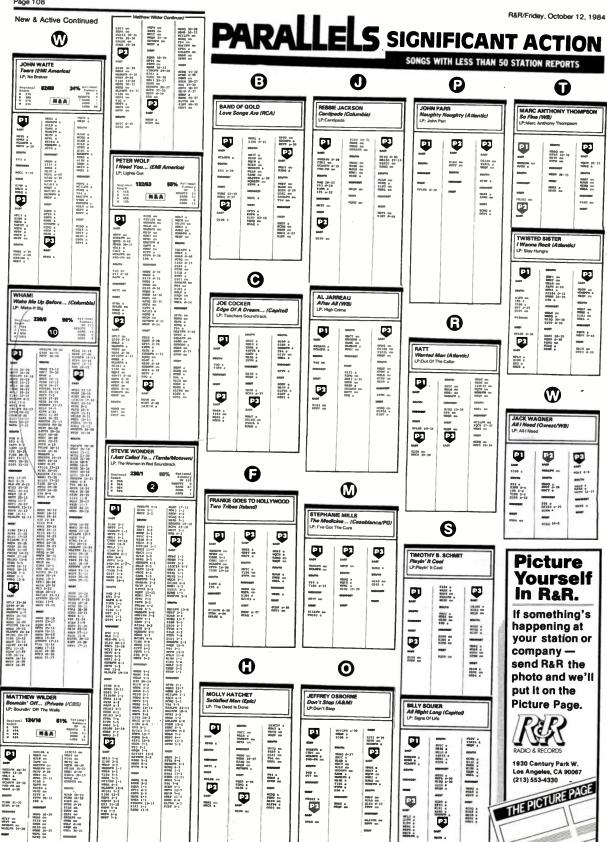
EGOT 7-12 STYA 6-4 EGOTEN 7-0

**D** 

**D** 

ENRO 6-30 EQES 14-31 FF95 d-37

ECOT 6-35 EYYA OB ECOQ 39-33



# **Pro:Motions**

### Motown Names Salah, Sheats, Spencer

Following a major realignment of its sales department, **Motown Records** has upped **Charlie Salah** to VP/National Accounts. He is a 12-year label veteran

who first came on board as Regional Sales Manager before being promoted to National Sales Manager. Succeeding him as NSM is Ben Sheats, who has been with Motown for seven years in various sales capacities. The restructuring also resulted in four new Regional Account Sales Rese: Chesal Account Sales



Reps: Charles Arrington, Midwest; Ronald Daniels, West; Lies Scott, Southeast; and Patrice Pinder, East. In other label activity, Karen Spencer moves from International/Video Service Manager to International Manager.

### Rothstein, Bluestein Launch Co-op Company

Co-operative Advertising Associates, which specializes in radio co-op advertising, has been established by President Larry Rothstein and VP Barry Bluestein. KBIG/Los Angeles, WBMX/Chicago, and KTRH/Houston are among the initial client stations. Rothstein is the former Co-op Sales Manager of WRFM/New York; Bluestein worked as Account Manager for WVN/Livingston, NJ. Co-operative Advertising Associates is based at Park 80 West/Plaza II, Suite 200, Saddle Brook, NJ 07662; (201) 368-1615.

### Springer WB NSM

Charlie Springer becomes National Sales Manager at Warner Bros. Records. During the past six years, he served as Regional Marketing Manager for the label, based out of Chicago. Before that, he worked for WEA as a sales rep and a singles specialist.



Charlie Springer

# Fruehauf To Amaturo Chief Engineer

Mark Fruehauf has been upped to Chief Engineer/Radio Division for Amaturo Group, Inc. He's been with Amaturo for four years and for the past six months served as acting Group Chief Engineer.

### **WEA/Boston Ups Durkot**

Karen Durkot has been raised to Elektra/Asylum Promotion Manager for New England. She was formerly a sales representative for WEA in the Boston market.

### **PolyGram Appoints Four**





Derek Shulman

Bill Levenson





Derry Johnson Jr. G

Derk Shulman and Bill Levenson have been promoted to VP/A&R and A&R Manager, respectively, of Polydram Records' Rock Division. Shulman, a former Gentle Glant singer/manager, previously served two years as Director of A&R within the Rock Division after a term as National Rock Promotion Manager. Levenson had worked as Division Manager for two years, handiing duties between the label's foreign and U.S. offices.

In other label news, **Derry Johnson Jr.** takes on duties as Regional Promotion Manager, Gulf Region, for the Urban Contemporary/Black Music Division. During the last three years he was Director of Marketing for the Chicago-based independent promotion concern **Target Marketing Incorporated.** And **George De-Vito** moves from Manager/A&R, PolyGram Special Projects to Director of the division. His background incides the Director/A&R post for **Columbia Special Projects** and **Columbia House.** 

### Powerdrive Records Bows

Powerdrive Records is a new independent label under the direction of Chairman of the Board Robert Whitmore, the founder of Skyfield Music, Skyfield Management, and Plateau Electronics, which recently acquired Octave Electronics. Each department consists of independent agents: National Creative Consultant/Executive Producer Mallory Earl, National Promotion Consultant Bill McGathy (former RCA National Album Director), National Marketing Consultant Andrew Frances, and National Public Relations Consultant Jody Miller. The label's first signing is New York-based band Metrologic.

### **Browning New WTAO GM**

Mel Browning has been appointed General Manager of WTAO/Carbondale, IL. He's an 11-year radio veteran who began as an Account Executive with WEAM/Washington. Before joining WTAO, Browning managed WPFR/Terre Haute and WKCM/Hawes-ville. KY.

### KNAC Picks Pilcher As RSM

Peter Plicher has been tapped as Regional Sales Manager of KNAC/Long Beach. Pilcher's eight-year radio and television background includes work in the research and programming departments of NBC's "Tonight" and "Tomorrow" shows, and as a sales assistant for MMT Sales Inc.



Pete Pilcher

### Mann Media Names Two

Martin Sellgson has been appointed Director of Research and Sales Development for Mann Media. He comes to the company following six years as GSM of WRAL/Raleigh. Concurrently, Sharon Hendricks comes aboard as Treasurer of Mann Media division Adelphi Broadcasting Company, which owns WKIX & WYYD/Raleigh-Durham and WCOG/High Point-Winston-Salem-Greensboro. Hendricks was most recently Office Manager of WKIX & WYYD.

### RAB Board Elects Chairs, Liss





Joseph Chairs

Walter Liss Jr.

The RAB Board of Directors has elected Joseph Chairs and Walter Liss Jr. Chairs is VP/Radio Station Group for Outlet Communications, Inc., which he first joined in 1975 as Manager/Business Affairs. Last year Liss was appointed President, Broadcast Division, Cox Communications, Inc. Before that he was VP/GM of WPLG-TV/Mismi.

# Ron Cutler produces quality . . .

The Rick Dees Weekly Top 40

Musical

(Hosted by the award-winning Chuck Southcott)

# **RON CUTLER**

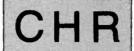
10822 Ohio Ave. Los Angeles, CA 90024 Two Of America's Most Acclaimed Radio Shows

(213) 475-6182

WFFK

# **AIR** Priorities

WFFK



Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at (301) 964-5544. Deadline for CHR response is 6pm, Wednesday, October 17, 1984

TITLE

# ARTIST

LABEL

EVERY MAN HAS A WOMAN... JOHN LENNON

DON'T QUIT

LOVE SONGS ARE BACK

CENTIPEDE ALL NIGHT LONG

**BOBBY CALDWELL MCA** 

BAND OF GOLD REBBIE JACKSON

**BILLY SQUIER** 

POLYDOR/POLYGRAM

RCA

**COLUMBIA** CAPITOL

AOR

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at (301) 964-5544. Deadline for AOR responses is 6pm, Thursday, October 18, 1984

TITLE/CUTS

**ARTIST** 

LABEL

**VERTICES SMILES** "Limelight" "Get It On" "Ride"

BLACKFOOT

ATCO

1984 Active Industry Research, Inc. AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR and AOR music for artist managers, producers and record companies.

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# DAT BENATAR WEBELONG

FROM THE ALBUM:

Management/Rick Newman/Richard Fieldi



Neil G Produced by an

# NATIONAL AIRPLAY

October 12, 1984 THE BACK PAGE



# ontemporary I

CHICAGO/Hard Habit To Break (WB) 4 3 STEVIE WONDER/I Just Called To Say I Love You (Motown) Ø 10 5 3 MADONNA/Lucky Star (Sire/WB) ŏ 4 4 BILLY OCEAN/Caribbean Queen (No More ...) (Jive/Arista) 10 4 16 PRINCE/Let's Go Crazy (WB) J. CAFFERTY &.../On The Dark Side (Scotti Bros./CBS) 0 19 12 PRINCE/Purple Rain (WB) 30 11 37 ROD STEWART/Some Guys Have All The Luck (WB) 13 20 BRUCE SPRINGSTEEN/Cover Me (Columbia) 6 WHAM!/Wake Me Up Before You Go-Go (Columbia) 29 14 ELTON JOHN/Who Wears These Shoes? (Geffen) 13 ā 20 CARS/Drive (Elektra) 5 2 2 DENNIS DeYOUNG/Desert Moon (A&M) 32 25 17 POINTER SISTERS/I'm So Excited (Planet/RCA) Ŏ 22 18 25 TINA TURNER/Better Be Good To Me (Capitol) Œ 25 40 SHEILA E./The Glamorous Life (WB) 10 7 DARYL HALL & JOHN OATES/Out Of Touch (RCA) P 37 28 DAVID BOWIE/Blue Jean (EMI America) 1 24 32 RICK SPRINGFIELD/Bop 'Til You Drop (RCA) 19 22 17 15 DIANA ROSS/Swept Away (RCA) 23 30 26 SHEENA EASTON/Strut (EMI America) ā N&A Begins on Page 110 31 27 FIXX/Are We Ourselves? (MCA) 20 22 24 21 CHAKA KHAN/I Feel For You (WB) 2 31 36 JOHN WAITE/Missing You (EMI America) 8 12 CYNDI LAUPER/All Through The Night (Portrait/CBS) (A) 37 BILLY IDOL/Flesh For Fantasy (Chrysalis) 26 K. ROGERS w/K. CARNES & J. INGRAM/What About Me? (RCA) 40 33 2 SCANDAL f/PATTY SMYTH/The Warrior (Columbia) 28 21 LIONEL RICHIE/Penny Lover (Motown) 23 DEBUT CYNDI LAUPER/She Bop (Portrait/CBS) 30 11-19 LINDSEY BUCKINGHAM/Go Insane (Elektra) 21 19 22 DONNA SUMMER/There Goes My Baby (Geffen) 32 18 18 SURVIVOR/I Can't Hold Back (Scotti Bros./CBS) 3 40 STEVE PERRY/Strung Out (Columbia) 366 39 CULTURE CLUB/The War Song (Virgin/Epic) DEBUT COREY HART/It Ain't Enough (EMI America) DEBUT ROMEO VOID/A Girl In Trouble (Is A...) (415/Columbia) 9 DEBUT PAUL McCARTNEY/No More Lonely Nights (Columbia) DERLIT 38 SPECIAL/Teacher Teacher (Capitol) DEBUT SAMMY HAGAR/I Can't Drive 55 (Geffen)

# dult / Contemporary

- STEVIE WONDER/I Just Called To Say... (Motown)
- CHICAGO/Hard Habit To Break (WB) 0
- 2 K. ROGERS w/K. CARNES & J. INGRAM/What About Me? (RCA) 0 3
- CARS/Drive (Elektra) 4 4
- R. MacDONALD f/B. WITHERS/in The Name... (Polydor/PG)
- (3)

DEBUT

- LIONEL RICHIE/Penny Lover (Motown)
- 6 9 23
- BARRY GIBB/Shine Shine (MCA) 0
- BARBRA STREISAND/Left In The Dark (Columbia) 0 8 17 13
- BILLY OCEAN/Caribbean Queen (No More Love..) (Jive/Arista) 12 9 16
- DENNIS DeYOUNG/Desert Moon (A&M) 21 18 15 10
- ELTON JOHN/Who Wears These Shoes? (Geffen) 1 17 14 19
- EVERLY BROTHERS/On The Wings Of A... (Mercury/PG) Ð 18 15 13
- JOHN WAITE/Missing You (EMI America) 13 4 5 6
  - LAURA BRANIGAN/The Lucky One (Atlantic) 10 14
- 11 ANNE MURRAY w/D, LOGGINS/Nobody Loves Me... (Capitol) 1 19 18 20
  - DARYL HALL & JOHN OATES/Out Of Touch (RCA) 1 22
- WHAM!/Wake Me Up Before You Go-Go (Columbia) D 24
- MADONNA/Lucky Star (Sire/WB) 13 23 20 19
  - HUEY LEWIS & THE NEWS/If This Is It (Chrysalis) 16 19
- IRENE CARA/You Were Made For Me (Network/Geffen) 20 11 10 11 PAUL McCARTNEY/No More Lonely Nights (Columbia)
- BREAKER 4 AMERICA/Special Girl (Capitol) 2 25 23
  - SERGIO MENDES/Real Life (A&M) 25
- 24 DONNA SUMMER/There Goes My Baby (Geffen) 14 20
  - NEIL DIAMOND/Turn Around (Columbia)

# MOR/HOTTRACKS

3

- DAVID BOWIE/Blue Jean (EMI America)
- 2 U2/Pride (In The Name Of Love) (Island)
- J. CAFFERTY &.../On The Dark Side (Scotti Bros./CBS) 3
- 2 38 SPECIAL/Teacher Teacher (Capitol)
- SURVIVOR/I Can't Hold Back (Scotti Bros./CBS) 0
  - BOB SEGER/Understanding (Capitol) Ò
- 26 SAMMY HAGAR/I Can't Drive 55 (Geffen) 10
  - JOHN WAITE/Tears (EMI America)
  - FIXX/Are We Ourselves? (MCA) 9
- 4 BRUCE SPRINGSTEEN/Cover Me (Columbia) 10
- SCANDAL f/PATTY SMYTH/Beat Of A... (Columbia) 12 15
- TOMMY SHAW/Girls With Guns (A&M)
- ROGER HODGSON/Had A Dream (Sleeping...) (A&M) 30
- KISS/Heaven's On Fire (Mercury/PG) 17 14
- HONEYDRIPPERS/Rockin' At Midnight (Es Paranza/Atl.)
- PRINCE/Purple Rain (WB) 17 23 18
  - KROKUS/Midnite Maniac (Arista) 11 17 12
  - HALL & OATES/Out Of Touch (RCA) 26
- ELTON JOHN/Who Wears These Shoes? (Geffen) 28 23 21
- STEVE PERRY/Strung Out (Columbia) 20 32
- 21 FIXX/Sunshine In The Shade (MCA) 25 20 29
- ZEBRA/Bears (Atlantic)
- 2 28 25
  - MOLLY HATCHET/Satisfied Man (Epic) 35 TINA TURNER/Better Be Good To Me (Capitol) 2

Complete Tracks Chart on Page 95

N&A Begins on Page 82

- 32 28 25 BILLY IDOL/Flesh For Fantasy (Chrysalis)
- 8 EDDIE MONEY/I'm Moving On (Polydor/PG)
- 38 29 27
- 27 ROMEO VOID/A Girl In Trouble (Is A...) (415/Columbia) 14 15
- 28 DENNIS DeYOUNG/Desert Moon (A&M) 24 21 23
- DOKKEN/Into The Fire (Elektra) 30 31
- BREAKER D PAUL McCARTNEY/No More Lonely Nights (Columbia)

# Black/Urban

- O CHAKA KHAN/I Feel For You (WB)
- STEVIE WONDER/I Just Called To Say I... (Motown) 0
- 2 NEW EDITION/Cool It Now (MCA)
- REBBIE JACKSON/Centipede (Columbia)
  - DIANA ROSS/Swept Away (RCA)
  - TIME/Jungle Love (WB)

4

12

6

40

- JANET JACKSON/Don't Stand Another Chance (A&M) 9
  - CHAMPAIGN/Off And On Love (Columbia)
- 22 14 LEON HAYWOOD/Tenderoni (Modern/Atco)
- ALICIA MYERS/You Get The Best From Me... (MCA)
- 9 8 11 STEPHANIE MILLS/The Medicine Song (Casablanca/PG)
- 10 10 12 MacDONALD w/WITHERS/In The Name... (Polydor/PG)
- 17 14 12
- ASHFORD & SIMPSON/Solid (Capitol) 32 22
  - PRINCE/Purple Rain (WB)
- BREAKER
- TINA TURNER/Better Be Good To Me (Capitol) 38 25 21
- CONTROLLERS/Crushed (MCA) 26 23 19
- VANITY/Pretty Mess (Motown) 26 20 29
- TEDDY PENDERGRASS/You're My Choice... (Asylum) 22 19 18
  - STAPLE SINGERS/Slippery People (Private I/CBS) 31 28
    - JEFFREY OSBORNE/Don't Stop (A&M)
  - 31 PRINCE/Let's Go Crazy (WB) 8 21
  - KASHIF/Are You The Woman (Arista)
  - 29 25

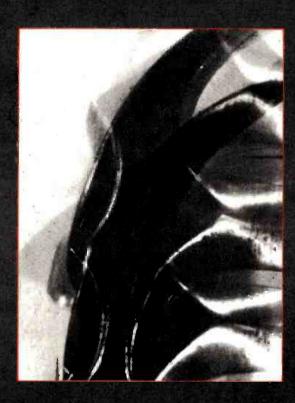
  - LIONEL RICHIE/Penny Lover (Motown)
- **BREAKER 3** 24 JACKSONS/Torture (Epic)
- 5 13 LAKESIDE/Make My Day (Solar/Elektra)
- 33 30 27 26 MADONNA/Lucky Star (Sire/WB)
- 28 26
  - PRIME TIME/I Owe It To Myself (Total Experience/RCA) 36 30
- GLENN JONES/Show Me (RCA) 37 34
  - 29 BILLY OCEAN/Caribbean Queen (No More...) (Jive/Arista)
  - 30 J. KENNEDY/J. OSBORNE/The Last Time I... (A&M) 16 8
- 31 PEABO BRYSON/Slow Dancin' (Elektra)
- 20 23 APOLLONIA 6/Sex Shooter (WB)
- 38 E. "CHAMPAGNE" KING/Just For The Night (RCA)
- BREAKER SMOKEY ROBINSON/I Can't Find (Tamla/Motown)
- BREAKER @ DAZZ BAND/Let It All Blow (Motown)
- BREAKER 45 WHODINI/Friends (Jive/Arista)
- BAR-KAYS/Sex-O-Matic (Mercury/PG)
- BREAKER OF DENIECE WILLIAMS/Black Butterfly (Columbia) BREAKER E. ISLEY/C. JASPER/M. ISLEY/Look The...(CBS Associated)
- TORCE MD'S/Tears (Tommy Boy) DEBUT
- N&A Begins on Page 90

THE HAMMER HAS FALLEN IN ENGLAND.

13

THE HAMMER HAS FALLEN ON M.

ARE YOU READY FOR THE HAMMER TO FALL ON YOU?



**QUEEN**HAMMER TO FALL

The next hit single from THE WORKS.

Produced by QUEEN/MACK.

Canado

# Spotlight On New Birch Hierarchy

September 11, 1984 — a date that will live in the annals of the radio research biz. On that date **Tom Birch** called to let me be the first to know that he had just hired three former **Arbitron** VPs in a move to bolster the strength of his organization. At the same time, he announced the formation of Birch Consumer Research, a new division of Birch Research.

I think it's fair to say that since the story on the Birch reorganization broke, the general reaction has been that it was a shot heard around the ratings world. Reminds me of the joke about what it takes to get the mule's attention. Birch has Arbitron's attention now more than ever.

I worked with Dick Weinstein (new President of Birch Radio), Bill Livek (new Senior VP for Sales & Marketing), and Bill Engel (now Senior VP/Director of Operations) during my tenure in the late seventies as Manager/Radio Market Reports for Arbitron. They are competent executives and will add significant depth to the Birch management team.

To give you a feel for what this dramatic Birch reorganization is all about, I recently talked with the new presidents of the key Birch divisions, Dick Weinstein and David Gingold (formerly President of Birch Radio, prior to Weinstein's arrival, and now head of Birch Consumer Research). Hope you find their comments and plans enlightening.

# Dick Weinstein

R&R: Dick, the early speculation on why you've been hired at Birch is that it's to capitalize on your years of agency/advertiser rapport — at Arbitron, Petry, Katz, etc. Is that how you see your mission as the new leader at Birch Radio — to give Birch more clout with the ad community?

DW: My mission is to keep up the good effort Tom and Dave have started. I don't see it as an agency mission any more than I see it as a radio mission, any more than I see it as a product mission. It's a combination of all three things.

R&R: But with the impetus of yourself, Bill Livek, and soon (VP/National Sales Manager) Craig Harper, there must be more in store for selling Birch to key agency/advertiser decisionmakers?

DW: I do see more attention being paid to the major agency marketplace than probably has been. I think there may have been a year or so when the agencies weren't sure what Birch was doing, but now we'll apply a lot more manpower and a lot more experience to the task.

R&R: Do you foresee major inroads now against Arbitron since you fellows have come on board?

DW: I think the agency marketplace lives on whether they believe one product is better than another — it's not a personal thing. Now that Dick Weinstein, Bill Livek, and Bill Engel are at Birch, it doesn't mean that agencies are now automatically going to say "Okay, now I'll switch from Arbitron to Birch." The people are an add-on, but it's the perception of which product is better that is going to be the deciding factor.

R&R: What is your feel so far regarding how the agencies/advertisers feel about the Birch product?

DW: I really don't know yet. The one thing I do sense in my short time here is that they really have not had the exposure to the product, let alone time to pass judgment on it.

### TSA Roadblock?

R&R: In discussions with Tom and David, I've gotten the impression that they feel the lack of Total Survey Area estimates is a handicap for Birch acceptance. Any thoughts about the validity of that?

DW: I'm sure that's a concern. Tom apparently heard from some agencies recently, and I think that's an objection that will be repeated in other places.

R&R: What plans are there, if any, to deal with the TSA situation?

DW: What we're going to do about it I don't know at this time.

R&R: Despite the possible TSA hangup, there still seems to be some confidence inside Birch that your firm will replace Arbitron, in terms of being used for major buys, in the next six months or so at some key agencies. Any thoughts on that?

DW: I'd certainly like to believe that we can replace Arbitron in that time frame — at a few major shops. I just don't know if it will be that soon. I'm confident that there is an awful lot of good product there — between the number of markets we survey monthly (almost four times as many as Arbitrends is surveying), all the bloody information inherent in our qualitative



Dick Weinstein



DG: We could put 20 interviewers on a project tomorrow.

data, the county-by-county breakouts, the cume duplication analyses — there's a ton of useful stuff there that can help the agencies use radio. It's a better product to illuminate how to buy and sell radio than what you have in the Brand

R&R: For the broadcasters who've supported or looked at Birch, what words of wisdom do you have for them about what they can expect?

DW: The most important thing I want to do in the eyes of the radio broadcaster is remain the good guy. Tom built a company that was designed to support the station marketplace, and I don't want to change that at all - I think that is right. I especially want to see the stations get more utility out of their Birch investment, and I think utility at this time means more agency acceptance. That's the message I got from broadcasters at the RCPC. But we're not going to turn into an agencyoriented research company. We're going to try to provide stations more usable data at a reasonable price.

R&R: Sounds like an idea that may catch on.

### Gingold: Consumer Research Plans

R&R: Who do you see as potential customers for the Consumer Research division? Would radio stations be likely customers?

DG: It's certainly possible for radio stations to be customers, but our primary customer base, as we see it, would be made up of consultants and other research firms in the industry.

R&R: Do you see Birch then competing in the radio research/consultation arena?

DG: I think one way to describe the research we'd be doing is that we would be a vendor to the consultants. We would be dealing strictly in the area of data collection, not in consulting. Thus we can offer research firms and consultants the opportunity for them to use our data collection facility, manufacture the data through our plant, then turn the data over to the consultant for any strategic recommendations they may want to make to their station clients.

R&R: How many phone lines will be dedicated to the new Consumer Research entity?

DG: Ultimately we foresee between 50-100 phone stations being dedicated to this division, depending on workload.

R&R: What if someone calls tomorrow and wants to put your staff to work? How many lines are currently available?

### Why Now?

R&R: Why would Birch see this as an opportune time to get into this field?

DG: We see this as a natural extension of our company. Having become experts in data collection using the telephone, it's only natural that we could extend ourselves into other areas where that expertise could be useful. We can now generate types of data other than just radio ratings information.

R&R: So the calling would all be done then out of your center there in Coral Springs?

DG: We don't foresee any need to go outside the company's central calling facility here in South Florida.

R&R: What kind of turnaround time are we talking about? Let's say a station or researcher/consultant comes to you and says, "We want the whole nine yards — you design the questionnaire, test the interview, field the project, and tabulate the data." How long from start to finish in that type of scenario?

DG: Depending on what other projects were being worked on, we think we could conduct a survey with 500-800 usable interviews of 10-15 minutes in length and have that data ready to send to the client within a month from start to finish. Of course that depends on what other projects we may have underway at the time.

# Plans & Ambitions

R&R: As you look ahead, do you see this division being limited to radio or are there other options under examination?

DG: We see an unlimited future for this new endeavor. Radio is certainly the area of market research we have the most expertise in, but we do plan on expanding beyond radio into other media, such as TV and newspapers. We hope to go into the general field of consumer research, too, which could involve all sorts of things — focus groups, mall intercepts, direct mail testing, etc.

R&R: Any final thoughts you'd like to convey to the readers?

DG: First and foremost, our positioning to the radio research/consulting industry is that we are a consulting firm. We will serve as a data collection company that will service consultants and other research organizations that would like to capitalize on the benefits we could bring to their companies.

R&R: If someone wants to use your services, what do they do?

DG: Just call me at (305) 753-6043.

There you have it, readers, a look into the new leadership at Birch. Let's keep an eye on them and see what the futureholds for this newly-bolstered team.

# The United Stations

AMERICA'S TARGET RADIO NETWORKS

T H E

S T O R Y
AS TOLD TO ED SALAMON

It's well known that Merle
I aggard rarely grants any interviews, therefore, The United
Stations is especially proud to
present THE MERLE HAGGARD
STORY ... the complete
story, told in Merle's own
words to Ed Salamon interspersed with lots of music both
live and in-studio add up to a
very special radio program.

For more than two decades, this singer/songwriter has been country music's symbol of the

working man and the winner of virtually every award in the field. All the while he's maintained a low personal profile at odds with his stardom.

His story is perhaps the most interesting in country music. His humble beginnings include living in a converted boxcar and spending three years in San Quentin prison. After a pardon by Ronald Reagan, then governor of California, he began on a road that led to country music stardom, television and movie acting, and a command performance at the White House.

His music is equally interesting and varied, including tributes to both western swing pioneer Bob Wills, and Elvis Presley. He has recorded with duet partners as varied as George Jones, Willie Nelson and Clint Eastwood, and in styles ranging from straight country to Dixieland.

Scheduled for broadcast the last weekend of Country
Music Month, October 2628th . . . an event that can be promoted all month long. Available on a marketexclusive, swap/exchange basis to radio stations in the top 173 Arbitron rated metro markets.

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

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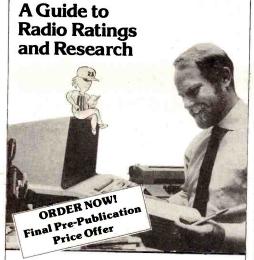
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Washington, D.C.

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# HIBERNETICS



# Ratings...

misunderstood, maligned, mysterious. Research...revered, reviled, rebuked.

The two most controversial areas in contemporary radio are thoroughly investigated and explained in the first book ever devoted exclusively to these volatile subjects.

In eleven easy-to-read and understand chapters, Jhan Hiber, President of Jhan Hiber & Associates, one of the leading research companies in the broadcast industry today, takes you through the history, theory and practice of ratings and research.

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Hibernetics, A Guide to Radio	Ratings and Res	search.
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# RATINGS REPORT

# Summer '84 Arbitron Advances

# Washington, DC

WGAY New Leader; WWDC Gains; WPGC-AM & FM (BM) Make Move; WRQX Widens

CHR G	ap	
		Sum. '84
WGAY-AM & FM		
(BM)	8.6	8.9
WKYS (Urbn)	8.9	8.2
WHUR (Blk)	7.3	7.1
WMAL (AC)	7.2	6.6
WRQX (CHR)	5.7	5.6
WWDC (AOR)	4.2	5.3
WLTT (AC)	4.6	4.7
WPGC-AM & FM		
(AC)	3.3	4.6
WWRC (Talk)	3.3	4.2
WTOP (News)	4.6	4.1
WMZQ-FM (Ctry)	3.7	4.1
WAVA (CHR)	5.6	4.1
WDJY (Urbn)	2.7	3.7
WPKX-FM (Ctry)	3.0	2.8
WASH (CHR)	2.2	2.6
WXTR-AM & FM		
(Gold)	2.6	2.5
WGMS-AM & FM		
(Clas)	3.2	2.3
WYCB (Rel)	1.7	1.9
WEZR (AC)	1.5	1.8
WHFS (AOR)	1.2	1.7
WOL (Blk)	.9	1.2

# St. Louis

KMOX Climbs; KSHE Takes Over Second; KMJM, KEZK Also Up

	Spr. '84	Sum. '84
KMOX (Talk)	20.2	21.8
KSHE (AOR)	7.2	8.8
KMJM (Urbn)	6.2	6.7
KHTR (CHR)	7.9	6.5
KEZK (BM)	5.6	6.4
WIL-FM (Ctry.)	6.8	5.8
KWK (CHR)	5.9	5.3
KSD (AC)	5,7	4.9
KUSA (Ctry)	3.9	4.1
KYKY (AC)	3.2	3.3
WRTH (BBnd)	4.5	3.1
KATZ (Blk)	1.9	2.5
KGLD (Gold)	1.1	2.0
KXOK (Talk)	1.7	2.0
KADI (AC)	1.8	1.7
WZEN (Blk)	1.8	1.7
WIL (Ctry)	2.0	1.6
KCFM (Easy)	1.3	1.4
WESL (Blk)	1.1	1.4
WMRY (AC)	.8	1.0
WEW (BBnd)	.7	1.0

# Boston WBCN Holds First;

WBCN Holds First WHDH Surges To Second; WHTT Gains On WXKS-FM; WROR Up

WBCN (AOR)	9.0	8.6
WHDH (AC)	7:2	8.4
WXKS-FM (CHR	8.1	7.5
WBZ (AC)	7.4	7.4
WHTT (CHR)	6.3	6.6
WRKO (Talk)	4.7	4.7
WEEI (News)	4.8	4.6
WROR (AC)	3.8	4.5
WVBF (AC)	4.4	4.5
WJIB (BM)	4.6	4.1
WMJX (AC)	3.5	3.1
WHUE-FM (BM)	3.2	2.7
WILD (Blk)	1.9	2.4
WXKS (BBnd)	3.1	2.2
WSSH (AC)	2.3	2.1
WAAF (AOR)	2.0	1.9
WBOS (Ctry)	1.4	1.8
WCOZ * (AC)	2.2	1.7
WCGY (Gold)	1.2	1.5
WPLM (BBnd)	.4	1.1

\* now WZOU (CHR).

# Cleveland

WMMS Steady At Top; WBBG Vaults To Second; WQAL Overhauls WDOK

	C 104	Sum. '84
WMMS (AOR)	10.4	
		10.4
WBBG (BBnd)	5.6	7.8
WZAK (Urbn)	7.3	7.4
WQAL (Easy)	7.0	7.3
WGCL (CHR)	6.7	7.0
WMJI (AC)	6.1	6.4
WDOK (Easy)	8.5	5.7
WLTF (AC)	6.1	5.3
WDMT (Urbn)	4.2	4.8
WGAR-FM (Ctry)	-	4.2
WWWE (AC)	3.2	4.1
WJW (N/T)	2.8	4.4
WERE (N/T)	3.6	3.5
WABQ (Rel)	1.8	2.8
WHK (Gold)	1.5	2.2
WJMO (Blk)	1.7	2.1
WRQC (CHR)	2.1	1.9
WGAR (Ctry)	3.1	1.9
WCLV (Clas)	1.7	1.6
WDBN (Easy)	1.4	1.3

# **Detroit**

Tigers Take WJR Up Near 14; WRIF Widens AOR Lead; WNIC-FM Paces A/C's

	Spr. '84	Sum. '84
WJR (Misc)	11.4	13.8
WJOI (BM)	8.4	7.5
WJLB (Blk)	5.9	5.8
WRIF (AOR)	5.4	5.7
WXYZ (Talk)	5.3	5.1
WNIC-FM (AC)	4.3	4.9
WHYT (CHR)	4.6	4.8
WOMC (AC)	4.2	4.7
WWJ (News)	4.6	4.6
WLLZ (AOR)	4.7	4.2
WCZY (CHR)	4.1	4.1
WDRQ (Urbn)	46	3.7

WWWW (Ctry)	2.3	3.1
WMJC (AC)	2.9	2.8
WCLS (AC)	1.6	2.6
WJZZ (Jazz)	2.5	2.5
WHND (Gold)	1.2	2.3
WCXI-FM (Ctry)	2.5	2.2
WCXI (Ctry)	2.7	1.7
WGPR (Blk)	1.3	1.3
WQRS (Clas)	1.8	1.3
WLBS (CHR)	1.3	1.0
WCHB (Blk)	1.6	1.0

For The Record: In last week's Chicago Arbitron listings, WLUP (AOR) was inadvertently omitted. The station went from 3.4 in Spring '84 to 2.8. Also, WLIB/New York should be listed with a News/Talk format, rather than Miscellaneous.

# San Francisco

KSOL Gains On KGO; KSAN Opens Country Lead; KITS Beats KFRC; KFOG New AOR Leader In Congested Battle

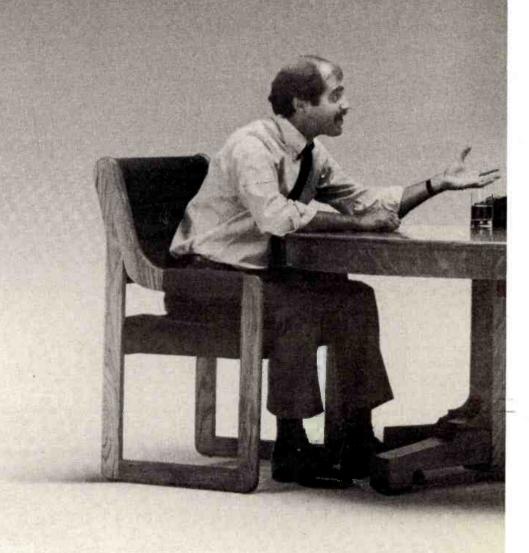
	Spr. 84	Sum. '8
KGO (N/T)	8.7	7.4
KSOL (Urbn)	5.1	6.1
KCBS (N/T)	4.3	4.4
KYUU (AC)	3,6	3.9
KABL-FM (BM)	3.0	3.5
KSAN (Ctry)	3.0	3.5
KNBR (AC)	4.0	3.3
KITS (CHR)	2.4	3.1
KIOI (AC)	2.8	3.0
KLOK-FM (AC)	2.2	2.8
KSFO (Easy)	3.0	2.7
KBLX (Urbn)	2.3	2.7
KFRC (CHR)	3.4	2.6
KOIT-FM (Easy)	3.0	2.6
KABL (BM)	2.6	2.6
KNEW (Ctry)	2.8	2.5
KWSS (CHR)	1.8	2.3
KBAY (BM)	2.6	2.3
KDIA (Blk)	3.0	2.2
KFOG (AOR)	2.1	_ 1.9
KRQR (AOR)	2.8	1.8
KKHI-AM & FM		
(Clas)	2.0	1.8
KQAK (AOR)	1.4	1.6
KMEL (AOR)	1.4	1.6
KOME (AOR)	2.0	1.5
KZST (AC)	.4	1.4
KSJO (AOR)	1.2	1.3
(LOK (AC)	1.3	1.2
(ARA (Gold)	.8	1.2
CDFC-AM & FM		
(Clas)	1.2	1.2
(EZR (AC)	.9	1.1
JAZ (Jazz)	1.1	1.1
(YA (AC)	.9	1.1
(LIV (BBnd)	1.2	1.0

# **Houston**

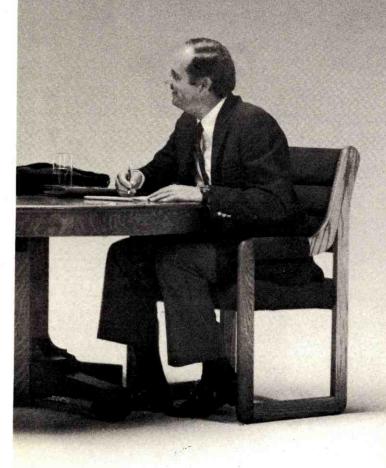
KMJQ Leaps Into First; KIKK-FM Up; KXAS (ex-KILT-FM) Debuts Solidly; A/C Battle Tightens As KQUE On Top

Spr. '84	Sum. '84
9.1	10.2
) 10.7	8.9
6.4	7.5
8.4	6.8
5.8	5.8
7.4	5.5
_	4.9
3.5	4.6
3.2	4.5
4.7	4.4
3.5	4.3
3.8	4.1
3.1	3.6
1.7	1.7
2.2	1.6
1.0	1.5
2.6	1.5
1.2	1.4
1.4	1.3
.9	1.3
1.8	1.3
1.0	1.2
	9.1 ) 10.7 6.4 8.4 5.8 7.4 - 3.5 3.5 3.5 3.1 1.7 2.2 1.0 2.6 1.2 1.9 1.8

Introducing Surrey's new approach to an old idea.



# The one-on-one focus session.



You're probably familiar with the research method known as focus groups. For years now, these roundtable discus 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 seak other means of research. 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 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: approach include:

- ☐ Elimination of group bias and pressure. ☐ Shy participants are now free to speak their mind without fear of intimidation.
- □ Respondents are supplied written questionnaires prior to interview.
   □ Ability to provide interviews in more than one location.
- ☐ Ability to tailor specific areas of investigation to each respondent's level of subject knowledge.
- ☐ Ability to make recommendations with greater degree of confidence.

To find out more on how the IFS series can benefit you, call or write Surrey at your earliest convenience. 1-303-989-9980 165 South Union Suite 606 Denver, Colorado 80228



# NETWORKS PROGRAM SUPPLIERS



**REED BUNZEL** 

**CAMPAIGN '84** 

# A Restrictive Presidential Precedent



As Election '84 heats up and we move closer to the first Tuesday in November, each of the Presidential and Vice Presidential candidates is criss-crossing the country, discussing the issues, exuding personality, and vying for as much press coverage as he or she can muster. Television is a strong force in the battle of political wits, but radio — and other media — have found themselves the target of exclusionary measures established by the candidates' campaigns.

As this election year winds down, with less than four weeks remaining in the fight, both the Reagan-Bush and Mondale-Ferraro camps have issued edicts which place limitations on close-up coverage of the respective candidates. Radio is banned from coverage of President Reagan's "rope line" comments; Vice President Bush has apparently eliminated all press from his plane; coverage on Mondale's plane highly favors TV, relegating radio to a round-robin pool situation; and until recently candidate Ferraro declared all comments issued on her plane were "off the record." This week's column looks at the "manipulation of the media" and restrictions on radio network coverage.

# **The Restrictions Defined**

Shortly after the traditional Labor Day start of the presidential campaign, signals from all camps indicated that press coverage for 1984's race to the White House was going to be different.

The first indication of a coverage challenge came, according to Associated Press Radio Assistant Managing Editor/News James Limbach, when radio was completely excluded from covering the President's ope lines" - Reagan's "unscheduled" off-the-cuff comments which come when he shakes hands along the ropes at his rallies. "No radio network or station can have a representative in there," Limbach says. 'Originally we operated on a pool basis, where the networks rotated for coverage. One day AP would be in there, and we would share whatever we had with the other networks. Now only TV, print, and still photographers are allowed. I don't know why radio is being singled out; we're allowed in the press charter plane but not along the lines.

Dave Cooke, Vice President/News at RKO, also takes issue with the President's exclusions. He contacted the White House press office, but the reply he received generally skirted the issue. He says, "The answer was basically one of "we'll take your views into consideration, and will continue to work with your correspondents." They stressed their desire to allow close-in press access, but mentioned no definitive action that would be taken, and the situation remains as it was."

Similar restrictions issued by the other candidates soon followed, most of them in some way affecting radio coverage.

Ron Nessen, Vice President/News at Mutual Broadcasting, and former Press Secretary under President Ford, comments, "All the candidates are imposing restrictions on press coverage, and I find it unacceptable.

We have filed suit against the Mondale campaign, because they have allocated only two radio pool seats on the candidate's plane, so our correspondent flies only every other day."

### The Restrictions Explained

The exclusion of the press from any newsworthy situation automatically begs the question "why?" Freedom of the press has long been a journalistic tradition in this country, with the "public's right to know" central to its Constitutional guarantee. Yet many journalists and network executives are worried and puzzled about these recent reportorial challenges.

When AP's Limbach, supported by Mutual, RKO, and UPI, inquired of the White House why radio was no longer included in the rope line pool, the forthcoming response mentioned "security arrangements recommended by the Secret Service" as the key factor involved. Says Limbach, "This is ridiculous. Radio is no more of a security threat than anyone else. We're in the other pools, but not that one. We know the President was shot three years ago, but it wasn't a radio correspondent who did it. It was somebody who got through the security, obviously because the Secret Service wasn't doing its job."

The security explanation just doesn't wash, according to Nessen. "All these correspondents are accredited, investigated,

TRICK AND TREAT

HALLOWEEN
TAKES TO THE AIR

Three years ago on Halloween night, as a benefit for **UNICEF**, the first live network radio drama to be presented in over 25 years was broadcast from the Magic Castle in Hollywood. Once again, in what has become an annual Halloween tradition, another radio drama will air live from Los Angeles on All Hallow's Eve.

IDB Communications Group is sponsoring the benefit program, which will be broadcast from the Director's Guild of America Theatre at 7pm PST on October 31. This year's event will be transmitted via satellite to over 450 radio stations, and will feature an exclusive presentation of Ray Bradbury's "The October

Country." The 90-minute broadcast of tales of the supernatural is being directed by John Clark, and stars Lynn Redgrave, June Lockhart, Casey and Jean Kasem, and Gary Owens.

For further information on the broadcast, call (213) 222-1196.

and credentialed by the White House," he says. "They all wear dozens of appropriate passes around their necks so they can be plainly seen. If you talk to some of the older Secret Service people, they'll tell you they used to like having a group of reporters around the President, because it provided a measure of protection. It's a horrible, cold-hearted thought, but if the President was surrounded by all those reporters, there was a good chance one of them would get the bullet instead."

If security is the reason offered for radio's exclusion from certain Presidential coverage, what is the word from the Mordale camp on restrictions in the candidate's plane? "Space limitations," a spokesman from campaign headquarters in Washington told R&R.

Whether the official reason is security or space, Nessen feels uncomfortable with such limitations placed on the press. He comments, "During World War II, when President Roosevelt went off to secret meetings with Churchill, that was arguably understandable. But what the hell are we talking about here? We're talking about a guy who's out campaigning for President or Vice President. How are the people of this country going to find out what these candidates believe in, if the only coverage

comes from an event of their own contrivance?"

Lou Giserman, News Director at UPI Radio Network, understands but does not accept the new rules. "I can see where the priorities of the PR people are," he says. "They have limited space, or whatever, and if they're going to exclude anybody I guess they feel television is more important. They're obviously going to go with whoever has the most coverage, so from an audience reach point of view they'll go with TV every time. I think, if space is their problem, they should just get a bigger plane."

## Controlling The Image

In the eyes of most critics, the "real" reason behind press restrictions lies more in manipulation of the media and self-serving image-building. Limbach says, "Experience has shown us that when the President is out mingling, that's when he's the most vulnerable. This is true with any candidate who isn't reading from a prepared text."

Nessen agrees, adding, "My belief is that every one of these restrictions all has the same basis: no one wants to encounter reporters in an unplanned and unguarded moment. They want to control every single public appearance and leave nothing to chance."

Instead of carefully-planned campaignevents, Nessen feels the real issues are best covered when correspondents can record candidates' thoughts outside the staged campaign performances. "The Sam Donaldson approach and the Helen Thomas approach are the right approaches," he explains. "If the candidates are not willing to submit themselves to questions on behalf of the public in a regular, organized way, then reporters have the right to take every opportunity they can to seek the views of the President — or his opponent. I'm 100% behind Sam Donaldson in this belief."

Every network involved in this dispute agrees that the issue isn't necessarily to force the campaigns to rescind the restrictions, especially since the election is so close at hand. The real issue, instead, is averting what might be a dangerous precedent in Presidential politics — and other national and worldwide events as well. "The whole thing is just an unacceptable outrage," Nessen concludes.

The networks are getting mad as hell . . . and they're not going to take it anymore.

# Network Spots



Broadcast Productions East has started distribution of a new feature, "Rarities In Rock," scheduled to be programmed during the upcoming Christmas holiday season. The one-time, two-hour special features rare cuts by major artists, all rarely heard on radio, "Rarities" is targeted to AOR stations, and is hosted by Bob Baron. For more information, call (516) 286-8125.

"A Present For Yoko" an exclusive hour-long music and interview special spotlighting the late John Lennon, is being released Monday (10-15) by Westwood One. The program is hosted by Mary Turner, and features a discussion with Yoko Ono about her relationship with John, the birth of their son Sean, and their subsequent role reversal. Highlighted are songs from the "Every Man Has A Woman" and "Double Fantasy" albums. Call (213) 204-5000 for further details.

"On The Slopes" a twice-weekly, 90-second radio program featuring SkI Magazine editor Dick Needham as host, is now available to radio stations through Audio Features in New York. The program will be distributed each Tuesday and Wednesday from November 13 through March 14, utilizing the satellite facilities of UPI and AP. Contact Robert KImmel or Alan Steinberg at (212) 889-1327 for more information.

# MUSIC CALENDAR NEWS & INFORMATION FEATURES

# OCTOBER 15-21, 1984

# The Weekend

OCTOBER 20-21		
American Christian Countdown Mylon LeFevre	(SP)	
American Gospel Rock Countdown Altar Boys	(SP)	
Captured Live Missing Persons	(RKO)	
Countdown America w/John Leader Darryl Hall & John Oates	(RKO)	
Dick Clark's Rock, Roli, & Remember Neil Diamond	(US)	
Dr. Demento Cockroach Songs	(WO)	
Gary Owens' Supertrack Billy Joe Royal/Shelley Fabares	s (CRN)	
The Great Sounds Sy Oliver	(US)	
Guest DJ Spandau Ballet	(PFM)	
Hot Ones Dennis DeYoung	(RKO)	
Metalshop Motorhead	(ILM)	
Music & Memories Shirelles/Paul Winchell	(SBS)	
Music Of The City They Call It Rock & Roll Part 2	(SI)	
Rare & Scratchy Rock & F Jerry Lee Lewis	loli (PIA)	
Rick Dees' Weekly Top 40 Patty Smyth & Scandal	) (US)	
Rock Album Countdown Sammy Hagar/David Bowie	(WO)	
Rock Chronicles Videos, Videos Videos	(WO)	
Rock Over London General Public/U2 debut	(RI)	
Solid Gold Country Ray Price	(US)	
Solid Gold Scrapbook Creedence Clearwater Revival	(RKO)	
Source Special Led Zeppelin Part 1	(SOU)	
Superstars Rock Concert Genesis	(WO)	
Top 30 USA Top Ten Duos	(CBSR)	
Weekly Country Music	(118)	

# The Week Of

We're An American Band

Johnny Lee

## **OCTOBER 22-26**

Country Closeup	(NP)
Country Music Month Special Part - Earth News	4 (WO)
Little Richard/Paul McCartney	(#0,
Honor Roll Of Rock & Roll	(BR)
Fleetwood Mac/Everly Bros./Lionel	Richie
In Concert	(WO)
Y & T/Saxon	
Innerview	(IN)
Scorpions	
Live From Gilley's	(WO)
Best Of Gilley's Part 2	
Music Makers	(NP)
Nancy Wilson	, .
Off The Record	(WO)
Lindsey Buckingham/Billy Idol/Dokke	
Off The Record Special	(WO)
John Cougar Mellencamp	
Special Edition	(WO)
Kashif	
Star Track Profile	(WO)
America	, ,

# Saturday

OCTOBER		
Country Calendar Gary Morris	(CW	
Dick Bartley's Solid G Saturday Night Great Girl Groups	old (RKO	
Rare Trax Blue Oyster Cult	(CW	
Silver Eagle Moe Bandy & Joe Stampley	(ABCE	

# Sunday

**OCTOBER** 

(CW)

(CW)

(GSN)

(RKO)

(CW)

(RKO)

Country Calendar Alabama	(CW)

Inside Track David Gilmour/Roger Waters	(DIR)

King Biscuit Flower Hour (ABCR)
Ronnie James Dio/Fastway

Rolling Stones' Continuo	us
History Of Rock And Roll The Police	(ABCR)

potlight Special	(ABCC)
onna Summer	

OCTOBER

Monday

**Country Calendar** 

Rare Trax

Retro Rock

Rockline

Roger Hodgson Sound Check

Paul McCartney

(US)

(RR)

Tuesdav

Country Calendar

Rare Trax

Sound Check

Honey Drippers

**OCTOBER** 

(CW)
(CW)
(RKO)

# Thursday 25 **OCTOBER**

Country Calendar	(CW)
Jim Glaser	,
Rare Trax	(CW)

26

Uriah Heep		
Sound Check Dan Hartman	(RKO)	

# Friday **OCTOBER**

Country Calendar Roy Acuff	(CW)
Rare Trax Fried-Day: Gefilte Joe & The Fish	(CW)
Sound Check	(RKO)

# = 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 BR = Barnett-Robbins CB = Continuum Broadc CBS = CBS Radio
CBSR = CBS Radio
CRN = Creative Radio Net
CW = Clayton Websiter DCA = DC Audio DIR = DIR Broadcastin

GSN = Global Satelins LBP = Lee Bailey Prod LW = London Winnesength MBS = Mutual Broadcastin ME = Muttimedia Entertain

MJI = MJI Broadcasti\*\* NBC = NBC Radio NSBA = NSBA Productions PEM = PEM Inc

PQ = PG Prod.
PIA = Public Interest Aff RI = Radio Internet RKO = RKO Radio Net RKO1 = RKO One RKO2 = RKO Two SBS = Strand Broadcast SI = Syndicate It SOU = NBC The Source

SP = "The Spirit" Productions = The United Stations WO = Westwood One YRN = York Radio Network



ALL POINTS BULLETIN — For the first time in the history of this networks page, one United Stations staff member is missing from the photograph following the taping of a segment of "Hot Rocks," featuring Missing Persons. Pictured (I-r) are United Stations' Suzanne Berg, Lori Pinkerton, and Ed Salamon (missing); and other Missing Persons Dale Bozzio, Terry Bozzio, and Warren Cuccurullo.

# News/Talk/Sports

**News Blimp** (PRN) Macho men/food ingredients/dirty high

Newsline (NBC) And Baby Makes Four (10/15-19).

Sporting News Report (CW) Sugar Ray Leonard/Arnold Palmer (10/15-19)

# **General Information**

Brad Messer's Daybook WWI ships/Merchant Marine (10/15) Webster/China goes nuclear (10/16) Bessemer steel/Al Capone (10/17) Radio pager/Alaska (10/18) Earl of Sandwich/Yorktown (10/19) **Computer Program** (PRN)

Ins and outs/hard copy/modems/net (10/15-19) **Getting Ahead** (YRN) urance /1/1/141 Health Care (PIA)

ness (10/14) Medscan (PIA) Baldness Cure (10/15)
Micros vs. Ovens (10/16)
Heart Attack Prevention (10/17)

"Hydro" Bandaid (10/18) Celery Allergy (10/19) **Minding Your Business** (NP)

States Survey (10/15) Bildisco's Bankruptcy (10/16) Pension Fund (10/17) Louisiana (10/18) Computers For Non-Typists/Frequent Flyers (10/19)

**Public Affairs** (PIA) Retarded Citizens (10/14) Something You Should Клоч (SBS) Where To Complain (10/15)

Aerobics For Men (10/17) ing (10/18-19) Sound Advice (PRN)

# Lifestyle

Lifeilnes w/Bill Fantini Marvin Cetron/Jobs Of The Future (10/15)

Playboy Advisor rning coffee run/beauty can't get date/virgin qualifiers/post-drink problems abound/refusing free professional advice love rollercoaster/she hates his boorish family/impotence and papavarine/

he's non-expressive (10/15-19) Spaces & Places (WO) Murder On The Boads (10/15-19)

# Entertainment

Entertainment Update Herbie Hancock/Ted McGinle

Ted Danson/Helix/John Cafferty (10/15-19) Rock Notes With

Pat St. John (ABCR) Big Country, Thompson Twins records (10/15) Prince (10/16) Rod Stewart's band (10/17-21)

**Rock Report** (SOU) John McLaughlin/Lemmy Irom Motorhead Fee Waybill (10/15)

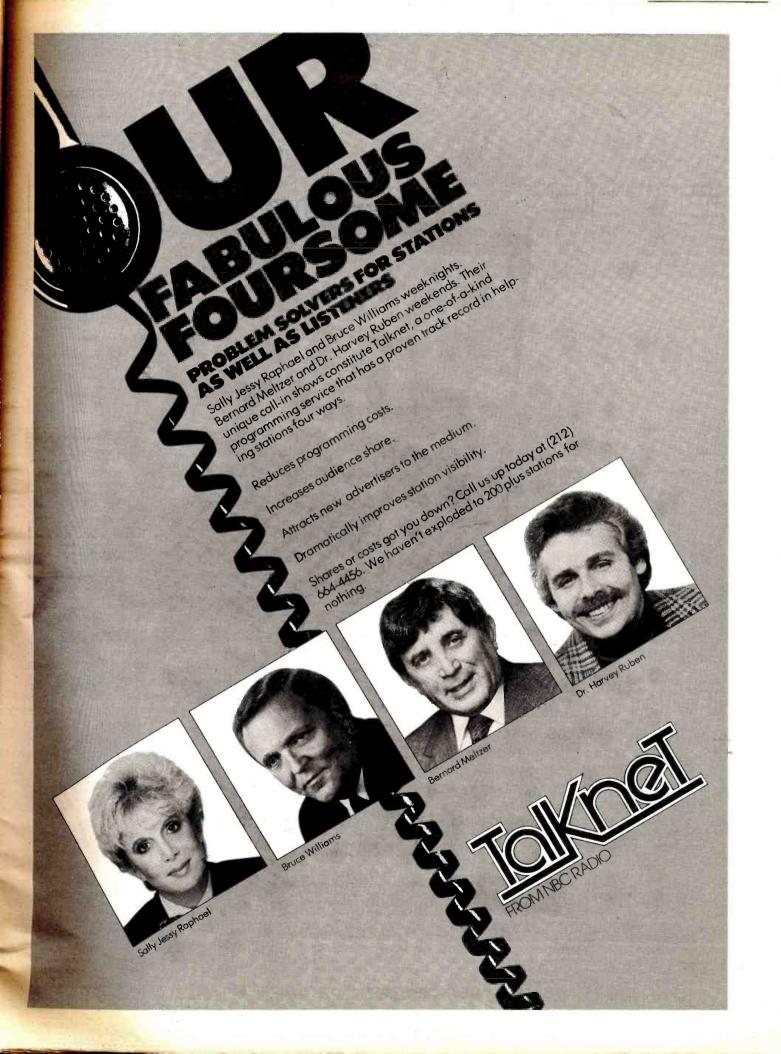
# Comedy

Daily Feed (DCA) Take a fence/2nd debate primer/ Reagan TV ads/Supreme Court jesters/ sleaze factor (10/15-19) Jack Carney's Comedy Show (CW) Laugh Machine Flip Wilson/Travesty, Ltd./Shelley (PRN)

Berman/Steve Martin/Rodney Dangerfield (10/15-19)



30,000-1 - Over 30,000 listeners entered a recent contest sponsored by "Countdown America" and Levi Jeans, vying for a pair of tickets to an up-coming Jackson Victory Tour concert. Pictured are IS INC, RKO, and advertis-ing representatives who are probably the only folks who did not enter the contest.





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# Sales



GAIL MITCHELL

"MEGA-REPS": AN AGENCY VIEWPOINT

# Survival Through Reaction

R&R's "mega-reps" series resumes this week with an agency perspective provided by Ted Bates's Charlie Trubia. Next week: Eastman's Frank Boyle refutes the "endangered species" outlook.

"I don't care what anybody says. Reps aren't actionary, they're reactionary." So maintains Charlie Trubia, Sr. VP/Director of Radio for Ted Bates, when discussing what prompted the merging rep group

Jockeying for marketplace position as more national alternatives - RadioRadio, RKO, the Source, and Westwood One became competitive factors, the reps called upon their natural survival instincts. "In order to survive, the reps had to offer more customization than the networks. That was the whole purpose of a rep,' explains Trubia. "Because they were so competitive, they said Torbet would never give into Selcom and vice versa. But by merging, they no longer had one or two stations in every market. They had five and six now to cover a market. It was a reaction to the proliferation of the major net-

By the same token, however, there are those detractors who believe the mega-reps are actually

"There's no differentiation any more between national spot rates and your rep network."

### 

limiting alternatives and competition. The argumentative claim met with an unhesitant "that's ridiculous" from Trubia. "With 9000 radio stations, there's nothing anybody is going to do that's going to cut down competition. If anything, it's more competitive. The pie is still cut up. It's a question of who's representing the pie."

# A Healthier Medium

The general rep consensus is that the mergers proved to be a definite agency

advantage. Agencies can deal through the reps rather than going direct, making radio easier to buy. And nonwired network departments are handling a lot of the agencies' work, including billing affidaviting. Trubia agrees somewhat with that assessment, but also declares the radio medium is healthier for the mergers. "It really doesn't make my job any easier. In all honesty, we're now using the reps very much for the rep networks - what's being sold on your rep network is what used to be sold in spot. Maybe it's fewer phone calls, that's about it. Nothing to write home about

"But there are more national alternatives, an advantage to both the medium and our clients. As an agency we welcome more alternatives. With more to choose from, it becomes more competitive. You're given greater choice and more negotiables. The medium is alive and well: it's better than ever.'

Returning to the subject of national spot, Trubia noted, "You really had a

"The pie is still cut up. It's a question of who's representing the pie."

:============

1994499988888 shifting of dollars. Does that mean the basic spot is dead? No, because we still need the basic spot through a national rep for merchandising, for promotions, and

isolated spot fill.

"I don't think there's a spectrum of rates like before. It used to be the local guy got one rate, the national spot guy one rate, and the rep a lower rate. There was as much as a 30% differential. There's no differentiation anymore between national spot rates and your rep network. From what I see everybody is paying pretty much the same. It's very close."

### "Static Quo"

Although Trubia views the rep consolidation trend as a good, natural reaction. it doesn't necessarily mean the independents will be forced to consider the same alternative. "Right now the regular networks are in sort of a weeding-out process. You're not going to see more longform programming on the basic networks. How that scene emerges will dictate pretty much what the reps are going to do. I don't see everything coming down to two major reps or going back to ten like it used to be.

"As long as the network scene stays static, the rep scene will remain just the

way it is now. Should two or three national networks fold or the economy turns sour, then you're going to see a change in the reps again. A guy would be crazy to start a rep firm on his own now. But you're still going to have the creative people who go in and do specific jobs in certain areas. That will always exist, just like the small agency. The advertising agency is a perfect parallel. You've got all these agencies combining, and yet the little boutiques that do a good job are still flourishing."

"Reactionary reps" aside, I asked Trubia about the general future of radio advertising. "Funny thing about radio: it's the least reactive medium because it's so locally-oriented. While network TV reacts on a dime, network radio is small compared to the total. But all indicators say we're going to be good through '85, then we'll go back into a recession. If we do and interest rates go the other way, radio won't grow tremendously, but it won't suffer tremendously either."

Charlie Trubia is Sr. VP/Director of Radio at New York-based Ted Bates Advertising. He's a 151/2year agency veteran, who has been running the radio division for nearly eight years. Trubia is also one of the early advocates of compatible copy.

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WNOK-FM KAMZ WANS-FM WOKI

The First Singl From His





The hottest rumor this week is that MALRITE will buy WLUP/CHICAGO from HEFTEL, although no confirmation could be made by presstime. If indeed the sale happens, would Malrite be required to sell WZUU/MILWAUKEE due to contour overlaps? Stay tuned for details.

Also in the Windy City this week, Street Talk has it that former B100/San Diego PD GLEN McCARTNEY has the inside track on the WFYR/CHICAGO programming gig. For now, former 'FYR PD JACK KELLY, who resigned late in September, is staying on at

Meanwile, STEVE DAHL and GARRY MEIER have returned to work, and on WLS-AM, no less. As a result, AMY SCOTT is out, MIKE WOLF is moved up to all-nights from parttime, and eight-year late-night rocker JEFF DAVIS has resigned to join former WLS PD Ric Lippincott, now programming KYUU/San Francisco.



ANGEL

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×

R&R's "Cub" reporter at the National League playoff games in San Diego couldn't help but notice a plane pulling a banner over the stadium which read, "In Chicago WMET Rocks The Cubs."

The Detroit market will get a little more competitive with the Canadian CRTC's grant of a program content waiver to CJOM/WINDSOR. The station will no longer be bound by rules restricting FMs to no more than 50% music (at least 20% Canadian) and requiring at least 40% "spoken word" programming.

DAVID SMALL has resigned as President/GM of KMGC/DALLAS to enter broadcast ownership. David will remain on board until a successor is named, and plans to announce his acquisition soon.

KFRC/SAN FRANCISCO morning master DR. DON ROSE had his injured left leg amputated last week, ending years of complications he'd been suffering. The indomitable DDR will be back on the air in only two weeks, broadcasting from his house for the rest of the year. He said, "I have no regrets, and am looking forward to moving on to a healthier phase of my life."

PD ROB CONRAD needs several staffers as SUNBELT prepares to kick off its new Seattle FM. Air talent, newspeople, and those skilled in marketing and promotion are invited to apply. Contact Rob at the Research Group: (206) 323-3771.

While we're in the Seattle market, is another major contemporary outlet about to change PDs?



Johnny Dark

After more than seven years in middays at WNBC/NEW YORK, veteran personality JOHNNY DARK has joined WHTT/BOSTON for the midday show.

exiting KZZP/PHOENIX for WHTT (see Page 1), WESTERN CITIES' National

With CHARLIE QUINN

PD DAVE VAN STONE needs a PD. Contact him at (408) 866-5886.

Across the desert a ways, KLAV/LAS **VEGAS** morning personality **JACK LONDON** has been elevated to Station Manager.

It was incorrectly reported here last week that RECORD WEEK had closed its doors. The magazine is in fact still in business.

POLYGRAM has upped West Coast Regional Promotion Manager JEFF LAUFER to National Album Promotion Manager.

JAY STONE, who at one time worked at WXKX/Pittsburgh and New York stations WNBC and WXLO, has joined KLRZ/SALT LAKE CITY for mornings, while KZOZ/SAN LUIS OBISPO, CA talent MYKE KROSS comes aboard for evenings.

Congratulations to OUTLET Radio Group VP JOSEPH CHAIRS and COX **COMMUNICATIONS Broadcast Division** President WALTER LISS, JR. They are the newest members of the RAB's Board of Directors

KBEQ/KANSAS CITY has added two heavyweight names to its lineup. Former programmer and legendary WLS/Chicago personality BILL BAILEY is handling noon-4pm, while DANCIN' DANNY WRIGHT, who just exited Q107/Washington, covers the 4-8pm shift.

WYDD/PITTSBURGH's new MD is DAVE SHEDLOCK, who will keep his 10pm-2am airshift. Meanwhile, TONY FLORENTINO, most recently of WRXT/BUFFALO, has been tabbed for the evening show.

The new MD at WDMT/CLEVELAND is midday personality ERIC FAISON. Eric takes over for DEAN DEAN, who recently moved up STREET TALK/Continued on Page 24

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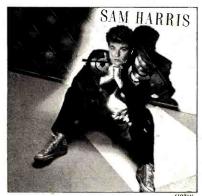
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From his new album, SAM HARRIS.



A PROVEN WINNER!



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# **Street Talk**



FATHER GUIDO SARDUCCI is starring in Z100/New York's sequel to the nationally-syndicated "It takes a knockin' and keeps on rockin'" commercial with John Cameron Swayze. Sarducci maneuvers a 30-ton steamroller into position, and then crushes a radio. "It wasn't easy drivin' but I got the hang of it okay," said the Holy Roller.

Street Talk Continued from Page 22

Remember SCOTT JACKSON? The former label executive at Arista and ABC Records has just completed his four-year stint with the Army and would like to connect with his old friends upon his return to L.A. in the next week or two. Contact Scott through JOHN SCHOENBERGER's office at MCA: (818) 508-4020.

Eighteen-year broadcaster BRIAN ROBERTS, who's been morning personality at KUTE/LOS ANGELES since 1979, is out and ready to work. Call him at (818) 893-9112.

WJFM/GRAND RAPIDS has joined the CHR ranks, after dropping its longtime TM-formatted A/C approach. The station is totally live under the direction of Operations Director DAVID MURRAY.

After several years as an AOR, KEZY-FM/
ANAHEIM has switched to automated CHR.

WSPK/POUGHKEEPSIE afternoon personality BOB DAYTON is now programming the station. He succeeds exiting CHRIS LEIDE.

KSMB/LAFAYETTE, LA has dropped AOR in favor of CHR, PD SCOTT SEGRAVES remains at the helm, and the staff remains intact.

Canadian independent label **SOLID GOLD** has apparently folded, according to our sources at MCA, which distributed the label domestically.



STORK STOP: KNTF/ ONTARIO, CA PD KEVIN O'NEILL and wife Judy welcome son Thomas Michael (9-14).

# Chrysalis Marks Best Year Ever



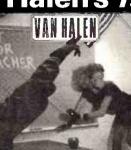
Celebrating their best year ever, Chrysalis Records personnel cruised around New York harbor on a party boat. Shown here are (I-1): Chrysalis VP Billy Bass, Senior VP Putf Aldrich, Co-Chairman Terry Ellis, Senior VP Ann Munday, President Jack Craigo, and Senior VP Paul Hutchinson.

### A Million-Dollar Smile



Julio Iglesias was greeted by CBS executives after a show in New York. Pictured from left are: Columbia Senior VP/GM AI Teller, CBS Records Group President Walter Yetnikoff, Julio, Mrs. Thomas Wyman, and CBS, Inc. Chairman/CEO Thomas Wyman.





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# Jennings Upped To Blair/RAR VP

Blair/RAR Inc. New York Sales Manager Michelle Jennings has been promoted to Vice President, with responsibility for day-to-day operation of the firm's New York office. Jennings joined Blair/RAR in April from Eastman Radio, where she was an Account Executive.

Blair/RAR President & Chief Executive Officer Jim O'Neill commented, "Michelle did no uststanding job at Eastman, and in her tenure with us has proven to be equally effective."

In other appointments, O'Neill announced that two Blair Radio executives have transferred to Blair/RAR. Brian Robinson

takes the job of VP/West Coast Sales, and Gary Lewis becomes New York Marketing Manager. Lewis had been a Blair Radio account exec and Director/Training for the John Blair & Co. rep firms. Robinson was Blair Radio's Sr. VP/GM-Midwest.

"Gary's demonstrated excellent leadership qualities," said O'Neill. "He did a great job with our first sales training program and will be a terrific addition to our management team. Brian has an extensive station and representation background. We look to him to give us greater sales penetration on the West Coast."

# Conrad

Continued From Page 3

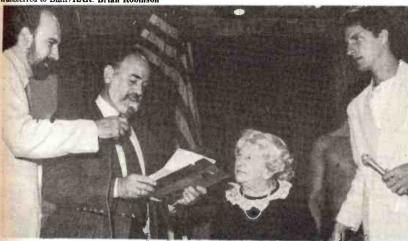
Conrad has worked the last four years in San Francisco as an air personality at KYA & KLHT, and most recently, KFRC. His programming background includes three years at KING and two at KREM/Spokane. "It's good to be back with friends," said Conrad, who will also handle mornings for the new station. "How often does anyone have the opportunity to build a station from the ground up? There's a commitment from

this company to make it work, and we'll go after it with a lot of ammunition behind us. It's going to be a lot of fun, and I'm flattered to have been chosen."

### Hansen

Continued From Page 3

we've made in programming is to do a bit more dayparting, but outside of that, we're going full speed ahead. KNBQ has always been a foreground radio station and we intend to stay that way both on the air and in the streets."



THE SEEF IS AT THE BEACH — FM106/Philadelphia PA was part of the group presenting "Where's The Beef" actress Clara Peller with an award from the Philadelphia Bar Association for encouraging American Senior Citizens. Clara is currently promoting part of the "Where's The Beach" campaign to promote the Unsuit (bathing suit that lets you tan all over). Presenting the award (I-r) are FM106 morning man Kelly Randall, Bar Association Chairman Richard Weiner, Clara, and morning man Dan Cooke

WAPP

Continued From Page 1

determine how to position WAPP. New York has historically supported three or more CHR stations at one time. But, no matter how many CHRs New York can or can't support, WAPP is determined to be the winning station in the market, period. We will be the most mass-appeal station in New York."

### Quinn

Continued From Page 1

move, but in this is an offer I had to seriously consider as a career opportunity."

No replacement has been named for Quinn, who previously programmed WZOK/Rockford and was an air talent at WIFE/Indianapolis and WGBF/Evansville.

The format change took place with the entire airstaff intact. Ellis indicated that WAPP was close to selecting an Operations Manager, and that the OM's hiring would signal the beginning of the station's full-scale marketing and promotional campaign.

As its final salute to AOR, the station aired REO Speed-wagon's "Roll With The Changes," jingled, and segued into Frank Sinatra's "New York, New York," heralding the new format

# Harrington

Continued From Page 1

Harrington told R&R, "This will truly be an interesting challenge for me. I've done several formats, but I'm more interested in radio at large as opposed to a particular format."



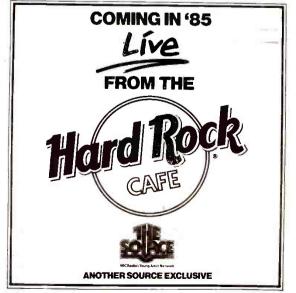
CAN'T LET GO! — WSPT/Stevens Point greeted Atlantic recording artists Crosby, Stills & Nash backstage recently after their last show of the season. Pictured here (I-r) are WSPT PD Jay Bouley, Stills, Nash, and Atlantic rep Rick Sudakoff.



OLYMPICS OF ANOTHER KIND! — WPLJ/New York drew a record crowd at the Queens Festival '84 in the nearby borough of Queens (where else?). The break-dancing exhibition featured the Dynamic Dolls. The Dynamic Breakers are shown here performing in front of the New York World's Fair Unisphere.



CAMOUFLAGING MADE EASY? — KIIS-FM/Los Angeles air personality Rick Dees (I) and Asst. PD Mike Schaefer (r) almost didn't recognize the well-"camouflaged" Warner Bros. promo rep Chris Crist (center) recently when he dropped off Rod Stewart's latest LP "Camouflage."





# **KEN BARNES**

SCARY ENTERTAINMENT FROM GHOST TO GHOST

# Haunting Halloween Hits

Putting together a list of records appropriate for the forthcoming Halloween holiday is a scary prospect. I thought of having someone ghostwrite it for me, but the spectre of actually paying anybody sent shivers down my spine. So, realizing that in the year of "Ghostbusters," a Halloween list was a grave necessity, I undertook to dig up some suitably-themed records. The following list is not intended to be definitive by any means, but it may be a helpful basic roster. I've subdivided it into appropriate topics for greater ease in reference. Most of the songs are available, although you won't stand a ghost of a chance of finding a few of these moldering obscurities.

### **Musical Halloween Treats** (And A Few Tricks) GHOSTS

"Ghost" - Fleetwood Mac

"Ghost Riders In The Sky" - Outlaws, Ramrods

"Ghost Writer" - Garland Jeffreys "Ghostbusters" - Ray Parker Jr.

"Ghosts" — Dan Fogelberg

"Haunted House" - Gene Simmons (not the Kiss bassist, though he should have done it as a solo record)

"Spooky" - Atlanta Rhythm Section, Classics IV

"The Ghost In You" - Psychedelic Furs Anything produced by Phil Spectre

# The Last Word On Colored Vinyl (?)

I don't want to run this subject into the ground, and the Production Department will cut my knees off if they have to reproduce one more colored vinyl record in black and white so I've been looking for a way to finish this burning issue off. And, thanks to a letter from distinguished archivist, United Stations VP, and former guest columnist Ed Salamon, I think I can do it. Ed's conclusive observations, in slightly abridged form, follow:

OK - I can't keep quiet any more on the subject of colored vinyl 45s. They go way back - back to my baby DJ days when I was playing my orange vinyl 78s of "Old Macdonald Had A Farm," etc., over and over.

The first colored vinyl 45rpm records go all the way back to the very first 45s, which were issued by RCA in March 1949. In order to attract attention to the new speed, RCA issued six different series to appeal to all types of music fans. Most of the series were records that had originally been issued on 78rpm.

	Type Of -	
Series	Music	Vinyl
47-0000	Children's	Yellow
48-0000	Country	Green
49-0000	Classical	Red
50-0000	Sepia (R&B)	Orange
51-0000	Ethnic	Black
52-0000	Pop	Blue
Before long a	M series change	d to black vin

when the Korean War caused a shortage. You'll never get around to listing all the colored vinyl records. (I have) at least two or three hundred different ones. Even the ones that aren't good to listen to make great Christmas tree decorations.

DEVILS (And Other Diabolical Records -in theme, not execution)

"Dancing With Mr. D" - Rolling Stones "Daytona Demon" - Suzi Quatro

"Devil In A Fast Car" - Sheena Easton "Devil In Your Heart" - Beatles

"Devil Or Angel" - Bobby Vee, Clovers "Devil With A Blue Dress"

Ryder, Bruce Springsteen
"Devil Woman" - Marty Robbins "Devil's Gun" - C.J. & Co.

"Running With The Devil" - Van Halen "Sympathy For The Devil" - Rolling

Numerous devilish tracks from heavy metal bands

MONSTERS, VAMPIRES, ETC.

"Dinner With Drac" - Zacherle
"Drac's Back" - Red Lipstique "Monster" - Steppenwolf

"Monster Mash" - Bobby Boris Pickett (plus numerous follow-ups, including "Monster's Holiday," "The Monster

Swim," and so forth)
"The Blob" - Five Blobs (early Burt Bacharach composition)

### SPIRITS

"Spirit In The Dark" - Aretha Franklin "Spirit In The Night" - Bruce Springsteen, Manfred Mann

"Spirit In The Sky" ~ Norman Green-

GH STBUSTERS

"Spirit Of Radio" ~ Rush

"Spirits Having Flown" – Bee Gees "Spirits In The Material World" — Police Anything by . . . you guessed it . . . Spirit

TRICK OR TREAT

"Trick Of The Light" - Who Trick Bag" - Meters

"Treat Her Like A Lady" ~ Cornelius

Bros. & Sister Rose Anything by Cheap Trick

WITCHES & WARLOCKS

"Black Magic Woman" - Fleetwood Mac. Santana

"Broomstick Cowboy" - Bobby Goldsboro

"Rhiannon" - Fleetwood Mac "Season Of The Witch" - Donovan

"Sisters Of The Moon" - Walter Egan "The Witch" - Rattles

"The Witch" - Sonics

"The Witch's Promise" - Jethro Tull "Which Way You Going Billy" - Poppy

"Witch Doctor" — David Seville
"Witches' Song" — Marianne Faithfull

"The Wizard" - Uriah Heep

MISCELLANEOUS GHOUL-AIDS

"Ain't Superstitious" - Jeff Beck Group

R&R/Friday, October 12, 1984

"Blue Mask" - Lou Reed "Superstition" - Stevie Wonder

"The Mask" - Roger Glover

"Voodoo Chile" - Jimi Hendrix Anything by Halloween or Pumpkin

Anything by Twisted Sister or Kiss or early Alice Cooper, just for image's sake

Timely Thematic Albums "Elvira Presents Vinyl Macabre"

"Frankenstein & The All-Star Monster

Band" (Mystery/Allegiance) "Monster Bash" - Dug Deep & The

Skeletones (Australian import) "The Screaming Lord Sutch Story"

(European import)

Hope these help as you hunt for haunting hits to hype the Halloween holiday. If you find any frightful omissions, I'll save them for next year.

# In Memoriam: Steve Goodman

Steve Goodman, the composer of "City Of New Orleans" and a singer/songwriter of exceptional wit and perception, died at 36 late last month after a 15-year battle with leukemia. A new version of "New Orleans," first recorded by Goodman in 1971 and a hit for Arlo Guthrie the following year, was climbing the Country charts as he died. In a further irony, Goodman, a lifelong Chicago Cubs fan who went so far as to record in 1981 a single called "A Dying Cub Fan's Last Request," when it looked as if the team would never win another pennant, passed away just before the Cubs clinched the National League East this season.

Goodman recorded 11 albums, including "Santa Ana Winds," just released on his own label, and wrote extensively for others, notably Jimmy Buffett and the Nitty Gritty Dirt Band. I can't recall another performer who bore the burden of a fatal disease with more grace, humor, and courage.



Steve Goodman

# ONE YEAR AGO TODAY

 MARTY GREENBERG NAMED PRESIDENT OF DUFFY BROADCASTING • BILL HULSTON VP/GM AT CFNY/TORONTO

• BOB GARRETT NAMED PD AT KHTR/ST. LOUIS

TONY ANDERSON MOTOWN NATIONAL DIRECTOR R&B PROMOTION

● #1 CHR: "King Of Pain" — Police (A&M) ● #1 A/C: "All Night Long" — Lionel Richie (Motown)

●#1 COUNTRY: "Lady Down On Love" — Alabama (RCA) (2nd week)

• #1 BLACK: "All Night Long" - Lionel Richie (Motown)

#1 AOR TRACK: "Love is A Battlefield" — Pat Benatar (Chrysalis) (2nd week)

#1 LP: "Live From Earth" — Pat Benatar (Chrysalis)

# **FIVE YEARS AGO TODAY**

SIŞ.KAPLAN ELECTED NRBA PRESIDENT

• DICK ASHER DEPUTY PRESIDENT/COO OF CBS RECORDS GROUP

• #1 CHR: "Rise" — Herb Alpert (A&M)

•#1 A/C: "You Decorated My Life" — Kenny Rogers (UA) (2nd week)

#1 BLACK: "Knee Deep" — Funkadelic (WB) (3rd week)
#1 COUNTRY: "Last Cheater's Waltz" — T.G. Sheppard (WB/Curb)

• #1 LP: "In Through The Out Door" - Led Zeppelin (Swan Song/Atlantic) (6th week)

# TEN YEARS AGO TODAY

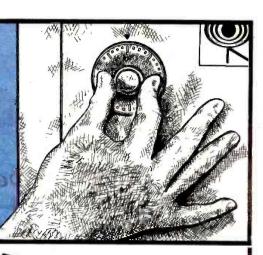
RAY ANDERSON NAMED VP/PROMOTION AT UA

 JOHN LUND APPOINTED WNBC/NEW YORK PD ● #1 CHR: "I Honestly Love You" — Olivia Newton-John (MCA) (5th week)

##1 ACC: "My Melody Of Love" — Bobby Vinton (ABC)
##1 COUNTRY: "I See The Want To In Your Eyes" — Conway Twitty (MCA)

#1 LP: "Not Fragile" - BTO (Mercury) (3rd week)

# **Our Combination** Gives You A Lock On Ratings!





# BARBRA STREISAND

"LEFT IN THE DARK"

WXKS-FM 34-29 WBLI WCAU-FM deb 34 PRO-FM 30-26 195 30-27

O105 26-20 WHYT

WBBQ 37-25 WFMF 30-26 KIMN KZZB 32-21 O103 KTFM 27-21

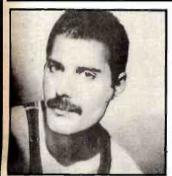
FM102 Z98 11-6 XTRA WHOT deb 35 WBEN-FM 30-21 KO93 22-16 K104 27-23 WOAY 39-32

WPST deb 37 WOCM 27-22

OHR NEW & ACTI

OK100 23-14 95XIL 34-30 WJBQ 30-26 Q104 21-17 KBIM 29-24 KIST 30-26

A/C Chart: (8)



# FREDDIE MERCURY

"LOVE KILLS"

WXKS-FM WPHD WHYT WBLI XTRA WCAU-FM **KPLUS** 

PRO-FM WKEE WNOK-FM **KMGK** 

CHR NEW & ACTIV Added This Week: WKHI **KILE** 

**WBNQ** 

WKEE

WKRZ-FM

KWTO-FM



# REBBIE JACKSON

"CENTIPEDE"



BLACK/URBAN Chart: 4

Z93 deb 19

WXKSFM deb 39 CKOI on WCAU-FM deb 39 PRO-FM on 94Q 30-22

93FM add 195 add 32

**WBBO** WHYT on **KZZB** K104 34-31 WJZR WZKS add WOKI WZYO deb 38 WRQN OK100 27-18 **KQMQ** WCGO add 95XIL KIST deb 40 WJBQ Q100 WIAD WERZ Z102



# SCANDAL FEATURING PATTY SMYTH

"HANDS TIED"

67 ADDS Out Of The Box Including:

WNYS WPHD WCAU-FM 94Q

**KBEQ** 

ONE OF THE MOST ADDED WKTI **KHTR** KWK **KMJK** 

Watch For The New TOTO Single Release "STRANGER IN TOWN" ON YOUR DESK THIS WEEK!

WHSL

**KHTX** 

COLUMBIA RECORDS

# The most talked-about song in America!

Jeff Morgan — WNVZ: "Culture Club can do no wrong with us. Top 5 Phones immediately! 'The War Song' is a smash!"

Smokey Rivers — WAVA: "Culture Club declares war on Washington D.C.; huge phones!!"

Mike Preston — KS103: "After 4 days, the most requested song in San Diego!"

Pamela Steele — KAFM: " 'The War Song' is already the #2 most requested record in Dallas. Dallas wants Culture Club!!"

Bill Todd — WNYS: "The new Culture Club is pulling the hottest phones yet in Buffalo!"

Guy Zapolean — B94: "This song has more hooks than a tackle box. The record is already approaching #1 in our Top 8 at eight!"

Mark Shands — 195: "Instant Top 5 phones, immediate sales breakout all over town!"

Bill Tanner — WASH: "My fastest-building request record this quarter!"

Glenn Kalina — WCAU: "Strong early phones, already a Philadelphia favorite!"

Greg Rolling — B97: "#2 most requested, Top 10 singles sales after 2 weeks!"

Gregg Swedberg — WLOL: "Top 5 phones after 4 days of play!"

Steve Kingston — B104: "Home run! Boy George is the Barry McGuire of the 80's!"

# CULTURE CLUB "The War Song"

185/26 76%

CHR Charts Debut 35

DISTRIBUTED BY ERS BECORDS



# Datebook

# MONDAY, OCTOBER 15

# Roots #1

It was this week in 1969 that New York concert promoter Richerd Nader staged the first of his oldies revival concerts of the type spotlighted in the film, "Let The Good Times Roll." While oldies shows were (and still are) responsible for keeping a lot of careers going, one artist who wasn't all that enthusiastic about them was Rick Nelson. By the time this day in 1971 rolled around, Nelson had already scored a chart comeback with "She Belongs To Me." When he tried to perform new material at a Nader-produced show, Nelson was booed, prompting him to write the anti-nostalgia "Garden Party."

Birthdays: Tito Jackson 1956, Richard Carpenter 1945, Barry McGuire 1937

# **TUESDAY, OCTOBER 16**

### **Ballet Lessons**

Gary Kemp recently told the British managzine Smash Hits, "If we'd all been born 80 years ago, we'd all be living in Paris and sitting in front of canvases . . . just as the artist likes his studio, his paints, and his canvas, we like being down here with our machines." Spandau Ballet's guitar and keyboards man turns 25 today, roughly a year after "True" gave them their first top three CHR hit in America. "True" was also a #1 A/C hit. Spandau first performed in November 1979; within a year, they had their first UK hit with the synth-disco record "To Cut A Long Story Short."

Other birthday: Bob Welr 1947.

### WEDNESDAY, OCTOBER 17

### **B&D** On The Charts

Barbre Strelsand's first duet hit, with Nell Diamond on "You Don't Bring Me Flowers," came about as a result of the same production room antics that brought Boz Scaggs and Rita Coolidge together to sing "We're All Alone" on some ambitious radio stations. (Or, in a few cases, Linda Ronstadt and Elvis Presley duetting on "Love Me Tender.") The next one, "No More Tears (Enough Is Enough)," was a little more deliberate. Barbra and Donna Summer debuted on the R&R CHR chart on this day in 1979 on their way to #3. Streisand's latest collaborators on "Left In The Dark" are Rick Derringer and two E Street Band members; Summer's duetting has thus far been limited to gospel star Matthew Ward.

Birthdays: Gery Puckett 1942, Jlm Seals 1941.

# THURSDAY, OCTOBER 18

### Roots #2

One of the longstanding axioms of pop performance is as follows: when nothing else works, try "Johnny B. Goode." Chuck Berry, author of some of the most performed songs in rock history, celebrates a birthday today, although, in keeping with Berry's legend status, the exact year of birth remains unclear, with the prime contenders being 1926 or 1931. In 1955, he met Muddy Waters, who's credited with bringing him to Chess, where he served as the buffer between the label's first generation of blues artists and Chess's subsequent R&B stable. Even though he hasn't recorded since 1979's "Flock It" LP, Berry turns up on the charts every few years via covers. Peter Tosh managed a minor chart item last year with a reggae "Johnny B. Goode."



# FRIDAY, OCTOBER 19

# Ain't But The One Way

On this day in 1979, it finally became official. The Detroit-based Al Hudson & The Soul Partners, who'd been kicking around throughout the '70s without a hit record, finally got one and decided to change their name anyway.

On the heels of "You Can Do It," Hudson's group suddenly became One Way Featuring Al Hudson, Hudson and company were perennials on the R&B club circuit in Detroit under the tutelage of the late Al Perkins, former PD of WJLB/Detroit. The name change apparently helped. One Way came up with a series of three Black/Urban hits, "Pop It," "Push," and "Pull - Fancy Dancer Pull," before going top five in the summer of 1982 with "Cutie Pie." Earlier this year, One Way squeezed off two hits with "Lady You Are" and "Mr. Groove"; former lead singer Alicla Myers is doing OK herself with the #6 Black/Urban hit "You Get The Best From Me."

Birthdays: Jeannie C. Riley 1945, Peter Tosh 1944, Woody (Madness) 1960. Jim Reeves would have been

### SATURDAY, OCTOBER 20

### Petty Cashes Ir

Regardless of what's being written about R.E.M., the Church, and others right now, the sound originated by the Byrds isn't being revived this year because it never really went away. Tom Petty faced the "Byrds soundalike" charges when he first appeared on record in 1976. Having Roger McGulnn cover "American Girl" probably helped that image. Petty was born on this day 31 years ago in Gainesville, FL; his first band, Mudcrutch, sent him to Los Angeles to troll for a recording contract for the group. It took nearly four years for Petty to finally score one and another year for the Heartbreakers' debut album to emerge from obscurity in 1977. "Southern Accent," the first Petty LP in two years, is due soon. This one will feature more vocals from Stevie Nicks along with contributions by Eurythmic Dave Stewart and the Band's Robble Robertson.

# SUNDAY, OCTOBER 21

### Mann Act

Mantred Mann's hits have always come from unlikely sources. At this time last year, the lan Thomas-penned "Runner" gave Mann his first CHR hit in seven years. He was born Michael Lubowitz in Johannesburg on this day in 1940. In 1963, the Mann-Hugg Blues Band, formed along with partner Mike Hugg a year ago, became Mantred Mann, and by the next year they had their first British hit with "5-4-3-2-1," the first of two themes that Mann contributed to the TV series "Ready Steady Go." Besides becoming one of Bob Dylan's best-known interpreters, Mann was one of the first to cover Bruce Springsteen. His first attempt, "Spirit In The Night," became a minor chart Item in early 1976; it føred a little better as the follow-up to "Blinded By The Light" a year later.

m in early 1976; it fared a little better as the follow-up to "Blinded By The Light" a year later.

Other birthdays: Charlotte Caffey (Go Go's) 1953, Steve Cropper 1941, Elvin Bishop 1942.

- Sean Ross

# He was involved in the most exciting and explosive period ever in radio history. **ROCKING AMERICA** is his story of that era.

At WABC he attracted the largest audience of any station in radio history, and changed the sound of radio in America forever. Now, Rick Sklar, the man whose name was synonymous with "Top 40" radio recalls those chart topping years at WABC, and the development of Contemporary Hit Radio.

First hand and entertaining, ROCKING AMERICA is filled with anecdotes of madcap promotional stunts; all-out ratings wars; surprising stories of how top hits were chosen and aired; and the rise of the supergroups and superstars whose early records Rick Sklar played and turned into gold.

With implications for what is happening in the industry today, Sklar draws a parallel between the explosion of the "Top 40" format and the boom in the recording industry then, to the impact of music video, the current rise in popularity of all-hit radio, and the accompanying growth of the recording industry now.

# These people have already read **ROCKING AMERICA**—Join them!

"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word. This book represents a remarkable compilation of facts and anecdotes, and is a chronicle of the evolution of what today's programmers call 'Contemporary Hit Radio.' The man who set the standard for 'Top 40' has written the fascinating autobiography of the most respected programmer ever to walk into a radio station."

—Michael L Eskridge,

President, NBC Radio

"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

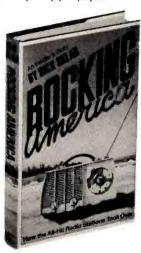
.--Clive Davis, President Arista Records

"Having been involved with making rock & roll records before and during the rock & roll explosion of the 60s, it is most fascinating to read Rick Sklar's account of this exciting period from the radio programmer's point of view."

—Ahmet M. Ertegun, Chairman of the Board, Atlantic Recording Corporation

CITY/STATE/ZIP \_

with photographs and year-by-year playlists



Rick Sklar is a vice-president of ABC Radio and is a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation." An adjunct professor of communication arts at St. John's University, he has also lectured at radio symposia at Cornell University, The New School, New York University, Princeton, Yale and UCLA.

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JOHN LEADER

# **Quit Cloning Around**

f format conversions continue at their present rate, every radio station in America should be CHR by August 16, 1985. Naturally, the editors of R&R are more than a little worried about this (with the notable exception of Joel Denver), but I understand that Feinstein, Mitchell, and Rodrigues are working on a "Q-Zoo" kind of morning show act which ought to be ready well before next August.

All kidding aside, CHR is back ... and it's back with a vengeance. Stations that have floated between unsuccessful formats for the past few years are converting to CHR faster than you can say "Hot Hits," the two words being leased on a first-come-first-served basis by consultant Mike Joseph. When stations without listeners change formats, it's not too surprising, but when major market, format-dominant stations decide to hop on the CHR bandwagon, we've got ourselves a trend even People magazine might notice.

Why this is happening has been discussed thoroughly in past issues of this very publication. How it's happening is the bone upon which I'm poised to pick this week.

### And Now Ladies And Gentlemen . . .

I remember the last format resurgence of CHR; it was the late '60s. Of course we all called it Top 40 then, and the magic words weren't "Hot Hits," they were "Boss Radio." Thanks to Bill Drake, almost every Top 40 station in the country started off the hour just like this "And now ladies and gentlemen, (insert jock name here)." New music was "hitbound"; two oldies back-to-back were separated by a "double golden" jingle; and who could ever forget that great feature "number one then (tympani) and number one now?" And did I mention the acapella "more music" jingles?

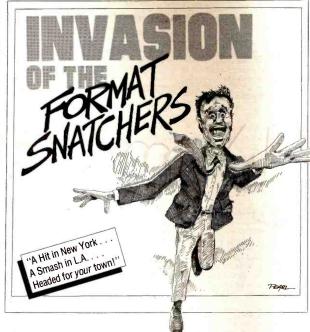
As the "Drake Format" successfully worked its way through the RKO-owned stations, fake Drake formats popped up one-to-a-market from coast to coast. Where the competition wasn't so tough, the pretenders did pretty well in the ratings, which further fueled the rush to copy "the format that's gonna save our radio

station." But lots of stations found that copying what worked so well elsewhere didn't always mean success. How come? Because those stations were simply — copies.

### Deja Vu

I think we're doing it again. There's no doubt stations are converting to CHR all over the country, which is fine (within reason), but in our rush to duplicate the enviable successes of KHS/Los Angeles, WHTZ/New York, and lots of others, let's not punch out a thousand "all new, all hit" stereo clones.

Is there a "Q-Zoo" in your market yet? Did you miss your chance to order the KIIS-FM jingle package because your new CHR competitor beat you to it? Does your morning news lady have a great laugh? Do you play lots and lots of "continuous hot hits," or are they "nonstop music jams?"



I'm not trying to tell you everything you do on your radio station should be 100% original, but I would encourage any programmer to know why something is being done the way it is before incorporating it into his/her station's sound. I'm worried that the big stations are getting cloned piece by piece without regard to the programming decisions behind those individual pieces.

Trink John Lander is a great morning man in Houston? Like the way he handles his "Q Zoo"? Fine, but don't leap home to Lufkin and rename your morning show "The Zoo." Better you should go to Houston and buy Lander lunch; ask him why he does certain things the way he does in the morning show. Listen to several days in a row. Make notes. If you know programming, you'll figure out why things are happening – even if the reason is simply to entertain. that's important to know. And renaming your morning show "The Zoo" doesn't guarantee "entertainment." You've got to understand the concept.

### On The Bright Side

I think all this renewed activity in a format that embraces a wide variety of music styles and lifestyles is great. It's encouraging young radio professionals to develop their on-air personalities, something that bodes well for the future. I just hope all these rapid converts to CHR will be able to find programmers willing to experiment rather than simply copy the big guys. You think Scott Shannon got to be a famous programmer by copying Bill Drake? I rest my case.

"In our rush to duplicate the enviable successes

of KIIS/Los Angeles, WHTZ/New York,

and lots of others, let's not punch out

a thousand 'all new, all hit' stereo clones."

# **ROCK TRAX**

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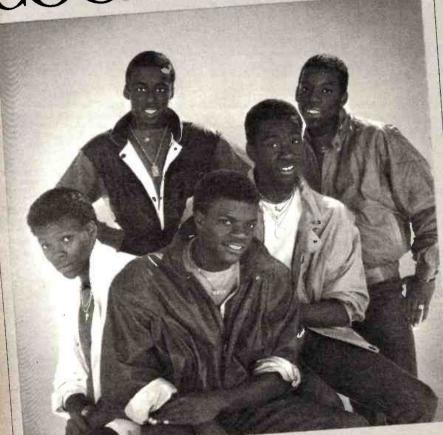
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WBBQ-Augusta BRUCE STEVENS "Debut top 10 in our research the first week!"

Q-105 Tampa MASON DIXON

# THE BUZZ IS ON!

Z-100 New York City SCOTT SHANNON "An old-fashloned home run!"

94-O Atlanta JIM MORRISON "Instant cross-over. Top 10 sales in three weeks. Play this record!"

FM-102 Sacramento RICK GILLETTE "Everything we look for in a hit record..hooks, melody and sales!"

KMEL San Francisco **RICK BAZOO** "Becomes mass appeal each time it's played."

O-105 Tampa MASON DIXON "This one's over the wall!"

Z-106 Philadelphia STEVE DAVIS "Cross-over sales and requests. It's going to be big!"

WAVA Washington DC SMOKY RIVERS "Top 5 phones after one day on the air. Bet on this one!"

WBBQ-Augusta **BRUCE STEVENS** "Debut top 10 in --- research the

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# CALENDAR



BRAD MESSER

# Brad's Secret Plan Exposed

We all have our little ways of occasionally getting out of work. Y'know how, in the newsroom, you can slide a bit by giving the wire copte the ol' rip 'n' read treatment? Well, among columnists, one equivalent of that is to lift excerpts from subscribers' letters. Reprinting incoming mail is a fine way to circulate diverse ideas, air criticisms, get readers' names in ink... and ha ha) requires virtually no effort. That was my Secret Plan.

It has failed. I outsmarted myself. "Fast-draw artist shoots self in foot!"

The first letters have arrived in response to "Brad's (Low Cost) Reader Survey" (R&R 9-21), telling me what changes should be made in the format and content of the weekly today-in-history material below, so that what we print will best suit the needs of the majority of users.

This column was going to consist of excerpts from the first batch of responses, but in rereading my Survey column to check the precise wording of one of the questions, I'm dumbfounded to see that I wrote, "Your letter will remain confidential."

I must have been out of it that day! Secret Plan to avoid work, down the tube. Karma? Poetic justice?

So much for my easy way out.

The sincere and serious intent of "Brad's Low-Cost Reader Survey" remains intact, even if letters can't be excerpted, so if you haven't mailed in your comments yet, please do. Each vote has a lot of clout. You'll get a personal response to your letter and your preferences will be built into the Calendar.

Your letter will be kept (arrrghhh!) confidential.

### Uncle Sam's Civilian Ship Shortage

MONDAY, OCTOBER 15 — When we entered World War One, the Navy was so far under strength that, on this date in 1917, the U.S. government was forced to requisition all privately-owned oceangoing ships to transport troops and materials to Europe for the duration of the war. Are we better prepared today? Frank Brainard, Curator of the United States Merchant Marine Museum, says, "We're right down to the same situation again! There are only two American-flag passenger ships in active deep-sea service today."

Radio pager marketed 1950. First anti-Vietnam draft card burning 1965. Millions demonstrated against the war on first National Moratorium Day 1969. President Gerald Ford introduced "WIN buttons" (Whip Inflation Now) 1974.

Richard Carpenter 39. Jim Palmer 39. Penny Marshall 41. Linda Lavin 47. Lee Iacqcca 64.

### Webster's Handwritten Dictionary

TUESDAY, OCTOBER 16 — Noah Webster, born on this date in 1758, grew up to be a teacher who wrote his own textbooks. His spelling and grammar books were America's #2 and #3 best-sellers... outsold only by the Bible. Webster is best remembered for spending 25 years creating his massive dictionary, which was written completely by hand. According to Elliott Hoffman, Director of the Noah Webster Foundation. "If you look it up in Webster's today, you're using the same basic dictionary of American English that Webster created and published in 1828."

Tremont House hotel, first in U.S. with interior plumbing, opened in Boston 1829. John Brown raided Harper's Ferry federal arsenal in Virginia (to get guns for slave uprising that never happened) 1859. China became fifth nuclear

Gallus Day: "if today is dry, so will be spring." Suzanne Somers 38. Angela Lansbury 59.

### Scarface Up The River

WEDNESDAY, OCTOBER 17 — America's most famous gangster, "Scarface" Al Capone of Chicago. ran rackets that brought in \$300,000 a week during the Prohibition Era. He is suspected of having ordered up to 500 murders, and his gang wars took an estimated 1000 additional lives, but the only thing Capone was ever convicted of was tax evasion. On this date in 1931 he was sentenced to 11 years in prison. He was paroled eight years later, when he was 40, and retired to Miami Beach, where his mind steadily deteriorated from advanced syphilis, (For example, he went fishing in his swimming pool.1 Capone died at age 48 (1947) heavily in debt.

RCA (Radio Corporation of America) incorporated 1919. German refugee Albert Einstein arrived in USA 1933. TV premiere of "Hollywood Squares" 1966. OPEC oil embargo announced 1973, created gas lines nationwide.

Jim Seals 42. Evel Knievel 46.

### USA Buys Russian America

THURSDAY, OCTOBER 18 — A big chunk of what's now the United States used to be owned by Russia. Russian America had forests, minerals, and fishing resources, all of which were overseen from the capital city New Archangel. On this date in 1867, Uncle Sam formally closed the deal to purchase Russian America; the capital city was renamed Sitka, and the whole territory was christened Alaska. Sitka National Historic Park Chief Ranger Gary Candleria (candul-REE'a) says, "About the equivalent price that we paid for Alaska back in 1867 flows through the Alaska pipeline several times over in any given day." The price of \$7.2 million was less than two cents an acre.

Sandblasting machine patented 1870. First long-distance commercial telephone line (New York-Chicago) 1892. "Perry Mason" radio program premiere 1943.

George C. Scott 57.

# Sandwich Named For Hungry Gambler

FRIDAY, OCTOBER 19 — The word "sandwich" first appeared in print in 1744. It was named for English nobleman John Montague, the Earl of Sandwich, who was so addicted to gambling that he insisted his chefs prepare food that could he eaten conveniently without having to leave the gaming tables.

The Seige of Yorktown ended with England's surrender in 1781, the last major engagement of the American Revolution. One of the year's better meteor showers is predicted this weekend, with up to 70 shooting stars possible in peak hours after midnight, high in the Southern sky.

Peter Tosh 40. Peter Max 45. Jack Anderson 62.

Tomorrow (10-20) Mickey Mantle 53, Dr. Joyce Brothers 56, Art Buchwald 59, Sunday (10-21) Manfred Mann 44.
Michael Landon 47.

The Music and Entertainment Industry Divisions of the United Jewish Appeal– Federation of Jewish Philanthropies Campaign is honoring

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# FOLLOW THE RCA LEADERS!



# **POINTER SISTERS**

"I'm So Excited"

... HEADED FOR TOP TEN!

CHR CHART: 14

BB: 13



# DARYL HALL **& JOHN OATES**

"Out Of Touch"

CHR CHART:

BB: 32





# KENNY ROGERS

"What About Me?"

Featuring The Performances of KIM CARNES\* and JAMES INGRAM \*\*

CHR CHART: 27

BB: 33 BLACK/URBAN: NEW & ACTIVE A/C CHART: 3



# DIANA ROSS

"Swept Away"

CHR CHART: 20

BB: 24



# **BAND OF GOLD**

SIGNIFICANT ACTION

NOW ON OVER 40 CHR STATIONS! ADDED THIS WEEK: BB: 92

"Love Song"

WCAU-FM Z93 Q100

WERZ **KWIC** WQID

WNOK-FM KSET-FM

**WZPL KF95 KKFM**  **KCAQ** KDON-FM **WJBQ** 

\*Kim Carnes Appears Courtesy Of EMI America Records, A Division Of Capitol Records Inc.

\*\*James Ingram Appears Courtesy Of Qwest Records



# Contemporary Hit Radio



JOEL DENVER

PROMOTION IS VITAL

# Prospering On AM: Tips From Survivors

There was a time when AM was king, reigning over virtually all commercial music programming. That's not the case today, as FM has put the squeeze on many AM stations, forcing them into non-music formats. Many AM outlets survive quite well broadcasting news, religious, and foreign language programming. But there is a dwindling number of holdouts that are staying alive by playing CHR music. How do they do it?

To explore this subject, I spoke with a number of AM CHR programmers to learn about their facilities, the problems associated with being on AM (regardless of format), and to glean some solid suggestions. You'll find their thoughts stimulating.

### It's Tough Out There

Everyone agreed that it is difficult to compete on AM. In fact, it's become so difficult that WTSN/Dover just announced a switch to A/C. Jim Sebastian, a native of the area, gave me a short WTSN history lesson. "In 1956, WTSN became the first station in the immediate region to play Top 40 music, and it has been that way until now. I started out as a 7pm-midnight jock in 1973, became PD in 1975, and have been at it ever since. When I was growing up, WTSN was the station to listen to.

"We're moving from CHR to A/C to help us survive. It's kind of sad to see this happen since WTSN has been an institution. We exposed a lot of new music. FM just cut into us, grabbing a lot of the younger demos. That left us catering to a particular type of 25+ listener, so we're changing direction. There are a lot of people who grew up with WTSN, who have continued to listen. They will continue to do so through the change because we feel comfortable to them," reasoned Jim

### Economic Impact

When ratings dwindle, so do the dollars.
As evidence, WTSN now signs off at mid-

night for economic reasons. And KCBN/Reno has had to partially automate, as four-year PD Jim O'Neal explained, "The market has really become very fragmented. When I arrived there were only five music signals. Now there are upwards of 16 places to hear music. There are some that aren't being fully utilized at this point, but it's only a matter of time. All are doing at least some type of cume exploitation. KCBN is partially automated in middays and evenings, using jocks from FM sister station KRNO for voice tracks. It's tough to be CHR on AM. But it's just tough being on AM, period."

# **Outgrowing The Signal**

Another downside of being on AM is that many markets have expanded beyond the signal reach. "This is not an easy assignment, especially being just outside of Houston," said KILE/Galveston PD Dave Parks. "Until the FMs in Houston began playing CHR, we were doing a pretty good job of holding our own. Now, with KKBQ-FM and KRBE-FM, it's tough for our limited signal. But no matter what our format, we'd be going through this problem. Even the weather is a problem for KILE's limited signal. Would you want to listen to AM during a heavy thunderstorm?"

Jim O'Neal added, "With our being a Class

Jim O'Neal added, "With our being a Class IV AM, 1kw day and 250 watts at night, on 1230 kHZ (the most crowded AM frequency), the market has literally outgrown our coverage area. I'm proud that since the population



now covers Reno, Sparks, Carson City, and beyond, KCBN is still getting its share. You can't get ratings where you can't be heard. So we fight on two levels — in the metro and the TSA."

Continued on Page 38

# AM Stereo: The Big Promise, Still No Big Prize

AM stereo was ballyhooed by many as the answer to AM's problems. A lot of broadcasters responded to the new technology by purchasing AM stereo transmitting equipment. While AM stereo sounds remarkable, it hasn't caught on yet. Why? Many point a guilty finger at the equipment manufacturers.

"The proliferation of AM stereo," predicted WTSN's Jim Sebastian, "will be key to the band's success. We've got the same problem FM had a few years ago. Think back to the days when FM converters were being installed in people's cars. It's taken about 15 years for the conversion process to take place: only in the last seven years have most markets begun to feel FM radio's impact."

Jim also addressed the notable lack of enthusiasm with which AM stereo receiver manufacturers have promoted their product. "The big problem is that it lies in AM broadcasters' hands. Sony can't sell product unless there is a reason. If there are no AM stereo signals, then there is no public demand and no reason to dump millions of dollars into marketing these compatible system receivers."

### Just Like FM Quad

KILE's Dave Perks is doubtful of the effects AM stereo would have on the band's future. "AM stereo will end up in the same boat as FM Quad. Everyone seems real hot on it right now, but there aren't a lot of receivers on the market. In fact, I've never seen an AM stereo being used other than for demonstration purposes. I don't even know anyone who owns one."

In Roswell, NM, AM stereo is virtually unknown to the consumer, according to KBIM MD Ray Seale. "If I didn't tune in to hear KFI or read about it in the trades, I wouldn't know about it either." WFBG/Altoona's Tony Booth remarks, "I'm a strong believer in AM radio. The whole reason FM works is that we were simply outpromoted. I don't see AM stereo turning the tide immediately, and it will even out eventually. But it's hard to say when that day will come."

# Here Are The Players

The people whose job it is to make AM stations perform well possibly have one of radio's toughest programming jobs. Let's meet our panel of AM experts.

WLS/Chicago Operations Manager Steve Casey

Frequency: 890 kHz, Power: 50kw

WFBG/Altoona PD Tony Booth

Frequency: 1290 kHz, Power: 5kw around the clock

WTSN/Dover PD Jim Sebastian

Frequency: 1270 kHz, Power: 5kw around the clock

. KBIM/Roswell MD Ray Seale

Frequency: 910 kHz, Power: 5kw day; 500 watts night

• KILE/Galveston PD Dave Parks

Frequency: 1400 kHz, Power: 1kw day; 250 watts night

KIST/Santa Barbara PD Dick Williams

Frequency: 1340 kHz, Power: 1kw day; 250 watts night

KCBN/Reno PD Jim O'Neal

Frequency: 1230 kHz, Power: 1kw day; 250 watts night



Steve Casey



Jim Sebastian



Jim O'Neal



Dave Parks



Dick Williams



Ray Seale



Tony Booth

# Prospering On AM: Tips From Survivors

Continued from Page 37

### **Improving The Product**

"Energy AM" is the slogan PD Dick Williams has adopted for KIST/Santa Barbara. And the station does have a lot of energy. It's up and exciting, with some dayparting. "KIST is what I call 'Gournet Radio,' offering the latest hits, some news, and editorials. We've really got it all. With our Energy AM approach we've worked hard to let people know they can tune us in and hear those hits. We're not ashamed of being on AM; we're making the best of it."

Williams makes the best of it by being active in the market. "Just last Saturday we did a remote from Wherehouse Records. Each day during the noon hour we send our folks out for appearances and on-the-spot remotes at restaurants and ice cream parlors. We have ten mobile units, and each of the jocks has a two-way radio in his car, so we can really cover the market when something is going on."

something is going on."

WFBG/Altoona programmer Tony Booth agrees that staying on top of the market in an aggressive manner gives listeners more of a reason to tune in AM. "We're really fortunate because part of our success is the airstaff's longevity. Because this market is small, we're well-known by everyone. We try and make WFBG really big-time-sounding. We're not timid about promotions and community involvement."

While KBIM/Roswell MD Ray Seale says the station has no signal problems, he is beginning to feel FM's impact. "Some people will listen to the Country station, KCKN, just because they are on FM. AM can do very well by keeping listeners in formed and entertained. As a result, we've added a bit more information. We're also very public service-oriented. We do lots of remotes, and stage fun events like a recent breakdance contest in conjunction with Coca-Cola and the Boys Club. That went over big."

Jim O'Neal has been hitting the streets as well. "It's been the key to turning things around for us. We've been broadcasting live from the state fair, as well as doing more full-blown remotes in morning and afternoon drive. We've also backed this up with buscards. Nothing beats call-letter reinforcement from listeners' cars, and with a AM, you've got to have a button. Right now, about 90% of the buses have our calls on them, which has caused a lot of people to check us out for the first time in years."

"The most critical thing is to present a fuller entertainment package on AM than you might on FM," suggested WLS Operations Manager Steve Casey. "There are plenty of well-executed music stations on FM; far more than on AM. Whether we as broadcasters were smart to let that happen is another issue. But that's the reality of the situation."

Dave stressed concentration on the local Galveston community. "We're very busy in our own backyard with promotions and advertisers. Being out in the public is the best answer. Happy hours, album and money giveaways get us out of the studio and onto the streets. Thus, my jocks have a face listeners can associate with the voice. We carve out any niche we can and go for it."

### The Quality Difference

Jim Sebastian recalled, "FM really began to come into its own for CHR around 1978. Face it. Hearing your favorite songs in stereo on FM is an obvious choice. We are simply set to better serve those older demos still listening to us. The changes we're making are more of an evolutionary nature, especially in the music. But we are still going to be a fun station to listen to."

Ray observed, "A lot of people are moving into this area from larger communities where FM is dominant. We often hear comments that they like KBIM's music, but wish it was on FM. That day has got to be coming soon. We just try to be the best AM possible, which it's hoped will hold off any frontal assault from an FM CHR."

# Contemporary Hit Radio

### Staying With CHR

Dick believes staying with CHR is the way to go. "Stick with it. Too many people got scared by FM, like KHJ. They mode a huge mistake by going Country. If you've been a successful CHR, then stick with it. The format is back stronger than ever. I find people still making the switch from FM to AM, but it will only happen if you're offering the product they want to hear."

"It's hard to hold our local listeners," Dave confesses. "If we weren't CHR, I'm not sure we'd have much of an audience at all. There was a time when we considered going A/C, but in the end decided that wasn't the answer. No matter what format we're doing, we're still on AM in Houston's shadow. I'm an optimist. We have to stick it

"The best thing to do, if you're programming an AM station, is keep a high personality profile," recommended Jim Sebastian. "I also advise letting go of the CHR format if you're on AM, and it makes sense. Don't hold on for your-own ego, because you're not doing the station or yourself any good." Tony underscored that sentiment. "If you don't have a facility that covers the market, then you've got to go with a format other than CHR."

While WLS has no signal problems, Steve is feeling the competitive circle tighten. He believes CHR on AM will work, with certain limitations. "An all-music AM CHR will not work in a competitive situation. Listeners

using AM are still looking for talk and information, excluding those listeners who don't have a choice. And in today's environment, it's false thinking to believe an AM CHR can be number one in the active 12-24 demos. FM is a better medium to deliver a mostly music format, and we've educated the public to this over the years."

# Keeping The FM Wolf At Bay

Steve outlined his thoughts on keeping WLS-AM a viable CHR outlet. "There are no quick and easy ways to get people to come back to the AM band. In the case of WLS, it takes two forms — promotions and personalities, which we push extremely hard." In conjunction with its bumper sticker campaign, WLS will give away 100 Disneyland trips, with escort/morning man Larry Lujack, and \$1000 bills.

"We also take advantage of simulcasting, which at the time was done to help the FM. From its inception, WLS-FM had faltered under various calls and formats, including Disco. When we began simulcasting, it gave our FM instant credibility, especially since we were featuring Larry Lujack. When we hired Steve Dahl and Garry Meier for WLS-FM, it was to attract additional cume. It worked. As we move to make WLS-FM more music-intensive, Steve and Garry's programming, which is mostly talk, fits better into the WLS-AM framework. Our AM has to be more than just music."

The consensus is that FM CHR stations pose a problem for its AM counterparts. But through community involvement, promotion, image, and personality, the problem isn't necessarily insurmountable. As Tony summed it up, "They've (FM stations) tried it before, and they'll try it again. But to beat us they would have to outpromous us, and that would be pretty damn hard to do. I welcome competition because it makes the adrenalin flow. I figured MTV, with a 93% market penetration, would have a negative impact. They haven't, so I'm fer serious losses on AM, I still have our FM facility, which would become a format switch candidate. After all, I'm not going down without a fight."

# Who's Left?



Out of the 242 CHR reporters, there are only a handful of remaining AM stations — 18 to be exact. They account for 7.4% of our weekly sample. While there are many AM CHRs across the country which aren't represented here, these are the outlets R&R charts each week:

CFTR/Toronto
CHUM/Toronto
CKGM/Montreal
WLS (AM)/Chicago
XTRA/San Diego
KIMN/Denver
WFBG/Altoona
WZON/Bangor
KRGV/McAllen-Brownsville
KILE/Galveston
KIKI/Honolulu

KHYT/Tucson KOZE/Lewiston KCBN/Reno KBIM/Roswell KRSP/Salt Lake City KIST/Santa Barbara

# Motion

Jim Prewitt has left middays at 93FM/Houston and is available at (713) 583-2268. record. Mark Thompson is not doing mornings at KRBE-FM/Houston as previously reported. The morning team of Weaver Morrow & PD Roger W.W.W. Garrett remains on board Stevens is now doing parttime at Q107/Washing-Tom Peace ton from WEZS/Richmond . . moves from WSGN to KXX106/Birmingham for 9am-noon, and Marc Chase from WMJJ is doing 6-10pm at the station . . . Commander Hutch segues from WZPL/Indianapolis to WGCL/ Cleveland . . . 94TYX/Jackson MD Wayne Scott is replaced by Andy Martin . . . 93Q/Syracuse parttimer Gary Dunes moves up to evenings, replacing Steve Stiles who exits for evenings at WRXT/Buffalo . . . Lori Thompson leaves overnights at KHTR/St. Louis for middays at KITS/San Francisco. Former KITS personality Christopher West exits to join TV-20 as host of the "Dance Party" music show.

Dave Fleetwood leaves the MD/middays gig at WKHI/Ocean City to do middays at WTSW/MIImigton. James Brown becomes Music Coordinator at KZZB/Beaumont, retaining his on-air shift. Chuck Gelger exits KBOS/Fresno to become Production Director/middays at KWSS/San Jose ... Steve Larson leaves his MD/PD duties at KGHO/IHoqulam to do the MD/afternoon drive slot at KGRR/Cellispell ... Wayne Sommers is now doing nights at WBEN-FM/Buffalo WPII\_IMSW York welcomes WIII B. Goode

WPLJ/New York welcomes Willie B. Goode to weekends from WHTT-FM/Boston. WPLJ was also honored by the presence of Cousin Bruce Morrow, who was a recent guest on Jim Kern's morning show.

Jim Conlee adds OM/PD duties to his midday shift at KWNK/Simi Valley ... Mlke Bradford moves West from '1106/Atlanta to mornings at KMGX/Fresno ... Chuck "The Mover" Morgan returns to WJBQ/Portland for mornings ... A WMJY/Long Branch, NJ mornings are taken by PD B.J. (Bill) Johnson, afternoons are filled by MD Bill Louis, middays are hosted by Scott Munn, and rights/news are handled by Donna

Roger, late of WNEW/New York ... New lineup at WKSF/Asheville: K.C. will do mornings; Dawn is doing middays, PD/MD John Stevens is on PM drive, Brother Bill is doing evenings, and Pat Garrett is working overnights. New weekend people are Milke Jackson, Michael Lane, and Joe Scarborough ... KZZE/Ft. Smith signs on with a 100kw CHRI format under the direction of PD John O'Des.



A QUIET RIOT IN SACRAMENTOI — KWOD/Sacramento MD Mr. Ed recently dropped by Tower Record Store to show Pasha recording group Quiet Riot his condition and to check out their latest Lp, "Condition Critical." Shown here (h) are Mr. Ed, Quiet Riot's Kevin Dubrow, Pasha's Gail Lee, Quiet Riot's Frankie Banali, Carlos Cavazo, and Rudy Sarzo.

# Multiple Choice Was Never This Easy!

Pick The Hits:

MATTHEW WILDER "BOUNCIN" OFF THE WALLS"

Now On Over 125 CHR Stations!

B) MOLLY HATCHET

"SATISFIED MAN" WZYO WDBR AOR Tracks: 23 & Crossin' At:

WSOV KFMW

WCGO KCDO WRCK WPHD WFMI WRON KSKD KISR KGHO

KWIC WHYT WKDD KEYN-FM WZON Ol01 KBTM KPLUS WZLD WGRD KOXR 103CIR T94 SLY96

WERZ WANS-FM WJXO KOMO WOAY WHSL OK95

SURVIVOR "I CAN'T HOLD BACK"

AOR Albums: 6 AOR Tracks: 5

191 CHR Stations 79% CHR Chart: 33

# ALL OF THE ABOVE

# IN R&R THIS WEEK!

REO Speedwagon — "I DOWANNA KNOW" The Jacksons — "Body"

# Picture Page



BEST BODS, BARE NONE — After a summerlong search, WWTR/Ocean City found the best bodies on the beaches of Maryland and sent them to Hawaii for a week. Showing their East Coast tans are (I-r) PD Richard Remsberg and the winners.



NASHVILLE CATS — In good spirits after a Bon Jovi concert are (I-r) Jon Bon Jovi, WKDF/Nashville Assistant PD David Hall, and drummer Tico Torres



LIMO HOP TO SEE SHE BOP — WPDH/Poughkeepsie gave a listener a limo ride to a Cyndi Lauper show. Standing behind Sales Manager Stan Beinstein are (I-r) the winner, Lauper, and MD Pam Brooks.



HOW SUITE IT IS — Honeymoon Suite stopped by WOUR/Utica, where (i-r) promoter Bruce Moser, Warner Brothers rep Jeff Criden, Promotion Director Jerry Kraus, and the band's Derry Grehan and Johnny Dee were captured for posterity.



WANTED: WOMEN — When Ratt asked KLPX/ Tucson to round up some local talent of the temale persuasion for a "Wanted Man" video to be shot in the area, the station was only too happy to put out a casting call. Drooling se



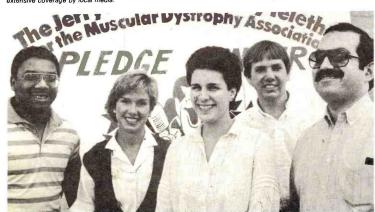
WHERE THE OY MEETS — KROQ/Los Angeles personality Wild Bill Scott (left) and KSRR/Houston night rocker Garth Hemp (right) got together with the Kosher Club's Oy George recently for a little nosh.



LIVE FROM PITTSBURGH, IT'S . . . — WDVE/Pittsburgh's morning team of Jim Roach and Steve Hansen celebrated their 1000th broadcast by recreating a live remote of a 1940's big band broadcast. Direct from a swanky hotel in downtown Pittsburgh, an audience of 1500 enjoyed a ballroom orchestra, Lawrence Welk's original bubble machine, and the mellifluous tones of guest announcer Don Pardo. Pardo (left) and Roach are pictured at the festivities, which received extensive coverage by local media.



DAKOTA RELOCATES TO SCRANTON — WEZX/Scranton hosted the world premiere party for Dakota's album. From left, Dakota's Bill Kelly, a listener, the band's Jerry Hludzik, PD Shawn Waters, MCA's Frank Felice, Sales Manager John Kane, and Promotion Director Dave London.



HELPING JERRY'S KIDS — The crew at WHMD/Hammond helped raise \$7500 for the Muscular Dystrophy Association. From left: Promotion Director Tony Clyburn, Traffic Director Jayne Chauvin-Thornton, staffers Gail DeLaughter and Steve Train, and Assistant Sales Manager Jim Stanga.



SIMPLE MINDS SPARKLE IN THE CITY OF LIGHTS — At a postconcert reception for Simple Minds are (I-r) KMET/Los Angeles morning driver Cynthia Fox, A&M National AOR Director J.B. Brenner, and the band's Jim Kerr.

WANNA KNOW WHAT'S HOT?

by

# MOLLY HATCHET

Satisfied Your Audience

First Week



From The Forthcoming BREAKER Album "THE DEED IS DONE"

WANNA KNOW WHAT'S NEXT?

by

# REO SPEEDWAGON

Next Week's HOT TRACKS

From The Upcoming BREAKER Album "WHEELS ARE TURNIN"

Both Bands' Best Ever!



Distributed by CBS Records

STEVE FEINSTEIN

GUERILLA AIR TACTICS

Page 42

# Slamming Your Competitors On Your Air

I'm ashamed to admit that I have a perverse fascination I've been hiding for years. No, it's nothing to do with small animals or leather-clad dominatrices. My guiltiest pleasure is relatively mundane, I'm afraid. I enjoy hearing of radio stations that mention competitors on the air.

What's odd is that I disapprove of the practice. I think it's puerile, strategically unsound, and worst of all, of little or no interest to the audience. But sometimes what repels you also fascinates you at the same time, and maybe the "forbidden fruit" aspect of mentioning your competition on the air makes the subject interesting.

Enough with my psyche. Onto some AOR battles where one or both of the participants engages in a peculiar form of cross-plugging.

### Philadelphia

WMMR/Philadelphia PD George Harris claims the spoofs on rival WYSP that his morning man John Debella does are all in fun, and not malicious. The barbs are meant to "be educational, to reposition the other station, and bring to the fore and exploit a negative or irritant. "YSP"s making mistakes, and I just don't let people get away with their mistakes. If they had great personalities and their music was right in place, I'd probably never mention them."

What does Harris consider mistakes? When 'YSP shifted jock Steve Sutton from his morning slot to middays, DeBella referred to Sutton as the "highest paid midday announcer in the city." Explanation: Harris wanted to draw out that 'YSP was flipping Sutton, a former 'MMR jock who jumped ship for presumably big bucks, after only six months. Harris interprets 'YSP switching morning and midday personalities as a sign of ratings failure.

sonalities as a sign of ratings failure.
Other 'MMR jabs include transforming 'YSP's 'Rock Hits'' slogan into 'Schlock Hits,'' and calling 'YSP 'WMMR's Farm Team,'' an allusion to the fact that four of 'YSP's fulltimers, as well as PD Michael Picozzi, have worked on 'MMR. Harris doesn't reserve his tactics solely for 'YSP — WIOQ becomes "Low IQ" instead of the familiar 'IOQ, and its wakeup man "Harvey In The Morning' is disparaged as "Hardly In The Morning."

"YSP PD Michael Picozzi says he isn't the least bit perturbed by DeBella's bits. "I just can't pay him enough to do that," he quips. "The best thing for my morning show is for him to tell their cume that Anita is back on in the mornings."

Noting 'MMR's slogan of "For 16 years, the home of rock 'n' roll in Philadelphia," Picozzi says that "'MMR's strategy seems to be talking about how great they once were, and how we're just a ripoff. But by talking about us, they give us credibility. If they have to tell their audience that we're no good, then there's somebody over there worried about us."

'YSP itself has been known to throw a few salvos itself. It had a character called "Tragically Hip" who mocked 'MMR, and when Sutton was forced to sit out a 90-day

no-compete clause in his 'MMR contract, 'YSP did bits on "W-M-Dinosaur" and Sutton being "in jail." Since then Picozzi has begun to turn the other cheek. He no longer retaliates because "I'd rather use my airtime to talk about myself instead of someone else."

### Kansas City

KKCI/Kansas City PD Frank Hanel says when morning man Randy Miller talks about "K-WIMP," a fictitious station in-

98.7 Detroit's Wheels! NO LIE!

DON'T FORGET THE MOTOR CITY — This article wouldn't be complete without WRIF's Mark Pasman and WLLZ's Lee Amold offering a few broadsides. Their comments commence on Page 44.

tended to suggest rival KYYS, he's "just trying to create talk on the street, like 'Hey, those guys aren't afraid to talk about other stations." Miller's also been known to play recordings of KYYS's newswoman Frankie on his "Name That Goon" feature.

Hanel wouldn't allow these shenanigans if KKCI weren't the underdog to KYYS. "I our cume were up to par with theirs. I wouldn't see the need for it. When you're on top, you defend. When you're coming up, you do skirmishes and attack from the side."

KYYS gets into the fray itself. During the spring, its morning team declared mockwar on other stations, including KKCI, and pretended to send artillery tanks out to bomb them. A "Mr. T"-style character also harangued listeners not to dare listen to the other stations.

PD Joe McCabe no longer throws any barbs at KKCI, since "we've beaten them and they're not trending up. There was a lot of button-pushing going on when new stations like KKCI and (CHR) KZZC entered the market, and we just wanted to do something to stand out and let people know that

KKCI is a bad imitation of us. We stopped when we felt that KKCI had been sampled and that listeners' loyalty had returned to KYYS."

### Cincinnati

WSKS(96 Rock)/Cincinnati images itself as a scrappy David fighting the Goliaths of the market, AOR WEBN and CHR WKRQ (Q102). 'SKS PD Paul Fredrics says. 'We subscribe to the Burger King-Wendy's-Mc-Donald's school of advertising. We're out to make noise." 'SKS isn't afraid to mix it up with other stations in order to create a big bang.

Until recently, the station ran liners naming 'EBN, saying that 'SKS talks less and plays more music. That pales next to its latest stunt, though. 'SKS MD Marty Bender attempted to foil Q102's Mystery Box promotion. Though the box was on the roof of a coliseum, Bender somehow got inside. Using a two-way radio, he and his morning partner called Q102 live on 'SKS's air, and attempted to claim the prize by identifying the contents of the box - Bender. Q102 was covered by contest rules stating that the box's contents were mythical. Bender was arrested for disorderly conduct, and the station received TV and newspaper coverage. Incidentally, 96 Rock's morning team gives out the clues to Q102's continuing Mystery Box contest, then tags them by saying "you can call them to win \$10,000 or call here to register to win \$1 million," referring to a giveaway cosponsored with sister AM WLW.

Fredrics feels Cincinnati listeners are conservative and particularly slow to switch. "Unless you really get their attention or tell them exactly why they should switch, they're not going to do it. We're not not py et, and we've got to make enough racket and point out things to the public. It

96 Rock's message, says Fredrics, is that "we're playing a lot of good rock 'n' roll, talk less, and have great contests. WEBN talks a lot more, they're not as good as they used to be, and we're an alternative."

Recently-appointed 'EBN PD Tom Owens has continued his station's policy of ignoring the attacks, reasoning that "if you're a well-established market leader, you can only build awareness of your competitor's product by mentioning them."

He can understand the #2 station going on the offense, though. "It can let the listener know that you're similar to the station you're comparing yourself to, and if they like them, perhaps they'll like you. It can also play off of people's tendency to support the guy who's #2 and trying harder. You reach a point of diminishing returns after a while, though. Even Avis stopped selling being #2 after a point."

Owens also says he's seen some research suggesting irritation with the underdog's attacks. Comments like "I don't-like the way 96 Rock (WSKS) puts down WEBN" suggest a backlash. Attacks on the leader may be perceived as implying that its listeners' preferences are suspect. In other words, if you condemn the station that I've always listened to, you're calling me a dummy.

# COPYCAT CLAIMS

# Seattle: Who's (On) First?

There's a battle brewing in Seattle between two veteran, strong-willed PDs: KISW's Beau Phillips and KZOK's Phil Strider. An allegation of plagarism came first from Phillips, who claims KZOK has followed KISW's lead in these areas:

- Running the syndicated "Metal Shop" after KISW had been producing its own version for over a year.
- Aping KISW features such as an oldies show and all-request programming.
- Becoming involved in Seafare, a hydroplane race that KISW had been doing for five years.
- KISW has kicked off "Rocktober" the last five years with a live remote from the Space Needle tower. KZOK has announced plans to do the same.

Phillips is borrowing a device from WHTZ (Z100)New York to draw attention to what he teels is KZOK's mimickry. Z100's "Xerox Report," in which listeners report other stations allegedly ripping off ideas from Z100, will become KISWs "Clonebusters Hotline." The beauty of the produced montage, says Philips, is that "you acknowledge your compettor as having ripped you off, without having to suffer the sour grapes consequences of saying it yourself. Listeners do it for you; they carry the sentiment, you provide the medium."

Strider's account differs from Phillips's, and he has a few charges of his own:

- "Metal Shop" was ordered before he got there, and subsequently cancelled by Strider.
  KZOK runs "Flashback," which Strider
- KZOK runs "Flashback," which Strider considers quite different from KISW's "Electric Lunch" oldies show. He also claims KISW has begun to incorporate Flashback-style drop-ins and actualities in its oldies show.
- Request programming isn't the exclusive domain of any station.
- As for the hydroplanes, "Hydroplanes are a national sport. No one owns Seafare,

and in fact, over the years other stations have also sponsored boats," says Strider. "KISW spent a lot more money on their vehicle than we did, and their boat didn't start for one race and died in the water at the other. Ours placed fourth in both heats."

- KZOK's broadcast from the Space Needle will be an obvious fake, says Strider, parodying KISW's to "show that we can do a better fake than they can do a real one."
- KISW has appropriated KZOK slogans such as "home of rock 'n' roll," "bitchen," and "America's Radio Station." (Phillips says he's only used "bitchen," never the other two, and that "bitchen" originated at KISW years ago.)
- KISW has a character named "Roxannne Rolls," which Strider says was used some time ago by a KJET (KZOK's AM) jock. (Phillips says the character is simply named "Roxanne," and that he never listens to KJET.)

The charges and countercharges continue, and you'd need Sherlock Holmes to sort it all out properly. Though the fingerpointing may seem a bit petty, it also illustrates the intensity of the AOR war being waged. In the spring, KISW was up 3.7-4.7, and KZOK was down

3.7-3.2.

Phillips adds, "I'd be foolish to do the 'Clonebusters' bit unless I were absolutely sure that I'm correct, and that the listeners

Strider vows, "It's not going to happen overnight, but I intend to become the market leader, no matter who I have to beat, although I'd prefer to see both of us cut into CHR instead of throttling each other. The listeners will be the final judge."



# Slamming Your Competitors On Your Air

Continued from Page 42

Another risk is that a background listener may hear a set of calls and think he's listening to the station being spoofed, rather than the station poking fun. Owens notes, "Confusion tends to benefit the leader."

### Detroit

There's no room for error around WLLZ/
Detroit PD Lee Arnold. When a booking
mixup meant that rival WRIF wouldn't be
able to present a free Night Ranger concert
it had announced, Arnold took to his air with
scathing editorials denouncing WRIF by
name, every other hour for three days.

Usually, Lee's the perfect gentleman. "Under normal circumstances, I would never talk about the competition by name on the air. But this was a unique opportunity to reposition them as something other than the wonderful, upstanding WRIF everybody knew of. I wanted to put the words 'WRIF' and 'liar' next to each other. Usually, the bad things I have to say about my competitor aren't so heinous that it's worth saying their call letters."

To avoid burnout, Arnold switched to making indirect references to the incident. "Now, we remind people of what WRIF did through positive statements about our station, like "WILIZ Rocks ... No Lie," "The station you can count on," and 'You can believe it's going to happen."

As brash as Arnold may seem sometimes, he does not advocate talking about your competitor when you're on top. "The last thing your audience tunes into your station for is to hear your opponent harangued. They want entertainment. Why remind someone that these people exist? Why saw something about them that causes somebody to tune over there and find out what you're talking about? To tell your listener that your competitor is bad is telling him something he already knows. He knows you're better, that's why he's listening to you."

Don't think WRIF PD Mark Pasman is walking around with his tail between his legs over the Night Ranger no-show. The free outdoor show went on as scheduled, ex-

cept with Greg Kihn appearing, and WRIF didn't make any shameful apologies on the air. "Concerts get postponed, changed, moved everyday. We didn't feel it deserved more than a casual mention of a foul-up in scheduling. We never addressed the alleged problem, because we didn't feel it was a major problem. Nobody except the people at WLLZ was all that upset over it."

WILLZ's on-air references to his station as being "old and tired" don't alarm Pasman, either. "Anybody who listens to us knows we're anything but. It's like hearing sour grapes. We're just going to make good radio and let the listeners decide for themselves."

Pasman disputes many of the criticisms Arnold has made about WRIF. "We've always done all of the things Arnold is attempting to say he's now bringing to the market for the first time. We've been the #I station on the street, put on free concerts, supported local music, and done great promotions."



### **New York**

We turn to New York now, where over in CHR-land, Scott Shannon and WHTZ (Z100)/New York have been riding WPLJ/New York and PD Larry Berger unmercifully, accusing "Larry Booger" and "WIMP Radio" of copying programming ideas and being generally wimpy.

While acknowledging the brilliance of Shannon's bits, WNEW-FM/New York PD Charlie Kendall's policy "is never to acknowledge that anybody else is on the dial." The only situation in which he sees some merit in on-air attacks is "if you're behind. When you're coming from nowhere, you have nothing to lose by mentioning your competitor."





THE GREASEMAN COMETH — DC101/Washington morning maniac Greaseman, a presidential contender himself, models a costume he borrowed from his Uncle Sam. The event was a voter registration drive held at a local record store.

# Over 40 AORs are already "Standing In The Line Of Fire"

WNEW-FM, WBCN, DC101, KZEW, KAZY, WBRU, WPDH, WWTR, WHFS, KLBJ, WZEW, KMOD, KUFO, KTCL, WIZN, WDST, WMVY, WYLR, WTBQ, WJLK, WNCS, WFNX, WMGX, WTOS, WGLU, KSQY,

KORX, KBLE, WPGU, KFMU, KLWD, KMTN, KKKY, KCBW, KFMH, KVNM, KAOI, KRVV, KNAC, KMET, WBAB, AND MORE EVERY DAY



featuring
"Standing In The Line Of Fire,"
produced by Little Steven.



# SEGUES

Michael T. Parker replaces the exiting Gary Steele as PD of KRIX/Brownsville, where Richard "Ace" Brooks is upped to MD ... WDEK/DeKalb PD Ward Holmes exits, as the station becomes CHR under new PD Lou White from Q100/Allentown. You can reach Ward at (815) 758-4835 WCPZ/Sandusky ups Randy Hugg

WCPZ/Sandusky ups Randy Hugg to PD and Kevin Young to MD, as ex-PD Bob Bedi leaves to program WNOR-AM/Norfolk.

Dave Shedlock is WYDD/Pittsburgh's new MD . . . Assistant PD Tom Scheppke gets the nod as KISS/San Antonio MD . . . WKQQ/Lexington MD Curt Mathles resigns and is replaced by Rob Ellis . . . Steve Funk is the MD at KOZZ/Reno, where Bruce Van Dyke has exited morning drive.

Craig Phillips exits WPYX/Albany where parttimer Dave Scholz is upped to evenings . . . Jo Carenza moves to WQBK/Albany overnights from parttime . . . Brian Wilson moves to KFMG/Albuquerque afternoons from KMOD/Tulsa.

Marie Lucidi resigns as Promotions Director of WYSP/Philadelphia.

Janet Merriam takes over morning news at WCMF/Rochester as Chris Shirer leaves ... Barry Cassell becomes News Director at WCPZ, as Judy Cramer leaves for WTVN/Columbus.

KBCO/Boulder's new address is 4801 Riverbend Road, Boulder, CO 80301. The phone number is unchang-



PANAMA RED(BEARD) — During Van Halen's recent Texas tour, KTXQ/Dallas passed out Q-102 "Panama" hats. Pictured (I-r) are Q-102's Redbeard, and Q-crew members Cynthiaead Panelle

80186



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GREECE	#1	ITALY	#2
PORTUGAL	#1	NORWAY	#3
SOUTH AFRICA	#1	SPAIN	#3
SWEDEN	#1	AUSTRIA	#4
SWITZERLAND	#1	ENGLAND	#8
BELGIUM	#2	FRANCE	#8

On Atlantic Records and Cassettes

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# Black/Urban Radio

# WQKS—Virginia's Superstation

Radio stations in Williamsburg, Virginia operate in the double shadows of big city signals from two sides. However, in the spring Arbitron 12+ ratings, WQKS (Kiss 96) cast some shadows of its own in both Tidewater, where it climbed 2.1-3.4, and Richmond, where the station zoomed 1.9-6.7. This week, Sean Ross talks to the architects of that dual market rise, WQKS GM Al Miller and PD Steve Crumbley.

# The End Of "Better Hit Music"

menting certain elements of seminal Urban rocker, WXKS (Kiss 108)/Boston, and using WXKS's slug-line, "Better Hit Music." At its inception, WQKS was a CHR station that was fast on black records. NCM Broadcasting, the radio arm of North

Crumbley, who'd witnessed the success of WXKS as PD of crosstown WILD, came onboard as PD in February 1983 and began the station's evolution from hard rock to "Hardrock." "Donna and (WXKS PD) Sunny Joe White are very good friends," he said. "It did pick up that flavor and developed from there.

"In Boston, the black population is 20%. An Urban station has to play a lot of CHR product to survive. WQKS used the same theory and the 'Kiss 108' style down here.

'Tidewater is 49% black; Richmond is 51%. So the format had to be adjusted to deal with the population. We still play Laura Branigan, Men At Work, 'Drive' by the Cars; there's still the blend. But the music percentages have been balanced to deal with the market." Unlike many Urban stations, WQKS keeps crossover songs in its

# WQKS/Williamsburg Music Samples

Morning Drive, 9-4-84

GLADYS KNIGHT & PIPS

You're Number One (In My.Book)" STANLEY CLARKE "Heaven Sent You' DONNA SUMMER "There Goes My Baby" JACKSONS "Torture"

MTUME "You, Me & He' PEABO BRYSON "Feel the Fire" PATRICE RUSHEN

"Get Off (You Fascinate Me)" CHUCK BROWN & SOUL SEARCHERS 'We Need Some Money'

MADONNA "Lucky Star"

Afternoon, 8-31-84

BROTHERS JOHNSON

"In The Name Of Love"

"You Keep Me Coming Back" JANET JACKSON "Young Love" BOBBY KING HALFIE SILAS "Close To Me" PATRICE RUSHEN

"Get Off (You Fascinate Me)" DAN HARTMAN "I Can Dream About You" JACKSONS "Torture" SHANNON "My Heart's Divided" RALPH MACDONALD WIBILL WITHERS

Fine-tuning the music was especially important to Crumbley in the spring, as Kiss 96 did not spend money on promotions. Citing Kiss 96's success as proof of its legitimacy, Miller said, "The increase is a very real situation; no audience was bought through any extra hype or promotional give-

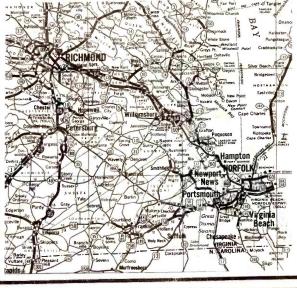
Crumbley comments, "Of course, I wanted to spend money, but without a budget, we strictly had to go with programming. We put an emphasis on a good, clean Urban sound and providing updated music. There was a lot of audience participation because we didn't have a media budget. We got involved in visible remotes, helping organizations and churches, and so forth

### Smack Dab In The Middle

The aforementioned audience participation becomes a lot more difficult when you're juggling two traditionally separate constituencies 90 minutes apart. Crumbley, who bills WQKS as "the superstation" for "Williamsburg-Norfolk-Richmond," gives "100% credit" to his staff for their ability to relate to two mentalities. "One thing Donna and I worked out from the beginning is that we should have a staff that lives in both cities. Madonna Monet, who does the 'Mellow Madness' show that's boomed for us at night, has lived in Richmond all her life. Midday personality Rocky Nelson knows Tidewater inside and out. He was formerly with WOWI/Norfolk and now lives in Newport News. I live in Williamsburg, as does another announcer, and combined, you get a total insight on what's going on all around

Promotionally, WQKS neatly handled major summer festivals that took place in the two markets separately. Crumbley explained, "Richmond has 'June Jubilee,' which is when the whole city's in a party state; a week earlier, Norfolk had 'Harborfest,' which is its equivalent. We told people, 'Hey, we're here in Norfolk this week, but hang on Richmond, we'll be there to party with you next week."

Another potentially sticky situation hit when Warner Brothers gave WQKS a "Purple Rain" premiere for Tidewater only. "It put us in a situation," says Crumbley, "where we did not want Richmond to feel



left out. So we tied in with Ray Bentley (known up and down the mid-Atlantic coast for his late night movie commercials), who had 'Purple Rain' in his Petersburg theatre. Usually we try to make sure we keep equal things happening on both sides."

In a double market situation, even the smallest promotional item is fraught with logistical considerations. Other outlets can ask winners to come down to the station to pick up prizes; WQKS has to depend on the mail (and on having winners get their tickets at the box office) for prize distribution. The station has two toll-free 800-number request lines, which Miller describes as an improvement over individual numbers for Richmond, Petersburg, Norfolk, and Hampton Roads that previously were also used as request and business lines

The multiple logistics burden also extends to news. Miller says, "Our first commitment is to local news. That puts a heavy burden on ND Kevin Hall, who must decide which area to service first with a fastbreaking story." Crumbley adds that covering Richmond "gives us an advantage for Virginia news over Norfolk stations because we have an inside connection right into the Capital."

One result of doing a double local presentation is that, at least for Crumbley's listeners, the two metropolitan areas are becoming one. He says, "Concert promot-ers and business people will tell you that suddenly you're finding people going from Richmond to Norfolk daily because of the station. They're virtually combining the two cities together."

### Richmond Vs. Norfolk

Whether or not WQKS manages to turn Richmond and Tidewater into a megalopolis, the two markets remain vastly different, both radio-wise and psychographically. According to Crumbley, "Richmond is a very conservative town, whereas Norfolk is cosmopolitan and moving."

The Norfolk/Hampton/Newport News/ Chesapeake/Virginia Beach/Suffolk metroplex, because of its heavy military concentration (12 different installations represent all four major services), is, according to Miller, "a much more transient area. You've got many more lifestyles having an impact on Tidewater.

WQKS does indeed play to its Norfolkbased military constituency. "There are thousands and thousands of military personnel who haven't seen their families for a while," says Miller, "And some of these naval ships that are coming in are larger than some of the cities.'

# Ratings Rankings

# NORFOLK/HAMPTON

Station	Spring '83	Fall '83	Spring '84
WQKS	2.3	2.1	3.4
wowl	7.0	7.8	4.8
WRAP	4.3	5.2	3.9
WMYK	5.5	3.5	6.9
	RICHM	OND	
Station	Spring '83	Fell '83	Spring '84
WQKS	2.5	1.9	6.7
WPLZ	9.5	9.2	9.2
WANT	4.0	5.1	3.4
WKIE	2.5	3:3	0.8

Crumbley adds, "We did a big thing when the Kennedy came back from Beirut. That's the biggest boat I've ever seen in my life - 6000 people. When it pulled in we staged a big welcome for three days, announcing, 'Kiss 96 welcomes our military home."

# Trying To Love Two

Lodged somewhere between all the military personnel in Tidewater are 38 radio signals, including at least five Black/Urban outlets. At the beginning of the spring book, Norfolk lost one Black outlet and gained one. Josephson's WNOR went to an Oldies/AOR format, trading places with Benns's K94 (WMYK). K94, a tightplaylisted, crossover-oriented Urban sta-tion, is Tidewater's other major success story, debuting with a 6.9 share (virtually double its AOR performance), and taking significant bites out of WOWI and WRAP.

WMYK, says Steve, has "done a good job of monitoring us and seeing what's happening. They've made approaches to our staff, who I thank for being loyal and staying with us. I commend WMYK for doing a good job in everything they're shooting for. They've filled a void for the people who wanted the Urban sound but lived in that part of town where we can't be heard."

The success of WMYK and the signal density of the Tidewater area will probably make the going a little slower for WQKS. Crumbley is realistic yet confident. "In Virginia Beach, where a third of the rated audience is, our signal doesn't penetrate as well. So K94 and WOWI are going to have an advantage on us there. When you hit Norfolk, Hampton, or Newport News, where all three of us have signal parity, tests show

Continued on Page 48

# MOTOWNS' OWN TRIPLE CROWN



LIONEL RICHIE "PENNY LOVER"

BREAKER 34★

SMOKEY ROBINSON "I CAN'T FIND"



BREAKER 35\*

> DAZZ BAND "LET IT ALL BLOW"

# LOOK WHO'S AT THE RACE WITH RICK JAMES' 2ND HIT SINGLE "YOU TURN ME ON"!!!

WKYS WYNN WTMP KTOY	WUSL WOIC WSOK KDIA WBLK WPAL WANN KSOL WHUR WQKI WJAX KNHC WKYS WYNN WTMP KTOY
	WBLK WPAL WANN KSOL

# MOTOWN DELIVERS, ALWAYS HAS...



C1984 Motowa Record Corporation

**ALWAYS WILL::** 

# WQKS—Virginia's Superstation

Continued from Page 46

that the public prefers WQKS. But giving up Virginia Beach to get Norfolk, Richmond and Petersburg is fine. We'll take that."

Signal considerations also played a role in WQKS's Richmond success. Although 15 miles farther out of the market than its prime competitor WPLZ (Magic 99)/Petersburg, WQKS reaches some of the predominately white suburbs in Henrico County where WPLZ reportedly has signal problems.

# Black/Urban Radio

Miller states, "I think Richmond is a simple matter of less competition and filling a void that was there. Basically WPLZ had been the only Urban FM in the market (since 1981) and still does a very credible

job. What Steve did was to give the listeners an alternative. Magic 99 kept its audience but did not grow."





Steve Crumbley, PD Al Miller, C

Toward A "Created" Audience

One of the most interesting things about the Richmond and Tidewater books is that WQKS was able to make gains despite very successful Urban FMs on both sides and well-budgeted CHRs in each city (WNVZ/- Norfolk and WRVQ/Richmond), both of which are aggressive with black product. Of those four stations that might be primary competition for WQKS — WNVZ and WMYK in Norfolk, WRVQ and WPLZ in Richmond — all either gained or remained stable.

Both Crumbley and Miller seem to think that WQKS, because of its new alternative status, picked up a lot of AM listeners who, until now, had not been sufficiently enticed into moving to FM. Miller concurs, "We picked up some of the AM audience who potentially might have gone to WPLZ; some of the people who were going from AM to FM to scan around the dial came by us because we cover some areas that WPLZ doesn't. As far as Norfolk goes, we took part of the audience from WOWI and WRAP. Of the Urban audience that decided to make a change, part went to WMYK and part to WQKS."

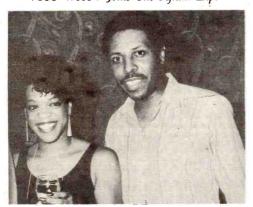
Broadcasting to even one market 45 miles away is a serious challenge. (Imagine, for

instance, a Baltimore station whose primary target was Washington, DC.) Having shown respectably in the fall, does Miller think that WQKS can be number one in either of its markets? "Being first obviously would be nice, but being realistic, it's not in the immediate future. It could happen eventually with an aggressive promotional budget and visibility.

"One thing we worked out from the beginning is that we should have a staff that lives in both cities."

"What my sales staff sells is the sound of the station. Coming up through broadcast sales, I've never had the ratings to sell; this is a first for me. I'm of the school that sells the product and the audience without get ting into a ratings battle. Besides," says Miller, "when WQKS pitches a new client, we can offer them the potential of two very substantial markets."

# V103-WXYV Joins The Afram Expo



Pictured are RCA recording artist Evelyn "Champagne" King and WXYV PD Roy Sampson, who toast the Summer Afram Expo Festival at V-103's Champagne Press Party, which was held at the exclusive Brookshire Hotel, Harborplace Evelyn was the featured enterlainment, hosting one of the largest ethnic festivals in the United States. The Expo drew 100,000 people.



KASHIF AT THE GERSHWIN — Pictured backstage at the Gershwin Theatre on Broadway after performing as a special guest for Gladys knight & The Pips is Arista recording artist Kashif (center), along with (I-r) Barry Mayo, VP/GM, WRKS/New York, Clive Davis, President, Arista Records; Don lenner, Arista VP; and Arista Exec. VP/GM Sal Licata.

# ERNIE ISLEY, CHRIS JASPER, MARVIN ISLEY

"Look The Other Way"

Black/Urban Chart:
DEBUT 39

Black/Urban BREAKERS

One Of The MOST ADDED

CBS Associated Records

Distributed by CBS Records

# Adult/ Contemporary



RON RODRIGUES

THE STARSTATION FORMAT

# Beaming In On SMN

With satellite dishes sprouting up like mushrooms after a rainstorm, plucking programs out of the sky is becoming commonplace. And since most network and syndicated programming is currently beamed down, will these new satellite-delivered music formats replace their manually-delivered, automated counterparts?

If you ask Satellite Music Network VP/ Programming George Williams or PD Robert Hall, they're quick to reply "yes." Launched three years ago, SMN's A/C "Starstation" format now reaches 145 affiliates. The company also markets fulltime programming for CHR. Nostalgia, and Country radio. Client stations pay a monthly fee and two minutes per hour. Although the format is best suited toward small and medium markets, the company is making for ays into larger cities and claims to be close to landing a New Orleans affiliate.



Describing Starstation's sound, Williams said, "It's a state of the art A/C format with a strong base of recurrents and currents. We often lean into the pop-CHR bag when we feel it has appeal 25-49. And we feature a strong oldies base as well; 40% of the music programming is from the '60s and '70s."

"As opposed to Transtar," interjected, Robert, "which I feel is a flipcard format, we have a much more warm, personality approach. In those medium and small markets, it's very important to have that human element there. Our guys on the air do personality-oriented radio throughout the day. Philosophically, we are foreground radio."

# Local Approach

George listed the ways his personalities can Interface with a station: "There are five-second windows around the hour, where they can insert liners written by the local stations. They could say anything a local jock could, including generic promos, PSAs, or references to local events. Of course, they have to be written and recorded in advance."



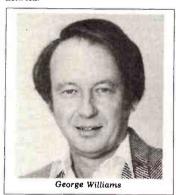
Added Hall, "One unique service we provide allows our people to prerecord weather forecasts and time checks. And if, for example, there's an immediate need for a

jock to report on a natural disaster or an overturned truck on a major interstate, our station could call the Chicago studios and have the on-air jock send a special feed down the line to be used locally. It's a service that's used frequently."

# Responsible Programming

The operator of a Starstation affiliate pointed out in a recent column that the local outlet can make the format sound as good or as bad as it wants. Both managers agreed.

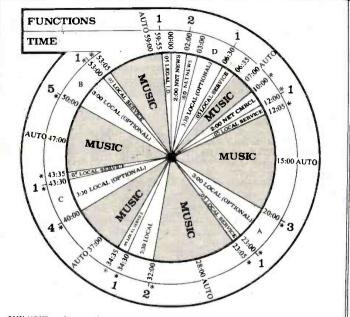
"The station," reminded George, "has just as much responsibility for making itself sound as good as it did when programmed locally. The station still has a responsibility to its community to provide all the services it had before. We stress to our new affiliates that we're not a turn-key operation. We can provide some things that they can't — such as major market disc jockevs and a major market sound, but they still have that local obligation. You have good operators and bad operators; fortunately and otherwise, we have both types on our network."



Robert related a common occurrence. "PDs often panic when we come into their station because they feel they'll soon be out of a job. But the opposite is true. A good PD is every bit as important when working a satellite format. He still has to execute many elements such as spot loads, promotions, and public service."

# Music Monitor

I wondered how difficult it was trying to program music that suits the tastes of 140 markets, rather than just one. Replied George, "I feel that in A/C, tastes are generally homogenized. So programming music from a national standpoint is not that different from local programming. However, our sound might be a little more contemporary than many traditional A/C stations. I listen to KVIL quite a bit out of my Dallas office, and we can be musically compared to that station. You'll hear us play 'Torture' by the Jacksons or 'She Bop' by Cyndi Lauper. Cyndi was recently on the 'Tonight



SMN HOUR — Shown is a typical format hour on Starstation. The local service windows are the prerecorded announcements done in the voice of the announcer on the air. Local (optional) slots are filled with a three-minute record if it isn't covered locally.

Show' and brought the house down with her performance of that song. Records like that are melodic and transcend teen appeal; they represent a new wave of A/C programming. Also, since most of our stations are in medium and smaller markets, we can afford to be broader in our musical approach."

### Nose For News

Robert reminds his affiliates of the importance of local news as well. "We provide national news, but there are plenty of windows for local inserts. We don't even mind stations covering up our newscasts. A good operator will take some of the overhead that is saved, and invest it in a newsperson. And it also doesn't mean SMN has to be carried at all times. We encourage stations to develop their own morning show, and about a quarter of them do, Or you could have a strong morning and afternoon show and only have a need for SMN in middays, overnights, on the weekends, or when a personality is on vacation."

# Music Monitor

Here's a sample hour of SMN's Starstation music. Songs marked with an asterisk (\*) are played during breaks, and are usually covered with spots.

"Turn Around" — Neil Diamond

"Watching The Wheels" — John Lennon
"I'm Still Standing" — Elton John

"I Just Called To Say . .

- Stevie Wonder

"Think About Me" - Fleetwood Mac \*

"I'm So Excited" — Pointer Sisters
"Wishing You Were Here" — Chicago

"I Gotta Try" - Michael McDonald \*

"Homeward Bound"

— Simon & Garfunkei

"Love Will Keep Us Together"

— Captain & Tennille

"Carlbbean Queen" — Billy Ocean "All Time High" — Rita Coolidge

"All time High" -- Rita Coolidge "Fallin In Love"

— Hamilton, Joe Frank & Reynoids \* "Real Life" — Sergio Mendes

-----

"Please Don't Go" - K.C.

# **Progress**

WQSR/Baltimore's new lineup wakes up with Barry Michaels, and continues with MD Libby Foxx, middays, and PD Steve Cochran in the afternoons. Following evening person Jennifer Steele is Teddy Black from WRDW/Augusta and Larry Davis overnights ... WGR/Buffalo midday man Joe Galuski is now Assistant PD. New MD there is Tom Langmyer ... WRMMAtlanta weekender Vanessa Hines moves into the morning news slot, joining Tom Roberts's morning



Joe Galuski

Tom Langmyer

show ... Johnny Goyen joins KFMK/Houston middays ... Krls 8oyd now handles promotions at WDAE & W101/Tampa ... The voice of Univ. of Maryland football is Johnny Holliday on—WMAL/Washington ... Crosstown, Wendy Rieger segues from WMAU's "Morning Edition" to join WLTT news ... Laura Seaton becomes PD at KIDD/Monterey from Transtar ... Randy Shane joins K01L/Omaha as MD from KVUU/Colorado Springs.

The new Marketing Director at WRVR/Memphls is Carol McCullough . . . Ron Hazard is the new host of WRKA/Loulsville's oldies show. Joining the station on weekends is Kevln Triplett from WWKK/Ft. Knox . . . Tommy Charles comes out of retirement to do production at WIVY/Jacksonville . . . WATD/Marshville PD Cathy Doran takes on a weekend airshift at WPJB/Providence

... Dave Fuller shifts to evenings from overnights at WHNN/Saginaw ... Changes at
WCHV/Charlottesville: Tom Graves takes on
sports from WJMA/Orange, VA; Rob Rushia
moves to evenings from overnights, which Judy
Randolph now assumes from her former weekend Dost ... Belated congrats to KKLV/Anchorage MD Chrls Owens and wife Judy on the early
September arrival of their baby girl ... More baby
news from K99/Great Fails, where Keith Edwards and wife Sandy have a new daughter, Sara

CMA AWARD WINNERS

- Deano Does L.A.
- Shannon Shines In Shreveport
- Crider Duke Of Paducah

# Broadcast Personalities Of The Year

As part of R&R's expanded CMA Week coverage, we're again profiling the three individuals receiving the Country Music Association's prestigious "Broadcast Personality of the Year" award. Each year, as part of its national telecast, the CMA honors an outstanding personality representing small, medium, and large markets.

An interesting sidelight to this year's award winners: all three of the re-

cipients are now at different stations than they were when nominated. For two longtime radio vets the job changes meant a "return home," while for the third the switch represented a move up in market size and the achievement of a long-sought-after goal.

So here they are — presented so you can get to know more about them than just names and call letters — Deano Day, Lee Shannon, and Kent Crider.

# LARGE MARKET BROADCAST PERSONALITY OF THE YEAR

# Deano Day

"Uncle Deano" — as he's known to thousands of fans in both Los Angeles and Detroit — is celebrating his 27th year in radio this month. The anniversary is marked by his return to Detroit, where he spent 1971 through 1983 on the air at WDEE, WCAR, CKLW-FM, and WCXI — the station to which he's returning.

For Deano, it all started "at a tiny station in Crookston, Minnesota — KROX to be exact — in 1957. I was enrolled in a broadcasting course at the Brown Institute (a Minneapolis broadcasting school), but was only halfway through the course when I was offered an airshift at KROX. When I left, Mr. Brown told me that if I became successful, I could tell people I went to Brown Institute. He also told me that if I didn't hit it big, no one there would admit knowing me."



At this point, I imagine Mr. Brown has often referred to Deano as one of his most prized pupils — especially in the sales literature. Of course, Deano has had his discouraging moments along the way, as when he got a job offer (while still at KROX) from KFGO/Fargo. The KROX GM told him, "You don't have the voice for radio, you're not gonna make it in Fargo, it's a big town. You'll go there and won't make it and by that time this job will be filled. I think it's a bad idea." Obviously, Deano didn't listen and went off to Fargo.

57 KLAC

Deano's first taste of Country radio came in 1971 at KLAC/Los Angeles. After a number of years as a self-styled "screaming rock jock," Deano heard the station was going Country and beged the management to keep him on because he "loved country music." It wasn't long after that, however, that Deano began a mutual love affair with the city of Detroit. His twelve years there resulted in almost legendary status — exemplified by his continuing to hear from many of the Motor City faithful on a regular basis during the last two years he spent at KLAC. As of October 1, Deano was back on the air at WCXXI.

"I'm really looking forward to getting back to Detroit. I still have my farm there - plus a couple of tractors and a 150-year-old restored farmhouse. My wife Martha and I both love it there - it really is going home for both of us."

For a complete explanation of what Deano does on the air, refer back to the September 2, 1983 issue of R&R (I know you store all back issues religiously). For those of you without extensive files, Deano blends a high percentage of listener calls with a number of novelty songs that you will not hear on any other station in the world (until, that is, his new syndicated show yets off the ground new young the station in the world (until, that is, his

usten and went off to Fargo. new syndicated show gets off the ground

in the next few months) while mixing in the hits.

Deano Day takes audience involvement to new heights; he's the most involved personality I've ever seen in the business — regardless of format. That seems to be the key for Deano: involvement. Both on and off the air he has a great relationship with his listeners. This is epitomized by his recollection of how he got the moniker "Uncle Deano."

"About 11 years ago, a little boy in Detroit called me and said he was going to a Cub Scout banquet, but he didn't have anyone to go with since his father had passed away. I told him I would go along and he could introduce me as his uncle. He called back the day after the event to say thanks and say how grateful he was to his new 'Uncle Deano.' The regular listeners picked up on it, and I've been Uncle Deano ever since."

For a guy who's been in the business as long as Deano has, he reacted like a kid at Christmas when talking about winning the CMA award

"This is the highlight of my career. To be recognized by the CMA is the culmination of everything I've worked for all these years. The award from the CMA is the one I wanted before I get out of this business — not that I'm planning on leaving — but this is the one that means everything to me. I've been everywhere



 from the smallest market to one of the biggest — and this award tops it all off."
 As for advice to others, Deano told me,

"You can't let the business get to you — you can't let any one thing break you. I've known an awful lot of people who have been really good, but something will happen to them — a bad break or getting fired or something — and they'll say 'the hell with this.' Especially with young guys, they won't keep plugging away till they make it. They'll figure they can make more money selling insurance so they'll bail out. I think we lose an awful lot of good people this way. We need the good ones to just hang in

and Lay

MEDIUM MARKET BROADCAST PERSONALITY OF THE YEAR

# Lee Shannon

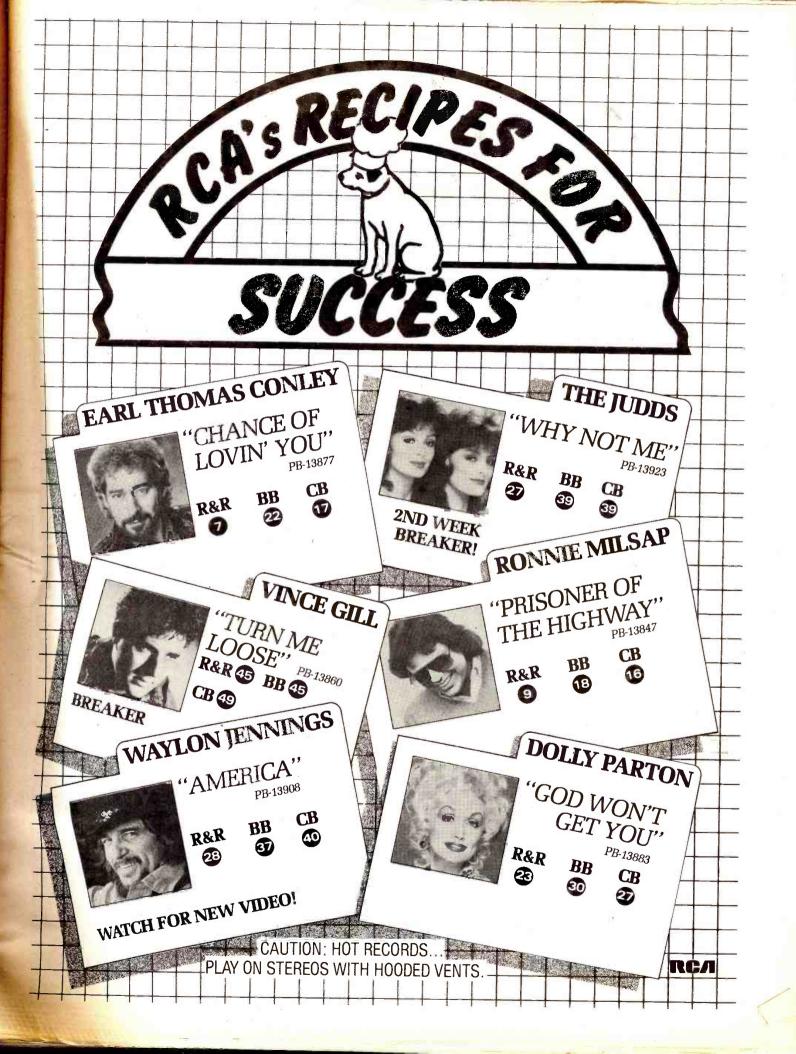
Lee Shannon is the first two-time winner in the history of the CMA air talent awards, having won the small market award for his work at WCCF/Punta Gorda, FL in 1980. Now "back home" at WQIK/Jacksonville, Lee's award comes for his air work while at KWKH/Shreveport.

Lee's career spans the last 26 years, starting at a 100-watt radio station in Falls City, NB, KTNC — "Keep The News Coming." Following stints in small Missouri towns, Davenport, and Wichita, Lee started an all-night Country show in Youngstown in 1964. In 1968, he went to WIRE/Indianapolis, where he spent the next 12½ years as a personality; in the latter years he was MD as well. In the summer of 1980, Lee "re-



tired," buying a motel in Punta Gorda and doing mornings at a local station, the aforementioned WCCF.

Continued on Page 52



# MEDIUM MARKET BROADCAST PERSONALITY OF THE YEAR

# Lee Shannon

Continued from Page 50

Describing his air work, Lee said, "I do a lot of information. Besides the regular news, sports, and weather, I present stuff about the artists, the stars, the songs, the songwriters. Just little bits and pieces I find interesting. I've found over the years that country music listeners also enjoy these tidbits."

He must be doing something right, as he has been a top five finalist in the CMA Personality awards in 1974, '76, '78, '80, '82, and, of course, 1984. On winning the award, Lee was obviously bonored, but also offered a unique perspective.

also offered a unique perspective.

"I was a finalist in 1982 and really didn't think all that much about it. As a



matter of fact, I probably didn't send in as good an aircheck as I could have. It wasn't until I received the letter informing me I wasn't among the finalists that I realized how much I really wanted it. To be in the top five is very special in itself, but to win is just a tremendous thrill."

With a career spanning 26 years, Lee has seen a tremendous number of changes in both Country radio and country music.

"The one thing that's troubled me over the years is the lack of personality jocks coming up through the ranks," he said. "Tight-formatted radio has killed the golden goose. Jocks just don't get the adlib training they once got - it's getting to be a lost art."

The music has changed dramatically over the years too, but Lee sees the current trend as coming full circle.

"For a time it seemed some of the artists who weren't country were cutting songs that sounded more country than some of the so-called country artists. People like Ricky Skaggs, George Strait, and John Anderson have helped bring it back around."

Like so many in radio, Lee was greatly influenced by one of his first contacts in the business, a man named Ned Arthur. It was Ned who, upon hearing Lee say he wanted to get into radio, took him to a store, bought him a tape recorder so he could read the newspaper into it, and then critiqued his performance. Ned's early influence is reflected to this day in Lee's approach to his airwork.

"Ned told me to always keep a smile in my voice. He said that even on days when I went to work feeling terrible, I had to keep it bright because the audience didn't want to know that I felt bad. He was right when he said they can tell if you don't have that smile in your voice."

Lee Transon



# CMA's Award Winning DJs

The CMA's DJ of the Year Awards were initiated in 1973 to recognize American country music disc jockeys for their contributions to the industry. Personalities in small, medium, and large markets are nominated by the CMA's entire membership. Those receiving at least five nominations are listed on a second ballot, which is sent to members in the DJ and audio/video categories, who pick the finalists. The winners are selected by a panel of anonymous judges, composed of leaders in the broadcasting industry, who review the finalist's airchecks. Below are the winners in years past.



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	Small Market	Medium Merket	Large Market
1973	Mike Hoyer	Bill Mack	Charlie Douglas
	KWMT	WBAP	WWL
	Ft. Dodge	Ft. Worth	New Orleans
1974	Dale Eichor	Billy Parker	Grant Turner
	KWMT	KVOO	WSM
	Ft. Dodge	Tuisa	Nashville
1975	Skip Nelson	Billy Cole	Hairi Hensley
	KWMT	WHO	WSM
	Ft. Dodge	Des Moines	Nashville
1976	Jay Diamond	Marty Sullivan	Lee Arnold
	WKYQ	KRMD	New York
	Paducah	Shreveport	New York
1977	Shannon Reed	Tiny Hughes	BIII Robinson WIRE
	KWMT Ft. Dodae	WROZ Evansville, IN	Indianapolis
1978	Len Ellis	Larry James	Jack Reno
	WLJE	WBT	WLW
	Valparaiso, IN	Charlotte	Cincinnati
1979	Terry Slane	Dugg Collins	Bill Balley
	WGTO	KZIP	KENR
	Cypress Gardens	Amerilio	Houston
1980	Lee Shannon	Bob Cole	Larry Scott KRLD
	WCCF	KOKE Austin	Dallas
	Punta Gorda, FL	Ausun	Dunes
1981	Jacki West	Tim Wilson WAXX	Lynn Waggor KEBC
	WGTO	Eau Claire, Wi	Oklahoma Ci
	Cypress Gardens	Eau Claire, Wi	Okialionia o.
1982	Al Snyder WNVL	Tim Williams KOKE	Chuck Morga WSM
	Nicholasville, KY	Austin	Nashvijje
			N 1 d
1983	Stan Davis WVAM	Rhubarb Jones WLWI	Jim London WPKX
		Manhanmanu	Weshington

hington, DC

ntaomery



- JOHN ANDERSON "She Sure Got Away With My Heart" 1-29209 from the album "EYE OF A HURRICANE" 25099-1 Headed for #1!
- JOHNNY LEE "You Could've Heard A Heart Break" 129206 from the album "WORKIN' FOR A LIVIN' " 25125-1
- EMMYLOU HARRIS "Pledging My Love" 7-29218 from the album "Profile II The Best Of Emmylou Harris" 25161-1
- NITTY GRITTY DIRT BAND "I Love Only You" 1-29203 their biggest record to date from the critically acclaimed album "PLAIN DIRT FASHION" 25113-1
- EDDIE RABBITT "The Best Year Of My Life" 7.29186 from the album of the same name 25151-1
- HANK WILLIAMS JR. "All My Rowdy Friends
  Are Coming Over Tonight"

  from his soon to be gold album "MAJOR MOVES"

  bis music on his terms

  Hank Williams Jr. on MTV —
- FRIZZELL & WEST "It's A Be Together Night", 29187 from the album "GOLDEN DUETS" 25148-1

Look for new records from: CONWAY TWITTY "Ain't She Something Else"; T.G. SHEPPARD "One Owner Heart"; PAM TILLIS, RAY PRICE, CRYSTAL GAYLE, DAVID FRIZZELL, DEL SHANNON, & THE FORRESTER SISTERS.

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THE JUDDS

Horizon Award

When you have talent like our artists, support from radio and commitment from RCA ...how could you miss?

RCA thanks you radio and is very proud of our CMA Award winners!

RC/I

# SMALL MARKET BROADCAST PERSONALITY OF THE YEAR

# Kent Crider

Until recently, Kent Crider's resume consisted of a single station; his entire five-year radio career had been spent at WKYQ/Paducah. All of this changed in the last month, however, as Kent fulfilled a lifelong dream when he went to work for WSM/Nashville.

Kent's chosen profession seems to have been a foregone conclusion from a very early age.

"I've always been a country music fanatic. Plus, I've always had this fascination with radio — ever since the seventh grade when I took a cassette recorder and read stuff fron the newspaper into it — playing radio. My mother was a big fan of country music, so we always watched it on TV — especially the Porter Wagoner TV show. I never missed one of his shows. Growing up loving country music was kind of tough, especially after I started to drive. Country wasn't cool back then for someone in high school, and I caught a lot of grief for the country tapes I kept in the car — that kind of stuff."



Because of his love for radio and country music, it was natural for him to get a job at a Country radio station. He started out doing weekends and then overnights at WKYQ, before moving to middays a couple of years ago. From the beginning, Kent decided he was going to be as involved in country as he could be.

"I went to a couple of CMA Weeks after I got into radio, and went to a couple of luncheons where they presented the DJ awards. I noticed that the CMA people were an organized, helpful group of people, so I joined the CMA. I've called them a number of times in the meantime, looking for help or asking a question, and they have always bent over backwards to help me out. I felt it was a real honor just to belong to the CMA—so winning their award is just an incredible feeling of accomplishment."

Many times, personalities in smaller markets are able to use winning the award as a help in moving to a larger market. Kent didn't wait for the award, having a master plan of his own — one that came together all at once.

"You talk about an incredible couple of weeks!" he began. "I'm 26 and had pretty much decided I needed to move



out of Paducah by the time I was 30. I made a goal for myself, figuring if I hadn't gone on to a bigger market by then I would get out of radio and do something else."

As it turned out, Kent's goals were reached four years early. "It seems like everything dumped on me at once," he said. "I got the job at WSM and was told I.had won the CMA award all within a week and a half! Everything I had hoped for all happened within weeks. It was just great!"

I asked him how getting the job at WSM came about.

"Working at WSM has always been a goal of mine. I called (OM) Gregg Lindahl one time and was told they didn't have any openings, but I asked if he would mind listening and critiquing an aircheck if I sent him one. I told him I wanted to work in Nashville and would appreciate a few pointers and some help getting pointed in the right direction. Within a few days of his getting my tape, he wrote back with some hints and said to stay in touch. Later on, I sent him a copy of the tape I submitted to the CMA for this competition, and a few weeks later got a call to see if I was interested in talking to them about a position they had open. Everything worked out, and here I

Kent looks at going to WSM as a chance to polish his air work under the tutelage of people like Gregg and AM PD AI Wyntor. While growing up, Kent listened to Ralph Emery on WSM, and patterned some of his artist informational approach after Ralph's. His on-air approach is one of "talking with the audience and not at them," and he really believes in personalities — especially in smaller markets — being involved. "Tve always tried to go out and support all of the people who support the radio station — trying to give a little back to the listening community."

Kent ( wider



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# Nashville This Week



**SHARON ALLEN** 

# The "Songwriter" Premiere

CBS Records and Tri Star Pictures kicked off Country Music Week festivities Sunevening, with the premiere of "Songwriter," starring Willie Nelson and Kristofferson. Produced by Sidney Pollack and directed by Alan Rudolph, the film ars Lesley Ann Warren, Rip Torn, and Melinda Dillon. Nelson and Kristofferson e the original score with additional music by Larry Cansler. It's always terrible a someone gives away the punch line before you hear the joke, so with that in mind ust tell you the film will begin showing throughout the rest of the country this rend

bllowing the premiere, CBS hosted its annual featuring a show by Epic artist Keith Stegall.

And The Winners Are . . .

Congratulations to this year's CMA Award

etertainer Of The Year: Alabama iemale Vocalist: Reba McEntIre lale Vocalist: Lee Greenwood

local Group: The Statlers Instrumental Group: Ricky Skaggs Group

ocal Duo: Julio Iglesias & Willie Nelson istrumentalist: Chet Atkins

brizon Award: The Judds

Ingle: "A Little Good News" — Anne Murray bum: "A Little Good News" — Anne Murray

ing: "Wind Beneath My Wings" (writers:

Jarry Henley, Jeff Silbar)

### Exiled

Let yof you are already involved in Exile's "Grule One More Chance" contest, but for those of you warn't, here's what's going on. During the moot october, a nationwide Exile "Give Me One Mort Dance" radio promotion will send a lucky grand rize winner and a guest to Las Vegas. The winners will receive round trip airfare to Las Vegas, three winers will receive round trip airfare to Las Vegas, three wins at the Riviera Hotel, a welcoming bottle of changene, a complimentary cocktail show in the Versale Room, and "One More Chance" to do whateve, in the gambling capital of the U.S.

The 8-market promotion was designed by Jim Kenn Rich Schwan, and Mary Ann McCready of CBB in conjunction with the Dick Gary Group of Venice (A

# Another Movie On The Horizon

Roy Clark and Mel Tillis will begin filming their new movie "Uphill All The Way" in Texas this month. The Melroy Productions film is being directed by its screenwriter Frank Dobbs, who says the film will be along the lines of "Blazing Saddles," only more realistic.

Tillis and Clark coaxed Burl Ives out of retirement to appear in the film with them. It is slated to be released pext fall

Bits & Pieces: Marlboro Country Music just announced that Merle Haggard will step in for Barbara Mandrell, who is unable to perform on her fall Marlboro Tour dates. Haggard and fellow Marlboro headliners Ronnie Milsap, Ricky Skaggs, and Lee Greenwood will be joined on the tour by Janie Fricke, George Strait, and Louise Mandrell... The ABC-TV episode of "Hardcastle & McCormick" that stars Larry Gatlin will air Sunday night October 21... Lee Greenwood is set to be a celebrity commentator on a music segment of "Star Search" taping November 8 in Los Angeles... George Jones just opened his own booking agency. Country Gold Talent. George's responsible agent is Brenda Sherrick at (615) 292-5816. All questions regarding George's bookings should be directed to the new agency.



GIBBS LINES UP WITH WB — Pictured at the signing of Terri Gibbs to Warner Bros. are (I-r standing) WB/Nashville GM Eddie Reeves, Sr. VP Nick Hunter, and Top Billing VP Dan Goodman; (I-r seated) WB Exec. VP Jim Ed Norman, Gibbs, and producer Steve Buckingham.

It looks as if Terri Gibbs is about to be signed to a baseball team, but actually she is signing her new contract with Warner Bros. Records. Jim Ed Norman and Steve Buckingham will be producing Gibbs with a new album due for release in early '85... the Kendalls are beginning work on their next album with their previous (Ovation Records) producer Brien Fisher... If you're programming a gospel show you may be interested in Vern Gosdin's "If Jesus Comes Tomorrow, What Then?" The album features new gospel songs as well as gospel classics

George Jones will be performing a benefit show at Music Village on October 13 to help raise money for the Jay Lash Liver transplant fund. Lash, a 30-year-old LaVergne. TN resident, is suffering from a liver disorder and must receive a liver transplant within the next few months in order to live. The Music Village show will also be recorded for a live album to be released in early '85.

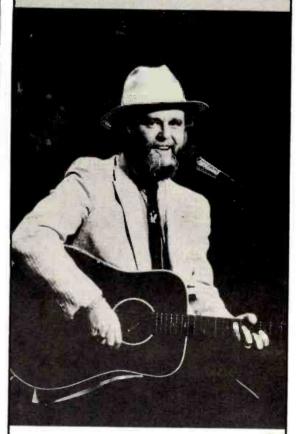


Country News
Next Week's Guest
RICKY SKAGGS

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# CMA Awards Ceremonies 1984



Ray Charles at the piano is joined by Oak Ridge Boys (I-r) Joe Bonsall, Duane Allen, William Lee Golden, and Richard Sterban.



Longtime collaborators Kenny Rogers and Lionel Richie duet onstage.



Female Vocalist Of The Year Reba McEntire.



Willie Nelson accepts his half of the Vocal Duo award; his duet with Julio Iglesias was the prizewinner.



Dolly Parton opened the festivities.



Ricky Skaggs accepts the Instrumental Group Of The Year award on behalf of his band.



The Judds, Naomi (left) and Wynonna, won the Horizon Award.



Loretta Lynn performs a tribute to the late Ernest Tubb.



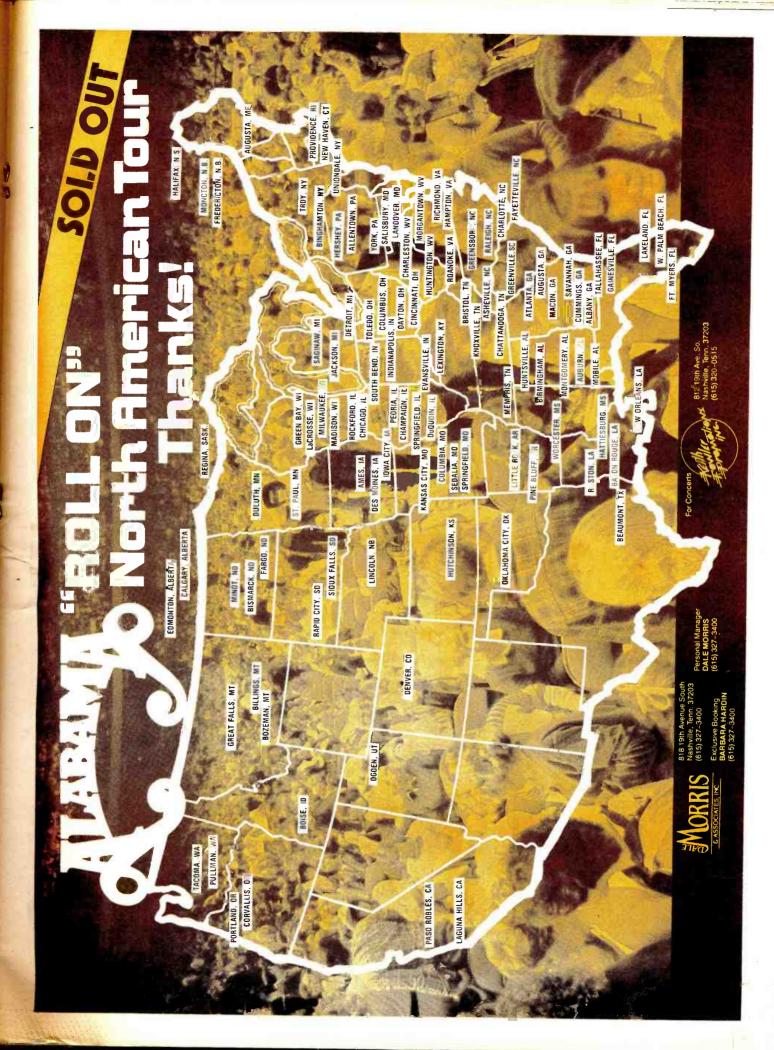
Waylon Jennings performs.



Ronnie Milsap and Brenda Lee were among the many celebrity presenters.



Gathered onstage were Oak Ridge Boys' Richard Sterban, Janie Fricke, B.J. Thomas, and Ricky Skaggs.

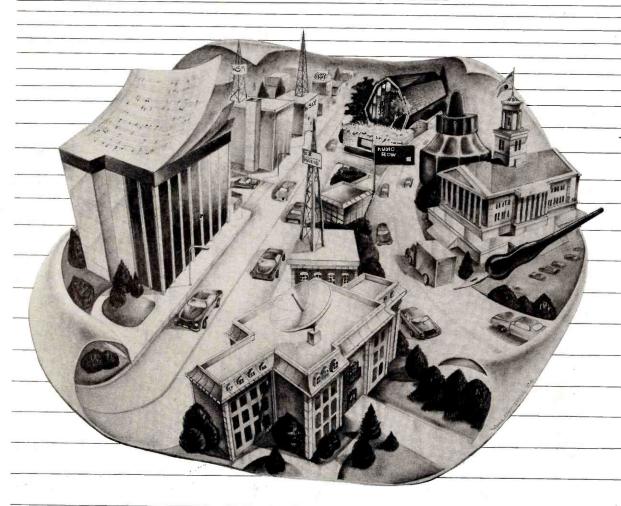


SPECIAL SUPPLEMENT



# KEY TO THE CITY

CONSUMER'S GUIDE TO NASHVILLE



**COUNTRY SUPPORT GROUPS • LICENSING ORGANIZATIONS** 

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# Music City, USA Consumer's Guide To Nashville

s the eyes of the country music world turn to Nash-ville this week, R&R takes this opportunity to recognize many of the people, organizations, and associations who contribute to country's success – both as a musical form and as a thriving radio format.

Radio stations that play country music are uniquely served by a variety of ancillary organizations, all of which are dedicated to promoting the growth of country music and preserving the tradition which sets country apart from other musical forms. These organizations all contribute to the promotion and general understanding of country music, working toward an overall appreciation of both the format and the stations which prosper from it.

In this special edition, we take a look at three different entities that are involved in continuing this general appreciation of country trade associations, publishing companies, and licensing organizations:

Trade Associations: These organizations serve to enhance country's image while providing myriad services to those institutions which utilize and profit from country music. The associations featured in these pages include the Academy of Country Music, the Country Music,

Association, the Country Music Foundation, and the Nashville Songwriters Association.

• Publishing Companies: The role of music publishers as a whole has changed in recent years, and the role of country music publishers has changed even more. Publishers of country music are much more directly involved with the radio stations of this genre than are publishers of other forms of music. To examine the many and varied roles of country publishers, and to examine the

relationships between publishers and songwriters, artists, producers, record labels, and Country radio stations, we surveyed four major publishers of country music: Acuff-Rose, Combine Music Group, Warner Bros. Music, and Welk Music Group.

 Licensing Organizations: Through the years the relationship between licensing organizations and radio has at times been adversarial. The cause for this apparent conflict has often stemmed from a general misunderstanding





of the role and purpose of these institutions, which is to ultimately provide just compensation for those who supply Country radio with its most basic product — the song. In this section we look at ASCAP, BMI, and SESAC.

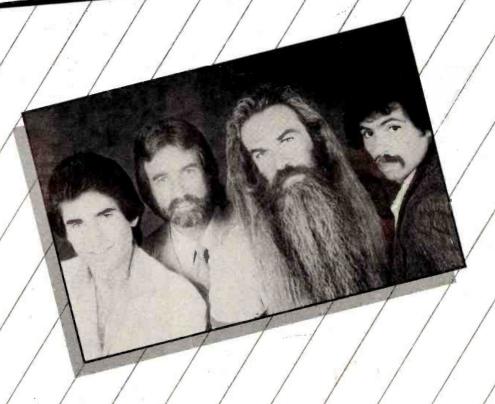
The aim of this R&R special is to promote an overall understanding of the various elements which contribute to the strength of country as a musical form and as a radio format. Each of these individual organizations tends to

have a better understanding of Country radio than the stations have of the organizations, Our goal is to acquaint you with these allied associations, so you can better utilize their services which are available to help you do your job even better. We're all in this together, and as we understand one another better, we all contribute to the overall success of those involved with country. As one segment prospers, the others are sure to benefit.

AT LAST: A FULL-SERVICE SYNDICATION AND CONSULTING COMPANY RUN BY RADIO PEOPLE FOR RADIO PEOPLE... BPI FIRST BEGAN SERVING RADIO STATIONS IN 1959 AS PART OF THE INTERNATIONAL GOOD MUSIC COMPANY. NOW, UNDER NEW OWNERSHIP AND MANAGEMENT, BPI HAS REDEFINED SYNDICATION AND CONSULTING SERVICES TO BE MOST RESPONSIVE TO THE NEEDS OF RADIO STATION OPERATORS. LES SMITH, BOB ENGLISH, BEAU PHILLIPS AND JOHN SHERMAN HAVE ASSEMBLED A CORPS OF SUCCESSFUL RADIO PROGRAMMERS AND MANAGERS... WINNING BROADCASTERS WHO UNDERSTAND THE PROBLEMS YOU FACE EVERY DAY IN A COMPETITIVE RADIO ENVIRONMENT... AND WHO OFFER SOLUTIONS CONSISTENT WITH PROVIDING A COMPETITIVE SOUND FOR A POSITIVE BOTTOM LINE RESULT: TESTED AND PROVEN MUSIC SYSTEMS, POSITIONING AND MARKETING STRATEGIES, SALES AND STATION PROMOTION PLANNING ARE ALL PART OF THE BPI MENU, AND OUR ANNOUNCED FORMATS OFFER SUCH WINNING PERSONALITIES AS CHRIS LANG OF LA. AND PHIL HARPER OF SEATTLE. IF YOUR STATION DESERVES THE HIGHEST QUALITY, MOST SALEABLE PROGRAMMING... AND SUPPORT PERSONNEL TO ENRICH YOUR PROFIT RETENTION... YOU DESERVE TO BE A BPI WINNING STATION! CALL BPI TODAY AT 800-426-9082... OR COLLECT AT (206) 454-5010... TO LEARN HOW BPI WILL HELP YOU WIN. YOU MAY LEARN HOW TO KEEP WINNING FOR YEARS TO COME!



ouk Riage Boys



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DELIVERING THE MUSIC OF THE BO'S

# Country's Associations Spreading The Word

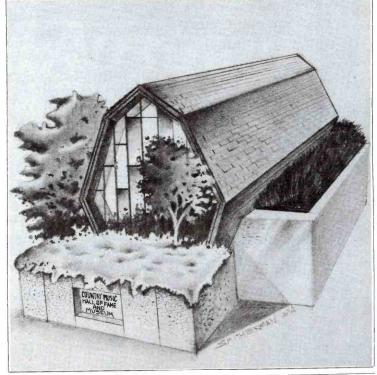
ountry radio is fortunate to be uniquelyserved by a number of organizations founded to promote the very music these stations have chosen to play. In addition, these associations under-stand that Country radio is the primary purveyor of the musical genre, so they act as ready support arms, willing and able to assist both stations and individuals. Our Country Music Week special focuses on four of these associations.

The Academy of Country Music and the Country Music Association are designed to enhance the image of country music among the populace on one level, while serving in a supportive role to both the country music industry and the Country radio industry on another. The Country Music Foundation is dedicated to chronicling the history while preserving the tradition of country music and its people. The Nashville Songwriters Association has as its primary goal the support and education of those who provide Country radio and country music with its very foundation - the country song.

These organizations are more than willing to serve Country radio. Get to know them and the services they provide.

# Academy Of Country Music

he Academy of Country Music, located in Los Angeles, is one of the few organizations outside of Nashville dedicated to the advancement of both the country music and Country radio industries. Founded in 1964, the ACM set its course in its charter, which states its "first and foremost purpose is to enhance and pro-



mote country music throughout the world."

Radio stations around the world, in return, are an everincreasing supportive arm for country music and the academy. The ACM supports Country radio members by providing information on artists and events which can be used by the stations and their personalities.

The academy's major event, and primary country music image-builder to the general public, is its annual awards show. Celebrating its 20th anniversary in 1985, the show annually honors the top artists of the preceding year. The academy also honors ACM/See Page 64

# Country Music **Association**

he Country Music Association has been in the "business" of supporting Country radio and country music for the past 27 years. In that time, it has seen the number of stations programming country music grow from fewer than 100 fulltime Country stations to over 2300 fulltimers, plus another 700 or so who program it on a parttime basis. Radio membership in the organization has grown to the point where some 70% of the top-rated Country radio stations in the United States are members of the CMA. With that kind of growth, it's obvious that Country outlets have found membership in CMA a useful tool and an important part of their successful operations.

Since its inception, the CMA has held the belief that radio is the backbone of country music. Thus, broadcast personalities and personnel have always been a top priority at CMA. CMA/See Page 64

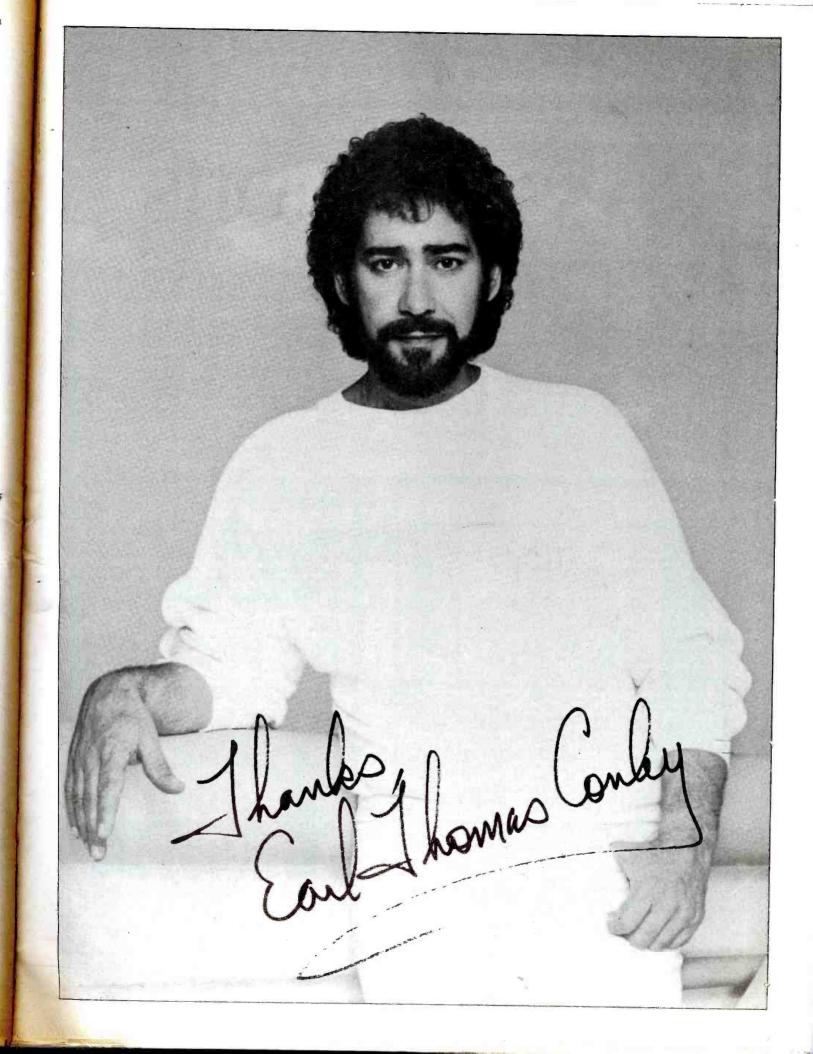
# Country Music Foundation

he Country Music Foundation developed and created in 1964, has a wide variety of programs through which it conveys the history of country music to the public while acting as a source of information for Country radio. The answer to almost every question about country music - including its history, styles, celebrities, executives, trends, roots in other cultures, and specific recordings - can CMF/See Page 65

# Nashville Songwriters Association International

By Deborah Evans

I t all begins with a song." That's the motto of the Nashville Songwriters Association International, and could very well be the slogan for Country radio. In reality, both share a common foundation - the music. Founded in 1966 to promote songwriters and NSAI/See Page 66



# Service Organizations

ACM

Continued From Page 62 Country radio by presenting its coveted "Hat" award to the "Country Radio Station of the Year" and to the "Disc Jockey of

Another facet of the academy, designed as a forum in which Country radio can participate, is the ACM monthly newsletter. The academy provides space for member stations and air personalities to publicize contests, concerts, specials, and community events in which they participate.

The ACM also sponsors the Marty Robbins Memorial Golf Classic. Marty was voted the "Artist of the Decade" in 1970 by the Academy, recognizing his contributions to country music throughout the 1960s. When the country community lost Marty to an untimely heart attack, the academy wanted to show its appreciation by promoting an annual event bearing his name. The golf tournament was the result, with all proceeds which last year totalled \$10,000 going to the American Heart Asso-

The Academy stands ready to



help in any way it can - all you have to do is make contact. The ACM offices are at 6255 Sunset Blvd., #915, Hollywood, CA, 90028.

**CMA** 

#### Continued From Page 62 **Programming Tools**

To increase the country music audience, the CMA provides member stations with a number of tools to aid in programming Country stations. Many new Country outlets have been able to sign on with a working knowledge of the country music industry obtained through various CMA publications. In addition, Country stations are able to augment their presentation through other services provided to radio members by the association

These member benefits currently include special rates on insurance, the monthly Close Up magazine, the Broadcast Handbook, ticket availability to the annual Awards Show, custom services, access to the CMA radio survey, and updated reference guides. Here's a look at the individual services available to CMA members.

 The 1984 Broadcast Handbook is published by the CMA specifically for member radio stations and contains exclusive articles by top broadcasters on program-ming, promotion, and sales. It also contains several reference guides, such as equipment manufacturers and FCC offices.

 The radio survey offered to members is a complete listing of all full and parttime Country radio stations in the U.S. and Canada. Information includes call letters. wattage, address, telephone number, frequency, station manager, and other pertinent data. Additionally, the only available Country radio station mailing label service can be obtained exclusively by CMA members.

· Country radio stations may request special promotional kits.



as well as help with record service and artist contacts Reference guides, which are updated monthly, include lists of publishers. publications, record company personnel and artist/label/agent/manager and producers.

 Close Up magazine, published monthly, is a tool used by stations and personalities to keep up with industry happenings, both in the United States and internationally. A special section of the magazine. "Factfile," is written with the onair personality in mind and is a daily compilation of country music industry birthdays and facts, as well as special events in world his-

All the above services are provided in addition to the seminars and programs sponsored by the CMA to facilitate communication and continuing education among industry professionals. These programs are the essence of the second part of the CMA's role - improving the perception of country

From the very beginning, the CMA has worked to sell country music to Madison Avenue - enhancing country music's image among those responsible for making radio time buys by putting forth a special effort to improve the perception of the Country market by major advertising firms throughout the country. The CMA has gone to bat on behalf of Country radio innumerable times, convincing these agencies that radio buys in any given market aren't complete unless a Country station is included. Along these

lines, Richard McCullough, the 1964 President of CMA, as well as President of J. Walter Thomps has spearheaded a concerted effort to prove the strength and ef-fectiveness of the Country mar-

Another official CMA function is the Talent Buyer's Seminar, an annual event for buyers and others who are involved in country music. The showcases and forums which are part of this seminar help expand the registrants' knowledge of the trends and techniques affecting the promotion of live performances

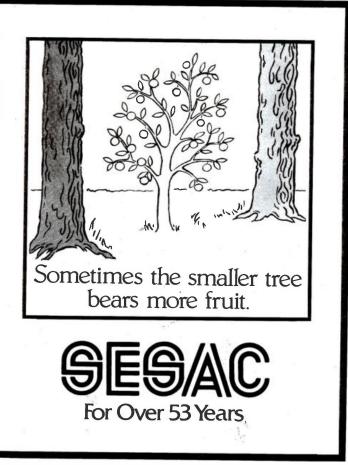
Additionally, in response to con-cern with expanding the market for country music in Europe, CMA opened an office in London and sponsored a massive public opinion survey. The results should initiate a push overseas with country product.

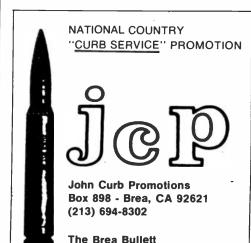
The CMA also plays a major role in the presentation of two events instrumental in improving the public's perception of country music and its artists. Each October, the association presents its annual awards show, playing to a tremendous nationwide network television audience.

Another CMA activity is acting as cohost for the annual International Country Music Fan Fair, which drew 20,000 participants in

Finally, as its ultimate salute to those who bring country music to millions of fans through Country radio, the Country Music Association recognizes outstanding broadcast personalities each year in small, medium, and large mar-kets with its "Broadcast Personality of the Year" award. The personalities receiving the award, representing excellence in the broadcast medium, are recognized on the CMA award show during the telecast.

The CMA is always ready to help you in your efforts to present country music to the people or sell Country radio to advertisers. Its address is PO Box 22299, Nashville, TN 37202





# Service Organizations

CMF

Continued From Page 62

be found in the familiar barn-shaped building at the heart of Nashville's Music Row. Information, however, is just one of the many services offered by the Foundation to the radio industry.

The CMF is the world's largest and most active research and exhibition center dedicated to a form of popular music. It was chartered by the state of Tennessee in 1964 as a tax-exempt educational organization, and the Country Music Association was instrumental in its inception by setting up its Board of Directors and charging them with the responsibility of establishing a hall of fame and museum. The CMF's current Board of Trustees is composed of distinguished leaders in the field of country music. The Country



### Country Music **Foundation**

Music Hall Of Fame and Museum is the best-known of the Foundation's four components, but the other three - the Library and Media Center, the Programs Division, and the Education Department - are of special interest to

#### **Foundation Library** And Media Center

If you're planning a country music trivia contest, or an event that deals with the history of country music, the Foundation Library and Media Center can help you. Just dial the Research Center's number, (615) 256-1639, for assistance. Through its staff, collections, and facilities, the Library and Music Center provides consultation and research services to writers, journalists, film, television and record producers, and others who have a serious interest in country music. Since 1970 the Foundation Library and Music Center has been assisting the record industry with projects such as record remastering and original research, as well as helping film and media production companies in selecting film locations, providing appropriate musical instruments and costumes, and editing book manuscripts and movie scripts.

The Library's collections include 110,000 recordings, 17,000 photographs, 4000 pieces of sheet music, 1000 films, 550 video tapes, 4000 books, and 2500 multi-issue and bound volumes of more than 425 periodicals. In short, if you have a question, the Library and Media Center probably has the answer, and it's all just a phone call away.

Among the Center's ongoing programs is an oral history project. Since 1970, the Foundation staff has conducted taped interviews with numerous key figures. both celebrities and executives,

important to the development of the industry and its music. If you need background for a special programming event. the Library and Media Center may be of assistance. Some of the interviews remain sealed, and the use of others is restricted, but the Library is always available during business hours to discuss your needs. Other ongoing programs at the Library and Media Center include audio restoration services, reference and research consultation services, and collections management and conservation.

#### **CMF Programs Division**

The Programs Division of the Country Music Foundation includes the Country Music Foundation Press, the Friends of Country Music membership program, and product development. The Foundation Press issues country music-related publications, including a quarterly newsletter; books; and the Journal of Country Music, a lavishly-illustrated magazine published three times a year which features the best scholars and journalists writing about country music. These publications are not only informative and interesting, but are a valuable resource for all country music and broadcast professionals. Some back issues are available; for subscriptions (\$15), write Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203.

The Programs Division also develops and markets additional unique merchandise for country music:

• The Official Country Music Calendar: Every significant date in the history of country music is recorded in the sixth annual Official 1985 Country Calendar. Items such as the first Grand Ole Opry broadcast, Hank Williams's first recording session, and Elvis Presley's first "Ed Sullivan Show" appearance are included, as are full-color pictures of major country stars such as Willie Nelson, Dolly Parton, Barbara Mandrell, and Waylon Jennings. You can keep track of important dates in country music history and use the calendar as a guide as well as a source in planning special promotions for your station or its advertisers. For those of you who might like to offer the calendar to your audience, per-inquiry marketing agreements may be available exclusively in your market. The calendar is great for on-air contests, and gifts for clients and advertisers, and large orders may be personalized with your station's logo. Calendars may be ordered from the Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203, at a cost of \$6.95 each - plus \$1.50 for postage and handling.

· Merchandise: Unique country music merchandise such as 350 classic country albums and cassettes, dozens of books and photos, assorted country "wearables," large assortment of souvenir glassware, posters, and even a shower curtain, are included in the Country Music Hall of Fame's new 28-page gift catalogue.

The extensive album/cassette, book, and photo listings are arranged in alphabetical order by artist. The country music programmer can find significant recordings by such greats as Roy Acuff, Eddy Arnold, Flatt & Scruggs, the Carter Family, Johnny Cash, Patsy Cline, George Jones, Bill Monroe, Kitty Wells, and Ernest Tubb. Compilation albums of bluegrass. Cajun. and western swing are also available, along with collections of banjo and fiddle music, and country com-

Hardcover and paperback book offerings include biographies, instruction manuals, guides, cookbooks, histories, and photo collec-tions, while the photo lists include 8 x 10 black-and-white glossies of numerous country music stars, all suitable for framing.

· Apparel: Sixteen different styles of T-shirts, ranging from a sleeveless "muscle shirt" to longsleeved "baseball jerseys," are offered in a range of popular colors with a variety of illustrations, including Elvis Presley's "solid gold" Cadillac, Minnie Pearl's hat, and a 1947 jukebox.

· Country shower curtain. One of the most popular items in the catalogue is the country shower curtain with the lyrics of ten favorite songs hand-silkscreened on high quality vinyl.

All items are available in the Museum's gift shop, and a complimentary catalogue can be ordered from Country Music Hall of Fame Museum, Department M. 4 Music Square East, Nashville, TN 37203

Future plans at the Foundation include the development of syndicated country music radio programming, and the production of a number of :10 or :20 complimentary spots for Country stations. The Program Development Division is also continually searching for new outlets in distributing its educational programs through various media - including radio, The staff is always open to ideas for better serving country radio stations and the music industry.

#### Country Music Hall Of Fame

The next time your station books a Nashville tour or is one of the many Country stations to send contest winners to Music City, you may want to contact the Foundation first. Staffers will be able to help you arrange a trip to the museum for your group. Whenever going to Nashville especially first timers - it's not a bad idea to make your first stop the Country Music Hall of Fame and Museum. The background and insight into country music available at the Museum will enable you to enjoy the Grand Ole Opry and all Nashville's other country music attractions all the more.

You and your station's contest winners or tour group will get a behind-the-scenes look at the country music industry and more than 50 years of its fascinating history. Colorful costumes, rare photos, musical instruments, and CMF/See Page 66

Music Countr Radio Network. Where else could you hear a living doll in the dead

Live interviews with country music's brightest stars. That's just one reason that Music Country Radio Network is the hottest night-time radio program from Maine to California and everywhere in between

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Talk to Jeff Lyman at (615) 889-6595 or Glenn Serafin at (202) 955-7214. They'll turn you on to the radio show that's keeping America up.

# Service Organizations

**CMF** 

Continued From Page 65 recordings by major artists are displayed; you'll see Hank Williams's only television appearance, learn how to write hit songs, and watch clips of major country music films.

One of the Museum's largest and most entertaining exhibits explores the multi-faceted career of superstar Dolly Parton. Held over through 1985, this very popular exhibit traces Dolly's life from her birth in the hills of East Tennessee to her latest film, "Rhinestone."

One of the most fascinating exhibits in the Museum is RCA's Studio B. This is where many of country's hottest artists recorded their hits, and a multi-media ex-hibit provides an intriguing, fastpaced introduction to the history of Music Row and the Nashville sound. Special participatory tours allow visitors to discover all aspects of this historic studio, take part in a "mixdown" session, and play instruments used by studio

If you are coming to town with a group of winners, discounts are available for groups of 15 or more, and knowledgeable tour guides are provided to station groups at no extra charge. To make arrangements, contact the Operations Department of the Hall of Fame and Museum at least three weeks in advance. The address is 4 Music Square East, Nashville,

MR

#### NSAI

Continued From Page 62 their achievements, NSAI has become the most viable link between those who make the music and those who play it.

Through a variety of seminars, showcases, and special projects, NSAI has increased the visibility of the songwriter in the music community. Initiated by Eddie Miller and some fellow songwriters, the organization was originally called the Nashville Songwriters Association, adding "International" to broaden its base and to let people know it represented more than just Nashville songwriters.

Maggie Cavender has been Executive Director of NSAI since 1968. "I became involved first by offering my services for PR - I was doing some of that at the time," Cavender remembers. As her involvement gradually in-creased, she was asked to act as the executive director several days a week, which evolved into a fulltime position when it became clear the work required that commitment.

Currently, the organization has approximately 3500 members worldwide. Two different membership categories are offered. Active membership is for songwriters with at least one composition contractually signed to a publisher associated with a licensing organization: ASCAP, BMI, or

SESAC. Associate membership is open to unpublished songwriters and to people in the industry who aren't writers but are interested in the craft.

NSAI is corporately structured with a board of directors elected to two-year terms. Don Wayne is the current President; Vice Presidents are Woody Bomar, Del Bryant, John E. Denny, and Tom Long. Buzz Cason is Treasurer, Debbie Hupp Secretary, and Jerry Chestnut Sergeant At Arms.

NSAI sponsors various functions throughout the year aimed at promoting songwriters and their work. Each year on the Sunday that kicks off Country Music Week festivities, NSAI sponsors a dinner to induct new members into the Songwriters Hall of Fame. In March, it sponsors a three-day seminar which draws together professionals and amateurs from all over the country for panel discussions, critique sessions, and a special showcase. During the summer, NSAI sponsors a oneday seminar and showcase. NSAI also sponsors workshops all over the country to provide hopeful songwriters the opportunity to meet with someone in the industry and learn about the business.

#### **Help For Radio**

It's easy to see what NSAI offers songwriters. But what does it offer Country radio? The answer is its lifeblood - the song. By helping to improve the quality of the song and lyric – which many agree is the inner strength of country music - the NSAI is ultimately helping Country radio by making its product as strong as it can possibly be. In addition, NSAI has recently initiated a project in conjunction with Warner Bros. Rec-ords that will bring the songwriter and the disc jockey closer together. Together they're issuing biographies of the songwriters on select singles in hopes that air personalities will incorporate some of these informational bits into their record raps. NSAI writes the bios, has them printed, and then cut in 6' by 6' squares to fit the single sleeves. Warners then ships the single with the bio. Crystal Gayle's "Me Against The World" is the first release shipped with the new bio enclosed, and it profiles writers Pat Bunch, Mary Ann

Kennedy, and Pam Rose.
The idea for this project original to nated in the NSAI Professional Involvement Committee, following a survey which revealed radio would use information about the writer - if they had it. Now, thanks to NSAI and Warner Bros. radio will have the chance to shed some light on the unsung heroes of the industry.

Another link with the radio community is the workshops held

throughout the country. "Wherever I go to do these workshops, I end up doing a radio interview Cavender says. "The people who listen to Country radio and many of those in it are often fledgling songwriters." Of course, songwriting disc jockeys are nothing new to country music. Waylon Jennings, John Conlee, T.G. Sheppard, and Bobby Bare are all former jocks who have become songwriters/artists.

NSAI is not the only organization to serve songwriters, but Cavender feels it's a service organization that is more of a brotherhood. It works in conjunction with the Songwriters Guild to obtain better copyright legislation and is also connected to the licensing organizations. ASCAP, BMI and SESAC all have members on the NSAI board; these three are the only corporate members of the organization.

With a prestigious background and even more planned for the future (such as a panel during the Country Radio Seminar) the Nashville Songwriters Association International plans to continue its efforts in bringing the songwriters the credit they so richly deserve. With the help of Country radio, it's a sure bet it'll keep reminding the industry that marketing, promotion, and public relations are important but . . . "It all begins with a song.'

Deborah Evans is the Assistant Bureau Chief of R&R's Nashville

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# A Publishing Primer

# From Pen To Performance

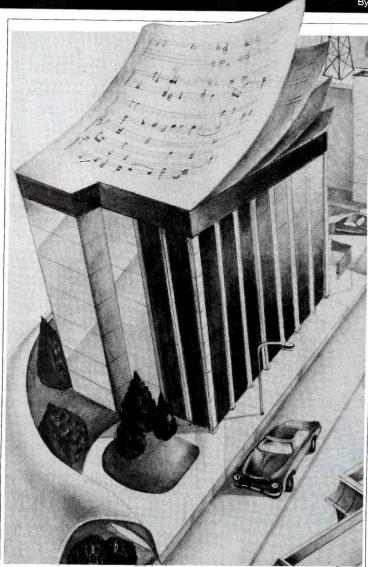
n the operations of the music industry, the term "publisher" is a bit of a misnomer. Whereas in the literary world a publisher is responsible for the actual printing and publishing of a work, the role is much differently - and obliquely defined for the recording business. The music publisher wears many hats, spreading his energies over many varied areas of the industry. In the general scheme of operations the publisher is often overlooked, yet he or she has an important role in the creation and production of music product - and in the success of every radio station.

Each publisher has a particular operational style, approaching the business in a manner that distinguishes it from any other. Recognizing this fact, R&R examined a cross-section of publishers in Nashville, examining the business for similarities and differences in methods, practices, and operations.

#### The Publisher Defined

"My view is that a publisher does everything except write the song," says Bob Kirsch, Manager/ Nashville Division at Welk Publishing. "The initial step is finding a few good songs, pitching them to the artists and producers, and doublechecking your efforts by making sure all your songs are being listened to. You have to make sure you're on the right track. The publisher has a responsibility to pitch the right song to the right artist, but it is also necessary to follow up, for whatever reason, to offer some help with promotion after the record is produced."

The music publisher's role generally splits between writer and artist development, according to Tim Wipperman, VP/GM of Nashville Operations at Warner Brothers Music. "Music publishing is a dual-faceted role, beginning with developing the songwrit-



ILLUSTRATIONS: JOEL SMITHERMAN

By Reed Bunzel and Lon Helton
ers who write the songs which w

ers who write the songs which we then take to other artists," he says. "This is the old-line role that publishers have traditionally always done. Now, however, we are also becoming development companies for artists and record companies. It's our function to take some of these young writerartists who are just beginning their careers, put them in the studio with more experienced writers, and develop them. Ultimately, the role of publisher is really that of a developer of talent."

Artist development and publisher packaging is an important aspect of the job today, primarily because the role of the record company has changed. "The entire business has changed to the point where publishers have had to assume much of the job that the record companies used to perform," Wipperman continues. "In the old days they would take in young talent and help develop it. Today, when a publisher goes to the record company, he has to have the complete package - the song, artist, management, publishing — before you go in the door. The artist has to be ready to go, ready to record, ready to go on tour. Record companies just don't have the dollars, nor time, to develop artists the way they used

Image is also vital, possibly more so in Country than any other format. Wesley Rose, President of Acuff-Rose Music in Nashville, believes that the publisher must have a keen music sense - somewhat akin to a gut feeling - when selecting the songs it will pitch to artists and producers. "The publisher's number one role is to find writers that fit the catalogue's image," he comments. "There is a uniqueness about publishers just as there is a uniqueness in writers everyone gets a little different message when hearing a song because every person is different and each person's taste is a little different. You can never say anyone is completely right, but the publisher has to do what he feels is right, regardless of trends or what anybody else is doing."

Every publishing company, of course, has its own direction and

PUBLISHING/See Page 70

# JOHN SCHNEIDER

"I've Been Around Enough To Know"

"Thank You Radio For Your Tremendous Support."

WILLIAM MORRIS AGENCY. INC

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**MCA** Records

# **Publishing**

Continued From Page 68

image. Some target more for the traditional listener, while others seek out the more contemporary cut that appeals to a younger, or possibly crossover, audience. In general, however, most publishers make an outward attempt to make every writer as multi-faceted as possible. Wipperman explains, "I try to get everyone to write as broad a range of song as they can. Country radio will go six months and everyone will say it's getting too cosmopolitan - then the books will come in. The stations will then decide to fill in some holes in the demographics, so the music will change. It all va-cillates back and forth."

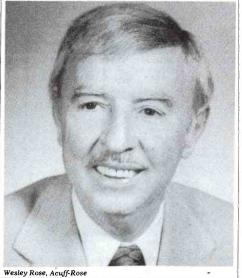
#### A Song's Life

Common myth depicts the successful songwriter as a gifted musician who sits down at the piano, plinks out a few notes, scribbles some words on paper, and in five minutes creates the great American melody. While this may work in slick Hollywood cinematic imagery, nothing could be further from actuality. Except for a few inspirational moments, songwriting is a careful, conscious process of combining thoughts and music. Many successful songs have been written on the run by



bathtub geniuses and barroom novices, but a hefty percentage of today's product is carefully crafted by professional staff songwriters and artists.

Most publishing organizations maintain a permanent slate of songwriters whose job is creating good music with a high commercial appeal. Writer and publisher



work hand in hand, keeping close tabs on which artists and producers are looking for new material. Both parties follow the new composition from initial con-

cept to rough demo, and are mutually involved in the entire process. Johnny MacRae, Vice President of Combine Music, explains: "We have our own staff writers, and they regularly go through a general screening pro-cess. After one of our writers finishes a song, we'll put it down on a rough demo, with maybe just a piano or guitar or a background voice or two. We then take these tapes, sit down, listen to them carefully, and determine which songs we feel are good enough to be recorded. The songs that pass this step are then recorded in our 24-track studio, complete with

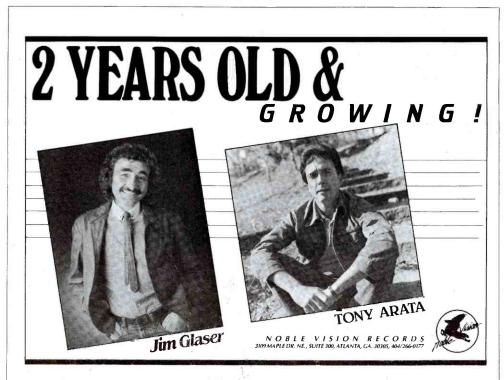
"More and more artists don't want to be categorized, and many of them are victims of getting hundreds of songs that sound just like their last hit single. We try to match the good songs with the good artists."

- Bob Kirsch

musicians and vocals and whatever else might be needed to make it presentable."

MacRae says that most writers do not consciously tailor songs to individual artists, but do make a point of understanding each artist's particular style. "We don't say 'write a Conway Twitty song,' or 'write a Janie Fricke song.' We're just looking for a good song, because a good song will usually find its way onto vinyl."

PUBLISHING/See Page 71



# **Publishing**

Continued From Page 70

Welk's Kirsch agrees, adding, "What we do is match up our songs with the artists, not the other way around. More and more artists don't want to be categorized, and many of them are victims of getting hundreds of songs that sound just like their last hit single. We try to match the good songs with the good artists, giving them some good material they can adapt. We look for a good song, pitch it to the artist, and trust his judgment to adapt it to his own personal style."

How do publishers and writers select which songs they're going to pitch to the artists and producers? MacRae comments. "Every two weeks we have a writers meeting, where all the staff writers take a look at the cut sheet the list of artists and producers who are scheduled to cut. We then play any new demos we've got, then everyone lists the songs we've got that each individual artist could possibly do. This list is then narrowed down to about four or five we feel would be best for each producer or artist.

Simply getting an artist or pro-ducer to agree to listen to a song means very little in the long run. The point when the song is pitched is when the job really begins. Says

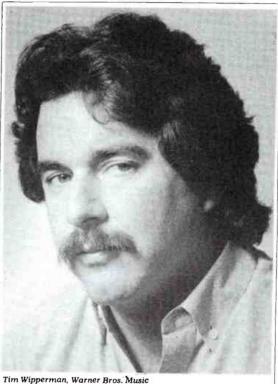
Kirsch, "Once a song is pitched you have to follow it up. You have to make sure the song is in the ballpark, you have to get it listened to, you have to get the artist interested in it. Even after a recording deal is worked out you have to keep following it, to see what the record company intends to do with it; whether it's going to be the last cut on the album or released as a

"We have kind of an unwritten rule that the people on the professional end don't write. That creates a real conflict. The publisher generally fulfills every function except writing the song, and it would be difficult to ask the writer to do it all."

-Bob Kirsch

single. The fact is, until a song is put down on vinyl you can't consider it finished."

While it appears that the relationship between publisher and writer is closely-knit, with both parties sharing equally in the benefits of recording a song, they usually remain separate entities, each performing his/her own du-



ty. Kirsch continues, "We have kind of an unwritten rule that the people on the professional end don't write. That creates a real conflict. The publisher generally fulfills every function except writing the song, and it would be difficult to ask the writer to do it

#### **Publishers And Promotion**

Obviously the publisher and writer have a hefty financial stake in the success of any of their properties, and it's in their own best interest to assist that success in any way possible. As any program director well knows, the most prevalent method of spreading the good word in radio is the promoter. What role does or should a publisher have in promoting the final product, once a song is recorded and released? Should the publisher climb on the promotion bandwagon, or can too many cooks spoil the soup?

"We support the record if we believe in it," says MacRae of Combine's policy. "If someone comes in and cuts a spec song on a nothing label, and it's not a good record, it would be a waste of time to promote it. But if the label is small, and they're really trying. and they've got a good-sounding record, and we think it's got a shot

"Our promotional efforts involve getting a record played in the various markets that record companies might not be able to get it played in. Because of our knowledge of the stations that are out there, and because we know a lot of disc jockeys, we

- Wesley Rose

work on it."

we'll support as if it were a major label. If any record is good we'll generally support it; we'll hire independent promo men, whatever we need, as long as it makes business sense to support the record. We're always very supportive of all the labels."

Since success is directly related to airplay performance and record sales, visibility of new product is of prime importance. "Our general rule is to promote the record to make a hit out of it," says Rose. "Our promotional efforts involve getting a record played in the various markets that record companies might not be able to get it played in. Because of our knowledge of the stations that are out there, and because we know a lot of disc jockeys, we work on it. This way, if we work on the record, and if it has the stuff, it gets the airplay. Once you get the airplay, you find out if your gut instinct was right or wrong, because the listening public starts buying

PUBLISHING/See Page 72

# CONGRATULATIONS TO ALL **CMA NOMINEES AND WINNERS!**





# **Publishing**

Continued From Page 71

or not buying, as the case may be. Public opinion is the final result here, because radio gives us the exposure we couldn't ever buy especially in this country.

Promotion is often fraught with hype and exaggeration, but Rose believes this approach has difficulty in the country market. Instead, he feels that Country stations rely on strict honesty in promotion and record service. "Country normally operates on personal relationships, because everyone knows each other and no one is about to lie or con the other guy. Nor can anyone sit back and gripe that they can't get a song played - what with so many stations in so many markets. But, you really have to go out and do a job - being honest with yourself and with the radio people. You can't hype. If you lie to a fellow, it's almost impossible to get anything else on. You can't walk into a station and say 'I've got 72 stations on this record,' because the PD can pick up the phone and find out what the story really is. Besides, that kind of promotion is stupid."

#### **Pop And Country**

Because of the differences between country and pop music, it is only fitting that their respective publishing industries also share some differences. In some ways Nashville's music industry is similar to that in Los Angeles and New York, but in others it seems as if they are distant cousins. Artist attitudes, label relations, and overall practices follow a path that is often discordant with those in the world of rock. The music publishing business is no excep-

Wesley Rose cites the high visibility in promotion as a significant disparity. He says, "The biggest difference between country and pop music publishers is that the country publishers get directly involved in the promotion of the record, while in the other fields they don't. The pop people want publishers to donate dollars so they can get independents. Country works a lot differently. I guess the way they do it in pop is a little faster, and what they're really looking for is to get their hands on everything. That isn't as important in country.'

At Warner Brothers, Wipper man believes differences and similarities depend largely on individual company policy. "A lot depends on the kind of company. About 60-65% of what we do is country, but our theories and operations are the same as we apply to pop. There are others, however, who do things totally differently. Publishing as a whole is done differently in L.A. than in Nashville, necessitated by geography and attitude. A lot of pop artists are developed and then sign deals with big publishers - but in essence they have their own publishing operations. This doesn't happen as much in country.

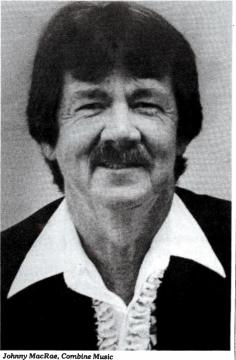
Another difference, Wipperman says, is the receptive attitude country artists have toward re-

"We're all in this business for the same ultimate reason - to make money. The more I know about a radio station's needs, and the more they know about ours, the better we can help direct the writers to create the kind of material that fits those needs."

- Tim Wipperman

cording songs written by someone else. "There is more opportunity in country for a publisher to get songs cut by outside writers," he continues. "In the pop field, between 15-20% of the chart acts are available to pitch songs to. These are the artists who will accept and record outside material, while the other 85% are self-contained. In Country, the ratio is different. You can pitch between 40 and 50% of the artists."

Combine's MacRae agrees, but warns that country may soon be come more like pop music in this regard. "Country is probably the only field left where you have the opportunity for so many artists to record your songs," he says. "Of course, there are some people we obviously can't get to, and it helps if the writer is here in Nashville rather than somewhere else. Still. it's getting tougher in country to find other acts who aren't in some way affiliated with their own publishing company.



#### Communication Is The Key

Most radio stations tend to overlook the music publisher in day-today operations. After all, the only visibility most publishers ever receive is a brief mention on the label or album cover, and they're often viewed as the recipient of half of the annual fees collected by the three licensing organizations. Despite this forced anonymity, however, many publishers would like to develop and maintain a closer relationship with the stations that play the music.

Research and development is a key factor in this relationship. The publishers are the people who, in the beginning, help formulate the material the stations are going to receive in the end," explains Wipperman. "If we could communicate regularly with the stations, and if they would let us know what their needs are, it would make it easier for us to give them the material - and the artists - that would make them successful in their business

"I would love to see a better relationship between publishers and radio stations," Wipperman concludes. "We're all in this business for the same ultimate reason - to make money. The more I know about a radio station's needs, and the more they know about ours, the better we can help direct the writers to create the kind of material that fits those needs. If we don't know the demographics they're looking for, and if we don't know their operations and limitations, we can't help at this end. This is where the seeds get planted, and if we understand the internal workings of radio we can provide the stations with the kind of product that will make them successful. Communication is the key.

Communication is the key. The process of setting the notes down on paper to getting them on the air is a long and tentative one. Establishing a good, cooperative rela-tionship between all parties involved along the way can make the process move more swiftly, and aid in creating more quality product that everyone will ultimately prosper from.

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# Writers, Rights, And Royalties A License To Play

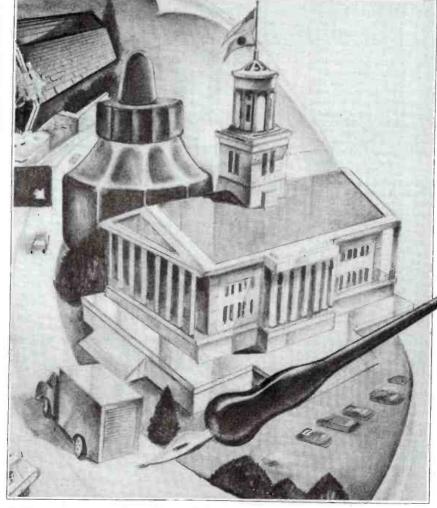
he relationship beween radio stations and music licensing organizations has long been one of periodic misunderstanding, Radio stations tend to view the annual logging procedures and fee collections as an inconvenience (at best) and an intrusion (at worst); while the music licensers have possibly failed to appreciate some of the sensitivities inherent to the broadcast industry. For two industries which have similar goals, the situation tends to perpetuate tentative dissonance and/or mistrust

Through mutual appreciation and cooperation, these two entities can better work together to ensure both a strong radio industry and prosperity for the writers and publishers who ultimately create the product. This section takes a look at the three music licensing organizations which affect Country radio: ASCAP, BMI, and SESAC. R&R contacted all three to find answers to some of the many questions that radio stations have asked themselves (and others) over the years. Each of these three features examines some of the more pertinent issues, and do not at-tempt to relate the whole licensing

### Vince Candilora Executive Vice President

### SESAC

ur primary objective at SESAC — the Society of European Stage Authors and Composers — was to develop a system whereby a songwriter would know how much he might expect to earn from a song before he actually earns it. With ASCAP and BMI, which use surveys run by outside organizations apart from



the licensing organizations themselves, a writer has little way of knowing how his song is going to do. Maybe after he has established himself and has received a lot of statements he can possibly predict, but all surveys have some inherent problems.

SESAC/See Page 74

### David Hochman Director/Radio Licensing

# **ASCAP**

A SCAP, the American Society of Composers, Au-

thors, and Publishers, serves the writers and publishers who — as the members of the association — are its owners. By enabling them to license their works through us, these members don't have to individually police the tens of thousands of users throughout the country. This number in-

cludes radio and TV stations, nightclubs, and others who in any way perform their works. ASCAP is much like a kind of clearinghouse, where the rights are handled in a central manner, and through which, with one license, stations can obtain all the rights.

#### Literary License

What ASCAP provides, in a single license, is the right for radio stations to perform all of the works in ASCAP's repertory.

ASCAP/See Page 75

### Edward Cramer President

## BMI

MI. Three letters that most of you see continually on records and (though not nearly as often as it seems), on the letterhead when you get the annual request to send us a list of all the music you've used during a specific two- or threeday period. We call this process logging. For those of you who may not know, BMI stands for Broadcast Music, Inc., the largest music licensing organization in the world. Nearly 73,000 writers and publishers currently have chosen to affiliate with BMI to license their works.

BMI, which started almost 50 years ago, is a non-profit-making organization. All revenues derived from licensing of radio and television stations, hotels, night-clubs, colleges and universities, and all other places where music

BMI/See Page 76

### Vince Candilora SESAC

Continued From Page 73

Survey Methodology

The biggest problem of all is the time factor involved in completing a survey. ASCAP and BMT have to take all of the station tapes or logs, stack them up, identify the pieces of music, then figure out how many times each song was played. They then look at the sum total of all license fees collected, which varies from station to station and market to market. Because each license fee is based on a percentage of each station's gross income, this can take mooths.

Then they divide this one astronomical figure of the money they have collected, into the other astronomical figure of credited performances, to find what the credit value is per performance. This is then multiplied by the total performances, and they come up

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SESAC's methodology is quite different. Our idea was to educate the writers and provide a simple system to calculate royalties. The other systems practically force the writer to hire a CPA to decipher how much they're earning, so we decided the simplest way to do it was to use the popularity charts in the trades. Our system has always been based on a chart of 100, because this is traditionally what the trades have kept track

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#### **Broadcast Relations**

Our relationship with the broadaster has always been a little ten tative. They tend to look at all of us - ASCAP, BMI, and SESAC the way the rest of us look at the LRS. I know the law says I have to pay my taxes, but I don't want them to further annoy me by trying to make me understand what they do with the money. Most broadcasters feel they are doing the writer a favor by playing the record, and the writers are truly appreciative and grateful. But by the same token, the writers have created a property that the station is using to make a profit. Many stations don't believe they are using SESAC music, so we have to record the station and go in and show it to them.

SESAC licenses are based on two factors: the advertising rates of the station, and the size of the market. We take the station's highest one-minute rate, and work that against the size of the market they operate in. It is a matrix system of a rate structure, ranging anywhere from \$350 a year to \$7200 a year. We work it this way because the 1909 copyright law speaks of public performance for profit. Although the new copyright law has taken out the wording "for profit," compensation is directly related to financial profit. If one station is making a larger profit than another, it should pay more. Our general license with nightclubs is based on the same thing seating capacity. Anyone who plays music as part of his busi-ness, with a few limitations, is subject to a license fee from all three organizations.

#### FRANCES PRESTON, BMI (NASHVILLE)

# Where The Money Goes

As a licensing organization, we represent the performing rights of our affiliated writers and publishers. It would be virtually impossible for a radio station, nightclub, ballroom, television station, or concert hall to go to each individual writer and seek permission to play each song, and then agree on a fee to be paid. It would be impossible to even reach all the writers and publishers of the songs played in any one given day on a radio station. Therefore, the writer and publisher assign to us the performing rights, which we license to the users of the music. All this stems from the Federal copyright law, which states that a copyrighted piece of music cannot be used in a public performance without permission of the copyright owner or his agent.

There is no question that a lot of broadcasters, and other musicusers, resent having to pay us a license fee. But what most people do not reelize is that behind each song there, is a songwriter and a publisher who are making a living off these songs. Critics often get confused because some songwriters are also artists, and appear make a lot of money. Artists sell a lot of records, tour all over the country, do guest shots on TV and appear in the movies. The truth is,



however, that only a few songwriters fit this picture; for the most part songwriting is this person's living, and they never go near a television station. They write the songs, and the compensation for it is basically the performance rights money and a few cents from the sale of each record. If people were to understand that there is no great gmount of money to be made by the songwriter, they wouldn't be so hesitant to pay the fees.

Why should someone choose SESAC? Mainly because we will be better for you at whatever point you are in your career as a song-writer. If you are a young song-writer and you need the personal attention, we get out and try to get tunes cut. The others can't do that because of the amount of writers they serve. If they did it for one, they'd have to do it for all. So it

would behoove a new writer to be with SESAC.

We're the small guy, so we know we have to do more. Since we are dealing with a lot of young writers, it is not our intention to grow anywhere near the size of ASCAP or BMI, because then we would not be able to provide the good service that we do with the writers. Our feeling is that ASCAP and BMI don't have to go into the bushes to find the young writers, because they've got enough to last them a long time. But we do go after them, and we enjoy it. We are only what our writers and publishers are, only as strong as our repertory. If we help the writer grow, we in turn have to grow.

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# David Hochman

# **ASCAP**

Under the copyright law of the United States, performing rights of any song are granted exclusively to the copyright owners, normally the writers and publishers of the song. Without an organization like ASCAP, a radio station, or any other bulk user of music that wanted to perform a lot of different compositions, would have to go around and obtain licenses from hundreds of thousands of individual people and companies. ASCAP simplifies this process by letting a radio station, in one license and for the payment of a single fee, obtain the right to all of the works that are written and published by our 50,000+ mem-

"ASCAP provides a blanket license, which gives stations the right to perform whatever works in the repertory they choose, in return for payment of a fee. The quantity of use, the nature of use, is irrelevant to the fee "

ASCAP provides a blanket license, which gives stations the right to perform whatever works in the repertory they choose, in return for payment of a fee. The quantity of use, the nature of use. is irrelevant to the fee. It is much like a library card - you pay your fee and you take out what you want. In turn, from the fee we collect, we pay 50% to the writer and 50% to the publisher.

#### **Rates And Revenue**

The fee itself is a percentage of revenues based on the rates paid by advertisers for a spot on the station. Stations report their

"The ASCAP Radio Department is responsible for seeing that every station is properly licensed and pays its fees. Most stations do not resent the licensing organizations; the overwhelming majority of broadcasters understand that ASCAP serves a very real and legitimate purpose, and without us it would be total chaos. Remember: copyright is

revenues to ASCAP, and pay a 1.725% license fee on that revenue; the amount a radio station pays directly varies by the amount it takes in. A large station in a large market pays a lot more money than a small station in a small market. The idea behind this is, of course, that the value of the music - which is used to attract the listeners and enables the stations to sell their time to advertisers - is in direct relation to what those advertisers are willing to pay to reach that audience.

ASCAP's distribution of radio monies is based on a random sample survey of uses on radio. We have an outside statistical firm that tells us which radio stations to tape, for how long, and at what hours. We tape 60,000 hours of local radio broadcasts each year, and have a department of experts who analyze the tapes and determine which compositions were performed, who the appropriate parties are, and what the payment

The payment is also based on the value of the performances; a performance on a big station that pays ASCAP a lot of money is worth more to the writer than a performance on a small station that pays a low fee. We are required by our consent decree to pay out money to our members based on the sources of the income. A performance on CBS-TV network, for instance, is going to be much more valuable than a performance on any radio station. The more money we are paid, the more we must pay our members.

#### VINCE CANDILORA, SESAC

# Explaining The Copyright Law

In the music industry today we have a higher-educated writer than we saw perhaps in the mid-'50s, where a composer was thankful for anything he got. Today's writers fire a lot of good questions, and they want to know exactly what all their rights are. The five rights that a composer or songwriter receives via the copyright law are:

- The right of performance.
- The right of mechanicals (reproductions, such as records and cassettes)
- · The right to synchronization (the right to synchronize the music with a visual effect)
- · Print rights (the right to self sheet music or songbooks).
- · The right of adaptation (the right to change a song, such as for a commercial)

These five rights are granted by the Federal copyright law and are given directly to the copyright owner - the songwriter.

Every writer enters the music business with all these rights. He is not a singer, or an artist - just a writer. He typically puts these songs down on a tape and takes

them to a music publisher who listens to it. If the publisher likes what he hears and wants to make a deal, he will generally tell the songwriter, "Okay, here's the business arrangement: You will sign over to me the mechanical right, the synchronization right, the print right, the adaptation right, and 50% of the performance right. In return I agree to pay you 50% of the money that I earn in mechanicals, synch, print, performances, and you will affiliate with either ASCAP, BMI, or SESAC. They will pay you your writer's share di-

The writer receives his share straight from one of these three organizations, and can choose only one of them. You can't sell the same horse twice

If you take a successful writer who may be an artist as well, he says to himself "why should I share 50% of my total royalties with a music publisher? What is his job? He doesn't pitch the song to me as an artist." The nature of our business forces these people to open their own publishing companies, so they can collect 100% of the royalties. What we have is songwriters going into the publishing business who really shouldn't be in

This trend seems to be less evident in country, which is really an interesting area. Country today has a great deal of artists who don't write. They also have the loyalty of the fans and greater longevity, compared to the whims of pop particularly in the last 5 years

#### Radionomics

The ASCAP Radio Department is responsible for seeing that every station is properly licensed and pays its fees. Most stations do not resent the licensing organizations; the overwhelming majority of broadcasters understand that ASCAP serves a very real and legitimate purpose, and without us it would be total chaos. Remember: copyright is property. You can't use somebody else's property without their permission, and without paying for it.

There is a small group of stations. a minority, who would like to use other people's property without paying for it, and who resent it when we come around and say "you've got to pay." However, most of the broadcasters in this country are not thieves; they understand that music is property, that it belongs to somebody else, and they have to pay for it.

Music is the most economical form of programming for radio stations. The reason that the overwhelming majority - probably

over 95% - of the radio stations in this country program music as their primary offering to the public is because it is so cheap. If broadcasters would reflect for a minute about it, they would agree that costs for programming music are really low. Stations pay more to carry sports events that occupy 5% of their broadcast time than they spend on music for three or four years, which occupies 95% of their broadcast time. Music is a real bargain for these stations and they're all getting a good deal.

## Thanks to all of you in radio . . . for your calls and letters

. . . and your understanding

### Gene Hughes

p.s. I'll be back on the phone with you soon.

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### Vince Candilora SESAC

Continued From Page 73

#### Survey Methodology

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New Single: Years After You From the New Album: Blue Highway RECORDS

### Edward Cramer

Continued From Page 73

is performed publicly (less adminstrative costs of about 16 percent) are returned to its writer and publisher affiliates - the creators of the music enjoyed by your audiences.

"This is all very good," you say. "So why do I have to go through the hassle of logging, which I find time-consuming and annoying?"

#### Logging In

To answer this question, and others, let's look at logging as a two-way street that benefits everyone. As a station you only log two or three days a year, but you derive benefits all year long. Simply stated, BMI provides a valuable service to you. Music cannot legally be performed without obtaining permission. A

"The BMI license frees you from a potential mind-boggling amount of paper work by providing blanket permission to use any or all of over 1.3 million compositions."

program director, music director, or air personality would find it impractical, if not impossible, to track down each individual copyright proprietor - the writer, for example, who has the rights to songs - to secure the appropriate permission. The BMI license frees you from a potential mind-boggling amount of paper work by providing blanket permission to use any or all of over 1.3 million compositions. The station, in turn, receives immediate, unlimited, hassle-free access to the cream of the charts, and at the same time the creator derives income from performances of his or her copyrighted works. And it all comes down to the log.

BMI affiliates are paid only when their works are performed, and they are paid on a per-performance basis. Some time ago BMI determined that the United States broadcast universe is representative of the entire U.S. universe of music use. In essence, what is happening on radio is likely to be happening in all other music-using locations. The owner of a country nightclub, for in-stance, is presenting his patrons with what is new and current in the field. So is the music director at the local Country music station. BMI's key to this universe of music use – the number of times each title is performed - is the log, the annoying, time-consuming chore every station periodical-

Stations are asked to provide BMI with a log, a composition-bycomposition picture of what has been broadcast, for two or three days of their annual air output. The log, by the way, has nothing whatever to do with the station's license fee, which is based upon a percentage of advertising revenue. The on-air personality or music director logs the music being played so that BMI has a written record of what songs have been performed and, from that sample, can determine what writers and publishers are to be compensated for the use of their

#### **Station Cooperation**

Naturally, BMI depends on the cooperation of stations to provide logs. Networks furnish us daily logs of all music performed, but

because there are so many broadcasting stations, it is impossible to keep track of everything each and every one of them plays each day of the year. Instead, a scientifically-chosen representative cross section of stations is logged each quarter. More than 70,000 hours of radio air time is analyzed by BMI every three months.

The personnel at BMI do not know which stations have been asked to log until after the logging period is over. The selection is made by an independent accounting firm. The results of these samplings are then fed into BMI's state-of-the-art computer complex, which arrives at an accurate indication of the monies due the

writer and publisher of a work. BMI, too, depends on cue sheets covering the music used on television and in feature films, and has access to information similar to that used by more than 100 regional TV Guides. The logs, plus all these other sources, are an assurance that all writers will receive proper compensation. This includes the newcomer, whose song is just breaking, as well as the country veteran with a string of favorites.

#### A Constitutional Right

At the base of this entire process is the copyright law and the U.S. Constitution. Copyright was considered of such importance that our Constitution makes a provi-

sion for it in Article I. Section 8. Congress has the power to "promote the progress of ... useful Arts, by securing for limited times, to authors . . . the exclusive rights to their respective writings." In other words, the creator of a song is granted a right for a limited time for the purpose of promoting the art of country songwriting, not for the sole benefit of the writer, but for the benefit of everyone who loves music. This is an extraordinary notion - the creation of a property right for the prime purpose of benefitting the public at large. Put another way, the songwriter who earns performance money today lives to write the music you're going to use on your air tomorrow.



# Country Music's YEAR END REVIEW

This 3 hour Music Special recaptures all the highlights of 1984 with over 20 of Country Music's greatest artists including Alabama, Ricky Skaggs, Janie Fricke, Ronnie Milsap, Exile and more... End the year with the highlights of 84 and the artist's reflections on where Country Music is

# THE COUNTRY SIDE

Although he would become the "King of American Rock and Roll," his basic roots were in Country and Gospel music. These roots are the basis for a two-hour music special, "Elvis, The Country Side." This birthday celebration features the hits that placed high on the national charts plus memories from today's superstars who were influenced by

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The hottest, most contemporarysounding CHR jingle package available today is not the Flasher, the Masher, the Crasher or the Slasher . . . but simply . . . AGNES
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Write on station letterhead or phone: (804) 270-7206 9AM-5PM EST

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No Free Samples. Your KNOCKERS\*I sample cassette costs \$5 and gets you started right away with top-quality professional material. Catalog includ-Send \$5 to KNOCKERS\*!

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25 pages of original comedy material each month
everything from funny commercials to ridiculous TV
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'Quick-quip,' Topical Humor!! Introductory month's 500 topical one-liners and 'BONUS'...Just \$2.00!! Phantastic Phunnies, 1343-A Stratford Drive, Kent, Ohio 44240.

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# **Opportunities**

**Openings** 

#### Openings

Country, Rock, Contemporary stations accepting sture jock openings, Community Service Broad-1 Broadway, Mt. Vernon, IL 62864, EQE M/F

\*\*CA based radio chain seeks air talent, sales & engineering for future openings. T&R: Lies Schittz, Box 220, Arroyo Grande, CA 93420. EOE No calls/beginners. (10-12)

Tekye Cable Radio needs experienced Jezz, A/C & News announcers. T&R: Rick Belleirs, KTYO, Weksbe Royal 605, Shinjuku-ku, Tokyo, Japan 160, (10-5)

#### EAST

WTSN-AM needs fulltime A/C personality Five day week, ex-cellent benefits. Three years experience. T&R: Jim Sebastien, Box 400, Dover, NH 03820. EOE M/F (10-12)

#### wanted:

Play-By-Play announcer for major East Coast basketball power. Outstanding opportunity for right person. Send tape & resume now to: Basketball Network, P.O. Box

York seeking experienced full and parttime personalities for future openings. Tapes, resume & salary requirements to: Radio & Records, 1930 Century Park West, #814, Los Angeles, CA 90067, EOE M/F

100kw FM/8kw AM looking for announcers who want to dig in & win. No beginners. T&R: T.R. Murphy, 93KJF, Box 89, Cadillac, MI 49801, EDE M/F (10-12)

#### Openings

NYC metro area station looking for dedicated air staff for future considerations. T&R: PD, c/o New Jersey 1510, 251 Millbrook Ave., Randolph, NJ 07869. (10-12)

nedistely, Strong delivery & writing skills a must. T&R: Iwn Marsh, WJLK, Asbury Pk., NJ 07712. EOE M/F (9-21)

Video DJ needed for upcoming music video show. Radio/TV knowledge preferable. T&R/b&w photo: Box 750, Cambridge, MA 02138. EOE (10-12)

#### WZOZ-103FM

Adult CHR in upstate New York college town needs evening air personality and copywriter. Must be hardworking and dedicated. Cassettes and Resumes to: Joe Moss, WZOZ, Box 1030, Oneonta, NY 13820. No calls please. EOE

WKSN seeking solid performer for A/C, PM drivs/production. Great working conditions on picturesque Chautsuque Lake T&R;Dana Ross, Box 1199, Jamestown, NY 14702. EOE M/F

Fulltime opening for air personality, T&R; Curt Hansen, 108, Box 108, Westport, CT 06881, EOE M/F (10-5)

Country AM/FM has immediate PM drive opening. T&R: Greg Price, WCVR, Box 249, Rendolph, VT 05080. EOE M/F

The Jersey shore's top CHR has immediate opening for full-time overrights. Partimers also needed. T&R: Y107, Box 580, Long Branch, NJ 07740. EOE M/F (10-5)

WPLR is looking for parttime help with 3-5 years AOR ex-perience. Join the family. T&R: Eddle Heatell, 1294 Chapel St., New Heven, CT. 06511. EOE M/F (9-14)

Morning entertainer for top-rated CHR. T&R: Joe Belly, WSPK, Box 1703, Poughkeepsie, NY 12601. No phone calls. EOE M/F (10-5)



WHCN needs a production director. If you can write, create concepts, and produce, apply to Daniel Francis Hayden, Program Director, WHCN, Inc., 1039 Asylum Ave., Hartford, CT 06105. Good salary and stable

Afternoon drive anchor/street reporter needed immidiately for AM/FM in college town. Minimum one year experience: T&R Pet Turner, Box 885, Morgentown, WV 26505. EOE M/F

WROW is looking for future personalities. Need excellent pro-duction & desire to join community. T&R: Lee Philips, 341 Northern BI., Albeny, NY 12204. EOE M/F (10-5)

phie's hottest CHR. Knowledge of city a plus. T&R: 555 City Line Ave., Bala Cynwyd, PA 19004. EOE M/F (10-5)

production & studio engineering. T&R: PD, Box 1139, Jemestown. NY 14702-1139. (10-5)

rup-reted station needs relatable communicator. T&R: Berbera Evans, WiLQ, Box 1176, Williamsport, PA 17703. EOE M/F (10-5)

Adult CHR in college town needs midday personality/PD. C&R: Joe Moss, ZOZ-103, Box 1030, Onconter, NY 13820. EOE M/F (10-5)

News personality needed for New England top-100 merket. Must be a creative digger, T&R/samples: Merk Ericson, WORC, 8 Portland St., Worcester, MA 01608, EOE M/F

Major SE rock station seeking top talent for unusual 8 citing announcer position. Strictly confidential, T&R: 11788, Lexington, KY 40578, No calls. EOE M/F (10-5)

#### CHIEF ENGINEER

chief engineer. Talented in all areas of radio operation for successful AM/FM combo. Excellent benefits and additional opportunities. Reply in confidence to: American Media, Inc., P.O. Box 230, Patchogue, NY 11772. EOE

#### Openings

#### SOUTH

Extredinary talent needed for revolutionary adult formst. T&R: Bob Linden, Star106, Box 20107, San Antonio, TX 78220, (10-12)

63WMFD has an opening for middey personality. Stable position with good company. T&R: Don Holmes, Box 5307, Wilmington, NC 28403. EOE M/F (10-12)

WTTB is easiting air personality for MOR radio. Great production. T&R/references: Roger Beld, 2015 38th Ave, Vero Beach, FL 32960. (10-12)

#### MEDIUM MARKET **FLORIDA STATION**

Seeking bright, energetic, mature jocks and newspersons with CHR or A/C background for expected opening in near future. Send tape & resume to: Radio & Records, 1930 Century Park West, #808, Los Angeles, CA 90067.

Rais opening for PM drive & heavy production. Must be a one-on-one communicator. T&R: Angel Morris, WAEV, Box 727, Sevanneh, GA 31402, EOE M/F (10-12)

Morning entertainer needed A&AP. Rush C&R/references: Lon Petrick, OM, 4906 N.W. 34th St., Gainesville, FL 32605. (804) 375-2200 EOE M/F (10-12)

Personality weekenders needed! Join e winner, work hard, you will be rewarded! Contact: Kelly Jey, Rock108, Box 473, Abilene, TX 79604. EOE M/F (10-12) Helpi Our evening jook was stolen by Chicago. Need a grast air personality. T&R: Robb Stewart, WRAL, Box 10100, Raleigh, NC 27605. EOE M/F (10-12)

KZ103 north Micelesippi's top CHR in search of fresh blood. If you're serious about radio, T&R: Mike Grace, PD, Box 808, New Alberry, MS 38852. EOE M/F (10-12)

News anchor needed as part of morning team, one year experince, T&R: Lon Patrick, OM, 4908 N.W. 34th St., Gainseville, FL 32806. No calls. EOE M/F (10-12)

WRVR Memphis FM, A/C needs 7-midnight personality yes-terday. T&R: Jim Robertson, PD, 5904 Ridgeway Pkwy., 38119, No calls, EOE M/F (10-12)

Need applicants with experience/aducation in broadcast advertising, promotion, copywriting & production. T&R: ebő Schwertzel, WHMC, Box 331, Fort Myers, FL 33902. EDE (10-12)

Shouldn't news entertain? If you're e news entertainer for the baby boom generation, send T&R: Bob Linden, Ster106, Box 20107, San Antonio, TX 78220, (10-12)

KJ-97 top Country station accepting T&R for future open-ings. A/C approach, pros only. Johnny O'Neil, 6222 NW I-10. Sen Antonio, TX 78201, EOE (10-12)

AOR has an immediate, middey opening & future nighttime Dr., Lubbock, TX 79452. (10-12)

Morning news anchor for CHR station. Are you e personality plus? If so, send T&R: Margaret Mehearg. Box 2744, Montgomery, AL 36196, EDE (10-12)

#### EXPERIENCED MORNING MAN PERSONALITY

For Easy Listening 35+FM format on Florida's East Coast. Send tape & resume to: Radio & Records, 1930 Century Park West, #807, Los Angeles, CA 90067. EOE

WCKN, 100kw rook & roller in Greenville/Spartanburghes ar immediate opening for talented morning personality. T&R Gery Jackson, Box 650, Anderson, SC 29622. (10-5)

SE Floride Country FM seeks several fulltime announcers. T&R: Tom Michaels, 2221 Front St., Melbourne, FL 32901. EOE M/F (10-5)

immediate opening for middey slot at top-rated Country FM. Female preferred. T&R: Russ Reynolds, WYCQ, Box 106, Shelbyville, TN 37160. EOE M/F (10-5)

#### PLEASE NOTE: You may place your ad in the Oppor-

tunities section by mail or phone. All Openings, Positions Sought and Changes are free of charge. Simply call us at (213) 553-4330 with your information, or mail It to Radio & Records, 1930 Century Park West, L.A., CA 90067. Please be sure to let us know when you have found a position or filled your opening.

# NATIONAL

Personalities, announcers & PD's needed. All formats, locations, market sizes. T&R to:

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NATIONAL makes the presentation for you!
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Let NATIONAL help you!!!

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Birmingham, AL 35216 (205) 822-9144

#### Producer/Writer

Nationally-syndicated Country music series looking for experienced producer/writer. Experienced in location music recording. scheduling, budget management, script dialog, all phases of production. Send resume to: THE LINEAR GROUP, P.O. Box 18267, Ashavilla NC 28814 FOF M/F

# We have jobs for:

4353, Hamden, CT 06514.

Q100/Allentown. het CHR looking for bright middey personality. Solid production & team work needed. T&R: Bryan Toft, WQQQ, Box 190, Easton. PA 18042. EOE M/R (10-12)

50kw CHR needs middey jook T&R: Jack Gillen, Coastal Hwy., Ocean City, MD 21842. (10-12)

Leading medium market A/C FM in upstate New

### **EXCELLENT** RADIO BROADCASTING **OPPORTUNITIES**

The Radio Marti Program of the Voice of America has immediate openings and excellent opportunities in Washington D.C. for experienced radio professionals, as News Editors, Feature Writers, and News and Sports Broadcasters for our Spanish-language station. All candidates must have recent experience in writing, editing, or broadcasting in Spanish for radio, knowledge of Cuba, and must be bilingual in both Spanish and English. The salary range is from \$19,000 to \$40,000, depending upon experience, qualifications, and current salary. Applicants should clearly indicate the position for which they are applying. Candidates for broadcaster positions should also include a recent aircheck in Spanish.

All positions are fulltime permanent with the U.S. Government, and offer a wide range of benefits, including health and life insurance and sick and annual leave henefits.

Interested applicants should submit a Government application form (Standard Form 171), available from a regional office of the U.S. Office of Personnel Management, or by writing to:

USIA/Radio Marti Program Attention: RRLA Washington, D.C. 20547

Voice of America



The Radio Marti Program of the Voice of America

# Opportunities

Openings

Openings

**Openings** 

**OPERATIONS MANAGER** 

For aggressive Easy Listening station.

Prefer MOR or A/C experience. Send

resume, salary history, management, philosophy to: John Krogstad, WSWT-FM, P.O. Box 3335, Peoria, IL 61614.

#### Openings

# Future opening for experienced Production Director at top-rated A/C outlet in Monterey. No Calls. T&R: Scott O'Brien, 1900 Garden Rd., Sta.100, Monterey, CA 93940. EQE

KLVC wents hi-energy PM drive CHR personality, T&R: Bill Richards, Box 14805, Las Vegas, NV 89114, EOE (10-12)

KHYT is searching for PM drive with good production. T&R/ photo: Sherman Cohen, Box 26040, Tuscon, AZ 85728, EQE (10-12)

Name Director needed for top-rated AM & FM, T&R: KWIK, Box 998, Pocatallo, ID 83201. EOE M/F (10-12)

AM drive news enchor needed for new FM station. \$1200 per month. T&R: Brad Orchard, Box 2630, Bakersfield, CA 93308, EOE M/F (10-12)

Top-rated 100kw CHR needs aggressive, one-to-one female 7-midnight announcer, Possible future PD or MD, T&R/photo Rodger Alan, Box K, Greeley, CO 80632, EOE M/F (10-12)

Radio writer/producer/voice-over wanted partitime. If you can do it all send T&R/writing samples: PD, KSRF, 1425 5th St., Santa Monica, CA 90401, EDE M/F (10-12)

A/C needs personality for talk/music format. Production a must. Talk Inludes psychics, psycologists, etc. T&R: Radio, 751 N. Fairfax, Hollywood, CA 90048 (10-12)

Afternoon & night positions at top-rated Country killer # NW's most beautiful city. T&R: Chris Adems, KGEM. Bot 5278, Boiss, ID 83705, (208) 344-3511 EOE M/F (10-12)

Salesman needed for A/C station. Two years experience pre-ferred. Resume & references; Deen Burns, KRSN, Box 1176, Los Alamos, NM 87644. EOE (10-12)

Future openings at AM/FM combo in medium market. T&R: 660 Rood Avenue, Grand Junction, CD 81501. EOE (10-5)

Talented midday pro wanted for top-rated CHR. Females encouraged. T&R: Bill Cody, KTRS, 251 W. 1st, Cesper, WY 62801. No calls. EOE M/F (10-5)

Weekend & vacation fill-in people needed immediately, T&R: Doc Philips, KFKA, Box K, Greeley, CO 80632, EOE M/F

KUZZ/KKXX needs Cheff Engineer Send resume to: Mel Owens, 1209 N. Chester, Bakersfield, CA 93308, No calis.

KKHR looking for energetic, creative news talent for part-time/fill-in work. No Beginners, T&R: Jim Chenevey, KKHR/-CBS, 6121 Sunset Bivd., Los Angeles, CA 90028. (10-5)

KHOP, 50kw FM needs excellent weekend parttime air telent Possible future fulltime, T&R: David Kraham, Box 3839, Modesto, CA 95352. EOE M/F (10-5)

Air telent for middey wanted, Enjoy skiing & rafting in centrel OR. Three years experience a must, T&R: Charlie Wolff, KBND, Box 6301, Bend, OR 97708, No csils. EOE (10-5)

Anchorage's top adult station seaks mature, personable an-nouncer. News experience a must. T&R: KHAR, Box 111568, Anchorage. AK 99511. (10-5)

KWIK/95 alive has first opening in nine years for ND. Need herd working pro to handle two stations, T&R: Rich Terry, Box 996, Pocatello, ID 83201. (10-5)

Immediate opening for voice & humor, evenings at growing 100kw FM taking over the market. T&R: Conrad Stockton. KMCG. Box 104, The Dailes, OR 97058, No beginners. EOE M/F (10-5)

# Local Sales Manager

Important radio group operator needs LSM in its largest (top 10 market). We want someone who can play the agency game, but who also has provable record in selling key accounts direct.

We have big ARB numbers but if you sell format that is hard to sell, we'll be more impressed.

It's about 80,000 dollars a year or more. If you do well, you can manage a station for us in not too many years. We're in the Sunbelt, if that matters. Reply to: Radio & Records, 1930 Century Park West, #810, Los Angeles, CA 90067. Equal Opportunity Employer

ne & seashore are yours if you're a profes sional looking for a home in broadcasting. Immed for PM drive. Wirt Cain: (409) 842-2210 (10-5)

Sports Director/announcer wanted ASAP, T&R: Greg Allen, KVOP, Box 1420, Plainview, TX 79072. EOE M/F (808) 296-2771 (10-5)

Magic 96 FM has opening for experienced sir talent. T&R: John Jankins, 530 Beacon Pkwy, Ste. 600, Birmingham, AL 35209, EOE M/F (10-5)

#### **FLORIDA STATION**

Searching for production director with good voice, strong studio and copywriting skills, and superior organizational ability. Send resume and sample production tape to: Radio & Records, 1930 Century Park West, #809, Los Angeles, CA 90067. EOE

Medium market A/C has opening for AM drive announcer/PD. Some production required. T&R: John Scott, Box 7, Hunts-ville, Al. 35804, No cells. (10-5)

100kw Country FM seeks good air personelity with production skills. Females encouraged. T&R: Gary McKenney, Box 430, Ruston, LA 71270, EOE M/F (10-5)

KLLS (CLASS) San Antonio, Full-service A/C, needs a production director to head up our production department. Please send your tape and resume to: Cat Simon, 8401 Datapoint Drive, #900, San Antonio, TX 78229, NO PHONE CALLS, PLEASE!

New 100kw FM in Fayettaville is now staffing in all sress. T&R: Chip Davis, PD, WGSS, Box 1506, Lumberton, NC 28359, EOE M/F (10-5)

WFMI needs killer AM drivs & heavy CHR personality for 6-midnight. Greet production e plus. T&R: Cherlie Fox. 53 S. Main, Winchester, KY 40391, (10-5)

Wanted: Strong on-sir/production person. T&R; Russ Cimber. KRZt, Box 8093, Waco, TX 76710, EOE M/F (10-5)

port 81., Columbia, SC 29169, EOE M/F (10-5)

Need good-sounding female announcer to work with male in AM drive. T&R/photo: Brock Bouletts, WYN-FM, Box 222, Jackson, MS 39205. EOE M/F (9-21)

#### **OUTRAGEOUS MORNINGS**

Top 10 AOR, major corporation, big bucks. If you can do it the way H. Stern, S. Dahl, Greasman or Moby do it, we want you. No be-ginners please! Send tape and resume to: Radio & Records, 1930 Century Park West, #805, Los Angeles, CA 90067. EOE M/F AL 35802, EOE M/F (10-5)

could be your first job! Overnight opening. T&R: 8.J., WJRQ, 3181 NW 13th St., Geinesville, FL 32609. welcome. EOE M/F (10-5)

#### MIDWEST

Need 6-10pm rocker for top CHR in Appleton/Oshkosh. T&R: Chris Ceine, WAHC, Box 707, Neensh, WI 54956, EOE M/F (10-12)

WFXZ is looking for parttime air personality T&R: Kim Travis, Box 357, Pincomning. Mt 48850. EOE M/F (10-12)

#### AM DRIVE NEWS ANCHOR/REPORTER

Wanted for Midwest state capital. Good pipes, solid reportorial skills and experience a must! Ability to ad lib Important. Up to \$16K for RIGHT person. Tapes and resumes to Radio & Records, 1930 Century Park West, #811, Los Angeles, CA 90067

Talented, mature set of pipes with professional A/C stitude needed. Upper MW applicants only, T&R:Jon Oahl, KWE8, 29 NE 7th St., Rochester, MN 55904, {10-12}

Fulltime announcer needed in northern Michigan. Good production a must. T&R: 80x 286, Petoskey, MI 49770, (10-12)

Wanted: Alternoon drive for medium market CHR. Strong production a must. T&R: Brian Katz, Z100, Box 24, Eau Claire, WI 54702. (715) 835-1007 (10-12)

One of the top A/C's. Future openings! T&R: Bob Vizza, Box 7093, Lafayette, IN 47903. (10-12)

#### A/C-CHR Personalities

Top-rated group expanding staff. Strong A/C-CHR personalities will receive excellent pay and benefits, PLUS a chance to grow with expansion group. Aircheck cassette/resume to: Radio & Records, 1930 Century Park West, #803, Los Angeles, CA 90067. EOE M/F

# KOFM 10

Oklahoma City's hottest CHR needs good personalities now! Send tape & resume to: Mike Miller, KOFM, P.O. Box 14806, Oklahoma City, OK 73113. EOE M/F

Program Director-WIBA/Madison Current PD leaving for top 20 market. We're looking for creative people manager for leading adult station. WIBA is full-service, fulltime, A/C at 1310 kHz with 5kw. Heavy emphasis on news, sports, personalities, local involve-ment. PD supervises large airstaff, promotion director. production director, production engineer. Executive level position with appropriate salary. Excellent benefits from group owner. Letter, tape and resume. Contact Jim Worthington, Pres.GM, WIBA-AM, P.O. Box 99, Madison, Wisconsin 53701.

FM Country rocker looking for personality for 7 - midnight shift. Must be dependable & have a good stritude. T&R: KQDY, Box 94, Bismarck. NO 58502. EOE M/F (10-5)

#### MORNING PERSONALITY

Are you a warm, friendly and funny communicator? This is an excellent opportunity to join a winning Contemporary FM station. T&R and references to: Radio & Records, 1930 Century Park West, #813, Los Angeles, CA 90067

WBNQ hearare fulltime night opening. T&R: Mike Justin, Box 6, Bloomington, IL 61702. No calls. EOE M/F (10-5)

Chicago metro A/C now accepting applications for future opening. T&R: Jim Holly, Z-107/WZVR, 1000 E. 80th Pl.. Merrillville, IN 48410. No beginners. EOE M/F (10-5)

106 5 KCI/Kansas City is looking for an AOR MD/PM driver (816) 531-3400 (10-5)

Top-rated contamporary station needs personality/production pro. T&R: WTAO, Box 369, Murphysboro, IL 62966. EOE

Parttime & possible fulltime openings. We play Country & lots of it & don't talk much. Scott Fredricks: (517) 669-8361

#### WEST

A/C air personality needed for evening shift at station in the lockies. T&R: Tom Fricke, KUBC. Box 970, Montrose, CO 61402, EOE M/F (10-12)

# DISC JOCKEY

# ASSIGNMENT — JAPAN

Osaka FM Broadcasting Co. is seeking skilled American applicants for a position in Japan starting March 1, 1985 for one year. West Coast applicants preferred

Place of work: Osaka City

Working hours: M-F. 40 hrs per week

Salary: \$30,000 U.S. a year (paid in yen) plus round trip airfare and furnished apartment

Qualifications: Minimum of 5 years broadcasting experience. Knowledge of modern and pop music of U.S. and Europe

Applicants requested to send demo tape of on air performance with resume and picture. (Tapes cannot be returned). Successful candidates will be informed of personal interviews to be held in Los Deadline Oct. 31.

One Inch Video Productions, Inc. 4710 W. Magnolia Blvd. Burbank, CA 91505

For More Information Call Miss Young (818) 760-6900

# **Opportunities**

#### Openings



We have an IMMEDIATE opening for a great 6pm-10pm announcer. Foreground communicator with production back-ground desired. Also considering tapes for possible morning drive apportunity. HEAVY PRODUCTION SKILLS and PHONE EXPERTISE ARE A MUSTI

Cassette airchecks only along with re-

Dave Logan

Program Director 900 North Point San Francisco, CA 94109

Reporter/anchor for AM/FM. One yeer experience, BA & strong news commitment prefered, T&R: ND, Box 2222, Wisconein Repide, WI 54494, EOE M/F (10-5)

Adult CHR PD/morning person needed yesterday. Great op-portunity in beautiful area. T&R: John Stell, Box 1918, Red-ding , CA 96001. EOE M/F (10-5)

Wanted: Seles Manager & seles person for new 50kw FM in Bakersfield. Experience prefered. T&R: Cal Shields, 5883 Do-verwood Dr., Culver City, CA 90230. (10-5)

#### Positions Sought

Northern jock seeks Southern hospitality in Pensicols area, Call JOHN BRYANT: (207) 839-6346 (10-12)

Businesa/Marketing & CHR, A/C air talent at top stations
 P3 market. Also production, sales & remotes. Available ecember. DAVE: (503) 482-3434 (10-12)

Air traffic talent. Three years experience, clear voice & ready to move. Like CHR & Country. JANET YACKLE: (712) 362-2033 (9-28)

Assistant MD middey personality AOR & CHR. Seven years experience. Willing to relocate. JEFF or KELLIE: (601) 232-4351 (10-12)

MATTHEWS & MORRIS in the morning are spending their mornings at home. Would rather spend them at your station. TREY: (615) 366-7352 (10-12)

enced small market ennouncer looking to move to East mid-Atlantic region preferred. Have experience in all fecets. TERRY: (913) 528-4766 (10-12)

ady to unleash me into your 18-34 demos? AOR lady with a years experience looking for medium/major merket ker. Will relocata. JAN: (206) 893-2615 (10-12)

News jocki Entertaining, hard-hitting delivery & excellent writing skills ready to help your ratings climb. MIKE: (219) 456-5198, evenings. (10-12)

Reporter/anchor looking for a change. Nine years experience, strong authoritative delivery. Will consider small market if opportunity is right. (319) 386-8977 (10-12)

#### PROMOTION/PROGRAMMING **PROFESSIONAL**

Young, energetic yet experienced promotion/ programming professional (currently in top 15 market), looking for the right station in a mediumsized market. If you've got the position, I've got the potential. Reply to: Radio & Records, 1930 Century Park West, #812, Los Angeles,

DAVE MATTHEWS in the morning WHFM, KAAY, Q102/Daytons Beach-Orlando. Proven CHR & A/C numbers. Medium or major markets only. (904) 687-3717 (10-12)

Prefer CHR but will consider all offers. Ave RICH STEVENS: (305) 583-DUCK (10-12)

Research-oriented programmer Current major merket I Former small merket GM. Consulting beckground. Seek new programming challenge. (312) 381-4888 (10-12)

Indianapolis jock looking for PD job in Indiana region. Prefer A/C, Oldies, or Country. Nine year vet & team player. DAVE: 1317) 896-5875 (10-12)

nouncer seeks similiar position in New England, T&R available, STAN: (617) 252-4715 (10-12)

#### **Positions Sought**

LEE GORDON over three years experience. AM drive & MD a specialty, One-to-one approach. (817) 699-0614 (10-12)

Available for an on-air/production position in L.A./Orange County, Currently Production/Traffic Director KTHO & KZPR/-Lake Tehoe, JOYCE: (714) 630-9227 (10-12)

Wanted "Alive," catch him now, don't let him escape. He'll do anything to improve your station. Cell now. RALPH MOORE: (212) 623-6368 (10-12)

Announcer with three years experience looking for nighttime position. \$12,000 per year minimum. JOHN: (712) 362-7602 (10-12)

endly, funny, four-year pro great production & charactices. Looking for CHR in S/E. (703) 978-6609 (10-12)

Hot young jook looking for AOR to give all 200% of my talent. Will relocate anywhere for any gig. DON:(213) 542-3263 (10-12)

spo small market PD looking to move onward & up-Airshift & strong production, A/C, Country, CHR. AOR se, prefer MN/WI. MIKE: (816) 747-8465 (10-12)

CHRIS CONNER 16 years with WNAP/Indianapolis as PD/air sient. Desire personality oriented broadcast group with a opening for a top flight sir talent (317) 263-1460 (10-12)

rent to grow with you. Two years parttime A/C & Country. oking for fulltime in small market. Prefer NE. Will consider offers. MIKE: (607) 748-1252 (10-12)

Heve milks will travel Experienced AOR/CHR/Jazz jock, production witzerd. Killer numbers, great humor, booking for team feel. South preferred. JOHN STUART: (904) 932-7639 (10-12)

Eight years Country, A/C drive, Billboard air personality finelist. Looking to move up, MW/W preferred, MIKE HUBER: finelist. Looking to move (612) 934-2414 (10-12)

Looking for a warmer climate 10 years working in MW, CHR & AOR southern California area. Relocating by November. MIKE REED: (518) 268-4809 (10-12)

Young women going crazy. Does news/reporting talk host. Now reporting for newspapers, TV & radio, Need one fulltime iob, ANGELA: (213) 727-1117 (10-12)

Indienepolle jock looking for PD job in Indiene region. Prefer Country, A/C, or Oldies. Nine-year vet & teem player, DAVE: (317) 898-5875 (10-12)

PD for salet Great track record with strong experience in music, promotions, research, & people motivation. Hurry, quantity is limited! McCARTHY: (414) 482-4268 (10-12)

segmenting my career in broadcasting. Can do TV announcing, copywriting, editing, commercials, news, sales & jock! Accepting opportunities. BILL WOODS: (312) 276-2938 (10-12)

Joe Pyne was my hero. Telk show host stuck in other formets too long seeks fulltime telk gig, ANDY BUDNICK: (904) 744-5750 (10-5)

I'm tired of being sutomen. Gotts rock live to survive. DAVID: (217) 875-1880 (10-5)

BOS BRILL, 11-year pro is looking for news/sports position. Here excellent reputation & prefer L.A. area only, (818) 361-2478 (10-5)

SMILING BARRY SCOTT, Why does he smile so early in the morning? Call today to find out, Smooth, entertaining & hu-morous without risk. (212) 221-3703 (10-5)

CAL SHIELDS, Former PD/OM et KACE/L.A. seeking position where 14 years of experience can be maximized, (213) 215-9811 (10-5)

m, telented, positive, dedicated, unemployed & starving rear pro wants to join your winning team, Will relocate for gig-STEVE: (503) 776-2293 (10-5)

Call me if you're looking for an experienced eight-yeer veteran. I've programmed, produced, played & prepped all formats, STEVE THOMAS: (601) 234-9361 (10-5)

Serious telidoset available. (seue-oriented, humorous, intelli-gent, educated & good ratings. Formerly KEX/Portland. ED ANDERSON: (208) 892-6491 (10-5)

years on-air experience & have own studio. Medium ms considered. BRUCE ARTMAN: (602) 997-8155 (10-5)

Young energetic A/C efternoon drive/MD is looking to mel switch back to CHR/AOR, MARK: (601) 842-2926 (10-5)

TOM MCGUME. Successful 15-year medium & major marks pro as air person, PD & promotion. Top 100 markets only

pro es air person, PD 8 (319) 332-7810 (10-5) T.: (305) 949-2566 (10-5)

#### Positions Sought

Serious about news? Award-winning pro seeks executive news stot in NE or mid-South, Eight years experience, one in public relations. RANDALL BARGAR: (304) 475-4712 (10-5)

Two-man PSP team seeks new sseignment. 17 years ad footbell, baskerbell & college bowl experience. (419) 734-4792, after 2pm cdt. (10-5)

ecialist looking for MW medium CHR that's not in & have fun! Excellent numbers among women & is. WAYNE: (502) 827-8490 (10-5)

LEE GILLETTE. Middey/production pro is out at WGCL/Cleveland. Will relocate. (216) 651-3710 (10-5)

#### 

#### **ENTRY LEVEL POSITION EMERSON COLLEGE GRAD**

Seeking an entry level position in radio. Wealth of ex-perience in TV & radio. Exceptional knowledge of broadcasting industry. Complete and thorough experience/know ledge 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)

### \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Soott Shannon style CHR programmer seeks aggressive com-pany needing top programming, promotion, ratings & revenue. Ten years experience. MIKE: (618) 547-5581 (10-5)

Adult personality looking for PD/eirshift in NW. Family man, 12 years experience & evallable immediately. RICH: (707) 442-4865 (10-5)

ecester wants to relocate to small/n market on East coast. Hard working writer has organized & in-telligent delivery. EDDIE: (617) 544-2214 (10-5)

nolovment lust len't working. Entertaining personality needs station to display his wares . . . where are you? 15 yeers experience. (702) 871-7595 (10-5)

College grad wents fulltime position. Major market internship & 1% years experience in medium market. TOM: (913) 357-0912 (10-5)

Currently employed Urben/CHR air personality available im-mediately, PD, MD & on-air slot considered et major/medium markets only, TERRY TROUYET: (301) 542-4127 (10-5)

Four years experience in AOR/Oldies/Country/Progre Versatile, enthusiastic, licensed & narrayering broadcas Versatile, enthusiastic, licensed & persevering bi Prefer S/MW, JANET: (502) 895-5208 (10-5)

I have the education & experience, all I need is the job. Prefer East. NANCY FLAHERTY: 265 West St., Duxbury, MA 02332, (10-5)

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

Bright, positive & solid five-year pro seeking position with stable company. Winning stittude a must. DON: (316) 276-2366, after 3pm cst. (10-5)

Announcer has 2% years programming & production experience at small/major market CHR. Will relocate to A/C. TOM: (612) 823-1439 (10-5)

w York, I'm coming home! Four years Country/Rock or iting, production & remotes experience. Prefer ups irket. DAVE ELLIS: (813) 389-2625 (10-5)

#### Changes

#### RADIO

Denise Novelli named Account Executive K-BEST/Sen

Al Williams named Account Executive WYSP/Phil

Marge McDowell appointed Account Executive KJOI/

**Bob Koontz** appointed Account Executive KJOI/Los An-

Mary Pat Conroy named Account Executive WPOR/

#### Changes

#### RECORDS

Barry LeVine appointed Director, Point-of-Purchase Department CBS Records/New York.

Patty Mahon appointed Associate Director, Product Planning Columbia Records/New York.

Michelle Suzette Dutlel appointed Field Mercha

#### INDUSTRY

inted Account Executive Tuesday Pro

Wendy Garfield-Ferris promoted to Publicist Kragen &

Marilyn Ellis appointed Administrative Assistant IRTS/

Guy Lay appointed Account Executive Republic Redio/Chi-

#### Miscellaneous

CHR record service needed. Contact: Dave Fezier MD, WK-TY, 704 Le Crosse St., Le Crosse, WI 54801. (608) 782-8430 (10-12)

We need record servicel Deen A. Reell, WBKT, Hart Drive, Brockport, NY 14420. (716)637-9630 (10-12)

KTS./New Haven needs CHR record service. Contact: Bill Elliot, 71 Bay Path Way, Branford, CT 06405, (203) 481-7245 (9-21)

Country & Gospel record service needed. Contact: Mike St. Jonn, WAXI, Route 4, Box 20, Rockville, IN 47872. (317) 569-2026 (9-21)

Dates appearing at the end of each listing signify first week listed.

#### **R&R** Opportunities **Advertising**

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record compenies 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 (PST) prior to issue date

#### **Display Advertising**

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

#### Payable in Advance

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in 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

# The Music Section

# National Music Formats Added This Week

#### Satellite Music Network

George Williams (214) 343-9205

#### The Starstation

CYNDI LAUPER "All Through The Night"
PAUL McCARTNEY "No More Lonely Nights"

#### **Country Coast-To-Coast**

TOM T. HALL "P.S. I Love You"
CHARLY MCLAIN "Some Hearts Get All The Breaks"
ATLANTA "Wishful Drinkin"
BARBARA MANDRELL "Crossword Puzzle"

#### Rock America

SHEENA EASTON "Strut"
CHAKA KHAN "I Feel For You"
PAUL McCARTNEY "No More Lonely Nights"
HONEYDRIPPERS "Sea Of Love"
PETER WOLF "I Need You Tonight"

#### Media General Broadcast Services

Bob Dumais (901) 320-4433

#### **ACtion**

PAUL McCARTNEY "No More Lonely Nights"
CYNDI LAUPER "All Through The Night"
COREY HART "It Ain't Enough"
BAND OF GOLD "Love Songs Are Back Again"
STEPHEN STILLS "Can't Let Go"
CHAMPAIGN "Off And On Love"

#### **Your Country**

HANK WILLIAMS, JR.
"All My Rowdy Friends Are Comin' Over Tonight"
JIMMY BUFFETT "When The Wild Life Betrays Me"
KATHY MATTEA "That's Easy For You To Say"

#### Hit Rock

LIONEL RICHIE "Penny Lover"
CULTURE CLUB "The War Song"
PAUL McCARTNEY "No More Lonely Nights"

### Radio Arts

John Benedict (818) 841-0225 Country's Best

BARBARA MANDRELL "Crossword Puzzle"
GENE WATSON "Got No Reason Now For Going Home"
REBA McENTIRE "How Blue"

#### Soft Contemporary

NEIL DIAMOND "Sleep With Me Tonight"
DAN FOGELBERG
"Sweet Magnolia & The Traveling Salesman"
HONEYDRIPPERS "Sea Of Love"

#### Sound 10

AL JARREAU "After All"
DAN FOGELBERG
"Sweet Magnolia & The Traveling Salesman"

#### TM Programming

Cal Casey (214) 634-8511

#### Stereo Rock

HONEYDRIPPERS "Sea Of Love"
PETER WOLF "I Need You Tonight"
TOMMY SHAW "Girls With Guns"

#### TM A/C

PAUL McCARTNEY "No More Lonely Nights" BILLY OCEAN "Caribbean Queen" WHAM! "Wake Me Up Before You Go-Go"

#### **TM Country**

CHARLY McLAIN "Some Hearts Get All The Breaks"
JOHN CONLEE "Years After You"
REBA McENTIRE "How Blue"
MICHAEL MARTIN MURPHEY "Radioland"
LOUISE MANDRELL "Goodbye Heartache"

### Century 21

Greg Stephens (214) 934-2121

#### The Z Format

HONEYDRIPPERS "Sea Of Love"
PETER WOLF "I Need You Tonight"
ROGER HODGSON
"Had A Dream (Sleeping With The Enemy)"
HUEY LEWIS & THE NEWS "Walking On A Thin Line"

#### The A/C Format

PAUL McCARTNEY "No More Lonely Nights" AL JARREAU "After All" DAN FOGELBERG "Sweet Magnolia & The Traveling Salesman" HONEYDRIPPERS "Sea Of Love"

#### Super-Country

MARK GRAY "Diamond In The Dust" GENE WATSON "Got No Reason Now For Going Home" CRYSTAL GAYLE "Me Against The Night" B.J. THOMAS "The Girl Most Likely To"

#### **Concept Productions**

Dick Wagner (916) 782-7754

#### CHR

HONEYDRIPPERS "Sea O! Love"
PETER WOLF "I Need You Tonight"
ROGER HODGSON
"Had A Dream (Sleeping With The Enemy)"

#### **BPI**

John Sherman/Bob English (206) 624-8651

#### Adult Contemporary

JULIO IGLESIAS "Moonlight Lady"
PAUL McCARTNEY "No More Lonely Nights"
DAN FOGELBERG
"Sweet Magnolia & The Traveling Salesman"

#### Modern Country

JUDDS "Why Not Me"
WAYLON JENNINGS "America"
BANDY & STAMPLEY "The Boys' Night Out"
EDDIE RABBITT "The Best Year Of My Life"
JOHN CONLEE "Years After You"

#### Peters Productions. Inc.

Debbie Weish (619) 565-8511

#### Country Lovin'

CHARLY MCLAIN "Some Hearts Get All The Breaks" GEORGE STRAIT
"Does Fort Worth Ever Cross You Mind" BUTCH BAKER "Thinking About Leaving" EDDIE RABBITT "The Best Year Of My Life"

#### The Great Ones

NEIL DIAMOND "Sleep With Me Tonight"
PAUL McCARTNEY "No More Lonely Nights"
AL JARREAU "After All"

#### **Drake-Chenault**

Bob Laurence (818) 883-7400 XT-40

DIANA ROSS "Swept Away"
CHAKA KHAN "I Feel For You"
LIONEL RICHIE "Penny Lover"
38 SPECIAL "Teacher, Teacher"

#### Contempo 300

CYNDI LAUPER "All Through The Night"

#### Great American Country

GEORGE STRAIT
"Does Fort Worth Ever Cross Your Mind"
EDDIE RABBITT "The Best Year Of My Life"
HANK WILLIAMS, JR.
"All My Rowdy Friends Are Comin' Over Tonight"
BARBARA MANDRELL "Crossword Puzzie"
WAYLON JENNINGS "America"

#### Transtar

Chick Watkins (303) 578-0700

#### **Adult Contemporary**

GEORGE JONES "She's My Rock"
DOLLY PARTON "God Won't Get You"
BELLAMY BROTHERS "World's Greatest Lover

#### Country

Tom Casey (213) 460-6383

BANDY & STAMPLEY "The Boys' Night Out" EDDIE RABBITT "The Best Year Of My Life" JOHN CONLEE "Years After You"

umbia)

HOTTEST

CHAKA KHAN (60)

LFeel For You (WB) STEVIE WONDER (51)

I Just Called To Say I Love You (Motown)

**NEW EDITION (36)** 

REBBIE JACKSON (28)

Let's Go Crazy (WB)

Centipede (Colum PRINCE (25)

# Black/Urban

# BREAKERS.

#### Purple Rain (WB)

78% of our reporting stations on it. Rotations: Heavy 34/8, Medium: 16/1, Light: 9/6, Extra Adds: 2, Total Adds: 17 including WVEE, KNOK-FM, WYLD-FM, WGC, WJLB, WZEN-FM, WNHC, KDXL, WXOK, KJCB, WJJS, WDAO, WKWM, WWWS, WY

#### LIONEL RICHIE

#### Penny Lover (Motown)

73% of our reporting stations on It. Rotations: Heavy 14/4, Medium 25/3, Light 17/10, Extra Adds: 2, Total Adds: 19 including WYVV, WRICS, WDLV, WAGN, KMJQ, WYLD-M, WTWP, WDRQ, KMJM, KJLH, WFXC, WWDM, WGKS, WYOI. A most added record. Debuts at 23 on the Black/Uben chert.

#### DAZZ RAND

#### Let it All Blow (Motown)

70% of our reporting stations on it. Rotations: Heavy 5/1, Medium: 22/1, Light 27/9, Extra Adds: 2, Total Adds 13, WAOK, KRNB, WEDR, WBLZ, WDMT, WNHC, WRDW, WATV, WPDQ, KIIZ, WQQK, WANT, WANN. Debuts at 35 on the Black/Urban chart.

#### **EVELYN "CHAMPAGNE" KING**

Aust For The Night (RCA)
70% of our reporting stations on it. Rotations: Heavy 3/1, Medium 31/3, Light 22/5, Extra Adds: 0, Total Adds 9, WUSL, WHRK. WEDR, WZEN-FM, WBDW, KOXL. WOOK, KHYS, WVOI. Debuts

#### E. ISLEY, C. JASPER, M. ISLEY Look The Other Way (CBS Associated)

68% of our reporting stations on it. Rotations: Heevy 3/1, Medium 18/4, Light 31/17, Extra Adds: 2, Total Adds 24 including WXYV, WAMD, WDJY, WHUR, WEDR, WDMT, WZAK, WDRQ, WJLB, KJLH, XHRM, JET94, WPDQ, WQQK, A most added record, Debuts at 39 on the Black/Urban

#### BAR-KAYS

Sex-O-Matic (Mercury/PolyGram)
61% of our reporting stations on it. Rosations: Heavy 6/0, Medium 24/3, Light 19/7, Extra Adds: 0, Total Adds: 10, WDAS, WHRK, KNOW, WFXC, KIIZ, WPLZ, KHYS, WVKO, KDKO, KUKO. Debuts

#### **SMOKEY ROBINSON**

I Cart't Find (Tamia/Motown)

1 Cart't Find (Tamia/Motown)

61% of our reporting stations on t. Rotations: Heavy 13/0, Medium 18/1, Light 18/3, Extra Adds 0,
Total Adds 4, KDAY, 293, WFXC, WKWM. Moves 36-34 on the Black/Urban chart.

DENIECE WILLIAMS "Black Butterfly" (Columbia) 47/18

Rostson: Heavy 8/3, Medium 21/8, Light 28/8, Extra Adds 0, Total Adds 18 including WMIN-FM, WILD, WIDAS, WUSL, WAND, WHUR, WHIRK, WZAK, XHRM, KSDL, KOXL, WXXXK, WWDM, WWWS. Heavy: WDMA, WYLD-FM, W.JMIL, Medium: WRKS, WAXK, WOMT, WZEN-FM, KACE, KOXY, WHIC, WATV, 283, WAJAX, KJCB, WBLX, KAPE, KOKA, WANM. Debuts at 80

on the description crief.

DARYY, HALL & JOHN DATES "Out Of Touch" (RCA) 48/12

Rossisions: Heavy 5:0, Medium 21/2, Light 2010, Extre Adds 0, Total adds 12, KYOK, WYLD-FM, WBMX, KMJM, KJLH, WRDW, WBGC, WBLX, WOQK, WTOY, WWDM, WTLC, Heavy, WDJY, WZAX, JETB4, WJAX, KJKC, Medium: WWM-FM, WXYV, WAMO, WHUR, RRIBL, WDJA, WTMP, WBLZ, WDMQ, XYRM, KSDL, KNOW, KDXL, 283, WFXC, KIZ, KOKA, WQKS, WYKO,

WHUR, (RIBE, WOUL, WHW, WILL, WORL), AHRHO, NOUL, MOWN, KULL, 26S, WYKC, NILL, KURL, WOKS, WYKO.
APOLLONIA 6 "Sex Shooter" (WB) 46/6
Rotations: Heavy 18/0, Medium 18/2, Light 13/4, Extra Adda 0, Total Adda 6, WHRK, JET94, WFXC, WAIII, KIIZ, WYKO, Heavy:
WADK, KKDA-HA, KYOK, WORD, WZEE-HR, KDAY, JAHRM, KSOL, WATV, WPEG, WOMG, KJCS, WOOK, WHWS, KUKO,
Medium: WXYV, WOAS, WUSL, WYEE, KNOK-FM, WOMT, WZAK, WJLB, WRDW, KNOW, WENN, KAPE, WEAS, WWDM,
WOKS, WYKWM, Moves 38-32 on the Bioch/Urban charge.

WTOY, WAAA, WYKO, WKWM, WLUM, Remains at 50 on the Black/Libert chart.

JERMAINE STEWART "The Word Is Out" (Arists) 40/9

Rotstons: Heery 4/0, Medium 11/4, Light 24/4, Extra Adds 1, Total Adds 9, WDAS, WAMO, WYEE, KDAY, WROW, WAMO, WAX. WPLZ, WYKO, Heery; KYOK, WDMT, WLOU, WOIS, Medium KKDA-FM, WZAK, XHRM, KNOW, WWDM, WXWM, WPLZ, WYKO, Heery; KYOK, WDMT, WLOU, WOIS, Medium: KKDA-FM, WZAK, XHRM, KNOW, WWDM, WKWM,

PHILIP BAILEY "Photogenic Memory" (Columbia) 38/4
Rossions: Heery 40, Medium 220, Light 124, Extra Adda O, Tosta Adda 4, WRDW, KNOW, 283, WTOY, Heery: KNJJO, WATV,
WJAX, KOKA, Medium: WAMO, WAGK, KYOK, KRINB, KDAY, XHRM, KSOL, WENN, WPEG, WFXC, WQMG, WPDQ, KJCB,
WBLX, WOCK, WPLZ, WEAS, WAMM, WDAO, WHWS, KDO, KUKO.

WELL, WILLE, WILL, WILL, WILL, WILL, WINNS, AND A. KINL.

RYS LATEST ARRIVAL: "Harmony" (Golden Boy/Clustity) 38/3

Rossions: Heavy 30, Medium 140, Light 21/3, Entra Adds 0, Total Adds 3, WAOK, WZEH-FM, WTOY, Heavy: WATV, KOKA.

WWWS. Medium: WAOS, WAMO, WEDR, WORTH, WASK, XHRIN, WREG, WYDO, WOOK, KAPE, WWOM, WOAO, WTLC, KINCO. AL JARREAU "After All" (WB) 35/34

PL JARRIEAU "After All" (WB) 35/34
WUSL, WIGN, WHILL, WHILL, MEGLER 77. Light 23/22, Ettir Adds 4, Total Adds 34 Including WWIN-FM, WXYY, WILD, WDAS, WUSL, WIGN, WHILL, WHILL, WESL, WING, WHILL, WHILL, WASL, WING, WASL, WING, WILL, WASL, WILD, WASL, WING, WILL, KANNES & J. NORDAM "WHILL AND ADD THE ADD TO THE ADD THE

KACE, WINIC, KUNI, KUKU, KUKU, KUKU.
RODNEY SAULSBERRY "I Wonder" (Allegience) 35/4
Rossione: Heery 4(0, Medum 18/2, Light 14/1, Estra Adds 1, Total Adds 4, WDAS, WJ.B, KDAY, WTOY, Heery; KMJQ, KKIZ,
WEAS, KOKA, Medum: WWHEAM, WILD, WAND, WAOK, KKDA-RH, WEDR, WZAK, XHRM, KSDL, WENN, WPDQ, KHYS,

WAAA. WWWS.

GRANDMASTER MELLE MEL & FURDOUS FIVE "'We Don't Work For Free" (Sugar Hill) 35/0

Rotations: Heavy 50, Medium 15/0, Light 15/0, Entra edits 0, Total Adds 0, Heavy: RNAQ, KYOK, WGC, WZEH-FM, WPEG,

Medium: WXYV, WADS, WAMA, WAGK, WALB, KHRM, KSD, WHONC, KNOW, WAYV, WGCK, KAPE, WEAS, WTLC, KOW,

WHODINI "Friends" (Jhve/Arista) 34/1

Rotations: Heavy 160, Medium 10/0, Light 871, Extra Adds 0, Total Adds 1, KNOW, Heavy: WAMA, WADK, WVEE, KNOK-FAA,

WELZ, WORT, WAZAK, WORD, WALB, KDAY, KJLH, KIZ, WOGK, WDAO, WWWS, WYOI, Medium: WILD, XHRM, KSOL, WHINC,

WPLZ, WANT: WGCS, WAAA. WWWM, KYOK, MOSS 37-36 on the Beach/Usen charter

BEAU WILLIAMS "You are The One" (Capitol) 32/3

Rotations: Heavy 10, Medium 14/0, Light 17/3, Extra Adds 0, Total Adds 3, WZEN-FM, KOXL, WBLX, Heavy: WAMM, Medium:

WACK, KRIES, WDA, WTHR, WZAK, WXOK, WERN, WJAB, WXXI, KJCB, KAPE, KOKA, WWOM, WWWS.

KURTIS BLOW "8 Million Stories" (Mercury/PolyGram) 32/0

ROTATION "100, WYON, WYON, WYON, WYON, WYON, WAND, WYON, KOXI, KYON, WYON, WYON, WYON, KOXI, WYON, WYON, KOXI, WY

DREAMBOY "I Promise (I Do Love You)" (Qwest/WB) 31/5
Rotston: Newy 2/0, Medium 14/0, Light 18/6, Extra Adds 0, Total Adds 5, WILD, KAUM, KQXL, KJCB, WAAA. Newy: KNOKRM, WZAK, Medium KKDA-RM, WTHP, WORM, WORD, WJB, KDAY, YHRR, WQMG, WPDQ, WBLX, WQCK, WWDM, WKWMRM, WZAK, Medium KKDA-RM, WTHP, WORM, WORD, WJB, KDAY, YHRR, WQMG, WPDQ, WBLX, WQCK, WWDM, WKWM-

#### **MOST ADDED** ®

AL JARREAU (34) After All (WB)
E. ISLEY, C. JASPER, M. ISLEY (24) Look The Other Way (CBS Ass LIONEL RICHIE (19) Penny Lover (Motow SLAVE (19) Onebh (Cotillion/Atco)

**DENIECE WILLIAMS (18)** Black Butterfly (Columbia)

MR. T "Mr. T's Commandment" (Columbia) 27/1

VOO. Medium R/O. Light 19/1. Extra Adds O. Total Adds 1. KJLH. Medium: KYOK, WNHC, WPEG, JET94, WKO

TIME "C.O.D. (I'll Deliver)" (Epic) 26/15
Rostions: Heevy 31, Medium 85, Light 14/6, Extra Adds 1, Total Adds 15, WUSL, KKDA-FM, KYOK, WDIA. WTMP,
WGCI, KDAY, KNOW, WKOK, WAIN, KLOS, WBCL, WGOK, WPLZ, KAPE, Heevy, WAOK, KOKA, Medium: KRNB, WDMT, WNHC. WGCI, KDAY, KNOW, WXKX, Yumi, NANO, YEACH 25/6
FAT BOYS "Jailhouse Rap" (Sutra) 25/6
Rozeione: Heery 20, Medium 81, Light 15/5, Etra Adds 0, Total Adds 8, WAMO, WHUR, KRNB, WDIA, WEDR, WANN, Hoeny:
WRISS, WZEN-FM. Medium: WDIAS, WUSE, WORE, WDMT, WZAK, XHRM, WPEG.

O'BRYAN "Go On And Cry" (Capitol) 25/8
Rotations: Heavy 0/0, Medium 8/0, Light 17/6, Extra Adds 0
WDAS KKDA-FM, WZAK K.E.H. XHRM WRLX KAPE W O. Total Adds & WICKL KJCR WLOU, KOKA WOKS WICWM, Made

#### SIGNIFICANT ACTION

RICHARD "DIMPLES" FIELDS "Jazzy Łady" (RCA) 24/5
Rotations: Heavy 1/0, Medium 13/1, Light 10/4, Extra Adda 0, Total Adda 5, W

WILD, WAMO, WAOK, KMJQ, WPEG. Heavy: WATV. ÆAS. KOKA. WAAA. WILC. DO KSA WEAS

Medium: WWMF-M, WXVV, WTME, WGCI, KLH, WKND, WPDCI, K94, WEAS, KOKA, WAAA, WTLC.
DIVINE SOURDDS "Changes (We Go Through)" (Spacefilo 24/3)
Rotations: Heavy 3/0, Medium 6/1, Light 16/2, Estre Adds 0, Total Adds 3, WDAS, WJJS, WTLC, Heavy: KMJD, KYOK, KOKA.
Medium: WAOK, WAZA, WATV. WOOK, WWWS.

GOODIE "Because Of You" (Total Experience/RCA) 24/2
Rotations: Heavy 1/0, Medium 10/0, Light 12/1, Extra Adds 1, Total Adds 2, WXYV, WANT, Heavy: WJAX, Medium: WDIA,
WJLB, WPEG, WOMG, KAEF, WEAS, KOKA, WAMM, WTLC, WWWS.

WHODINI "Five Minutes Of Funk" (Arista) 24/2
Rotstons: Heavy 60, Medium 130, Light 612, Erre Adds 0, Total Adds 2, WYLD-FM, WPEG, Heavy: WRKS, KYOK, WZEN-FM,
KDAY, KIZ, WANN. Medium: WXYV, WDAS, WUS, KKDA-FM, WJ.B, KKJ.M. WRDW, KWOW, WENN, W.MM, KHYS, WWDM,

CULTURE CLUB "The War Song" (Epic) 23/4
Rotations: Heavy 00, Medium 100, Light 13/4, Extra Adds 0, Total Adds 4, 283, KJCB, KOKA, WWWS. Medium: WHUR, KRNB, WDL, WRDW, KOKAL, JETS4, WTCK, WJAK, WAMA, KUKO.

BRONNER BROTHERS "Self Conscious" (Neighbor) 22/3
Rotations: Neavy 0/0, Medium 5/0, Light 17/3, Extra Adds 0, Total Adds 3, WAMO, WVEE, WTLC, Medium; WAOK, WTMP,

WAENDA LEE EAGER "Watch My Body Talk" (Private I/CBS) 21/5
Rotations: Heavy O/O, Medium 5/1, Light 16/4, Extra Adds 0, Total Adds 5, KMJQ, 293, WPDQ, WWDM, WAAA, Medium: WAOK,

Rostions: Heavy Unit, means and the Rostions of Party" (T-Neck/CBS) 21/2
BLOODSTONE "Bloodstone's Party" (T-Neck/CBS) 21/2
Rostions: Heavy 1/0, Medium BiO, Light 19/2, Extre Adds 0, Total Adds 2, W.J.S. WANM. Heavy: KOKA Medium: WANO,

AMUZEMENT PARK BAND "No" (Atlantic) 18/1
Rotations: Heavy 2/0, Medium 2/0, Light 14/1, Extra Adds 0, Total Adds 1, KNUM. Heavy: WDMT, WZAK. Medium: XHRM,

RICK JAMES "You Turn Me On" (Gordy/Motown) 17/14

PICKL JAIMES "TOU TURN ME UN" (GORDY/MOTOWN) 1/1/14
Rostrion: Heevy OO, Medium 76, Light 106, Erra Adda 0, 104 adda 14, WWIN-FM, WDAS, WUSL, WHUR, WYEE, KIDA-FM, WTME, WBMJ, XHRM, KSCU, WBLX, WPLZ, WANM, WDKS, Medium: KINRR,
TERRI WELLS "I'm Giving All My Love" (Philly World/Actoo) 17/4
Rostrions: Heevy OO, Medium 70, Light 9/3, Extra Adda 1, Total Adda 4, WXVY, WTMP, KIZ, KHYS. Medium: WDAS, WUSL, KRRB, WDA, WDO, WLOO, WANDO, WLOO, WAS

MIDWAY "Set It Out" (Personel) 17/2
Rotations: Heavy 2/0, Medium 7/0, Lloht 17/1, Extra Adds 1, Total Adds 2, KNOW, WOMG, Heavy; WVEE, WJLB, Medium; WEDR, /DMT, WZAK, WDRQ, WPEG, KIZ, WKWW

DETROYT "Physical Lover" (Tabu/CBS) 17/1 Rotations: Heavy 0/0, Medium 6/0, Light 11/1, Extra Adda 0

BROTHERS JOHNSON "Lovers Forever" (A&M) 16/7
Rotations: Heavy O/O, Medium 4/3, Light 11/3, Extra Adda 1, Total Adda 7, XHRM, WXOK, WPEG, KJCB, KAPE, KOKA, KDKO, BOBBY WOMACK & PATTI LABELLE "It Takes A Lot Of Strength To Say Goodbye" (Beverly Glen) 15/3

Rotations: Heavy 3/0, Medium 6/0, Light 6/3, Extra Adds 0, Total Adds 3, KJCB, WQKS, WVKO, Heavy; WWIN-FM, KRNB, WDIA. Medium: WHRK, WJMI, KAPE, WANM, WDAO, WWWS.

PRETTY POISON "Nightime" (Svengali) 15/2 Rotations: Heavy 0/0, Medium 8/0, Light 7/2, Extra Adda 0, Total Adda 2, WKXI, KJCB. Medium: WWIN-FM, WXYV, WAOK Rotations: Heavy 0/0, Medium 8/0 AVEE, WDIA, WDRO, W.ILB, KM.

TONY COMER "Yon't Give Up" (Vidoom) 14/1
Rotations: Heey 1/0, Medium 7/0, Ught 6/1, Extra Adda 0, Total Adda 1, KHYS. Heevy: WEAS. Medium: WDIA, WEDR, WZEN-FM, WATV, WERN, WFEG, WWOD.

C.L. BLAST "50/50 Love" (Park Place) 13/1
Rotations: Heavy 10, Medium 40, Light 8/1, Extra Adds 0, Total Adds 1, WBMX. Heavy; WATV. Medium; KRNB, WZAK, WENN,

JOHNNIE TAYLOR "Shoot For The Stars" (Beverly Glen) 13/0
Rotations: Heevy 1/0. Medium 5/0, Light 7/0, Extra Adds 0, Total Adds 0, Heevy: KACE. Medium: WILD, WAOK, KRNB, KJCB,

NOVA.

PENNYE FORD "Change Your Wicked Ways" (Total Experience/RCA) 12/5
Rosstons: Heavy 00, Medium 2/1, Light 9/3, Extra Adds 1, Total Adds 5, WYEE, KNJQ, KJUH, WNHC, WQQK. Medium: KRNB.
MARY LOVE "Save Me" (Mirage/Atco) 12/3
Rotations: Heavy 00, Medium 3/1, Light 9/2, Extra Adds 0, Total Adds 3, WDIA, WEDR, WDMT. Medium: KRNB, WEAS.

KOKO-POP "I'm In Love With You" (Motown) 12/2 Rotations: Heevy Q/O, Medium 6/O, Light 6/1, Extra Adds 1, Total Ad

WRDW, W.JMI, WDAO. JOYCE KENNEDY "Stronger Than Before" (A&M) 11/10 Rotations: Heavy 2/1, Madium 1/1, Light 7/7, Extra Adds 1, Total Adds 10, WILD, WHJR, WVEE, KKDA-FM, KMJO, KDAY, KJCB,

CONTROL SUMMARY I MARIN SERVICE (148 Adds 1 Total Adds 10, WILD, WHUR, WYEE, KKDA-FM, KMUQ, KDAY, KJCB, KAPE, KOKA, WOKS, Heevy: KNOK-FM, KMUQ, KDAY, KJCB, KAPE, KOKA, WOKS, Heevy: KNOK-FM, RANDY HALL: "A Gentrieman" (MCA) 11/8
Roststons: Heevy 0.00, Medium 1/1, Light 9/6, Extra Adds 1, Total Adds 8, WXYV, WYEE, WZEN-FM, WJMI, KJCB, WBLX, WWDM, WWWDM.

HERBIE HANCOCK "Metal Beat" (Columbia) 11/5 Rotations: Heavy 0/0, Medium 1/1, Light 9/3, Extre Adds 1, Total / Adds 5, WDJY, WAOK, KYOK, KACE, WOOK.

Rotstions: Heavy 0/0, Medium 1/1, Light 9/3, Extra Adds 1, Total Adds 5, WDJV, WAOX, KYOK, KACÉ, WOOX.

KRYSTOL "After The Dance Is Through" (Epic) 1/11

Rotstions: Heavy 1/0, Medium 2/0, Light 7/0, Extra Adds 1, Total Adds 1, Whel-C. Heavy; KMJQ. Medium: KJLH, KAPE.

BONNIE POINTER: "Presmonthion" (Phystael (PGSS) 10/10

Rotstions: Heavy 0/0, Medium 2/2, Light 7/7, Extra Adds 1, Total Adds 10, WAOK, KRNB, WDIA, KMJM, WZEH-FM, WNHC,

WAJA, KJCB, KORA, WTIC.

TWILLIGHT 22" "Streat Love" (Vanguaerd) 10/3

Rotstions: Heavy 0/0, Medium 1/1, Light 4/2, Extra Adds 0, Total Adds 3, KJLH, WJAX, KHYS, Medium: WYEE, XHRM, WANM,

PRINCE w/S-HEILA E. "Erotic City" (WB) 10/1
Rotations: Heavy 8/1, Medium 2/0, Upt 0/0, Extra Adds 0, Total Adds 1, W/KO, Heavy; WAMO, WHRK, WZAK, WDRQ, WJLB,
KOAY, KIZ, Jadiem; WILD, WDMT.

PALMERFORCE TWO "Street Wars" (Pandisc) 10/0
Rotations: Heavy 1/0, Medium 1/0, Light 8/0, Extra Adds 0, Total Adds 0, WEAS, Heavy; KYOK,

### Black/Urban

# **Regionalized Adds & Hots**

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

#### EAST

AL JARREAU DENIECE WILLIAMS RICK JAMES LILLO THOMAS Hottest: STEVIE WONDER ALEEM CHAKA KHAN CHAMPAIGN EUGENE WILDE

WXYV/Baltimor

SLAVE BOBBY BROOM AL JARREAU TERRI WEELS GOODIE ONE ON ONE NATIVE VANITI JANET JACKSON JEFFREY OSBORNE

WILD/Boston Elroy R.C. Smith

RICHARD D. FIELDS GLENN JONES DREAMBOY AL JARREAU DENIECE WILLIAMS TOM BROWNE JOYCE KENNEDY BOTTES ALICIA MYERS NEW EDITION CHARA KHAN

WKND/Hartford ↔ Jordan/McLean

none Rottest: MTUME SOS BAND STEVIE WONDER NEW EDITION CHAKA KHAN

WNHC/New Have

PENNYE FORD BONNIE POINTER DAZZ BAND KRYSTOL JARREAU INCE SLAVE LAKESIDE PHYLLIS ST. JAMES ottest: MEVIE WONDER CKSONS BBIE JACKSON

WRKS/New York Taylor/Quartaron

LIONEL RICHIE STYLISTICS FBI CREW NEW EDITION JEFFREY OSBORNE Hottest: HOTTEST:
ALICIA MYERS
TINA TURNER
NEW EDITION
WHODINI
KURTIS BLOW

WUSL/Philadelphia

MTUME
TEENA MARIE
RICK JAMES
AL JARREAU
HOTTEST:
PRINCE
DEBARGE
TIME
CHAKA KHAN
JERMAINE JACKSON

WDAS/Philadelphia

SLAVE BAR-KAYS AL JARREAU RICK JAMES RODNEY SAULSBERRY DENIECE WILLIAMS JERNAINE STEWART BLACK MAMBA DIVINE SOUNDS SOTTEM

WAMO/Pittsburgh Allen Harrison

GRANDMASTER MELLE AL JARREAU FAT BOYS
ISLEY, JASPER & I
RICHARD D. FIELDS
CHOPS CHOPS BRONNER BROTHERS Hottest: PRINCE WHODINI

MIDWEST

WBMX/Chicago

KONK
TEENA MARIE
SLAVE
HALL & OATES
JEFFREY OSBORNE
RICK JAMES
FORCE MD'S
C.L. BLAST
TEMPTATIONS
SMOKE CITY
Hottest:

WGCl/Chicago (J) Graham Armstrong

AL JARREAU
SLAVE
PRINCE
MTUME
SOS BAND
STYLISTICS
CABO PRIO
BOB JAMES
HOTTER
STEPIE WONDER
STEPIANIE MILLS
NEW EDITION
SMOKEY BOBINSON

WBLZ/Cincinnati

ROD STEWART JANET JACKSON STEPHANIE MILLS

PRINCE BILLY OCEAN STEVIE WONDER CHARA KHAN PRINCE

WZAK/Cleveland Lynn Tolliver

WDMT/Cleveland (a)

ISLEY, JASPER & JEFFREY OSBORNE

MTUME SOS BAND WBODINI STEVIE WONDER

**80 Reporting Stations** 

**78 Current Reports** 

The following stations reported e frozen list this week: WKND/Hartford K94/Norfolk

Dean Rutus

Rottest:

WDJY/Washington, DC

SHEENA EASTON JONEL RICHIE
CHAMPAIGN
LAKESIDE
ISLEY, JASPER & I
FRANKIE GOES TO H
HERBIE HANCOCK Hottest: REBBIR JACKSON CHARA KHAN PRINCE HALL & OATES BILLY OCEAN

WHUR/Washington, DC Libby Lawson

TEENA MARIE AL JARREAU TEEMA MARTE
AL JARREAU
SLAVE
RICK JAMES
JOYCE KENNEDY
DENIECE WILLIAMS
VALENTINE BROS.
ISLEY, JASPER & I
PAT BOYS
BOTTON
BOTTON
BILLY OCEAN
NEW EDITION
CHARA KHAN
STEVIE WONDER
PRINCE SOUTH

WAOK/Atlanta Larry Tinsley AL JARREAU

SLAVE LIONEL RICHIE RICHARD D. FIELDS OAZZ BAND BONNIE FOINTER RJ'S LATEST ARRIV HOTLES:
BILLY OCEAN CHARA RHAN REBBIE JACKSON STEVIE WONDER NEW EDITION

WVEE/Atlanta Scotty Andrews

WTLC/Indianapolis Jay Johnson

JEFFREY OSBORNE

Hottest: STEVIE WONDER CHAKA KHAN

PRINCE NEW EDITION TIME

WWWS/Saginaw Kermit Crockett

TOM BROWNE LILLO THOMAS RANDY HALL AL JARREAU

KIDDO NEW HORIZONS PORCE MD'S

PORCE MD'S SLAVE Hottest: PRINCE KURTIS BLOW GLENN JONES CHAKA KHAN LAKESIDE

KMJM/St. Louis Ron Atkins

JEFFREY OSBORNE

TOM BROWNE
AMUZEMENT PARK
DREAMBOY
HALL & OATES
JUNIOR

JAZZI JAY
JAZZI JAY
JAZZI JAY
BONNIE POINTER
LIONEL RICHIE
KENNY ROGERS
HOTTES

WZEN-FM/St. Louis

Reimi Grocken Prince Deniece Williams Culture Club

WVKO/Columbus Jay Jonnson
AL JARREAU
BRONNER BROTHERS
DENIECE WILLIAMS
TWIN IMAGE
BONNIE POINTER
DIVINE SOUNDS
WEST STREET MOB
CHOPS
HALL & OATES
SLAVE CONTROLLERS
JERMAINE STEWART
WOMACK & LABELLE
HOTTEST
JANET JACKSON
TIME
BILLY OCEAN
PRINCE
LEON HAYWOOD SLAVE Hottest: STEVIE WONDER JANET JACKSON NEW EDITION CHAKA KHAN DIANA ROSS

WDAO/Dayton Lankford Stephens

STEPRANIE MILLS
SOS BAND
DIANA ROSS
KENNEDY & OSBORNE
CAROL LYNN TOWNES PRINCE DENIECE WILLIAMS DENIECE WILLIAMS
AL JARREAU
TOM BROWNE
ISLEY, JASPER &
BOBBY BROOM
HAROLD MELVIN
PORCE MD'S
JIMMY SCOTT Hottest: PRINCE STEVIE WONDER

WJLB/Detroit James Alexande

TIME WHODINI

WDRQ/Detroit

AL JARREAU ISLEY, JASPER & LIONEL RICHIE SLAVE Hottest: DENIFCE WILLIAMS ISLEY, JASPER & I DENTIFICE WIDIAMS
ISLEY, JASPER & I
STAPLE SINGERS
NEW GUYS ON THE B
HOTLESTE WONDER
WHODINI
AMGZEMENT PARK
GLENN JONES APOLLONIA 6 CHAKA KHAN NEW EDITION

WKWM/Grand Rapids Frank Grant

PRINCE
ISLEY, JASPER & I
KOKO POP
O'BRYAN
SMOKEY ROBINSON
STEVE MILLER BAND
HOLLER BAND
HOLLER LLE
BILLY OCEAN
EGYPTIAN LOVER
CHARA MENA JEFFREY OSBORNE BOB MARLEY DAZZ BAND KAZU MATSUI PROJE EUGENE HILDE MARY LOVE HOTTEST: AMUZEMENT PARK CHARA KHAN READY FOR THE GLENN JONES

WVOI/Toledo (A Maxx Myrick

SLAVE Hottest: STEVIE WONDER PRINCE ALICIA MYERS

LIONEL RICHIE PRINCE PRINCE
CAMEO
CAMEO
CAMEO
EVELYN KING
AL JARREAU
TOM BROWNE
BOBBY BROOM
ISLRY, JASPER &
HOTLEST
HOTLEST
CHARA KHAN
STEVIE WONDER
KENNEDY & OSBORN
WHODINI

WRDW/Augusta Chariotte Logan CHERRELLE

CHERRELLE
PHILIP BAILEY
DAZZ BAND
STAPLE SINGERS
ISLEY, JASPER & ...
HALL & OATES
EVELYN KING
JERMAINE STEWART Hottest: STEVIE WONDER PRINCE FRINCE BILLY OCEAN CHAKA KHAN KENNEDY & OSBORNE

KNOW/Austin Ken Rush

LIONEL RICHIE ISLEY, JASPER & I PETER BROWN BAR-KAYS AL JARREAU SOS BAND WHODINI BAR-KAYS LIONEL RICHIE KAGNY PHILIP BAILEY JUNIOR PHILIP BALLEI
JUNIOR
ISLEY, JASPER &
MIDMAY
MTUME
FORCE MO'S
Hottest:
PRINCE
REBBIE JACKSON
CHAKA KHAN
BILLY OCEAN
NEW EDITION APOLLONIA 6
HOTTEST:
CHAKA KHAN
STEVIE WONDER
NEW EDITION
REBBIE JACKSON
PRINCE KNOK-FM/Ft. Worth

WXOK/Beton Rouge

DENIECE WILLIAMS MTUME PRINCE JEFFREY OSBORNE BROTHERS JOHNSON NEW EDITION NEW EDITION Hottest: STEVIE WONDER REBBIE JACKSON CHARA KHAN NEW EDITION JANET JACKSON

KQXL/Baton Rouge Gerard Raine

PRINCE DENIECE WILLIAMS AL JARREAU EVELYN KING CYNDI LAUPER BEAU WILLIAMS DREAMBOY Hottest: STEVIE WONDER JACKSONS CHAKA KHAN DIANA ROSS NEW EDITION

WATV/Birmingham

DAZZ BAND ISLEY, JASPER & Hottest: STEVIE WONDER CHAKA KHAN REBBIE JACKSON PEABO BRYSON CONTROLLERS

WENN/Birmingham Michael Star

PRINCE AL JARRAU ISLEY, JASPER & I BOTTEST: PRINCE STEVIE WONDER DIANA ROSS NEWCLEUS STEPHANIE MILLS

Z93/Charleston Marc Little

SMOKEY ROBINSON KENNY ROGERS RENNY ROGERS
PHILIP BAILBY
AL JARREAU
ISLEY, JASPER & I
CULTURE CLUB
BRENDA LEE EAGER
HOTEGET:
NEW EDITION

WPEG/Charlotte

WHODINI VALENTINE BROS CHOPS HALL & OATES KENNY ROGERS AL JARREAU KLOCKWIZE

JET94/Chaltanooga Rich Phillips

APOLLONIA 6
ISLEY, JASPER 1
BOE MARLEY
HOTTEST:
CHARA KHAN
STEVIE WONDER
NEW EDITION
REBBIE JACKSON
LEON HAYWOOD

KKDA-FM/Dallas Terri Avery

TINA TURNER GLENN JONES JOYCE RENNED'S MTUME MTUME NEWCLEUS JEFFREY OSBORNE Rottest: OHIO PLAYERS PRINCE CHERRELLE SOS BAND STEVIE WONDER

WFXC/Durham

PRINCE SOS BAND TEENA MARIE ONE WAY AL JARREAU BOBBY BROOM BOBBY BROOM Hottest: WHODINI PRINCE VANITY SOS BAND STEVIE WONDER

WQMG/Greensbore Doc Foster

JERMAINE STEWART DIANNE REEVES MIDWAY AL JARREAU LIONEL RICHIE Hottest: REBBIE JACKSON REBBIE JACKSON KENNEDY & OSBORNE STEVIE WONDER VANITY SMOKEY ROBINSON

KYOK/Houston

JEFFREY OSBORNE SLAVE HALL & OATES MTUME HERBIE HANCOCK HERBIE HANCOCK
Hottest:
WHODINI
EGYPTIAN LOVER
JECKYLL & HYDE
CHAKA KHAN
CYNDI LAUPER

KMJQ/Houston

DIVINE SOUNDS PRINCE ROD STEWART TEDDY PENDERGRASS BLOODSTONE LIONEL RICHIE BRENDA LEE RAGER KIDDO GLENN JONES Hottest: PRINCE MTUME STEVIE WONDER BILLY OCEAN SOS BAND IDDO LENN JONES GLENN JONES
PENNYE PORD
PORCE MD'S
RICHARD D. FIE
JOYCE RENNEDY
HOTLEST:
PRINCE
STEVIE WONDER
JACKSONS
PERBIE JACKSON LILLO THOMAS JACKSONS REBBIE JACKSON GRANDMASTER MELLE

WJMI/Jackson Carl Haynes

APOLLONIA 6 APOLLOWIA 6
MTUME
RANDY HALL
HOTTEST:
NEW EDITION
REBBIR JACKSON
CHAKA KHAN TIME MENUDO WKXI/Jackson

O'BRYAN
PRETTY POISON
RLOCKWIZE
JUNIOR
CHUCK MANGIONE
ONE ON ONE
Hottest:
PRINCE
JANET JACKSON PRINCE
JANET JACKSON
ALICIA MYERS
SMOKEY ROBINSON
STEVIE WONDER WJAX/Jacksonville ( Chris Turner BONNIE POINTER SLAVE

SLAVE
TWILIGHT 22
JERMAINE STEWART
HOTTEST
HOT

WPDQ/Jacksonville

EUGENE WILDE JEFFREY OSBORNE LILLO THOMAS BRENDA LEE EAGER BRENDA LEE EAG DAZZ BAND HAROLD MELVIN ISLEY, JASPER ISLEY, JASPER Hottest: BILLY OCEAN STEVIE WONDER JANET JACKSON JACKSONS LEON HAYWOOD

SOS BAND AL JARREAU DAZZ BAND JEFFREY OSBORNE BAR-KAYS APOLLONIA 6 CONTROLLERS CONTROLLERS
GLENN JONES
TERRI WELLS
EUGENE WILDE
NEW EDITION
HOTTEST:
NUANCE
REBBIE JACKSON
WENDLIN WHODINI CHAKA KHAN PRINCE

KJCB/Latayette (4 Beatrice Evans

PRINCE BONNIE POINTER MTUME
JOYCE KENNEDY
DREAMBOY
CULTURE CLUB
PRETTY POISON
WOMACK & LABELLE MOMACK & LABELL AUTUMN CHUCK MANGIONE RANDY HALL D'BRYAN HOLLEST: CHAKA KHAN PRINCE REBBIE JACKSON ALICIA MYERS DIANA ROSS

MTUME JANET JACKSON JERMAINE JACKSON

KRNB-FM/Memphis

FAT BOYS BONNIE POINTER

AUTUMN Hottest: PRINCE STEVIE WONDER CHAKA KHAN DIANA ROSS CONTROLLERS

WDIA/Memphis Bobby D'Jay

MARY LOVE KENNY ROGERS LILLO THOMAS MTUME

MTUME BONNIE POINTER FAT BOYS HOTTEST: STEVIE WONDER TINA TURNER JANET JACKSON SMOKEY ROBINSON REBBIE JACKSON

WHRK/Memphis Meddox/Smith

BAR-KAYS
APOLLONIA 6
KASNIP
TOMNY TATE
EVELYN KING
DENIECE WILLIAMS
JAZZY JAY
JUNIOR
TOM BROWNE

JUNIOR TOM BROWNE HOTTEST: STEVIE WONDER REBBIE JACKSON

PRINCE BILLY OCEAN MTUME

WJJS/Lynchburg

WYLD-FM/New Orleans Delt Spencer (A

HALL & OATES PRINCE LIONEL RICHIE WHODINI HOTEST: REBBIE JACKSON CHAKA KHAN STEVIE WONDER DIANA ROSS PRINCE O'BRYAN GLENN JONES TOM BROWNE HOTTEST: PRINCE SOS BAND

none
Hottest:
CRAKA KHAN
TINA TURNER
PRINCE
DONNA SUMMER
BILLY OCEAN WORL/Orlando

Earl James

WEST

KDKO/Englewood Carlos Lando

TINA TURNER BAR-KAYS BROTHERS JOHNSON CHAMPAIGN

TINA B ASHFORD & SIMPSON Hottest:

HOTCESE: STEVIE WONDER CHAKA KHAN REBBIE JACKSON NEW EDITION STAPLE SINGERS

KDAY/Los Angeles Jack Patterson

PRINCE TEENA MARIE KIDS AT WORK SLAVE JOYCE KENNEDY

JOYCE KENNEDY
MTUME
RODNEY SAULSBERR!
DENROY MORGAN
NEW HORIZONS
BEVERLY CASON
AL JARREAU
GREG CHAPMAN
D. ST

D.ST.
JERMAINE STEWART
SMOKEY ROBINSON
ONE ON ONE
WRECKIN' CREW

WRECKIN' CREW HOTTEST: PRINCE WHODINI STEVIE WONDER NEW EDITION CHAKA KHAN

CHUCK MANGIONE TYZIK HOTTEST: BILLY OCEAN STEVIE WONDER PRINCE CHAKA KHAN DIANA ROSS

WEDR/Mlami WPLZ/Petersburg Hardy Jay

ISLEY, JASPER DAZZ BAND MARY LOVE AL JARREAU EVELYN KING KASHIF CHOPS

CHOPS FAT BOYS Hottest: CHAKA KHAN PRINCE

WBLX/Mobile

AL JARREAU
HALL & OATES
BEAU WILLIAMS
RICK JAMES
SLAVE
MTUME
ISLEY, JASPER
TOM REPLIENCE

ISLEY, JASPER
TOM BROWNE
RANDY HALL
HOTTEST:
CHAKA KHAN
STEVIE WONDER
PRINCE
TIME
REBBIR JACKSON

WOOK/Nashville Fred Harvey

EVELYN KING DAZZ BAND

EVELIN KING
DAZZ RAND
ISLEY, JASPER S
TOM BROWNE
KERSE
HANCOCK
HANCOCK
HALL & CANCEK
HANCOCK
HANCO

B.J. Taylor

PRINCE STEPHANIE MILLS NEW EDITION ALICIA MYERS

JERMAINE STEWART GLENN JONES NUMONICS RICK JAMES TIME RALPH MACDONALD MADONNA ASHFORD & SIMPSON

KHYS/Port Arthur Mark Petry

TINA TURNER TONY COMER TWILIGHT 22 JOEY DEES EVELYN KING BAR-KAYS JAZZY JAY FORCE MD'S JUNIOR TERRI WELLS Hottest: PRINCE BILLY OCEAN STEVIE WONDER KENNEDY & OSBORNE ALICIA MYERS

WANT/Richmond Kirby Carmichael

GOODIE LIONEL RICHIE DAZZ BAND HOTTEST: STEVIE WONDER PRINCE DIANA ROSS CHAKA KHAN ALICIA MYERS WTOY/Roanoke Scott Morris

TWIN IMAGE
DENTECE WILLIAMS
PHILIP BAILEY
RJ'S LATEST ARRIV
HALL 6 OATES
KENNY ROGERS
TINA B
RODNEY SAULSBERRY Hottest: CHAKA KHAN STEVIE WONDER DIANA ROSS NEW EDITION REBBIE JACKSON KAPE/San Antonio Mike Kelly

LIONEL RICHIE JOYCE KENNEDY AL JARREAU BROTHERS JOHNSON HOTEST: STEVIE WONDER DIANA ROSS LAKESIDE SMOKEY ROBINSON CHAKA KHAN

WEAS/Savannah Don Jones CHOPS
JESSE JAMES
KLOCKWIZE
HOTLEST:
HOW EDITION
CHAKA KHAN
ASHFORD & SIMPSOI
REBBIE, JACKSON
STEVIE WONDER STEVIE WONDER

DENTECE WILLIAMS DREAMBOY LEON LOVE TYZIK LIONEL RICHIE BRENDA LEE FAGER

STRUT RICK JAMES

RICK JAMES
DENIECE WILLIAMS
TOM BROWNE
KAGNY
KENNY ROGERS
HOTLEST:
DIANA ROSS
VANITY
NEW EDITION
CHAKA KHAN
REBBIE JACKSON

PRINCE NEW EDITION CHAKA KHAN FORCE MD'S STEVIE WONDER

KACE/Los Angeles

TEENA MARIE GLENN JONES HERBIE HANCOCK TOM BROWNE AZAR LAWRENCE HOTTEST:

KJLH/Los Angeles

Rico Reed MICO REED

CIRCUIT

LIONEL RICHIE
MASHIP
MALL & OATES
ISLEY, JASPER &
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TSLEY
PENNYE FORD
MR. T
HOTHER
STEPHANIE MILLS
NEW EDITION
TIME
WHOOINI
PRINCE PRINCE

KUKQIPhoenix

BAR-KAYS
PRIME TIME
CYMDI LAUPER
AL JARREAU
HOTTEST:
STEVIE WONDER
CHAKA KHAN
TIME
PRINCE
NEW EDITION

KOKA/Shreveport B.B. Davis TIME DENROY MORGAN

JOYCE KENNEDY
DENISE LASALLE
CHUCK MANGIONE
HOTTEST:
STEVIE WONDER
JANET JACKSON
CHAKA KHAN
CONTROLLERS
REBBIE JACKSON

WWOM/Sumpter Kevin Flemming LIONEL RICHIE DENIECE WILLIAMS

SLAVE
BANANARAMA
PORCE MD'S
RANDY HALL
BRENDA LEE EAGER
CHOPS
HOTTEST:
CHAKA KHAN STEVIE WONDER NEW EDITION REBBIE JACKSON TIME

WANMITallahassee

PRINCE
RICK JAMES
WEST STREET MOB
FAT BOYS
BLOODSTONE
DAZZ BAND
HAROLD MELVIN
SLAVE
HOTERS:
CHARA KHAN
DIANA ROSS
JACKSONS
JACKSONS

WTMP/Tampa Dave Michaels

LIONEL RICHIE RICK JAMES LILLO THOMAS LILLO THOMAS
MTUME
AL JARREAU
TERRI WELLS
SLAVE
HOTLEST:
STEVIE WONDER
DIANA ROSS
NEW EDITION
CHAKA KHAN
REBBIE JACKSON

WOKS/Williamsburg

LIONEL RICHIE AL JARREAU STAPLE SINGERS PRIME TIME TEENA MARIE JOYCE KENNEDY O'BRYAN JOYCE KENNEDY O'BRYAN RICK JAMES WOMACK & LABELLE TWIN IMAGE HOLLEST: REBBIE JACKSON CHAKA KHAN NEW EDITION PRINCE

WAAA/Winston-Sal Eric St. James

HOTTEST: STEVIE WONDER CHAKA KHAN DIANA ROSS REBBIE JACKSON NEW EDITION

Duff Lindsey

POINTER SISTERS TWIN IMAGE BROTHERS JOHNSON ISLEY, JASPER & DENIECE WILLIAMS RICK JAMES
DENROY MORGAN
PORCE MD'S
SCRITTI POLITTI
HOTECSE:
ALICIA MYERS
CHAKA KHAN
STEVIE WONDER
PRINCE
DIANA ROSS

KSOLISan Mate Bernie Moody

#### October 12, 1984

- DAVE VALENTIN/Kalahari (GRP)
  - ā WYNTON MARSALIS/Hot House Flowers (Columbia)
- Ā PAT METHENY/First Circle (WB)

10

- HANK CRAWFORD/Down On The Deuce (Milestone/Fantasy)
- JIMMY McGRIFF/Skywalk (Milestone/Fantasy)
- SADAO WATANABE/Rendezvous (Elektra)
- 3 MODERN JAZZ QUARTET 1984/Echoes (Pablo)
- a 12 RICHARD ELLIOT/Initial Approach (ITI/Allegiance)
- 30 GROVER WASHINGTON/Inside Moves (Elektra)
- CHUCK MANGIONE/Disquise (Columbia)
- ROB McCONNELL & BOSS BRASS/All In Good Time (Palo Alto)
- Ð CABO FRIO/Just Having Fun (Zebra)
- KEVIN EUBANKS/Sundance (GRP)
- Ø AZYMUTH/Flame (Milestone/Fantasy) 21
- ZOOT SIMS/Quietly There (Pablo)
- 16 CHET BAKER TRIO/Mr. B (Timeless/Zebra)
- LES McCANN/HOUSTON PERSON/Road Warriors (Greene St./2001) 15 17
- 18 RAMSEY LEWIS & NANCY WILSON/The Two Of Us (Columbia) 14
- DIANNE REEVES/For Every Heart (TBA/Palo Alto) 26
- BRUCE FORMAN w/BOBBY HUTCHERSON/Full Circle (Concord)
- 3 TITO PUENTE & HIS LATIN ENSEMBLE/EI Ray (Concord Picante) 22
- 17 22 MEL TORME & GEORGE SHEARING/An Evening At Charlie's (Concord)
- HEATH BROTHERS/Brothers & Others (Antilles/Island) 20 23
- 19 24 KEITH JARRETT/Changes (WB)
- 25 TIMELESS ALLSTARS/Timeless Heart (Timeless/Zebra) 25 DEBUT DEBUT
  - STACY & JIMMY ROWLES/Tell It Like It Is (Concord)
  - DAN SIEGEL/Another Time, Another Place (Pausa)
- DEBUT 20 CAL TJADER/Good Vibes (Concord Picante) 29
  - BOBBY McFERRIN/The Voice (Musician/Elektra)
- DEBUT DON SICPLER/Music Of Kenny Dorham (Uptown) Black/Urban stations contributing to Jazz: WKND/Hartford, Melonae McClean; WGIV/Charlotte, Hal Harrill; WJAX/Jacksonville, Chris

ANDREAS VOLLENWEIDER "Pace Verde" (Columbie) 12/2
Rotations: Heavy 3/0 Medium 2/0, Light 6/1, Extra Adds 1, Total Adds 2, WG8H, KCSC. Heavy: WMOT, WKSU, KUOP, Medium:

Turner,KJCB/Lafayette, Beatrice Evans; WYLD-FM/New Orleans, Dell Spencer; WGCI/Chi-cago, Graham Armstrong; WDMT/Cleveland, Dean-Dean Rufus; WVOI/Toledo, Maxx My-

rick; XHRM/San Diego, Duff Lindsey.

PAULINHO da COSTA "Sunrise" (Pablo) 12/2
Rotations: Heavy 4/0, Medium 6/0, Light 2/1. Extra Adds 0. Total Adds 1, WYRS. Heavy: WBEE, KJZZ. WFSS. KRML. Mr

W.D.G. WJZZ, KTCJ, KRVS, WVPE, KLSK.

DIRTY DOZEN BRASS BAND "My Feet Can't Fall Ma Now" (George Wein/Concord) 11/7
Rotations: Heavy 3/1, Medium 3/2, Light 2/1, Extra Adds 3, Total Adds 7, WRTI, WMOT, KADX, KMCR, KCRW, KPLU,
KLCC, Heavy; KUHF, WUSF. Medium: WBQO,

JOHN SCHOFIELD "Electric Outlet" (Gramavision) 10/4
Rotations: Heavy 1/0, Medium 2/1, Light 5/1, Extra Adds 2, Total Adds 4, WRTI, WNOP, KMCR, KXPR, Heavy; KCRW, Medium:

PETE PETERSON & COLLECTION JAZZ ORCHESTRA "Jazz Journey" (Pausa) 10/1 Rotations: Heavy 4/1, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 1, WBFO, Heavy: KUHF, WNOP, WBBY, Medium: KTCJ,

WAN CONTI "The Human Factor" (Milestone/Fantasy) 10/0
Rotations: Heavy 210, Medium 510, Light 310, Extra Adds 0, Total Adds 0, Heavy: WYRS, KTCJ. Medium: KSAX, WJZZ, KCSC,

FREE FLIGHT "Beyond The Clounds" (Palo Alto) 9/9
Rotations: Heavy 0/0, Medium 2/2, Light 3/3, Extra Adds 4, Total Adds 9, WLOQ, KMHD, KCRW, KUOP, KPLU, KRVS, KLCC,

RALPH MacDONALD "Universal Rhythm" (Polydor/PolyGram) 9/4
Rotations; Heavy 2/1, Medium 5/3, Light 2/0, Extra Adds 0, Total Adds 4, KERA, KUHF, KKGO, KLSK, Heavy; WJZZ, Medium:

PEPPER ADAMS "Live At Fat Tuesday's" (Uptown) 9/3
Rotations: Heavy 1/1, Medium 6/2, Light 2/0, Extra Adds 0, Total Adds 3, KUHF, WUWM, KLCC, Medium: WDET, KADX, KMCR.

JAZZ MONTEREY "Highlites 1958-1980" (Palo Alto) 8/8
Rotations: Heavy 1/1, Medium 1/1, Light 2/2, Extre Adds 4, Totel Adds B, WMOT, WIAN, KJAZ, WFSS, KRVS, KLCC, KKSN,

ELEMENTS "Forward Motion" (Antilles/Island) 8/1
Rotations: Heavy 2/0, Medium 3/0, Light 3/1, Extra Adds 0, Total Adds 1, WFSS, Heavy: WMOT, WNOP. Medium: KJZZ, KWMU,

JOE PASS "Live At Long Beach City College" (Pablo) 8/0
Rotations: Heavy 4/0, Medium 2/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WBBY, KUOP, KPLU, WVPE, Medi

WAYNE JOHNSON TRIO "Everybody's Painting Pictures" (Zebra) 7/7
Rotations: Heavy 1/1, Medium 1/1, Light 1/1, Extra Adda 4, Total Adds 7, KERA, KMHD, KJAZ, KPLU, KLCC, KRML

#### PAT METHENY GROUP FIRST CIRCLE



Highest debut ever on R&R's National Jazz Chart.

#6-®

Featuring the cuts: "THE FIRST CIRCLE" AND "END OF THE GAME" Edited versions available on 12" pro € 1984 ECM Records GmbH

**ECM** 

GROVER WASHINGTON (14) Inside Moves (Elektra) WYNTON MARSALIS (13) Hot House Flowers (Columbia) PAT METHENY (10) First Circle (WB) FREE FLIGHT (9)

Beyond The Clouds (Palo Alto)

DAVE VALENTIN (22) Kalahari (GRP)
WYNTON MARSALIS (17) Hot House Flowers (Columbia)
PAT METHENY (16) First Circle (WB) SADAO WATANABE (12) Rendezvous (Flektra)

BOBBE NORRIS & LARRY DUNLAP "Hoisted Sails" (Palo Alto) 7/7
Rotetions: Heavy 1/1; Medium 0/0, Light 3/3, Extra Adds 3, Totel Adds 7, WFAE, WLOQ, KMHD, KJAZ, WFSS, KRML

BUDDY DeFRANCO "Mr. Lucky" (Pablo) 7/3
Rotations: Heevy 1/0, Medium 5/3, Light 1/0, Extra Adds 0, Total Adds 3, WBFO, WUWM, WYBC. Heevy: KXPR. Medium: KCSC.

KLSK.
GEORGE SHEARING w/DON THOMPSON "Live At The Cafe Cartyle" (Concord) 7/2
Rotations: Henvy 2/1, Medium 4/1, Light 1/0, Extra Adds 0, Total Adds 2, KJAZ, WVPE, Heavy: WUWM, Medium: WYRS, WBY,

WHRO.
PUTTIN' ON THE RITZ "Steppin' Out" (Pausa) 7/1
Rotations: Heavy 2/1, Medium 3/0, Light 2/0, Extra Adds 0, Total Adds 1, WVPE. Heavy: WBGO. Medium: WBBY. KBEM. KLSK.
FRANK SINATRA w/QUINCY JONES ORCHESTRA "L.A. Is My Lady" (QwestWB) 7/1
Rotations: Heavy 2/0, Medium 4/0, Light 0/0, Extra Adds 1, Total Adds 1, WNOP. Heavy: WBEE. WBBY. Medium: WJZZ. WKSU.

Rotations: Heavy 2(0, medium: 7/0, hight Songs" (Capitol) 6/4

EARL KLUGH "Night Songs" (Capitol) 6/4

Rotations: Heavy 1/1, Medium 1/1, Light 2/0, Extra Adds 2, Total Adds 4, WBGD, KSAX, KBEM, WVO).

ERNIE WILKINS "Montreux" (Steeplechase) 6/3

Rotations: Heavy 1/1, Medium 3/1, Light 2/1, Extra Adds 0, Total Adds 3, WGBH, WNUR, KLCC. Medium: WKSU, KPLU, EUGEN CICCERO TRIO "Spring Song" (Timeless/Zebra) 6/2

Rotations: Heavy 1/0, Medium 2/1, Light 3/1, Extra Adds 0, Total Adds 2, WGBH, KLON, Heavy: WBSY, Medium: WMOT.

PHIL WOODS & CHRIS SWANSEN "Piper At The Getes Of Dawn" (Soa Breaza) 6/2

Rotations: Heavy 0/0, Medium 2/0, Light 3/1, Extra Adds 1, Total Adds 2, WBFO, WKSU, Medium: KPLU, KLCC.

First. Westy 0/0, Medium 2/0, Uisht 3/1. Extra Adds 1, Total Adds 1, KCSC. Heavy: KTCJ. Medium: WLOQ, WVOI. GENE BERTONCINI & MICHAEL MOORE "Closa Ties" (Omnisound) 5/3
Scrations: Heavy 0/0, Medium 1/1, Light 3/1. Extra Adds 1. Total Adds 3, WNOP, WFSS, KXPR.

\*\*Continued Heavy 0/0, Medium 1/1, Light 3/1. Extra Adds 1. Total Adds 3, WNOP, WFSS, KXPR.

\*\*Continued Heavy 0/0, Medium 1/1, Light 3/1. Extra Adds 1. Total Adds 3, WNOP, WFSS, KXPR.

\*\*Continued Heavy 0/0, Medium 1/1, Light 3/1. Extra Adds 1. Total Adds 3, WNOP, WFSS, KXPR.

GENE BEHT UNUING A PRIOR LEAD AND A STATE Adds 1. Total Adds 3, WNOP, WFSS, RAPP.

GEORGE CROMARTY "Wind In The Heather" (Dencing Cat/Windham Hill) 5/2

Light 4/1, Extre Adds 0, Total Adds 2, WUWM, WFSS.

Rotations: Heavy 0:0, Medium 1/1, Light 4/1, Extre Adds 0, Total Adds 2, WUWM, WFSS.

KAZUMI WATANABE "Mobo 2" (Gramevision) 5/2.

Rotations: Heavy 2'0, Medium 0:0, Light 1:0, Extre Adds 2, Total Adds 2, KMCR, KRVS. Heavy: KERA, KCRW.

BILL EVANS/SHELLY MANNE w/MONTY BUDWIG "Empathy" (Verve) 5/1

Rotations: Heavy 1/1, Medium 3:0, Light 1:0, Extre Adds 0, Total Adds 1, KLON. Heavy: WBBY, KCRW, KLCG.

JIMMY SMITH & WES MONTGOMERY "Dynamic Duo" (Verve) 5/1

Rotations: Heavy 3/1, Medium 0:0, Light 2/0, Extre Adds 0, Total Adds 1, KLCC. Heavy: WYRS, WKSU.

# Regionalized Adds & Hots Printed Adds are first ten provided by station. Hots are printed in order given by reporter. \* symbol denotes commercial station.

GROVER MASKINGTON

EAST
WGBH/Boston
Eric Jackson
DOER JOEDAN
RICHARD ELLIOT
BERBIF BARCOCK
MAROTO
AMDREAS VOLLENME

CAMP BLAKE
CLADDE BOLLING
ABOULLAR ISBABLIM
RAIUMI MATAMABE
WHYTON MARGALIS
REMNY CLARKE
REMOY BETOND
BUODY METRACO

WBGO/Newark

ROB MCCOHNELL
PSTE PETERBER/COL
MES MONTGOMERY
SOMEY BOLLING
BUDDY DEFRANCO
CAMHORBALL ADDRE
JAMET LAWSON
DALLAS JAME ORCHE
TADD DAMEROM
A LITTLE NIGHT RU
BOTEBER

SOUTH BOBSY MCFERRIN OAVID MURRAY ART BLAKEY HEATE AROTHERS CHARLES MINGOS CHARLES MINGOS NATE HOMGAR ARCHE SHEP HOMYSOMENY SECOND LITTLE SIENT SCO JOHN SCHOPLELD BOXTEST MINTON MARSALIS PAT RETRENT KNYLY KUMANES GODST NETRENT DAVIS MORRAY

RONISTAND
CLIFFORD JORDON
DURG JORDON
BROCK FORMAN
BROCK FORMAN
BAVED NIGHT
GROVER WASHINGTON
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BOCK-BY.
BOCK-BY.
THO PORTHE
DAVE VALENTIN
JINHY MCDEIPP
PAT METHENY

BOTT VALENTIN

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BOTT VALENTIN KERADelias-Ft Worth Ed Budansuro

FECK Petrone
RICHARD SCLLOT
BYECTAL EYX
PAULISHO OACOSTA
GROVER HASSINGTO
HOTEMAS
ROTEMAS
RAFE HASTINGTO
BOCKY 4 JOHN PIS:
BUCE PORMAN
IVAN CONTI

Ed Budanavo

JOS MILLI AME
CASO FRIO

MATHE JOHNSON
RAIPE MACDORALD

SALPE MACDORALD

CLIFFORD JORGON
SALPE MACDORALD

CLIFFORD JORGON
SALPE MACDORALD

RAIGH FOR MACE

TITO YUEAVE

ROUGE TORNAM

BOLESE'

RAIGH MATANABE

RAIGH MATANABE

RAIGH MATANABE

MINTON RAIGHLIS

MINTON RAIGHLIS The following stations called in a frozen playlist this week: WBEE/Chicago WDET/Detroit KWMU/St. Louis

WYLD/New Orleans K. 177/Seattle

WMGI/Gainesville

KSAX/Deltae-F1 Worth Willie Culton (\*) EARC ELUGB FOLLOWIN JIMMY NEGRIFF DAVE VALENTIH SADAO MYTANAE RAMSSY LEWIS NODERN JASE QUAFT

WYSDYSPYMINGE TOWN MATCHESON ALYMOTH LAS MCCAMB JAZZ MONTERST STEVS BANGOMETTI SIEVE BANGOMETTI BOCK & JOHN PIZS WOTLEMET

BUT HAPTHAN
BOTTERS:
RICHARD SELIOT
RECHARD SELIOT
RANGO MATAMABZ
DAVB VALENTIN
CARD FRIO
EAZU MATRUI PROJE
KUHFRHOUSTON
Dava Edwarth
CEICAGO JASS EXCE, HICE FORGET
A LITTLE HIGHT
GROUPER MASSIHOT
JAIS HOWFFREY
DOM SIGLER
DISTY DOIEN BRAI
SOLUBLE
LES MCCAMM
CABO PRID
ARDREAS VOLLEMM
OAVE VALENTIN
ELEMENTS

WHRO/Norfolk Joe Lowrey HESS CHT BARR GET BARR JAZE EXCH NODERN JASE QUI GETE & DAILEY FOSTER & Hope-Bottest: CBICAGO JAZE EXCR FRED STRIBE/MEST DOM SZCZIER DIRTY DOZEM BRASS MODERN JAZE QUART

PREE FLIGHT NORRIS & DUMLAP HOTLEST: SADAO NATANABE SOIMONIA MATSUBARA DAYE VALENTIN PAT METRENY CEUCE MANCIONE DIANNE SEEVES RAIURI HATANNAE PREE FILIGIT RICHARD ELLIOT LES MCCAMM THELOWIOUS MOME JAIS MOMTEREY BOTTOST HAME CRAMPORD ATYMOTE

KCRW/Sente Mc Tom Schnabel

Tom Schneber
DIRTY BOTEN BRASS
BUDGI BEGRAUS, STOCK
PRIBOTH TO MONE
ALPRED BARTH
BICEARD CLLIOT
STEPS ABRAD
PREE PLICET
BOTTANT
BOTTANT
BOTTANT
JOHN SCHOFFELD
JAMAALADERN TACOR

NON-BOTT-STATE BOTHOW ACFERSIN ESVIK EDBANES FAULINHO DACOST SADRO WATARRE

Kristin Krudeon
FRED LIPSIUS
CAL TAJOUS
JERSK TACHOIR OF
DIABRE RECVES
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The following station failed to report a new playlist for two consecutive weeks and was not used in this week's date: WEAA/Baltimore The following stations failed to report this week; therefore their playlists were frozen: WKND/Hartford WUSF/Tampa

JAES MONTERES
MYSTON WARSALIS
MORRIE & DUMLAP
STEVE MOUGTON
JOHN SCROPIRLD
PRESE FLIGHT
QUEST
DER SRENCHELL & MODE
DICK BEREVJAES AD
DOUG RAMEY QUARTE
ROTERSE

DOUG RANEY CUARTE Hotsest; Timpless ALLSTARS STACY & JIMMY ROM JAIS MONTEREY WINTON MASSALIS PAT METHENY

MAYME JORNSON REVIN CUBANES EAME CRAMFORD POCERT CRAMES BOTT = TO GROVER MASSINGTO HATHE JORNSON PAT METERNY OAYE VALENTIN CEMERATION BAND

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SADAO MATAHABE LOU SAMES RICRARD ELLION RANSEI LEWIS JIMMY MCGRIPP

Chit Wegner
BARR CLASHTORD
WARR MAJTERS JAZE
OAN SIEGE
SPYRO GYEA,
STEVE HORSE
EZHNY PORE
STRUMTIS FRANT
BEBTOMCINI E MOOR
BENCE FORMAN
JOHN BCHOPIELD
BOTCHELL
PAT ALTHENY
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THE BEY
GEORGE SERARING
MINISTER

EARL KLUCK STEVE BARGOMETT: JAMET LAWSON BROWN & PULLER STACY & JIMMY RO CHARLES MINOUS ROTEST: CROVER WASHINGTO WYNTON WASHINGTO PAR MEMONY
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HARDTO DOSEL
BOCKY & JORN PIST
ROTERSE
BOB PLORENCE
HANS CRAMPOND
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WEST

KADX/Denver (\*)
Pat McNuffy

Ed Garret

BADAO HATAMARE
CLATTON & SHITH
MINTON HARSALIS
HOTEST
JIMMY MCGRIFF
ALEXANDER SOMJIC
RICHARD ELLIOP
DAVE VALENTIN
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PAT METERNY CRUCK MANGIONE JASE HONTERET

STWTOM MARSALES SARAO WATARASE SUBST MCFERSIS DAVE VALENTIS GROUES MASSINGTON GEORGE SERBISING WOOD'S REDUMN JOE TUMBER ART PEPER INTERNATIONAL JAE ROTLANS BOTTWAT: DAVE VALENTIN DAM SIRGEL RICHARD SLLIOT HYNYOM MARSALIM PAT METHERY

56 Reporting Stations **47 Current Reports** 



### NATIONAL AIRPLAY/50 October 12, 1984

Total Name   N					Octobel	12, 19	04	
6   1	Three Weeks	Two Weeks	Lnet Whee			Manue		11-1
11 7 2	6	1		WILLIE NELSON/City Of New Orleans (Columbia)				
9 5 3 9 EKILE/Give Me One More Chance (Epic) 12 9 4 0 JOHN ANDERSON/ShS Surg Got Away With My Heart (WB) 15 11 7 0 JOHN ANDERSON/ShS Surg Got Away With My Heart (WB) 15 11 7 0 JOHN ANDERSON/ShS Surg Got Away With My Heart (WB) 15 11 7 0 JOHN ANDERSON/ShS Surg Got Away With My Heart (WB) 15 11 7 0 JOHN WILLIAMSON/ShS Surg Got Away With My Heart (WB) 15 11 7 0 JOHN Y LEE/You Could've Heard A Heart Break (Full Moon/WB) 15 11 7 13 0 JOHN EARLEY (WG) 15 11 0 JOHN Y LEE/You Could've Heard A Heart Break (Full Moon/WB) 15 16 11 0 RONNIE MILSAP/Prisoner Of The Highway (RCA) 15 16 10 RONNIE MILSAP/Prisoner Of The Highway (RCA) 15 16 16 11 0 RONNIE MILSAP/Prisoner Of The Highway (RCA) 16 15 12 0 EMMYLOU HARRIS/Predigning My Love (WB) 17 15 15 12 0 EMMYLOU HARRIS/Predigning My Love (WB) 18 16 11 10 O STATLERS/RON Takes The Biame (Mercury/PG) 19 2 14 18 0 D STATLERS/RON Takes The Biame (Mercury/PG) 10 2 14 18 0 MICREY GILLEY/TOO GOOT TO Stop Now (Epic) 10 2 24 18 0 MICREY GILLEY/TOO GOOT TO Stop Now (Epic) 11 2 8 14 CONWAY TWITTY/I Don't Know A Thing About Love (WB) 12 2 10 MICREY GILLEY/TOO GOOT TO Stop Now (Epic) 13 2 6 2 2 0 MICREY GILLEY/TOO GOOT TO Stop Now (Epic) 13 2 6 2 2 0 MOE BARDY/Woman Your Love (Columbia) 14 2 1 2 1 0 MOE BARDY/Woman Your Love (Columbia) 15 2 2 2 2 2 10 MOE BARDY/Woman Your Love (Columbia) 16 2 2 2 2 2 10 MOE BARDY/Woman Your Love (Columbia) 17 2 2 2 2 2 2 0 MOE BARDY/Woman Your Love (Columbia) 18 30 3 0 2 0 LOUISE MANDRELL/Goodby Heartache (RCA) 18 40 3 0 3 0 0 MOE BARDY/Woman Your Love (Columbia) 18 30 3 0 3 0 DOLLY PARTON/GOW Won't Get You (Mecury/PG) 18 30 40 3 0 3 0 MOE ABROY/Woman Your Love (Columbia) 18 30 3 0 3 0 MOE ABROY/Woman Your Love (Columbia) 18 30 3 0 3 0 MOE ABROY/Woman Your Love (Columbia) 18 30 3 0 3 0 DOLLY PARTON/GOW Won't Get You (Mecury/PG) 18 30 40 DOLLY PARTON/GOW Won't Get You (Mecury/PG) 18 30 40 DOLLY PARTON/GOW Won't Get You (Mecury/PG) 18 30 40 DOLLY PARTON/GOW Won't Get You (Mecury/PG) 19 40 MOE ABROY/Woman Your Dove (Mecury/PG) 19 40 MOE ABROY/Woman Your Dove (Me		7						
12 9 4	9	5	з 🤅	EXILE/Give Me One More Chance (Epic)				
15   11   7   3   JOHNNY LEE/You Could've Heard A Heart Break (Full Moon/WB)   155/1   100   46   9   9   9   17   13   0   12   16   16   16   16   17   17   17   19   0   16   18   18   11   19   0   18   18   11   19   0   18   18   11   19   0   18   18   11   19   0   18   18   11   19   0   18   18   11   0   0   0   0   0   0   0   0	12	9	4 6	JOHN ANDERSON/She Sure Got Away With My Heart (WB)				
17   14   10	15	11	7	JOHNNY LEE/You Could've Heard A Heart Break (Full Moon/WB)				
25 21 14	17	14 1	0	LEE GREENWOOD/Fool's Gold (MCA)			_	
19 17 13	25	21 1	4 €	EARL THOMAS CONLEY/Chance Of Lovin' You (RCA)				
18   16   11	19	17 1	3	JANIE FRICKE/Your Heart's Not In It (Columbia)				
21 is 15	18	16 1						
16 15 12	21	19 1	5	DON WILLIAMS/Maggie's Dream (MCA)				
31 25 19	16	15 1	2 (	EMMYLOU HARRIS/Pledging My Love (WB)	142/2		_	
20 18 16 0 STATLERS/One Takes The Biame (Mercury/PG) 1 2 8 14 CONWAY TWITTY/ IDON'T Know A Thing About Love (WB) 1 2 8 14 14 CONWAY TWITTY/ IDON'T Know A Thing About Love (WB) 1 2 8 14 15 CONWAY TWITTY/ IDON'T Know A Thing About Love (WB) 1 12 8 14 15 CONWAY TWITTY/ IDON'T KNOW A Thing About Love (WB) 1 12 8 14 15 CONWAY TWITTY/ IDON'T KNOW A Thing About Love (WB) 1 155/2 44 98 13 1 8 6 5 17 GARY MORRIS/Second Hand Heart (WB) 1 115/0 74 29 16 1 33 26 22	31	25 1	9 <b>(</b>	A. MURRAY with D. LOGGINS/Nobody Loves Me Like You Do (Cap	itol) 154/3			
1 2 8 14 CONWAY TWITTY/I Don't Know A Thing About Love (WB) 1270 79 32 16 29 24 18 6 MICKEY GILEY/Too Good To Stop Now (Epic) 155/2 44 98 13 4 4 6 15 ALABAMA/II You're Gonna Play in Texas (RCA) 1280 77 35 16 8 6 5 17 GARY MORRIS/Second Hand Heart (WB) 115/0 74 29 12 24 22 20 WHITES/Pins And Needles (MCA/Curb) 143/3 46 66 31 40 32 25 0 GEORGE JONES/She's My Rock (Epic) 147/1 21 96 30 40 32 25 0 GEORGE JONES/She's My Rock (Epic) 147/1 21 96 30 40 32 25 0 GEORGE JONES/She's My Rock (Epic) 147/1 21 96 30 41 32 30 LOUISE MANDRELL/Goodbye Heartache (RCA) 126/0 31 74 21 42 22 0 MICHAEL MARTIN MURPHEY/Radio Land (Liberty) 138/4 24 81 33 43 33 30 25 0 DOLLY PARTON/God Won't Get You (RCA) 144/10 9 95 40 43 33 30 25 0 DOLLY PARTON/God Won't Get You (RCA) 144/10 9 95 40 43 30 30 25 0 TOM T. HALLIP, S. I Love You (Mercury/PG) 133/2 21 81 31 47 36 0 JUDDS/Why Not Me (RCA/Curb) 139/12 24 71 44 47 36 0 JUDDS/Why Not Me (RCA/Curb) 139/12 24 71 44 42 35 0 WAYLON JENNINOS/America (RCA) 139/12 24 71 44 43 39 31 29 27 30 ELABAME AT THE RESTITIVE BROS./The Lady Takes The (Columbia) 119/0 64 35 20 43 38 30 0 BELLAMY BROTHERS/World's Greatest Lover (MCA/Curb) 140/7 15 83 42 43 39 0 DOLLY PARTON/GONE PARTOR HERS/World's Greatest Lover (MCA/Curb) 140/7 15 83 42 43 39 0 DAN SEALS/The West Side Of Me (Liberty) 95/1 43 29 23 45 36 CHARLY MCCLAIN/Some Hearts Get All The Breaks (Epic) 118/6 8 62 48 46 43 39 0 DAN SEALS/The Wild Side Of Me (Liberty) 95/1 43 29 23 47 40 DAN SEALS/The Wild Side Of Me (Liberty) 95/1 43 29 23 48 45 41 0 ARBARAA MANDRELL/Crossword Puzzle (MCA) 117/9 14 64 39 48 45 41 0 ARBARAA MANDRELL/Crossword Puzzle (MCA) 118/6 8 62 48 51 10 ABBARAA MANDRELL/Crossword Puzzle (MCA) 118/6 8 62 50 45 30 ARBARAA MANDRELL/Crossword Puzzle (MCA) 118/6 8 62 50 45 30 ARBARAA MANDRELL/Crossword Puzzle (MCA) 100/19 2 49 50 SEEAKER  MARK GRAY/Diamond In The Dust (Columbia) 100/19 2 49 51 32 46 EDDY RAVENI/Could Use Another You (RCA) 52/0 16 20 50 AS SEEAKER  MARK GRAY/Diamond In The Dust (Columbia) 100/31 3 46 51 32 46 EDDY RAVENI/Coul	20	18 1	6 <b>(</b>	STATLERS/One Takes The Blame (Mercury/PG)				
29 24 18	1	2 8	14	CONWAY TWITTY/I Don't Know A Thing About Love (WB)				
4 6 16 ALABAMA/If You're Gonna Play In Texas (RCA) 128/0 77 35 16 8 6 5 17 GARY MORRIS/Second Hand Heart (WB) 115/0 74 29 112 33 26 22	29	24 1	в	MICKEY GILLEY/Too Good To Stop Now (Epic)				
8 6 5 17 GARY MORRIS/Second Hand Heart (WB) 115/0 74 29 12 33 28 22 € ₩HTES/Pins And Needles (MCA/Curb) 143/3 46 66 31 142/1 55 49 18 40 32 25 € GEORGE JONES/She's My Rock (Epic) 142/1 55 49 18 30 32 82 € GEORGE JONES/She's My Rock (Epic) 142/1 21 96 30 31 74 21 35 28 24 € MICHAEL MARTIN MURPHEY/Radio Land (Liberty) 138/4 24 81 33 39 31 26 € DOLLY PARTON/God Won't Get You (RCA) 144/10 18 93 30 € DOLLY PARTON/God Won't Get You (RCA) 144/10 9 95 40 NITTY GRITTY DIRT BAND/I Love Only You (WB) 144/10 9 95 40 31 33 30 € TOLLY PARTON/God Won't Get You (Mercury/PG) 133/2 21 81 31 32 € DOLLY PARTON/God Won't Get You (Mercury/PG) 133/2 21 81 31 32 € DOLLY PARTON/God Won't Get You (Mercury/PG) 133/2 21 81 31 32 € DOLLY PARTON/God Won't Get You (Mercury/PG) 133/2 21 81 31 31 32 € DOLLY PARTON/God Won't Get You (Mercury/PG) 133/2 21 81 31 31 32 € DOLLY PARTON/God Won't Get You (Mercury/PG) 133/2 21 81 31 31 32 € DOLLY PARTON/God Won't Get You (Mercury/PG) 133/2 21 81 31 31 32 € DOLLY PARTON/GOD Won't Get You (Mercury/PG) 133/2 21 81 31 31 32 € DOLLY PARTON/GOD WON'T GROWN HISTON HI	4	4 €	16	ALABAMA/If You're Gonna Play In Texas (RCA)				
33 26 22	8	6 5	17	GARY MORRIS/Second Hand Heart (WB)			-	
24 22 20	33	26 2	2	WHITES/Pins And Needles (MCA/Curb)				
40 32 25	24	22 20	•	MOE BANDY/Woman Your Love (Columbia)				
34 27 23	40	32 25	3	GEORGE JONES/She's My Rock (Epic)				
35 28 24	34	27 23	3	LOUISE MANDRELL/Goodbye Heartache (RCA)				
39 31 26  DOLLY PARTON/God Won't Get You (RCA)	35	28 24	1	MICHAEL MARTIN MURPHEY/Radio Land (Liberty)				
41 33 30	39	31 26	Œ	DOLLY PARTON/God Won't Get You (RCA)				
38 30 28  TOM T. HALLIP.S. I Love You (Mercury/PG)	41 :	33 30	2	NITTY GRITTY DIRT BAND/I Love Only You (WR)		-		
32 29 27	38 :	30 28	4	TOM T. HALL/P.S. I Love You (Mercury/PG)				
- 47 36 Ø JUDDS/Why Not Me (RCA/Curb) 139/12 24 77 44 - 42 35 WAYLON JENNINGS/Merica (RCA) 138/14 14 79 45 3 3 9 29 L. GATLIN & THE GATLIN BROS./The Lady Takes The (Columbia) 119/0 64 35 20 43 38 39	32	29 27	<u> </u>	RAY CHARLES (with B.J. THOMAS)/Rock And Roll Shoes (Columbia	1 09/2			
- 42 35	- 4	47 36	3	JUDDS/Why Not Me (RCA/Curb)				
3 3 9 29 L. GATLIN & THE GATLIN BROS./The Lady Takes The (Columbia) 119/0 64 35 20 43 38 34	- 4	42 35						
43 39 30 30	3	3 9						
- 41 37	43 3	38 34	<b>①</b>	BELLAMY BROTHERS/World's Greatest Lover (MCA/Curb)				
14 20 31 32 DAN SEALS/The Wild Side Of Me (Liberty):  ———————————————————————————————————	- 4	11 37	<b>③</b>	EDDIE RABBITT/The Best Year Of My Life (WB)				
- 48 42	14 2	20 31	32	DAN SEALS/The Wild Side Of Me (Liberty)	100			
50 46 38 € CHARLY McCLAIN/Some Hearts Get All The Breaks (Epic) 118/6 8 62 48 48 43 39 € DAVID FRIZZELL & SHELLY WEST/It's A Be Together Night (Viva) 120/7 117 63 46 2 8 17 36 BARBARA MANDRELL & LEE GREENWOOD/TO Mc (MCA) 88/0 29 41 18 13 12 29 37 VERN GOSDIN/What Would Your Memories Do? (Compleat/PG) 75/0 26 35 14 4 55 41 € ATLANTA/Wishful Drinkin' (MCA) 101/5 10 55 36 4 ATLANTA/Wishful Drinkin' (MCA) 101/13 10 45 52 4 HANK WILLIAMS JR./All My Rowdy Friends Are Comin' (WB/Curb) 107/13 10 45 52 4 HANK WILLIAMS JR./All My Rowdy Friends Are Comin' (WB/Curb) 107/13 10 45 52 4 HANK WILLIAMS JR./All My Rowdy Friends Are Comin' (WB/Curb) 101/15 10 55 36 5 BARBARA MANDRELL/Crossword Puzzle (MCA) 116/18 4 44 68 5 11 18 (RICKY SKAGGS/Uncle Pen (Epic) 81/0 33 26 22 5 STEVE WARINER/Don't You Give Up On Love (RCA) 100/12 6 49 45 5 SREAKER © MARK GRAY/Diamond In The Dust (Columbia) 104/19 2 49 53 5 BREAKER © JIMMY BUFFETT/When The Wild Life Betrays Me (MCA) 95/9 3 48 44 5 13 32 46 EDDY RAVENI/ Could Use Another You (RCA) 52/0 16 20 16 5 13 32 46 EDDY RAVENI/ Could Use Another You (RCA) 52/0 16 20 16 5 EREAKER © REBA MECNITIEH/How Bive (MCA) 52/0 16 20 16 5 EREAKER © REBA MECNITIEH/How Bive (MCA) 52/0 16 20 16 5 DEBUT © REBA MECNITIEH/How Bive (MCA) 52/0 16 20 68 5 TO 23 33 49 0AR RIDGE BOYS/Everyday (MCA) 51/0 12 19 20	- 4	18 42	€	GEORGE STRAIT/Does Fort Worth Ever Cross Your Mind (MCA)				
46 43 39	50 4	16 38	€	CHARLY McCLAIN/Some Hearts Get All The Breaks (Fnic)				
2 8 17 36 BARBARA MANDRELL & LEE GREENWOOD/To Me (MCA)  13 12 29 37 VERN GOSDIN/What Would Your Memories Do? (Compleat/PG)  75/0 26 35 14  48 45 41	46 4	3 39	₫	DAVID FRIZZELL & SHELLY WEST/It's A Be Together Night (Viva)				
13 12 29 37 VERN GOSDIN/What Would Your Memories Do? (Compleat/PG) 75/0 26 35 14  48 45 41	2 1	8 17	36	BARBARA MANDRELL & LEE GREENWOOD/To Me (MCA)				
48 45 41	13 1	2 29	37	VERN GOSDIN/What Would Your Memories Do? (Compleat/PG)				
44	48 4	5 41	፡	ATLANTA/Wishful Drinkin' (MCA)				
46 ⊕ BABARA MANDRELL/Crossword Puzzle (MCA) 116/18 4 44 68 7 10 21 41 RICKY SKAGGS/Uncle Pen (Epic) 87/10 21 41 RICKY SKAGGS/Uncle Pen (Epic) 87/10 21 41 RICKY SKAGGS/Uncle Pen (Epic) 87/10 21 41 RICKY SKAGGS/Uncle Pen (Epic) 100/12 6 49 45 87/10 21	-	- 44			101/5			
7 10 21 41 RICKY SKAGGS/Incle Pen (Epic)  7 10 21 41 RICKY SKAGGS/Incle Pen (Epic)  8170 33 26 22  82REAKER		- 46	<b>@</b>	BARBARA MANDRELL/Crossword Puzzle (MCA)				
= 50 45 ∰ STEVE WARINER/Don't You Give Up On Love (RCA) 100/12 6 49 45  BREAKER ∰ MARK GRAY/Diamord In The Dust (Columbia) 104/19 2 49 53  BREAKER ∰ JIMMY BUFFETT/When The Wild Life Betrays Me (MCA) 95/9 3 48 44 44  BREAKER ∰ VINCE GILL/Turn Me Loose (RCA) 103/11 3 44 56 13 32 46 EDDY RAVEN/I Could Use Another You (RCA) 52/0 16 20 16  BREAKER ∰ REBA MERSTRIEH/How Bive (MCA) 102/35 2 32 68  DEBUT ∰ MOE BANDY & JOE STAMPLEY/The Boy's Night Out (Columbia) 83/22 0 26 57  10 23 33 49 OAR RIDGE BOYS/Everyday (MCA) 51/0 12 19 20	7 1	0 21						
SREAKER			Œ					
SREAKER ⊕ JIMMY BUFFETT/When The Wild Life Betrays Me (MCA)     95/9     3     48     44       SREAKER ⊕ VINCE GILL/Turn Me Loose (RCA)     103/11     3     44     56       5 13 32 46 EDDY RAVEN/I Could Use Another You (RCA)     52/0     16     20     16       SREAKER ⊕ REBA McENTIRE/How Blue (MCA)     102/35     2     32     68       □DEBUT → ⊕ MCB BANDY & JOE STAMPLEY/The Boy's Night Out (Columbia)     83/22     0     26     57       10 23 33 49 OAK RIDGE BOYS/Everyday (MCA)     51/0     12     19     20       □DEBUT → ⊕ GAIL DAVIES/Jagged Erice Of A Bryton Heart (RCA)     51/0     12     19     20	BREA	KER	3	MARK GRAY/Diamond In The Dust (Columbia)		-		
SKEAKER ® VINCE GILL/Turn Me Loose (RCA)  5 13 32 46 EDDY RAVEN/I Could Use Another You (RCA)  5 13 32 46 EDDY RAVEN/I Could Use Another You (RCA)  5 13 20 46 EDDY RAVEN/I Could Use Another You (RCA)  5 13 20 46 EDDY REBA McENTIRE/How Blue (MCA)  102/35 2 32 68  10 23 33 49 OAK RIDGE BOYS/Everyday (MCA)  10 23 33 49 OAK RIDGE BOYS/Everyday (MCA)  10 28 31 54 0 OAK RIDGE BOYS/Everyday (MCA)  10 29 31 30 49 OAK RIDGE BOYS/Everyday (MCA)  10 20 31 30 49 OAK RIDGE BOYS/Everyday (MCA)  10 20 31 30 49 OAK RIDGE BOYS/Everyday (MCA)	BREA	KER	0	JIMMY BUFFETT/When The Wild Life Betrays Me (MCA)				
5 13 32 46 EDDY RAVEN/I Could Use Another You (RCA) 52/0 16 20 16  BREAKER ⊕ REBA McENTIRE/How Blue (MCA) 102/35 2 32 68  □EBUT ▶ ⊕ MCE BANDY & JOE STAMPLEYThe Boy's Night Out (Columbia) 83/22 0 26 57  10 23 33 49 OAK RIDGE BOYS/Everyday (MCA) 51/0 12 19 20	BREA	KER	ĕ ©	VINCE GILL/Turn Me Loose (RCA)				
SIXEAKER 07 REBA McENTIRE/How Blue (MCA)  DEBUT	5 13	3 32	46	EDDY RAVEN/I Could Use Another You (RCA)				
□EBUT              ■ MOE BANDY & JOE STAMPLEY/The Boy's Night Out (Columbia)          83/22          0         26         57           10: 23: 33         49: OAK RIDGE BOYS/Everyday (MCA)         51/0         12         19         20           □EBUT              □ GAIL DAYLES/Jacqued Erice: 0 ft A Bryken Heart (BCA)         12         19         20	BREA	KER	9	REBA McENTIRE/How Blue (MCA)				
10 23 33 49 OAK RIDGE BOYS/Everyday (MCA)  DEBUT	DEBU	IT	49	MOE BANDY & JOE STAMPLEY/The Boy's Night Out (Columbia)				
DEBUT S GAIL DAVIES/Jagged Edge Of A Broken Hoart (BCA)	10 23	3 33	49	OAK RIDGE BOYS/Everyday (MCA)		-		
75/14 0 30 45	DEBU		3	GAIL DAVIES/Jagged Edge Of A Broken Heart (BCA)	51/0 75/14	12 0	19 30	

#### **MOST ADDED** ® JOHN CONLEE (50)

Years After You (MCA) REBA McENTIRE (35) How Blue (MCA) DEBORAH ALLEN (35) Heartache And A Half (RCA) CRYSTAL GAYLE (33) Me Against The Night (WB) GENE WATSON (32) Got No Reason Now For... (MCA/Curb) MOE BANDY & JOE STAMPLEY (22) The Boy's Night Out (Columbia) KENDALLS (21)
I'd Dance Every Dance With... (Mercury/PG) MEL TILLIS (19) Slow Nights (MCA) MARK GRAY (19) Diamond In The Dust (Columbia) B.J. THOMAS (18) The Girl Most Likely... (Cleve. Int./Col.) BARBARA MANDRELL (18)

#### HOTTEST

Crossword Puzzle (MCA)

JOHN SCHNEIDER (B9) I've Been Around Enough To Know (MCA) WILLIE NELSON (74) City Of New Orleans (Columbia)

EXILE (62) Give Me One More Chance (Epic) JOHN ANDERSON (49) She Sure Got Away With My Heart (WB)
ALABAMA (34)
If You're Gonna Play In Texas (RCA)
CONWAY TWITTY (33) I Don't Know A Thing About Love (WB) JOHNNY LEE (29) You Could've Heard A... (Full Moon/WB) RONNIE MILSAP (28)
Prisoner Of The Highway (RCA) ANNE MURRAY with DAVE LOGGINS (27)
Nobody Loves Me Like You Do (Capitol)
STATLERS (21)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest combiled from all our reporters. The number in paren theses immediately following the songs in Most Added & HOTTES Indicate the total number of Country reporters add to the songs in Most Added & HOTTES Indicate the total number of Country reporters add to the songs in Most Added & HOTTES INDICATED THE STATE OF THE ng the song this week or noting that the song it among their five nottest.

One Takes The Blame (Mercury/PG)

# **BREAKERS**

#### MARK GRAY

Diamond In The Dust (Columbia)

On 67% of reporting stations, Rotations: Heavy 2, Medium 49, Light 53, Total Adds 19 including WIXL, KRRV, KMML, KLLL, KISS-FM, WQYK, WWWW, WBCS, KOMA, K102, KYAK, KJOT, KVEG, KNIX, KSAN. Moves 49-43 on the Country chart.

#### VINCE GILL

Turn Me Loose (RCA)

On 66% of reporting stations. Rotations: Neavy 3. Medium 44, Light 56, Total Adds 11, KRRV, WFMS, WDGY, K102, KRRT, KYAK, KUUY, KWJJ, KFTN, KIGO. Heavy: WTVY, KYXX, WCUZ. Moves 48-45 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 our reporters on Monday, 10-8-84.

#### REBA MCENTIRE How Blue (MCA)

On 65% of reporting stations. Rotations: Heavy 2, Medium 22, Light 68, Total Adds 35 including WIXL, CHOW, WEZL, KHEY, KLLL, KYXX, WUSQ, WONE, WDAF, WTSO, WMIL, WIL. WTHI, KJOT, KKCS, KUGN. Heavy: KASE, WMC. A Most Added Record. Debuts at number 47 on the Country chart.

#### JIMMY BUFFETT

When The Wild Life Betrays Me (MCA)

On 61% of reporting stations. Rotations: Heavy 3. Medium 48, Light 44, Total Adds 9, WOKQ, WILQ, WKLO, KSSN, WFMS, KECK, KCJB, WWJO, KYAK, Heavy: KISS-FM, KKYX, KSOP. Moves 47-44 on the Country chart.



## HANK'S PICKS For Week Of Oct. 13th Last Week 60% Correct

COLLEGE

UCLA over WASHINGTON STATE TEXAS over OKLAHOMA ALABAMA over PENN STATE **BOSTON COLLEGE over TEMPLE** NEBRASKA over MISSOURI

### PROS

WASHINGTON REDSKINS over DALLAS COWBOYS L.A. RAIDERS over MINNESOTA VIKINGS SEATTLE SEAHAWKS over BUFFALO BILLS MIAMI DOLPHINS over HOUSTON OILERS SAN DIEGO CHARGERS over KANSAS CITY CHIEFS



Each week of the '84/'85 football season, Hank will pick the winners of 10 college and pro games. The object is to guess the correct percentage of winners Hank picks from all 145 games (i.e., 50%, 75%, 87%). One entry per person. Only radio station personnel are eligible. Remember, your entry should be sent to Hank's Picks, c/o Radio & Records, PO Box 171116, Nashville, TN 37217, postmarked no later than October 15, 1984.

Last Week To Enter!

Say hello to the most energetic say new wine music...
talent in country music...

hile she plays to sell-out U.S., crowds all over "Good-crowds at single continues ber current single charts and bye Heartache" charts and to climb up charts bye Heartache Continues

to climb up charts and

to climb everywhere!

playlists everywhere more

playlists there's even more

And there's even And there's even more great music to come great music to hottest great Louise's hottest in album... I'M from album... THROUGH NOT THROUYET."

**MANDRELL MANAGEMENT** IRBY MANDRELL, Personal Manager

615/244-4030

RCA

and .



### **NEW & ACTIVE**

MOE BANDY & JOE STAMPLEY "The Boy's Night Out" (Columbia) 83/22 (Rottions: Heavy 0, Medium 26. Light 57. Total Adds 22 including WYRK, WAJR, WIXL, WFNC, KXAS, KLLL. WCMS, WKIX, WMNI, WTT. WTTH, KIXT-MR, KUUY, KEIN, KSOP, Debuts at number 48 on the Country chart.

GENE WATSON 'GOT NO Reason Now For Goin' Home' (MCA/Curb) 77/32 Rottons: Heavy 0, Medium 16. Light 61, Total Adds 32 including WGNA, CHOW, KASE, WEZL, W WONE, WDAF, WXCL, KIOV, WWO, KRYSE, KIFF, M. KVES, KCKC. VEZL. WESC. KIKK, WUSQ.

WFMS, KIOV, KUUY, KKCS, KSOP. Medium: WSNO, WTVY, KRMD, KEBC, Debuts at number 50 on the Country chart.

KEFTH STEGALL "Whatever Turns You On" (Epic) 75/11

Rotations: Heavy 3, Medium 21, Light 51, Total Adds 11, WESC. KIKK, WUSQ, WSLR, WGEE, WFMS, KECK, WTHI, KIK-FM,
KWJJ, KFTN. Heavy: WYNK, KXYL, WOKK, Medium: WSNO, KMML, WPAP, WOW, WKSJ.

JOHN CONLEE "Years After You" (MCA) 74/50

JOHN CONLEE "Years After You" (MCA) 74/50

WPAP, WONE, WTSQ, KTS, WILL, KVOO, KYKS, KYOO, KYES, KSOP, KCKC.

EVERLY BROTHERS "On The Wings Of A Nightings" (Mercury/PolyGram) 65/14
Rotations: Heavy 1, Medium 24, Light 40, Total Adds 14, WIXL, WNYR, WPAP, WIXL, KBMR, WNNN, WWWW, WPMS, KECK,
KOMA, KEIN, KWJJ, KSOP, Heavy, KISSFM. Medium: WSNO, KIKK.

KATHY MATTEA "That's Easy For You To Say" (Mercury/PolyGram) 60/4
Rotations: Heavy 4, Medium 21, Light 35, Total Adds 4, WILQ, KSO, KIOV, KEIN. Heavy: WTVY, KISS-FM, WPAP, KKYX. Medium:

WISHOU, WIELL.

DEBORAH ALLEN "Heartache And A Half" (RCA) 57/35
Rotations: Heavy 0, Medium 9, Light 48, Total Adds 35 including WGNA, WIXL, WNYR, WSOC, KHEY, WESC, WWOD, KKYX, WTSO, WXCL, KVOO, KEIN, KTOM, KCKC, KGA.
SAWYER BROWN "Leona" (Capitol/Curb) 55/12
Rotations: Heavy 0, Medium 12, Light 43, Total Adds 12, WBGW, WKYG, WNYR, CHOW, KMML, WTVY, WPAP, WMNI, WONE, WANT WITL WAST.

KWMT, WILL KIUV.

KETH WHITLEY "Turn Me To Love" (RCA) 51/9

Rotations: Heavy 1, Medium 11, Light 39, Total Adds 9, KMML, KHEY, WESC, WSLR, WCXI, WAXX, KUGN, KIGO, KWMT. Heavy:
KFDI. Medium: WYII, WPAP, KRM, KSOP.

### SIGNIFICANT ACTION

JUDY COLLINS with T.G. SHEPPARD "Home Again" (Elektra) 45/5
Rotations: Heavy 0, Medium 20, Light 25, Total Adda 5, WESC, WCMS, WTOD, KUGN, KEIN. Medium: WSNO, KMML, WITL, KIGO, WXBO.

JOHNNY RODRIGUEZ "Rose Of My Heart" (Epic) 37/11
Rotations: Heavy 1, Medium 5, Light 31, Total Adds 11 including KASE, WSOC, KHEY, WCMS, WDAF, KEBC, WTOO, KVOO, KVOO, KUGN, KTOM.

CRYSTAL GAYLE "Me Against The Night" (WB) 34/33
Rotations: Heavy 4, Medium 6, Light 24, Total Adds 33 including WSNO, WYRK, KASE, WNOX, WLWI, WCXI, WCUZ, KFDI.

MASON DIXON "Gettin' Over You" (Texas) 34/17
Rotations: Heavy 2, Medium 7, Light 25, Total Adds 17 including CHOW, KRRV, WEZL, KPLX, WFNC, KSO, WITL, KEBC, WXCL.

Norro.

JUICE NEWTON "Restless Heart" (RCA) 34/12
Rotations: Heavy 0, Medium 7, Light 27, Total Adds 12 including KUUY, KCKC. luding WOKQ, WPOR, KASE, WTVY, WCMS, KKYX, WAXX, WWJO, NARVEL FELTS "I'm Glad You Couldn't Sleep Last Night" (Evergreen) 31/6
Rotations: Heavy 0, Medium 9, Light 22, Total Adds 6, yWVA, KEAN, WESC, KWMT, WITL, KEBC. Medi

B.J. THOMAS "The Girl Most Likely To" (Cleveland International/Columbia) 30/18
Rotations: Heavy 1, Medium 5, Light 24, Total Adds 18 including WYNK, WSOC, WTVY, WLWI, KKYX, WIF WLWI, KKYX, WIRK, KSO, WTSO,

WILLIE NELSON & HANK WILSON "Wabash Cannonball" (Paradise) 24/5
Rotations: Heavy D. Medium 4. Light 20, Total Adds 5, KHEY, KBMR, KOMA, WTOD, KCKC. Medium m: KLVI, WCXI, KFDI, KRSY. WILLLE NELSON & FIANK VILSON VARIABLE CHINDING CONTROLLED CONTROLLED CHINDING CONTROLLED CHINDING CONTROLLED CHINDING CONTROLLED CONTROLLED CHINDING CONTROLLED CONTRO

KUZZ, KSOP, KMPS

ROY CLARK "Another Lonely Night With You" (MCA/Churchill) 21/10
Rotations: Heavy O. Medium 5. Light 16. Total Adds 10. WGNA, KHEY, WCMS, KKYX, KEBC, KTTS, KUGN, KQIL, KMPS, KGA.

Rotations: Heavy O, Medium 5, Light 16, Total Adds 10, WGNA, K1PEY, WCMS, KKYX, KEEC, KTTS, KUGN, KULI, KMPS, KUA.
JOEY SCARBURY "The Riwer's Song" (RCA) 21/4
Rotations: Heavy O, Medium 5, Light 16, Total Adds 4, WCMS, KKYX, KTTS, KUGN, Medium: WBGW, KXYL, WPAP,
KIMBERLY SPRINGS "CIOI Memories A re Hard To Lose" (Capitol) 20/3
Rotations: Heavy O, Medium 3, Light 17, Total Adds 3, KHEY, WOW, KFDI, Medium: WGNA, KRMD, WCXI,
MEL TILLIS "Slow Nights" (MCA) 19/19
Rotations: Heavy O, Medium 3, Light 16, Total Adds 19 including WSNO, KMML, WSOC, WTVY, WPAP, KRMD, WCXI, WCXI,
VEY YEAR.

SUSAN RAYE "Put Another Notch in Your Belt" (Westexas America) 19/3 Rotations: Heavy O, Medium 1, Light 18, Total Adds 3, KMML, KOIL, KSOP, Medium: KRKT.

GARY WOLF "Gettin" Into Tennessee Tonight" (Mercury/PolyGram) 18/1
Rotations: Heavy O, Medium O, Light 18. Total Adds 1, KHEY, Light: WVAM, WIXY, WYII, WSM, KKYX, KRMD, KBMR, KFGO,

STALKER & BERG "Heaven In My Heart" (Viva) 16/3
Rotations: Heavy O, Medium 2, Light 14, Total Adds 3, KHEY, WPAP, WTOD, Medium: WYII, KXYL, Light: WVAM, WTVY, KKYX, KKYX, KKMR, KOMA.

RONNIE DUNN "Jessie" (MCA) 16/1 Rotations: Heavy O, Medium 2, Light 14, Total Adds 1, KHEY. Medium: WPAP, WOW. Light: WVAM, WSNO, WYII, KTTS, WTOD,

MERLE HAGGARD with JANIE FRICKE "A Place To Fall Apart" (Epic) 15/15

Rotations: Heavy O, Medium 2, Light 13, Total Adds 15 including WSNO, WXBO, WGTO, WTVY, WMC, KRMD, WIRK, WCXI,

KYGO, KNIX.

BUTCH BAKER "Thinking 'Bout Leaving" (Mercury/PolyGram) 14/8

Rotations: Heavy O, Medium 1, Light 13, Total Adds 8, WTVY, WPAP, KRMD, WIRK, KBMR, KSO, KTTS, KGA. M

MALCHACK 8. RUCKER "Just Like That" (Revolver) 14/4

Rotations; Heavy O, Medium 1, Light 13, Total Adds 4, WTVY, KOMA, WTOD, KIGO, Medium: WYII, Light: WBGW, K lds 4, WTVY, KOMA, WTOD, KIGO. Medium: WYII. Light: WBGW, KRRV, WGTO.

ZELLA LEHR "All Heaven Is About To Break Loose" (Compleat/PolyGram) 14/0
Rotations: Heavy O, Medium 1, Light 13, Total Adds O. Medium: KSOP. Light: WOKO, WYII, WFNC, KLRA, WFGO, KIOV, KTPK.

CARL JACKSON "She's Gone, Gone, Gone" (Columbia) 11/9 NLWI, WCMS, WCXI, KECK, WOW, KWJJ.

Rotations: Heavy 1, Medium 2, Light 8, 10tal Adds 3, KXTL, Wolf, WPM. Heavy, Medium 2, Light 8, 10tal Adds 0. Medium: WYII, WYMK. Light: WVAM, WSNO, KRRV, WCMS, WOW, KRKT.

KNSY, KIGU.

\*\*SHOPPE "If You Think I Love You Now" (American Country) 9/5

\*\*Rotations: Heavy Q, Medium 2, Light 7, Total Adds 5, WOKK, WLWI, WCXI, KTTS, KVOO, Light: KRRY, KRMD, WAXX, KRSY.

\*\*JOHN ARNOLD BAND "How We Gonna Know If It's Love" (Compleat/PolyGram) 8/5

\*\*Rotations: Heavy Q, Medium Q, Light 8, Total Adds 5, KXYL, WAXX, KYOO, KFDI, KRSY, Light: WSNO, KBMR, KTPK.

#### COUNTRY ALBUM TRACKS

Cuts are listed in order, with the first cuti receiving the heaviest airplay.

ARTIST/Song Title (Label)

Album Title

JANIE FRICKE/Another Man Like That (Col.) The First Word In Me Letter To Home GLEN CAMPBELL/Letter To Home (Atlantic America) NELSON & KRISTOFFERSON/How Do You Feel... (Col.) Songwriter Soundtrack Easy Street WRIGHT BROTHERS/Eight Days A Week (Mercury/PG) You've Still Got A ... GEORGE JONES/Learning To Do Without Me (Epic)

NITTY GRITTY DIRT BAND/High Horse (WB)

TOM JONES/I'm An Old Rock 'N' Roller (Mercury/PG) All The Love's On... What About Me KENNY ROGERS/Crazy (RCA) DAN SEALS/In San Antone (EMI America) Rebel Heart LOUISE MANDRELL/This Bed's Not Big Enough (RCA)/'m Not Through Loving... Plain Dirt Fashion DAVID FRIZZELL/Country Music Love Affair (Viva) Eve Of A Hurricane JOHN ANDERSON/Red Georgia Clay (WB) Eye Of A Hurricane JOHN ANDERSON/Eye Of A Hurricane (WB) River Rat Soundtrack ALABAMA/Rock On The Bayou (RCA) HANK WILLIAMS JR./Country Relaxin' (WB/Curb) Major Moves MEL TILLIS w/WILLIE NELSON/Texas On A Saturday Night (MCA) New Patches



#### RADIO'S DAILY ON-AIR PREPARATION SERVICE

Twice each month, Galaxy sends you the information you need to go on the air fully prepared. Reliable information in airshift-ready copy ... plenty of it, fully indexed, useable and current. Artist and Record notes on the music you're playing today. Calendar birthdays, important events and light, bright history highlights. Fun facts & information on the TV and Movie stars your listeners want to know about. Snappy news and trivia bits. Plus quick updates on the radio profession. . .

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**Every Stopset** Every Break Every Record **Every Artist** Every Hour Every Airshift **Every Day Every Format** 

The Artist Notes The Record Facts The Birthdays The Events The History Highlights The Showbiz Notes The Fun Facts & Trivia The Personality



# Regional Adds & Hots

Rebs McEntire (MCA) Crystal Gayle (WB) John Conles (MCA)

EAST

John Schneider (MCA) Wille Nelson (Columbia)

HOTTEST

MOST ADDED Reba McEntire (MCA) John Conlee (MCA) MIDWEST

HOTTES1

K102 St. Paul. MN

SH.Phul.MN
CRITERIA GATE
VINCE CILL
NARK GRAY
MAYLEN JEWINGS
JERODS
HOUSE
HOLLES
HOLLES
LEE GREENWOOD
JOHNY LEE
WILLIE MELICH
LOUTER MANDRELL

JODDS
BARDY 4 STARWLEY
REBA MCENTIRE
FEITH STEGALL
BOOLEST:
WILLIE WELSON
DOW WILLIAMS
JOSS SCHOOLS
JOSS SCHOOLS
LEE GREENWOOD

WTOD Toledo, OH

TOMEOG, ON DEBORAH ALIEM REBA HESPITER JOHNNY RODALGUEZ BARREN & MILEGO & M

KTPK-FM Topeka, KB

none Hottest I

KYOO Tulsa, OK

Tulsa. OK
JUSTON WOORIGINE
8.J. THENNAS
JOHN CORLES
JOHN CORLES
JOHN CORLES
JACK GERNY
LECOM PARISCH
TOK SERVY
DICTOR REPOLD HAND
HEMPHIS
SOCTES
LANGUA GRTUN
ALABANA
GENERE STRAIT
HAND HEMILITANS JR.
WATLON JERNINGS

KFDI-AM/FM Wichite, KS

WICHER K\$
CENTRAL GAYLE
JACK GENERNE
KDENERLY SHPELMOR
LEDON RANDON
DENORAL KLESH
LYMH & NACALENARY
CHRIS GENORAL
JOHN SHIPLE
BOOTER
HOLDON
LEDON
MILLE WELSON
COMMAN TWITTY
RXILK

MOST ADDED John Conlee (MCA) Deborah Allen (RCA) SOUTH John Schneider (MCA) Willie Nelson (Columbia)

MOST ADDED John Conlee (MCA) Deborah Allen (RCA)

KLRA LHIIS Rock, AR

DEBORAK ALLEM JOHN COMELE B.J. THOMAS Hobtest; LAM SEALS JOHN ANDERSON WILLIE HELBON SKILE MONTAGE HARRIE MONTAGE HARRIE

WOKK Meridlen, MS

DESCRIPT RELATE MERIZ RACCIANO MEL TIULIS THE CHOPPY ENGILEERY MOST

HOLLERY MUNCH HOLLERLY JOHN SCHMELGEN JOHN AFDERSON BETLE WILLIE WELDON DON MILLIAMS

HARK CHAY
GAIL DAVIES
FRIEMENL 4 MENT
Softeet,
JIMMY SUFFERY
AMME SUFFERY
EVERLY SECTIONS
RANK WILLIAMS JR
JUDOS

KISS-FM Miaml, Ft

WEST

WKSJ-FM Mobile, Al

HOTTEST John Schneider (MCA) Willia Nelson (Columbia

KYXX Odesse, TX

STEAMY SROTHS DOLLY SARTON SDDIK RABBITY HANY MILLIAMS REBA HISTIRE NOTICET

WPAP-FM Pename City, FL

PENSIME CHY, FL
CRYSTAL GAYLE
SAMYZE SERVEN
SYZALKER 6 BING
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SYZELY SHUTHERS
JACK CREEK
RYEAUT SHUTHERS
JACK CREEK
RYEAUT SHUTHERS
JACK CREEK
RYEAUTH
SYZELY

WKIX RaleighiDurham

#### **EAST**

WGNA-FM Albany, NY

GINTE WATSON
RECKY STAGGS
OFBORAN MALEN
ROY CLARK
ROYA ACHINTIRE
ROYA ACHINTIRE
EXILE
EXILE
EXILE
EXILE
EXILE
EXILE
HELGAP
HAYLOR JENNINGS

WPTR Albany, NY

HOOLE RABBITT HOLLEST: TAN SEALE EARL THOMAS CONLE KINNY ROGES WITTEY GRITTY DIRT JUDOS

WXKW Allentown, PA CHYSTAL GATES JOHN COMLES

WYAM Altoons, PA

WPOC-FM Beitlmore, MC

TON T. NALL BELLANY BROTKER, MOCLAST; JOHN SCHHEIDER WILLE HELBEN JOHN ANDERSON EXILE ANNE MUTRAY

none Nottest:

WBGW-FM Bengor, ME

WYRK Buffalo, NY

CHOOCE STREET
GAMENY & STREET
GAMENY AS STREET
GROUNDS THE STREET
RICKY SEASON
WILLE WHELDOW
SYILE
JOHN ASTREED

JUNEY SCHULTE JUNEY CONLEY JUNEY SCHULTE

WRKZ-FM Hershey, PA

Hershey, PA
RRBA Hersytike
Josh Costale
STEVE WARLER
BOCK-ST.
ADDRE MITTOLIA
STATLENS
EXILE
MILLIT HEL-SON
JUMN SCHNEIDER

STEVE MARCHER RESS MCENTIRE BAME VILLIAMS JI BANDY & STAMPLE CORSTAL GAYLE HOTLEST TESTLY ALABAMA WILLIE WELSON EXTER JOHN ANDERSON

WHN New York, NY

Newton, NJ

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WKYG
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CHOOSE STRAIT
SANTER SHOWS
CROSTAL CATLE
HOTEL CATLE
FOR SCANE IGER
STATUS SE
DONNIE SIJAP
ANGE HOURAY
BELLANY SHOTHERS

WXTU Philadelphia, PA

WEEP PMeburgh. PA PROBUSTS NUMBER OF THE STATE OF

WPOR-FM Portland, ME

WILG

Williamsport, I
JOHN COMERS
GENGE STRATE
RETER HATTER
FRIENELL 4 WES
JIMPT MUTPET
COMPAN TWITTE
STRATERS
COM SEALS
RAMBAR
VERS GOSDISS

156 Reporters

The following stations reported a frozen playfist this week: WCAQ/Baltimore KTPK/Topeka

The following stations falled to report this week and therefore their playlists were frozen:

were fozen:
WHN/New York
WIXY/East Longmeadow
WMX20/Weshington, Dc
WYAM/Aktoons
WIRE/Indianapolis
WILR/Davanoport
WUBE/Cincinnett
KFGO/Fergo
WAMIZ/Louts/eile
WKSJ/Mobile
WXZJ/Memighem
KLRA/Lintle Rock
KCUB/T/Loton

#### MIDWEST

KBMR Bismarck, ND

ORNINGTON, DIXON BOTCH BARER NELSON & WILSON JONE COMES NEVERLY BROTHERS JUDGE

MITTY CRITTY DIRE NOTE BE: COMMAN TWISTY WILLIE MILSON MUNICIPAL COMMING JOHN ANDERSON ALREANA

WUBE-FM Cincinnati. OH

WQAR-FM Cleveland. OH

MEITED JUDGS ROTTEPT: ALABAMA WILLIE WILSON LARRY CATLIN EXILE HOWELE HILBAP

COMMONS, OH

GRIE MATCH SHOWS
SAMITS SHOWS
SAMITS SHOWS
SAMITS A STARR

EVERAL SAVIES
STEVE MARKES
SOLE OF

ALABAMA
MILLIE MELSON
JOHN SCHOOL STATLER
ME BANDY

WLLR Davenport, IA

WONE Dayton, OH

none Mottwat:

Emu Cipine, WI
EXITY MATCHEY
JOHN ARROLD BA
PASON DIRON
JOHN COMEAN
JULICH HARVON
MODELWAY
CONNAY TWITTY
WILLIE NELSON
BRILLE
TOM T, HALL
JUDDE

KFGO Fargo, ND

Hottest:

WKMF Films, MI

FIRE, mi NITTY CRITETY DO NOTES SCHOLEDER WILLIE NELSON HANDRELL 6 CHEE EXILE ANNE MURRAY

SANYER BROWN
SETH MEITERY
MANYER FELTH
MANYER FELTH
MANYER
MARRITHMETTER
ALAMAN
MILLE MELHON
EXILE
JOHN ANDERSON

WQHK Ft. Wayne, IN

FT. Wayne, IN STEVE WARRET CHARLY MCCLARE RADA CENTER MADE GRAY NOTICE BY NOTICE BY NOTICE MADE STANDARD JOHN BY JOHN

WOEE Green Bay, Wi

WFMS-FM Indianapolie, IN

WITL-FM Lensing, MI

KECK Lincoln, NB

AMPE WILLIAMS YEAR MCKYPIRE BOOTE MARRIETE FORDL JACKSOM WELTE FYERAL BROTTERS JIPSE MOTHERS ALEM STEVE MARRIED MOLGONE LARBY CATLIN MILITAN COMMAN TWITTY JOHN SCHMELORS SCHMELORS COMMAN TWITTY JOHN SCHMELORS

WTSO Medison, Wi

WNYR Rochester, NY

AKTON, OH
STATLERS
KEITH WRITERY
KEITH WRITERY
KEITH WRITERY
LOUDER PARESIT
JUDOS
FRIERWIL 4 MEE
GZONGE STRAIT
HOTEWEL
GZONGE STRAIT
HOTEWEL
MILES MELSON
TON T. RAEL
ROMBER MILERY
ALASAMA POCHASTIC, NY
SVERAL BROTHERS
ANTERNA PARTICIPAL.
EASYTER BROWN
GAIL DAVIES
DESCRAM ALLEN
BOLLORY 10
GAR RIDGE BOYS
EMPITADE BARGES
EMPITADE BARGES
ALBRAND
EREL THOSES CONLINES
ANDRE MUSCRAY

Mottest 1 WSEN-AM/FM Syracuse, NY

SYRCUSE, HT SITTS GRITTE DIRE TITLES AMNE HORRAY NOTCOME LANGE GRILLI DAM MEALS HXILE JOHN SCHMEIDEN HOE BARDY KIX105 Washington, DC

WASHINGTON DC
THE GREENHOOD
HITTH GRETTY DER
FRIZZELL A MEST
WATLON JENNINGS
HOST-TH
WILLIE HOLSON
JOHN BURNETDER
ETHYLLERE
JOHN ANDERSON

WMZQ Washington, D.C.

CHOW Welland, ONT

Welland, UNI
GENE HANDER
JOHN CONLES
REAM MORNTERS
REAMVER ROUSE
READOWN DESCONE
ROUSE
RANCER ROUSE
ROUSE
RANCER TOWNER
ROUSE
RANCER
RAY CHARLES
WILLIE WELLOW
JOHNY LEE
JOHNY LEE
JOHNY AMBERSON WWVA Wheeling, WV

Wheeling. WV
SEO IS PARSITY
RETA RCENTIFE
CERE MATION
EXPENDALS
HARVEL FELTS
HOCKER:
JAMIE FRECKE
EXAL TROMAS CO
JOSS HOWKINGE
ENGLOVE EXPERIENCE
TON T. MALL

Dayton, Oh MERA MOSTIAN GENEL MASSON JOHN LEMELE MINUTE MASSON HOCKEST MILLAUT BROTHS JUNG MILAN JOHN ANDERSON JUNG ANDERSON NOTE BOTTOM TO STANK THE STANK STREET STANK LEE STREET STANK 
DAS MONTO, IN
MAJOR DIXON
B.J. THOMAS
SUTCH BAKER
KAYAY METERA
ROTTO ALVERSON
EXTLE
JAKER PRICES
MEGLANY BROYNI
GROUGE JURISH

HOUSE & HILEAP HOUSE & HILEAP HOUSE & HILEAP HOUSE & HILEAP

DARTON, WHITE MARK GRAY
GRAIL GRAY GRAIL GRAY RE
EVERLY ARCTHERS
JURGO MOTLERET;
JOSH SCHWRIDHER
JOSHN HITTY
JOSHNT LEE
WILLIE NELSON

WCXI-FM Detroit, MI Defroit, MI
EXMUNALLS
CARL JACKSON
MAITH SMITHLET
THE SMOOVE
CHYSTAL GATLE
CHYSTAL TILLE
JOHN ANDERDON
BOOLDON!
FORMIX MILERON
BOOLDON!
WILLE WILLIE
WILLIE WELLON
GTATLESS
JOHN SCHOTEIDEN
JOHN SCHOTEIDEN
JOHN SCHOTEIDEN

WKKQ-AM/FM Duluth, MN

Dubuth, MMM
BARBARA HANDES
SEMPRALES
HERICE HADDARD
DESORAM MAJES
SENTENCE HADDARD
VARIABLES
SETTE
JOSH ACCEMENTAL
JOSH ANDERSON
JOSH ANDERSON MATICAL JENNINGS
JOHN SCHEDMINGS
SUDIX NAME ITY
CHARLY MICHAEL
WILLIAM
JOHN SCHEDER
LOSS SCHEDMINGS
JOHN SCHEDER
LOSS SCHEDMINGS Medison, WI B.J. THOMAS REBA HOSHYLKE DEBOMAN BLEN JONE COMEZE MOLLAS MILLIE HELMON ANNE MORNAY JONE JONE DER MATLON JESSYHUE STEVE MARINER REAA HODEVIRE BELLANT BROTEN BOCKOST: ANNE MUNICA JOHN SCHEELIEF JOHN ANDERHOM LANNY CATLIN JAN'S PRICKE

MHMBURGO, WI ARRA RELETAMS JR. FRIL DELTA MARK GRAY HOTEGET WILLIE WELSON JOHN SCHWETPER EXILE ARRE MOUBBAY JOHN SCHWETPER

KCJB Minot, ND

KXXY Oklahoma City, OK DRIBHOMB CHY, OK BAREARA MANDRELL MARK GRAY MEL TILLIF CHYPTAL CAYLE HOTERS: JOHN MTDERSON EXILE JOHNY LES NOWN'S MILERY JOHN SCHWIZZAP JOHN SCHWIZZAP

KOMA Oktahome City, OK Oklahome City, OK MANNAMA NAMORKEL HARK GRAY EVERALY BROTHERS HALCHACK & RECKER RELIGION & WILLOW HOLE WILLOW WILLIE WELSON JOHN SCHOOL DER DOMNES HILBAP JODGS EARL THOMAS CORLE

KEBC-FM Oklahoma City, Ok

OAISHOMS CITY, UM
JOHNST FODALGGEE
BARROW DIEGE
JOHN CUBELEE
DESCRIPTION
ROY CLARON
HANYEL FELTS
DAMPY SETTELS
CHESTRAL DAYLE
GENERAL DAYLE
SCHESTRAL DAYLE
SCHESTRAL DAYLE
ACKNOWLES
ACKNOWLES
RELATE
SCHESTRAL DAYLE
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WXCL Peoria. IL COMPRESSION JOSE CONSULTS WITE OPEN E MILEY MARK WILLIAMS JR. HOCKURE JESUS STEVE MARINERS WILLIAMS JR. STEVE MARINERS WILLIAMS JR. STEVE MARINERS WILLIAMS JR. MILITERS WILLIAMS JR. MILITERS WILLIAMS MARINERS WILLIAMS MELLIAMS M

KIOV-FM Sloux Fells, SD

SHORE FRIE. SO SAMPER BROWN CENE METAON MAPPER BECTER GAIL DAVIES NOTES OF THE CREENWOOD DOWN MILLIAMS ARMER MEMBAY TARE. THOMAS CON-JOHN SCHWEICEN KTTS-AM/FM Springfield, MC

JOEY SCANSON
JOEN COMMENT
NOT CLARK
NOTCH BASER
THE SHOPE STEMMANS-MUTELL
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COMMAN TW/TTY
ALARMA
MILL B MELSON
HILL B MELSON
HILL B MELSON WWJO St. Cloud, MN

SE CHOICE, STE CHYSTAL GATER JIMET BOFFETT JUICE REMYON NOCCEST: WILL'E HELSON COULTY HELSON JOHN MINISTERN JOH

St. Louie, MCI
RERA RESTITE
RATER RANDOR
REST WILLIAMS
JOHN COMMER
NOTINE RELSON
ALABAMA
JOHN ROWRICHEN
COMMENT WITTY
EXILE

KEAN-AM/FM Abliens, TX NARVEL PELIS KRRV Alexandria, LA

Advandrim, LA

MATLOW JUNNING

MATLOW JUNNING

MATLOW JUNNING

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KMML Amerillo, YX Amerido, YX

NUM CRAT

DANNY SHI REPY

SAWATE BEDUM

SUBAN FATE

SHIL YELLIM

JOHN COMEAN

RAITH WHYTEY

LEON RAINSCE

LAIRET GATLOM

ALABANA

COMMAN TWITTEY

RILLIM WELLIOM

STATLE MELICOM

STATLE ME

KASE Austin, TX CHITTAL GAYLE
JUDICE MEMPON
JUDICE MEMPON
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MITTY GENERY D
GRIN, MAISON
JUDIC COMLET
RECHY SALOGS
HOLLER:
JUDICE
EDDIE RAMITY
REMA MCENTIRS

WYNK Baton Rouge, LA BATON ROUGE. LA

B.J. THOUSES
CTHY SERROW
DESCRAM MALEN
JOHN CONCER
HOTCOME
TOOLS SCHEETING
DOLLY PARTON
GEORGE STRAFT
AMME HOUSEAY
RANCE WILLIAMS JR.

KLVI Beaumont, TX Beauthont. IX

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GROWN THE STATE OF 
SOUTH

Botte et i WXBQ-FM Bristol, VA Bristol, VA

GRIL DRVIES
DEBORRA ALLEN
MENLE RAGGAND
NOLLOSE:
JOHN SCHIFFLORY
WILLIE HELSON
ANNY MENN GORD DI
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MON WEZL-FM Charleston, SC

DEBORNE ALLEN
RUBA MCDETTRE
JOHN CONCES
GUNE WATBOM
HATON DIZON
HOTEON
MILLIY MELBOM
COMMAY THITTY
STATLES
EMMILON HARRIS

WSGC-FM
Charlotte, NC
John Concare
EXEMPLES
3.3. THOMAS
JOHNST FORMS
GOVERN
HEL TILGTS
DEBOTOM MALEN
BOCLES
COMPANY TRATTY
LARRY GREETS
MALEN
MA

CHYSTAL GAYLE
MERLE RAGIAND
HEL TÜLLE
CARL JACKSON
HÖLLE HELSON
JOHN SCHWEIDEN
JANTE FRICKE
BORNIE HILSAP
JUDGS

KPLX-FM Dailwa/Ft. Worth: TX

WKLO Denville, KY DERVITE, KY
GROWGE STRAIT
GROSE SATSON
JINOY BUTFETT
SOLUTION
SCHOOL SCHOOLDER
SONT SCHOOLDER
SONT SCHOOLDER
WHITES
GEORGE JOHISS

WTVY Dothen, AL DOTHER, AL MEMILE MAGGAD CHIMMAL GATEE P.J. TWOMAS EAWYER RADMA MEL TILLIE SUPCH BAKER KHYDALLE JULICE WENTON SOLLER! JORN SCHMITICES EXTLE 6THILERS ROWSE FALSALE ANNE MICHAEL ANNE MICHAE

KMEY El Paso. TX

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Knoxviin. IN
CROSTAL DAYLE
FRIEDEL & MEST
HOLDERL : MEST
JOHN SCHEFLICK
RICKY SHAGE
MILL'S WELSON
EXILE
JUDGE KSSN Little Rock, AR

WNOX Knoxytlin, TN

Greenville, SC
MESA MCEPTER
JUDY COLLINE
MARCH DUTGOLL
HAROL DISCON
HARVEL PRUTGO
GENE WATFOOK
GENE WATFOOK
FROTEAN FLEEN
JUDHS SCHWIJDER
WILLE
MILLE WELGON
ROUBLE WILGON
OUGLIT PARTON
OUGLIT PARTON
OUGLIT PARTON

KIKK-FM Houston, TX

KXAS-FM Houston, TX

HOUSIGN. 1%
HARLY & STAMPLEY
MAYLON JEMEINGS
TON T. HALL
MOLLEAST
JOHN ANDERSON
HEXILE MELSON
COMMAN TRITTY
LARRY GRYLIN

EMIN HOCK, AN
MINA RESPITATE
SAMOY & STRIBULES
GROW WATSON
JIMMY BATTER
ROCCIONE
RACABANA
JOHN SCHIEFLOR
EXTLE
JOHN ADDRIBUM

Hoptest I Noticet; WAMZ-FM

CREE JACKSON B.J. THOMAS JOHN CORLES

JOHN COMCARS
CHESTAL GAYLE
THE SHOPPE
ROTHER!
EXTLE
ROSHIE HILEAP
ASSE HURRAY
RELLANY SHOTHERS
KARE STELLANY SHOTHERS Lubbock, TX
BANDY & STANDLEY
JOHN COSKIP
SARRARA HANDOMELE
REMA HORMYTHE
RAY CHARLES
HANG CARY
DANNY SHIELEY
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DANNE HOLDS
HOLDSHY GILLERY
JOHN SCHNETOER

NEARYHHO. TN COLLY PARCON EDDIE HAMBITT BELLANY ENDINGS NATION JENNINGS NOTICE BELL USES JOHN ANDERSON JOHN ECHNETOR EARL THOMAS CONT JUDIES

RAMEIGH DUTHER
DESCRIPTION RELEASE
RAME BANDY
RAY CHARLES
GDIT MATOR
BANDY B STANDLE
SUBJECT CHARLES
JOHN CHARLES
WILLIAM CHARLES
WILLIAM CHARLES
JOHN SERVICH
JOHN SERVICH
SUBJECT CHARLES
WILLIE NELSON
JOHN ANDERSON
ENTILS WSM Nashville, TN JOHNNY LEE MAYLON JERWINGS MCCCOMEAN THITTY VERN GOND IN LARRY GATTLIN GARY HORPIS

WRNL Richmond, VA RICHTHONG, VA MITTY CRITTY DIRY SELLANY SHOTHERS JUDGE SARBARA MANDERLE NOTES & EAST-MOOD EMPTRO BRINGS BORNES WILLSAP JANIE FRICKE EARL TROPAS COMES

WCMS-FM NOTOK, VA NOTOK, VA NOTOK, VA NOTOK, VA NOTOK NETAT SPECIAL SECTION OF STRAIT SAME WILLIAM SECTION OF SAR ANTONIO, T B.J. TERMAS DEPORAT ALLER JOHN CONLEY JULIE HENYON BOY CLASSIONY JOEV BCASSIONY SOCKHOL 
KRMO-AMFM Shrayagori, LA

Shreeeport. LR
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REGUL WOYK-FM Yampe/St. Petz. Ft.

Yempe/SL Pets, FL
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Darbarah Abhthrel
Barbarah Endright
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WUSQ-FM Winchester, VA

WINSTON/Select
JOHN COMEMB
CRISTAL GAYLE
BOCLEST;
EXILE
ANNI MUTURAT
JOHN ANCESSON
JUDGE
JUDGE
JUDGE

### WEST

VINCE GILL MRAY BROTHERS ECT. HE.; MLADARA JOHN HOMBELOER JOHN MEDERSON DOTTE MEST

KRST-FM Albuquerque, NM

JOHN COMLET GREE METHOR EDOLE RAIMITT 6.J. THOMAS BOCKER! JOHNY LEE ENNYLOO MARKIS BORGE STRAKE GROEGE STRAKE

KiKF Antheim, CA

ATTOYO Grande, DESCRAF MALEN CRISTAL GAYLE MEL FILLES MOCKASE: MILLEY MELSON GARY MORRES JOSSE MERCON JOSSES LES MOCKASON JOSSES LES

KUZZ Bakersfield, CA

KGHL Billings MT GEORGE STRAIN
GEORGE SAMSTT
MAND STRAIN
FROIS SAMSTT
MAND MYCLIAMS JR
JOHN SCHOOL STR
EXTLE
JOHN MANDERSON
JOHN MANDERSON
JOHN MANDERSON
LEE GREENHOOD

KGEM/KJOY Bolse, ID MARK GRAY YERA HORNTIER GREE MERGON JOHN COMERS HOTCOST MELGON GRAY HORRES STER JOHN ANDERSON DON WILL IAMS

VINCE CILL
VINCE CILL
ONVICE
GAIL ONVICE
SAMPY & STRENGE
FOR SILLIAMS
HOWSE KILLAMS
HOWSE KILLAMS
HOWSE KILLAMS
JOHN SCHOOLS
JOHN SCHOO KKCS Coloredo Spri

Grand Junction
MERIE MANGRED
KENDALLS
ROY CLAND.
MER. TILLIE
ROYELERT MORE
ROCKERET MORE
ROCKERET
ROCKERE
ROTEY
GEORGE STRAIT
EDDIX RASETT BARBARA HANDS STEVE MARINEX ASTLANTA BOLCOGK: EXILA MILLIE MELSON HOUSETE MILDAD BAAL THORAS CO EXDIX MARSETT KYGO-FM Deriver, CO

KEIN Greet Falls, MT GROWN PAIN. MY
EARNY NATIVE
BANDY O STRAWLKY
DEBORAL MALES
JORK CONCLE
RIPA NAUNTIER
GUIE SENTIER
GUIE SENTIER
GUIE SENTIER
BOLLOUT SAUNTIER
BOLLOUT
JOHN STREEDER
JOHNS
BODTE RAUBITT KUGN-FM Eugene; DR Eugene, OR

BARMAN MANDAM

CELTY MENTANY

CHENCY ROCALCE

JOHN SCARKEY

GENEY MODERN

GENEY MODERN

GENEY MODERN

GENEY MODERN

GENEY MODERN

BANDY & STRANGA

DOCKARE

BANDY & STRANGA

GENEY

GOMENN THINY

JOHN SCHELL

ALABAGA

COMMENT WILTYY

JOHN SCHELL

ALABAGA

BOTTON

BANDAM

BAND

KVEG Las Vegas. NV MARK CRAY CHER STATSON JUNE COMMAN NOTCAST: NITLL'S MELBON JOHN DESMITTIER BOILE JOHN ANDERSON LEE GREENWOOD

KMAK Freeno, CA

KFRY Fresno, CA

KRWQ-FM Gold Hill, OR

CHYSTAL GAYLE LEON RAUSCH ESHDALLH S.J. THOMAS NEL TILLIB T.G. SHEPPARE BOCLAST:

KLAC Los Angeles, CA NICKRY DILLRY ANNE NUMBAY SELLANY SROTHE MOCTANT ALABAMA JOHE SCHOETOER JOHN ANDERSON STATEMES BREWDA LEE

KRSY Roswell, NM KNEW Dekland/S.F., CA KOMMONI, NAM
KEWDALLS
CHETERAL GAYLE
MEL TILLE
MEL TILLE
MEL TILLE
JOHN ANNOLD BA
HOTCHET
WILLE
JOHN SCHMETOR
JOHNST E MILLAL
JOHNST LEE
JOHNST LEE

KNIX-FM Phoenis. AZ KRAK Sacrami KTOM Salines, CA

PORTLAND, OR
EVERLY EROTHER
UNEL SECRET
VENCE OF LE
RESTE STEGAL
ROSLOSE
RAMOREL S ONE
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DEBORNA ALLEM JOHNNY BOORIGO HOF STOCKEY EXHIBITE GENERALS GEOGRASIA HOTERST HOTERST HOLLE MELSON JOHN BENEROUS ALABAMA GEORGE JONES KFTN Pravo, UT KSOP-FM Sait Lake City, UT Provo. UT
Haper STILIANS JE,
BANEARA MANORELL
VINCE GILA
FREA NGENETIK
JOHN COMMENT NARE CREAL
NILLIE MELLON
JOHN MINERIER
EX LE
JOHN MANORELEE
EX LE
JOHN M Sant Labe City, UT
MAYIZAN JEMBINGS
GAIL GAVIS
BARDY 6 STAWFLES
DEBROMA SALEN
JOHN COSELS
JOHN TURE E KCCY-FM Pueblo, CD PROGROUS CHIEF WALLES AND CONTROL OF CONTROL

San Bernardino, DEBORAN ALLES CORRE WAS FORM JOSH COMBLE RECEMBLE HUNDHEY CRETTALL GATLE JOICE MENTON S.J. THOMAS HELSON & WILSON HOLDON SCHWETDER JOHNNY LE WILLIE HOLSON DOWN WILLIAMS HOME IN LIGHT

KCBQ San Diego, CA

KSON-FM Sen Diego, CA

CHARLY MULAIM ATLANTA MARK GRAT MOTERC: MILLIE MELSON JOHN SCHWELDER SYILE JOHN ANDERSON JOHN ANDERSON

Spokere, WA
JOHN CORLET
ROY CLARK
ROYCE BAKER
DEBORAK ALLEN
NOTES BAKER
DEBORAK ALLEN
NOTES BAKER
DESORAK ALLEN
ROTLE
JOHN SCHRETTER
ENVILOY
BROKE
BO BROCE

SE. HINNORY, DE EVERLY SHOTHERS VINEE GILL HMECHACK & HOCKS EXTEN HHITTLEY HOCK-DAIL JOHN SCHOETDER GARY HORRIS ALREADG PRIZERL & MICK COMMAY TWITTY

KCUB Tucson, AZ

none Bottest:

WIRK-FM West Palm Beach, FL KMPS-AM/FN Seettle, WA MARCH DESCRIPTION OORLER STEVE MACHER STEVE MACHER ROY CLARK KENDALLS KENDALLS MILLIE MELSON CONNAY TWETTY MAYLOW JEMSTING MAYLOW JEMSTING

WTQR-FM Winston/Sa

# Regional Adds & Hots

EAST

Parallel One

Andy Szulinski

JULIAN LENNON
COREY BART
RICK SPRINCPIELD
STEPBEN STILLS
BOTCEST:
EENBY ROGERS
STEVIE WORDER
CHICAGO
BANANARAMA
BILLY OCEAN

/BEN/Buttalo oger Christian

PAUL MCCARTNEY Hottest: STEVIE WONDER KENNY ROGERS BARBRA STREISANS RALPE MACDOMALD LIONEL RICEIE

WKBW/Buffelo Sandy Baach

MBANI PAUL MCCARTNEY AL JARREAU Bottest: STEVIE WONDER

none Bottest: STEVIE NONDER KENNY ROGERS CHICAGO CARS BARBRA STREISAND

Y97/Pitteburgh Jay Cresewell

AL JARREAU Bottest: CARE STEVIE MONDER CRICAGO LAURA BRANIGAN BILLY OCRAN WTAE/Pittsburgh Don Berna

MBANI RALPH MACDONALD PAUL MCCARTNEY EALL & OATES Hottest: BILLY OCEAN CRICAGO CHICAGO STRVIE WONDER LIONEL RICHIE KENNY ROGERS

WWSW (3WS)P

HALL & OATES BOUTY LEWIS & NEWS CARS STEVIE WONDER LIONEL BICHIE DONNA SOWMER

WPRO/Providence

BARRY GIBS JULIO IGLESIAS PAUL MCCARTNEY STEVIE WONDER CHICAGO

AL JARREAU PAUL MCCARTNEY ENTERS WAITE STEVIE WONDER CARS CHICAGO KENNY ROGERS

Parallel Two

WWOMIAIbany

none Bottest: BARRY GIBB CARS STEVIE WONDER KENNY ROGERS CHICAGO

COREY HART STEPHEN STILLS BOTTEST: STEVIE WONDER EVERLY BROTHERS BARRY GIBB ANNE MURRAY JULIO IGLESIAS

WICC/Bridgeport

PAUL MCCARTNEY AL JARREAU AD JANSON HOTTEST: STEVIE MONDER CEICAGO REMNY ROGERS RALPH NACDOMALD BILLY OCEAN

V100/Charleston, WV Bob Spence

Hottest: BILLY OCEAN STEVIS WONDER RALPS NACDONALD MADONNA CHICAGO

AL JARREAU SBAKIN' STEVENS BOBBY VINTON Hottest; AMERICA CARS

Hottest: STEVIE WONDER CRICAGO KENNY ROGERS CARS LIONEL RICHIE

MHANI

WKYE/Johnstown, PA

HONEYDRIPPERS AL JARREAU CYND] LAUPER BEAU COUP BOTTERS: ANNE MURRAY KENNY ROGERS SERGIO MENDES AMERICA JUDY COLLINS

none Bottost: STEVIE WONDER JULIO IGLESIAS RENNY ROGERS BILLY OCEAN EVERLY EROTSERS

WSKIIMontpelier, VT Bruce Stebbins

CULTURE LLUG DAN FOGELBERG ROGER HODGSON NEIL DIAMOND RICK SPRINGFIELD DEBORAH ALLEN HOTTEST: BARBRA STREISAND EVERLY BROTHERS DENNIS DEYOUNG DIANA ROSS SHEEMA EASTON

WHAMI
AL JARREAU
CYNDI LAUPER
BOTTEST:
CARS
STRVIE WONDER
CHICAGO
RALPH MACDONALD
KENNY ROCERS

PAUL MCCARTNEY AL JARREAU HOTEER: STEVIE MONDER CHICAGO POINTER SISTERS EMMY ROGERS BILLY OCEAN

HONEYDRIPPERS CULTURE CLUB DAN FOGELBERG ROGER HONGSOM

AL JARREAU SEEEN EASTON STEPHEN STILLS CYNDI LAUPER HOTCEST: CHICAGO STEVIE WONDER JOHN WAITE MADONNA POINTER SISTERS

MADONNA STEVIE WONDER BROCE SPRINGSTEEN BILLY OCEAN JOHN CAFFERTY & B

WGY/Schenectedy Mike Neff PAUL NCCARTNEY AL JARREAU HOCCEST: KENNY ROGERS CBICAGD RALPH MACDONALD BARRY GIBB BARRA STREISAND

PAUL MCCARTNEY DAN FOGELBERG CEUCK MANGIONE BAND OF GOLD BOTTEST: BARRY GIBB KENNY ROGERS EVERLY BROTTERS DENNIE DEYOUNG LAURA BRANIGAN

Parallel Three

WWNR/Beckley Bailey/Stewart

ROGER BODGSON MEIL DIAMOND JOHN LENNON POINTER SISTERS BOTTER KENNY ROGERS DENNIS DEYOUNG BARRA STREISAND BILLY OCEAN WELM!

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

WPIX/New York WP.IB/Providence WMJJ/Birmingham WLAC-FM/Nashville WKNE/Keene WKJJ/Louisville

CARS KENNY ROGERS RALPE MACDONALD

KHOW/Denver Hal Moore

SERGIO MENDES
BALL & OATES
BOTTES:
CARS
STEVIE MONDER
CHICAGO
POINTER BISTERS
LIONEL RICHIE

AL JARREAU COREY BART STEVIE WONDER BARBRA STREISAND

KKLT/Phoenix Anita Carifele

CYNDI LAUPER Hottest: Hottest: CARS STEVIE HONDER CHICAGO

none Hottest: CARS STEVIE WONDER KENNY ROGERS RALPH MACDONALE JOHN WAITE

HOMBYDRIPPERS AL JARREAU AL JARREAU ECTEST: STEVIE MONDER POINTER SISTER: WEAM! BILLY OCEAN CBICAGO

K101/San Franc Sattler/Kulp

none Sotteat: BUET LEWIS & NEWS CARS. STEVIE WONDER JOHN WAITS BILLY OCEAN

HUEY LEWIS & NEWS TINA TURNER STEPHEN STILLS HOTELST BILLY OCEAN STEVIE WONDER WHAM! CARS CHICAGO

AL JARRAU
JULIO IGLESIAS
Hottest:
CHICAGO
STEVIE WONDER
LIONEL BICBIE
RENNY ROCERS
RALPB MACCONALE

AL JARREAU HOTTEST! MONDER CHICAGO KENNY ROGERS BARRY GIBB LIONEL RICBIE

PAUL MCCARTNEY AL JARREAU JULIO IGLESIAS

STEPHEN STILLS NEIL DIAMOND DEBORAR ALLEN Hottest: STEVIE MONDER CHICAGO RALPH MACDONAL RADPH MACDONALS BILLY OCEAN KENNY ROGERS

PAUL MCCARTNEY DIANA ROSS HOTLEST: BABRAS STREISAND CHICAGO KENNY ROGERS WAAM! STEVIE WONDER

MIDWEST none Bottest: STEVIE WONDER CHICAGO KENNY ROGERS BARBRA STREISAND

Parallel One

Bottest: CARS CHICAGO STEVIE WONDER PEABO BRYSON LIONEL RICHIE

WARMSS/Cincinnet Mark Tipton

HOMEYDRIPPERS Hottest: SERGIO MENDES RAIDH MACDONALI KENNY ROGERS IRRNE CARA LAURA BRANIGAN

WLTF/Cleveland Popovich/Wilson

CYNDI LADDER
AMERICA
PAÜL MCCARTNEY
RENNY ROGERS
BOTTOM
CULTAGO
POINTER SISTERS
STEVIE WONDER
CONNA SUMMER
CARS

CARS
WMAI/Clevelend
Mike levers
BALL & GATES
HHANI
ANGRICA
BOTLEST
STEVIS MONDER
CHICAGO
RALPH HACDONALD
RENNY ROGGES
POINTER SISTERS

PAUL NCCARINEY NRAM1 DENNIS DEYOUNG NEIL DIAMOND KOLLOST

Sottent: STEVIE WONDER CHICAGD DONNA SUMMER POINTER SISTERS WHAM!

Bottest; LIONEL RICEIR CARS BURY LEWIS & NEWS STEVIE WONDER

PAUL MCCARTNEY AL JARREAU

WCCOMinne Danny Long

KS94/St. Louis Morgan/Water WHAM! BILLY OCEAN HOTTEST: STEVIE WONDER CHICAGO BARBRA STREISAND ANNE HURRAY CARS

Parallel Two

JOE JACESON
AL JARREAU
BONEYDRIPPERS
BONNY SEIFLEY
NEIL DIAMOND
DEBORAN ALLEN
RICK SPRINGFIE
JULIAN LEMON
"EDDIE RABBITT
EOTESE"
CARS
STEVIE MONDER
RALPE MACDONAL
ANNE MURRAY
KENNY ROGERS

JOBN CAFFERTY :
BONEYDRIPPERS
DAM POGELBERG
BOTTOST
STEVIE HONDER
RALPE MACDONALL
LADRA BRANIGAN
BARRY GIBB
RENNY ROGERS

WHBC/Canton Mike Dorn CYNDI LAUPER BONEYDRIPPERS HOTEest: STBVIE WONDER CHICAGO JOHN WAITE RALPE MACDONALD LAURA BRANIGAN

PAUL MCCARTNEY ROD STEMART AL JARREAU Bottest: CARS LIONEL RICHIE STEVIE WONDER LIONEL RICHIE ANNE MURRAY

610TVN/Columbu FitzGeraid/Jones

DENNIS DEYOUNG HOLLEST: HUEY LEWIS 4 NEWS STEVIE WONDER CARS CHICAGO IRENE CARA BILLY OCEAN
WHAN!
AMERICA
DENNIS DEYOUNG
HOTCHICAGO
RENNY ROGERS
ELTON JOHN
ANNE MURRAY

WING/Dayton Bick Johnson

HICK JOHNSON
HALL & OATES
LIONEL RICHIE
POINTER SISTERS
AMERICA.
AMERICA.
HANDES
HIAMI
J MENDES

CYNDI LAUPER DAN FOGELBERG STEPHEN STILLS NEIL DIAMOND HOLLEST: STEVIE WONDER CEICAGO ERNNY ROGERS CHICAGO KENNY ROGERS BARRY GIBB BARRRA STREISAND KRNT/Des Maines Steve Gibbons

HONEYDRIPPERS
STEPREN STILLS
AL JARREAU
JULIO IGLESIAS
NEIL DIAMOND
HOTTER
STEVIE MONDER
ELTON JOHN
LIONEL RICHIE
WHAN
HALL & OATES

NEIL DIAMOND DEBORAE ALLEN Hottest: STEVIE WONDER CHICAGO

POINTER SISTERS BARBRA STREISAND LIONEL RICEIE

WENS/Indianap Wheeler/Eagan

Parallel Three PAUL MCCARTME Hottest: LIONEL RICHIE STEVIE WONDER CARS WHB/Kenses City Jeff Roberts

AMERICA

RAISE THE DRAGON CYNDI LAUPER HONEYORIPPERS HOLLESTE WONDER MENNY ROGERS LJOMEL RICHIE BARRY GIBB EVERLY BROTHERS

JULIO IGLESIAS Hottest: KENRY ROGERS STEVIE WONDER BARRY GIBB CHICAGO BILLY OCEAN

JULIAN LENNON CYNDI LAUPER Hottest: BILLY OCEAN

MASONSHAME
AL JARREAU
CYNDI LAUPER
COREY HART
STEPBEN STILLS
SOTTEBL:
KENNY ROGERS
STEVIE WONDER
BARRY GIBB
CARS
BILLY OCEAN

WMHE/Toledo

LIONGL RICHIE
HALL & OATES
PRINCE
WHAM:
HOTTCARS
CHICAGO
ELTON JOHN
MADONNA
STEVIE HONDER 3WM/Toledo King/Scollin

PAUL MCCARTNEY

MEIANI BOTTEST: EUEY LEWIS & NEWS CARS JOHN MAITE STEVIE WONDER CHICAGO

WCIL/Cerbondale Matt McCann

POINTER SISTERS
JULIAN LERRON
BONETURIFPERS
NEIL DIAMOND
RICK SPRINGFISLD
DESORAH ALLEN
ROTTER
STEVIZ MONDER
CRICAGO
DENNIS DEYOUNG
BILLY OCEAN
WHAM:

SOUTH

Parallel One

PAUL MCCARTNEY Hottest: STEVIE WONDER RALPH MACCONALD IRENE CARA CHICAGO KENNY ROGERS

WXUS/Lateyette Bob Vizza

KEEZ/Manketo, MN Sue LeFond

KWE8/Roches

COREY BART
PAUL MCCARTNEY
JULIAN LENNON
CHAMPAIGN
BABD OF GOLO
BOTECHE!
CARS
CBICAGO
STEVIR WONDER

ROGER BODGSON HEIL DIAMOND CHAMPAIGN DEBORAT ALLEN BOTEVETE WONDER RALPH MACDORALD RENNY ROGERS HADORNA BARBRA STREISAND

WJON/St. Cloud

POINTER SISTERS
HOTTEST:
CBICAGO
STEVIE MONDER
STERNI RACTHERS
REMNI ROGERS
BILLY OCEAN

97AIA/Mismi Chris Gabin LIONEL RICBIE
DAN FOCELBERG
JULIAN LENNON
BARRY GIBB
Hottest:
WHAM!
CHICAGO
BILLY OCEAN
STEVIE WONDER
CARS CYEDI LAUPER CRAMPAIGN JULIAN LENNON HOTLEST: STEVIE WONDER CHICAGO KENNY ROGERS LIOMEL RICHIE LAURA SRANIGAN

PAUL MCCARTNEY AL JARREAU HOTECOST: CARS JOHN HAITE ANNE MURRAY REIL DIAMOND RENNY ROGERS

Parallel Two

KEY103/Austin Chris Alen

STEPHEN STILLS
STEPHEN STILLS
PAUL MCCARTNEY
CYNDI LAUPER
ROGER HODGSON
CHAMPAIGN
BAND OF GOLD
BOTLEST:
STEVIE WONDER
CHICAGO

WAFB/Beton Rouge

PAUL MCCARTNEY AL JARREAU BAND OF GOLD COREY BART ROTERST MONOER KENNY ROGERS LAURA BRANIGAN LIONEL RICHIE BARRRA STREISAND

JULIO IGLESIAS AL JARREAU PAUL HCCARTNEY Hottest: BILLY OCEAN HALL & OATES MADONNA EVERLY BROTHERS BARBRA STREISAND

Bottest: CARS STEVIE WOWDER LIONEL RICHIE JOHN HAITE BILLY OCEAN

PAUL MCCARTNEY Bottest:

WAHR/Huntsville Cannon/Bosley

DEBORAB ALLEN
ROGER HODGSON
NEIL DIAMOND
HOTTER
KENNY ROGERS
ANNE MORRAY
AMERICA
ELTON JOBN
LIONEL RICHIE

WiVY/Jackeonville Fuezner/Ryan

MEAN!
BARBRA STREISAND
HOTEGET:
TINA TURNER
CHICAGO
STEVIE MONDER
BILLY OCEAN
DENNIS DEYOUNG

WHAS/Louisville Doug McElvein

ELTON JOHN MEAM! HOLTEST: CARS CHICAGO MADONNA KENNY ROGERS STEVIE WONDER

WKJJ/Louisville Leigh Jecobs

MADONNA STEVIE WONDER BILLY OCEAN

WRKA/Louisville

none Bottest: STEVIE WONDER CRICAGO RENNY ROGERS ELTON JOHN LIONEL RICHIE

WRVR/Memphis Stave Buller

DENNIS DEVOUNG SERGIO MENDES ELTON JOHN WHAM!

Parallel Three

KORQ/Abilens

HOTTUSE BILLY OCEAN STEVIE WONDER ANNE HURRAY KENNY ROGERS CHICAGO

WSKY/Asheville Oon Brookshire

JULIAN LENNON
JOE COCKER
STEPBEN STILLS
RICK SPRINGFIELD
BOTLES:
STEVIE WONDER
KENNY ROGERS
BARRAS STREISAND
LIONEL RICHIE
WEAN!

WCKQ/Campbelisville, K Jackson/Royce

Jackson/Royce
JULIAN LENNON
HOREYDRIPPERS
ROGER BODGSON
NEIL DIAMOND
BAND OF GOLD
BOTTER
STEVIE WONDER
BILLY OCEAN
KENNY ROGERS
DERNIS DETYOUNG
BARBRA STREISAND

RICE SPRINGPIRLD NEIL DIAMOND DEBORAH ALLEN DAN POGRLBERG JULIAN LENNON ECNEYDRIPPERS

SERGIO MENDES BOMETORIPPERS POINTER SISTERS ROD STEMART BOTTEAT STEVIE WONDER CARS CRICAGO RALPR MACOONALD KENNY ROCERS

PAUL MCCARTNEY RONEYDRIPPERS STEVE MILLER BI CHAKA KBAN HOTLERS CHICAGO STEVIE WONDER MADONNA

WZLQ/Tupelo McDaniels/Price DESORAR ALLEN
CYMDI LAUPER
RICK SPRINGFIELD
JOE COCKER
STEPHEN STILLS
GOTESEL
CHICAGO
STEVIE MONDER
RENNY ROGERS
RAPE MACCONALD
BARRY GIBB

CULTURE CLUB PAUL MCCARTNEY NEIL DIAMOND JEPPREY OSBORME SOCTEST: STEVIE MONDER LAURA BRANICAN IRENE CARA RALPE MACDONALD NADONNA

MMIODHYDAVIS

DAN POGELBERG
HOMEYDRIPPERS
NEIL DIAMOND
STEPHEN STILLS
ROCER ROCCSOM
JORN LEHNON
HOTERSTILS
ROCER ROCCSOM
JORN LEHNON
STEVIE WONDER
RAPE MACDONALD
DORNA SUMMER
MADONNA

PAUL MCCARTNEY CYNDI LAUPER Mottest: STEVIE WONDER CHICAGO

Note: WGR/Buffalo and WVOR/Rochester

WEST

Parallel One

KMJI/Denver Elliott/Bredy

KOST/Los Angales

MAAN! BALL & OATES CYNDI LAUPER

LIONEL RICHIE HALL & OATES

CYNDI LAUPER Hottest: STEVIE WONDER CHICAGO LIONEL RICBIE DENNIS DEYOUNG WHAM!

KBEST/San Diego

KFMB/San Diego Merk Larson

KJR/Seattle Colleen Madder

Parallel Two WHAM! LIONEL RICHIE LIONEL RICHIE
ROTLEST:
RENNY ROGERS
RALPH MACDONALE
STEVIE WONDER
CARS
WHAM1

KSL/Salt Lake City George Lemich AL JARREAU
DAN POGEBERG
PAUL MCCARPNEY
JOHN DERIVER
STBVE WARINER
BOTTES
GARY MORRIS
ANNE MURRAY
EMMYLOO HARRIS
SADAO WATAMADE
LIONEL RICHIE

KIKI-FM/Seattle Bill Norton BAND OF GOLD DAN FOGELBERG Ecttest; STRVIE WONDER CRICAGO

BARRY GIBB RENNY ROGERS KKPL/Spokane Ric Morgan MHAMI COREY HART PAUL MCCARTNEY Hottest: DENNIS DEYOUNG STEVIE WONDER LAURA BRANIGAN

AMERICA STEPHEN STILLS Hottest: Hottest: HALL & OATES STEVIE HONDER KENNY ROGERS CHICAGO POINTER SISTERS PAUL MCCARTNEY LIONEL RICHIE

PAUL MCCARTNEY LIONEL RICHIE BAND OF GOLD NEIL DIAMOND DAN FOGELBERG HOTCOMER BTEVIE WONDER KENNY ROGERS IRENE CARA JACK WAGNER SHAKIN' STEVENS

MHAN! COREY BART Hottest: BARRA STREISAND DENNIS DEYOUNG KENNY ROGERS BILLY OCRAN LIONEL RICHIE

KRNO/Reno Larry Irons

Meloney/Norris

Nell DIAMOND
DAN POGELBERG
ROGER RODGSON
STEPERN STILLS
KOMEYDRIPPERS
CERISTING MCVIE
GLENN PREY
STEVIE MONDER
RALPE MACDONALD
DONNA SUMMER
MADDINAR
KENNY ROGERS

KALE/Tri Cities

133 Reporters 119 Current Reports

KFMB/San Diego WMYX/Milwaukee WSFM/Harrisburg WWOM/Albany

Parallel Three

MADONNA SHAKIN' STEVENS CYNDI LADPER ROTECHE: KENNY ROGERS STEVIE WONDER NEIL DIAMOND CHICAGO RALPE MACDONALD

KKLV/Anchorage

KRSB/Roseburg OR Veronica Burns

KQSW/Rock Springs, WY Maloney/Norris

The following stations reported no adds or changes in rotation this week:

KALE/Tri-Cities, WA

BOD VIZZA

PAUL MCCARTNEY

C'NDI LAUPER
AL JARRAU
DAN FOCELBERG
BTEPHEN STILLS
RENNEDY & OSBORNI
ROTTEST
RALPH NACDONALD
RENNY ROGERS
BARBRA STREISAND
STEVIE MONDER
CHICAGO WSB/Atlanta Greg Picciano

PAUL MCCARTNEY
AL JARREAU
BORETORIFPERS
NEIL DIAMOND
BOLTE-BL:
CHICAGO
RENNY ROGERS
RALPH MACDONALD
BARRY GIBB
BARBAS STREISAND

BONEYDREPERS
PAUL MCCARTNEY
EVERLY BROTHERS
HOLLEST
HALL & OATES
CARS
CHICAGO
RENNY ROGERS
BARRY GIBB KVIL/Dellas-FL Worth Chuck Rhodes

STEVIE WONDER DENNIS DEYOUNG KENNY ROGERS

CARS MADONNA CBICAGO KENNY ROGERS

KRBE-FM/Houston Roger W.W. Garret

BONETDRIPPERS
PETER MOLF
SURVIVOR
TIMOTRY B. SCHMIT
BOTTENTS B. SCHMIT
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W101/Temps DeCarlo/Miller

PADL MCCARTNEY HALL & QATES HOTTES: STEVIS MONOER CHICAGO LAURA BRANIGAN LIONEL RICHIE ELTON JOHN

WLAC-FM/Neshville Nichole/Sargent

CYNDI LAUPER COREY RART PAUL MCCARTNEY GLENN FREY HOTEBET: STEVIE WONDER BILLY OCEAN DEWNIS DEYOUNG CHICAGO CARS WEZS/Richmond PAUL MCCARTNEY Bottest: CARS CRICAGO BALL & OATES RENNY ROGERS STEVIE WONDER

BAND OF GOLD BOTTOBE LIDNEL RICHIE STEVIE WONDER RENNY ROCERS RALPH MACDONALD CARS

WAVE/Sarasota

JOHN LENNON COREY HART WHANT JOLIAN LENNON JACK MAGNER BOTLESE STEVIE WONDER CBICAGO RALPE MACDONALD BRUCE SPRINGSTEEN HALL & OATES

STEPMEN STILLS ROGER HODGSON

EOTTEST: STEVIE WONDER DENNIB DEYOUNG BARRY GIBB BILLY OCEAN MADORNA

DEBORRH ALLEN COREY BART HONEYDRIPPERS CHAMPAGEN HOTCHST KENNY ROGERS STEVIZ WOWDER CHICAGO RALDEI MACDONALD BARBRA STREISAND

WAGE/Leesburg, VA Steve Porter

WKYX/Paducah, KY Frank Carvell

BILLY OCEAN LAURA BRANIGAN

WFFX/Tuscaloosi Mark Lindow

KTYL/Tyler, TX Majonev/Davis

have discontinued reporting.



# AOR/ALBUMS

Three Two Leef Weeks Weeks Week	October 12, 1984	159 REPORTERS	Total Reports			Total Adda All Rotations
= 4 1	DAVID BOWIE/Tonight (EMI America)	"Blue Jean" (153) "Neighborhood" (78) "Dancing" (16)	155 -	126+	29_	0=
3 3 2	2 J. CAFFERTY &/Eddie & The (Scotti Bros./CBS)	"On The Dark Side" (141) "Tender Years" (25)			15+	-
4	U2/The Unforgettable Fire (Island)	"Pride" (156) "Unforgettable" (29) "Wire" (28)		107+		-
6	4 TEACHERS/Soundtrack (Capitol)	"Teacher" (147) "Understanding" (29) "Interstate" (43)	154+	106+		-
2 1 3	5 FIXX/Phantoms (MCA)	"Are We" (105) "Sunshine" (90) "Less Cities" (19)			37+	- 1
15 9 7	SURVIVOR/Vital Signs (Scotti Bros./CBS)	"I Can't Hold Back" (141)		110+		1-
1 2 5	7 BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	"Cover Me" (98) "Born" (42) "Bobby Jean" (21)		102-		2=
6 7 9	3 SCANDAL f/PATTY SMYTH/The Warrior (Columbia)	"Beat" (106) "Hands Tied" (23) "Warrior" (22)	132 -	72+	59-	2-
4 5 8	9 JOHN WAITE/No Brakes (EMI America)	"Tears" (119) "Missing You" (21)		65 -		0=
	SAMMY HAGAR/VOA (Geffen)	"I Can't Drive 55" (118) "Two Sides" (10)	120 -	71+	48-	4-
~ - 31	HONEYDRIPPERS/Volume One (Es Paranza/Atl.)	"Rockin" " (121) "Sea Of Love" (57) "Woman" (10)	140+	39+	91+	37-
31 17 16	TOMMY SHAW/Girls With Guns (A&M)	"Girls With Guns" (126)	130+	38+	90-	4-
30	B ROGER HODGSON/In The Eye Of The Storm (A&M)	"Had A Dream" (133)	137+	25+	107+	29-
	14 PRINCE/Purple Rain (WB)	"Purple Rain" (96) "Let's Go Crazy" (26)	101 -	81 -	20-	0=
26	B HALL & OATES/Big Bam Boom (RCA)	"Out Of Touch" (99)	106+	64+	41-	6-
	16 KROKUS/The Blitz (Arista)	"Midnite Maniac" (100)	108 -	50 -	58 -	1-
23 19 18	KISS/Animalize (Mercury/PG)	"Heaven's On Fire" (110)	110-	35+	75 -	1-
26 21 19	(Polydor/PG)	"I'm Moving On" (102) "Every Man" (23)	117-	22+	95 -	2-
7 10 13	19 BILLY SQUIER/Signs Of Life (Capitol)	"All Night" (60) "Can't Get" (37) "Rock Me" (19)	96-	50 <b>-</b>	46-	0-
25 20 20	ELTON JOHN/Breaking Hearts (Geffen)	"Who Wears" (96)	99 -	57+	42-	2-
29 25 24	3 STEVE PERRY/Street Talk (Columbia)	"Strung Out" (94)	94+	53+	41 -	5+
	ZEBRA/No Tellin' Lies (Atlantic)	"Bears" (109)	112+	18+	93 -	5-
9 13 17	23 HONEYMOON SUITE/Honeymoon Suite (WB)	"New Girl Now" (70) "Burning In Love" (42)	93 -	37-	<i>56</i> –	2+
	TINA TURNER/Private Dancer (Capitol)	"Better Be Good" (88)	89+	64+	25 -	4-
	25 BILLY IDOL/Rebel Yell (Chrysalis)	"Flesh For Fantasy" (85)	86 -	<i>56</i> –	30+.	. 1=
	26 CARS/Heartbeat City (Elektra)	"Hello Again" (59) "Drive" (29) "It's Not" (25)	92 =	38 -	52+	8+
24 22 27	27 DENNIS DeYOUNG/Desert Moon (A&M)	"Desert Moon" (92)	93 -	49+	44 –	0-
	ROMEO VOID/Instincts (415/Columbia)	"Girl In Trouble" (88)	88 –	37-	51 -	0-
	JETHRO TULL/Under Wraps (Chrysalis)	"Lap Of Luxury" (90) "Under Wraps" (10)	97+	11+	<i>80</i> +	22-
	DOKKEN/Tooth And Nail (Elektra)	"Into The Fire" (91).	91+	10+	81+	2- [
	1 LINDSEY BUCKINGHAM/Go Insane (Elektra)	"Go Insane" (58) "Loving Cup" (20)	78 –	37-	41 -	4+
21 18 23	32 DAVE EDMUNDS/Riff-Raff (Columbia)	"Something About You" (74)	77 –	20	<i>5</i> 7-	0-
	33 DIO/The Last In Line (WB)	"Mystery" (70)	72 –	17-	54 -	1-
	BLACKFOOT/Vertical Smiles (Atco)	"Morning Dew" (82)	86+	4=	<i>79</i> +	7+
	PETER WOLF/Lights Out (EMI America)	"I Need You Tonight" (61) "Crazy" (10)	73+	22=	44+	14+
	66 IRON MAIDEN/Powerslave (Capitol)	"2 Minutes To Midnight" (70)	<b>70</b> –	10+	59-	1-
22 28 35	7 HUEY LEWIS & THE NEWS/Sports (Chrysalis)	"Walking" (42) "Found A Home" (19) "If This" (12)	65 +	22 -	<i>38</i> +	16+
27 37 38	TWISTED SISTER/Stay Hungry (Atlantic)	"I Wanna Rock" (44) "We're Not Gonna" (17)	<i>59</i> +	17+	39 -	7-
	9 ROD STEWART/Camouflage (WB)	"Some Guys Have" (60)	62 –	27-	34 -	4+
DEBUT	COREY HART/First Offense (EMI America)	"It Ain't Enough" (69)	71+	11+	53+	22=
			-			

But I can see you
your brown skin shinin' in the sun
you got your hair combed back,
and your sunglasses on, baby
and I can tell my love for you
will still be strong
After the boys of summer have gone...

# **BREAKERS**.

#### JETHRO TULL Under Wraps (Chrysalis)

61% of our reporters on it. 97/22 with adds at WKLS, KSRR, WQFM, KGB, KLBJ, WLVQ, WLAV, WFBQ, KWXL, KTYD. Moves 40-29 on the Albums chart.

#### BLACKFOOT Vertical Smiles (Atco)

54% of our reporters on it. 86/7 with adds at WMET, WLLZ, WCKN, KMOD, KWFM, WQBK, WGIR. Moves 36-34 on the Albums chart.

NEW & ACTIVE — Records building in airplay and coming closest to charting, Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's most added.

AOR ALBUMS — Compiles album airplay data from all reporting stations, includes fourweek trend of chart movement, plus cuts listed numerically by airplay. Current singles are BOLDED, Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal (=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.



# 33½ or 45

y now, you will have received the 12-inch of "Two Tribes" by Frankie Goes To Hollywood. You will also have noticed that the record runs at 45 rpm. This ad is not for the song. It's for the

In spite of the acceptance of the 12 inch as a credible tool of the trade, it remains inconsistent by being released at two different speeds. Most dance, and all record. U.K. originated 12 inch records are 45 rpm. Most American AOR 12 inches are 331/3. The difference seems to exist more from convenience than from good

The most basic function of a record is to carry sense.

musical information in the groove of its vinyl. The question of which speed is best, 45 or 331/3, comes into focus when you realize that a 45 rpm record can carry the same musical information as at 331/3 rpm, but in a longer groove. A high speed of reproduction literally stretches the groove of the record further than normal, giving extra potential for all the details to be soaked up, emitting a cleaner, clearer, fuller, louder sound. As tape that is recorded at a higher speed creates a better reproduction, so does a piece of vinyl that is cut at, and that rotates at 45 rpm, instead of 331/3.

This is why the 12 inch of "Two Tribes" is 45 rpm, rather than 331/3. So great music will sound even greater. And this is why all Island product on 12-inch, in the future, will run at 45. Better sound from our vinyl to your airwaves. The way records are meant to

sound.



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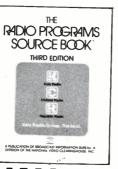
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# MOR/ALBUI

#### MOST ADDED .

Volume One (Es Paranza/Atlantic) ROGER HODGSON (29) In The Eye Of The Storm (A&M) JETHRO TULL (22) Under Wraps (Chrysali COREY HART (22) First Offense (EMI America) TIMOTHY B. SCHMIT (21) VAN HALEN (21)

JOAN JETT (18) Glorious Results Of A... (Blackheart/MCA)

J. CAFFERTY & THE BEAVER BROWN... (131) Eddie & The Cruisers (Scotti Bros./CBS) DAVID BOWIE (126) Tonight (FMI America) SURVIVOR (110) Vital Signs (Scotti Bros./CBS) U2 (107)

The Unforgettable Fire (Island)
FIXX (107) Phentoms (MCA) TEACHERS (106) Soundtrack (Capitol) **BRUCE SPRINGSTEEN (102)** Born In The U.S.A. (Columbia)

# **NEW & ACTIVE**

TIMOTHY B. SCHMIT/Playin' It Cool (Asylum) 61/21 (43/21)
Adds: include WNEW, WDVE, WXRT, WMMS, KQDS, KLYV, KQWB, KFMQ, KOZZ. Hots: 5 KINK, KLBJ, WTKX, KMOD, KSPN. Mediums 44 include WBAB, WHJY, WQFM, KAZY, KRQR, WTPA, WAQY, WOUR, WIMZ, WRXL. RICKIE LEE JONES/The Magazine (WB) 61/5 (62/0)

Adds: WSHE, KDKB, WCKN, KMOD, WBYG. Hots: 14 include WXRT, KBCO, KINK, WDHA, WPDH, KIDQ, KPOI. Mediums: 45 include WBAB, WLUP, WZZO, WCMF, WAQY, WOUR, KLBJ, KLAQ, WIMZ.

CYNDI LAUPER/She's So Unusual (Portrait/CBS) 55/16 (46/17) Adds include WIYY, KKCI, KCAL, WTPA, WHEB, WKDF, WTUE, KGGO. Hots: 12 include CHUM, WMMS, WPDH, K97, KOMP, WRKI. Mediums: 40 include WBCN, WMMR, WLUP, KROQ, WPYX, WFYV, WIMZ, KMJX, WIOT.

JOAN JETT/Glorious Results Of A Misapent Youth (Blackheart/MCA) 51/18 (38/37)
Adds include WHJY, KSRR, WLLZ, WRIF, KRQR, KLBJ, KNCN. Hots: 5 include WBCN, WLIR, WPDH, WXCS.
Mediums: 35 include WBAB, WNEW, WMMR, KLOL, WNOR, KMET, KGB, WZZO, WIMZ, WAPL, WTUE. WHITESNAKE/Slide It In (Geffen) 48/6 (53/2)

Adds: KLBJ, WWCK, KATT, WIOT, KQWB, KOZZ. Hots: 15 include WHJY, KZEW, KSRR, WYNF, WEBN, WRIF, WQFM, KGB. Mediums: 32 include WDVE, KTXQ, KLOL, WMET, KDKB, KLAQ, WIMZ, KKDJ.

MICHAEL FURLONG/Use it Or Lose it (Attentic) 47/4 (46/12)
Adds: KSJO, WRXL, KQWB, KAWY. Hots: 3 KZEW, WYER, KOZZ. Mediums: 43 include WDVE, WHJY, WMET, WEBN, WMMS, KGB, KRQR, KOME, KLAQ, WQMF, KISS.

KEATS/Keats (EMI America) 45/8 (48/2)

Adds: WLLZ, WCCC, WAQY, KMJX, KTCL, KOZZ. Hots: 4 include WLUP, KSJO, WCPZ. Mediums: 36 include WIYY, DC101, WKLS, WYNF, WQFM, KBCO, KINK, WLAV.

EUROGLIDERS/This Island (Columbia) 43/15 (33/14)
Adds include WHJY, WLUP, WRIF, KGB, KLBJ, WZXR, KQDS, WWWV. Hots: 6 WXRT, WOUR, WQBK, WXCS, #KUFO, KSPN. Mediums: 31 include WBAB, WDVE, WMMS, KBCO, KRQQ, WFYV, WTKX, KILO.

JANEY STREET/Heroes, Angels, & Friends (Arista) 34/5 (29/10)
Adds: WNEW, WLLZ, WTPA, WPLR, WWTR. Hots: 0. Mediums: 30 include WBAB, WHJY, WMMS, KBCO, WZZO, WAQY, WOUR, KNCN, WIMZ, WTUE, WLAV.

VAN HALEN/1984 (WB) 29/21 (6/0)

VAN HALEM/1984 (WB) 29/21 (6/U)
Adds include WPYX, WTPA, WAQX, WOUR, KLAQ, WIMZ, KICT, WRKI, WIQB. Hots: 3 WEBN, WRIF, WSKS.
Mediums: 15 include WYNF, KISW, WCKN, KQDS, WIOT, KILO. GENERAL PUBLIC/AS The Rage (IRS/A&M) 29/8 (22/5)
Adds: WXRT, WDHA, WCMF, WAQY, WBYG, KFMQ, WCPZ, WZZO. Hots: 7 WLIR, KBCO, 91X, KQAK, KFMF, KTCL, KTYD. Mediums: 17 include WMMR, KROQ, KQDS, KKDJ.

JOHN PARR/John Parr (Atlantic) 28/14 (0/0)
Adds include WQFM, KOME, WAAL, WPLR, WLAV, KEZE. Hots: 2 KYYS, KILO. Mediums: 21 include WDVE, KLOL, WYNF, WMMS, KGB, KISW, WCMF, WOUR, WLVQ.

BAXTER ROBERTSON/Vanishing Point Two (RCA) 28/2 (28/4)

Adds: WQBK, WHMD. Hots: 1 WLAV. Mediums: 27 include WEBN, KBCO, KAZY, KROQ, KOME, WCMF, KLBJ, WOOS, WWCK

FAST FORWARD/Living in Fiction (Island) 27/3 (29/6) Adds: WBAB, WTUE, WZZQ. Hots: 2 CFOX, KFMF. Mediums: 22 include WHJY, KLOL, WEBN, KGB, WPYX, WTPA, KNCN, KLAQ, WLVQ, KEZE.

AUTOGRAPH/Sign In Please (RCA) 23/14 (11/11)
Adds include KGB, WPYX, WTKX, KICT, WIQB, KWXL. Hots: 0. Mediums: 16 include WIYY, KZEW, WRIF, KSHE,

WILD LIFE/Soundtrack (MCA) 22/2 (24/9) Adds: CHOM, WMMS. Hots: 0. Mediums: 20 include WBAB, WHJY, KZEW, KLOL, KMET, KROQ, WOUR, KLBJ, KLAQ, KODS

DRAGON/Body And The Beat (Polydor/PolyGram) 20/2 (21/2)
Adds: WLLZ, WQBK. Hots: 7 include KROQ, KQAK, KPOI, WIZN, KFMF. Mediums: 12 include KAZY, 91X, WPDH,

STONE FURY/Burns Like A Star (MCA) 19/7 (12/7)
Adds: WQFM, KGB, KRQR, KNCN, WIOT, KFMG, KWFM. Hots: 0. Mediums: 16 include WBAB, KZEW, WYNF, KOME,

HELIX/Welkin' The Razor's Edge (Capitol) 19/2 (19/2)
Adds: WOUR, KFMG. Hots: 5 WLLZ, WQFM, CFOX, KILO, K97. Mediums: 13 include KRCK, KGB, KISS, KATT, KEZE. AZTEC CAMERA/Knife (Sire/WB) 17/5 (15/7)

Adds include WZZO, CHEZ, WQBK, KFMF. Hots: 4 WXRT, KBCO, WHMD, KTCL. Mediums: 13 include WLIR, WMMR, WLUP, KOAK, WTPA, KKDJ.

QUEENSRYCHE/The Werning (EMI America) 16/4 (14/1)
Adds: WQFM, KQDS, WZZQ, KWXL. Hots: 1 CITI. Mediums: 12 include WHJY, KZEW, WLLZ, KISW, KLAQ, KISS,

AOR ALBUMS — Compiles album airplay data from all reporting stations. Includes four-week trend of chart movement, plus cuts listed numerically by airplay. Current singles are BOLDED. Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal (=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.



Thre	H TW	eoks V	ası Vook	159 REPORTERS	Total	Hot	Medium	Total Adds
2	1	1	•	DAVID BOWIE/Blue Jean (EMI America)	153-	123+	30-	0-
5	4	3	€	U2/Pride (In The Name Of Love) (Island)	156-	107+	49-	0-
4	2	2	3	J. CAFFERTY &/On The Dark Side (Scotti Bros./CBS)	141-	130 -	11+	0-
17	8	5	•	38 SPECIAL/Teacher Teacher (Capitol)	147+	100+	47-	0-
11	9	6	Œ	SURVIVOR/I Can't Hold Back (Scotti Bros./CBS)	141=	110+	31-	1-
-	_	26	e	BOB SEGER/Understanding (Capitol)	132+	52+	76+	36-
12	11	10	_	SAMMY HAGAR/I Can't Drive 55 (Geffen)	118-	68+	49-	4-
8	7	8	8	JOHN WAITE/Tears (EMI America)	119-	57-	62-	1 -
1	3	4	9		105 –	<b>86</b> –	19-	0-
3	5	7		BRUCE SPRINGSTEEN/Cover Me (Columbia)	98 -	83-	15+	2+
20	15	12	_	SCANDAL f/PATTY SMYTH/Beat Of A (Columbia)	106-		46 -	2-
37	19	13	_	TOMMY SHAW/Girls With Guns (A&M)	126+	37+	87-	5-
-	_	30		ROGER HODGSON/Had A Dream (Sleeping) (A&M)	133+		105+	27-
19	17	14	_	KISS/Heaven's On Fire (Mercury/PG)	110-	35+	75-	1 -
-	-	34		) HONEYDRIPPERS/Rockin' At Midnight (Es Paranza/Atl.) ) PRINCE/Purple Rain (WB)	121+	31+	83+	36 -
23 10	18	17		KROKUS/Midnite Maniac (Arista)	96+	75+	21 -	4+
47	26	24	_	HALL & OATES/Out Of Touch (RCA)	100 - 99 +	46 - 62 +	54 - 37	0~ 4-
28	23	21	=	ELTON JOHN/Who Wears These Shoes? (Geffen)	96+	56+	40-	3-
32	24	22		STEVE PERRY/Strung Out (Columbia)	94+	53+	41 -	5+
29	25	20		FIXX/Sunshine In The Shade (MCA)	90+	46=	43+	5-
34	28	25		ZEBRA/Bears (Atlantic)	109+	18+	90=	6-
-	-	35	3	MOLLY HATCHET/Satisfied Man (Epic)	112+	11+	92+	28-
41	32	28		TINA TURNER/Better Be Good To Me (Capitol)	88+	63+	25 -	4-
7	6	9		BILLY IDOL/Flesh For Fantasy (Chrysalis)	85-	56	<b>29</b> =	0-
38	29	27	26	EDDIE MONEY/I'm Moving On (Polydor/PG)	102+	17+	<b>85</b> –	3~
14	14	15	27	ROMEO VOID/A Girl In Trouble (Is A) (415/Columbia)	<b>88</b> –	<b>37</b> -	<b>51</b> –	0-
24	21	23	_	DENNIS DeYOUNG/Desert Moon (A&M)	92~	49+	43-	0-
36	30	31	_	DOKKEN/Into The Fire (Elektra)	91+	10+	<b>81</b> +	2-
-	-	40		PAUL McCARTNEY/No More Lonely Nights (Columbia)	90+	22+	63+	<b>29</b> –
-	37	36	_	DAVID BOWIE/Neighborhood Threat (EMI America)	78 +	34+	43+	11-
-	- ,	41		JETHRO TULL/Lap Of Luxury (Chrysalis)	90+	11+	74+	<b>20</b> –
9	13	18		HONEYMOON SUITE/New Girl Now (WB)	<b>70</b> –	31 –	<b>39</b> –	<b>0</b> –
18	16	19	_	DAVE EDMUNDS/Something About You (Columbia)	74 –	19-	<i>55</i> –	0-
LOE		<b></b>	=	JULIAN LENNON/Valotte (Atlantic)	81+	10+	52+	79+
	38 22	38 29		BLACKFOOT/Morning Dew (Atco) DIO/Mystery (WB)	82+	3=	77+	6-
	33	33		IRON MAIDEN/2 Minutes To Midnight (Capitol)	70-	14-	55 - 50	1-
	20	33		BILLY SQUIER/All Night Long (Capitol)	70-	10+	59 -	1-
	10	18		LINDSEY BUCKINGHAM/Go Insane (Elektra)	60 – 58 –	29 - 35 -	28 – 23 –	7+
	35	37		ROD STEWART/Some Guys Have All The Luck (WB)	60 –	27-	23 – 32+	2 = 5 +
_	-	53		CARS/Hello Again (Elektra)	59+	22+	35+	19+
_	_	59		COREY HART/It Ain't Enough (EMI America)	69 +	11+		23-
**	_	58		PETER WOLF/I Need You Tonight (EMI America)	61+	18+		23+
DE	BUT	•	<b>3</b>	HONEYDRIPPERS/Sea Of Love (Es Paranza/Atl.)	57+	19+		31+
-	58	49	<b>©</b>	STEVE MILLER BAND/Shangri-La (Capitol)	60+	8+	51+	3-
50	47	43		BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	42=		13+	5+
54	46	46		RICKIE LEE JONES/The Real End (WB)	59 -	13+	44 –	5+
-	Min.	55		NIGHT RANGER/Interstate Love Affair (Capitol)	43+		24+	10-
-	60	51		TWISTED SISTER/I Wanna Rock (Atlantic)	44+	10+	<b>30</b> =	8=
33		42	51	WHITESNAKE/Love Ain't No Stranger (Geffen)	43-	14+	28-	6+
- !		44	52	BILLY SQUIER/Can't Get Next To You (Capitol)	37-	20-	17=	2-
		60	<b>⊗</b>	FRANKIE GOES TO HOLLYWOOD/Two Tribes (Island)	<b>48</b> +	9=		21+
DE	BUT	•		CYNDI LAUPER/All Through The Night (Portrait/CBS)	52+			21+
-		56		HONEYMOON SUITE/Burning In Love (WB)	42+			10+
		45		RED ROCKERS/Eve Of Destruction (415/Columbia)	46-		39 –	0-
59 4		47		RATT/Wanted Man (Atlantic) MICHAEL FURLONG/Use It Or Lose It (Atlantic)	40-		29~	1-
DEB		52	30 €	FEE WAYBILL/You're Still Laughing (Capitol)	47+		43+	5-
DEB	_		<u>o</u>	HUEY LEWIS & NEWS/Walking On A Thin (Chrysalis)	47+			26+
_000	UL	_	~	TIOE I LEVVIS & INEVVS/VVAIKING ON A I NIN (Chrysalis)	42+	8-	28+ 2	21+

### MOST ADDED®

JULIAN LENNON (79) Valotte (Atlantic) HONEYDRIPPERS (36) Rockin' At Midnight (Es Paranza/Atlantic) BOB SEGER (36) Understanding (Capitol) HONEYDRIPPERS (31) Sea Of Love (Es Paranza/Atlantic) PAUL McCARTNEY (29) No More Lonely Nights (Columbia) MOLLY HATCHET (28) Satisfied Man (Epic) ROGER HODGSON (27) Had A Dream (Sleeping With The...) (A&M)

#### **MOST HOTS**

J. CAFFERTY & THE BEAVER BROWN... (130) On The Dark Side (Scotti Bros./CBS) **DAVID BOWIE (123)** Blue Jean (EMI America) SURVIVOR (110) I Can't Hold Back (Scotti Bros./CBS) 112 (107) Pride (In The Name Of Love) (Island) 3B SPECIAL (100) Teacher Teacher (Capitol) FIXX (86) Are We Ourselves? (MCA) **BRUCE SPRINGSTEEN (83)** Cover Me (Columbia)

# **BREAKERS**

PAUL McCARTNEY No More Lonely Nights (Columbia)

57% of our reporters on it. 90/29 including adds at: WGRQ, WXRT, WQFM, KSHE, KLBJ, KNCN, KMJX, KKDJ, KOMP. Moves 40-30 on the Hot Tracks

JETHRO TULL Lap Of Luxury (Chrysalis)

57% of our reporters on it. 90/20 includind adds at: WKLS, KSRR, WQFM, KAZY, KGB, KZOK, WFYV, WLVQ. Moves 41-32 on the Hot Tracks chart.

> BLACKFOOT Morning Dew (Atco)

52% of our reporters on it. 82/6 with adds at: WMET, WLLZ, WCKN, KMOD, KWFM, WQBK. Moves 38-36 on the Hot Tracks chart

> JULIAN LENNON Valotte (Atlantic)

51% of our reporters on it. 81/79 including adds at: WIYY, WNEW, WMMR, KTXQ. WSHE, WLUP, WLLZ, KAZY, KRCK, KOME. Debuts at #35 on the Hot Tracks chart

TIMOTHY B. SCHMIT "'Playin' It Cool" (Asylum) 49/18 (32/18)

Adda include WNEW, WXRT, WMMS, WRXL. KQDS, KEZE, KWFM. Hots: 3 KLBJ, WTKX, KSPN.

Mediums: 35 include WBAB, WHJY, KAZY, KRQR, WAQY, WQUR, WIMZ, WKDF, KFMG, WGIR.

EUROGLIDERS "Heaven" (Columbia) 42/15 (32/13) adds include WHUY, WSHE, WLUP, WRIF, KGB, KLBJ, WZXR, KQDS, Hots: 6 WXRT, WOUR, WGK, WXCS, KUFO, KSPN, Mediums: 30 include WBAB, WOVE, WMMS, KBCO, WTPA, WCMF, WAOX, WFYV, KILO.

WADX, WEYV, KILO.

KEATS "Turn Your Heart Around" (EMI America) 40/6 (38/1)

Adds: W.LZ, WCCC, WAQY, KMJX, KTCL, KDZZ, Hots: 4 include W.U.P., KSJO, WCPZ, Mediums: 31

Include DC101, WKLS, WYNF, WMET, WGPM, WKLC, WOUR, WFYY, WIMZ, WRXL, KQDS, KWFM.

GENERAL PUBLIC "Tenderness" (IRS/A&M) 29/8 (22/5)

Adds: WXRT, WDHA, WCMF, WAQY, WBYG, KFMG, WCPZ, WZZG, Hots: 7 WLIR, KBCO, 91X,

KQAK, KFMF, KTCL, KTYD, Mediums: 17 include WMMR, KROO, KQDS, KKDJ, WIQB.

KQAK, KFMF, KTCL, KTYD. Mediums: 17 include WMMR, KROQ, KQDS, KKDJ, WIQB.

12 "The Unforgettable Fire" (Island) 29/7 (25/24)
Adds: WBAB, KLOL, KRQR, WAQX, WIQX, KTCL, KQZZ, Hots: 15 include WSHE, KAZY, KQAK, WHCN, WAPL. Mediums: 14 include KQDS, KICT, KFMQ.

JANEY STREET "Sey Hello To Ronnie" (Arista) 29/4 (26/8)
Adds: WNEW, WLIZ, WTPA, WPLR, Hots: 0. Mediums: 26 include WBAB, WHJY, WSHE, WMSO, WAZO, WAQY, WQUR, KNCN, WIMZ, WTUE, KQDS, WLAY.

JOHN PARR "Naughty Neughty" (Atlantic) 28/14 (16/10)
Adds include WQFM, KUPD, KOME, WXKE, WILAY, KEZE Hots: 2 KYYS, KILO. Mediums: 21
include WDVE, KLOL, WYNF, WMMS, KGB, KRQR, KISW, WLVQ.

include WDVE, KLOL, WYNF, WMMS, KGB, KROR, KISW, WLVQ.

102 "Wire" (Island) 28/8 (24/24)

Adds: WNEW, WHLY, 91X, KGB, WPDH, KILO, WVER, KSQY, Hots: 13 include WBAB, WMMR, WSHE, KYYS, WTPA, KKDJ, Mediums: 12 include DC101, WKLS, KTXQ, WPYX, KLAQ, WLVQ, KQDS.

VAN HALEN "Hot For Teacher" (WB) 25/21 (0/0)

Adds include KSHE, RRCK, KZOK, WPYX, WKLC, WTPA, WAQX, WOUR, KLAQ, WIMZ, WIOT, KICT, KZEL, Hots: 0, Mediums: 14 include WYNF, KISW, KQDS, KILO,

JOHN CAFFERTY & THE BEAVER BROWN BAND "Tender Years" (Scotti Bros./CBS) 25/13 (13/4)

Adds include WIYY, WGRQ, WHJY, KMET, WTPA, WOUR, KILO, Hots: 13 include WBAB, KTXQ, WYNF, KYYS, WAQY, Mediums: 11 include WDVE, WDHA, WAQX.

TALKING MEADS "Burning Down The House" (Sira/WB) 24/3 (25/2)

WYNF, KYYS, WAQY, Mediums: 11 include WDVE, WDHA, WAQX.

TALKING HEADS "Burning Down The House" (Sira/WB) 24/3 (25/2)

Adds: WBCN, KBCO, WHEB, Hots: 9 include WXRT, KQAK, WCMF, Mediums: 14 include WNEW,

KTXQ, WLIP, WOUR, WLVQ, WLAV, KZEL,

BAXTER ROBERTSON "Green Light" (RCA) 24/1 (24/3)

Adds: WHMD, Hots: 1 WLAV, Mediums: 23 include WEBN, KBCO, KAZY, KBPI, WCMF, KLBJ, WQMF,

WOOS, WWCK, KFMG, KILD, KWFM.

SCANDAL FEATURING PATTY SMYTH "Hands Tied" (Columbia) 23/11 [14/3] Adds include WBAB, KZEW, WNOR, WMMS, WRKI, WGIR. Hots: 6 include KMET, KSJO, KMBY. Mediums: 16 include WIYY, WMMR, WKLS, KOME, WKOF, KEZE.

Mediums: 16 include WIYY, WMMR, WKLS, KOME, WKOF, KEZE.
FAST FORWARD "What's It Gonna Take" (Island) 21/3 (23/5)
Adds: WBAB, WPYX, WTUE. Hots: 1 CFOX. Mediums: 18 include WHUY, KLOL, WSHE, WEBN, KGB.
WTPA, WCMF, WAQY, WAQX, KLAQ, KEZE.

AUTOGRAPH "Turn Up The Radio" (RCA) 19/12 (8/8)
Adds include WIYY, WDVE, WHUY, KYYS, KGB, WTPA, KISS, KICT, KEZE. Hots: 0. Mediums: 13 include KZEW. WRIF, KSHE, KISW, WAQX, KLAQ.

STONE FURY "Break Down The Wall" (MCA) 19/7 (11/6)
Adds: WGPM, KGB, KRQR, KNCN, WIOT: KPMG, KWFM. Hots: 0. Mediums: 18 include WBAB, KZEW.
WYNF, KOMB, WYPA, KLAD, KISS

JOAN JETT "I Love You Love Me Love" (Blackheart/MCA) 19/6 (14/14)
Adds: WSHE, KLAQ, WTKX, WWTR, KSPN, KZOQ, Hots: 3 include WPDH, WXCS. Mediums: 12
include WMMR, WHCN, WOUR.

include version, White, WOUN.

FIXX "Less Cities. More Moving People" (MCA) 19/4 (16/4)

Adds: WBCN, KROQ, WPDH, WQBK, Hots: 14 Include KMET, KGB, KQBK, WQPL, Mediums: 5 include

MED, KGB, KQBK, WQPL, MCBK, Hots: 14 Include KMET, KGB, KQBK, WQPL, Mediums: 5 include Adds: WBCN, KROQ, 1 KRQR, WTPA, KWFM

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's most added.

HOT TRACKS — Compiles track airplay data from all reporting stations. covers songs from all configurations, including albums, EPs, and 45s. Includes four-week trend of chart movement. Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal l=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.

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

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

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WILD LIFE
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WYDD/Pittsburg (412) 362-2144

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WMMR/Philade (215) 561-0933 PO: GRONGE MARRIES HO: ERITH RELEY

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WNEW-FM/New (212) 986-7000

PO: CHARLIE REMOBALL ASST. PO: JIN HONACKAN

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PO: DENTE MCHAMARA ASST. PO: NOSIE PLEAM

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WBCN/Boston (617) 266-1111

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#### WIYY/Baltimor (301) 889-0098

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WGRQ/Buffalo (718) 885-9700 PO: TIM SHITM ASST. PO: PAUL MEINE

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WDVE/Pittsburgh (412) 562-5959 FO: GREG GILLESPER HO: HERSPER

CHUM-FM/Toronto (416) 926-4068 FO: ROSS DAVIES RD: WAYNE WEBSTER

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WAQY/Springfield (413) 525-4198

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WTPA/Harrisbur (717) 238-1402 PO: JEFF KAUFFMAN ASSET, PO: BRICE MINE

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WKLC/Charleste WV (304) 722-3308 RD: PAGE REHILIZAR

WHCN/Hartford (203) 247-1060 PD: DMITEL P. HATCHY ASST. PD: NOS BITTENS

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CHEZ-FM/Ottawa (613) 563-1919 PO: STEVE COLMILL MD: GREG TORRINGTON

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WCMF/Rochester (716) 288-3200 NO: THIP REPA SECTION AND STATE OF THE SECTION AND STATE OF

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BEAUTY DEPLOTES AND ADMINISTRATION OF THE PROPERTY OF THE PROP

(603) 436-7300

PD: JIM BISING HD: CHEIS GARRETT See Control of Control

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WPDH/Poughk (914) 471-1500

WCCC-FM/Hartford (203) 233-4426 PD: DAVID GROSSHAN MD: GREGG NEAVIN

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Parallel Three (603) 625-6915 NO. EARSE APOCACON
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WRKI/Danbury (203) 579-9995 PO: BOR HOCAR HD: BROCF GOLDERN

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WIZN/Burlington (802) 877-6800

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WQBK-FM/Albany (518) 462-5555 PD: JOHN COOPER

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WWTR/Ocean City (301) 289-4545 POI RICHARD REMSEURG HD: GLEWN STEMART NOT NEXT SPRINGSTEN DAVID SOWIE (N) NIGHT RANGER CEMNIS DEVOUNG FIRE (N) U2

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KLBJ-FM/Austin (512) 474-6543

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KMJX/Little Rock (501) 470-0123

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WRXL/Richmond (804) 282-9731 PO: THE EVAME NO: PAUL SHUGHUE DESCRIPTION STATE AND CONTROL OF STATE AND CONTROL

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WCKN/Greenville Spart. SC (803) 226-1511 90: STOVE CHEES

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WKDF/Nashville (615) 244-9532

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WFYV/Jackson FL (904) 642-1055

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KXZL/San Antonio (512) 226-6444 PD: NAY ST. JAMES

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WIMZ-FM/Knoxville (615) 525-6000

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WD17/Orlando

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\*XWWV/Charlottesville (804) 971-4057 ID: JRY LOWER

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PD: HAMRY GUECOTT HD: GREG KAMPER

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WEBN/Cincinnati (513) 871-8500 POT TON DATES

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WMET/Chicago (312) 645-9558

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KYYS/Kansas City (816) 561-9102

DAVID BOOTE IN I
BROWNE DO PRINTERS (
TACKWESS (1)
TACKWE PD: JOE MCCABE ND: NAMEY NALKY

WLLZ/Detroit (313) 863-1800

BALL PARTY THAN TYPE AND PARTY PO: LEFF ARMOLD RD: DOUG PODELL WRIF/Detroit (313) 827-9505

PO: MARK PASMAN NO: MICHAEL MINES

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PD: MICH BALTS ND. M. HOPE?

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WLUP/Chicago (312) 440-5270

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WMMS/Clevele (216) 781-9667 CM: JOHN GORP MOT RIT URO

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MIDWEST (continued)

WQFM/Milwaukee (414) 276-2040

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WIOT/Toledo (419) 248-3377 POI YERRY BULLIVAN BAC TRACHERS (R) DAVID BOWLE (R) DONG CAPPERTY SAMPY MAGAR SILLY 1000 DOMES DAVOUM FAINCE EADEDS STONE DON STONE MERS TON TUBERS U2 MONEY OR DES GONT CONTINUES ON THE C

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WXRT/Chicago (312) 777-1700

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WXKE/Ft. Wayna (219) 484-0580

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**Parallel Two** 

(216) 728-6421 PO: BOX ME TO TLOW NO: MITTER FRELLER

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KICT/Wichita (316) 722-5600 PD: STLL MADES

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WLAV-FM/ Grand Rapids (616) 458-5461

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WTUE/Dayton (513) 224-1501

KEZO/Omaha (402) 592-5300 PD: BRUCE HOSEBOOK

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KGGO/Des Moine (515) 265-6181 PO: LARRY HOPFETT

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WAPL/Appletor (414) 734-9226 PO: MAYNE SHATNE

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WLVQ/Columbus, OH (614) 224-1271 KATT-FM/ Oklahoma City (405) 848-0100 PO: PAT STELL MD: LEE MANDALL HO! PAT WELSH HD: SCOTT DOUGLAS

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WBYG/Kankakee (815) 939-4541 HO: SILL TATLOR HO: CHRISTIE KAYNILL

INTERPRETATION OF THE PROPERTY KMOD/Tulsa (918) 664-2610

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**Parallel Three** 

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WKLT/Kalkaska (618) 258-2800 PO: CHECK PRET

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KLYV/Dubuqüe (319) 557-1040 PO: SOREST WELCH

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WCPZ/Sandusky (419) 625-1010 

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WYER/Mt. Carmel (618) 262-5111 PD: DREYES DEFORD ASST. \*D: JIM BOOKS

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WOOS/Canton (216) 492-5630 PO- RICK SINGSP PO- MEDT SANDERSET-

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