S D E:

DOUBLE-BILLING PROBLEMS RESURFACE

The FCC is probing cases of alleged co-op double-billing fraud in California and Florida. And the Commission has decided against using lotteries to award Docket 80-90 licenses, opting for comparative hearings (for now, at least).

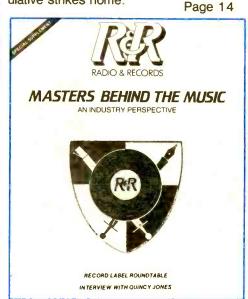
Page 4

PEOPLE IN THE NEWS THIS WEEK

- Peter Shurman President of Standard
- Meddy Woodyard VP at RKO Nets
- Gary Landis Director of Programming at RKO Nets
- Bob Biernacki, Bob Steinberg VPs at
- Tim McReynolds KATZ & WZEN's GM
- Ron Eric Taylor PD at WFLA-FM
- Alan Edwards CK101 PD
- Pam Thomas GSM at KYTE & KRCK Page 3, 15

PROSPECTING FOR SPECULATIVE SPOT SALES

Dwight Case uncovers a potential bonanza for radio stations who are aggressive in pursuing new sales opportunities in speculative spot sales. Plus, tips on proper phone techniques to bring those speculative strikes home.



VIEWS FROM THE TOP

A selection of top record executives address a number of pressing issues, and furnish candid comments on the importance of radio, how video fits in, and the industry's economic fitness.

And Quincy Jones, whose career spans the dawn of the LP and the 45 to his present-day pinnacle of success with Michael Jackson, provides perspective on music, the industry, and their evolution in a fascinating in-depth interview.

Page 21

SPOTLIGHT ON RECORDS

Tying in with this issue's special features on record industry viewpoints, the R&R format editors present special columns oriented toward record business con-

Pages 36, 40, 42, 43, 45

Newsstand Price \$3.50

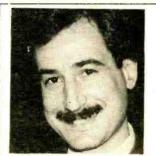


RADIO & RECORDS

Torcasso WMJI's New Program Director

Former WYNY/New York PD Rick Torcasso has been named Program Director at WMJI/ Cleveland. The position had been vacant since the end of September when Dave Popovich departed to join crosstown A/C competitor WLTF.

Station principal Larry Robinson told R&R, "Rick's brilliant and a pleasure to talk to. He knows the business inside and out, and wants to help out in every area, including sales and administration. I just sit, listen, and learn from him . . . it's going to be a very good fit."



Rick Torcasso

A 15-year broadcaster whose programming background includes WBMX/Chicago, WDRQ/ Detroit, and KSLQ/ St. Louis, Torcasso spent 20 months at WYNY. "These are very bright, aggressive people with definite vision and goals," he told R&R. "There are many opportunities for me with this exciting company, and I'm planning on being here for many years."

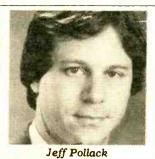
Pollack Consults ABC Young Adult Networks

Pollack Communications President Jeff Pollack has been retained to consult ABC's three Young Adult Networks, Having worked with the ABC Rock Network for over three years, Pollack will now also assist the Contemporary and FM Networks.

In his new capacity, Pollack will be responsible for integrating the networks' serming. He will also keep ABC current on format trends in youth radio, provide music research and reviews of today's youth formats, and critique the three networks' news and information programming.

ABC Radio Networks VP Bob Benson commented, "We are very pleased that Jeff will now broad radio expertise can only lent services.

Pollack told R&R, "I will be ing their services targeted and for someone of Don's caliber to



volved in developing new satel- and Canada.

lite-delivered services for affiliates. It is very important for the networks to know what is happening on a day-to-day level with radio stations, what the priorities are, and what the most important services are that we can be providing for our Firm affiliates.'

Pollack, who served as PD at WMMR/Philadelphia from 1978-80, presently advises more vices into affiliates' program- in tune with the priorities of than 40 client stations in the winning stations. I'll also be in- U.S., Australia, New Zealand,

Wright Joins Geffen National Promotion

Motown Director Of Promotion Don Wright has accepted a be working with all three of our position with Geffen Records' Young Adult Networks. He has national promotion team. The had a strong influence on our move comes as part of a revery successful Rock Network structuring to place greater emand we are confident that his phasis on Black/Urban and A/C promotion, in addition to CHR. further enhance the Contempor- As a result of the changes, proary and FM Networks' excel- motion veteran Jason Minkler exited two weeks ago.

VP/Promotion Johnny Barassisting the networks in keep- bis told R&R, "I've been looking



Don Wright

further expand our promotional efforts in a wider variety of formats." Barbis added that the company places confidence "in Don's ability to strengthen our ties with radio and the Warner Bros. promotion team."

Wright, who held various na-

Sklar Sets Consulting



ABC Radio VP Rick Sklar has formed his own program/managment consulting firm, Sklar Communications, Inc. The New York-based company starts up December 1, with initial clients including the Interep rep organization, Summit Communications, and Channel 66 in Boston, the first top ten market fulltime music video TV outlet.

Sklar, who programmed WABC/New York for 13 years and later consulted ABC's owned radio stations and networks, told R&R, "It's the time to be starting. I like to be at the forefront, and I'm always looking to do new and different things. I think we're only scratching the surface of the resurgence of the contemporary hits format on FM. Done properly, a station can bring in very large adult demos as well as the

SKLAR/See Page 15

Cummings Promoted To Emmis VP/Programming



Rick Cummings

Emmis Broadcasting National PD Rick Cummings has been advanced to VP/Programming for the group. The move does not reflect a change in any of Cummings's duties, as he will continue to oversee programming operations at flagship WENS/Indianapolis, WLOL/ Minneapolis, KSHE/St. Louis, and KMGG/Los Angeles.

President Jeff Smulyan re-

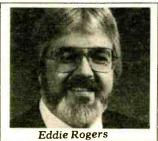
marked, "Rick has done a tional promotion positions with marvelous job, has a remark- RCA and Epic before joining able capacity for growth, and Motown, told R&R, "I can't exhas never had a problem facing press in words how excited and CUMMINGS/See Page 15 WRIGHT/See Page 15

BEATS INJUNCTION

Rogers Crosses To WCLS As PD

Following a brief legal scuffle, former WMJC/Detroit afternoon personality Eddie Rogers has joined competing A/C outlet WCLS as PD/morning personality. WMJC had sought help from the Wayne County Circuit Court in preventing Rogers from moving crosstown until next month, but its request for an injunction was denied.

Explained WMJC VP/GM die to allow him to go to WCLS



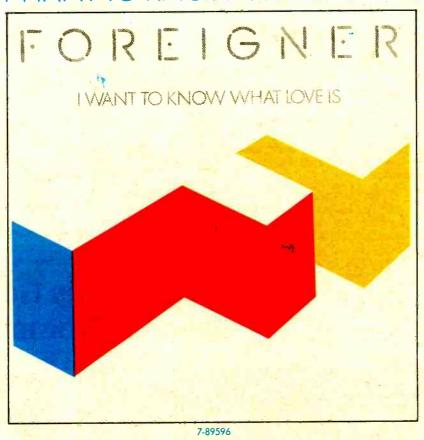
situation, I had agreed with Ed-Dick Yankus, "Before this court on December 14. However, I be-

lieve in the integrity of both parties honoring a contract. I realize we're only talking about a brief period of time, but it became a question of issue, and L don't agree with WCLS's approach to this matter. There is certainly no problem between Eddie and me. I just don't like the idea of another broadcaster getting involved."

Yankus indicated that he would not pursue the matter ROGERS/See Page 15

PRESENTING

"I WANT TO KNOW WHAT LOVE IS"



The first single from Foreigner's forthcoming album, "AGENT PROVOCATEUR"

Producers: Alex Sadkin & Mick Jones Management: Bud Prager





DOES BIRCH PREDICT ARBITRON?

Jhan Hiber takes a detailed statistical look at a ratings question of increasing station concern: do **Birch** numbers accurately predict **Arbitron** figures? The results vary in intriguing fashion.

Page 10

Birch Radio

ARBITRON RADIO

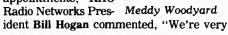
Country: Lon Helton
Nashville: Sharon Allen
Black/Urban Radio: Walt Love
Marketplace 47
Opportunities
National Music Formats
Jazz Chart
Country Chart
A/C Chart
AOR Chart
CHR Chart
Black/Urban Chart

Woodyard Joins RKO As VP; Landis Heads Programming

The RKO Radio Networks filled two key slots this week by appointing Meredith "Meddy" Woodyard VP & Director/Affiliate Services and promoting Gary Landis to Director of Programming. Woodyard comes to RKO from NBC Radio Networks, where she had been VP/GM of the Source prior to her resignation last June. She fills the position vacated by the resignation of Ken Harris last August.

Landis, a three-year RKO vet, most recently Manager of Programming, moves up to fill the void created by VP/Programming Dave Roberts's resignation effective December 14.

In announcing the appointments, RKO



pleased to welcome Meddy to the RKO management team. Her experience in both youth and older demographic radio networks makes her the ideal person for this position. Gary Landis has contributed greatly to our programming growth in his years here. His familiarity with our affiliates, advertisers, and suppliers makes him the perfect choice for this important post."

Woodyard told R&R, "I truly look forward to the challenges of this exciting position. I welcome the opportunity to keep RKO in the leadership position within the radio network marketplace, where it be-

Regarding his promotion, Landis said, "I am pleased to receive Bill Hogan's vote of confidence and look forward to an exciting year for RKO Radio Shows. We have a strong stable of shows now and great prospects for '85." Landis first joined RKO three years ago in affiliate services, moving over from Watermark.

Prior to her position at the Source, Woodyard worked in several positions within the Affiliate Services Department at NBC. She began her career as a broadcast buyer and sales rep.

Rengers Wins WCLR Age-Bias Lawsuit

A U.S. District Court jury ruled against WCLR/Chicago in a case of age discrimination last week, awarding longtime air personality and former staffer Leo "Lee" Rengers \$97,000 in back pay. It was reported elsewhere that because the station's conduct was willful, the award was doubled to \$194,000, as mandated by law. But WCLR officials disagreed, claiming that a final determination of the penalty is still pend-

According to WCLR, the 56-year-old personality was fired in 1980 for poor on-air performance which included repeated incidents of dead air, tardiness, and other problems. But Rengers, a 91/2-year station employee and 33-year broadcaster, sued, claiming he had been terminated because

WCLR President/GM Chet Redpath told R&R, "It is very easy for juries to rule out of sympathy as opposed to facts or points of law. It always looks like the big corporation against the little guy. We were disap-

RENGERS/See Page 15

Shurman President For Standard Radio Chain

Standard Broadcasting Corp. VP/Radio Division Peter Shurman has been elevated to President of that Division. He assumes responsibility for all seven company stations, including flagships CFRB & CKFM/ Toronto, CJAD & CJFM/Montreal, CJSB/ Ottawa, and CKTB & CJQR/St. Catharines-Niagara.

Standard Deputy Chairman/CEO H. T. McCurdy commented, "We felt that Peter's diversified experience in broadcasting, coupled with his awareness of current technology, provided the unique qualifications required for the posi-



Peter Shurman

An 18-year Standard veteran, Shurman started as an technician at CJAD & CJFM, working his way up through every department before becoming Station Manager for CJAD. Six years later, he became VP/GM for both stations. In 1983, he transferred to

McReynolds GM At KATZ&WZEN

Tim McReynolds is the new GM at Blackformatted KATZ/St. Louis and suburban WZEN/Alton, IL, replacing Bernadine Douglas. Most recently an Account Executive with WHRK/Memphis, McReynolds, an 11-year broadcaster, previously served two and a half years as GM at WENN/Birmingham. "I'm really excited about being a part of Unity Broadcasting Network,' McReynolds told R&R, "and relocating closer to my home town of Chicago. Competitively, we can be a dominant force in the market, and the people around me will prove that out. We'll do whatever it takes to win."

Toronto as a corporate VP responsible for five group stations and three subsidiary operations, He told R&R, "I think this is the greatest challenge in Canadian radio today, and I look forward to many years and a lot of growth, both personal and corporate."

Biernacki, Steinberg Named Mahlman VPs

The Mahlman Company has appointed Bob Biernacki and Bob Steinberg as VPs for the Bronxville, NY-based media brokerage

President Robert Mahlman commented, "Radio brokerage is definitely a people business, as is radio broadcasting, and therefore we are proud to have these two highly experienced professionals join our staff.

"Bob Biernacki is a well-known and most respected person in our industry," Mahlman continued, "and his addition to our firm will simply better able us to serve our radio clients. Bob Steinberg's financial expertise in consulting with existing and new clients will be invaluable."

A 26-year broadcaster, Biernacki most recently spent six and a half years as VP/GM at WOR/New York, following five more as GSM at crosstown WABC. He told R&R, "After years of operating experience, this was the natural extension for me; it's precisely what I had in mind."

Steinberg previously served ten years as VP/Finance & Administration for Meredith Corp. Broadcasting Group in New York. Earlier he worked as Business Manager for Taft and Metromedia radio and TV stations around the country. He said, "It's a new and intriguing experience for me, coming from the corporate side. I think I can contribute another dimension to the brokerage business here at the Mahlman Company."

Taylor Set To Program WFLA-FM

Ron Eric Taylor has accepted the PD post at Blair's WFLA-FM/Tampa. Taylor, who exited KEYN-FM/Wichita at the end of September after three and a half years as PD, replaces the exiting Phil Hall. The move rejoins Taylor with WFLA-AM & FM VP/GM Ken Clifford, who previously managed KEYN-FM.

Clifford told R&R, "I wish Phil Hall all the best in his future endeavors. We made our move to bring Ron Eric aboard in order to reach the next plateau of success. I chose him not only because of our past association at KEYN-FM, but also for his knowledge of programming, music, and promotion, as well as ability to work with air talent."

Taylor, who once programmed WQAM/ Miami, commented to R&R about the station's direction. "I'm real happy to be back in Florida and working for Blair; it's an exciting company. I'm especially pleased to have the opportunity to program for Ken Clifford again."

Edwards New CK101 PD

Allen Edwards will join WCKS-FM (CK101)/Cocoa Beach as Program Director on November 26. Edwards, who spent the last year as PD of WIBC/Indianapolis, will take over CK101's programming as the station prepares to compete in the nearby Orlando market via a tower relocation early next year.

CK101 GM Les Roberson said, "I am extremely pleased to have a programmer of EDWARDS/See Page 15

It was also announced that midday personality and earlier WFLA-FM PD Bill Garcia has been named MD.

TRANSACTIONS

Pinnacle Purchases KMZQ

Newly-formed Pinnacle Communications has agreed to buy KMZQ/Las Vegas from Karas Radio for \$1.35 million, pending FCC approval. The price includes a \$200,000 noncompete clause.

Pinnacle's principals are President Larry Shipp and VPs Tim Roberts and Jamie Ireland. Highsmith Broadcasting President Ivan Braiker is also a stockholder.

Shipp and Roberts will serve as joint GMs for the A/C-formatted station, which operates with 100 kw on 100.5 mHz at 1200 feet.

The sale marked the end of broadcast ownership for Karas Radio, which at one time had four stations. Art Holt served as broker for the transaction.

Jarit Buys WANR & WANJ For \$1.3 Million

Jarit, Ltd. will acquire WANR & WANJ/Wheeling, WV from West Virginia Broadcasting for \$1,319,506, subject to FCC approval

The buyer is an Ohio limited partnership which includes general partners J. Kearney Shanahan, Robert Westropp Jr., James Rogers Jr., and Robert Kassi, none of whom has other broadcast interests. WVB retains ownership WTNJ/Mount Hope, WV.

Beautiful Music outlet WANR is a Class III AM daytimer with 5 kw on 1600 kHz. A/C-formatted WANJ is a Class B facility with 11,220 watts on 107.5 mHz at 907 feet.

Blackburn & Co. brokered.

STAFF Inder: BOB WILSON blaker: DWIGHT CASE Publish: DWIGHT CASE Voc President See à Markethy: DICK KRIZMAN Voc President à Éditor KEN BARNES Sentir Éditor JOHN LEADER Art Director RICHARD ZUMWALT Menaphy Éditor JEFF GREEN Executive Éditor: GAIL MITCHELL Executive Editor GAIL MITCHELL Retings & Research Editor, JHAN HIBER Networks & Specials Editor REED BUNZEL AC Editor, RON RODRIGUES AOR Editor STEVE FEINSTEIN Biocut/Under Editor WALT LOVE CHR Editor JOEL DENVER Country Editor CON HELTON Easy Littening Editor GAIL MITCHELL Jazz Editor, BARDARA BARNES Networ/Talk Editor BRAD WOODWARD Sentor Associate Editor: KETH ATTARIAN Associate Editors: HURRICANE HEERAN, YVONNE OLSON, SEAN ROSS Editoria RASSERSERS; RANDY ALBERTS SUSAN OSCIALAN Editorial Assistants: RANDY ALBERTS, SUSAN BRAVMAN, JAYE CASE, JULIE ROSENSTEIN Computer Sentee: DAN COLE (Director), LEE CLARK, MIKE LANE MIKE LANE Traffe Director ADRIENNE RIDDLE Circulation Director MARCELLA LOPER Production Director RICHARD AGATA Associate An Director, MARICHARD Photography ROGER ZUMWALT Typography RATT THOMAS, LUCIE MORRIS, TERESA CHAVEZ Constant AUGERN CARDER Graphics MAUREEN GARVEY, L.T. PEARL, GARY VAN DER STEUF LT. PEARL, GARTY VAN DER STEUR Creative Services Director, MICHAEL ATKINSON Account Executives: PANM BELLAMY, JEFF GELB, KEN ROSE Mehrelpiece Coordinator, NINA ROSSMAN Office Mehreger: NANCY HOFF Administrative Assaulter: ELLEN GAZECKI Controler: MARGARET BECKWITH Weshington Bureaus: B18 Contractiout Ave., NW, Suite 300, Whishington, DC 20008, (202) 496-490, Weshington BUNNATHAN HALL VER PRESIDENT JONATHAN HALL leshville Bureau: 1610 16th Avenue South, inehville, TN 37212, (615) 292-8982, 292-8983 Radio & Records ® is published even; Friday by Radio & Records, Inc. 1930 Century Park West, Los Angeles, CA 90067 (218) 553-4330. Subscriptions \$215 per year or \$60 per quarter. Internationalisabloschi-tion rate \$400 per year, All reasonable care taken but no responsibility assumed for unsakcited material. R&R reserves all rights in material scassumed for unscalcted material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication and reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms AOR, Back Page, Breakers, Most Added, National Alipiay/30. Parallels, Radio & Records, and Street Talk are registered trademarks of Radio & Records, first A. Mailed first class to the United States, Canadia, England, and Japan. © 1984 Radio & Records, Inc. Mailing New Zeeland, and Japan. © 1984 Radio & Records, Inc. Mailing New Zeeland, and Japan.

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MANUFACTURER SUES WBSS

Seven Stations Investigated In FCC Probe

The FCC is investigating charges that up to seven radio stations in a single market engaged in fraud by double-billing several national manufacturers through their co-op advertising programs. Commission officials won't identify the stations involved, but R&R has learned that they're located in a Southern California market and the case concerns motorcycle advertising.

An official also confirmed that the agency is "looking into" a co-op fraudulent billing charge made against WBSS/Pompano Beach, FL by Fuqua Industries, maker of Snapper power equipment. Fuqua accuses WBSS, several newspapers, and a local lawn and garden equipment dealer of racketeering and fraud.

It says WBSS "willfully and fraudulently

prepared the supporting documents" for \$44,000 in "inflated and fraudulent claims" by the local dealer under Snapper's $50\,\%\,$ coop plan. The dealer allegedly delivered goods to the station at retail price, and then received "radio advertising credits in excess of twice the value of the retail goods

Washington Report

Daytimers Knocked Back To October 1983 **Power Levels**

Several thousand daytimers who in April received a power increase for the two hours after sunset have been ordered to temporarily revert to the lower powers granted them in October 1983. The FCC Mass Media Bureau ordered the cutback this week while it does computer studies on the impact of a post-sunset compromise proposed by the Daytime Broadcasters Association (DBA) and the Association of Broadcast Engineering Standards (ABES), which represents regional fulltime stations.

That compromise calls for daytimers on regional channels to gradually reduce postsunset power to minimize interference. The plan gives daytimers higher power at the start of the two-hour period, while reducing interference at the end, when skywave conditions worsen.

The reactivated October 1983 power levels were ridiculed by daytimers, some of whom received less than two watts. The April increase, which was rolled back this week, gave a minimum off 100 watts to daytimers on regional channels.

Rivera Hits "Thoughtless Pursuit" Of Deregulation

FCC Commissioner Henry Rivera told the Arizona Broadcasters Association meeting in Tapatio Cliffs last week that the FCC has "a credibility gap created by occasionally thoughtless pursuit of deregula-

Rivera said the FCC's image for failing to enforce the law fueled Congressional pressure for category-based programming quotas, causes federal courts to distrust the Commission, and encourages the public to believe "wrongly, that all broadcasters are playing fast and loose with the law."

He elaborated, "A credible profile assures lawmakers, judges, and the public that the FCC can be trusted to identify and address genuine problems that may arise in your industry. This, in turn, creates a more responsive environment for consideration of FCC and industry deregulation proposals."

Rivera also argued that, instead of resisting new services such as FM drop-ins and Direct Broadcast Satellites as new competition, broadcasters should welcome change. "With added diversity of service, pressure on your industry from dissatisfied consumers and interest groups may be eased considerably," he suggested.

FAA Challenged To Prove FM Interference Charge

In an apparent rebuke to the Federal Aviation Administration, an FCC law judge has directed the agency to prove its charge that a proposed FM tower in Honolulu could disrupt aviation communications. Formerly concerned only with planes hitting towers, the FAA has lately begun objecting to towers on grounds of potential radio interference (R&R 10-19)

Traditionally, the FCC has automatically bowed to the FAA's wishes, or broadcasters have voluntarily changed their plans. But in the Honolulu case Deputy Chief Administrative Law Judge James Tierney urged the FAA "to proffer relevant evidence in support of its thesis."

The FAA also came under fire from the Mass Media Bureau in the case. Noting that its rules don't require it to honor the FAA's interference concerns, the bureau expressed "dismay with the FAA's late-filed and procedurally deficient objection" in the Honolulu proceeding.

Other Key Developments

• The New York Market Radio Broadcasters Association (NYMRAD) has formed an Alcohol and Drunk Driving Committee chaired by WBLS & WLIB/New York VP/GM Charles Warfield.

 On an interim basis, the U.S. and Canada have implemented a new FM Working Arrangement governing stations within 320 km of the border. Effective November 20, all applications will be processed in accordance with new technical criteria in the pact, which replaces an agreement in place since 1947.

• The application of KIEV/Los Angeles (Glendale) to double nighttime power has drawn a mutually exclusive application from Laughlin Roughrider Broadcasting, which proposes a new AM on 870 kHz in Laughlin, NV.

 The FCC Review Board will hear oral arguments December 20 from the eight applicants seeking interim authority to operate KIFM/San Diego.

· A planned December 18 symposium in Washington on new technologies has been postponed until February 13 by the Golden Jubilee Commission on Telecommunica-

Snapper Fears Widespread Abuse

Fugua attorney Tom Taylor of Atlanta says the lawsuit is now in the discovery stage, and that WBSS has filed a motion for dismissal. He added that Snapper has undertaken a "broad investigation" of fraudulent billing in its co-op program, and is "aggressively pursuing other leads we have" of abuses, including alleged misconduct by other radio stations.

WBSS attorney Matt Liebowitz said the charge against his client "is factually baseless and fails to recognize the significant failures of the other parties involved," particularly the dealer.

An FCC official said the California probe was triggered a year ago by a complaint from "a person who felt he was harmed by the business dealings, but it was not one of the manufacturers." Two staffers from the Mass Media Bureau's Enforcement Division have been assigned to the investiga-

"The stations have been cooperating and the national manufacturers in question have been cooperating to the point that we now have a ton and a half of material to review." said the official. "We're analyzing that material in preparation, probably, to having some additional questions."

Old Problem Resurfaces

A decade ago the FCC routinely took away several licenses a year for double billing, but complaints died out from the late 1970s until the two latest cases surfaced. Last year FCC Chairman Mark Fowler suggested that courts should take over the job of handling double billing complaints. Office of Plans & Policy Chief Peter Pitsch says he expects the FCC to act on a Notice of Proposed Rulemaking (NPRM) on double billing in the next two months.

In one of the last major double billing cases, the FCC took away the license of WBRL/Berlin, NH for defrauding national manufacturers of \$20,000. In a 1979 decision

upholding that denial, the U.S. Court of Apeals directed the FCC to turn over major double billing cases to the Justice Department for criminal prosecution.

Killing The Goose That Laid . . .

One Commission official told R&R the new problems may be arising because the industry's memory of the double billing crackdown of the 1970s has faded. And he added a warning: "If the fraud becomes rampant, the whole method of rebating according to these co-op arrangements may be terminated. The big manufacturing companies aren't out there just to be ripped off. And when they see that this program lends itself to that, they'll just cancel it. They'll spend their money on advertising, but the question is will they spend it with local stations in this fashion?'



ATTENTIVE BROADCASTERS - During a round of meetings in Washington recently, members of NAB's Small Market and Medium Market Radio Committees were briefed at the FCC by a variety of officials, including three Commissioners and Mass Media Bureau Chief Jim McKinney. The broadcasters included (I-r) KHAR & KKLV/Anchorage President Patricia Harpel, WQJO/Evanston, IN GM Athena Sofias, KMUS/Muskogee, OK VP/Business Manager Linda Parrish, WDEA & WWMJ/Ellsworth, ME President/GM Helen Sloane Dudman, and WDKX/Rochester President/GM Andrew Langston.

RANDOM CHANNEL SELECTION PLANNED

McKinney Rules Out Lottery Selection In Docket 80-90

FCC Mass Media Bureau Chief Jim McKinney will recommend to the Commission that, at least initially, new FM licenses under Docket 80-90 should be awarded through standard comparative hearings rather than by lottery, as had been widely anticipated. However, McKinney is proposing a lottery to select the first channel for which FM drop-in applications will be accepted and processed.

McKinney told R&R he expects the Commission to approve the final list of 600 or more drop-in communities on December 19. Processing guidelines could be finalized in January, and the first channel to be opened up for applications could be selected by lottery in February.

McKinney said his recommendation was reached in the past week after "extensive discussions at the staff level" and he stressed that it's still subject to final approval by the five Commissioners. He also held open the option of switching to handing out licenses by lottery later on if processing bogs

Starting Cautiously

Here's how Docket 80-90 processing will work under McKinney's plan. Starting cautiously, the Mass Media Bureau will at first probably pick only one channel by lottery. Then it will announce a deadline for applications on that channel in each community where the frequency has been assigned for a new station. It's possible one channel may be earmarked for drop-ins in many places across the country.

As those comparative hearings proceed and the bureau can gauge its workload, it will continue "filling the pipeline" by opening up more lottery-selected channels for applications.

Lottery On Standby

If the Commission becomes overloaded with comparative hearings and the situation becomes "hopeless," McKinney said "it's easy enough to shift" to lottery selection of winners. He emphasized the rules will never be changed in midstream for any channel. Applicants will always know in advance whether the winner will be picked by lottery or the much lengthier and costlier comparative hearing.

McKinney said it's possible that the initial round of applications will be expanded to include likely areas of "little interest," such as Alaska, Puerto Rico, and Hawaii.

IF YOU SEE SOME OBSTACLES BETWEEN YOU AND AM STEREO-

MOTOROLA JUST TOOK DOWN YOUR OBSTACLE COURSE.

The big obstacle was dedicated single system receivers. That one has been totally demolished. C-Quam® AM stereo receivers are available right now from a "Who's Who" of the world's leading set manufacturers and carmakers.

Then came a whole series of high hurdles—high cost installation, service, technical support, financing, delivery. Gone, all of them.

Instead, there is no additional installation cost for our C-Quam AM stereo system. Motorola, a world leader in electronics, sees to service and tech support. Third party financing can put you on the air for as little as \$1,500 down, \$300 a month. And we can ship in 3 weeks if you're ready to roll. Dick Harasek has all the facts, figures and details. His number is 312-576-2879.

Finally, you ran into a real brick wall—Return on Investment. We took the wrecking ball to that one. Our exclusive telephone "Hotline!" is a live wire that helps you build audience, advertiser excitement and time sales with creative promotions. Just call 312-576-0554 and ask for Steve Kravitz.

So now there's nothing between you and a clear run for the AM stereo gold, because Motorola pulled down all the obstacles... from start to finish.

MOTOROLA AM STEREO. THE WINNING SYSTEM.





Sony **Unveils** Latest **Digital** Reverberator

The most recent addition to the Sony line of digital reverberators, the "DRE-2000A," consists of a processor and remote control unit that provides the user with a choice of four reverberation modes - two echo modes and two delay modes — each with a wide range of programmable parameters

Claimed to be more reliable and easier to install than its "DRE-2000" predecessor, the DRE-2000A also features a microprocessor designed specifically for the high-speed computation required to simulate a wide range of acoustic spaces

For further information, contact Alan Penchansky at (212) 575-1976.

"RADIO: THE POWER OF SOUND"

TM Communications Takes Gold At Int'l Film & TV Festival

A 15-minute audio/visual presentation, "Radio: The Power Of Sound," won a gold medal for Dallas-based TM Communications at the recent Awards Presentations Banquet of the International Film & TV Festival of New York. Narrated by Orson Welles, the audio/visual piece was created for the Radio Advertising Bureau to present at the NAB convention last May. The program is currently being used in videotape form by RAB member stations to alert potential advertisers to the power of radio.

For the past 27 years, the Festival

honors the best TV and cinema commercials, television programs, music videos, audio/visual presentations, and industrial film/videotape. This year's competition had 4866 productions submitted from 45 countries.

"Radio: The Power Of Sound" was produced by Buddy Scott and Jim Kirk, written by Bill Shaughnessy and Marshall Riggan, and composed by Tom Merriman. Dave Harrison served as creative consultant and Danny Peterson was the audio

Purdue Management Seminars For Broadcast Engineers Upcoming

Sponsored by the NAB, the 20th annual Purdue University Engineering Management Development Seminars will take place during the week of February 3-8, 1985. These sessions, which will be held at the University in West Lafayette, IN, will consist of three separate five-day programs.

"Management I" covers the fundamentals, and is a prerequisite to taking "Management II," a more advanced course. "Management III" offers broadcast engineering managers the opportunity to indulge in what is described as "introspection of one's life/work style"; i.e., coping with jobrelated stress.

Over 700 broadcast engineering managers have taken the 35-hour "Management I" course. For further information, contact the NAB's Tonia Ballard at (202) 293-3557



May Give **Bosses Hives**

If your department is a literal beehive of activity, it may not be as productive as you might think. In a recent issue of Management World, Vytenis Kuratis, Corporate Director/Compensation & Benefits for Nordson Corp., claims an office buzzing with busy, hardworking employees whose eager, positive attitudes make them only too eager to please is valuable only when the busy-bees are focused on a proper goal. If a king - or queen - bee really wants to fly with the bigtime honeydrippers, says Kuratis he should be careful not to reward those employees who work hard (or seem to) without examining their goals. Why do you think they call them "drones?"



THE 50TH BIRTHDAY RADIO SPECIAL

January 8th 1985 will mark 50 years since the birth of Elvis Presley. Commemorating this event, CREATIVE RADIO SHOWS will present a six hour tribute, "Elvis, The 50th Birthday Radio Special."

CRS President Darwin Lamm says, "We feel this special will please listeners on both pop and country formatted stations. The program has been designed solely for the 50th Anniversary and each hour will stand on its own leaving program flexibility to the individual

Each station along the CRS Network will receive a complete "50th Birthday" kit including customized promos, and unusual facts and Elvis trivia questions to be used by local personalities to tie their station into the Elvis Celebration.

This complete tribute to Elvis will include the rarest of recordings and interviews found throughout the years, furnished courtesy of many of Elvis' closest friends and RCA. This radio event is available on a cash basis, therefore maximizing the flexibility of broadcasting the program when you choose ... (For example: Some stations plan to air the show 3 hours on Saturday, 3 hours Sunday, then again 6 hours in its entirety on his birthday ... Some stations plan to air it 1 hour a day Monday through Saturday ...) With the station retaining all 60 one minute avails to sell locally and unlimited broadcasts throughout 1985 it guarantees the station

The breakdown of costs are based on SRDS and market size as follows: Markets 1 through 50 the cost is \$500.00; in Markets 51 through 100 the cost is \$400.00; Markets 101 through 200 the cost is \$300.00; Markets 201 and below the cost is only \$150.00. This ensures even the

small markets a high profit.

PRODUCER: THE CREATIVE RADIO NETWORK, producer/distributor of weekly programs "GARY OWENS SUPERTRACKS" and "COUNTRY MUSIC'S RADIO MAGAZINE." in addition to the "COUNTRY SPECIAL OF THE MONTH" and the "ADULT CONTEMPORARY SPECIAL OF THE MONTH." Producer/Writer, Tom Holdridge, also produced "THE 20th ANNIVERSARY BEATLES RADIO SPECIAL" for CBS Radio.

HOST:

Larry McKay, a 25-year veteran of broadcasting. His most recent radio positions include "on the air" personality at KHJ, KIIS, KFI and KMPC Radio, Los Angeles. In addition to credits for numerous radio and tv commercials, Larry has "subbed" on "American Top 40" for Kasey Kassem.

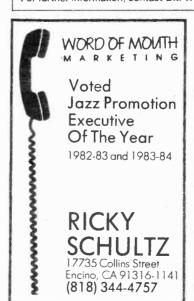
For further information, contact The Creative Radio Network Toll Free 1-800-392-9999 or (818) 787-0410.

5000 Radio Stations To See National Photo Week Spots



Beginning in January 1985, the 60-year-old Photo Marketing Association (PMA) will be sending stereo jingles to more than 5000 U.S. radio stations in a campaign to promote "National Photo Week," which will take place from May 6-12, 1985. Created by Nashville's J.C. Meyer, the jingles are 30 and 60-second donuts of the "Snap To It America" theme, and will be distributed on Eva-Tone soundsheets

The sales opportunities for your radio station include: co-op advertising sponsoring a photo contest, using the jingles as sales tools themselves, etc. For further information, contact Bill Weckesser at (517) 788-8100.



Employee Relocating Costs Soar

The average U.S. company's cost of relocating an employee climbed to \$37,400 last year - ten times what the average corporate relocation cost in 1963. According to USA Today, most of the reason for the increase is due to the number of new services today's more-flexible corporations offer, such as home buying and selling fees (avg. '83 cost: \$21,500), costof-living differentials (avg. '83 cost: \$3000), and spouse job-finding assistance (avg. '83 cost: \$1000).





For more information call: (212) 887-5218. Sponsored in part by oponsored in purior of Budweiser, U.S. Army and Zales.

WE'RE ROCK AND YOUN
KNOW IT 52 WEEKS A Y abc rock radio network Produced by DIR Broadcasting

o:Motions

Stocke New WEA VP

Pete Stocke has been named WEA Regional Vice President and New York Branch Manager. Most recently WEA's Philadelphia Branch Manager, he first

joined the company in 1974. Before that he was Director of Customer Relations and New Customer Development for Lieberman Enterprises. Stocke is a 28-year industry veteran, whose background includes the GM/Recorded Products post at Taylor Electric Co. and a stint as President of NARM.



Pete Stocke

RAB Welcomes Kabatsky

Steven Kabatsky has been named Research Manager for RAB. He was previously a client services rep at Arbitron. Kabatsky is a former Selcom Radio Marketing/Research Manager, as well as an Assistant Director/Promotion and Marketing at William Morrow &

Dick Appointed WTOO OM

S. Greg Dick has been promoted to Operations Manager at WTOO/Bellefontaine, OH. In the past he had served as the station's PD and National Sales Man-

Jaffe Moves To A&M

A&M Records has tapped Mark Jaffe as its Director of Children's Marketing. In his new post Jaffe will supervise marketing efforts for the label's U.S. distribution of Shoreline Records, the American counterpart of Canada's Troubador Records. Prior to this Jaffe was affiliated with Della Femina, Travisano and Partners: he's also held posts with Leo Burnett and Warner Bros.

Records.



Keepnews Creates Landmark

Veteran record producer, label executive, and writer Orrin Keepnews has formed Landmark Records, which will specialize in jazz. In 1953, Keepnews cofounded Riverside Records and in 1966 established the Milestone label. During the '70s he was Director/ Jazz Activities for the Fantasy Records group. San Francisco-based Landmark will release LPs by Bobby Hutcherson, Yusef Lateef, and Keith MacDonald in

Atlantic Ups Kaus

Bob Kaus has been elevated to Director of Information Services at Atlantic Records. He assumes the newly-created post after serving for two years as the label's Associate Director of Publicity/Chief Writer. Kaus is an eight-year Atlantic vet and a former Cash Box



Bob Kaus

Beals Heads WMA/Nashville

Jeffrey Beals has been appointed as head of William Morris Agency's Nashville office. He was VP of World Spotlight Attractions for ten years and a former member of the Kingsmen.

Radio Promotion Firm Formed

Lacye, Nader & Winters is a newly-created, San Diego-based promotion firm under the direction of President Lyn Lacye. Lacye formerly handled promotions during a ten-year stint with KGB-FM/San Diego. Also working with her are Connie Nader and Beth Winters, also KGB-FM alumni. The firm can be reached at PO Box 87246, San Diego, CA 92138; (619) 691-0622

BMI Re-Elects Officers

BMI has re-elected all the company's officers, and four new board directors were also elected. They are: Forward Communications' Thomas Bolger, Outlet Communications' David Henderson, Broad St. Communications' Fred Walker, and Spartan Radiocasting's James Yager. Robert Pratt of KGGF/Coffeyville, KS was also re-elected as Board Chairman.

RCA Ups Grunblatt

Alan Grunblatt has been named Director/Market Research for RCA Records. He is an eightyear label veteran, who first came aboard in 1976 as a Junior Market Research Analyst. His most recent position was that of Manager/Market Research, which he had held since 1981.



Alan Grunblatt

Pross Shifts To Enigma

Steve Pross moves to Enigma Records as Product Manager. Working out of the label's Torrance, CA office, Pross was previously associated with Statik Records in the U.K.

Marshall Segues To Boulevard

Julian Marshall joins Boulevard Records as Director of A&R and Talent Acquisition. He comes to the CBS Associated Label from the Warner Bros. recording group Eye To Eye, in which he was founding member, songwriter, and musical director. Marshall was also a member of Marshall Hain and the Flying Lizards.



Cummings Assumes Paradise Post

Lisa Cummings joins Paradise Records as National Promotion Coordinator. Before this, she was Accounts Manager for National Video Industries, Inc.

Kester Named NCBA President

Howard Kester has been appointed President of the Northern California Broadcasters Association, following ten years of service as the association's Director of Retail Sales and Marketing. In other related activity, Beth Harris has been named Executive Assistant.

Cook New WLIX PD

Dave Cook has been appointed Program Director for WLIX/Bay Shore, NY. He comes to the Adult Contemporary Christian-formatted outlet after serving as PD and National Sales Director at WVCG/



Tenth Avenue Bows

Nashville singer/songwriter Michelle Scott has formed two new companies, Tenth Avenue Music and Tenth Avenue Productions. Both firms are located at 512 Amalie Court, Nashville, TN 37211. Phone: (615) 834-1808

Elder Adds WZOU Sales Duties

Ross Elder, currently working as National Sales Manager for WHDH/Boston, now assumes additional duties as NSM for sister station WZOU.

Special Earth Bows

Special Earth Records is a newly-established New Orleans-based label. Launched by the proprietors of Envision Plus Publishing and Special Earth Music, the label features the Debonairs and Sonic Society. Direct inquiries to Gregory Bennett at (504) 288-



"Bruce and Doug are the Cheech and Chong of records. Had I never met them and given them credibility, it's frightening to think what would have become of them. Thanks to me, they're the best!''

- BRUCE ALLEN (Loverboy, Bryan Adams Mgmt.)

Nothing boosts listener awareness, loyalty and ratings like personality.

And no other network, service or programming aid gives your station as much personality as the Wireless Flash.

Maybe that's why more than 700 stations

around the globe receive the Flash.

Or why most of our subscribers consistently pull high numbers in the book.

Or why so many group broadcasters have signed on for our twice-a-week programming service.

Ratings, personality and listener loyalty. It's yours in a Flash.



Find out more.

Wireless Flash can station. Please send	obligation, let me see how add zip, zing and personality to our d a two-week sample of the Wireless to it free and judge its programming	Call foll free half of Call Collect, (619) 293.1818 Overseas.
	NAME	



Birch: A Reliable Predictor Of Arbitron?

If I had a dollar for every time someone asked "Can Birch be used to predict what Arbitron will show?", I'd be rich. It seems many broadcasters justify the cost of subscribing to both ratings services by thinking that Birch's previous monthly or quarterly data will offer a peek at the future Arbitron scorecard. How justified is that hope? Let's take a look at what the track record shows.

Format, Market Cross-Section

In order to objectively examine what, if any, Birch-Arbitron pattern exists, a variety of markets and formats were researched. Seven markets were chosen, with my main criterion being that each metro had to receive quarterly data from both services. Additionally, there had to have been a sufficient number of Birch quarterly sweeps for a three-book trend.

The markets chosen for this week's analysis were:

Baltimore
Birmingham
Little Rock
Minneapolis-St. Paul
Phoenix
Pittsburgh
Sacramento

There were five music formats that garnered significant numbers in all of these metros. These formats were Adult/Contemporary, AOR, Beautiful Music/Big Band, CHR, and Country.

To add a final touch of consistency and objectivity to this article, I decided to compare and trend Birch quarterly data and see how good a gauge those numbers were of later Arbitron quarterly estimates. Many of you may use the Birch rolling monthly data (based on two months' interviews) to predict future Arbitron shares, but I wanted to have an apples-to-apples comparison.

Trend Without Trauma

My examination covered the fall '83, winter '84, and spring '84 Birch Quarterly Summary Reports and the fall '83 and spring '84 Arbitrons. The goal was to see if a fall '83-winter '84 Birch trend was confirmed in the spring '84 Arbitron.

A number of broadcasters lament that the Birch numbers don't seem to be indicative of later Arbitron shares. Below you'll see how Birch actually fared. In addition to measuring Birch's crystal ball ability, we'll also look at another comparison measure, namely congruence. If you remember your geometry, you may recall congruence means that

two shapes are identical. In terms of ratings, we won't expect the two services to generate the exact same shares for each of our five stations per market. However, we will look at one basic indication: Did both the Arbitron and Birch numbers rise or fall together, compared to the previous metro sweep?

Now let's delve into our two areas of examination — predictive ability and congruence. You may be surprised at what the following breakout of the 12+ shares indicates. (While I don't prefer to use such a broad yardstick, 12+ is the most reliable number, and the one most will refer to when they want a quick handle on how well/poorly their station is doing.)

Format Comparisons

In the following format analyses we'll look at both the percentage of occurrences in which the two previous Birch quarterlies were able to track the relevant station's fall-spring Arbitron trend (and actual spring 12+ share), and the percentage of times the spring shares rose or fell together. It appears that for 40% of the stations involved, Birch's previous quarterlies were a good indicator of what the spring Arbitron estimates would be (in general up and down terms, not specific share points). In 57% of the cases, Birch and Arbitron's overall shares rose or fell together, compared to the previous relevant survey.

Here are the details . . .

Format	Pct. Predicted By P	
	Birch (Up or Down)	With Arbitron
A/C	0%	57%
AOR	29%	43%
BM/BBnd	57%	86%
CHR	8 6%	71%
Country	29%	29%

Let's use A/C to explain how to read and use this chart. In none of the seven markets noted above did the fall '83-winter '84 Birch quarterly trend (let's say it showed the relevant station climbing) match the way the top-rated A/C's trended when comparing the fall Arbitron to the spring 12+ Arbitron share. For example, if a station went 7.7-11.4 in the fall-winter Birches you might ex-

Week In Review

Arbitron Reissues Detroit Report

The August-September-October Arbitrends report and data for Detroit has been recalled and is being reissued. According to Arbitron spokesperson Alison Conte, "Four persons with media affiliation received diaries. When this was later brought to our attention the diaries were pulled and the data recomputed. It's not a major change in station estimates but this is something we wanted to straighten out." Ms. Conte told R&R the four individuals initially did not admit to having any media affiliation, which explains why they received diaries in the first place.

EMRC: Vigilant On Hot Calls

According to John Dimling, Executive Director of the Electronic Media Rating Council (EMRC), the problem of hot calls (stations picking up recently dropped calls in hopes of diary gains) did not warrant the Draconian treatment of delisting. "We felt as though delisting such stations for six months (as suggested by some) wouldn't have produced an accurate reflection of the market. At any rate, Arbitron has shown the EMRC data which demonstrates that in most cases to date stations picking up hot calls have seen their shares decline."

Dimling's group is recommending Arbitron "use its ingenuity to solve a measurement problem, not get into a regulatory situation." In the meantime, he told R&R, "We'll keep monitoring the problem to see if any stronger action is warranted. We're certainly not ignoring industry concern about this matter."

pect that station's spring Arbitron would post an improvement over the station's fall Arbitron showing. However, in this particular case the station saw its overall fall-spring Arbitron share slip 9.0-8.0. Thus, the increase foretold in the Birch quarterlies did not show up in the spring Arbitron quarterly.

The congruence figure comes in as follows. Let's say our station example saw its winter-spring Birch shares go 11.4-9.3, while its Arbitron number dipped the aforementioned 9.0-8.0. This would be a situation where the ratings services reflected congruence; both mirrored the fact that the station slipped in the spring. Unless Birch monthlies after the winter Birch quarterly had shown the station ebbing from its winter peak, the spring Arbitron share may have been an unexpected dose of cold water.

You can now review the chart again and see what it may foretell for your format. It's fascinating to see the disparity in Birch's predictive ability — look at the difference between A/C and CHR. Birch quarterlies apparently aren't much of a predictor of later A/C Arbitron numbers, while the telephone methodology did a great job of previewing CHR's growth. While Birch generally shows Beautiful Music stations in a poorer light than Arbitron, at least both services frequently reflect the growth/slippage of this format in a discrete survey.

Market Comparisons

Are there certain markets where the two services are more/less likely to have a high degree of congruence? If you get a down Birch quarterly in your market, how likely is it that the next Arbitron will also show slippage? Here are the market-by-market breakdowns of ratings service congruence based on the spring quarterly returns. In the following four markets

Market	Pct. Of Congruence
Birmingham	100%
Minneapolis	80%
Phoenix	80%
Pittsburgh	60%

there was an above average percentage of agreement in terms of stations that rose/fell.

But in the areas noted below there was less than average agreement percentages between the two methodologies in the spring returns . . .

	Pct. Of	
Market	Congruence	
Baltimore	20%	
Little Rock	20%	
Sacramento	40%	

There doesn't seem to be any Sunbelt/Frostbelt trend here. However, consider which of these markets most reflects yours, and you may be able to gauge how the two ratings companies' estimates rise or fall together in an individual survey in your area.

What It Means

Several points seem apparent at this juncture. First, in just over half of the situations examined (57%), Birch and Arbitron numbers moved in unison, although the actual 12+ shares would differ by format. So, depending on which result you receive first, there's a better than average chance that the other ratings result will show a similar rise or fall movement.

While there may be some movement agreement in a discrete quarterly survey, it appears that using Birch's previous quarterly data to predict a later Arbitron quarterly is an iffy proposition, depending on your format. If I operated an A/C, AOR, or Country station, I'd rely on more than the previous Birch quarterlies to foretell my Arbitron fates. Perhaps this is a good selling point for monthlies (either Birch or Arbitrends) since so much can happen between the receipt of the next Birch quarterly.

Track the market trends for your format and see how it compares to the data shown here. You'll probably find what I did — sometimes Birch's crystal ball is cloudy; in other cases it's crystal clear. Above all, however, Birch cannot guarantee or infallibly predict how you'll do in the next Arbitron quarterly.

NETWORKS PROGRAM SUPPLIERS



REED BUNZEL

RADIO AND RECORDS

The Network-**Label Connection**

Due to the nature of the beast, radio has had a long, healthy relationship with the record industry. Cooperation between the two industries on the local level has led to mutual programming and promotion coordination, while growing interest in network concert programming has expanded that understanding. Program distributors view the national radio concert as a viable (read profitable) product, and record companies appreciate the resultant artist exposure and promotion.

This week's column takes a look at the basic relationship between networks/syndicators and the record companies, examining some of their mutual interests and concerns in national programming. Included in this discussion are DIR Broadcasting, concert program veterans and producers of "King Biscuit Flower Hour" for ABC Radio; Westwood One, an industry leader in exclusive longform concert broadcasts; and NBC's Source, which regularly features contemporary specials and concerts as part of its program schedule.

Mutual Dependence

The relationship between record companies and networks is similar to that between radio stations and the labels, says Richard Kimball, VP/Artist Relations at Westwood One. "Networks are no different from radio when it comes to our mutually dependent relationship with the record companies," he explains. "Whenever we record an artist, we feel we owe the record company the courtesy of letting them know what we're going to do, assuming we didn't go through the record company to secure the act in the first place.'

In some instances the labels appreciate the invitation to get involved, while in other cases they choose to remain out of the picture. "We welcome record company input, but it's not a must for us or them," Kimball continues. "Sometimes too many cooks spoil the broth. While we don't necessarily need their input, we welcome it."

Paul Zullo, Exec. VP of DIR Broadcasting, stresses the importance of network-label relations by citing radio's ability to promote records and help build the images of new and established artists. "It's extremely important that syndicators and

The R.O.C.K. Project Networks

The ABC Rock Radio Network has launched "The R.O.C.K. Project," a wide-scale public service campaign deriving its acronym from Reckless Operators Can Kill. All Rock Network affiliates are eligible to join the fourmonth campaign, running through the end of February 1985. Stations are being requested to develop local campaigns targeting their own audience in messages which will ultimately be judged for effectiveness and creativity by the network's Advisory Board.

labels work together," he says. "Record comthe importance of radio in their industry, mainly because radio advertises the product the companies are pushing. The free advertising and image-building provided by radio creates a very strong relationship, as demonstrated by increased record sales."

Agreeing with Kimball and Zullo is NBC's

panies obviously understand and recognize

Frank Cody, Director/Programming for

capability.'





Paul Zullo

the Source, who believes that cooperative coordination is vital to the proper timing of programming. "We've found that if we can get everybody coordinating their efforts at the same time we can save everybody a lot of energy, particularly the act and the record company. We maintain regular contact with all the publicity and promotion people at the record companies. We try to stay in touch and periodically meet with them about the new acts that might be top priority, the acts which they are trying to break.'

Frank Cody

Electronic Touring

One possible side effect of a "proliferation" of radio concert programming - and the increased volume of music video product - is the "electronic touring" syndrome. If prospective concertgoers can get their visual or audio fix by tuning in a radio special or MTV (and not have to pay \$17 for a concert ticket), will the airwaves eventually replace the tour circuit?

While radio concerts and music videos have that potential, evidence suggests they actually augment those tours instead. Zullo says, "Record companies know that radio is still their number one outlet, and they know that syndicated programming can do a lot that a ten-city schedule just can't accomplish. For instance, we can feature three or four cuts from an artist's album and do real well when that act couldn't possibly sell out a concert tour. Plus radio has the luxury of being able to schedule a

"I don't think network programming or music videos take the place of concert tours at all," Kimball adds. "In fact, they do the same things that concerts are supposed to do - they help sell records. The whole business, to be honest, comes down to the bottom line. The record companies appreciate network and syndicated programming because it sells records, and we do it to make a profit.'

Despite the growing impact of music videos, most record company executives agree that the prime motivating factor in record sales still is – and always will be – radio exposure. Record companies also recognize the value of special programming which focuses on new talent, providing an exposure outlet that many radio stations and video channels won't risk.

"Once a melody is finally comfortably lodged in the public's consciousness, this is what really sells records," Cody notes. "People score their lives with radio. Obviously, it's of greater importance for a record company to invest a lot of time getting a new act as much exposure as possible. Exposing that act on a network has considerable value. The smarter record companies take an active role in doing just that, because network radio is such a huge tool for getting that exposure. It's also a great way to break an act."

Exclusive Deals

As discussed in this column last month (10-5), a continuing debate has been generated concerning the growing popularity of

TRANSATLANTIC **RECORD-BREAKING:**

Premiering The Product



Any programmer who has ever attempted to play a record before its official release date is well aware that record companies don't take such action lightly. The "we got it first" syndrome is usually a deliberate practice in local programming, but in national syndication it becomes a bit of a problem when program content relies on product that may not yet be released for popular consumption. Joe Trelin, Promotion Manager for Radio International, recounts the sticky situation which occasionally arises when product is released overseas and is subsequently broadcast as syndication in the United States, beating out the labels' marketing strategies.

"The challenge that exists with a program such as 'Rock Over London' is that we expose a lot of new music that hasn't been released yet. For instance, when a record company releases a record in the U.K. before they release it here, we distribute it to our affiliates who then beat out the competition. Obviously this creates a lot of problems with the record companies, mainly because they have their own promotional campaigns all set and this ruins them. Also, the program directors get a little upset when the competition gets a record before they do.

"Lately this has happened with Frankle Goes To Hollywood, Julian Lennon, and U2. and it's bound to happen even more. Our relationship with the labels is strained, because

program roughly at the same time an act is

hot, while concert tours rarely have such a

while they appreciate the exposure we are giving their artists, it is also complicating their own marketing plans. Our affiliates have even received cease and desist notices, and we've gotten concerned phone calls and other feedback

'What we've started doing now, to preserve the relationship we have, is contact the label in advance. If we know we will be exposing a band before it is released in the states we let the record company know so they can stock up with imported product if competitors start to call. With this arrangements the record companies will tolerate whatever problems are created because they know we can give them exposure that is otherwise difficult to get

"artist exclusives." This discussion focuses on the value of voluntarily restricting the number and outlets of certain acts' performances, thus increasing their value and limiting artist exposure.

"Record companies really aren't too concerned with exclusive deals," Kimball comments. "Exclusive deals, whether they are with us or another company, are usually in the artist's best interest. If too much programming for one artist is getting on the air, the record companies might begin to complain. Too much programming is looked at as overkill, and the record companies don't want too much exposure."

DIR's Zullo, on the other hand, believes that record companies are starting to see some deleterious effects as a result of limiting their acts' radio exposure. "The record companies are beginning to realize that exclusivity limits the number of stations that an artist can be on," he explains. "For instance, if one station in a market is running a concert program, the other station's audience isn't tuned in. Obviously, the record label wants to attract as many listeners as possible, and by signing an exclusive deal the artist is limiting his audience. Often the artist or management will sign a deal without the label's consent or knowledge. This can be a sticky situation when they're looking for wide visibility and can't get it.'

"I've never met anybody at the record companies who really liked the idea of artist exclusivity for radio programs," echoes Cody. "It's like the concept of breaking a record exclusively: A record may hit the airwaves a day early in one city on one station; in the long run this may be a great boost to the PD's ego, but I don't think it translates into ratings.

Network-label coordination can be a critical element in the art of special programming. Cooperation between the program producer and label contributes to better scheduling, and both parties benefit when the program's release is timed to the point when the artist is hottest. As Frank Cody concludes, "Aggressive record companies are tremendously cooperative because they recognize what is available through network programming, and they take an active role. The companies which have the track record of being able to break artists seek out a good working relationship with us, which we welcome and encourage."

RER MUSIC CALENDAR NEWS & INFORMATION FEATURES

The Weekend

DECEMBED 4 2

DECEMBER 1-2		
American Christian Countdown DeGarmo & Key	(SP)	
American Gospel Rock Countdown Ed DeGarmo	(SP)	
Captured Live Sammy Hagar	(RKO)	l
The Countdown Chaka Khan/Force M.D.s	(WQ)	
Countdown America w/John Leader Dan Hartman	(RKO)	
Dick Clark's Rock, Roll, & Remember Herb Alpert	(US)	
Don & Deanna On Bleecker Street Nights At The Fillmore	(CB)	
Dr. Demento David Brenner	(WO)	
The Great Sounds	(US)	ı
Lettermen Guest DJ Tommy Shaw	(PFM)	
Lee Arnold On A Country Road Eddie Rabbitt/Ronnie Milsap/Alabama/ Conway Twitty	(MBS)	
Metalshop Dee Snider	(MJI)	I
Music & Memories	(SBS)	
Lovin' Spoonful/Bob Newhart Rare & Scratchy Rock & Roll Happenings	(PIA)	
Rick Dees' Weekly Top 40 Stevie Wonder	(US)	l
Rock Album Countdown U2/Daryl Hall	(WO)	
Rock Chronicles Rock Poets	(WO)	
Rock Quiz Special	(MJI)	
Solid Gold Country	(US)	

Source Special

Superstars Rock Concert

The Week Of

DECEMBER 3-7

Max Weinberg/Timothy White/Stanley Booth

Gary Owens' Supertracks

Carl Perkins/Anne Murray

Live From Gilley's

Music Makers

Nat King Cole Tribute

Off The Record

Special Edition

Star Trak Profile

Paul McCartney

Super Gold

Super Gold Soul

Bar-Kays

Ronnie Lane/A.R.M.S. benef **Weekly Country Music**

Budweiser Concert

Country Music Radio

Country Closeup

Magazine

Earth News

In Concert

Molly Hatchet

Innerview

Quiet Riot

REO Speedwagon

Countdown

Saturday DECEMBER Dick Bartley's Solid Gold (RKO) Saturday Night Three Dog Night (ABCE) Silver Eagle Lee Greenwood/Reba McEntire Sunday **DECEMBER** Dick Clark's National Music (MBS) Survey Sammy Hagar/Stevie Wonder/Huey Lewis King Biscuit Flower Hour (ABCR) Kiss/Motley Crue Live From The Record Plant (RKO) **Rolling Stones' Continuous** History Of Rock And Roll (ABCR) Monday **DECEMBER Behind The Music** (RKO2)

Behind The Music (RKO2) (RKO2) Checkin' In **Private Session** (RKO1) **DECEMBER Behind The Music** Checkin' In Oak Ridge Boys **Private Session**

(RKO2) (RKO2) (RKO1) Thursday **DECEMBER Behind The Music** (RKO2) Checkin' In (RKO2) **Private Session** (RKO1) Friday **DECEMBER** (RKO2) **Behind The Music** (RKO2) Checkin' in (RKO1) **Private Session**

(RKO2)

(RKO1)

• Gloria Briggs has been promoted to the position of Manager/Affiliate Relations for the ABC Rock Radio Network, moving up from Administrator for the ABC Youth Networks. She will be responsible for affiliating new stations, servicing existing affiliates, clearing future programs, and maintaining close contact with the Rock Advisory Board.

Checkin' In

Private Session

Jermaine Jackson

(SOU)

(WO)

(US)

(WO)

(NP)

(CRN)

(WO)

(CRN)

(WO)

(IN)

(WO)

(NP)

(WO)

(WO)

(WO)

(TRAN)

● Chris Burns, Barry Layne, Judy Coates, and Jamie Friar have joined the staff of the Associated Press Broadcast News Center in Washington, DC. Burns joins the network from ABC in Rome, where he worked as an editorial assistant: Layne moves to Washington from New York, where he worked as a writer/producer at WOR, WPIX-FM, and WAPP. Coates is a ten-year broad-

cast veteran who has written and reported for WTOP, WRC, and WRQX in Washington; and Friar comes to AP from KMEL/San Francisco, where she was News Director.

• Dianna Blackmon, formerly of KSOL/San Francisco, has been appointed Vice President/Operations & Promotions at Lee Bailey Productions, distributor of "Radioscope." She will assume all operations and promotion responsibilities for the company.

 Mutual Broadcasting System has added Bill Ashley and Bud O'Connor to its technical operations staff. Ashley comes to the network from WAVA/Washington, where he was Chief Engineer; O'Connor joins Mutual from the ABC Radio Network in. Washington.

ME = Multimedia Entertainment

MJI = MJI Broadcasting

NBC = NBC Radio

PROGRAM SUPPLIERS KEY ABCD = ABC Direction Net ABCE = ABC Entertainment N ABCR = ABC Rock Net ASCY = ABC Youth Nets AP = Associated Press ASR = All Star Radio BR = Barnett-Robbins CB = Continuum Broadcasting CBS = CBS Radio CBSR = CBS RadioRadio CRN = Creative Radio Net CW = Ciayton Webster DCA = DC Audio

DIR = DIR Broadcasting

LSP = Lee Bailey Prod.

LW = London Wavelength

MBS = Mutual Broadcasting

IS = IS INC

QSN = Global Satellite Net IN = Innervie

NP = Narwood Productions NSBA = NSBA Productions PFM = PFM Inc. PRN = Progressive Radio Network PIA = Public Interest Aff. RCP = Ron Cutter Productions RI = Radio International RKO = RKO Radio Net RKQ1 = RKO One RKO2 = RKO Two SBS = Strand Broadcast SI = Syndicate It SOU = NBC The Source SP = "The Spirit" Productions TRAN = Transtar US = The United Stations WO = Westwood One YRN = York Radio Network

Lifestyle

- 1		
	Beat The System Dead Rights (11/26)	RKO1)
1	Uncle Sam Scholarships (11/27)	
	Coping With	(SOU)
	Teamwork (11/26)	, ,
	Resolving An Argument (11-27)	
-	Going To The Dentist (11/28)	
	Entertaining Out Of Town Guests (1	1/29)
	Maintaining A Sense Of Humor (11/	30)
	Mindgames	(RKO1)
1	Getting The Axe (11/26)	
1	High risk (11/27)	
1	Incompetence (11/28)	
1	Crisis Cut (11/29)	
1	Flower Psychology	
1	Playboy Advisor	(WO)
1	Sex away from home/afterplay/bourt	oon or
	beer?/sober with coffee/she had henbane the aphrodisiac/marriage	
-	spark/anorexia & bulemia/jogging	problems
1	Radiorobics	(SI)
1	Exercises On The Bed	(,
1	Smart Money	(RKO1)
	Letter Stock Funds (11/26)	(111101)
	Parental Loan Pacts (11/28)	

High Interest Rates (11/30)

Entertainmo	ent	low power TV/small-time musicial Public Affairs	ans (PI/
Assignment Hollywood Brad Davis (11/26) Eva Marie Saint (11/27) John Stamos (11/28) Kathieen Beller (11/29)	(MBS)	Medicare: A Matter Of Life & Death Sound Advice Trouble-shooting/service/record habends, wraps & gouging	(1 1/25) (PRI
Retiried Deteil (17729) Robert Duvall (11/30) Larry King Show Eli Wallach/Anne Jackson (11/26) Stewart Alson (11/27)	(MBS)	Comedy	

Richard Reeves (11/28) George Butler (11/29) Andy Tobias (11/30) Rocknotes w/Pat St. John (ABCR) Eric Clapton/Tina Turner (11/26)

Velvet Underground/Doors/Hendrix (11/27) Dennis DeYoung (11/28-30) **Rock Report** (SOU) REO Speedwagon/Frankie Goes To Hollywoo (SOU)

Screen Scenes No Small Affair (11/26) The Killing Fields (11/27) Paris, Texas (11/28) Razorback (11/29) Veekend Hits & Misses (11/30)

General Information

ı	Brad Messer's Daybook (WO)
١	Mary Walker/Warsaw ghetto (11/26)
١	Celsius/Pennsylvania Station (11/27)
١	First plastic/Coconut Grove fire (11/28)
1	Edison's recorder/Doppler (11/29)
1	Mark Twain/basketball (11/30)
ı	Computer Program (PRN)
ì	Add-ons/hacker hardware/minimizing bugs/
	bubble memory/pagers
ı	Ed Busch Talk Show (AP)
	Buying A Car (11/24)
ı	Religion/acupressure/The Platters (11/25)
	Health Care (PIA)
1	Arthritis In The '80s (11/25)
1	Medscan (PIA)
ì	Toothbrush (11/26)
١	Farms (11/27)
	Troubled Kids (11/28)
1	Hair (11/29)
	Meals (11/30)
1	Minding Your Business (NP)
Ì	Pension Plans/CAB Bumping Rules (11-26)
J	Constructive Criticism (11/27)
1	Discrimination Suits (11/28)
Ì	Express Shipping Tips (11/29)
1	Shift Work/Lie Detectors & The Law (11/30)
1	News Blimp (PRN)
1	Sex addicts/dream madness/zoo man/
١	low power TV/small-time musicians
ı	Public Affairs (PIA)

	Sound Advice Trouble-shooting/service/record hand bends, wraps & gouging	(PRN) ling/
	Comedy	
ı	Daily Feed	(DCA)

pre-innaugural/cabinet two-step strategic arms & legs (PRN)

Laugh Machine George Carlin/Steve Martin/Gallagh Rich Little/Bill Cosby

Radio Hotline (ASR) Just sinking/wrong number/listen to

your mother/punk/what a day

Stevens' & Grdnic's Comedy Drop-Ins

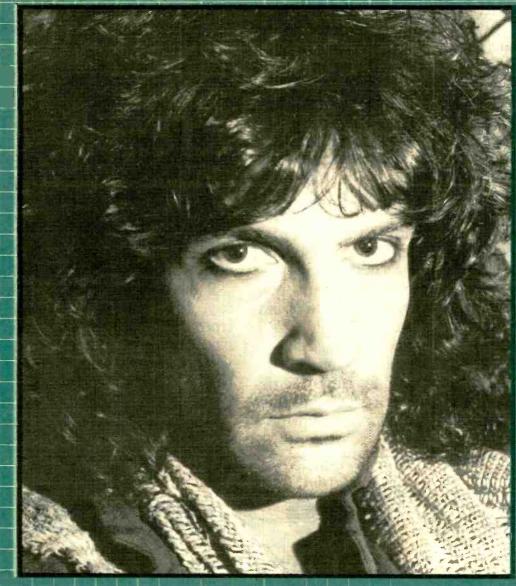
Teenage warehouse/Das Love Boat/ pain reliever/Robert Young/Earl & Pearl



GEORGE CARLIN LIVE — Comedian George Carlin dropped by Global Satellite Network's studios several weeks ago for a guest appearance on "Rockline." Pictured after the broadcast are the many friends of both GSN and Carlin (center).



LAND OF DEMENTIA - A trio of dazed, crazed comedians - Dr. Demento, David Brenner, and "Weird Al" Yankovic - gathered at Westwood One studios recently for an upcoming segment of the "Dr. Demento Show. Radio will never be the same again.



The next single from the album, SIGNS OF LIFE.

Product d by Billy Squier and by Jim Steinman for the lictions Inc.

Management: Arnold Stiefel/Randy Phi lips for

he Stielel Compan

Capital



DWIGHT CASE

PHONING WITH AN OFFER

Spec Spot Selling

While I was visiting with a group of 50 or so salespeople recently, a strange thing happened . . .

When I asked how the people in the room raised their hands! Then in response to: "What's your closing sound remote or biratio on selling spec zarre, but how about a spots?," they answered (in unison!) "nine (\$3.25 million). It apout of ten," or (freely translated) 90% of the sales calls made delivered a sale when speculative commercials were part of the presentation.

WOW!

flow for your station if you had ten people, a day and using a spec a goldmine!) spot every call!

225 sales per week? you only received 125 spots just doesn't have

many used speculative contracts each week. (spec) spots as sales At an average of \$1000 tools, more than half of per order that means \$7.5 million in orders in spec spot selling alone.

> These dollars may 25% close-in ratio pears to me that it tells us two things:

One is that we need to start producing one heck of a lot more "spec spots." (If you are a salesperson reading this, you may Imagine the dollar want to start writing your own copy and producing your own each making five calls spots. This smells like

The other thing it should flag for us is the How about if the ra-need to have sometio dropped to 50%, and thing to sell! Selling

the appeal to the buyer that something does. Specs, packages, promotions, newscasts, countdowns, golden shows, traffic reports, et al.!

Which leads us naturally to the telephone and its use. Picking up the phone and calling friend or foe requires that we have something to sell. The art of using the phone to make appointments is difficult anyhow ... But if you are trying to make an appointment with a retailer, you better have a great reason for him to see you, or you'll be dusted off the phone in a flash.

I have heard folks say, "Hi, this is Phil from KXXX, and I'd like to come by and tell you about my station." No . . . That's not how it goes.

It's really: "Hello,

 Produce More Spec Spots Make Calls With Content

Mr. Foonman (pause) How are you today? (pause) Good! Well, I'm Phil from 4BC Radio, and I'd like to . . . (pause) Oh, you have? Gosh! (pause) Right! Well, thanks a lot. Click . . . Hummmmmm."

(The above is not humorous. It happens!)

To get the phone to work, it is important, even critical, to have something to offer the person you are calling. So the decision on the appointment has more to do with the perceiv- How are you today. . ."

ed value of your "offer" than whether or not the potential customer is going to take the time to see another Radioperson!

R&R/Friday, November 23, 1984

Step up to the phone call with the offer! What is the something you are selling ... Much easier to get to see someone about participating in the balloon race your station is putting on than to have to say:

"Hi, Mr. Foonman.

Elvis: The Legend Of A King

Available FREE -- Elvis' 50th Birthday Special

FOR JANUARY 1985-3 3 HOURS/31 SONGS

. . . the updated RKO Radio Show hosted by John Leader

A WARM, PERSONAL BIOGRAPHY...

"A no-holds-barred history of the man, the son, the husband, the father."— UPI

YOU SELL 18-minutes, ABI reserves 6-minutes for picture "disc-u-mentary" album offer.

For demo call collect: (415) 827-2382.

Or write: ABI, 115 Roslyn Dr., Concord, CA 94518

Thomas Named KYTE & KRCK GSM

KYTE & KRCK/Portland National Sales Manager Pam Thomas has been promoted to GSM. The post had been vacant since Bill Fuller departed in the spring.

Henry Broadcasting President and KYTE & KRCK GM Bob Fauser said, "Pam's done a fabulous job since taking over national duties in June. In order to consolidate our sales efforts and get a better fix on planning for 1985, she's being given the opportunity to take over the entire sales operation. Pam is aggressive, organized, and has a strong desire to win."

SKLAR Continued from Page 1

teens. There are also a lot of opportunities in music video. Now I can work with a great many people I know in the business that I haven't been able to work with directly in the past. It's a great feeling to be in business for yourself."

ABC Radio President Ben Hoberman commented, "Rick Sklar's name has almost become synonymous with ABC. We wish him great success in his new venture."

In addition to his ABC Radio duties, Sklar consulted ABC-TV's "Hot Tracks" video show and wrote the book "Rocking America — How The All Hit Radio Stations Took Over." His company is headquartered at 154 E. 46th St., New York, NY 10017; (212) 370-0077.

CUMMINGS

Continued from Page 1 new challenges."

Said Cummings, "I've been blessed with some talented, dedicated programmers whom I owe much to, and an owner whose confidence in me has allowed me to grow right along with the company. I look forward to a great '85."

Cummings started with Emmis in 1981 as PD at A/C outlet WENS. He was promoted to National PD last year.

Thomas has been with the station 14 months, starting as an Account Executive and then handling regional and national responsibilities. She previously served as an AE across town at KUPL and KQFM (now KKRZ).

ROGERS

Continued from Page 1

further and said he wished Rogers luck, emphasizing there were no hard feelings towards him

Rogers agreed with Yankus's sentiment. "I have nothing against the people at WMJC; it was a good place to be. I just happened to receive a better offer from WCLS. I consider this whole thing to be a little business problem. The court simply decided that I had the flexibility to cut the deal I did with 'CLS."

Commenting on the future, Rogers told R&R, "This fulfills my dream of my working with (VP/GM) John Piccirillo again. Right now we're in a four-way A/C battle dividing some 15 points, and I'm determined to get more than just a fourth of that share."

Rogers replaces Paul Christy, who left to concentrate on his consulting business. Prior to his two years at WMJC, Rogers was PD at WYYS/Cincinnati, where he first teamed up with Piccirillo.

Piccirillo told R&R, "Rogers is one of the most fantastic guys I've met in this business. These opportunities will show the market and the industry what a great air talent he is."

WRIGHT

Continued from Page 1

absolutely thrilled I am at joining one of the most dynamic and exciting organizations in the business. I'm looking forward to working with Johnny Barbis and everyone at Geffen."



SYLVIA SET WITH MAHER — RCA artist Sylvia will be produced by Brent Maher on her forthcoming fourth LP. Pictured (I-r) are Maher, Sylvia, and RCA Nashville VP Joe Galante.



WB HEADS TALK WITH GROUP — Following the L.A. premiere of the Talking Heads/Jonathan Demme film "Stop Making Sense," top Warners executives met with the band and director. Pictured (I-r) are WB President Lenny Waronker, director Jonathan Demme, group's David Byrne and Tina Weymouth, WB Chairman Mo Ostin, and group's Chris Frantz and Jerry Harrison.



PURPLE PEOPLE LEADERS — PolyGram recently feted the reunited Deep Purple at a New York restaurant, following the group's live international news conference carried over ABC Rock Radio. Pictured (I-r front) are group's lan Paice, Jon Lord, lan Gillan, and Roger Glover; (I-r rear) PolyGram Sr. VP John Betancourt, company's Steve Pritchett, VP Derek Shulman, Polydor International President Roland Kommerel, PolyGram VP Ted Green, PolyGram President Guenter Hensler, Polydor International VP Franz Auffray, PolyGram Sr. VP Jerry Jaffe, and group manager Bruce Payne.

RENGERS

Continued from Page 3

pointed in the jury's verdict. We acted in good faith, and are proceeding with the appellate process."

Now a weekend personality at WAIT/Chicago, Rengers told R&R, "I know that what was done to me was incorrect. Justice has been served, and I'm happy with the way it turned out."

At presstime, Rengers's attorney Peter Meyers had asked the presiding judge to order WCLR to reinstate Rengers in his former overnight airshift, but no ruling on that has been made yet. Rengers said, "I have to support myself and my family, and I certainly do intend to go back to work at WCLR. I suppose it'd be a little awkward on

both sides, but my economic situation is such that I can't let emotion get in the way. I need the job."

EDWARDS

Continued from Page 3

Allen's caliber and experience. He is a wellrounded broadcaster who understands sales as well as programming."

Edwards commented, "Les is committing all the tools necessary to score as well in Orlando as the station has done in the Melbourne/Cocoa market. This is an exciting move for me."

A West Palm Beach native, Edwards was Operations Manager of WNDE & WFBQ/Indianapolis prior to programming WIBC. CK101's new tower is expected to be operational in March.

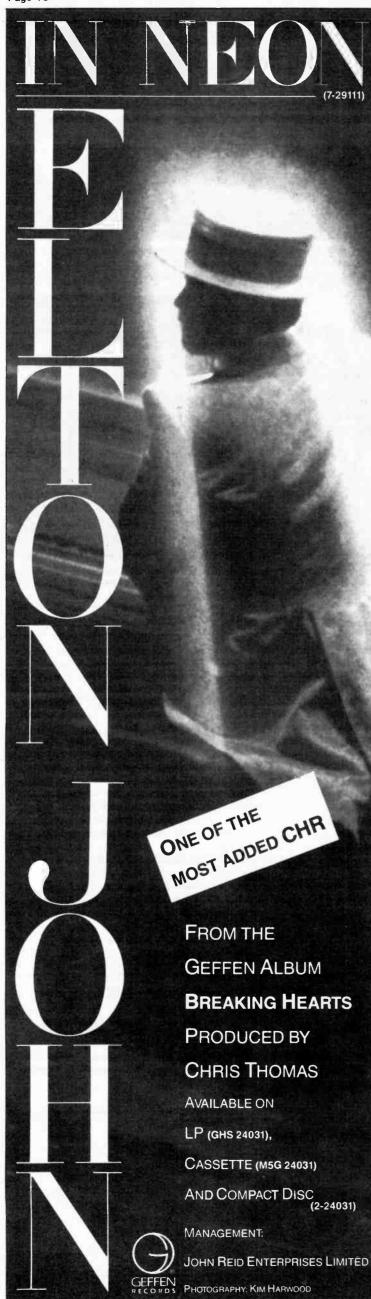
Listen to this ... Proudly welcomes

KUTE-FM/Los Angeles

13) 392-8743 131 Ocean Park Blvd., Santa Monica, CA 90405

DR. DEMENTO

WESTWOOD ONE For the best in nationally-sponsored radio programs, concerts, simulcasts and big event specials, call (213) 204-5000.



Street Talk,

Now that DAVE ROBERTS has resigned his Vice Presidency at the RKO RADIO NETWORKS, where's he headed? Look for Dave to announce the formation of his own research consultancy sometime next month. Further, Street Talk hears that a major broadcast group will be among Dave's first clients

Advance congratulations to ARISTA RECORDS and its one and only President CLIVE DAVIS on the November 30 occasion of the

label's 10th anniversary. A gala is set for New York's City Museum the evening of the 30th.

Hottest West Coast rumor of the week? JIM MADDOX to join KJLH/LOS ANGELES as Operations Manager/Program Director. Nobody would confirm it for us, but a lot of folks were talking about it.

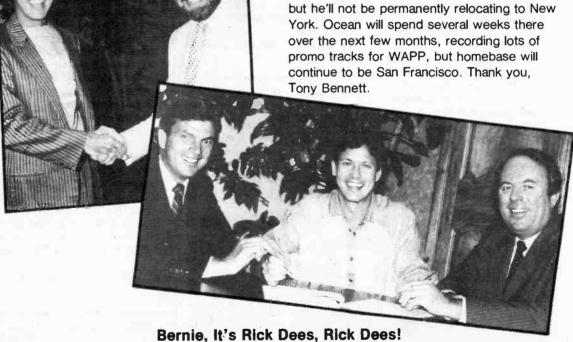
TERRY SULLIVAN from WIOT/TOLEDO has become the new PD at crosstown WOHO. Terry fills the slot vacated by Scott McCleod's move to KCNR/Portland two weeks ago.

Mark down KBEQ/KANSAS CITY as station number 15 to sign on the dotted line with consultant MIKE JOSEPH just for the pleasure of calling itself "Hot Hits." Joseph will not consult the station, but his magic phrase will now be in residence following the traditional transfer of funds.

With STU FRANKEL and STEVE SEYMOUR purchasing six stations from **ABELL COMMUNICATIONS.** rumors are already flying about a possible spinoff of WMAR-FM/BALTIMORE. Frankel, who recently assumed managerial duties at the station from the exiting DON KELLY, categorically denied WMAR-FM would be spun off. "In fact," he said, "we're looking for new office and studio space."

RICK CARROLL will be devoting the majority of his radio energies to programming KROQ-FM/LOS ANGELES from now on. He'll no longer consult 91X/SAN DIEGO, KQAK/SAN FRANCISCO, and WGIR/MANCHESTER. He will, however, continue to advise 2SM/SYDNEY and the "Rock Of The '80s" TV program on Showtime.

BOBBY OCEAN living on the East Coast? Well, not quite. Yes, Mr. Promo has journeyed East to help GERRY CAGLE kick off WAPP. York. Ocean will spend several weeks there over the next few months, recording lots of promo tracks for WAPP, but homebase will continue to be San Francisco. Thank you, Tony Bennett.



His fictitious agent, Bernie Shelley, may not be getting him a lot of work, but Rick Dees is doing quite well on his own, thank you. Here, in not one, but two photos, Rick Dees formalizes a couple of continuing aspects in his multi-faceted career. In photo #1, Rick shakes hands on his new Atlantic recording contract with label President Doug Morris. Rick's new album, "Put It Where The Moon Don't Shine," has just been released. In Photo #2, Gannett President Joe Dorton (I) and KIIS & KPRZ President/GM Wally Clark (r) help Rick sign a new five-year pact to host the KIIS morning show, which gives Rick a better contract than President Reagan. When you consider his hosting chores on TV's "Solid Gold" and his syndicated radio program "Rick Dees Weekly Top 40, "along with his frequent in-concert appearances around Southern California, one can only wonder when this guy sleeps.

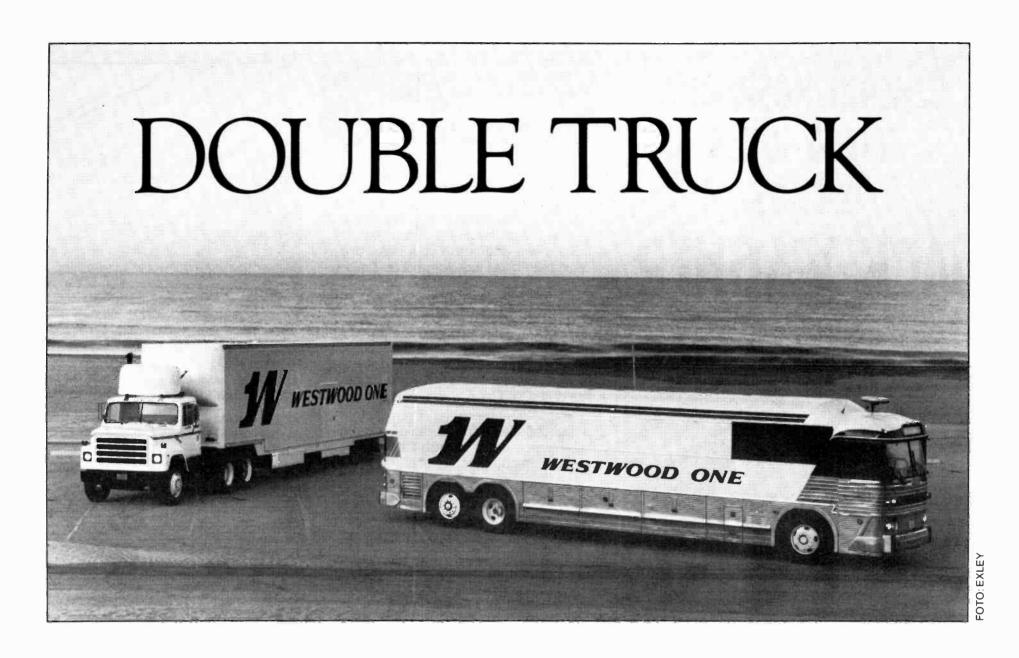
Continued on Page 18



. Good news for city rackers"

PROMOTION WITH A BEAT!

MICHAEL PAPALE • BECKY PAPALE • HUGH SURRATT 4443 Ventura Cyn. Ave. #206, Sherman Oaks, CA. 91423 (818) 986-5175



One introduced the state-of-the-art in mobile recording. It didn't take long for the word to get around about this forty-five foot audio masterpiece.

Concertmaster I has become the busiest mobile recording studio in the country, with more major concerts behind it than anything on the road. The overwhelming success of Concertmaster I led to the

conclusion that two trucks are better than one. This year we are proud to introduce Concertmaster II. It represents another quantum leap forward in mobile recording facilities, with everything from digital recording capability to the finest in creature comforts. And we've headquartered Concertmaster II in the East so that we can now cover any live performance with no more than twenty-four

hours' notice.
Each of Westwood One's
Concertmaster mobile
recording studios is complemented by a team of seasoned
support personnel led by Biff
Dawes and Arnie Rosenberg.
They don't just roll tape —
they capture the moment.
So, if you can't afford to
miss that moment, be doubly
sure you won't — contact
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GENERAL HOSPITAL'S FRISCO JONES IS CHR'S JACK WAGNER



"ALL I NEED"

CHR BREAKERS

ONE OF THE "WOST ADDED"

CHR CHART 36-26

A/C CHART 15-40

FROM JACK WAGNER'S DEBUT ALBUM ALL I NEED

Produced by Glen Ballard and Clif Magness Marketed by Warner Bros. Records Inc © 1984 Qwest Records

Street Talk

Continued from Page 16



As you may remember, KPPL/DENVER became KRXY(Y108) in August. Well, last week another Denver station, KJJZ,

switched its call letters to KPPL. Y108 morning man CHUCK BUELL, a staffer of the original KPPL, put together what he called an "Official Call Letter Change Start-Up Kit," and sent it to the new KPPL's morning man CHUCK BURROWS. The kit consisted of the old KPPL's stationary letterhead, postcards, stickers, memo pads, envelopes, business cards, and a T-shirt. Buell said in his letter to Burrows that he knew "what it was like to change call letters and then have to wait for all those new materials." Nice touch.

WEZX/SCRANTON has a new GM coming aboard December 3, as **BOB TIERNAN** replaces **TIM DURKIN**.

WXMG/SOUTH BEND has adopted the old Cleveland call letters WZZP and shifted to a live CHR format under the direction of PD J.J. DULING.

J.R. RUSS, formerly an air talent at WZGO/PHILADELPHIA, is on the loose and ready for a programming or on-air assignment. Contact him at (215) 668-9779.

In Stockton, CA KJOY morning personality DAVE HOLMES has crossed the street to KWIN as the CHR outlet's new PD. Dave will also handle afternoons on KWIN, replacing outgoing programmer RON MARKS.

Street Talk congratulations to B104/BALTIMORE PD STEVE KINGSTON and his bride-to-be, WAVA/WASHINGTON personality PATTY STEELE. The all-broadcast couple will wed December 2.

Former KFIG/FRESNO midday personality TED MORRO will join TRANSTAR as overnight man for the satellite net's "Format 41"

has promoted DIANE
THOMPSON to News
Director. Diane replaces
LORI LERNER.

And while we're on the subject of Los Angeles new directors . . . it's now official: RAECHEL DONOHUE, formerly of

Diane Thompson KROQ-FM, is the new News Director at KIIS-FM. She replaces Liz Fulton as sidekick to RICK DEES. She'll also continue her work as a voice on the CABLE MUSIC CHANNEL.

On the AM side, **KPRZ** (soon to be **KIIS**-AM) has cut its News Director loose. **RON FOSTER** is now looking, and can be reached at (714) 623-3095.

KYUU/SAN FRANCISCO afternoon personality JEFF McNEAL has signed on for another three years at the A/C outlet.



Okay, okay, enough already!
The employees of WIP/
PHILADELPHIA must be wondering if someone's been tampering with

the water cooler. Within the past six weeks, five WIP staffers have gotten married. The newly-married are: Account Exec. ALLAN DEAN, Chief Engineer PHIL HARRIS, his assistant BOB MANZO, and air personalities JACK ELLERY and BRUCE STEVENS.

At KCMQ/COLUMBIA, MO, PD DAVE McCORMICK moves into sales and morning personality ANDY TUTTIN becomes the new PD. Also, MITCH BAKER shifts from evenings to middays on the air and takes on the MD duties.

STORK STOP: To KHTR/ST. LOUIS MD JOHN FROST and his wife Laurie, a daughter, Tracy Janice.

Columbia Gives Regards To McCartney



Columbia saluted Paul McCartney before the West Coast premiere of his "Give My Regards To Broadstreet" film with a celebrity-studded reception at the Bistro in Beverly Hills. Pictured (I-r rear) are Marie & Steve Lukather (Toto), Janie Cohen & Fergie Frederiksen (Toto), Steve Porcaro (Toto), Mike Sherwood of Logic, Loraine Doherty, Toto's David Paich and Michael Porcaro, Alison Ayers, and Weird Al Yankovic; (I-r front) Columbia VP Ray Anderson, Linda McCartney, Paul McCartney, Columbia Sr. VP/GM Al Teller, label VP Arma Andon (partially obscured), and Jeff & Susan Porcaro (Toto).

"Todd Wallace has a better grasp of the basics of dynamic winning radio than any consultant I know.

If Wallace can't fix a station, it can't be fixed." Gary Stevens, President, Doubleday Broadcasting

It won't cost you a penny to find out more.

Call 1-800-528-6082 toll free.



odd Wallace

International: Call Phoenix, Arizona 602-242-6800

AIRPLAY-

CYNDI LAUPER REO SPEEDWAGON JOHN CAFFERTY and the BEAVER BROWN BAND SURVIVOR SADE JOHN HUNTER TEENA MARIE CULTURE CLUB MOLLY HATCHET







A TROUBLED PROMOTION MAN — 94Q/Atlanta opened its doors and its heart to Alan Oreman (I), a seemingly troubled local promotion man. When MD Jeff McCartney (r) tried to counsel Alan, he discovered Alan's problem was only temporary. He was promoting Romeo Void's latest release, "A Girl In Trouble Is A Temporary Thing."



WISCONSIN WELCOMES NIGHT RANGER — WIZM/La Crosse, WI threw a backstage party for MCA recording artists Night Ranger after their concert. Pictured holding up the backstage wall are (I-r) Z93's Jim Dolesy, PD Tom Greer, Night Rangers Kelly Keagy, Jack Blades, Alan 'Fitz' Gerald, Brad Gillis, and Jeff Watson; and Z93's Doug Collins.



DO YOU KNOW WHERE YOUR BABY IS? — KEARTH/Los Angeles air personality Brian Beirne (aka Mr. Rock 'N' Roll) welcomed Geffen recording artist Donna Summer to the station for a preview of her latest single, "There Goes My Baby."



IT'S NOT IN MY CONTRACT! — KBIU/Lake Charles, LA air personalities shown here sitting out the "Summer Of '84 Breakoff" (I-r) are Mark Roberts; former PD Jerry Lousteau, who's now programming KZZB/Beaumont; and MD Don Rivers. After all, it's hard to rotate on your head and announce at the same time. Standing in the back are the breakoff champions, who filmed a spot for CocaCola and took home \$500 cash and a moped.



STRUTTIN' IN MISSISSIPPI — WQID/Biloxi night rocker Ken Clark invited the Stray Cats to tour the station while they were in town. Shown here (I-r) are Cats Lee Rocker, Brian Setzer, Slim Jim Phantom, and 'QID's Clark.

CALENDAR



BRAD MESSER

Debating Over Radio's Immediacy

The hot topic is whether radio has lost its ranking as the first place people get news.

Immediacy is, or has been, our big selling point, the last surviving advantage over competing information media, the bedrock of the radio newsperson's self-respect.

We have left in-depth and background to the print media. Documentaries, specials, and longer newscasts have been turned over to television. The only news turf for which radio has fought has been immediacy.

The Radio-Television News Directors Association commissioned Frank Magid's company to survey public opinion on information sources. His determination that TV has stolen the immediacy banner from radio (63% to 24%) has caused reaction ranging from challenging the survey methodology to simply wanting to kill the messenger for delivering a negative message.

Americans lust after news and information as never before. In this so-called Information Age, we access data banks, read two electronic nation newspapers, tune in CNN, watch an hour of MacNeil-Lehrer on PBS, then end the day playing Trivial Pursuit. We are info junkies.

While the public demand is at an all-time high, it is my gut perception that all but a pathetically small percentage of radio stations have ignored the obvious: we have generally reduced not only the amount but probably the quality of information being broadcast. When I was a cub, stations covered beats including city hall, school board, courts, and police headquarters. Some covered the state capital, would assign a reporter to an important local-interest trial in another town for start-to-finish coverage, and would occasionally offer its own out-of-state coverage on major stories. We don't do much of that these days, do we?

I haven't the slightest hint whether the Magid survey is accurate, nor is it yet clear whether the heavy friction between some RTNDA members and bad-news messenger Magid will produce light or merely heat, but I do believe that if radio has lost its lead as the "first source of news" for the American public, we should look to our own recent policies, and not to a professional opinion sampler, for the cause of the anguish.

Any newsperson who has ever wanted to air a bulletin and has been rebuffed by a DJ will back me up. Any news director who hasn't been able to get a budget for regular beat coverage will agree. Every electronic journalist who has lost a battle for adequate staffing and equipping of a newsroom will attest. All anchors who have seen radio's afternoon newscasts dropped will back me up.

If we treasure our now-challenged image as first source of news, one prescription is less worry about image-making and more effort to actually deliver the product with which our predecessors earned the public respect . . . immediacy!

Medal Of Honor For Men Only

MONDAY, NOVEMBER 26 — How many women have been awarded the Congressional Medal of Honor? Only one. Mary Walker, born on this date in 1832 (one of America's first female MDs), earned the Medal of Honor for service in the Civil War.

The inventor of the first successful gasoline automobile, Karl Benz (as in Mercedes-Benz), was born in 1844. In 1864, Charles Dodgson (pen name Lewis Carroll) presented the handwritten manuscript "Alice's Adventures Underground" to his 12-wear-old friend Alice Liddell; we call his story "Alice in Wonderland".

12-year-old friend Alice Liddell: we call his story "Alice in Wonderland".

Rich Little 46. Robert Goulet 51. Charles ("Peanuts") Schulz 62. Eric Sevareid 72.

Celsius Scale Was Backward

TUESDAY, NOVEMBER 27 — Anders Celsius was born in 1701. He popularized (but did not invent) the 100-degree Celsius temperature scale, but according to him, the boiling point of water was zero degrees and the freezing point was one hundred. That was so backward-sounding that everyone else reversed his thermometer to make lower numbers mean lower temperatures.

New York issued the first permit for an automobile to drive in Central Park in 1889. World's largest railroad terminal, Pennsylvania Station, opened in New York City in 1910. French sank 38 of their own ships and 14 submarines to prevent them falling into Nazi hands in 1942 (WWII).

Reason For Inventing Plastic

WEDNESDAY, NOVEMBER 28 — John Hyatt, born on this date in 1837, invented the first completely-manmade plastic. He did it to win a contest. During the Civil War, we stopped getting shipments of elephant tusks from Africa, and the billiard ball industry offered a prize for a substitute for ivory. Hyatt won by creating Celluloid in 1868. His Albany Billiard Ball Company still exists.

Randy Newman 41. Hope Lange 51. Motown Records founder Berry Gordy Jr. 55.

First Recorded Words

THURSDAY, NOVEMBER 29 — Tom Edison demonstrated what he called his "shouting machine" — the phonograph — 107 years ago (1877). The first recorded words were not "testing, testing..." but the nursery rhyme "Mary Had A Little Lamb."

Mark Twain's Typewriter Was Slow

FRIDAY, NOVEMBER 30 — Samuel Clemens, alias Mark Twain, was born in 1835. After an early career as a newspaperman, he turned to fiction and created Tom Sawyer and Huckleberry Finn. When he was about 40, he bought a newly-invented machine called a Type-Writer, because the salesperson could type 50 words a minute. After he took it home, he decided he'd been fooled: he was never able to exceed 19 words per minute.

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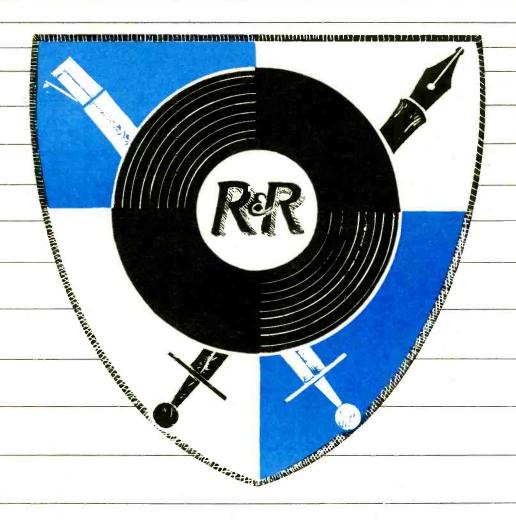
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MASTERS BEHIND THE MUSIC

AN INDUSTRY PERSPECTIVE



RECORD LABEL ROUNDTABLE

INTERVIEW WITH QUINCY JONES

Record Label Roundtable

Gil Friesen/A&M — Jay Lasker/Motown — Walter Lee/Capitol Bruce Lundvall/Manhattan — Ed Rosenblatt/Geffen — Tom Silverman/Tommy Boy Bob Summer/RCA — Al Teller/Columbia — Lenny Waronker/Warner Bros.

he radio and record industries have long had a mutually-sustaining love affair. It is a relationship based on cooperation, understanding, trust, and a unique interdependence on each other for product and promotion. Radio looks to the record labels for virtually all of its music-oriented product, while the recording industry views radio as an unbeatable vehicle for marketing that product to the general public. This symbiosis has followed both parties through hard times as well as strong, witnessed critical concern and praise, experienced periods of inner grumblings and satisfaction - all resulting in either increases or decreases on the bottom line. Radio and records have shared in the growth of a complex system of reciprocity, each enjoying the benefits generated by the other.

The last five years have brought many changes to the record industry. The alteration of management priorities, increased economic restraints, changes in development philosophies, and the introduction of new marketing techniques have contributed to what some might be perceived as "a new industry." Music videos, new technology, cost controls, and innovative promotion practices are all part of a reborn effort to effectively and efficiently market product to the music consumer and radio listener.

The following "Record Label Roundtable" addresses many of the issues confronting the music industry today. R&R surveyed a cross-section of domestic record companies and asked top executives from each to offer both their corporate and personal views on a number of pertinent questions. The standard topics and questions included:

• The impact of video: The radio and record industries are still closely intertwined. Do you believe radio is still the key element in promoting and selling records, or has video made signifi-

cant inroads in this area? Does video really sell records to an appreciable degree? As far as allocating promotion budgets is concerned, is video cutting into radio's share? Do the skyrocketing costs of video production cut into the funds available for radio promotion and other efforts?

• Recovery from recession: Has the record industry fully "recovered" from its recession of recent years? If so (or if not), what factors (radio, video, new musical styles) made key contributions? Has the record industry tightened its belt to come to grips with reduced expectations? Did it

slip back into some of the same lax habits of the past, as soon as things started looking up? Are there areas where conspicuous waste and excessive expenditures are apparent?

The role of the independent: With an ever-more "concentrated" industry, dominated by just a few major record companies and distribution arms, does the independent label still have a role? Are the majors acting to ensure that the creativity and new ideas which independents have traditionally introduced will still filter through? Is it necessarily true that fewer companies will result in fewer new artists, new trends, and new ideas?

· New technology: Are products such as compact videos and music videos (as a sales item) past the novelty/vanity stage? Are they making inroads into record sales or actually boosting

• Marketing approaches: Are record companies still using triedand-true marketing/promotion/ sales ideas, or are there some new approaches? Which of these approaches, old or new, are work-

· Selling the baby boomers: As the American population generally grows older, are record companies making efforts to get this aging "baby boom" demo back into record stores? Are there alternative marketing efforts (TV, sales in other locations, etc.) being made to sell records to these consumers? What roles do A/C, CHR, and AOR radio play in this situation?

This "roundtable discussion" is a dialogue among the record labels, each of which contributes to the great strength of today's recording industry. The views presented herein are those of the individual executives and/or their label, and do not necessarily reflect the editorial philosophies of R&R.



Jay Lasker President Motown Records





here is no doubt that radio is still the key element in promoting and selling records. In my opinion there never has been and never will be a substitute for radio.

Video Vs. Radio

Video has made some inroads, mostly in glamorizing the record business, and in giving it an aura of vast importance. However, the jury is still out about how videos sell records. We have no indication that sales stem from TV play of our videos, or — even more important — from TV advertising. I think this is important in analyzing what the video clips can do in terms of promoting sales — and we just don't feel it.

We allocate promotion budgets like everyone else, and we are allocating budgets for video clips as well. However, much of this is brought on by the pressures that the artists inflict on the record company. We are in the game of artist ego appeasement as well as peer pressure, without any real measurement of video's effect on sales.

"The cost of video production has definitely cut into something — but not radio promotion. Radio promotion is still key. However, video production will cut into other so-called promotional activity if it continues in the present direction."

The cost of video production has definitely cut into something — but not radio promotion. Radio promotion is still key. However, video production will cut into other so-called promotional activity if it continues in the present direction. I feel that at some point record companies will take a stand and produce videos only when they feel absolutely sure that they are getting enough cluck for their buck.

Record Company Recovery

The record business has, to some extent, enjoyed greater success than it did in the '79-'81 era. However, when we speak of recovery we have to determine what we have recovered from. Yes, we have recovered from excesses; most companies are tighter with their budgets today than in the past. But I also note the tendency to fall back into the old ways of doing things as business gets better. Until the past few years the key to more business has strictly been better product, but in the last year or so there may be some offsetting benefits from the "video aura."

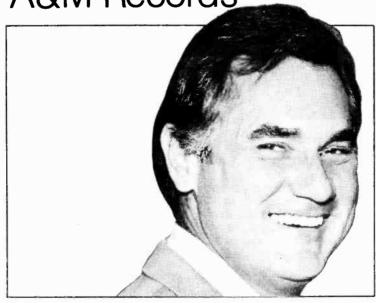
The biggest areas of waste still exist in the studio, in artists' deals, and in overall costs of product and promotion. These are the excesses which still run rampant and are starting to get worse again, looking more like 1977 and 1978. A new and very dangerous trend is developing.

The Concentrated Industry

I believe that the "concentrated" industry does not bode well for creativity. An independent label has a tough time because there is no independent distribution of a solid nature, and this lack is stifling the ideas of new, young independents. The result of all this is that there will be fewer new artists and new trends. This "concentration" is the most unfortunate thing about the record business today, combined with the Continued on Page 24

Gil Friesen President A&M Records





Independent labels are the best preventative medicine for an ailment endemic to our industry — complacency.

The Independent Label

A quick survey of the acts which break each year affirms that independent labels still play a very large role in today's record business. True, some have left the field of independent distribution out of necessity or opportunity, but the proverbial entrepreneur with a better idea — long the cornerstone of the independent labels — remains alive and well.

No one company can fulfill all of the musical desires of today's complex and fractionalized, yet vitally creative, culture. Independent labels are less likely to be stifled by "traditional" ways of thinking and by preconceived ideas — or to become embroiled in the bureaucracy that often accompanies large corporate structures. This freedom, and the ability of a smaller company to devote more time and focus to the development of individual talents, affords viability to independent labels to-day.

The success A&M has experienced in 22 years as an independent stands as a very real example that success can come without compromising a point of view, or selling out. Our commitment to keeping independent labels alive can be seen in our current distribution agreements, and interest in future ones. The success of IRS and Windham Hill came about because the individuals behind these labels had a vision that in some way the public embraced. All of our distributed independent labels maintain complete control over all creative decisions, coming to us for marketing capabilities and we wouldn't have it any other

Walter Lee, Sr. VP Marketing & Promotion Capitol Records



here are definitely a number of elements which have helped revitalize and reorganize the record industry over the past few years. Radio has always been important, but obviously the impact of video clips has reenergized the market. One of the great effects brought on by MTV was exposure to new artists, which led to a renewed interest in new artists on the radio.

Video, Radio, And The Expanding Marketplace

Video has played an important role in expanding the marketplace — essentially because it is another outlet. Radio has a number of different formats, and when the records cross over with success you expand your marketplace. Video is simply another format for expansion. You hit those same people who are listening to radio; except now they're also seeing the song. Video has definitely helped break new acts as well as take established artists to the next plateau.

Whether video has made any inroads in radio is a question that is best addressed to the various cable and radio outlets. Obviously they complement each other, and whatever their relationship is — friendly competition or not — is best left up to them to ferret out. Video outlets expose clips of new artists, radio exposes them on the air, and the more viewable the clip is, the more listenable the song is.

Radio budgets vs. video budgets is really a question of apples and oranges. As the marketplace starts to expand and grow, the dollars should make themselves available for video production. Also, artists should start sharing in the cost of production. Here at Capitol we do not go to the radio pocket and pick it for video

dollars. If you rob Peter to pay Paul you end up losing.

The Recession Lesson

The industrywide recession of the late '70s and early '80s had many contributory factors. The economic situation, inflation, unemployment rates, and the aging of America were all part of it. Today we're seeing an improved national economy, and the next generation - the children of the World War II baby boom - are approaching their mid-teens and are coming into that period of their lives when music is important. We're also seeing the emergence of new technology, such as the Walkman and portable boom boxes, and the development of a new generation of superstars.

"Radio is obviously the dominant factor in today's marketplace. Every other element spins off of radio. The best approach is to achieve as much success with radio as quickly as you can and then bring all the other elements (such as video) into play."

A Marketplace Approach

Radio is obviously the dominant factor in today's marketplace. Every other element spins off of radio. The best approach is to achieve as much success with radio as quickly as you can and then bring all the other elements (such as video) into play. The traditional marketing approaches are still the ones that are being taken today, but they're being done better than ever. Because the industry has used the same techniques for so many years, it has found ways to do things more efficiently and effectively. Occasionally you will see a unique marketing campaign, but that is usually out of the norm.

If you start thinking about what demographic you are going to target with your product — the younger skew or the aging population — you first have to identify your consumer. Those of us who grew up with rock and roll didn't

Continued on Page 26

www.americanradiohistorv.com

cur to the same degree as it did.

All those areas that were wasteful

are very much more under control

today, but there are still artist re-

lations expenditures which are

really part of doing day-to-day

business. But excessive expen-

ditures of the past are no longer

part of our business - and can't

Industry Concentration

record company today. Not long

ago there were a lot of very small

labels doing business, and there

still are some here and in Europe;

there is still a place for the in-

dependent. I think what the in-

dependent does is bring a lot of

new talent into the marketplace,

but what eventually happens is the

small labels are absorbed by

larger companies. It is very ex-

pensive to try to start a full-scale

It takes a lot of guts to start a

Bruce Lundvall President Manhattan Records

adio is definitely still the most important media factor in exposing - and selling - records to the public. Radio will be with us for a hell of a long time as the most important motivator, but video is also very important and there is considerable evidence at this point that it contributes to the sale of records. But you have to have radio before you have video, since video is really no more than an adjunct to radio play.

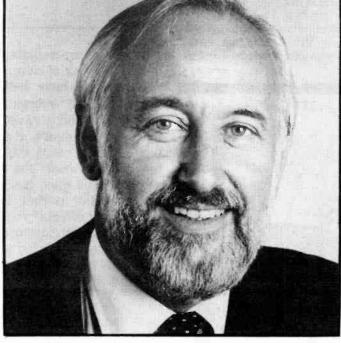
Still, video does sell some records. Young people are very tuned in to images, and in terms of selling albums video is an extremely important factor. However, there can exist a turnoff factor as well as a turn-on factor. Depending on how the video is done, a young audience is very impressionable in terms of video images, and can either be turned on to the artist or, in some cases, be turned off if the image is not one that enhances that particular artist. What video really does is to immediately create an impression in the consumer's mind; this image is usually positive but very often may not be.

The question of whether radio will be hurt by video's budget is a tough one to answer. Two areas which are extremely expensive in marketing records are independent promotion and video production. The cost of independent promotion is just skyrocketing, and the cost of video is going up, but at least that is under your control to a greater degree. Instead of creating a video budget out of promotion budgets, what we have had to do is beef up video, perhaps to the detriment of other forms of advertising — but radio promotion has not experienced cutbacks at the hands of video.

Record-Nomics

The record industry has not fully recovered from its recession of recent years. That period of time taught the industry a very big les-

son, resulting in a great trimming of the fat within all record companies. Similarly, the labels have been very cost-conscious and have not brought expenditure levels up to what they were. Again, we are confronted by two very large costs which are constantly mounting — independent promotion and video — so while those budgets have to be very substantial, the "people" costs are probably down. Companies just aren't rehiring massive staffs of people.



The industry has experienced a a recovery, but what generally has happened is the production of a few big albums, hiding the fact that most records by new artists don't end up selling 100,000 units. It is more expensive today to market a new act, and it is just as expensive to sign a new act.

There are some areas where excessive waste can be identified and trimmed. Since everyone is expected to turn a profit, they are watching their budgets very carefully. You no longer see the massive parties that used to exist, and you don't see as much in the way of tour support, sending artists out on the road and paying for those tours. That is an area that has been cut back significantly, and while it still occurs, it doesn't oc-

record company in today's industry. It is happening to a very limited degree, but the financing is extremely scarce.

As a result of industry concentration we will probably see far fewer new artists signed. Everyone is looking for new ways to break artists, and everyone is looking for unique new talent. The proliferation of new acts is tremendous, but there just aren't enough record companies to sign them. What may be happening now is that major companies are becoming far more selective in signing new acts because they have been watching the bottom line.

Super-Marketing

Everyone in the industry is searching for new marketing ap-

"What we can't lose sight of is the fact that the artist provides our future. It's not radio, and it's not marketing people. The record industry is nothing more than a conduit for creativity."

proaches. The field of new technology is definitely opening new marketing doors for the record labels. Video is a relatively new marketing area, one which record companies are very deeply involved with and will keep in their province (as opposed to film or video companies). Compact discs are also going to prove exciting for record companies.

The cost of CDs will be coming down as production opens up in this country. Sony is now pressing the compact disc in the U.S., and we're no longer going to be talking about a novelty item. The cost of hardware has already come down from over \$1000 to about \$350. There will be a player going into cars now, and there will also be a Walkman.

Home video will also find its own marketing niche in all music formats. The basic problem is distribution through record outlets, because we're currently not getting enough distribution the way things are. The pricing may be wrong, and the time and money that goes into the production of a long-form video is considerable. Still, the audiovisual cassette for the home market - whether for rent or purchase - is going to be another piece of software that the record companies create and distribute. It's hard to say how big the home market will be, but we at Manhattan Records plan on being in the long-form video business.

Targeting The Demographics

The key audience for our product is essentially the young market, because that is the one which will break and accept new artists. However, record companies also have to keep an eye on the older demographic - and there are many examples of records which are selling to that older demographic. It is just a matter of signing those artists and producing those records that will appeal to an older audience. Actually, this happens rather frequently; many of the records on the charts right now are being bought by older people. A good example is Linda Ronstadt's album last year on Elektra, which sold 21/2 million copies - to an older audience.

Radio obviously plays an important role in reaching the older demographic. A lot of radio is in need of change right now, especially AOR radio. Also, as some of these new music channels start to come onstream, video will eventually start to appeal to the older audience. This will be another adjunct which will help to sell artists with an older demographic profile

What we can't lose sight of is the fact that the artist provides our future. It's not radio, and it's not marketing people. The record industry is nothing more than a conduit for creativity; as long as there is artistic vitality the artist will open the door and define the future for all of us. Record companies are either excellent, fair, or poor middlemen between the artist and the consumer. It all boils down to the creative source.

Jay Lasker

Continued from Page 23

very stringent format playlists of radio, and radio's unwillingness to expand those formats and try something new. Both factors bode very poorly for creativity and future business successes.

The Importance Of CDs

The compact disc will have a very important place in the future sales of recorded material and, in my opinion, the CD will eventually replace the 12" vinyl disc.

The recording industry is starting to face up to the need to deliver a CD player for under \$300, and prices on compact discs are dropping. They will continue to drop further, as the production facilities are able to cut costs. However, I don't think there is any future whatsoever in retailing music videos.

Attracting The Baby-Boomers

I don't think any record company really studies the market in terms of selling records for the older demographics. I know that we have never considered it as a criterion in producing records. Creative people make records reflecting what is happening and how the juices are flowing at one particular time in their own lives, just as a good A&R man in the United States doesn't make a record with the idea of it being a hit in Japan or Europe. He makes the best record he can make for the U.S. and hopes it will sell overseas. You just try to make the best record you can make for a mass audience, not target it for older demographics.



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Ed Rosenblatt President Geffen Records



t is generally a fallacy to call the last few years a record business recession, because the entire country went through a recession at the same time. If you look at the last time the country went through a recession like this, the record business was probably a \$400 million-a-year business and therefore it was hardly touched. But when you look at it as the \$2 billion-a-year business it is today, you know it's going to be touched when the entire country

goes through a recession.

Are Majors Insensitive?

Since hits are made in the recording studio and not on the fields of marketing, you can't say the major labels are stifling anybody. It is the responsibility of the young people coming up who are writing the hits and recording the songs to choose who they want to distribute their songs. The process has nothing to do with majors vs. independents. The criticism that the larger companies are insensitive, and the smaller companies are sensitive, is really off the mark.

It comes down to the people: there are people working for the largest record companies in the world-who are total music junkies,

and there are people working for the smallest independents who are in it totally for the money - and vice versa. We can't use total generalities and judge the companies by their size, because it is up to the artists to investigate the people behind the corporate names or behind the independent names if they want to find a label that is sensitive to their needs.

"Since hits are made in the recording studio and not on the fields of marketing, you can't say the major labels are stifling anybody . . . The criticism that the larger companies are insensitive and the smaller companies are sensitive is really off the mark."

Dealing With The Demos

As with any marketing effort, selling records is the same story - you have to get them exposed to the consumer. Twenty-five years ago we used radio and retail stores. Today you use radio, television, and retail stores, and there really are very few techniques to get product exposed.

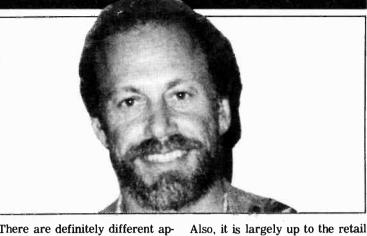
There are definitely different approaches to take, depending on the artists, their availability, and their music. Still, most marketing

and promotion falls into the old

tried-and-true areas. I don't believe the record companies can do very much to get the older demographic group back into record stores. What we do, and what we should do, is put out the records that the artists are making. However, the new video channels which are going toward an older demographic could be very important in increasing the volume of sales for this segment.

stores to find new approaches.

Some of these older "baby boomers" find it very frightening to walk into a record store, especially with everything that is happening in them. There isn't very much that a record company can do - we can't just sign up the Bing Crosbys of this world to appease their tastes. As much as people may want to go see certain artists in Las Vegas or in the Catskills or Miami, those same people just don't go out and buy those artists' records. To a great extent they just aren't record consumers.

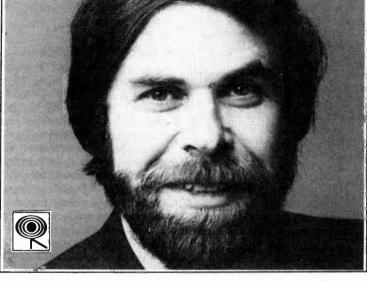


Al Teller Sr. VP/GM Columbia

984 has been a strong year for the music industry. Unit sales will probably show the first significant growth in several years, the blockbuster album has returned in dramatic fashion with a number of multi-platinum successes, soundtrack albums have reemerged as major bestsellers, and many new artists have established solid foundations on which longterm careers can be built.

Ear + Eye = Exposure

Radio exposure continues to be the critical element in breaking records and breaking artists. and is still the primary mechanism for stimulating consumer de-



mand. On the other hand, the impact of music videos has been extremely significant in crystallizing and intensifying this demand. This is one of the reasons we've seen a larger number of multiplatinum successes and why more new artists are breaking more quickly than we've seen for some time.

The visual dimension of an artist's career once depended entirely on live performances. Today a artist's image reaches far more people far faster than touring ever could, thereby compressing the time frame necessary to reach various plateaus of success.

The rapid rise of music videos as a key marketing tool and programming element has had major repercussions on both record companies and radio. Record companies have shifted a substantial portion of their marketing funds to the creation and distribution of videos, and this development has come primarily at the expense of print and radio advertising. Video costs have escalated at an alarming rate, and we must guard against equating big budgets with quality, imagination, and creativi-

Radio has been put on the defensive by the rapid emergence of the music video. AOR was caught flatfooted several years ago by MTV, and the audience quickly found their appetite for new music and new artists better satisfied by music video outlets than by AOR. For a while CHR was more progressive than AOR. Despite a number of notable successes, many AOR stations today are still struggling to find themselves. Many seem little more than CHR with a harder edge, and they must develop a more distinctive programming approach to find their rightful place in their markets.

The competition between radio and music television should have a salutory effect on both. The music industry has consistently been strongest when it has been most pluralistic - diversity has always been a positive driving force in its growth. Just as radio successfully survived the challenge of television many years ago, so too will music radio successfully cope with the challenge of music television.

The Marketing Challenge

Record companies as well face a number of challenges. Rising costs, particularly of videos and other marketing elements, continue to put pressure on profit margins. The ongoing transformation of record stores into home entertainment centers selling videos and computer software, as well as records and tapes, has reduced the shelf space available for our music.

"Record companies have shifted a substantial portion of their marketing funds to the creation and distribution of videos, and this development has come primarily at the expense of print and radio advertising."

The continuing challenges that face all of us in the music industry record companies, radio stations, and retailers alike - are to be expected, as we deal with society's most pervasive, most influential, and most rapidly-changing art form. As in the past, our ability to successfully meet these current challenges will depend quite simply on all of us keeping our ears open to the music, and our minds open to the business of music.



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Tom Silverman President Tommy Boy Records

adio is still the key element in selling records. However, its trend toward wooing older demographics is certainly hurting record sales.

Courting The Baby-Boom Generation

As radio continues to court baby boomers who are entering their 40s, these consumers are becoming less active and much less interested in new musical genres and artists. The 22-and-under generation has been responsible for breaking almost every new genre and artist in the history of popular music. This "young" demographic is, and always has been, responsible for the vitality of the record business. As more and more radio spurns this demographic, it becomes more difficult for new artists and new styles of music to emerge.

Video is helping to accelerate artist development once an artist has reached a certain critical mass through radio promotion. Large expenditures on video prior to reaching that critical mass of radio acceptance are usually a waste of money and would be better spent on radio. Unfortunately, video also appears to have a few negative side effects. The importance of image seems to be exceeding the importance of the music (leading us to question the term "music business"). The more graphic and intense the image, the less important the music.

What will this do to musical geniuses in the future who hear with their ears instead of their eyes? What will this do to touring? How will groups' live appearances compete with the special effects of video? The longterm side effects remain to be seen, but as the video budgets increase, new unproven acts are sure to be left behind.

The Fad Phenomenon

The record industry has always been faddist. As there is little time to do marketing studies which explore the roots and parameters of a phenomenon in this business, it is normally interpreted as a trend. The best example of this is disco. Current examples include video and 12-inch singles. The proliferation of videos has caused clauses to be written into many new contracts which guarantee a certain number of videos whether they are economical (with reference to bottom line) or not.

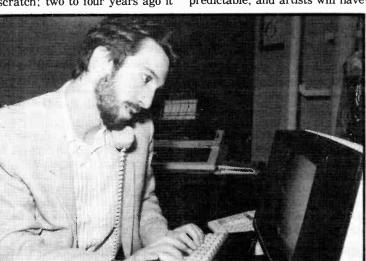
The major labels are currently glutting the market with 12-inch singles as artist development tools, but the profit for these is miniscule or nonexistent for major labels. Two years ago 12-inch singles were the domain of a handful of independents interspersed with an occasional major label release, and they were displayed in two or three bins in the record store. Now there are three to four times as many commercial 12inch releases to fit into those same bins. Each release now sells half as many as it used to (although the figures may be up for total 12-inch sales).

"Stifling the independent labels will have deleterious effects on the industry as a whole. Because indies do not have the financial resources of the majors, they are forced to make up for their lack of funding with an overabundance of innovativeness. They must boldly go where no label has gone before in opening new musical niches with new marketing strategies."

As long as the major label faddism prevails over a logical intelligent release-by-release marketing strategy, this industry is susceptible to the rollercoaster economics that it has experienced for the past ten years.

Majors Vs. The Indies

As the major label's encroachment upon the niches developed by the independents continues, the profitability of the indies is proportionately diminished. It has become much more difficult to start an independent label from scratch; two to four years ago it



released.

was possible to start a blackof nearly \$20 million.

There has not been one successful rock-oriented independent label founded in the last five years

some may even say 15 years. With the demise of many independent distributors, the major label encroachment on the 12-inch market, and the reluctance of CHR stations to add independent label product, the growth of the independents may be limited or

Musical Status Quo

will have deleterious effects on the industry as a whole. Because indies do not have the financial

forced to make up for their lack of funding with an overabundance of innovativeness. They must boldly the independents are eliminated, the entire world will learn the real meaning of "status quo." All hits no longer rise to the top - unless it is a blessed major label priority. Music will become even more predictable, and artists will have

resources of the majors, they are go where no label has gone before in opening new musical niches with new marketing strategies. If will be bought and the cream will on one or two formats that will be here to stay

Target Consumers

There should be a major investment in keeping the baby boomers in the record stores, but there is When most Americans reach 24 they no longer need to own records. Of course, they still buy them every now and then, but records no longer are a necessity to their aging lifestyle. If a way can be found to make record buying a necessity, people will again buy huge quantities of records.

Meanwhile, labels should embrace the most active recordbuying demographic -22-and-under. If radio is no longer interested in these demographics, then the priority is to find or develop other outlets for exposure to this demographic.

Walter Lee

Continued from Page 23

hit 35 and immediately become a Glenn Miller fan. We grew up with rock and roll and that's the music we're always going to like. The question isn't really the age of the audience, but the music itself.

Take a look at the success of Lionel Richie. What is the demographic of his audience? The answer is simple -8 to 80. It's the music. If you have a product or act which has the broad consumer demographic, the key is to look into other areas for exposure. The older demographic may not be listening to the #1 CHR station in town, so you go to the A/C and AOR stations as well. Other radio formats help expand your promotion into broader venues, to get the message out to the upper demo. Cable has a great penetration with the upper demo, so you take advantage of that outlet. If a sandwich board on a street corner will help you, you do it.

I've been in this business since 1962, and the excitement and enthusiasm in the business today is the best I have seen in a long time. The best is yet to come in terms of music, in terms of business, and in terms of technology. The excitement has returned to our business.

oriented independent label for a reasonably small investment. That investment has since quadrupled and the time to turn around a decent return on investment is many times longer as well. As far as I can see, it is probably impossible to start a label with direct pop product (not crossover) without an investment

eliminated.

Stifling the independent labels

are, and will probably die as, a novelty. The world wants read/write ability (a format you can record on) in music programming hardware, as evidenced by the enormous growth in cassette sales. The digital format that will succeed is the digital cassette or microcassette – when it becomes available. Even if it is three years before such technology appears, the CD will not have wiped out records and cassettes and may not have a foothold strong enough to survive.

more trouble getting records

Industry Technology

ing inroads into record sales. They

Compact discs are not yet mak-

Meanwhile, video 45s will begin to sell as more people buy into Beta or VHS hi-fi systems. The music choices will include 7", 12". LPs, cassettes, video hi-fi, CDs, digital tape, video discs, and probably others as well. Consumers may just sit it out while we decide

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Record Label Roundtable

Lenny Waronker President Warner Bros.

e see evidence at Warner Bros. that the "record company recession" has definitely recovered. We've bounced back, and we're having one of the best — if not the best—years we've ever had. Part of this has to do with getting good records and getting the proper amount of exposure, and CHR

Radio and video go hand in hand, and the effect is positive for both. Video shouldn't be seen as a problem for radio, and the fact that radio is so popular has affected us in a positive way. Radio has come back, the spread between the different forms of radio is healthy, and radio is still one of the key factors in the industry.

There is definitely room for radio and video to work together. Because MTV is visually-oriented it can do something that radio could never do. One of the ongoing problems with music is that it suf-



radio has played a major role as well. The fact that hits are being played, and the change that radio has gone through in the past few years, and the popularity of music videos, have helped us in a positive way.

The Effect Of Videos

There are certain artists whose videos, depending on the kind of video they are, have affected records and boosted record sales. Despite this, however, I still think radio is the first place you go to for promotion, but in certain situations we've found that video has been a tremendous adjunct to radio and has definitely helped us. Radio is the beginning, but it is important to understand that video has had an effect on certain records.

fers from familiarity - or lack of familiarity. In almost any kind of music, from classical to rock, when people go to concerts they don't go to hear new music, they go to hear the music they already know and like. They can visualize it, and when the music is new it's difficult to do that. What videos have done is bring a different kind of consciousness to music; it's given certain types of musical forms a chance to breathe. To us it works in a positive way. MTV and radio shouldn't look at each other as adversaries; they should be partners.

New technology is making its presence felt in the area of record sales. We're beginning to feel the effects of compact discs now, but video-for-sale is still a very new situation which we're getting involved with. CDs are included in record sales, and we've been picking up some sales in that area.

Declaration Of Independents

Independents might not necessarily break acts like the major labels can, but they can contribute certain things that are healthy for the industry. The kind of maverick approach and integrity that some of the independent labels have is important to the industry. So is the practice of economic restraint and alternative marketing that so many of them have to deal with. I can

"Radio and video go hand in hand, and the effect is positive for both. Video shouldn't be seen as a problem for radio, and the fact that radio is so popular has affected us in a positive way."

honestly say that we have learned from some of the smaller labels, and we will continue to learn if we're smart and pay attention.

As far as breaking acts is concerned, independent labels really have a difficult time because they've got economic pressures and problems that the majors don't always have to be concerned with. More often than not, if you take a close look, you'll find that some of the smaller labels which had some impact are going to the majors for distribution.

I would hope that there is still a place for the smaller labels; some of them have done well in the past and hopefully that will continue. What this business is all about is development of new acts, and while we don't necessarily need independents to do that — hopefully the majors will keep doing this — it is healthy to have the influence of the independent label.

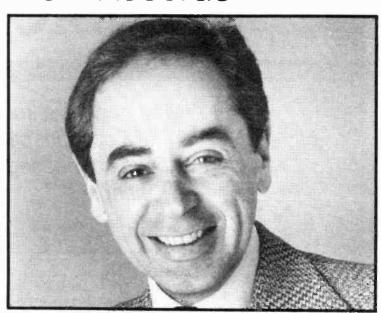
Demographics And Target Marketing

Today's marketing is a combination of new and old techniques. There are certain things we do because they've been proven to work, but we're always looking for new ways to market and sell records.

I've always felt that once you start talking about targeting records, and looking at a marketing approach while making records, you get into a dangerous trap. I dislike the word demographic, so I never think that way. We possibly get trapped with certain records we know 12-yearolds aren't going to like, so we try to figure out alternative ways of getting records to a certain plateau. I just hate to talk about demographics, and I don't feel record companies should get involved with it.

Bob Summer President RCA Records

RCA AND



he worldwide music industry enjoyed a good year in 1984. The U.S., of course, remains the most important market for music in the world, and here at home we witnessed the beginnings of two longterm developments - the launch of the compact disc. and the growth of music video as a consumer retail item. Both of these new formats require changes in the way we promote and market music.

CD Explosion?

In contrast to our earlier experience in Europe, the compact disc buyer is expressing a preference for popular music on CD. The best sellers in black vinyl are the best sellers in compact disc. While Classical radio stations were early in programming and promoting digital music, today relatively few pop stations have joined the digital bandwagon. As compact discs become available for simultaneous release with their LP counterparts, radio can dramatically enhance both the development of the compact disc and the technical quality of its transmissions by joining the record companies in their enthusiasm for this new for-

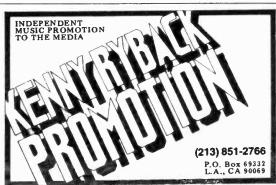
"I foresee a strong and mutuallybeneficial relationship between the traditional role that radio has played in promoting music to the consumer and this emerging market for music video."

The Video Infusion

Video music, until now a form of promotion for the record companies, has emerged as a supplementary purchase option. Leading music retailers have begun supporting music video as a retail item alongside LPs, cassettes, and CDs, and crossmerchandising techniques are being developed. I foresee a strong and mutually-beneficial relationship between the traditional role that radio has played in promoting music to the consumer and this emerging market for music video.

At the core of our industry's appeal to the consumer is a burst of creativity and artistry in virtually every music segment. The vitality of each category is enhanced by the growing number of crossover artists experiencing support on multiple radio formats. I predict a bright future for our industry, if we resolve to support the best that our artists deliver with an openness to change.







Quincy Jones: Musically Speaking

by Gail Mitchell

What good is a song if it can't inspire, If it has no message to bring.

If a song cannot send you higher.
Then it's not good enough to sing.

Excerpt from "What Good Is A Song" on the Jones A&M LP "I Heard That!"

hat's the musical bottom line for Quincy Jones, whose enthusiasm and drive remain undiminished after nearly 35 years in the record business. His multifaceted career + composer, producer, arranger, artist, conductor, record company executive spans the end of the swing era to the high tech '80s. During those years, he observed and participated in the evolution of the modern record industry.

When we pondered a suitable voice for the artistic perspective for this special, we soon realized that Jones's unique achievements and history made him the obvious choice. He shares his observations in the following exclusive R&R interview. Covering a slate of diverse topics, he outlines the vast musical and technological changes of the past 35 years, discusses the radio/records relationship, fleshes out the producer's role, and examines future musical trends.

R&R: What changes strike you as the biggest over the years in the record industry?

QJ: The changes I've seen? (laughing) — Well, 34 years ago an album was \$4.78. Actually, an album was four 78s in little sleeves that were attached to a big album with a hard board cover. If you turned it over, the 78s would fall on the floor and break up. In 1951 we were working at CBS Records in New York, and a man named Dr. Goldmark was fiddling around with something — it was the 33½ long-playing record. The first 33½s that came out were teninch and later went to 12-inch.

I've seen the changes go from mono to stereo to quad. When we were recording Ray Charles's first record, in those days there was no such thing as mixing down because multi-track taping wasn't around yet. So what you heard is what you got. One day my engineer, Phil Ramone, came in and said "Q, I've got something

fascinating for you to listen to." He did a playback and out of the left speaker there was one sound, and out of the right speaker there was another sound. He said, "That's called stereo." That's hard to imagine now (laughing). I also remember being in Lionel Hampton's band when a man

tionize the record business. You really trust technology when you go from a moment like that to today, when you see billions of cassettes. I just feel blessed that I've been able to live through an evolution like that, from 78 rpm to compact disks.

R&R: When confronted by all

you express yourself better, use it. But don't let it use you. 24-track recording is probably keeping a lot of singers from having to sing a song all the way through. They have to do it on the road, but in the studio they can punch in 65 times. If they took 24-track away, we'd lose maybe 80% of our singers.

can watch it, groove with it for awhile, and walk away. When you have a record on, you know you can go write, read, cook, or whatever. But with video you're pulling two senses into play. And that video has to be really worthy of your time to do that.

R&R: What about the repetition factor? Can videos stand up to as many viewings as you could listen to a record?

QJ: No, because you have a different image every time you listen to the records. Video nails the song to one specific interpretation. The human psyche is used to a chameleon-like situation, where the music can accommodate whatever mood you're in, and you make up your own scenario. Music's abstraction is part of its charm.

R&R: Then does it follow that video limits music?

QJ: No, it's a strange animal. Video is at the embryonic stage, really making us think more about how to deal with it. It hasn't been clearly defined yet; everybody's trying to find their way.

Do you do a literal translation or not? A literal interpretation isn't bad if you have somebody as talented as a Michael Jackson, who can dance and is a pure entertainer. But some of these dudes are on thin ice even singing. Forget about dancing. They're probably better off staying abstract.

R&R: Do MTV and other video shows pose a threat to radio?

QJ: They need and enhance other. Radio is local, MTV is national. It's like a closeup and a master shot. We personally felt MTV's impact. Outside of the music, the difference between "Off The Wall" and "Thriller" was 25 million LPs. It's obvious MTV is reaching more people.

R&R: Turning to music, when did pop begin its modern day evolution?

QJ: Musically, 1955 was a big pivot point in pop music history. Back then I was writing arrangements for Jimmy and Tommy Dorsey on the "Saturday Night Bandstand" TV show. One week in comes this skinny teenager from Memphis who couldn't seem to sing in tune. The



"Radio and records are still trying to figure out if it's the tail wagging the dog."

came in and spoke with our bass player about trying out this new electric bass. The man's name was Fender, and it was the prototype of the Fender bass. If I'm not mistaken, in 1964 I used the first synthesizer the public ever heard on the "Ironside" theme.

These things don't seem very big at the time. You have no idea how they are going to apply to your life. But very early you start to trust what technological progress is all about. Back in '62 at the Philips Experimental Lab in Einhoven, Holland, Mercury President Irving Green showed me a pink box with a cassette in it and said it was going to revolu-

these technological changes, many people have either fallen by the wayside or reached their limit. You obviously haven't. What does it take as far as mental attitude?

QJ: Nothing but just be alive and aware of life. Don't get myopic about your own trip; get outside of yourself. The worst thing in the world is to be mentally asleep and then try to play catchup. I figured it was easier for me just to stay awake every day. Technology can be a crutch, unless taste and real creativity are involved. The bottom line here is just like with computers: Doodoo in, doo-doo out.

If multi-track recording helps

R&R: Getting back to the compact disk, will it replace the LP and the 45?

QJ: It could, but that stuff doesn't hang me up too much. Basically, that's reproduction of a sound, whereas creative people have to keep their eye on the beast itself, the creation.

R&R: What is your opinion of video LPs?

QJ: I wouldn't buy one right now, but I'd love for someone to come along and change my mind. Number one, my time is too valuable to sit there glued to something I'm already watching on MTV. I don't have a big thing at stake there in terms of time. You

www.amoricanradiohistory.com

Quincy Jones: Musically Speaking

next day eight thousand letters came in for Elvis. That was a huge pivot point because it was really the emotional revolution of young white America. It wasn't anything new to the black community because that was their music Elvis was bringing down front: Otis Blackwell, Willie Mae Thornton. But it was the first time they'd ever seen a white artist emotionally involved in music.

You have to remember what the tempo of the times were then. Early '50s pop music was pitiful. "Mule Train," "How Much Is That Doggie In The Window," "Davy Crockett"; the silliest songs in life. Forget about feeling, just make sure it had a cute little ditty. The '30s and '40s were much hipper. You had swing bands, and the music was pure, not manufactured or contrived.

In '64 most of the revolution came from a place where it was much more significant—England. The English were emotionally constipated; afraid to laugh and express themselves. I was there in '53 with Hampton, and it was night and day what happened in the 11 years between then and '64. The Beatles were the symbolic pivot point; the young kids didn't have to uphold the victorian tradition and submerge emotions.

R&R: When you first heard Elvis and the Beatles, did you have an immediate inkling that they would be important chapters in musical history?

QJ: Yes. I knew that once Elvis's appearance caught on and was exposed, it would be a way of life. But at the same time I was watching the plight of Nat Cole, Billy Eckstine, and other black singers. They were restricted from playing on TV shows. White performers like Jack Benny volunteered to go on Nat's TV show for scale to help out. But the network's Southern affiliates didn't want to hear about it, let alone listen to it. Lena Horne and others were restricted in movies. They appeared in song clips that weren't part of the plot and could easily be removed for Southern distribution. So we were sure there would never be a Prince or Michael Jackson, because it was unheard of for black performers to achieve that kind of exposure.

R&R: It's said that what goes around, comes around. Does the same hold true for music?

QJ: Music never comes back the same way. The circle goes around dropping some elements and picking up some. It might appear in a hybrid form where two things from different eras hook up and come around. Like disco. It's Count Basie, 4/4 to the floor. The music on top is different, but for the most part the instrumental licks are identical to the old bands. They're just done in double time. Music comes back with different faces on it, but I recognize the faces. The good stuff keeps coming back.

R&R: Electronics — do they detract from the intrinsic value of the music?

QJ: No. Electronic music should be used like tabasco sauce. You don't guzzle tabasco; just a little dab will do you. Electronic music is an incredible addition to our vocabulary but it's a supplement, not a replacement. There are things some synthesizers can do musically that no instruments in the orchestra can. By the same token, there's no synthesizer that can get the emotion of skin on skin. I use a combination of the two on my records. For example, almost imperceptibly you can have the synthetic violin sound dovetail into its acoustic counterpart. That's a beautiful aural illusion.

If you have too much electricity

If you have too much electricity, there's an overt absence of the acoustic ambient sound. It's important to let the natural sound breathe in the room before it hits the microphone rather than go with direct electrical sound.

R&R: Has the basic relationship between radio and the record business changed significantly?

QJ: Radio and records would be in pitiful shape without each other. But they are still trying to figure out if it's the tail wagging the dog.

If it were talk and news all day, radio would be a strange animal. It's got a direct antenna that plugs right into the people. This is really direct communication. That's always fascinated me. And that's what makes records such a strange industry. It's the only business in the world where the product is consumed before it's purchased. That's a tall order. You couldn't do that with hot dogs, clothes, movies. It's not going to happen. Radio gives it to you free

right away. You have to like the song enough to purchase it and bring it home. Then all you can do is listen to it, which you were doing

tough business to be in. People really have to like it. Nothing can make them like it. You can walk down the street with a pile of



"Electronic music should be used like tabasco sauce. A little dab will do you."

free in the first place.

R&R: At that point all you get is the element of choice. If you own it, you can listen to it whenever you want.

QJ: I know, but that's still a tall order. The record business is a

records and say, "You can have this free." People will ask what you've got. If it isn't happening, they don't want it. Even if it's free. I used to try that in New York.

R&R: Are there any aspects of

the record business you'd like to see change?

QJ: One thing that's bothered me for 34 years is the archaic record distribution system. With 250, 260 million people in this country, it's outrageous to get excited about one million albums. That's ridiculous. There are 2 1/2 million "Thrillers" in England; we did 11/2 million in Mexico. So that means something. Either they're not hearing it or they're not responding. And I can't believe that many Americans are not responding to the music. So TV throws it out there bigger, and they respond bigger. The combination of radio and TV gets it to them.

R&R: How can the distribution system be improved?

QJ: The way it's done now, I find it very disturbing to go out and buy records. You can walk into a store and forget what you wanted. Damn, there's 55 bins over there and a hundred records saying you've got to take me home. It's just too much work.

I'd love to see the Avon kind of

Continued on Page 30

for a phenomenal 1984. And let's not forget the bottom line is

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Quincy Jones: Musically Speaking

Continued from Page 29

system work. With computers around now, it would be very easy to get musical profiles of people's likes and dislikes. If they knew where you lived musically, they could come to your house. Say it's a Saturday, you've had a good lunch, and now you're ready to kick back. Those Avon record people could wipe you out, kill you.

R&R: What about drive-in and rent establishments?

QJ: Renting records in any situation is a no-no. That really sucks. And again, that's still not much different from going to the retail store.

I just wish there were more sophisticated ways. Maybe using TV to make impulse buying more accessible to more people. If you could do that, then I think people would respond. You could be grooving to a few records, while the screen lists whatever you're listening to. Maybe you're reading a book and a tune hits your ear. Again, like radio. You say "I like that" and look at the information on the screen. Then you hit one or two buttons that ask for your purchase selection and credit card something in that number direction. There's no reason why there should be a cutoff after 40 or 45 years of age; people like music after that. But it's hard to walk in a store with a lot of screaming freaks and try to find some nice wine-drinking music.

R&R: That would be a great way to chart sales electronically.

way to chart sales electronically.

QJ: Right. And it could be possible in five years for you to have no inventory in your house. No records, tapes, anything. If you had access to a satellite, a code book/catalog, and a television set, you could punch up anything you wanted anytime. Say you're having friends over to eat at 7:30 and need sweet dinner music. You could program that. Then maybe around 9:30 it turns into a party, and you call up music for that. Because there's nothing worse at a party than having to skip over to track three in the dark. And you could really target the music because you don't always want to hear a whole album. So you're programming several hours of music from this vast catalog in the sky. That would be incredible. You'd have access to anything out there that's current and have an intelligent way to catalog it.

There's a lot of room for growth in terms of ways to get music to the people. We haven't got our act together.

R&R: Are records being promoted differently to radio than in the past?

QJ: It's a variation on the theme. (hearty laugh) The

From Tommy Dorsey To Michael Jackson

Quincy Jones's music odyssey began in Seattle, where he studied trumpet, sang in a local gospel quartet, and formed a band with teenage friend and musical soulmate Ray Charles. At the tender age of 14, he was playing trumpet for singers Billie "Lady Day." Holiday and Billy Eckstine.

After a year on scholarship at Boston's Berklee College of Music, he toured with Lionel Hampton's band as a trumpeter/arranger/pianist. During this period (early-mid-'50s), Jones managed to squeeze in between-tour New York studio gigs. His jazz and R&B recording projects found him working with such artists as Dinah Washington, Duke Ellington, Count Basie, and Lavern Baker. He also wrote TV arrangements for Tommy Dorsey and Ray Anthony.



Quincy joined the Mercury artist roster in 1957 and spent time overseas studying with Parisian tutor Nadia Boulanger as well as working for Mercury's French distributor Barclay Disques. Back in the States a year later, he arranged the classic "The Genius Of Ray Charles" LP. While serving as Mercury's A&R Director and then VP, he recorded as an artist ("The

Great Wide World of Quincy Jones"). On loan to ABC Impulse, he teamed with Charles again for "Genius + Soul = Jazz," and recorded several LPs of his own, including a favorite, "This Is How I Feel About Jazz."

In '63 Quincy discovered Lesley Gore, producing a string of her major hits. And that year was a banner one in other respects: Quincy won his first Grammy for arranging Count Basie's "I Can't Stop Loving You" and branched into film scoring with "The Pawnbroker," the first of 33 motion picture scores.

Six years later he signed on as an A&M artist. Quincy turned out ten albums, among them "Walking In Space," "Smackwater Jack," "Body Heat" (his first gold LP), "I Heard That!," and "Sounds And Stuff Like That" (first platinum). Along the way he produced the platinum debut of his proteges, the Brothers Johnson's "Look Out For #1," and the award-winning CBS tribute "Duke Ellington, We Love You Madly!"; scored and won an Emmy for the "Roots" mini-series; and adapted the Broadway score for the film version of "The Wiz," starring Michael Jackson and Diana Ross.

His friendship with Jackson developed into the eight-million seller "Off The Wall." In '79 and '80, he produced **Rufus** and **Chaka**'s "Masterjam" and **George Benson**'s

"Give Me The Night." Before exiting to operate his Warner Bros.-distributed Qwest label, Quincy recorded his last A&M effort, "The Dude," featuring Pattl Austin and James Ingram. That LP netted 12 Grammy nominations and five Grammy awards, while his "Lena Horne: The Lady and Her Music" copped two.

Since then Quincy has produced solo LPs by Austin, Ingram, and **Donna Summer,** and he followed up "Off The Wall" 's success with "Thriller," which sold over 18 million copies worldwide. Future projects include a first-time foray into film production: Working with Jon Peters and Peter Guber, Quincy will bring Alice Walker's Pulitzer Prize-winning novel, "The Color Purple," to the screen. Finally, there's the solo album "Speak Easy." It's slated to become a Broadway musical, in collaboration with Neil Simon, that will focus on four decades' worth of black music



melody has always been the same, but naturally the arrangements have changed a lot. At one time there was more one on one, where it could be based on somebody's personal instincts or subjective judgment. In the old days one guy had to just hit it. He was the record promotion man. Then along came ratings, panels, research .. it's gone from generalization to specialization. There weren't all the categories: A/C, R&B, AOR, etc. It's serious business now, getting more sophisticated all the time.

R&R: Is promotion better for all the research?

QJ: Yes. We're selling more records than ever before. That's

happening because of something. Records are being broken all the time; "Saturday Night Fever" is the big LP, then Michael's. They're jumping the gun and buying 10 million units. You start making leaps and bounds like that; those are giant steps. It's great to see black music finally get this kind of acceptance. These last few years, especially '82 and '83, are the most significant I've seen in the record business.

Black music was treated as a minority quota. I've always been puzzled about that because of all the different musics in the world. I lived in Europe a long time and travelled everywhere. But why is it black music that you hear

everywhere in the world? You keep wondering how this music from the States got to be the Esperanto of the world. It could have been German, bagpipes, or any kind of music. I don't care if you go to Argentina, Yugoslavia, Finland, Japan, Asia. You hear a sound that's a sound from America. It comes from a place that may be totally different from a lot of Eastern-thinking places, but that one thing is a common denominator. It's incredible. And now we're seeing it more than

R&R: Why do you think there's a more receptive atmosphere for black music?

QJ: The primary motor of pop music, as we know it today, has always been black music. There's been a reluctance to accept the validity of what it's about in a pure form. It's been disguised and diverted. What's happening is some of the mainstream things are earning the mass appeal acceptance that used to get diluted.

I saw it happen millions of times. The Penguins would have a little hit in the black community. The Crew Cuts would run in there, record it, and that version would be the big hit. A Lavern Baker record would get covered by Georgia Gibbs — the same arangements, same notes, everything — and that record got all the action. Presley did a lot of that. It's almost like it would go through a distillery. You squeeze it through, it's distilled, and then it goes out to the broad audience.

R&R: It still persisted with the Beatles and Rolling Stones, up through that time. Why did it stop?

QJ: The media got so big that you couldn't disguise or hide it anymore. That's one thing I think TV really does. There's something about the truth of the source you see that tells it all; the picture will really spell it out for you. When you see the images, you're seeing something that's emanating from what those images are about. People now prefer to see the roots rather than the fruits.

R&R: That's encouraging. It's interesting to think that if Prince had been around in '64, he would

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Quincy Jones: Musically Speaking

have been covered by some British groups.

QJ: That's right. Thank God America isn't 2700 years old because you would never change it. America is still a baby and has a tendency to jump on board something in a minute. It doesn't have enough tradition to not do that. Even if it tried to, everybody would just get bored. There's nothing like successful communication to see things change.

R&R: How is the motion picture industry affecting the course of contemporary music; is it another tail wagging the dog situation?

QJ: More than films affecting contemporary music, it's contemporary music affecting films. In terms of pop music, they're now getting in touch with what's happening. "Purple Rain" is a whole new genre of film; purely and truly what videocassettes were made for. It's really a cassette of the album, a hybrid: part MTV, part film, part record. Hollywood has been toying with this since "High Noon."

"The Graduate" was very significant in kicking off a whole new awareness that showed itself in "Saturday Night Fever," "Grease," and "Flashdance."

musical where you could see people singing, a visual source. Then "Flashdance" comes up with

almost an MTV-style.

Prince has really made the first successful rock and roll movie. It's something everybody has tried. Jagger, the Beatles with "A Hard Day's Night." Those became classics. But they didn't have the impact that "Purple Rain" has had.

genre. A lot of great talent can come from this source. And why not? Didn't Doris Day, Streisand, Sinatra, and Presley all come from there? It's not really new, but it's very exciting. For the most part there's a big gap between film and music people. They really don't understand each other, but they're starting to.

R&R: How do you monitor what's going on out there musically?

QJ: I don't make any conscious efforts. Sometimes when I'm getting ready to do an album I stay close to the radio and check everything out, just to make sure nothing has passed me by. I've also got a houseful of kids, so I can't get away from it. They've all got record players, and they kill it.

R&R: Many of our radio readers aren't aware of what goes into producing a record. Can you outline the steps you took with "Thriller?"

QJ: That makes two of us. As a producer, the one thing I fight for is the selection of tunes. That's the one thing I guard. Half of my job is done once I get the songs. Many times the artist can either prey on your good nature or bully you into using all of his songs. Everybody wants their song recorded. It's a strong, passionate thing. You have to try and look past the personal side and think about what the album is going to be like.

In most cases, the material is stronger than the performer, much stronger. For every great song you find, there are usually 20 people who can make it work. "What's Love Got To Do With It" has the strength to take on a multitude of personalities —

Diana, Chaka, Valerie Simpson, Patti Austin, Lena Horne, and Tina Turner, who tore it up. They would all put their individual touch on it, and it would be a hit record. The power of the song is the bottom line. I've never done an album where a song went in that I didn't feel was right. You go down for that, too. You can blow it with an artist, and then it's all the producer's fault. Everything is.

OUINCY JONES

"The Dude"

R&R: "Can't Get Outta The Rain" turned out to be a B-side on two of the singles. Why was that taken off the "Thriller" album and put on a B-side?

QJ: It was never on the album. It was something really designed as a B-side because we didn't have any B-sides on that album. We got to the point where we finished nine songs, but we didn't feel we

had gone the max. At one point (former Jacksons manager) Freddie DeMann hinted that maybe we should put a little more insurance on the album, so we threw out four songs, three of which were hits by other people. Among those were "Nightline," which Randy Crawford did, and "She's Trouble" by Musical Youth. Those were good songs, but something else was lingering. I had told Michael from the beginning that I needed a real rock & roll song like the Knack's "My Sharona." I kept hounding him about that.

Finally he says, "I've got a little song here called 'Beat It.'" Besides "Beat It," we found "Human Nature," "PYT," and "Lady In My Life." Outside of the

Continued on Page 32



"As a producer, the one thing I fight for is the selection of tunes."

Mike Nichols hired Simon & Garfunkel to do the score and used existing tracks like "Scarborough Fair," "Sounds Of Silence," and "Mrs. Roosevelt" (which later became "Mrs. Robinson") to guide him through the making of the film. "Saturday Night" featured Travolta's image and the Bee Gees' sound. "Grease" was a

R&R: So there's more in store for the future?

QJ: Absolutely. And this is going to test the performer's power. You really have to know who you are in your movement, music, and acting ability. You're going to be able to recruit and nurture musical people, and pull them into a visual medium through this new

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strength it already had, I think those songs took it to the max. It's just a question of being real hard on yourself. That's the second thing I do. Once you get a team together on an album, it's the producer's job to make that team work at full capacity. It's like the Lakers. Everybody's got to deal with that ball. Keeping that team operating at 150% all the time is difficult to do because it's a very intense atmosphere. We did "Thriller" and the "E.T." storybook in three months. It was really mean. Our bodies were basket cases when we finished.

After that, you have millions of decisions to make: what's the right tempo, who's the right musician. Just picking the right musician can make all the difference. Eddie Van Halen was the only guy who could play that part. And a person like Vincent Price is very impressive and can keep something hokey from turning out really hokey. You can't pussyfoot. You're making crucial decisions all the time. Sometimes you cut a track three times just to get the right structure because there's too many A sections, or you need to add a C section. It's nervewrack-

You can lose a record so fast. It's like trying to hold on to water. You can make the drum sound better and then the feel gets screwed up. You have to constantly be aware and never get rigid. Just go with the flow. That's why I'm glad I have a jazz background. In fact, for ten years I've been doing hatha yoga, where you're developing strength, balance, and flexibility. And that's just what you need to make a record really work.

R&R: When is the producer's job finished?

QJ: It's not finished until the record is number one. It comes down to being involved in picking the album cover, and thanking all the people involved in making that

record. It's like a baby. You want it to be a nice, healthy beautiful

BROTHERS JOH

R&R: And it's the same process, whether it's a James Ingram or a Frank Sinatra?

QJ: James Ingram is special; he can record under any circumstances. He's very tight with God. But Sinatra is a little different. He's not a modular recording artist. Sinatra comes in at rehearsal time, sits there for an hour and 50 minutes, and runs down the routines on the ten songs we'd selected. He's a real pro. You need a lot of preproduction with the band and engineers because Frank likes to do one take. The last session we did with him, we started at 7pm and at 8:20pm we were through. It's exciting like

used to record. Young guys tell me, 'Q, we tried something really far out on this record. We had the singer, piano, and a string section, and went straight to two-track." (Laughing) That's the only way we ever could do it!

E MUSIC

R&R: What musical trends do you see on the horizon?

QJ: The direction is in mining the real ore that's out there. How much ore do we have out there that isn't just recycled, recycled, recycled? The gold mine is African, Brazilian, and jazz. Those three plus electronic music, because synthesizer technology is going to dictate a new kind of music. That's interesting - high tech playing these earthy musical gold mines. And jazz is the

classical music of pop. They better not ever forget it. Nobody has come close to Charlie Parker's

level of musicianship. If I had 200 more years, I still wouldn't have enough time to do all the things I dream about. It's a great challenge that keeps you

young. It can also make you old while you're in the studio wondering whether it's going to make it or not. But it's beautiful. If I weren't doing this I could still be on that street corner trying to give away free albums.

R&R/Friday, November 23, 1984

SEN



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THE PICTURE PAGE



Enigma artists Rain Parade played a recent hometown date at L.A.'s Music Machine before starting a tour through the Midwest and Southwest to promote their new LP, "Explosions In The Glass Palace." Pictured (I-r): producer Jim Hill, group's Mark Marcum, Enigma's Robbin Nagatoshi and President Bill Hein, group's Matthew Piucci and John Thoman, Enigma's Jay Ziskrout, and group's Steven Roback and Will Glenn.

Hodgson Storms Canada



A&M artist Roger Hodgson was in Canada to receive a platinum album for his solo LP "In The Eye Of The Storm." Pictured (I-r): A&M's Alex Fedorow, George Graves from the Laquer Channel, Hodgson, manager Doug Pringle, and A&M's LP Guilbert

Chequered Past Present In L.A.



EMI artists Chequered Past visited with label execs backstage after a show at the Palladium in L.A. Shown here (I-r): EMI America's Bob Singer and Frenchy Gauthier, CP's Steve Jones, EMI's Mark Berger and Don Wasley, CP comanager Bill Siddons, CP's Nigel Harrison and Tony Sales, EMI America President Jim Mazza, CP's Michael Des Barres, and CP co-manager Peter Golden. Kneeling is CP's Clem Burke.

IRT Direct To Clubs



RCA's IRT (Interboro Rhythm Team) recently performed at New York club "Down Under." Their new single is "Made In The U.S.A." IRT is (seated, I-r): Ruth Dawes, Steve Sells and Heidi Dudley. Standing (I-r): RCA's Steve Stoff, Wendy Goldstein, and Hilda Williams.

Missing Persons Here



Capitol's Missing Persons are currently on tour in support of their latest LP, "Rhyme and Reason." Snapped after an L.A. show were (I-r): Capitol President Don Zimmermann, Terry and Dale Bozzio of the band, and Capitol Sr. VP Walter Lee.

Smith Goes To Bermuda



Margo Smith (left) has signed with Bermuda Dunes Records. Her first release is titled "Thin Ragged Edge." At her right is Rick Lewis, President of Bermuda Dunes.

Where's The Brass?



Moe Bandy and Joe Stampley were back in the Big Apple to perform at the Lone Star Cafe. Backstage the duo was greeted by CBS executives. Pictured (I-r): CBS VP Ted Bache, Bandy, CBS Sr. VP/GM Rick Blackburn, Stampley, and CBS VP Mike Martinovich.

Make Room For McFadden



A groundbreaking ceremony took place in Nashville for the new offices of McFadden & Associates, Inc. and McFadden Artist Corporation. Pictured (I-r) are McFadden & Assoc.'s Billy Deaton, CMA Director Jo Walker Meador, Jack McFadden, Jackson Brumley, Liz Walls, and Rob Battle.

On The Records



KEN BARNES

THE POLITICS OF SINGING

Social Commentary On The Rise

For quite some time, observers of the music scene have complained that artists aren't singing about social issues, politics, war & peace; that popular music lyrics are drowning in a sea of love. These critics contend that the only protest song left is "I Can't Drive 55," that social commentary is now exemplified by "(You Can Still) Rock In America."

Of course that's a vastly oversimplified viewpoint; artists have never stopped with sociopolitical What's interesting now is the number of politically-oriented songs on mass appeal playlists.

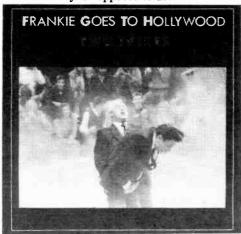


Springsteen: Irony at the refinery

The nursery-rhyme antiwar sentiments of "The War Song" gave Culture Club a top 20 hit (although, perhaps significantly, their lowest chart placing to date). Not one but two chart hits deal with the plight of Vietnam veterans and, at least by implication, the worth of that war itself: "Born In The U.S.A." by Bruce Springsteen and Huey Lewis & the News' "Walking On A Thin

Frankie Goes To Hollywood's "Two Tribes" is a flat-out condemnation of the Cold War, and U2's "Pride" is a tribute to the ideals of Martin Luther King. Dan Hartman's "We Are The Young" can be classified as a power-of-youth manifesto. More peripherally as far as commercial achievement goes, the flip side of Pat Benatar's "We Belong," "Suburban King," is a pointed commentary on one man's encounter with Reaganomics, while Big Country's "Where The Rose Is Sown" and much of their new album deals forthrightly with moral and economic issues.

The trend, if there is one, is intriguing. but in any case, it's encouraging to see radio, a medium dependent on appealing to the greatest amount of people, broadcasting such a diversity of serious social commentary. Which is, come to think of it, what a free society is supposed to do



Frankie: Duel meaning

Screen Thriller

The next record from Michael Jackson looks to be tied in with his new Geffen Film Co. movie deal. It'll be a soundtrack to the musical drama project he recently signed for, and the album will be released on Geffen, but through CBS. In other Hollywood/ Michael news, Jackson received a star on the Walk of Fame this week.

Before Roger Hodgson found fame and fortune with Supertramp, he led a British group called Argosy, who cut the pictured single around the turn of the '70s. The label, Congress, incidentally, was an MCA subsidiary on which "Border Song," the first single from Elton John's first U.S. album, was initially released.



Roger Hodgson anticipates John Lennon

The Final Words On Halloween & Baseball (For Now)

Just after last week's additions to the Halloween and baseball song rosters went to press, I received an exhaustive list from a truly heavy-duty curator of pop curiosities, Narwood VP/Programming Richard Lorenzo. I couldn't begin to reproduce his entire Halloween list (some of which is a bit broader than my definition), but a few highlights deserve inclusion:

"Halloween Is" - Tom T. Hall "I Want Candy" -Strangeloves,

Bow Wow Wow

"Judy In Disguise" — John Fred
"People Are Strange" — Doors

"Treat Me Nice" - Elvis Presley

"Apples, Peaches, Pumpkin Pie" Jay & Techniques

"I'm Gonna Knock On Your Door" -Eddie Hodges "Screamin' At Dracula Hall" – Duponts

(never heard it but it sounds like a must) "Witchcraft" - Elvis Presley, others

"Ghost Dancer" – Addrisi Bros.
And of course, "Bo Diddley Meets The

Monster" - Bo Diddley.

Richard also sent me his baseball list, which includes local records by Rick Cerone, Johnny Bench, Nelson Briles, Billy Martin, and other former players that I'll have to start looking for, plus one more interesting addition: Meatloaf's "Paradise By The Dashboard Light," featuring announcing by former Yankee Phil Rizzuto.

Finally, the answers and winners in the First Annual On The Records Pop Quiz will be revealed in the December 7 issue, so get those last-minute entries in

ASHFORD & SIMPSON, BRYAN ADAMS

Writer/Artists Of The First Magnitude

When the Beatles revolutionized pop music, they also wreaked havoc on the song publishing industry. Artists began writing their own songs as a matter of pride, and it became more difficult for a publisher to place a song for an artist cover. The trend toward artists writing their own material is still widely assumed to dominate the contemporary scene (whether that's true is probably worth a look some time), but there are plenty of thriving songwriters around.

A rare entity is the artist who is both successful with his or her own records and still manages to create enough material to provide songs for other artists. Among the most accomplished at this art are current charttoppers Ashford & Simpson and Bryan Adams.

Nik Ashford and Valerie Simpson have been writing, producing, and singing for over 20 years now. During the late '60s and early '70s, when they were producing and writing for practically every artist in the Motown stable (Marvin & Tammi, the Miracles, Diana Ross, Gladys Knight, Martha & the Vandellas, the Supremes, etc.), their performing took a back seat. They had recorded as a duo in the midsixties, and Ashford cut a couple of solo singles; Simpson later did a few solo records for Motown before they reteamed for a succession of Black/Urban hits on WB and now Capitol.

Ashford & Simpson are unusual in not only writing R&B classics like "Ain't No Mountain High Enough," "Reach Out And Touch," and "You're All I Need To Get By," but in attracting a lot of rock covers as well. Their "Let's

Go Get Stoned" and "I Don't Need No Doctor," recorded by Ray Charles, were performed by such luminaries as Humble Pie, the Amboy Dukes, Manfred Mann, and the Chocolate Watchband; and other A&S tunes were recorded by the Guess Who, Nashville Teens, Lesley Gore, Ronnie Milsap, and the Tremeloes. More recently the team has worked with Chaka Khan, the Brothers Johnson, and Gladys Knight again.

Bryan Adams is much newer at this game, but he's already built an impressive roll of credits. "Straight From The Heart" and "Lonely Nights" were first done by lan Lloyd, whose new band Fast Forward does a couple of Adams songs. Bonnie Tyler also did "Straight," and Adams has contributed songs to Scandal, Prism, Bob Welch, Loverboy ("Jump"), Kiss, Ted Nugent, Juice Newton, Lisa Hartman, and more.

Now with his own new record out and about. Adams is also represented by 38 Special's "Teacher Teacher" and another song from the same soundtrack, Joe Cocker's "Edge Of A Dream." As long as he can write 'em, it appears that artists will be lining up to record his songs

ONE YEAR AGO TODAY

- CLAYTON KAUFMAN NAMED OM AT WCCO/MINNEAPOLIS
- JACK SILVER NEW PD AT KMEL/SAN FRANCISCO
- SCOTT MEIER NAMED GM AT KSTP/MINNEAPOLIS
- #1 CHR: "Say Say Say" McCartney & Jackson (Columbia) (2nd week)
 #1 A/C: "Uptown Girl" Billy Joel (Columbia) (2nd week)
 #1 Country: "A Little Good News" Anne Murray (Capitol)
 #1 Black: "Time Will Reveal" DeBarge (Gordy/Motown) (2nd week)

- •#1 AOR Track: "Owner Of A Lonely Heart" Yes (Atco) (2nd week)
- #1 LP: "Undercover" Rolling Stones (Rolling Stones/Atco) (2nd week)

FIVE YEARS AGO TODAY

- HAROLÓ CHILDS SR. VP/SALES & PROMOTION AT A&M
- ROB SISCO NAMED PD AT WPEZ/PITTSBURGH
- #1 CHR: "Babe" Styx (A&M) (2nd week)#1 A/C: "Ships" Barry Manilow (Arista)
- #1 Country: "Broken Hearted Me" Anne Murray (Capitol)
- #1 Black: "Do You Love What You Feel" Rufus & Chaka Khan (MCA)
- #1 LP: "The Long Run" Eagles (Asylum) (6th week)

TEN YEARS AGO TODAY

- JERRY CLIFTON NAMED NATIONAL PD FOR BARTELL
- •#1 CHR: "Kung Fu Fighting" Carl Douglas (20th)
- #1 A/C: "I Can Help" Billy Swan (Monument/CBS) (3rd week)
- #1 Country: "Back Home Again" John Denver (RCA)
- #1 LP: "It's Only Rock 'N' Roll" Rolling Stones (Rolling Stones/Atlantic)



Datebook

MONDAY, NOVEMBER 26

Turner Turns Up

Tina Turner was never actually reduced to private dancing; she worked steadily through the late '70s and earlv '80s and still had a handful of club dates to make up even after she'd graduated back out of small clubs. As "Let's Stay Together" was hitting the U.S. charts, Turner instructed an interviewer not to feel sorry for her. She had actually enjoyed her period of semi-obscurity. . even though she was very relieved that it was over. Turner was born Annie Mae Bullock in the now-famous Nutbush, TN on this day in 1941. Her last U.S. release, before hooking up with the Heaven 17 production team, was a 1980 cover of Allen Toussaint's "Viva Le Money. Other birthdays: John McVie 1945, Garnet Mimms 1937

TUESDAY, NOVEMBER 27

Rabbitt Variations

What do Eddie Rabbitt and Jimmy Castor have in common? Both are New Yorkers and both have saluted very large women named Bertha . . . Rabbitt's is on "Go To Sleep Big Bertha," from his new "Best Year Of My Life" LP. Rabbitt was born Edward Thomas on this day in 1944. He moved to Nashville and became a songwriter at age 24. In 1971, Rabbitt sold "Kentucky Rain" to Elvis Presley. (Rabbitt's label reportedly dropped him because he let Presley have the song.) Two years later, Ronnie Milsap hit with his "Pure Love." As a solo artist, Rabbitt was best known in country for his drinking songs; one, "Pour Me Another Tequila," actually elicited complaints from the WCTU. In 1979, Rabbitt had his first full-fledged CHR hit with the very sober "Suspicions.

This is the day that Jimi Hendrix would have been 42.

WEDNESDAY, NOVEMBER 28

Newman In Town

Although Randy Newman's "I Love L.A." is a tribute not without its share of irony, Southlanders finally made "Love" a local hit in late summer, a year and a half after its release and more than a few months after a Nike commercial had prompted the single's rerelease. Many have also indicated that they'd also prefer "I Love L.A." to most of the other MORish candidates for an official city song. Born in New Orleans on this day in 1944, Newman followed his relatives Alfred and Lionel into film-scoring with the soundtracks from "Ragtime" and "The Natural." Newman's songs are the subject of an L.A. cabaret-style review, "Maybe I'm Doing It Wrong.

Birthdays: Barry Gordy Jr. 1929, Bruce Channel 1940, R.B. Greaves 1944.



THURSDAY, NOVEMBER 29

Mangione's Disguises

Herb Alpert has always been compelled to come up with songs that not only can be hit singles but also can accommodate trumpet solos. Chuck Mangione's road has been one notch harder: finding smashes to wrap around a flugelhorn . . . to say nothing of teaching people to pronounce his last name correctly and stop calling his instrument a trumpet. Mangione hits 44 today; he was born in Rochester and ended up in the bands of Art Blakey and Maynard Ferguson in the sixties. His "Chase The Clouds Away" was used in the 1976 Olympics but got upstaged by "Nadia's Theme"; that was rectified when the 1980 Winter Games gave Mangione a hit with "Give It All You've Got." On Mangione's new "Disguise," there's a rap with Shirley MacLaine and the scratch-oriented "Diana D." Other birthdays: John Mayall 1933, Felix Cavaliere 1944, Denny Doherty 1949

FRIDAY, NOVEMBER 30

Looking at punk's first British generation, only Adam Ant, Paul Weller, and the Clash stuck it out long enough to score an American hit. Billy Idol, who celebrates his 29th birthday today, is the only person to do it more than twice, and the only person to do it with a ballad. Since his punk days with Generation X, both Idol and some of his music have mellowed; Idol was apparently staying at Hollywood's Chateau Marmont when John Belushi died. One former Chrysalis executive who got there saw the ambulances and told the L.A. Times he'd assumed that it had something to do with his artist. Since then, Idol has toned down his partying and become a strict vegetarian.

Birthdays: Roger Glover 1945, Shuggie Otis 1954, Dick Clark 1929, Paul Stookey 1937

SATURDAY, DECEMBER 1

The Big Thrill Generation

After "Off The Wall" and "Destiny," Michael Jackson had more than a year-and-a-half's hiatus before the release of his next LP. This time, depending on the length of the "Victory" tour, Michael will be lucky to get a year off. Since its release two years ago, "Thriller" has been a major influence in convincing many CHR stations to start playing crossovers again. ("Sexual Healing," a few months earlier, had helped.) Another effect on the record industry and society in general: the release of a lot more fourth and fifth singles from LPs.

Birthdays: Bette Midler 1944, Lou Rawls 1935, Billy Paul 1934, Jaco Pastorious 1951, Gilbert O'Sullivan 1946

SUNDAY, DECEMBER 2

Soul Folk In Action

The high-tech half of the Staple Singers' recent "Slippery People" was David Byrne, who contributed the Talking Heads song and played lead guitar. The high-touch person was Roebuck "Pops" Staples, who's 69 years old today. Staples was one of many who emigrated from Mississippi to Chicago in the Thirties. He formed a gospel act with his daughters and recorded for Vee Jay before going secular in the Sixties on Epic and then Stax. Although the Staples are best known for message songs like "Respect Yourself" and "I'll Take You There," a couple of their hits have come from sources as unlikely as the Heads. Their first secular hit, "Heavy Makes You Happy," had originally been intended for a late version of the Monkees. "Let's Do It Again" and its Mavis Staples follow-up, "A Piece Of The Action," were both erotically-themed Curtis Mayfield tunes that had nothing to do with

Other birthday: Rick Savage (Def Leppard) 1960.

- Sean Ross

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PDs & RECORD EXECS TELL ALL

What Good Rotation Means To Me, By.

Everyone says it, and it's true — CHR continues to lead the way in exposing a wider variety of music and breaking new artists. Many credit this fact as being central to the recent recovery of the record business. But are all stations really doing justice to every new record added? Or are some added with good intentions, only to be lost in the rotational

A number of record execs offer their thoughts on this subject. Also included are some aggressive radio programmers who share their policies for rotating new records. All in all, it's thought-provoking reading, which should indicate that record companies are both concerned with and are monitoring how much exposure their product receives once it's added to your station.

Walter Winnick VP/Promotion, E/P/A

"Thankfully, most of today's CHR stations do give newer product decent rotation," said Walter. "Good rotation is

especially important to a pure pop artist. Records getting 'lunar rotation' (once an evening) is not going to help at all. To get established, any artist deserves to be played three, maybe four times a day. That's what I consider good rotation for a new record."



Walter Winnick

It's clear that from Walter's remarks that the record industry is looking to protect its own interests as well as those of its artists. "If radio believes in a record enough to add it, then they should be willing to play it for us. Programmers should stay on a record at least three to four weeks to really find out what it's doing. The result will be that more records come home.

"When we find out a record isn't getting enough rotation, then we have to find out why. It's too easy for a station to report the record as not moving, all because it didn't get the right rotation. For any record to become a hit, it has to be exposed

"Those few station still doing callouts constantly report 'no response' on a song after three weeks and want to pull it off the air. It takes at least a week from the time when a station adds a title until we can stock the stores. If a station pulls the record, we're stuck with a bunch of product. That costs everybody lots of money.

Sam Kaiser VP/National Singles, Atlantic

Like Walter, Sam is also very rotation-conscious. He rsaid, "When a song is added, we try to determine what rotation level it

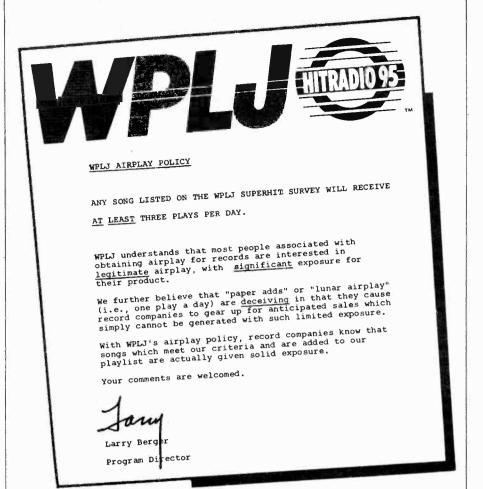
will get in order to set our local marketing plan in support of that airplay. When a new artist enters the lower rotational categories, we try to boost rotation enough to get a feel for it in the streets by generating requests or sales at the retail level. From



Sam Kaiser there, we try to get the rotation increased."

How much rotation is fair by Sam's standards? "It would depend on whether the record is dayparted or not. On a really heavy rocker restricted to afternoons and evenings, two plays between 3pm and midnight would be acceptable. But if it's an allday record, then four plays a day between 6am-midnight is the minimum I'd like to

Sam, who has past experience in radio, added, "Not including those records moving to recurrents, I'd say no more than 40 current records can be rotated effectively. Past that, I'd say you'd be diluting rotations. Now I'm not going to tell anyone how to run their playlist or station. I just make sure the product receives an honest shot so it'll be heard in prime listening periods. We're all overwhelmed with the quantity of airplay on a record, and now I think it's time to be cognizant of the quality of airplay and the resultant movement on those



WPLJ Carves It In Stone

Care to see what one major radio station has done toward exposing new music? WPLJ/New York's Larry Berger issued this policy letter several weeks ago, and it serves as a good example of his station's efforts to see to it that newly-added records are given a fair shot.

Jeff King PD, KPLUS/Seattle

Taking the most aggressive posture in the market on new product, Jeff described how he treats his hitbounds. "With few excep-

tions, new records go into the 'Mariner Category,' as some-day we hope both the team and the records make it. At KPLUS, the new product gets seven plays a day. When we commit, we dive right in. Exceptions are superstar artists which can go



Jeff King

straight into the powers, getting as many as ten plays a day. We can offer this type of rotation since we're about 85% current, with the rest being recurrents and a few select oldies going back two years.

"Aristotle said it best, 'You can't experience something until you've truly experienced it.' The idea being you can't find out until you give it a chance to happen. I think it's important to be committed to a record for a minimum of four weeks. In determining how long we stick with a new record, we pay attention to phones, single sales, and how much support there is from other stations in the market. Those stations hung up on callouts are driving blind. Callout research is a detriment to the world of considering new records. You can't make a valid judgement unitl you see something happen; anything before that is only an opinion.'

Don Ienner VP/Promotion, Arista

Don points out that "good rotation lets me know whether or not I have a hit record. With the amount of product and new music

out there, combined with music on video, A/C, AOR, and Black radio, we have to have good rotation to see if we have a hit. There are only a few records which after the first listen you know are smash hits. It's key that rotations be fair, or don't put



the record on the radio." Good rotation means identification, and I beg radio to identify the aritst and title on both sides of the song. Otherwise you're going to lose a new record among the obvious hits. It's time to re-involve the audience with the artist. Identification helps to put a

face on a new name or sound.

Continued on Page 38

Which Version Makes The Most Sense?

Okay, so you've been given the advance test pressing of the new hit record by David & The Gollaths. You cart it, type out a label, including an intro time of 15 seconds, followed by a total length of 4:25. Put it into rotation, and the phones go nuts. Then a few days later, your local PolySutra rep walks in with a promo copy of the 45. Strange . . . the label reads 3:55.

Then the album comes in, and guess what? Not only is the intro longer, but the cut has a new time of 4:48! But wait! Within days comes that long-awaited 12-inch, complete with an extended dance mix! This little jewel runs with an intro time long enough to do the sports, weather, and the jock lineup with a running time of 6:55. So which version do you

WBNQ/Bloomington PD Mike Justin is concerned about what happens when you play the wrong version. "We always try to stick with the album cut version, but that's not always the best one. It would be very beneficial if more radio stations voiced their thoughts on this to the labels to give some kind of consensus opinion on which cut works best on

Mike feels the labels need to be more involved. "The record reps seem ready to leave this important decision totally to our whim. Is this right, or should they have some definite game plan in mind when promoting the product? After all, programmers want to play the most effective version."

So get out your splicing blocks, right? Wrong! "As far as making my own edits, sure, it would sound smooth from a production standpoint. But I don't trust my judgment enough to take responsibility for making the proper edit that'd please the public and not sound like a ripoff. With all the product on the street, it's difficult enough to make a decislon, let alone figuring out which version is the right one to play.

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PDs & RECORD EXECS TELL ALL

What Good Rotation Means To Me, By.

Continued from Page 36

John Fagot Nat. Promotion Dir., Columbia

With the growing number of CHR stations, John sees a balance between length of playlist and rotation as a key element in the

formula that translates good exposure into sales. "The result of good rotation is that we sell records. Unless a record company can sell albums from airplay, then that airplay is insignificant.

"If adding a record

is predicated by John Fagot
Breaker status, bullets on the chart, or any
of the other benchmarks of success, it's still
meaningless unless we get enough rotation
to allow the public to decide if it's a hit and
cause the consumer to go buy the record.

"Unlike others who support extremely lengthy lists, I advocate a list of 40-50 songs — 40 numbered records, with the rest made up of adds and extras. This would give the public a real chance to hear the records. The station exposes enough new product to keep things fresh and sell records for us at the same time."

Rick Gillette OM/PD, FM102/Sacramento

At the top-rated CHR in Sacramento, Rick runs a 30-record chart, adding four to six titles each week, and keeping a list of ex-

tras five to seven titles long. He explained, "Fundamentally, rotation is everything to any record you play. It's what separates your station from the others in your market, from powers all the way down to recurrents. As far as new



rents. As far as new Rick Gillette
music rotation is concerned, there is so
much more new music out today, you must

decide what type fits your station.

"When you add a title, you have to give it a break but you can't dilute your hit mix. So a balance has to be established between songs that are hits, and those that have the potential to become hits. We've been using newly-added records in our 'Song Of The Day' contest, which directs a lot of attention to a new song which is worth all the money'"

Rick also offered some insight into his rotations for new records. "Songs from an established act might go right into a secondary rotation. But a new record by a new artist can expect to be played at least four times a day. All new music is introed and outroed with title and artist information to help the audience become familiar with it.

"I'm always willing to give a new record a viable period to catch on. I don't think we've ever dumped a song before four weeks. Sure, there've been some isolated cases when we've put songs on which don't sound right with the rest of the product on the radio, but such a situation is rare."

Steve Meyer VP/Promotion, MCA

Steve sees adding new music as an automatic commitment to good rotation. "It's unfair if the majority of a station's

audience doesn't get a chance to hear it. In today's competitive marketplace, any less than three plays a day on a new record is unfair to both the record company, which has the burden of stocking the record, and to the talent, who's competing with every other artist.



Steve Meyer

"Those records which become hits can take five to six weeks before they really start generating top 20 sales. Urban records may demonstrate immediate sales, versus pure pop or rock records. This holds especially true for new acts. The week a brand new record is added, it takes a full week for stock to be put in place. So in

essence, the retail situation is one week behind the airplay. Radio needs to be aware of this.

"Thankfully, CHR is more open to giving new artists a ashot. With stations adding between four and six records a week, it's imperative that the non-superstar acts get adequate airplay. Poor rotation is just bad policy. It's obvious that the superstars will get preferential attention, but let's not stop giving the shot to newer acts so that we keep the system fresh. You can't expect big reaction with minimum exposure."

Eddie Mascolo VP/Promotion, RCA

"Good rotation means sales on a record. You can't sell product without it," said Eddie. "I personally expect three to four plays

a day on a new record. In addition, radio needs to give it five to seven weeks of solid airplay to generate big sales."

And Eddie has definite ideas on how long a hit record should receive current rotation. "To truly expose a hit to all

ly expose a hit to all Eddie Mascolo of a station's audience, it needs 12-14 weeks on the chart. In a recurrent category, you can see a title stay on for months at a time. I see a lot of sales when a hit moves into recurrents.

"Sure, every promoter wants their new records on, so we look for longer playlists. But those with realistically-sized lists actually sell more product. A list of 30-37 active records offers a good balance between exposing new product and generating sales for the music being played."

Rich Fitzgerald VP/Promotion, WB

Noting that stations' rotation policies differ due to their formatting, Rich commented, "A lot depends on the type of station we're talking about. Getting three or four plays a day on a new record would be fabulous, and conversely playing a record once a night to 'see how it goes,' doesn't make it. Radio programmers tell me that people only

me that people only listen for short Rich Fitzgerald periods of time, so they should follow their own thinking when it comes to exposing new product.

"I've got to compliment radio on the job it's done with exposing new product. With all of the superstar product out, it's very tough for the newer artist. The best thing radio's done to help has been cutting on back on playing burned-out oldies. It's allowed radio to expose new product and carve out their own identities. It's been a real positive.

"With so many stations playing the same product, PDs should be aware that records can burn out faster. My advice is to continue adding fresh hit material so the audience doesn't think your station is old, tired, and boring with the same thing day after day. All I ask is that radio consider what type of record it is before making a decision to drop it. Remember, a ballad takes longer to happen than a hot-sounding reaction record."

Jack Satter Nat. Promotion Dir., EMI America

"Is four plays a day too much to ask? I don't think so," said Jack. "So many new records get added and shoved into lunar ro-

tations, it must become a priority for PDs to give these records enough time to develop. Two weeks is simply not long enough to establish a base. To me, four times a day is really a needed playlist standard that all of radio should adopt.



Jack Satter

"Playing something after midnight is just a bonus. That airplay doesn't really factor into determining whether it's a hit or not. You might as well not be playing or reporting it if you can't give it solid rotation."

Motion



KMEL TRAPS A WILD ANIMAL — KMEL/San Francisco's Nick Bazoo found himself in a pretty mess recently when Vanity stopped by to promote her latest LP, "Wild-Animal." Grinning from ear to ear (I-r) are Vanity and PD Nick Bazoo.

Gary Leigh joins KKRC/Sioux Falls for an airshift, replacing Tad Swensen KSET-FM/EI Paso promotes Bill Clifton to Asst. MD/middays, while allnighter Dennis Woo is upped to evenings . . . Bob Hammond is doing it allnights at KLSI/Kansas City Jim West exits PM drive at KZOZ/San Luis Obispo as Mark Lyons Dave Fuller joins WFXZ/Saginaw from WHNN/Bay City, replacing MD Dave Michaels, who leaves for WVIC/Lansing Steve Taylor will be handling mornings on WQUT/Johnson City, coming from the creative services spot at WCYB-TV . David Marz is the new Promotions Coordinator at WZOU/Bos-Cindy Johnson will be covering promotions for KTKS/Dallas.

Many changes at WZOZ/Oneonta: John Stempin is upped to News Director and Ann Kolodziej takes over his Production Director/midday slot. Dan Lagani, Jackie Cincotta and Tim Lynch join the staff for parttime work, and Fiona Bremner becomes a new Account Executive ... Jeff McNeal has just signed a three-year contract with KYUU/San Francisco ... At

contract with KYUU/San Francisco . . . At KMEL/San Francisco, Kenny Wardell leaves promotions for sales, and Julie Bruzzone joins from crosstown KFRC to take over his duties.

KEGL/Arlington (Dallas) has a new lineup: Stevens & Pruett 6-10am, Joe Folger 10a-2pm, Randy Brown 2-6pm, Kid Craddick 6-10pm, Tony Johnson 10pm-2am; overnights are split between Steve Ray and J.D. Ryan WGCL/Cleveland also reports a new lineup: Hutch in the morning, Tom Jeffries 10am-2pm,



ANYBODY NEED A BAG? — WIOG-FM/Saginaw is giving away money bags with amounts ranging from \$1000 to \$10,000 every day, whenever a lucky listener guesses the correct number in the "Free Money Account." Pictured (I-r) is winner Mark S. Brown, who won \$2619, and WIOG'S Scott Shannon.

Joe Bohannon afternoons, Bumper Morgan evenings, Ric Cramer 10p-2am, and Ken Kohler overnights.

Bits

• See You In DC, Ronnie! — WZKS/Nashville recently sponsored an "Election '84 Weekend," with more than 10,000 calling in "unanimously" for Reagan. From those voting, one random caller won a grand prize trip to Washington, DC.

▶ Watch Out For That Tab — KHFI/Austin, along with Austin Coca-Cola, Bank Of America, and Bill Munday AMC/Jeep, is sponsoring a "Treasure Tops" giveaway. Listeners can win all kinds of prizes by registering their Coca-Cola can tabs with K98. Treasure Tops has featured \$1,000,000 in cash, prizes, and discounts in the Austin area. The latest grand prize winner received a 1984 Cherokee Jeep and a \$5000-limit

From The Coffin To Your Party —
 WASH-FM/Washington celebrated October festivities by visiting a listener's Halloween party in the 97/WASH-FM Coors/Pepsi Coffin van, which was loaded with Coors beer, Pepsi-Cola, and official WASH-FM Party Shirts. The lucky winner was chosen from a random postcard drawing.

R&R/Friday, November 23, 1984

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CHR PICTURE PAGE



LOVIN' L.A. AND KHJ — KHJ(Car Radio)/Los Angeles featured Randy Newman as a "car star" when he stopped by the station during his recent concert tour. Pictured (I-r) are Randy Newman, KHJ PD Rick Scarry, and air personality Danny Martinez.



THE CRYSTALS IN 1984 — When Wolfman Jack returned to the airwaves on WNBC/New York, rockers from the '50s and '60s helped welcome him back with a wild party. Shown (I-r) with Wolfman Jack are the Crystals ("He's A Rebel" & "Da Do Ron Ron"), Delores Kennibrew, Darlene Davis, and Brenda Jones.



YOU'RE MY IDOL, BILLY! — CKSL Radio, London, Ontario and the Clifton Arms Hotel presented a plethora of celebrities in their recent SW Ontario Lipsync Championshio. Shown (I-r) is grand prize winner Greg Keen, who performed Billy Idol's "Rebel Yell," and CKSL's Kevin Russell.



THE LUCKY ONES — WANS-FM/Greenville Promotions Coordinator Scooter Lesley (I) and Ass't MD Tommy Smith (r), found themselves testing their self control backstage with Atlantic recording artist Laura Branigan after a recent show at Atlanta's Fox Theater.



BOSOM BUDS — KHTX/Reno recently limoed 20 couples to the opening of Rod Stewart's tour in Reno for backstage fun and rousing concert! Arm in arm with Rod is KHTX OM John Chommie.



RAH FOR TEACHERS — Capitol Promotion Manager Susan T. Epstein serviced KKHR/Los Angeles with cheerleader rah rahs and apples in addition to Capitol's latest soundtrack release entitled "Teachers." Pictured here (I-r) are KKHR MD Dave Hall, Susan, and KKHR PD Ed Scarborough.



SOMETHING TO PIN ON THE FRIDGE — WMPZ/Soperton, GA Operations Director Bill Phipps was proud to show off his first gold record, awarded for the success of Bonnie Tyler's single "Total Eclipse Of The Heart." He sends his thanks to Alan Oreman at Columbia Records for the grand token!



TAKE ANY ONE YOU LIKE! — When KPLUS/ Seattle held its annual "Fox Hunt" drag races, it decided to hold a "Legs" contest simultaneously to help celebrate Seattle International Raceway's 25th anniversary. PD Jeff King found himself flanked by the winners, who were so ecstatic over their TV dinner grand prizes that they couldn't resist a pose with meals-in-hand!



NO PLAIN JANES IN THIS PICTURE — Sammy Hagar stopped by WSTO/Evansville during his current tour which included a sell out local show. Hangin' out at the station (I-r) are Hagar, WSTO weekender Mark Ross, and WSTO's PD Chris Taylor.



HOW'D YOU LIKE THIS FOR A PRIZE? — CFRW/WInnipeg, Manitoba recently sponsored a contest where winning listeners would receive both new and used Cars cassettes. Callers also qualified to win a "used" car from CFRW, which would contain a surprise in the trunk. The prize turned out to be an AM/FM car stereo.



NIGHT RANGER LOVES KRZ-FM! — WKRZ-FM/Wilkes-Barre recently put on a free Night Ranger concert for 6000 lucky listeners who participated in the station's many giveaway events. Visiting after the concert were (I-r) WKRZ-FM midday personality Mark Sinclair, Night Ranger's Jack Blades and Brad Gillis, and WKRZ-FM night rocker Jumpin' Jeff Walker.





STEVE FEINSTEIN

ACTIVES LOVE 'EM, PASSIVES HATE 'EM

Records That Sell . . . But Don't Research Well

Next to the federal tax code, the most unfathomable phenomenon facing our society is the one of high-profile recording artists who sell healthy amounts of records but whose songs fare poorly in callout research. The classic case is **Bruce Springsteen**. Until his current album, passive research respondents generally felt his music was anything but boss.

Other examples include the Pretenders, Police, David Bowie, Talking Heads, and U2. I'm not suggesting that all callout research turns thumbs-down on every song by these acts, but that their music tends to test poorly relative to their outstanding record and concert sales.

If the test scores aren't strong, radio stations that base their musical menus primarily on callout results will drop a record even when the record is selling phenomenally well. Such reasoning seems logical, as the stations gear their music to "average" listeners rather than active record buyers. Hence, record sales are not a major factor (if they're considered at all) in the stations' decision-making.

Still, this is vexing to a record promoter who sees booming sales as empirical evidence of a bona fide hit, yet gets the door marked "airplay" slammed in his face due to research that seems less tangible. What's a promoter to do?

"I break legs," jokes Judy Libow, Atlantic's Director/National Album Promotion. She'll soldier on and continue her efforts on behalf of a record, but will only bang her head against the wall for so long. "Programmers who are that tough and computer-oriented will ultimately do what they want to do anyway. Either we have a hit without them or they come to the party when they realize the record is a legitimate hit and that they wouldn't be going out on a limb to play it."

Look At The Big Picture

RCA Director/National Album Promotion Alan Wolmark will ask a station "why it's being influenced only by the passive segment of its audience and not taking into account at all the active segment. I can understand a record suffering in airplay if there's no reaction and it tests poorly. In that case, you have data from a cross-section of your audience. But to eliminate exposure on a record that is obviously a hit to



"To eliminate exposure on a record that is obviously a hit to a large segment of the audience is probably not in a station's best interest."

Alan Wolmark, RCA



"Programmers who are tough and computer-oriented will ultimately do what they want to do."

Judy Libow, Atlantic

a large segment of the audience is probably not in the station's best interest."

In Wolmark's experience "The best example of how shortsighted it is to be governed solely by the passive segment of the audience was the Rolling Stones' "Tattoo You' album. At the direction of a consultant, a certain station added and dropped the album four times: twice apiece for both singles, 'Start Me Up' and 'Waiting On A Friend,' when they didn't test well.

"How can you ignore a core band like the Stones? There's a point when research can be too clinical, and has to be thrown out the window when it's coming back with such absurd results."

The Shock Of The New

Why do bands that inspire actives to lay down their hard-earned shekels for albums and concert tickets also provoke "don't like" or "makes me ill" responses in callout research? Wolmark explains one of the great paradoxes of our day by proposing that innovators pay a price for forging ahead. "Truly creative and groundbreaking artists are always going to rub a certain amount of the audience the wrong way simply because their music is new. If people who control mass communication let programming be dictated solely by the passives who often resist anything new and different, then the development of music is going to be hindered.

"Some of the most successful records are the most difficult to get off the ground. Yet these groups with initially unfamiliar sounds often become the most longlasting artists. One of the greatest pleasures of my job is finding those bands and making sure they get exposed despite all the initial research."

Et Tu, U2?

Island National AOR Director Bob Catania has seen this state of affairs affect airplay on U2's current album. "I feel it's a mistake to allow one facet of a record's profile to dictate the total picture. What's

Clearing Up Quarter-Hour Maintenance

My 10/5/84 column on time spent listening referred to the commonly held assumption that placing spots in the middle of quarter-hours can yield a station as many as eight quarter-hours an hour from a single listener. The theory is that if spots are at, say :07, :22, :37, and :52, the fidgety listener who automatically tunes out during spots but comes right back afterwards will get credit for listening to two quarter-hours during each 15-minute period (one for each five-minute listening span).

Not so, as this letter explains:

Dear R&R.

Our policies and procedures department has asked me to clarify how **Arbitron** credits radio listening

While it's true a diarykeeper may register listening equivalent to eight quarter-hours during an hour, it is not true that Arbitron would credit a single station for eight quarter-hours during any one hour.

For example:

- 8:00am 8:06am WAAA = 1 quarter-hour for WAAA And
- 8:00am 8:06am WAAA = 1 quarterhour for WAAA
- 8:09am 8:15am WBBB = 1 quarter-

However

- 8:00am 8:06am WAAA
- = 1 quarter-hour for WAAA 8:09am - 8:15am WAAA

The reason for this crediting is that our computer programs will not allow for crediting a station more than once for a single quarter-hour. Up to three separate stations, however, may receive credit for a single quarter-

Alison J. Conte Public Relations Specialist Arbitron Ratings Co.

especially frustrating about U2 is that in certain markets AORs have given to their CHR competitors a record by a band that AOR developed and broke.

AOR developed and broke.

"It's doubly frustrating because I know that three months from now, after having dropped the record, these stations will find that it researches great, readd it, and say they're right on target.

"What's weird is that in five of the markets where the record's been dropped because of bad scores, the competing AOR also does callout and has the record in hot rotation. I can only ask the station that's dropped the record to reinterpret their research"

Catania has also seen research work the other way, benefitting faceless bands whose value to AOR he questions. "An important band like U2 gets hurt because it doesn't research well, yet nondescript bands that don't sell records and prove to be useless get a lot of airplay because they research well. These are not bands that AOR builds its audience on. How many AORs have Tarney-Spencer as one of their core bands these days?"

The J.B. Philosophy

A&M's Director/National Album Promotion J.B. Brenner is a realist about fighting city hall. "There's a point where a record's either going to get played or it's not, regardless of what you do. Sometimes further work on it will just take you take you farther away from it. You can get into a personality conflict where you see guys



"The reason people don't want to play records — they sound different from everything else — is the reason they should play them."

J.B. Brenner, A&M

keeping off a record when they know they should play it. They're being stubborn, and they don't want to admit they're wrong. Instead of butting heads with them, you're better off working another record or talking to somebody else you can make sense with.

"All of our big acts have been battles: Police, Go-Go's and Joe Jackson. Unfortunately, the reason people don't want to play records sometimes is the reason they should be playing them. You can hear ten seconds of a band like U2 and know it's them — they've carved out a sound that's different from everything else."

Aesthetics 101

There's an old saying that "today's avant-garde is tomorrow's mainstream."



"Certain AORs have given a band (U2) to their CHR competitors that AOR developed and broke."

Bob Catania, Island

Though that's overstating the case, I invoke that saying to remind us that most artists who are pushing forward into uncharted territory make us feel uncomfortable on first experience. A fresh, new sensibility that may change the way we see the world and ourselves may be unsettling initially. But after that almost reflexive irritation subsides, it's often these artists who yield the greatest rewards. How many times have you heard someone say or thought to yourself, "Boy, did I hate that record the first time I heard it. Now I love it."

I wouldn't argue that radio programmers have a duty to expose these acts—their only responsibility is to make their stations successful in ratings and revenue. Instead, I'd say that it's in their self-interest to selectively play new acts. Not only to en-

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Records That Sell . . .

Continued from Page 40

sure that new artists emerge to replace the old, but so that the station is perceived as sharp and on top of the fresh voices emerging. The art lies in discerning what's new and worthwhile versus what's merely new and hyped, and in presenting it in an ap-

pealing manner. If a station can hit that mark on a consistent basis, not only will its credibility grow, but so will its audience's listening spans. Everyone's a winner, then

 station, audience, the cause of new music, and record companies.

LIVE ANNIVERSARY BROADCAST

WNEW-FM: Sexy And 17







It's for good reason that WNEW-FM bills itself as the station "where rock lives." Pulling out all the stops for another "big event," 'NEW-FM celebrated its 17th birthday with a week of live broadcasts from New York's Hard Rock Cafe. Joining Operations Manager Scott Muni on his afternoon shift were luminaries such as Elton John, Ron Wood, Julian Lennon, Peter Wolf, Lou Reed, Mike Levine of Triumph, and Tommy Shaw, while David Bowie and Dan Aykroyd called in their congratulations. Pictured on opening day (top; I-r) are broadcast producer Denny Somach, Muni, John Densmore from the Doors, Rick Derringer, and Joe Piscopo. On Wednesday (middle; I-r), Marshall Crenshaw and Jackson Browne share the mike with Muni. At closing day ceremonies (bottom; I-r) are the Hard Rock's Isaac Tigrett and Eric Crisman, PD Charlie Kendall, Muni, VP/GM Mike Kakoyiannis, and Somach. 'NEW-FM personality Dennis Elsas manned the controls back at the studio. The next really big show on the 'NEW-FM calendar is the station's annual Christmas Concert to benefit United Cerebral Palsy. The Kinks and Tommy Shaw will play at Madison Square Garden in December.



RADIO IS HELL — A mock war between upstate New York AORS WPYX/Albany and WOUR/ Utica erupted when 'PYX's morning team began dumping on the city of Utica after a college professor in the region designated it as the most livable city in the state. The stations' coverage areas overlap slightly, so WOUR's own morning duo felt compelled to defend its town from 'PYX's "Capitol Punishment." Back and forth went the on-air civic mudslinging for a week, with listeners joining in and contributing songs defending their town and deriding the opposition. It culminated in a joint simulcast of both morning shows from the 'PYX studios, with the teams trading barbs and taking listeners' calls before signing a "mutually verifiable freeze against ill will between the two markets," explains WOUR MD Tom Starr. Pictured at WPYX after the olive branch was proffered are (I-r) WPYX's morning team of Bill Sheenan and Bob Mason, and WOUR PD Peter Hirsch and partner Bill Hauser.

SEGUES

The management team at **WEBN/Cincinnati**, President/GM **Frank Wood** and PD **Tom Owens**, is consulting **WAAL/Binghamton**.

Congratulations to **KSHE/St. Louis** as it celebrates 17 years of bringing home the bacon.

WYDD/Pittsburgh evening man Tony Florentino adds Assistant PD duties . . . WQBK/Albany names midday gal Peggy Apple MD . . . Charlie Parker is KFIV/ Modesto's new MD . . . KZEL/Eugene's Vince Mertz named MD.

Jan Neilson rates overnites at WTUE/Dayton.

Tom Woerner joins WFBQ/Indianapolis as Production Director from KGGO/ Des Moines.

WAQX/Syracuse Promotion Director Steve Becker departs.

Last week's column should've said that **KAZY/Denver**'s Stroh's "Run For Liberty" raised \$11,000, not \$1100.



IDOL GESTURE — Chrysalis West Coast AOR rep Steve Brack practices his best Billy Idol sneer while visiting KMET/Los Angeles MD Sue Steinberg.



PHANTOM GUEST — Fixx drummer Adam Woods (right) appeared out of thin air to swap ghost stories with WDVE/Pittsburgh MD Herschel.



HARD ROCK STATE — WGIR-FM/Manchester promotes itself as the "Rock Of The Granite State" in its latest TV spot. This between-takes shot includes PD Bob Cox (far left), Knight Quality Group President Scott Knight (third from right), and production personnel who worked on the spot.



JERSEY GUYS — WMGM/Atlantic City PD Mike Boyle (right) awards a Bruce Springsteen album library and a pair of tickets to see the Boss in Philadelphia to a contest winner.

Adult/ Contemporary

RON RODRIGUES

TRADITIONAL VS. CONTEMPORARY ARTISTS

Achieving Adult Radio Airplay

Since adults are not quite the active record buyers that teens and young adults are, most A/C stations don't get the promotional attention from the record companies that CHR and AOR stations do. However, as the country ages, all the labels are searching for ways to retain their customers as they graduate into older demos.

This story is about two record company promotion executives. One works for a label with a stable of traditional, established A/C acts. The other manager's label is attempting to expose a roster of more contemporary artists to adults. Both of them have the same goal - to achieve adult radio airplay. But they have separate reasons for doing so. The traditional manager needs that A/C airplay because he's not likely to get it from other formats. The contemporary manager needs A/C to help his artists cross over to

Tradition Survives

Columbia Records has long harbored established adult artists. In the '50s, its popular artists included Mitch Miller, Patti Page, and Johnny Mathis. It scored success with Barbra Streisand and Simon & Garfunkel in the '60s, signed Neil Diamond and Willie Nelson in the '70s, and now employs Julio Iglesias.

late, but I'm still trying to get a feel for the

Getting A/C airplay for adult-oriented artists is Mike's primary goal. "While I'm still trying to achieve CHR-to-A/C crossovers, it's just not as exciting to me as when I have an adult artist looking to get airplay on A/C radio." As an example of A/C's record breaking power, he credits the format for turning Julio Iglesias into an American superstar. "Julio has finally crossed the image barrier of being a foreigner. In this situation, A/C knew he was perfect for their audience, and they pioneered him on their format. It's interesting that I'm now getting resistance on the current single ("Moonlight Lady") because, according to programmers, his foreign accent is more noticeable than on his previous releases, where he was teamed up with Willie Nelson and Diana Ross."



Mike Martucci



Dino Barbis

As Columbia/National Secondary Promotion Manager Mike Martucci relates, "We have a large, strong stable of A/C artists including Diamond, Streisand, Paul Anka, and Mathis. Most of these artists are major record sellers, and their primary source of airplay is on A/C. So, to us, A/C is a very important format."

Mike noted that some artists like Mathis have a strong fan club base, and any album he releases will probably sell 200,000 units. "Anka, on the other hand, needs airplay to sell a substantial amount of product. Since both appeal primarily to the 30+ female, A/C is about the only airplay source.'

Identity Problems

Martucci has taken uncomfortable note of CHR's popularity spurt this year. "I'm concerned, because A/C's are following CHR's lead too much. The A/C PDs are telling me that they're trying to reach a younger audience, and are more interested in Toto, for example. I'm afraid Streisand or Diamond are taking a back seat to the newer artists. It's understandable if CHR doesn't play them because their demos may not re-

In spite of his problems getting traditional artists adult airplay, Mike said his label is pushing forward with other projects. "Steve Perry, who has significant AOR and CHR success, wants to establish an A/C hit - not just something that spills over from the other formats, but a certified A/C hit. You might see Patty Smyth and Scandal soon; I can see her trying to cross onto the adult charts. Chuck Mangione would like to reestablish himself on A/C, we have a project happening with Richard Clayderman, and there are some jazz artists, such as Ramsey Lewis, who are making attempts at A/C.

When I asked Mike about solutions for getting his adult roster more A/C airplay, the former Cashbox veteran said, "For one thing, we need support from the trades like R&R. While I think the paper does a good job of reflecting opinion, it really needs to address this issue from the record company point of view. I believe it's important to highlight the fact that there are some very salable, established artists that are not getting the kind of adult airplay they deserve.



BREAKING THE INNER CIRCLE—Managers from all labels desire A/C airplay. Some need it because it may be the only source of airplay for some of their artists; others want it because they see some A/C stations on the leading edge of mass appeal radio. Shown surrounding the "established" circle, which includes Lionel Richie and Billy Joel, are Madonna, Paul Anka, Cyndi Lauper, and Steve Perry

I'm not against any A/C emulating a CHR in style, but it shouldn't have to copy their playlists

More Contemporary

Looking at the situation from the other side. Warner Brothers Director/National Promotion Dino Barbis has a more contemporary roster of artists, none of whom are in the "traditional" class. Therefore, many of the records his company works in A/C are designed to either cross to, or from, another

Barbis also notes that A/C stations will often avoid records that are ignored by CHR. "Frequently, we have to build an A/C airplay base to cross it to CHR. The current Jack Wagner record is a good example, although it had its own problems. When it was released four months ago, we had a substantial number of A/C's on the record. But there was a good number of stations not on it because it had no CHR support at the time. We realized we had to rebuild the record with multi-format support. So we breathed new life into the record."

Dino said his biggest problem is trying to find an "identity" for A/C radio. "There are what I term left wing stations — the hybrids and right wing stations - the full-service

outlets. While I have nothing against either, it creates confusion among record company marketing efforts.'

With his contemporary roster, Barbis understandably likes the idea of A/C radio becoming more contemporary. "Stations like KEZR/San Jose are on the leading edge of A/C radio. While they won't play Jimi Hendrix, they will play artists ranging from Kenny Rogers to Sheila E. and Scandal.

The 18-year veteran of the music industry is beginning to feel the sales effects of A/C radio. "It's much more difficult to track the retail effect of A/C when there's multi-format play on a record. But my branch managers are telling me that the Al Jarreau record is selling quite well, particularly in the South, where most of its play is from A/C. I'm also finding that the format is the most effective way to cross records from Urban formats to CHR."

Dino indicated that his label is serious and committed toward A/C. "They wouldn't have put me in this position if they weren't. I see how the population is shifting and if our buyers are going to be listening to A/C radio in increasing numbers, then my job is to address A/C radio with increasing

Progress

Y97/Pittsburgh names Len Laabs for PM drive news from the OM position at WJPA/ Washington, PA JKLSI/Kansas City sets four appointments: Bob Hammons joins for overnights from Rock99/Springfield, "Katfish" Kris Kelly is promoted to Asst. PD from production, J.P. Morgan takes weekends from crosstown KCMO, and Randy Birch moves in from WMRZ/Quad Cities for morning news anchor Michael Bettelli adds MD duties to his

weekend airshifts at KOMO/Seattle . . . WLHT/

nings from WXUS/Lafayette, IN Byrd joins KIOC/Beaumont, TX as VP/GM from crosstown KLVI ... WGEE/Green Bay names Mark Daniels News Director, moving over from the sports department . . . WPOE/Greenfield, MA lineup includes Glenn Summers and Sean Matthews in mornings, Pam Austin middays, and Brad Williams in afternoons Additional weekenders include Bill Coleman and Nancy



LON HELTON

INDEPENDENT LA BELS

Against All Odds

Cranking up and running a successful independent record label has to be about as tough as throwing a hard six on the hop. If the major labels — with all their people and money — find it difficult to break new acts, it would seem that those guys starting their own labels stand about as much chance as a tuna in a tank of sharks.

And yet, they're out there plugging, week after week. You see the fruits of their labors when you read names in R&R like Jim Glaser, Vern Gosdin, Dottie West, Rex Allen Jr., Susan Jacks, Tony Arata, and Mason Dixon. For a closer look at the world of the independent country record label, I talked with Don Tolle of Noble Vision, Chuck Robinson of Permian, and Charlie Fach of Compleat.

While there are numerous philosophical differences in the way the companies were built and the way they are run, all three gentlemen agree on the reasons why independent labels must exist.

"Historically," says Don, "independent labels have been an avenue through which some of the more exciting talent within our industry has been developed."

Concurring, Charlie added, "Our role is to be an alternative for artists who can't get recorded by major labels. There's more talent out there than can be absorbed, worked, recorded, and promoted by the major labels. We fill that void."

Chuck feels it's just another example of the American way. "There have got to be some independents out there — those outside of the (status quo) — trying to create opportunity. It's called entrepreneurship. The independents who are successful today started with a dream and a desire, putting their own money on the line. Our desire is to have a strong artist roster to break acts and expose the tremendous amount of talent out there"

If you've been around this business more than ten minutes, you know exactly what a tough job that is. Noble Vision's success is even more impressive when you realize that Don Tolle and partner Hal Oven have built an artist and a record company on just one album (Jim Glaser's "Man in the Mirror"). Don acknowledges that the job he set out to do is far from over.

"We're nowhere near where we want to be. But we're still in our infancy - a little over two years old. Let's face it: If you have a couple of artists out there who are selling quite a few records, your small company can be profitable. However, there are a lot of different challenges in this business you have to meet. The first and the greatest one is to make hit records, things that people like and will be moved by. Without the public acceptance, none of the rest can happen. There is also the radio challenge - establishing rapport, sincerity and, hopefully, displaying expertise and commitment to what you do. Plus all of the things that go toward building credibility. Then there is retail, which is one of independent distribution's great pitfalls. You can't sell your records unless they're out there and available for people to buy.

The Distribution Problem

Noble Vision is different from the other independent labels profiled here in that its records are distributed by a number of independent record distributors, as opposed to its records being sold to accounts through major label distribution. Don has a network of unrelated independent distributors. He explains, "They buy records from me, sell them, and pay us for what they sell. They have salesmen who place records in stores. Because the majors dominate the business, the independents are in a very weak position. Independents don't have the power in the field the major labels do, unless they've got the music.

"The key to an independent developing strong retail accounts is credibility," says Don. "Nobody wants to buy records from from some fly-by-night company that has some success but may not be in business next year. They're worried about what they're going to do with the records (re-

ALTERNATIVE 'MUSIC CITIES'

Home Is Where The Music Is

Of the three independent labels profiled in the accompanying story, only one is Nashville-based. **Noble Vision** is headquartered in Atlanta, and **Permian** calls Dallas home. I asked **Don Tolle** and **Chuck Robinson** if not being in Nashville has either impeded their growth or presented any major obstacles.

"Making great music is not a matter of location," offered Don. "I have no doubt that we could succeed in Cincinnati or Newport, RI, because it's really a product of the people involved.

"Also remember that even though the major labels are there, Nashville is first and always a songwriter's and publisher's town. I always look to record the best songs and they know that I'm open to all of them. While many of the major publishers are represented on our first and second albums, we are very open, as one might imagine, to listening to the stuff from the smaller guys. They see it as a very healthy sign, an alternative to shopping artists and songs around to only the major artists or labels. For them, independent labels searching for new material are the bright spots on the horizon."

Many of the problems Chuck has faced in Dallas have obeen financial rather than artistic. While there is an awful lot of money in Texas (oil, real estate, ranching, etc.), Chuck said it wasn't really "entertainment industrywise" money. From the financing point of view, it might have been easier to get backing from banks in Music City. "In Nashville," he explained, "the financial community would have been more understanding, knowing what a 'bullet' was, for instance. That's a foreign language in the financial community

For Charlie Fach and Compleat, being in Nashville is all positives. "The PolyGram Country department is next door to us," he said, "so it's real easy to maintain a close relationship with them. Also, just about all of the country music recording is done in Nashville. The publishers, the licensing agencies, and the acts are here. Being in Nashville simply makes doing business easier. With coun-

try music, it just seems like it would be more difficult to do the day-to-day stuff from another city."

Another advantage for Charlie is apparent when it comes to getting songs. "Not everything in Nashville is done by appointment; a lot of things result from happenstance. You may run into publishers in restaurants or see them on the street. You might catch a writer in the middle of a song and mention you have a **Vern Gosdin** or **Susan Jacks** session coming up, and they may have somweting that fits your artist. You're smack dab in the middle of what's happening when you're based here."

Not being native to Nashville, Charlie felt these things were important enough for him to move there when he started Compleat. For Don and Chuck, a large part of their staying in Atlanta and Dallas, respectively, was their desire to cultivate the artists in their regions.

Chuck cited the amount of Texas talent who had to go to Nashville to make it simply because there was no active music scene in their home state. "My goal," Chuck said, "is to develop the major talent in Texas. Many major stars have told me they'd love to come back, if only something was happening here. We're trying to make it happen."

Chuck also said, "Ithink we would've been a small fish in a deep pond in Nashville, where labels come and go. There wouldn't have been the local excitement we've created here in Dallas. It was really a historic event two and a half years ago when we set out to tackle this industry — something that had never been done in Dallas before. It gives us great visibility within the artistic community, and that helps us attract the young new talent we need to discover."

turns) if you go under. Credibility is what we have worked so hard to build with Jim Glaser. Over the past two years we've had a number of hit singles from the album. Jim was named New Male Vocalist of the Year by the ACM and selected to appear on the New Faces show. I've overcome so many problems out there. One, getting your records out, and two, collecting your money for what you have sold. I've found that if you have hit records, something that people want, then you have power."

Chuck Robinson chose to build Permian

Records and his credibility in a different manner. He opted for instant credibility with store accounts by signing with a major label to distribute his product.

'Permian Records started in 1981, the outgrowth of a production company. I produced a record on Gusher Productions by an unknown artist that didn't chart, but it was a good learning experience. I saw all the things that everyone warned me about. We thought our best plan was to find an act with name value, put them with a producer who knew the ropes in Nashville, and play the game the way the majors do. Essentially, Permian jumped into the mainstream with the signing of a major act, namely Lynn Anderson. It was right on the heels of a distribution agreement with MCA. We really had to do a healthy deal to get a name. We figured rather than advertise at first, we would go out, get a name, and chart some records. We knew we would have to pay a little more to prove that we could do it. I depend very much on those around me. They said to go for major label distribution because it carried a great deal of credibility and was the only thing for us to do at the time.'

Charlie Fach also chose to start Compleat through the major distributor route. Besides the instant credibility with store accounts, he enjoys the promotional benefits. "We're distributed by PolyGram and utilize their promotion staff. Plus they do our marketing as well. With major label distribution, in many cases we can have someone physically deliver the record as opposed to sending it out and following with a phone call. Using their people also means more

Compleat Corporation of the corp

Charlie Fach worked for Mercury/Poly-Gram for over 20 years doing "just about everything" in that span. Part of that history included running a label called Smash for Mercury when Roger Miller was on the label. Compleat artists include Vern Gosdin, Susan Jacks, the John Arnold Band, and Kim & Karmen.



Prior to starting **Permian Records** in 1981, **Chuck Robinson** was the Music Coordinator for the Dallas Independent School District, a position he held for 13 years. Before that, Chuck says he spent "six years in the wonderful world of business and Dallas real estate."

Permian's present artist roster includes **Dottie West, Katy Moffatt,** and the newlysigned **Kathy Twitty.**



Don Tolle is a former musician/songwriter who began his record career with an independent distributor in Dallas 12 years ago. He went on to spend six years in various levels of promotion with A&M Records before opening his own Atlanta-based independent promotion firm. Don founded Noble Vision Records in 1979, but it did not become an active label until September 1982.

Don is also the producer for the label's two artists, **Jim Glaser** and **Tony Arata.**

Nashville This Week



SHARON ALLEN

All American Music Pageant Debuts

The All American Music Pageant is a combination talent contest and beauty pageant. Here's how it works: This national talent competition is being offered to radio stations (all formats) by American Beauty Search and Superstar Productions, in cooperation with Opryland USA.

In selected markets, the Jantzen and designated department stores are teaming up with participating radio stations in co-op advertising promotion to attract contestants.

Each radio station may pick one young woman to represent the station in the state competition. Each state winner will then compete in the national competition. Each contestant coming to Nashville for the national competition will be introduced on stage by a personality from the local radio station that selected her.

The national competition will culminate in a two-hour television show to be broadcast live nationwide from Tennessee Performing Arts Center by Multimedia Entertainment. The national winner receives a recording contract, television appearances, an agent, a publicist, and musical training.

Stations must choose their winners by January 14. State competitions will be held in January and Febuary 1985, with the national competition taking place in Nashville on April 15. For more information call (800) 523-1954 or, in Tennessee, (615) 297-1616.

Sing Softly And Cary A Big Stick

Epic artist Steve Earle and his manager John Lomax III are practicing what they call "record promotion in its most basic form." They've been visiting radio stations carrying a big stick (painted hot pink and black) urging MDs and PDs to play Steve's new single "What'll You Do About Me?", capitalizing on a line in the song in which a wounded lover anticipated fending off competitors for airplay in much the same fashion. Steve is shown here practicing on WJKZ/Nashville PD Don Keith.



Steve Earle: Sticks up for record

Even More Bits & Pieces: Willie Nelson is set to appear on Richard Pryor's Saturday morning show "Pryor Place" . . . Loretta Lynn just taped a segment for Sesame Street . . . Janie Fricke will appear on Lou Rawls's Parade of Stars Special. It's a benefit for the

United Negro College Fund and is scheduled to air December 29... Revolver recording artists Malchak & Rucker just recorded a jingle for International Harvester...

Chalk One Up For Kathy

Mercury/PolyGram artist Kathy Mattea is only the second woman ever to beat the legendary Minnesota Fats in a game of pool. Kathy's coup took place when she was taping a new show called "Chalkin' and Talkin'," and she beat her host in a game of last ball. Minnesota Fats claims the only other woman to beat him was Zsa Zsa Gabor.

Bits & Pieces: You can expect to see Connie Smith sign with Epic Records in the very near future. . Be looking for an upcoming Johnny Cash Christmas special starring Robert Duvall and Roy Orbison. We've also heard that Cash's video, "The Baron," may be expanded to a full-length movie for CGS. If so, Johnny and June will portray the roles they created for the video, along with Darren McGavin, Claude Akins, Tracy Polian, Richard Roundtree, and Greg Webb . . . Eddie Rabbitt just finished taping a tenyear anniversary episode of "Austin City Limits," and can also be found appearing on the December cover of Songwriter magazine with producer Even Stevens . . . Congratulations to the winners of the Wrangler Country Showdown! Grand prize winners are the Debonaires of Taylor, TX, sponsored by KORA/Bryan, TX. First runners-up were the Johnston Brothers, sponsored by WAMS/Wilmington, DE; and second runners-up were the duo Chisum & Sanders from Pocatello, ID, sponsored by KKLB... WSIX/Nashville's morning man Gerry House is back on television. He'll team up with Jim Ed Brown to cohost the Nashville Network's "You Can Be A Star" program

And while we're mentioning TNN, congratulations to Bobby Bare and Ed Bruce. The shows they host have been racking up awards. "Bobby Bare and Friends" won the Gold Medal in the Talk Variety Format category of the International Film and TV Festival. The show was also named Best Country Music Television Show by People magazine. Ed Bruce's "American Sports Cavalcade" won the Silver Medal in the International Film and TV Festival in the category for Television Entertainment-Sports. This show was also nominated for the ACE (Award for Cablecasting Excellence) in the sports programming category

... Congratulations to Johnny "K" on the anniversary of his 30th year in radio!

Just thought you'd like to know!

Country News

Next Weeks Guest:

RONNIE MILSAP

131 Ocean Park Blvd., Santa Monica, CA 90405 (213) 392-8743

Against All Odds

Continued from Page 43

bodies working our records. PolyGram has been in the country business for many years, and the promotion staff is experienced — which means our records get promoted professionally all the time."

Chuck enjoys those benefits too, remarking, "I've seen MCA come out to support our artists on location and in stores. I didn't have to lift a finger except to pass information on to distributing. It's like having all these extra hands that you couldn't ever hope to buy for the fee we're paying."

The success of these three labels shows that it can be done either way, but there are pitfalls on each side. Charlie Fach admits that, at times, "we have to fight for priority at the label." Indeed, the label has invested in its own acts and, if push comes to shove, the independent could occasionally end up on the short end of the stick. For this reason, Charlie says, "We do all our own publicity as well as some of our own promotion."

However, Don feels those early problems are offset by the longterm gains. "You need that consistency over time to build a track record, and that is what enables you to maintain your independence. You're able to go on making all your own decisions, and



eventually you're plugged into all of those big accounts that the major labels are plugged into. If you can do all that with just hard work, why not be independent?"

Which brings up another question: Does an independent label relinquish any control when signing with a major label for distribution? Charlie says, "We make the final decisions regarding our artists' future, right on through what singles will be released from an album. But remember, the label has a lot of people in the field who provide feedback — and we listen."

Chuck added, "I don't make any money

Chuck added, "I don't make any money from MCA directly — they do a service and take a percentage. MCA doesn't own our artists"

Don is also concerned about control. But he also has doubts about independent labels that are in business solely to develop artists in order to "sell" them to a major label

in order to "sell" them to a major label.

"Basically," Don explained, "what happens when you sign a distribution deal is that the major label is really signing up an artist. I'm not sure you can develop a new label through a major label. I believe you give up the very things that are required to build a label, namely the independence and flexibility to act on your own instincts and talents, while maximizing all of your efforts toward your goal. There are a lot of pros and cons, but look back and try to name one label that signed a major label distribution deal in the last ten years that still exists. Where are they?

"Much to the detriment of the industry, over the last ten years there has been a trend toward major labels 'cherry-picking' these small labels. Looking back, the independents of ten or 15 years ago were much stronger than they are today.

"I don't view the major labels as adversaries — I see them as peers. We all play a part in this great industry of our, called the music business. We just have different roles. The independent labels' greatest contributions, past and present, have been developing new and exciting talent. What we don't have in great resources, we have to make up for in being right. We have to bet on our instincts and concentrate all our efforts toward developing that single artist or those few artists. You have to be good at

what you do. You have to be right. Embryonic labels develop talent; their contributions are enormous. If this new talent is being cherry-picked by major labels, then a potential source and outlet for that new talent is gone.

"I don't see how you better yourself when you give up your label's cornerstone. You have to think long-range. When you sell the artist you developed to a major label for a lot of cash, what you gain in short-term dollars you lose in opportunity. Opportunity is the fleeting thing."

Adds Chuck, "The way I work is not to be a production company trying to sell an artist to a major. When I begin a deal, I know what it's going to do for me, how far I want to take it, and how far it's supposed to go."

Names Vs. Unknowns

As touched on earlier, independent labels also face tough decisions regarding who to sign. Charlie Fach points out, "If you can sign established names you can have a better shot. Once they've been there, they always have the potential for another big hit."

Chuck Robinson did it that'way with Lynn Anderson. He said, "It worked for us. Our first single reached top 40, the second record was top 20, and the third was top 10. The real test of an independent, though, is to take an artist with no name value and make it happen. That's where the real credentials come from "

The Indies and Radio

There's no question that airplay is just as important — if not more so — for the independents as for the majors. The problems they face in getting PDs and MDs to even listen to their product have been well documented.

Charlie feels, "People in radio need the assurance that if they are going to go on a record, they'll have backing from the record company. Number one, they want to know if there's going to be product in the market. Number two, will there be a big enough national push to take the record as far as it can go?"

Don says Noble Vision has worked tremendously hard on cultivating a strong rapport with radio. "Philosophically, people respond best to a real personal-type of approach, and proceeding in this manner has been one of our great advantages. Although there are liabilities in being small and not having tremendous resources in terms of money and staff, there are advantages. We do an in-depth, thorough job."

Chuck has also built his company on faith and trust, but offers the reminder that it's a jungle out there. "You have to remember that we're competing with the major acts on the major labels. You compete with them by using the same independent promotion people - those who are the most credible, while still having a cohesive inhouse unit. Radio has to know that the independent label cares and can do it. We have three people in-house who call radio, plus three independents. When we hire outside help, we have to have commitment. I ask the outside promo people: 'Do you really want Permian to work? Do you really believe in our dream? Are you a friend of Permian? Here's my product, here's my artist, here's my money, here are my needs. Please make it happen.' That is my challenge to them.'

Editor's Comments

I hope you found the story behind these independent labels as fascinating as I did. Perhaps the more we understand each other's business, the more empathy and compassion we can show toward each profession's inherent difficulties. Their product is first-rate and deserving of your time. Remember, both Elvis and the Beatles had their first shot on an independent label. I salute those who braved the odds and put their money where their mouths are, giving new talent a shot.

Black/Urban Radio



WALT LOVE

Independent Labels: Life Outside The Majors

There was a time when an individual with entrepreneurial desires could feel confident about being a financial success in the music industry. But today the independent record company has become almost as extinct as the dinosaur, and without the proper financing, has about as much chance of surviving as a snowball on the beach.

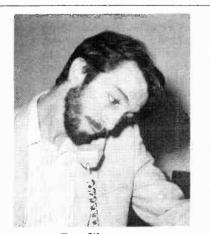
Despite the pitfalls, however, some independent record labels do survive. Two such examples are Tommy Boy and Prelude Records, both headquartered in New York City.

Tom Silverman, Tommy Boy's President/owner, opened the conversation by saying, "We never specify what kind of company we are in our advertising or any publicity we do." Why? "Because we don't really feel our business is the record business. We're in the entertainment business. Records just happen to be the way we're getting over right now."

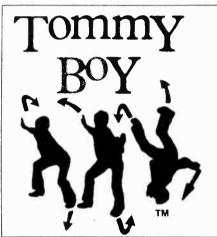
Distribution Difficulties

Distribution is one of the major problems independent labels may encounter. Tom explained, "When you're dealing with a regional network of distributors, you really have to stay on top of things. Some regions are stronger than others, some have dif-ferent priorities, and some take longer than others to wake up to a piece of product. Basically, you can't push a button and get everyone excited about your record at the same time. Until we get a record in the top 25-30 on the national charts, we don't get much help at the distributor level. That is, unless we have a special rapport with the distributor in the area where the record looks like it's about to take off. Certain distributors will make a move, but the others won't do anything but ship and stock the record. Most of them don't do any type of promotional work, but will help with store reports on occasion."

Tom then hit on the supreme problem — money! "More dear to most independent labels' hearts is getting paid. I've had six distributors go out of business on me. It's cost me \$200,000 in lost revenue in the last two and a half years and I've only been in business for about three. That's not such a great record." Tom added, "Maybe it's because I came into the business at the wrong time. I had just started my label, and had a couple of really big hits right away, which was good. But at the same time, Chrysalis, Arista, and Motown all left the indies, which left us in a much weakened state. We're just recovering from that fallout now."



Tom Silverman



The Changing Record Industry

Continuing about distributors, Tom said, 'The entire industry has changed. You see it even at the retail level, as more one-stops expand, large chains come into the business. and the demise of the 'Mom & Pop' stores continues. Small stores are no longer as important as they once were on a national level. There are so many factors you can't really put your hand on any of them. Right now there are about 14 independent distributors in the country. There used to be around 22 in Chicago alone. There were eight or nine in St. Louis; now there's none. New York had three; now there's only two with Alfa going out of distributing. MJS just went out in Florida, so Zemosky decided to exit also. Out of the six distributors that have gone out of business on me, two still buy product from us as one-stops.

Crossing It Over

When asked about the problems of trying to cross a record from Black/Urban radio to another format as an independent record label, Tom said, "It's really difficult for me to answer that, as I've only taken the radio responsibilities in the last two months. Right now I'm really concentrating on Black and Urban radio, because I want to master this before I try and take on something as tough as CHR. I do know that for the past two weeks we've had the #1 record at WRKS/New York, and top 10 across town at WBLS and WKTU. It's Force MDs' 'Tears.' Z100 tested it and decided the sound wasn't right for their station, even though it showed top-ten sales by their own reports and got good phone requests. Same thing at WPLJ.

Tom contiued, "I'm not saying they're not playing this record because my company is an indie, but you must be able to see how tough it is for us. All I can think is that the group is unknown and the song's a ballad, while most CHRs like uptempo music by known artists.

"When we put out Afrika Bambaataa & Soul Sonic Force's 'Planet Rock,' the CHR Pls wouldn't add that record because the



The Prelude Story

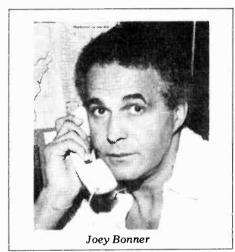
Prelude Records is headed by owners Marvin Schlachter and Stanley Hoffman, along with National Promotion Director Joey Bonner. By keeping the overhead down and decisions on target, Prelude continues to prosper. The label has been in operation for approximately eight years. Hoffman and his partner also own Savoy Records, one of the country's most prestigious gospel labels. In addition, the organization has just started a pop label called Prologue with rock group Runner as its first signing.

How Prelude Spreads The Magic

How does Prelude spread a record it feels has potential? Stanley said, "Who the artist is is one of the most important things that determines in which region we will begin our efforts. Let's say we feel the Baltimore/Washington, Philadelphia, and New York areas have the most potential of being openminded about a project.

"We don't have a large staff at all, so when we get some exposure on a particular tune, we start looking for any signs of salee"

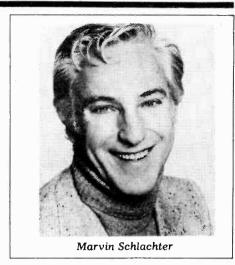
Stanley continued, "If you're going to be a small company like ours, you can't be afraid of hard work and long hours. Joey is out there all over the country on a regular basis. While we work in New York, he stays on the road; I follow him if he needs me to speak to someone about our product. It's a very coordinated effort on all our parts because there's only the three of us.



"After we accomplish our airplay and distribution goals in the first region that one of our songs takes off in, we move on to an adjacent area. Using our example, after the Northeast, Joey would probably go down to the Carolinas and on to Atlanta. Next he'd move to the Midwest — Cleveland, Detroit, Chicago, and St. Louis. From there we'd move on to Dallas, Houston, and New Orleans."

Honesty Works For The Little Guy

Honesty is something that Stanley says is imperative if one expects to succeed in the music business today. "For years, some record companies would say anything to get some airplay. Joey goes out there and tells the truth as we know it to be. There are still some programmers who look at other markets and want to know if whatever you're talking to them about is happening in other specific markets. We've found that being informative and honest has helped us accomplish our goals of increased airplay and steady sales. Making sure everybody knows what we're doing is one of the major keys."



Majors Don't Keep Indies Off The Playlist

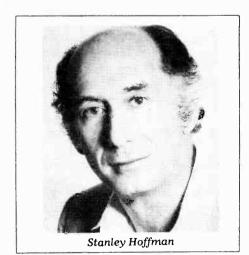
How does Prelude compete with the majors for a spot on a station's playlist? Stanley said, "I've never felt that we were at a disadvantage when we approach any station in the country. It doesn't matter to us if a programmer is looking at a record on a major label, because we feel our product will get its place on that same playlist. Because our music has a good track record with the PDs, MDs, distributors, and retailers for being hits, we know we'll get our shot just like anyone else. Our history with the people we call on is proven. We tell the truth and those we deal with know it. We wouldn't even approach them if we weren't sure that we have a solid piece of product that people will want to hear and pur-

On the subject of contests and promotions with radio stations, Stanley commented, "We've done very little of that because there's just no way we can compete with the majors on that type of thing. Giving away albums, tickets, and trips is good promotion, but we stay out of that arena altogether."

Working With Indie Distribution

Regarding Prelude's relationships with the independent distributor, Stanley noted, "In open forum discussions at industry conventions, there seems to be a feeling among independent labels that the distributor is their enemy. But I see the distributor as my partner and customer. Having been an independent distributor in the past, I know the ins-and-outs for each party involved, so maybe that helps my attitude about dealing with them.

"We've had very little problem with being paid on a regular basis and I know the time-lag for money has grown. Yes, it does take time to get paid, but it's that way in every area of the industry. In general, I'm very happy with the independent distributors. In fact, the purchase of Savoy was



made possible by advances from our independent record distributors, who we repaid within a month or two based on their purchases. There is an absolute necessity for us and them to be in business as partners. They've been very supportive of us, so I love 'em."



Independent Labels: Life Outside The Majors

BoA LommA

Continued from Page 45

sound was a little over-funky. It didn't matter that it was the #1 or #2-selling record in almost every market. We sold over 600,000 copies of that song on 12"; I don't think any 12" has sold that many since, and that was over two years ago. We had a handful of what I call 'Urban stations that report CHR' playing it because they saw the value of having it on their stations. Stations like WXKS/Boston, I95/Miami and WCAU-FM/Philadelphia. The majority of CHRs just weren't interested, no matter how hard we tried to talk to them about it."

Black/Urban Radio

What's The Key To Getting On CHR?

Major labels have trouble crossing records, too, but Tom points back to the issue of money, which appears to be necessary in order for his independent company to gain general market airplay. "We couldn't afford indie record promoters because we had only been in business six months. We were not financed well enough to be able to afford \$50-\$200,000 to hire the top promoters with neither guarantees of crossover nor the knowledge of what the return on investment would be from having a big record on the pop level. "I don't know what it is to have a CHR hit. When I look at the certified gold and platinum records, you can see that most of them broke in Black/Urban and not just CHR. I didn't have the expertise in CHR radio before and I still don't. We still don't have the financing for indies on that side, so we have to stick with what we've been doing and that's crossing over economically when I can see a decent return on the investment."

I Like Soul Music

I asked Tom why he makes black-oriented music if all this is going on. "The reason I'm in the music business is because I like making music and the type of music I like

happens to be rhythmic, specifically 'soul music.' I think the term still has meaning. Since I produce a lot of my own music; one place I draw the line is where it comes to making good music. I won't tell an artist to sing with less melisma or a less soulful inflection so we might be able to get it played on CHR radio. I refuse to do that.

"We want an artist to be himself and bring out as much soul in the music as possible, even at the risk of offending white people. That's not my concern; my concern is selling records and the public wants music that shows the soul of other people. If there's soul in the music, people will buy it!"

Cultural Apartheid

Tom said candidly, "It seems a lot of these stations are afraid of music that has soul. Maybe they feel the 'edge' is going to turn people off. But they're really mistaken when they make that assumption. We call that the 'MTV logic.' MTV believes if 95% of their viewers are white they shouldn't play black music videos. Are they saying white people don't like black music or black music videos? Most Black/Urban stations topping the Arbitron ratings in their respective markets have at least 40% white listenership. Some of the most popular videos on MTV may be by black artists. If there was more money available from the record companies to make black videos, they certainly would be the best, because blacks excel in everything that they're given a chance to do. I call it culture apartheid. It's not separate but equal."

"Some say it's the system. There's not an appreciable number of blacks in Iowa where MTV is hot, so they're not going to play much black music because they might turn off the white viewers. But who's to say you're going to turn them off? That's an indirectly racist assumption. When I see Hall & Oates have a black sound, David Bowie using Arthur Baker to mix a record, or Peter Wolf's new LP produced by my artist Michael Jonzun (and Peter Wolf's new single made it on the CHR charts), we can draw more positive conclusions. Now I'm releasing the new Jonzun Crew album and we'll see how much CHR play we can get out of it. That'll be more of a test, because Michael Jonzun is just as much a pop artist as Stevie Wonder or Peter Wolf. He just doesn't have the image behind him.



Continued from Page 45

It's Hard Crossing Over

On the subject of crossing a record from Black/Urban radio stations to CHR, Stanley said, "It's very hard. Even with proven airplay from another format and the sales to back it up, CHR doesn't know us yet. We've never been geared to work CHRs, so it's a matter of credibility. Allen Mason will be doing Prologue pop promotion. He's someone CHR programmers have known and trusted for years. He'll help us get some of our musical opportunities in the CHR format. We're hoping that if we show them our company is here to stay in the areas of sales and airplay, that doors will open, giving us a chance to be in the pop music business."

Finding The Elusive Hit

With no A&R department, I wondered how an independent record manufacturer

finds the correct artists to record and then market. Stanley explained, "We usually buy finished masters. We listen to every tape and record that is sent. Musique's 'Push Push In The Bush,' the France Joti, and the first D Train record came to us that way. Until now, we've gotten most of our records through producers whom we've known for years."

What's Stanley's operating philosophy for his three labels? "We're trying to develop all of our artists for the longterm. As far as Savoy is concerned, gospel is a very strong and viable business, and we're committed to developing artists in that field. We didn't buy Savoy just to have a catalog, but to put out contemporary gospel music by well-known contemporary artists."

known contemporary artists."

It's clear from talking with Tom and Stanley that there is still room for the little guy in the record business. But as in any industry, survival is linked to intelligent business decisions. Good luck to both Tommy Boy and Prelude!

Marketplace

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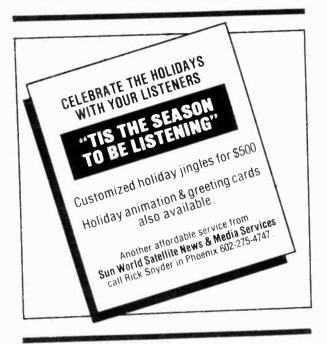
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WLAN AM & FM news department has an immediate opening Experienced only. T&R: E. Wascou, ND, 252 North Queen St. Lancaster, PA 17603. EOE M/F (11-23)

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98ESA Charlerol/Pittsburgh has an opening for morning personality for contemporary AM/FM combo. C&R: John Randall, Box 202, Charleroi, PA 15022. EOE M/F (11-23)

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News Reporter for suburban NY AM/FM. One year experience. T&R/writing sample: ND, WNNJ/WIXL, Box 40, Newton, NJ 07860. EOE M/F (11-16)

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Openings

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P.O. Box 1963O, St. Paul, MN 55119

(no calls please, EQE M/F)

WFIN/Findley, OH has opening for morning personality. Solid production skills needed. Contact: Kert Radel, Box 1507, Findley 45839. (419) 422-4545 EOE M/F (11-23)

WGAR FM is looking for parttime air talent who can relate to Country music & country audience. Rush T&R: Tom Barney, 9446 Broadview Rd., Cleveland, OH 44147, EOE M//F (11-23)

Immediate opening for AOR on-air personality at WTUE. T&R Tom Carroll, 41 S. Wilkinson St., Dayton, OH 45402, EOE M/F

Growing broadcast company needs PD for new 100kw regional FM in SW. Randy Richard: (918) 756-3980 EDE M/F (11-23)

Modern Country has midday opening for a person with personality & radio in their blood. T&R: Charlie Cassidy, KYKC, 1704 S. Cleveland, Sioux Falls, SD 57103. EOE M/F (11-23)

Love to ski? Want to work in Michigan, beautiful U.P. Send T&R/with A/C experience: Morris Thomas, 823 W. Washington, Marquette, MI 49855. EOE M/F (11-23)

Top A/C in midwest looking for for morning drive personality. T&R: Bob Vizza, Box 7093, Lafayette, IN 47903. EOE M/F

Looking for experienced or experienced sounding announcer for adult station. T&R: Matt Dekker, 2210 Inwood Dr., Ft. Wayne, IN 46815. (219) 482-9520 EOE M/F (11-23)

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Lansing Metro A/C

Fast-growing WMMQ is seeking AM drive talent Voice, maturity & personality a must. T&R: Jeff Crowe, Box 497, Charlotte, MI 48813. EOE M/F

Newsperson needed for Capitol City busy news team. Excellence in delivery, gathering & writing a must. T&R: John Torre, WCVS/WFMB, Box 2989, Springfield, IL 62708. EOE M/F (11-16)

WBOW/Terra Haute looking for creative A/C full service PD. Growth opportunity. T&R: Contemporary Media, Box 459, St. Charles, MO63302, EOE M/F (11-16)

Up-tempo Country with high ratings seeks personality for evenings. Large group with advancement opportunity. T&R: Dale Carter, WYNG-FM, Box 6506, Evensville, IN 47712. EOE M/F

PROGRAM DIRECTOR

Midwest medium market CHR/AOR top tracks looking for experienced PD. \$18,000 to start plus incentives. Good voice and promotional skills a must. Great facilities and staff. Tape & resume to: Radio & Records, 1930 Century Park West, #851, Los Angeles, CA 90067 EOE

Looking for an experienced salesperson for A/C format in Au EOE M/F (11-16)

Rocky Mountain resort town. Non-smokers & EOE. KMTN-FM. Box 927, Jackson Hole, WY 83001, (11-16)

WYFE seeks experienced AOR/CHR air talent. No beginners C&R: Wes Davis, WYFE, 1901 Reidfarm Rd., Rockford, IL 61111. EOE M/F (11-16)

WEST

for our small market station. Resume: Cliff Somers, Box 860, Belen, NM 87002, EQE M/F (11-23).

Openings

Production genious/air talent needed now for AM/FM combo. in north CO. No beginners. T&R: Doc Phillips, KFKA, Box K, Greeley, CO 80632. EOE M/F (11-23)

Experienced copywriter needed. Paid health, dental & profit sharing. Resume & copy samples: KKAZ, Box 926, Cheyenne, WY 82001. EOE M/F (11-23)

Celifornia here you come! The central coast is sun & fun. Country 1280 accepting T&R. 129 N. Halcyon Rd., Arroyo Grande, CA 93420. EOE M/F (11-23)

KBBY Is Alive And Well

Looking for a morning and afternoon jock. Must be local radio oriented, strong public appearance and production helpful, T&R to: Richard Chase KBBY, P.O. Box 5151, Ventura, CA 93003, EOE M/F

เรายงครงที่อื่นเริ่มตองเกลงงค์นี้จะเกลปองเกล้มหลานกับค์รายเ

Wanted: killer morning man! Creative, clever, controversial Country format. Excellent production skills. No beginners. T today: KOTY, Box 6127, Kennewick, WA 99336. (11-23)

Taking applications for future openings. Personality Country near Las Vegas & Utah skiing. T&R: PD, KCLG, Box 489, Washington, UT 84780. EOE M/F (11-23)

NW A/C seeking drive time air talent with at least three years experience. T&R: KJRB, Box 8007, Spokane, WA 99203. No

Morning Drive Talent

Top 10 Western market. Looking for an entertainer who understands localization/ communication/information/team concept/ controlled zaniness. T&R: Radio & Records, 1930 Century Park West, #854, Los Angeles, CA 90067. EOE

Morning man who can do it all. Country format, ex skills needed. No beginnerrs. T&R: Box 6127, Kenne wick, WA 99336. EOE M/F (11-23)

KSLY is looking to fill a very rare key fulltime on-air position Experienced evening CHR communicator needed. T&R: Joe Collins, Box 1400, San Luis Obispo, CA 93406. EOE M/F

RARE OPPORTUNITY

FOR TALENTED RADIO PEOPLE COMMITTED TO EXCELLENCE. We offer you excellent salary, a creative and stimulating work environment with dedicated professionals like you in a brand new "state of the art" facility in one of the most beau tiful and liveable cities in the Northwest

Brand new adult format 100kw FM seeks the following talented professionals:

a) CREATIVE PRODUCTION DIRECTOR- fulltime off the air, excellent copywriting skills, voice, and the ability to "image with sound."

b) AIR PERSONALITIES bright, personable and relatable . . . good voice and delivery.

c) NEWS DIRECTOR & NEWS ANCHORS- must have the ability to mix exciting approach to "hard news" with relatable "lifestyle news."

All replies strictly confidential. Specify position of interest. Send tape & resume to: RADIO OP-PORTUNITIES, 165 South Union, Suite 606, Denver, CO 80228. EOE M/F

Openings

Looking for morning person. Energy with a smile & animation. T&R: John Berry, 1765 N. Fine, Fresno, CA 93727. EOE M/F

Opening for A/C evening personality. Strong suit is production. T&R: Jay Hamilton, KQDI/K106, Box 6760, Great Falls, MT 59406, EOE M/F (11-16)

MAJOR MARKET WEST COAST

AOR station seeks experienced morning drive personality. Cassettes and resumes to: Radio & Records, 1930 Century Park West, #853, Los Angeles, CA 90067. EOE

Rare opening at Honolulu's top rated CHR. Live in Hawaii — experience the great life. T&R immediately: OM Kimo Akane, 765 Amana, Honolulu, HI 96814, EOE M/F (11-16)

KSLY has morning news position open T&R: Joe Collins, OM, Box 1400, San Luis Obispo, CA 93406. No beginners. EOE M/F (11-16)

Colorado CHR needs energized evening personality to complete staff of pros. T&R/photo: Max Miller, Magic 99, 44 E. Spaulding, Pueblo West, CO 81007. EOE M/F (11-16)

Northern CA hot CHR needs experienced morning man who enjoys having fun. T&R: K-JOY, 110 N. Eldorado, Stockton, CA 95202. EOE M/F (11-16)

MAJOR MARKET MORNING SHOW **AVAILABLE TOP** 3 MARKET

If you've ever wanted to earn major dollars on a dynamic facility, THIS is your opportunity. We're looking for the best morning talent in the country. If you know that you have what it takes to win in one of the nation's largest markets, then we want to hear from you. You'll be performing on one of the best broadcast properties in America, with one of the Country's most respected broadcast groups. Inquiries, including current air check, to: Radio & Records, 1930 Century Park West, #857; Los Angeles, CA 90067. EOE



KHOW/Denver is looking for America's best "Oldies" personality for a 7pm-11pm well-established oldies show. If you can combine oldies expertise with character, you can join one of America's premier radio stations in one of America's great cities. Send tape and resume (no calls) to:

Hal Moore, Program Director 8975 E. Kenyon

Denver, CO 80237

KHOW is a Metromedia station and an Equal Opportunity

Opportunities

Openings

TOP 25 CALIFORNIA MARKET CHR PROGRAM DIRECTOR

If you have the programming, people and management skills . . . the ratings, track record and the desire to motivate a staff to greater success . . . we want to interview you. Excellent facilities, strong promotional support, best FM signal in the market. #1 station needs #1 Program Director. Send resume, salary requirements to: SOUTHERN CALIFORNIA FM OPPORTUNITY, c/o Radio & Records, 1930 Century Park West, #859, Los Angeles, CA 90067. EOE

Wanted: air talent for future openings, Top-rated Country outlets in Las Vegas, T&R; Doug Shane, 1555 E. Flamingo Rd. Ste. 435, NV 89109. No calls, EOE M/F (11-16)

Z-104 rocks this University town. Need fun jock/production. More snow, less pay. T&R: Dan Gerard, 2600 N. Main, Logan, UT 84321. EOE M/F (11-16)

CHR — CALIFORNIA

#1 CHR/FM needs a morning pro. The market needs a crazy morning communicator. A creative talent with the freedom to entertain gets this opportunity. Rush tape, resume and salary requirements to: BROADCAST OPPORTUNITY, c/o Radio & Records, 1930 Century Park West, #858, Los Angeles, CA 90067.

Positions Sought

Ready to move. Three years minor league PBP, plus college basketball & football. Strong interview skills, NBC Radio sports reporter. VINCE: (804) 528-1144 (11-23)

Veteran newscaster/announcer seeking small market that offers security. Long term employment more important than scale of salary. RANDALL READ: (213) 464-4136 (11-23)

Proven team leader. 18 years programming, management & sales. Award winning production, SBE certified engineer. Ready for move up. (503) 926-6375 (11-23)

Worksholic beginner looks for small SE market. Any shift, most formats. Will relocate, give 100% for your station. BRYAN BATES: (615) 546-5717 (11-23)

Superb sounding air talent wants to move into progressive organization now. Two years excellent experience, one in fast paced Cincinnatti market CHR, JON: (513) 574-3421 (11-23)

Computer Music Coordinator wants exciting PD/MD challenge. Nine years versatile experience in AOR/Country. Very organized & determined. Medium/large market. FRED: (615) 352-5466 (11-23)

Contemporary formats are foremost for former KFRCer, now partime Country. FullItime challenge in medium/large market may move this energetic female. STEW: (415) 724-5888 (11-23)

Just in time for the holidays. University grad, great production. Two years top PM drive numbers. Weather, news, sales, promo background. BRAD: (217) 359-6080 (mornings) (11-23)

Jocking is my bread & butter & my production will bring home your bacon. Creative production director/jock makes copy sizzle. Call GEORGE: (517) 784-9674 (11-23)

"Can do" & available. College & Broadcast school grad with non-commercial experience. Prefer announcing but "can do" anything & will relocate anywhere. GINO: (302) 656-1998 (11-23)

DJ with three years experience looking for afternoon position. Phone: (712) 362-7602 ask for JOHN. (11-23)

NYC radio producer/freelance writer. Availiable on project-by-project basis. (212) 724-8319 (11-23)

Former MD of WIRE/Indianapolis seeking same, on-air or other position. Good worker. Great asset to your station. Contact TERRY FULLEN: (317) 856-3240 (11-23)

Major market Country vet. 13 years experience. WDGY/KEEY looking for OM or Program Manager. Top 200 market. Prefer sunbelt. (507) 825-3037 or 777-4224 (11-23)

Young, enthusiastic & dedicated team player. Former morning man. Don't be a turkey. ASHLEY: (718) 229-2094 (11-23)

Acid laughs for rock & CHR ears. Hire me if you got the gutz. MAD DOG MacHEN, 8750 Sherridan, #46, Kenosha, WI 53140. Write yesterday. (11-23)

Young, ambitious air personality with three years CHR experience in university community seeks fulltime air shift. KERRY: (217) 762-9205 (11-23)

The best began at Brown in Minneapolis. 300 plus studio hours. Personality? Whatever you need. Dedicated, patient, experienced all facets. MICHAEL: (619) 459-1486 (11-23)

Positions Sought

Highest A/C debut in America. Veteran CHR, A/C, Easy programmer/air personality wants new challenge. BOB KNIGHT: (305) 783-9257 or 453-5039 (11-23)

Ten year vet seeks challenging OM/PD position. For T&R, photo & references, call KEN McGEE: (904) 477-4472 after 1 pm cdt. (11-23)

PD/MD with ten years experience looking for a chance. Would love to do talk show. DAVE: (913) 825-7808 (11-23)

Attention Dallas/Ft. Worth! DJ, copy, news. Full or parttime DAN: (817) 468-2073 (11-23)

Ten years experience looking for air shift or sports position in KY or surrounding states. Call RON SMITH: before 11am (606) 437-9855 (11-23)

Rat-a-tat-tatl Rhetoric N' Rhythm. "Traps" GARY:(212) 933-0345 or 722-8997 Room 1037 (11-23)

The greatest DJ in the Free World wants work in S. CA. Many years experience as PD/ND/production manager & announcer. CRAIG SHERMAN: (818) 341-6218 (11-23)

MIKE McCOY On the air and off the wall at (your calls here). Eight year CHR pro availiable now. (614) 459-3483 (11-23)

College educated DJ/news looking for a break. Experienced, willing to relocate, hard working & dedicated. Available yesterday. JEFF: (913) 749-3715 (11-2)

Young woman going crazy. Do news/reporting talk host. Now reporting for newspapers, TV & radio. Need one fulltime job. ANGELA: (213) 727-1117 (11-2)

Air traffic talent. Three years experience, clear voice & ready to move. Like CHR & Country. JANET YACKLE: (712) 362-2033 Estherville, IA (11-23)

Black female newscaster/announcer/talk host is interested in doing news. Ten years experience in major markets. WENDY WHITE: (213) 388-2853 (11-23)

They call me a wiz. I just work hard. Writer, producer, multi track recording engineer. Demo available. Call CRAIG: (409) 779-1240 (11-23)

Hard-working air talent with five years experience looking for upward move. AOR/CHR. Willing to relocate. HANK LONDON: (201) 328-0097 after 2pm est (11-23)

RANDY MASON. First phone, seeking fulltime AOR/CHR gig. Good voice & dedicated worker. Call (317) 759-6780 (11-23)

RESEARCH DIRECTOR METEOROLOGIST

l'm currently doing live weather shows during drive times and in-house research rest of the day at Baltimore area station. Seeking new challenge. Call JAY at (301) 484-8615.

Smart, funny female wents new challenge. AOR, CHR, or news/talk. Five years experience, now at top medium market A/C. Fabulous voice. (818) 991-4229 (11-23)

Seeking a fulltime position. Three years combined experience at CHR station. Call JERRY: (206) 479-0078 (11-23).

Promotion/radio ace readyl 2½-years MD & middays at WYNF

Fromotion/radio ace ready! 2½ years MID & middays at WYNF FM/Tampa, also 96KX, WLCY, WSGA, V100. Promotion/Friendship Records. JACK DILLON: (213) 306-6150 (11-23)

Louisville & Columbus are just two markets where I've had success. Managers & owners: winning programming, call JACK at: (804) 384-6395 or (717) 667-2251 (11-23)

Husband & wife programmer/news/production/MD. Experienced, award winning, looking for a good home. H. SMITH: 2257 Tulip Tree Lane, Clearwater, FL 33575. (813) 796-8164 (11.22)

TED "The Bear" RICHARDS, CHR personality for over a decade on CKLW/Detroit is available. Call (519) 735-2932 for tape. (11-23)

Niné years experience, TIM SCOTT, now in top 100 market seeks PD position in east IA/west IL. (319) 322-0468 (11-23)

A/C-Country air personality with seven years experience in all areas of radio, wishes to relocate. Call: (412) 627-5017 (11-23)

Sharp, young air talent tired of sunny California looking to Pacific NW or MW. Wanting to boost your Arbitron. DON: (213) 542-3263 (11-23)

Sports/news/DJ with three years experience. B.S. communications degree. Enthusiastic, willing to relocate. JEFF: (916) 481-1962 or 481-3834 (11-9)

Five year Chicago area pro. Pipes & talent to prove it. A/C to news/talk. Chicago or Tampa. TIM: (312) 991-9147 after 7 p.m. est (11-9)

Attention Country music stational BILL JAMES is availiable. 25 years experience. Desire PD/OM in medium/major market. (303) 330-2367 (11-16)

Experienced news pro seeks anchor or street reporting position in Southeast. Call BOB GARRETT: (305) 773-6503 or write Box 361802, Melbourne, FL 32936. (11-16)

STEVE OLIVER four years at KDWB, good numbers, hot production, seeking major/medium market position. Call STEVE MONSON: (612) 332-0809 Leave message (11-16)

Position/s Sought

Natural sounding communicator wants A/C or CHR opportunity. 12 years experience, currently in major market. Big voice, good production, family man. KIRK RUSSELL: (408) 378-3483 (11-16)

Young black jock who loves CHR, looking for move to medium market, Let's groove, Call MIKE: (704) 865-7166 (11-16)

Pittsburgh afternoon drive personality must move to Boston metro. Extensive prroduction & copywriting exerience. LIND-SEY: (412) 731-7712 or 362-2144 (11-17)

Mature, professional PD/OM/announcer with 15 years experience. Good production, first phone & excellent references. Seeking stable station. BUD ANDREWS: (904) 744-5750 (11-16)

Can do more than talk. Seven years DJ. Currently MD & OM. Looking for Country format. East preferred. GLENN: (607) 324-5157 (11-16)

Current on-air personality medium market, seeks position including sports work. PBP experience. DAVE MURDOCK: (305) 275-6054 (11-16)

Looking for a top quality DJ/productionist? Look no further. You just found him. Associate degree in radio & years of experience. MARK ALAN STUART: (414) 533-8470 (11-16)

AOR energetic A/C, TREVOR LEY is looking for a PD/production/airshift in top 50 market. 11 years experience including KSJO, WDVE. (919) 775-2767 (11-16)

Station went autol Want "live" gig CHR, AOR, A/C NE. MD/PD experience. Creative copy/production, air, remotes. T&R readyl REGGIE: (501) 835-6552 (11-16)

Al Hamm-move overl Good time music programmer. Majors experience. 18 year pro. PAUL: (317) 899-2278 (11-16)

Versatile A/C, AOR jock looking for northern CA team. Three years medium market experience. College grad with excellent references. DOUG MACY: (716) 873-5386 (11-16)

Experienced young air personality seeks position at innovative small market. CHR A/C station in AZ or western region. Will relocate. For T&R call NORRIS: (602) 967-0745 (11-16)

Most people voted for Reagan. I voted for me. That's how bad I need a job. Ten year A/C vet looking for medium/major market. LONNIE: (512) 993-8387 (11-16)

KROK format change 13 year pro seeks CHR medium-major market. AM/PM drive. MICHAEL STORY: (318) 688-2649

Still looking for evening or overnight rock opportunity. Degreed, experienced, will consider any station that rocks. DAVE: (615) 883-5924 (11-16)

Rocker with seven years. Major/medium markets. Experience includes programming & music. Currently at top-rated station. (616) 784-1535 (11-16)

Six years experience. Have worked A/C, CHR, MOR, AOR & BM. Currently production manager at P3 CHR in Midwest. Willing to relocate. BILL ALAN: (317) 637-2938 (11-16)

heavy research þackground & six years experience looking for challenge in medium/major market. DAN: (517) 366-9051 (11-16)

Broadcast school grad. One year as college CHR DJ looking for entry level A/C or CHR DJ position. Relocatable. Knowledgeable & energetic. ROB HOFFMANN: (718) 343-9327 (11-16)

Nightmare. That describes my last radio job. I need a small market, stability. I'm not great, just good. 400 mile radius, NYC (518) 842-2296 (11-16)

Gimme a break! Cuz this guy's ready!! RALPH RICHARDS for your CHR/AOR station. Personality, production, professional. (216) 238-3028 (11-16)

Helpl Radio fanatic, experienced pro & team player. Prefer East coast. ASHLEY SCHARGE: (718) 229-2094 (11-16)

Scott Miller

A Canadian, who has spent the last 5½ years at CKLW/ CFXX Detroit, is looking to move to a U.S. CHR station. Call afternoons (519) 734-1831.

Air traffic talent. Three years experience, clear voice & ready to move. Like CHR & Country. JANET YACKLE: (712) 362-.2033 Estherville, IA (11-16)

Young woman going crazy. Do news/reporting talk host. Now reporting for newspapers, TV & radio. Need one fulltime job. ANGELA: (213) 727-1117 (11-16)

PHIL BECKMAN PD Oldies formatted WNSY, seeks PD/jock gig with stable A/C, CHR, Oldies. 18 years experience in major markets. S.E. Preferred. (804) 877-9944 (11-16)

Presently employed, small market, IL, looking, available now, single. Good on-air work, news production. Am able to go anywhere. (319) 355-4212 RANDY (11-16)

Need a start. Like mid-west. News, DJ, copywriting, production. Good female voice. Any airshift, have license. Available now. DIANE: (319) 322-9564 (11-16)

Top PD now available, 14 year veteran, BILL CONWAY: (918) 250-8740 I can help your station immediately, (11-16)

Positions Sought

Love being on-air! Good production. Experience in on-air & was production director at KHSN. STEVE JENCKS: (503) 888-9735 (11-16)

Looking For Agent

Medium market personality looking to relocate in larger market. Especially interested in Cleveland. Cincinnati, Chicago, Detroit, Buffalo, Pittsburgh. New York. MARK ALLEN (216) 964-8577

KEN COURTRIGHT newscaster KYW, WJW, WGAR, WHK now with WKIS seeking fulltime FL coastal. Contact through: (904) 787-7900 leave message (11-16)

Dependable, CHR, A/C. OM, PD, announcer, 26 years experience. Available now, Greater Cincinnatti, OH (513) 528-5793 (11-16)

Changes

RADIO

Susie Smith appointed Account Executive-WRDU-FM/Raleigh.

Jeffrey Goree named Account Executive WKQX/Chicago from WCLR.

RECORDS

Jenny Myers named Third Party Product Specialist, RCA Records/New York

Gina Forsythe appointed Account Executive Republic Radio/Dallas.

INDUSTRY

Lauren lossa named Communications Coordinator, ASCAP/New York.

Evan Greenberg appointed Account Executive Katz Radio/New York.

Charles Carpenter named Account Executive Katz Radio/Detroit.

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 companies** in Openings. **Free** listings of the same length are also available to **individuals** seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by **Thursday 12 noon (PST)** prior to issue date.

Display Advertising

Display: \$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 **advance**.

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 90067.

The Music Section

National Music Formats Added This Week

Satellite Music Network

George Williams (214) 343-9205

The Starstation

RAY PARKER, JR. "Jamie"
DON HENLEY "Boys Of Summer"
JOHN CAFFERTY & BEAVER BROWN BAND "Tender Years"

Country Coast-To-Coast

GARY MORRIS "Baby, Bye Bye"
JIM GLASER "Let Me Down Easy"
CHARLEY PRIDE "Missin' Mississippi"

Rock

JOHN CAFFERTY & BEAVER BROWN BAND "Tender Years" CHICAGO "You're The Inspiration" FIXX "Sunshine In The Shade"

Drake-Chenault

Bob Laurence (818) 883-7400 XT-40

GIUFFRIA "Call To The Heart"
JOHN CAFFERTY & BEAVER BROWN... "Tender Years"
PHILIP BAILEY & PHIL COLLINS "Easy Lover"

Contempo 300

RAY PARKER, JR. "Jamie" CHICAGO "You're The Inspiration"

Great American Country

JIM GLASER "Let Me Down Easy" GARY MORRIS "Baby Bye Bye"

Concept Productions

Dick Wegner (916) 782-7754

CHR

GIUFFRIA "Call To The Heart"

JACK WAGNER "All I Need"

PHILIP BAILEY & PHIL COLLINS "Easy Lover"

ROGER HODGSON "Had A Dream (Sleeping With The Enemy)"

BPI

John Sherman/Bob English (206) 624-8651 **Adult Contemporary**

BARRY MANILOW "When October Goes"
RAY PARKER, JR. "Jamie"

Modern Country

GAIL DAVIES "Jagged Edge Of A Broken Heart" MEL MCDANIEL "Baby's Got Her Blue Jeans On"

Media General Broadcast Services

Bob Dumais (901) 320-4433

ACtion

CHICAGO "You're The Inspration"
RAY PARKER, JR. "Jamie"
JOHN CAFFERTY & BEAVER BROWN BAND "Tender Years"
STEVE PERRY "Foolish Heart"
MADONNA "Like A Virgin"
BARRY GIBB "Stay Alone"
ALABAMA "(There's A) Fire In The Night"

Your Country

OAK RIDGE BOYS "Make My Life With You"

Hit Rock

RAY PARKER, JR. "Jamie"

Transtar Country

Tom Casey (213) 460-6383

ALBAMA "(There's A) Fire In The Night"
RICKY SKAGGS "Something In My Heart"
OAK RIDGE BOYS "Make My Life With You"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

GAIL DAVIES "Jagged Edge Of A Broken Heart"
GENE WATSON "Got No Reason Now For Goin' Home"
CHARLEY PRIDE "Missin' Mississippi"
CONWAY TWITTY "Ain't She Somethin' Else"
T.G. SHEPPARD "One Owner Heart"

The Great Ones

RAY PARKER, JR. "Jamie"

Century 21

Greg Stephens (214) 934-2121

The Z Format

PHILIP BAILEY & PHIL COLLINS "Easy Lover"
STEVE PERRY "Foolish Heart"
RICK SPRINGFIELD & RANDY CRAWFORD "Taxi Dancing"
POINTER SISTERS "Neutron Dance"

The A/C Format

ELTON JOHN "In Neon"

JOHN CAFFERTY & BEAVER BROWN BAND "Tender Years"

STEVE PERRY "Foolish Hearts"

Super-Country

VERN GOSDIN "Slow Burning Memory" LACY J. DALTON "If That Ain't Love"

Radio Arts John Benedict (818) 841-0225

Country's Best

MARK GRAY "Diamond In The Dust"
GAIL DAVIES "Jagged Edge Of A Broken Heart"

Soft Contemporary

ELTON JOHN "In Neon"
DIANA ROSS "Missing You"
STEVE PERRY "Foolish Heart"

Sound 10

RICK SPRINGFIELD & RANDY CRAWFORD "Taxi Dancing" TOTO "Stranger In Town" STEVE PERRY "Foolish Heart"

Black/Urban

BREAKERS

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

KOOL & THE GANG Misled (De-Lite/PolyGram)

71% of our reporting stations on it. Rotations: Heavy 3/2, Medium 22/9, Light 31/20, Extra Adds 1, Total Adds 32 including, WWIN, WRKS, WAMO, WHUR, KKDA-FM, WEDR, WYLD-FM, WTMP, WGCI, WBLZ, WZAK, WJLB, WZEN-FM, KDAY, XHRM, WKND. This week's Most Added record. Debuts at 38 on the Black/Urban chart

JERMAINE JACKSON Do What You Do (Arista)

70% of our reporting stations on it. Rotations: Heavy 8/0, Medium 26/1, Light 22/7, Extra Adds 0, Total Adds 8, WWIN, WUSL, WYLD-FM, KMJM, WZEN-FM, KACE, WKXI, WLOU. Debuts at

FAT BOYS

Jailhouse Rap (Sutra)

63% of our reporting stations on it. Rotations: Heavy 15/0, Medium 21/2, Light 14/4, Extra Adds 0, Total Adds 6, KNOW, WFXC, WJMI, WORL, KHYS, WLUM. Moves 34-31 on the Black/Urban

RAY PARKER JR.

Jamie (Arista)

61% of our reporting stations on it. Rotations: Heavy 5/1, Medium 21/4, Light 23/10, Extra Adds 0. Total Adds 15. WDJY, KKDA-FM, KYOK, WTMP, WBLZ, WZAK, WZEN-FM, WRDW, KNOW, WXOK, WQMG, WJMI, WLOU, WTOY, WAAA. A Most added record. Debuts at 39 on the Black/ Urban chart.

ALICIA MYERS

Appreciation (MCA)

60% of our reporting stations on it. Rotations: Heavy 3/0, Medium 19/0, Light 26/5, Extra Adds 0, Total Adds 5, WXYV, KMJQ, KYOK, WENN, WFXC. Debuts at 40 on the Black/Urban chart.

NEW & ACTIVE

KLYMAXX "The Men All Pause" (Constellation/MCA) 46/9
Rotations: Heavy 3/0, Medium 23/4, Light 20/5, Extra Adds 0, Total Adds 9, WDAS, WEDR, WGCI, WZAK, WXOK, Z93, KIIZ, WAAA, KDKO. Heavy: KDAY, WLOU, WBLX. Medium: WUSL, KKDA-FM, KNOK-FM, KYOK, WJLB, WZEN-FM, KJLH, XHRM, KSOL, KNOW, WATV, WKXI, WQQK, WPLZ-KAPE, KOKA, WKWM, WTLC, WWWS.

BILLY OCEAN "Loverboy" (Jive/Arista) 44/6
Rotations: Heavy 4/1, Medium 18/0, Light 21/4, Extra Adds 1, Total Adds 6, WAMO, WATV, WPDQ, KIIZ, WORL, WTOY. Heavy: WVEE, WZAK, KUKQ. Medium: WWIN, WYLD-FM, WBLZ, WDMT, WZEN-FM, XHRM, WRDW, KQXL, WFXC, WJAX, WQQK, K94, WWDM, WANM, WDAO, WTLC, WLUM, KDKO.

NSW, WADM, WADM, WILC, WLUM, KDRO.

ONE WAY "Don't Stop" (MCA) 44/3

Rotations: Heavy 3/0, Medium 23/0, Light 19/3, Extra Adds 0, Total Adds 3, WFXC, WORL, WWDM. Heavy: KKDA-FM, WNHC, WXOK. Medium: WILD, WAOK, KNOK-FM, KYOK, KRNB, WDIA, WEDR, WTMP, WBMX, WJLB, XHRM, KSOL, WKND, WRDW, KQXL, WENN, WPEG, WQMG, WKXI, WJAX, KAPE, WDAO, WTLC.

SHALAMAR "Amnesia" (Solar/Elektra) 42/13

Rotations: Heavy 2/0, Medium 9/2, Light 31/11, Extra Adds 0, Total Adds 13, WAMO, WVEE, KKDA-FM, WEDR, KDMT, WKND, KQXL. WPDQ, KIIZ, WLOU, WVKO, WTLC. WLUM. Heavy: WAOK, WJAX. Medium: WWIN, KMJQ, WZEN-FM, KDAY, XHRM, KSOL, WOOK

Rotations: Heavy 2/0, Medium 12/1, Light 27/10, Extra Adds 0, Total Adds 11, WAMO, WAOK, KMJQ, WEDR, KACE, KJLH, Z93, JET94, KIIZ, KHYS, WANM. Heavy: WBMX, WPDQ. Medium: WXYV, KKDA-FM, WZEN-FM, XHRM, WKND, WRDW, WFXC,

DONNA SUMMER "Supernatural Loye" (Geffen) 40/7
Rotations: Heavy 3/0, Medium 14/1, Light 23/6, Extra Adds 0, Total Adds 7, WDJY, WZAK, KQXL, WKXI, WKWM, WWWS, WVOI. Heavy: WAOK, WAX, KOKA. Medium: WAMO, WHUR, WVEE, KRNB, WDIA, KSOL, WNHC, WRDW, WXOK, WPEG, WQQK, W&AS, WANM.

PENNYE FORD "Change Your Wicked Ways" (Total Experience/RCA) 40/3

Rotations: Heavy 3/0, Medium 20/0, Light 17/3, Extra Adds 0, Total Adds 3, WJLB, WRDW, WQKS. Heavy: KOKA, WANM, WTLC. Medium: WAMO, WVEE, KKDA-FM, WEDR, WYLD-FM, WDMT, WZAK, KACE, KJLH, KSOL, KNOW, WENN, WPEG, KIIZ, WBLX, WQQK, KAPE, WEAS, WAAA, WWWS.

WBLX, WQQK, KAPE, WEAS, WAAA, WWWS.

DREAMBOY "I Promise (I Do Love You)" (Qwest/WB) 40/2

Rotations: Heavy 15/0, Medium 13/0, Light 12/2, Extra Adds 0, Total Adda 2, KRNB, Z93. Heavy: WVEE, KKDA-FM, KNOK-FM, KMJQ, KYOK, WZAK, WDRÖ, WJLB, WZEN-FM, KSQL, WPEG, KIIZ, WQKS, WKWM, WWWS. Medium: WWIN, WILD, WGCI, WDMT, WKND, KNOW, WENN, WQMG, WBLX, WQQK, KHYS, WAAA, WVOI. Holds at 37 on the Black/Urban chart.

STYLISTICS "Give A Little Love" (Streetwise) 38/2

Rotations: Heavy 5/0, Medium 15/0, Light 18/2, Extra Adds 0, Total Adds 2, WJJS, WPLZ. Heavy: WILD, WRKS, WYLD-FM, WBMX, WPDQ. Medium: WWIN, WXYV, WDAS, WUSL. WTMP, WGCI, WDMT, WZAK, XHRM, WNHC, WRDW, WENN, KAPE, KOKA WTI C

KOKA, WTLC.

WORLD'S FAMOUS SUPREME TEAM "Radio Man" (Island) 38/2
Rotations: Heavy 1/0, Medium 13/0, Light 24/2, Extra Adds 0, Total Adds 2, WJLB, WENN. Heavy: KRNB. Medium: WDAS, WUSL, WAMO, WAOK, KKDA-FM, KMJD, WDMT, KDAY, WXOK, KIIZ, WQQK, KHYS, KDKO.

PAUL HARDCASTLE "Rain Forest" (Profile) 34/14
Rotations: Heavy 5/1, Medium 9/1, Light 19/11, Extra Adds 1, Total adds 14, WRKS, WAMO, WDJY, KRNB, WGCI, WJLB, KDAY, XHRM. Heavy: KNOK-FM, WZAK, KACE, KJLH. Medium: WILD, WUSL, WYEE, KKDA-FM, WDMT, WZEN-FM, WXOK, WOOK

WHODINI "Five Minutes Of Funk" (Jive/Arista) 33/0
Rotations: Heavy 24/0, Medium 6/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy*: WWIN, WILD, WDAS, WDJY, WVEE, KMJQ, KYOK, KRNB, WHRK, WJLB, WZEN-FM, KDAY, KJLH, KNOW, WATV, WENN, WPEG, WJMI, WQQK, KHYS, WWDM, WQKS, WVOI. Medium: WRKS, WUSL, WYLD-FM, KMJM, WBLX, WDAO. Moves 38-36 on the Black/Urban chart.

KIDS AT WORK "Singing Hey Yea" (Sound of NY/CBS) 32/4
Rotations: Heavy 0/0, Medium 8/1, Light 24/3, Extra Adds 0, Total Adds 4, WAMO, KYOK, KSOL, KHYS: Medium: WWIN, WQMG, WPDQ, WLOU, WQQK, WFAS, WZFN-FM

Rotations: Heavy 0/0, Medium 6/1, Light 27 WPDQ, WLOU, WQQK, WEAS, WZEN-FM

WPDQ, WLOU, WQQK, WEAS, WZEN-FM.

GAP BAND "Beep A Freak" (Total Experience/RCA) 31/20

Rotations: Heavy 3/1, Medium 11/7, Light 16/11, Extra Adds 1, Total Adds 20, WAMO, WHUR, WAOK, KNOK-FM, KRNB, WBLZ, KMJM, WZEN-FM, KJLH, XHRM, WKND, WXOK, KIIZ, WLOU, WJJS, WBLX, WANM, WAAA, WKWM, KDKO. Heavy: WJAX, WQQK. Medium: WDAS, WDIA, KSOL, WNHC.

WJAX, WQUIK, Medium: WJAS, WJIA, NSUE, WINTO.

SHEILA E. "The Belle Of St. Mark" (WB) 30/4

Rotations: Heavy 1/0, Medium 18/3, Light 11/1, Extra Adds 0, Total Adds 4, WAMO, WDJY, WTMP, KAPE. Heavy: WVKO. Medium: WAOK, WVEE, KNOK-FM, WBLZ, WZAK, KDAY, XHRM, KSOL, WATV, JET94, WQMG, WQKS, WWWS, KDKO, KUKQ. RUN D.M.C. "Hollis Crew" (Profile) 29/1

r 3/0, Medium 8/0, Light 18/1, Extra Adds 0, Total Adds 1, WTMP. Heavy: WAMO, WDIA, WATV. Medium: KRNB, WZAK, WKXI, KJCB, WQQK, KOKA.

OLLIE & JERRY "Electric Boogaloo" (Polydor/PolyGram) 28/13
Rotetions: Heavy 1/1, Medium 8/2, Light 17/8, Extre Adds 2, Totel Adds 13, WAMO, WHUR, KNOK-FM, WDIA, WJLB, KDAY, WNHC, WQMG, KIIZ, WLOU, WTOY, WANM, WTLC. Medium: WDAS, WZEN-FM, XHRM, KSOL, WWWS, KDKO.

KIDDO "She's Got The Body" (A&M) 28/5
Rotations: Heavy 1/0, Medium 9/1, Light 17/3, Extra Adds 1, Total Adds 5, WHUR, WNHC, KIIZ, WEAS, WANM. Heavy: WWWS. Medium: WUSL, KMJQ, WJLB, XHRM, WQMG, WPDQ, WKWM, KDKQ.

MOST ADDED •

KOOL & THE GANG (32) **GAP BAND (20)** Beep A Freak (Total Exper./RCA) SADE (17) Hang On To Your Love (Portrait/CBS)

MADONNA (15) Like A Virgin (Sire/WB) **STAPLE SINGERS (15)** This Is Our Night (Private I/CBS) **RAY PARKER JR. (15)** Jamie (Arista)

HOTTEST

CHAKA KHAN (41) I Feel For You (WB) **ASHFORD & SIMPSON (40)** Solid (Capitol) **NEW EDITION (34)** Cool It Now (MCA)
JEFFREY OSBORNE (22) Don't Stop (A&M) PRINCE (21) Purple Rain (WB)

MADONNA "Like A Virgin" (Sire/WB) 27/15
Rotations: Heavy 5/3, Medium 10/4, Light 12/8, Extra Adds 0, Total Adds 15, WXYV, WUSL, WAMO, WDJY, WAOK, WTMP, WDMT, KACE, KDAY, JET94, WJMI, K94, WANM, WLUM, KDKO. Heavy: WJAX, KUKQ. Medium: WBLZ, KJLH, XHRM,

WFAC, KIIZ, WQKS.

BAND OF GOLD "Love Songs Are Back Again" (RCA) 27/4

Rotations: Heavy 4/0, Medium 10/0, Light 13/4, Extra Adds 0, Total Adds 4, Z93, WQMG, KHYS, WQKS. Heavy: WAOK, WVEE, WPLZ, WANM. Medium: WDMT, WJLB, KSOL, KQXL, WATV, WKXI, WQQK, KAPE, KOKA, WWWS.

KOKO-POP "I'm In Love With You" (Motown) 27/4

Rotations: Heavy 2/0, Medium 18/2, Light 7/2, Extra Adds 0, Total Adds 4, WVEE, WTMP, WNHC, WQMG. Heavy: KJLH, WRDW. Medium: WWIN, WXYV, KKDA-FM, KNOK-FM, WDIA, WDRQ, WJLB, KACE, KDAY, XHRM, KSOL, WQQK, WVKO, WTLC, WVOI, KDKO.

NUANCE f/VICKI LOVE "Love Ride" (4th & Broadway/Island) 26/8

Rotations: Heavy 2/0, Medium 8/3, Light 16/5, Extra Adds 0, Total Adds 8, WXYV, WVEE, KACE, KJLH, XHRM, WENN, WQKS, KDKO. Heavy: WAMO, WQQK. Medium: WUSL, WAOK, KKDA-FM, WZAK, WZEN-FM.

SIGNIFICANT ACTION

NOLAN THOMAS "Yo' Little Brother" (Mirage/Atco) 23/5
Rotations: Heavy 3/0, Medium 10/1, Light 10/4, Extra Adds 0, Total Adds 5, WXYV, WDRQ, WFXC, WDAO, WWWS. Heavy: WRKS, WZAK, WANM. Medium: WWIN, WUSL, KRNB, WDMT, XHRM, WNHC, WQQK, WTLC, WJLB.

CHARME "Georgy Porgy" (RCA) 23/2
Rotations: Heavy 0/0, Medium 12/0, Light 11/2, Extra Adds 0, Total Adds 2, KMJM, WQMG. Medium: WILD, WDRQ, WZEN-FM, KQXL, WXOK, WLOU, WBLX, KAPE, WANM, WKWM, WTLC, WWWS.

RAMUS HALL "I Can't Keep My Head (I Always Lose It To You)" (Capitol) 23/2
Rotations: Heavy 0/0, Medium 6/0, Light 17/2, Extra Adds 0, Total Adds 2, WDMT, WANM. Medium: KRNB, WDIA, KJCB, WQQK, KAPE, KOKA.

JUNIE MORRISON "Tease Me" (Island) 21/2
Rotations: Heavy 1/0, Medium 5/0, Light 15/2, Extre Adds 0, Total Adds 2, WATV, WWDM. Heavy: WJAX. Medium: WAMO,

NATIVE "Love Ain't No Holiday" (Jamaica) 20/5
Rotations: Heavy 0/0, Medium 5/0, Light 15/5, Extra Adds 0, Total Adds 5, WXYV, WZEN-FM, WATV, WJAX, WAAA.

LINDA CLIFFORD "Sneakin" Out" (Red Label) 20/3
Rotations: Heavy 0/0, Medium 2/1, Light 18/2, Extra Adds 0, Total Adds 3, WDAS, WENN, WKWM. Medium: WAOK

Rotations: Heavy 0/0, Medium 2/1, Light 18/2, Extra Adds U, Total Adds S, WDAS, WDAS, WDAS, CATCH "Indecisive" (Columbia) 19/2
Rotations: Heavy 0/0, Medium 5/0, Light 14/2, Extra Adds 0, Total Adds 2, WAMO, WBLX. Medium: KRNB, WPDQ, KJCB, KAPE,

STEVIE WONDER "Lovelight In Flight" (Motown) 18/5

Notations: Heavy 8/f, Medium 5/1, Light 4/2, Extra Adds 1, Total Adds 5, KNOK-FM, WHRK, WBMX, WJLB, WVKO. Heavy: KDA-FM, WGCI, KM)M, WZEN-FM, KACE, KJCB, WWDM. Medium: WRKS, WUSL, WHUR, KIIZ.

VANITY "Mechanical Emotion" (Motown) 17/8
Rotations: Heavy 1/0, Medium 10/4, Light 6/4, Extra Adds 0, Total Adds 8, KYOK, WDMT, XHRM, WATV, WFXC, WJMI, KAPE, WVOI. Heavy: WZEN-FM. Medium: WXYV, KKDA-FM, KNOK-FM, WGCI, WDRQ, WJLB.

JONZUN CREW f/MICHAEL JONZUN "Lovin" "(Tommy Boy) 17/8
Rotation: Heavy 0/0, Medium 4/2, Light 13/6, Extra Adds 0, Total adds 8, WDAS, WBMX, WZEN-FM, XHRM, WATV, WDIA, WKXI, KJCB. Medium: WDMT, KDAY.

DEINIOE "(Francis WDMT, KDAY.)

PRINCE "Erotic City" (WB) 17/2
Rotations: Heavy 11/2, Medium 2/0, Light 4/0, Extra Adds 0, Total Adds 2, XHRM, WWDM. Heavy: WAMO, KKDA-FM, WDRQ, WJLB, KACE, KDAY, K94, WVKO, KUKQ. Medium: WBLZ, KIIZ.

HAROLD MELVIN & BLUE NOTES 'I Really Love You'' (Philly World/Atlantic) 16/3
Rotations: Heavy 1/0, Medium 4/0, Light 11/3, Extra Adds 0, Total Adds 3, WAMO, KRNB, WAAA. Heavy: WPDQ. Medium WXYV, WEDR, WZAK, KAPE.

ONE ON ONE "Gotta Thang" (Kee Wee) 16/2
Rotations: Heavy 0/0, Medium 5/1, Light 11/1, Extra Adds 0, Total Adds 2, WPDQ, WWDM, Medium: WDAS, WKXI, WLOU,

STAPLE SINGERS "This Is Our Night" (Private I/CBS) 15/15
Rotations: Heavy 0/0, Medium 3/3, Light 12/12, Extra Adds 0, Total Adds 15, WAOK, KMJQ, KRNB, WDIA, WEDR, WJLB, KMJM, KSOL, WNHC, WATV, WJMI, WKKI, KJCB, WANM, WTLC. UB40 "If It Happens Again" (Virgin/A&M) 14/6
Rotations: Heavy 0/0, Medium 1/0, Light 13/6, Extra Adds 0, Total Adds 6, WVEE, KMJQ, KQXL, WXOK, KHYS, WWWS. Medium:

ROCK MASTER SCOTT & DYNAMIC 3 "Request Line" (Reality/Fantasy) 14/3
Rotations: Heavy 1/0, Medium 7/1, Light 6/2, Extra Adds 0, Total Adds 3, WUSL, WVEE, WJLB. Heavy: WRDW. Medium: WRKS, WAOK, KKDA-FM, WDRQ; WWDM, WANM.

RONNIE LAWS "City Girl" (Capitol) 13/9
Rotations: Heavy 0/0, Medium 3/2, Light 10/7, Extra Adds 0, Total Adds 9, WAMO, WDMT, WZAK, WDRQ, KDAY, WATV, WJMI, KJCB, WDAO, Medium: WWWS.

RJCB, WDAO. Medium: WWWS.

BRASS CONSTRUCTION "International" (Capitol) 13/2
Rotations: Heavy 0/0, Medium 3/0, Light 10/2, Extra Adds 0, Total Adds 2, WZAK, WNWM. Medium: KJCB, WQQK, WWWS.

GWEN GUTHRIE "Love In Moderation" (Island) 12/12
Rotations: Heavy 0/0, Medium 2/2, Light 10/10, Extra Adds 0, Total Adds 12, WXYV, WRKS, WDAS, WBMX, WGCI, WDMT, KMJM, KJLH, KSOL, WVKO, WTLC, WVOI.

RAMSEY LEWIS "Quiet Storm" (Columbia) 12/1
Rotations: Heavy 0/0, Medium 5/1, Light 7/0, Extra Adds 0, Total Adds 1, WEAS, Medium: KNOK-FM, KRNB, WDIA, WJAX.
LIMIT "Say Yeah" (Portrait/CBS) 12/1

LIMIT "Say Yeah" (Portrait/CBS) 12/1
Rotations: Heavy 1/0, Medium 2/1, Light 9/0, Extra Adds 0, Total Adds 1, WUSL. Heavy: WQQK, Medium: WILD.
DYNAMIC BREAKERS "Dynamic (Total Control)" (Sunnyview) 11/3
Rotations: Heavy 0/0, Medium 2/0, Light 9/3, Extra Adds 0, Total Adds 3, WXYV, WENN, WWDM. Medium: WEDR, WQQK.
DAN HARTMAN "We Are The Young" (MCA) 10/5
Rotations: Heavy 3/2, Medium 2/0, Light 5/3, Extra Adds 0, Total Adds 5, WILD, WDIA, KMJM, JET94, WQKS. Heavy: WVEE.

NEW EDITION "Mr. Telephone Man" (MCA) 10/4
Rotations: Heavy 2/0, Medium 2/0, Light 6/4, Extra Adds 0, Total Adds 4, WZEN-FM, WQMG, WLOU, WWDM. Heavy: WILD, WQQK. Medium: WHRK, KMJM.

PATRICE RUSHEN "Heartache Heartbreak" (Elektra) 10/1
Rotations: Heavy 1/0, Medium 3/0, Light 6/1, Extra Adds 0, Total Adds 1, WAAA. Heavy: WANM. Medium: WILD, WTMP, WJMI.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations, Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

Epic's #1 Lady



*TEENA MARIE

HER BRAND NEW ALBUM

"Starchild"

MCLUDING THE HIT SINGLE

★ "Lovergirl"

MANAGEMENT: THE MICHAEL GARDNER COMPANY/ ALAN MINK

Written, Arranged, and Produced by TEENA MARIE



DISTRIBUTED BY CBS RECORDS

Black/Urban

Regionalized Adds & Hots

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

EAST

Keith Newman

MALCOLM MCLAREN KOOL & THE GANG AM-PM JERMAINE JACKSON Hottest: ASHFORD & SIMPSON CHAKA KHAN EUGENE WILDE JERMAINE STEWART MADONNA Hottest

WXYV/Baltimore Roy Sampson

NUANCE RODNEY SAULSBERRY ROY AYERS NOLAN THOMAS NEWCLEUS ALICIA MYERS GWEN GUTHRIE DYNAMIC BREAKERS THOMAS MCCLARY NEW EDITION ASHFORD & SIMPSON FORCE MD'S

WILD/Boston Elroy R.C. Smith

DAN HARTMAN WISH BAR-KAYS

WKND/Hartford (4) ordan/McLean

SHALAMAR FONZI THORNTON CHUCK MANGIONE ROY AYERS KOOL & THE GANG CHAKA KHAN ASHFORD & SIMPSON JEFFREY OSBORNE LIONEL RICHIE

WNHC/New Haven

STAPLE SINGERS NICK MUNDAY KOKO POP OLLIE & JERRY FLIRTS Hottest: ASHFORD & SIMPSON CHAKA KHAN CHAMPAIGN LIONEL RICHIE

WRKS/New York Taylor/Quartarone

GWEN GUTHRIE PAUL HARDCASTLE KOOL & THE GANG ASHFORD & SIMPSON NOLAN THOMAS NEW EDITION STYLISTICS CHAKA KHAN

WIJSL/Philadelphia Wyatt/Buggs

JERMAINE JACKSON JERMAINE JACKSON LIMIT MADONNA LILLO THOMAS GLENN JONES ROCK MASTER SCOTT

WDAS/Philadelphia Joe Tamburro

WAMO/Pittsburgh

GAP BAND BILLY OCEAN SHEILA & OLLIE & JERRY SHALAMAR CHERRELLE ANGELA BOFILI. KIDS AT WORK HAROLD MELVIN KOOL & THE GANG PAUL HARDCASTLE RONNIE LAWS JERMAINE STEWART PRINCE MIDNIGHT STAR ROY AYERS

WHAM! SHEILA F FORCE MD'S PAUL HARDCASTLE THELMA HOUSTON DONNA SUMMER AM-FM HOTLEST: WHODINI MADONNA ASHFORD & SIMPSON

WHUR/Washington, DC

WDJY/Washington, DC

RAY PARKER JR

Libby Lawson EUGENE WILDE GAP RAND OLLIE & JERRY KRYSTOL KOOL & THE GANG YARBROUGH & PEOPL JANET JACKSON PEARO BRYSON SADE KIDDO Hottest: REBRIE JACKSON JEFFREY OSBORNE CHAKA KHAN STEVIE WONDER

SOUTH

WAOK/Atlanta Larry Tinsiey

GAP BAND ANGELA BOFILL DUTCH ROBINSON MADONNA MADONNA
STAPLE SINGERS
ELEANOR GRANT
NICK MUNDAY
RODNEY SAULSBERRY
HOTTEST:
CHAKA KHAN
PRINCE

Scotty Andrews

TEENA MARIE SHALAMAR NUANCE KOKO POP FIRST LOVE UB40 ROCK MASTER SCOTT BOHANNON Hottest: SOS BAND CHAKA KHAN PRINCE NEW EDITION

WRDW/Augusta

Charlotte Logan WOMACK & LABELLE SYLVERS JOCELYN BROWN CHERRELLE RAY PARKER JR. Hottest: NEW EDITION ASHFORD & SIMPSON REBBIE JACKSON

KNOW/Austin

FAT BOYS RAY PARKER JR KOOL & THE GANG SHEILA E HODINI ISLEY, JASPER & I EUGENE WILDE

KQXL/Baton Rouge

KOOL & THE GANG KOOL & THE GANG
MTUME
DONNA SUMMER
SHALAMAR
UB40
HOTLEST:
CHAKA KHAN
NEW EDITION
ASHFORD & SIMPSON
REBBIE JACKSON
PRINCE

WXOK/Baton Rouge At Wallace

RAY PARKER JR. GAP BAND KLYMAXX UB40 CHERRELLE ONE WAY GLENN JONES KENNY ROGERS BAR-KAYS

WATV/Birmingham

Ron January RON JANUARY

VANITY
BILLY OCEAN
FORMULA FIVE
JANET JACKSON
STAPLE SINGERS
RONNIE LAWS
RODNEY SAULSBERRY
JUNIE MORRISON
NATIVE
JONZON CREW
PAUL HARDCASTLE
HOTE RICHIE
SOS BAND
DAZZ BAND
ASHFORD & SIMPSON
NEW EDITION

WENN/Birmingham Michael Star

WORLD FAMOUS SUPR LINDA CLIFFORD Hottest: CHAKA KHAN NEW EDITION

Z93/Charleston Marc Little

DREAMBOY TOM BROWNE BAND OF GOLD ANGELA BOFILL KLYMAXX Hottest: ASHFORD & SIMPSON CHAKA KHAN JEFFREY OSBORNE DAZZ BAND DENIECE WILLIAMS

WPEG/Charlotte

none Hottest: NEW EDITION CHAMPAIGN APOLLONIA 6 BAR-KAYS

JET94 /Chattanooga **Rich Phillips**

CARS DAN HARTMAN THELMA HOUSTON THELMA HOUSTON
SYLVERS
ANGELA BOFILL
HOTTEST:
REBBIE JACKSON
ASHFORD & SIMPSON
JEFFREY OSBORNE
TEMPTATIONS

KKDA-FM/Dallas Terri Avery

HALL & OATES KOOL & THE GANG THOMAS MCCLARY RAY PARKER JR. JOHNNIE TAYLOR CHAKA KHAN PRINCE STEVIE WONDER

TEMPTATIONS WFXC/Durham Alvin Stowe

POINTER SISTERS PHILIP BAILEY NOLAN THOMAS ALICIA MYERS VANITY FAT BOYS ASHFORD & SIMPSON CHAKA KHAN TEMPTATIONS

KNOK-FM/Ft, Worth Kenny Byrd

STEVIE WONDER TOHNNIE TAYLOR PATTI AUSTIN YARBROUGH & PEOPL SYLVERS OLLIE & JERRY GAP BAND Hottest: MIDNIGHT STAR ASHFORD & SIMPSON TEMPTATIONS DREAMBOY

WQMG/Greensbord

Doc Foster BAND OF GOLD CHARME CHARME
RAY PARKER JR.
OLLIE & JERRY
NEW EDITION NEW EDITION
DEODATO
KOKO POP
HOTTEST:
CHAKA KHAN
PRINCE
REBBIE JACKSON
CHAMPAIGN
ASHFORD & SIMPSON

KYOK/Houston Steve Hedgewood

VANITY
ALICIA MYERS
KIDS AT WORK
KIDS AT WORK
RAY PARKER JI
NICK MUNDAY
HOTOMOTOR
HOTOMOTOR
HOTOMOTOR
BAR-KAYS
KURTIS RLOW
DREAMBOY

Jim Snowden

LILLO THOMAS ANGELA BOFILL Hottest: PRINCE

JAMES INGRAM RONNIE LAWS MADONNA FAT ROYS JOYCE KENNEDY LITTLE MILTON Hottest: WHODINI TEMPTATIONS MIDNIGHT STAR

Tommy Marshall

MR. T KOOL & THE GANG DONNA SUMMER HALL & OATES Hottest: CHAKA KHAN GLENN JONES CHAMPAIGN TINA TURNER ISLEY, JASPER &

Scott/Jackson

SHALAMAR BILLY OCEAN WILLIE CLAYTON KOOL & THE GANG Hottest: JEFFREY OSBORNE ASHFORD & SIMPSON DENIECE WILLIAMS ISLEY, JASPER & I EUGENE WILDE

SHEENA EASTON KOOL & THE GANG PAUL HARDCASTLE POINTER SISTERS

SYLVERS ROY AYERS GAP BAND BILLY OCEAN KLYMAXX ANGELA BOFILL AM-FM
OLLIE & JERRY
SHALAMAR
HOTTEST:
SOS BAND
BAR-KAYS
JERMAINE STEWART
OHIO PLAYERS
DREAMBOY

Beatrice Evans

WLQU/Louisville

KMJQ/Houstor

ALICIA MYERS AL JARREAU STAPLE SÍNGERS WEST STREET MOB NEW EDITION
JERMAINE STEWART
CHAKA KHAN
TEENA MARIE

WJMI/Jackson Carl Haynes

VANITY JERMAINE STEWART JANET JACKSON STAPLE SINGERS EVELYN KING KOOL & THE GANG RAY PARKER JR. ISLEY, JASPER & I JACKSONS

WKXI/Jackson

STAPLE SINGERS JERMAINE JACKSON JONZUN CREW PAUL HARDCASTLE MR. T

WPDQ/Jacksonville

WJAX/Jacksonville (J

NATIVE

WBLX/Mobile B.J. Taylor

GAP BAND KOOL & THE GANG CATCH CATCH
WILLIE CLAYTON
PAUL HARDCASTLE
SHIRLEY BROWN
HOTTEST:
CHAKA KHAN
REBBIE JACKSON
ASHFORD & SIMPSON
TINA TURNER

KJCB/Lafayette (J)

STAPLE SINGERS NICK MUNDAY RONNIE LAWS JONZUN CREW JOHNNIE TAYLOR NEW EDITION REBBIE JACKSON GLENN JONES ASHFORD & SIMPSON

Tony Fields

RAY PARKER JR. EDITION JERMAINE JACKSON SHALAMAR OLLIE & JERRY GAP BAND GEORGE CLINTON JIMMY CASTOR FURIOUS FIVE CHAKA KHAN GLENN JONES

WJJS/Lynchburg

MIDNIGHT STAR

STYLISTICS GAP BAND KOOL & THE GANG POINTER SISTERS CHAKA KHAN STEVIE WONDER PRINCE NEW EDITION

Bobby O'Jay

JONZUN CREW

MIDNIGHT STAR JANET JACKSON OLLIE & JERRY STAPLE SINGERS

STAPLE SINGERS SHERYL LEE RALPH SADAO WATANABE DAN HARTMAN

JEFFREY OSBORNE GLENN JONES BAR-KAYS

HOLLEST: TINA TURNER

TEMPTATIONS

WHRK/Memphis

RICK DEES STEVIE WONDER Hottest: WHODINI

BILLY OCEAN MIDNIGHT STAR BAR-KAYS

WEDR/Miami

KOOL & TH

KLYMAXX

BAR-KAYS

Jackson/Jones

DAVID SIMMONS

STAPLE SINGERS ANGELA BOFILL

REBBIE JACKSON

DENIECE WILLIAMS

ASHFORD & SIMPSON

ISLEY, JASPER & I

THE GANG

Maddox/Smith

SADE

TIME KRNB-FM/Memphis

Jerry Mason STYLISTICS SILHOUETTE DREAMBOY TOM BROWNE HAROLD MELVIN JERMAINE STEWART Mark Petry DIVINE SOUNDS
HOTTEST:
BAR-KAYS
ASHFORD & SIMPSON
TINA TURNER
ISLEY, JASPER & I
JEFFREY OSBORNE

FAT BOYS ANGELA BOFILL

UB40 KOOL & THE GANG KIDS AT WORK BAND OF GOLD Hottest: Chaka Khan REBBIE JACKSON

Hottest: NEW EDITION ASHFORD & SIMPSON CHAKA KHAN REBBIE JACKSON PRINCE

RAY PARKER JR. OLLIE & JERRY BILLY OCEAN Hottest: Chaka khan NEW EDITION PRINCE ASHFORD & SIMPSON JEFFREY OSBORNE

KAPE/San Antonio Mike Kelly

Mike Kelly
SADE
VANITY
SHEILA E
HOTTEST:
JEFFREY OSBORNE
DAZZ BAND
ASHFORD & SIMPSON
ISLEY, JASPER & I
BAR-KAYS WEAS/Savannah

Don Jones

SADE

RAMSEY LEWIS KIDDO BOHANNON BOHANNON
HOTTEST:
NEW EDITION
ASHPORD & SIMPSON
CHAKA KHAN
JERMAINE STEWART
PRINCE

KOKA/Shreveport B.B. Davis

Hottest: NEW EDITION

PRINCE

PRINCE FORCE MD'S

WYLD-FM/New Orleans Dell Spencer

ISLEY, JASPER & I JEFFREY OSBORNE

DENIECE WILLIAMS

WQQK/Nashville

Fred Harvey

Hottest:

SADE JERMAINE JACKSON AL JARREAU KOOL & THE GANG ROY AYERS NEW EDITION JEFFREY OSBORNE EVELYN KING ISLEY, JASPER & I

K94/Norfoli

Bruce Dowdy MIDNIGHT STAR Hottest: CHAMPAIGN ONYX CHAKA KHAN POINTER SISTERS REBBIE JACKSON HALL & OATES

WORL/Orlando Earl James

WEST STREET MOB GRANDMASTER MELLE WHODINI MTUME BILLY OCEAN ONE WAY FAT BOYS TWILIGHT 22 Hottest: NEW EDITION SADE KLYMAXX SYLVERS CHAKA KHAN CHAMPAIGN

WPLZ/Petersburg Hardy Jay

ROY AYERS Hottest: GLENN JONES **Brian Castle** FAT BOYS TEMPTATIONS FORCE MD'S MIDNIGHT STAR

KHYS/Port Arthur

PRINCE ASHFORD & SIMPSON

WANT/Richmor Kirby Carmichael

WTOY/Roanoke Scott Morris

PAUL HARDCASTLE DAVID SIMMONS

MADONNA SADE ROY AYERS

CHAKA KHAN JEFFREY OSBORNE GLENN JONES

Joe Bullard

GAP BAND MADONNA ERAMUS HALL

WWDM/Sumter

PRINCE
NEW EDITION
DYNAMIC BREAKERS
ONE WAY
JUNIE MORRISON
ONE ON ONE
KOOL & THE GANG
HOTLEST:
ASHFORD & SIMPSON
JEFFREY OSBORNE
CHAKA KHAN
PRINCE

WANM/Tallahassee

KOOL & THE GANG THOMAS MCCLARY DUTCH ROBINSON ANGELA BOFILL OLLIE & JERRY STAPLE SINGERS

Hottest:

CHAKA KHAN & SIMPSON DENIECE WILLIAMS

FORCE MD'S WOMACK & LABELLE MADONNA MADONNA
RAY PARKER JR,
KOOL 5 THE GANG
SHEILA E
KOKO POP
RUN D.M.C.
SHERYL LEE RALPH
HOTLEST:
NEW EDITION
CHAKA KHAN
ASHFORD \$ SIMPSON
JEFFREY OSBORNE
LIONEL RICHIE

WTMP/Tampa

Dave Michaels

The following stations reported a frozen playlist this week: WPFG/Charlotte WQQK/Nashville WANT/Richmond

KOKA/Shreveport

MIDWEST

WBMX/Chicago Lee Michaels

BRONNER BROTHERS FIRST LOVE SYLVERS STEVIE WONDER GWEN GUTHRIE EDWIN BIRDSONG JONZUN CREW STARSKI Hottest: GLENN JONES NEW EDITION DAZZ BAND JECKYLL & HYDE POINTER SISTERS

WGCI/Chicago (J) Graham Armstrong

GWEN GUTHRIE KOOL & THE GANG PAUL HARDCASTLE HOTTEST: CHAKA KHAN GLENN JONES PRINCE WHODINI JEFFREY OSBORNE

WBLZ/Cincinnati

RAY PARKER JR. KOOL & THE GANG GAP BAND SHEENA EASTON HOLLEST: JEFFREY OSBORNE ASHFORD & SIMPSON LIONEL RICHIE DAZZ BAND

WZAK/Cleveland

Lynn Tolliver KOOL & THE GANG RAY PARKER JR. RONNIE LAWS DONNA SUMMER SYLVERS BRASS CONSTRUCTIO Hottest: EUGENE WILDE DREAMBOY
GLENN JONES
ASHFORD & SIMPSON
JEFFREY OSBORNE

WDMT/Cleveland (a) ''Dean-Dean

WISH RONNIE LAWS MADONNA MADONNA
ERAMUS HALL
GWEN GUTHRIF
FIRST LOVE
COLD CRUSH BROTHE
BRONNER BROTHERS BRONNER BROTHERS
VANITY
SHALAMAR
HOTTEST:
NEW EDITI(N
WHODINI
MTUME
ASHFORD & SIMPSON
TINA TURNER

WVKO/Columbus **KC Jones**

STEVIE WONDER KOOL & THE GANG ISLEY, JASPER & I GWEN GUTHRIE ROY AYERS MTUME Hottest: PRINCE SOS BAND MIDNIGHT STAR

ASHFORD & SIMPSON DAZZ BAND WDAO/Dayton

Lankford Stephens JAMES INGRAM KOOL & THE RANDY HALL RONNIE LAWS NOLAN THOMAS KLOCKWIZE CARS NEW EDITION

PRINCE WOMACK & LABELLE WJLB/Detroit

James Alexander STEVIE WONDER STEVIE WONDER
ROCK MASTER SCOTT
PENNYE FORD
ROOL & THE GANG
PAUL HARDCASTLE
OLLIE & JERRY
STAPLE SINGERS
WORLD PAMOUS SUPR
HOTTEST
ASHFORD & SIMPSON
DREAMBOY
NEW EDITION
PRINCE
READY FOR THE WOR

WDRQ/Detroit Steve Harris

NOLAN THOMAS RONNIE LAWS DREAMBOY GLENN JONES NEW EDITION READY FOR THE WOR WKWM/Grand Rapids

Frank Grant

GAP BAND
KOOL & THE GANG
FIRST LOVE
LINDA CLIFFORD
SHIRLEY BROWN
BRASS CONSTRUCTIO
DONNA SUMMER
WISH WISH
HOTTEST:
CHAKA KHAN
READY FOR THE WOR
REBBIE JACKSON
WHODINI
MIDNIGHT STAR

Jay Johnson

SHALAMAR
PHILIP BAILEY
STAPLE SINGERS
GWEN GUTHRIE
OLLIE & JERRY
VERDICT
DUTCH ROBINSON
HOLLEST:

WLUM/Milwaukee Susie Austin

MADONNA TINA TURNER KOOL & THE GANG SHALAMAR SHALAMAR
EUGENE WILDE
SURVIVOR
PHILIP BAILEY
FAT BOYS
Hottest: PRINCE LIONEL RICHIE CHAKA KHAN

WWWS/Saginaw Kermit Crockett

KOOL & THE GANG NOLAN THOMAS THOMAS MCCLARY RJ'S LATEST ARRIV UB40 DONNA SUMMER SHEENA EASTON Hottest: GLENN JONES READY FOR THE WOR MIDNIGHT STAR LILLO THOMAS PRINCE

KMJM/St. Louis

Ron Atkins FURIOUS FIVE JERMAINE JACKSON GWEN GUTHRIE GWEN GUTHRIE
HOTTEST
H

NEW EDITION WZEN-FM/St. Louis

Rod King JOYCE KENNEDY GAP BAND GAP BAND
KOOL & THE GANG
JONZUN CREW
NEW EDITION
AUTUMN
JERMAINE JACKSON RAY PARKER JR. STEVIE WONDER KURTIS BLOW PRINCE WHODINI ASHFORD & SIMPSON

WVOI/Toledo (3)

Maxx Myrick SADE VANITY GWEN GUTHRIE DONNA SUMMER POINT SUMMER
HOTTEST:
PRINCE
CHAKA KHAN
NEW EDITION
WHODINI
ASHFORD & SIMPSON

WEST

KDKO/Englewood

Carlos Lando GAP BAND MADONNA **KLYMAXX** GROVER WASHINGTON JEFFREY OSBORNE TEMPTATIONS

Jack Patterson

PAIII. HARDCASTLE KOOL & THE GANG GLENN JONES OLLIE & JERRY RONNIE LAWS FORMULA FIVE Hottest: NEW EDITION TEENA MAPIE JERMAINE STEWART

KACE/Los Angeles

JOHNNIE TAYLOR

MADONNA

BAR-KAYS

ANGELA ROFILL JERMAINE JACKSON NUANCE RICK JAMES SADE SADE BARRA STRIESAND MIDNIGHT STAR 27 HILL Hottest: PRINCE TINA TURNER TEENA MARIE PHILIP BAILEY PAUL HARDCASTLE

KJLH/Los Angeles

GAP BAND LILLO THOMAS CHERRELLE ANGELA BOFILL GWEN GUTHRIE Hottest: NEW EDITION HODINI KOKO POP EUGENE WILDE PAUL HARDCASTLE

KUKQ/Phoenix Jay Stone

PETER WOLF SCRITTI POLITTI ROY AYERS HOTTATERS
HOTTATERS
WHODINI
MIDNIGHT STAR
MADONNA
PRINCE
JACKSONS

XHRM/San Diego

Duff Lindsey PRINCE
VANITY
KOOL & THE GANG
GAP BAND
PAUL HARDCASTLE
JONZUN CREW
NUANCE
ZIII
HOTCEST:
NEW EDITION
DAZZ BAND
APOLLONIA 6
BAR-KAYS
CHARA KHAN

KSOL/San Mateo

STAPLE SINGERS WOMACK & LABELLE TEMPTATIONS LOU RAWLS KIDS AT WORK GWEN GUTHRIE NEW EDITION BAR-KAYS SYLVESTER BAND OF GOLD

80 Reporting Stations 76 Current Reports

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3

NATIONALAIRPLAY/30®

November 23, 1984

- WYNTON MARSALIS/Hot House Flowers (Columbia)
- 0 DIANE SCHUUR/Deedles (GRP)
- PAT METHENY/First Circle (WB) 2 3
- GROVER WASHINGTON JR./Inside Moves (Elektra)
- BOB JAMES/12 (Columbia)
- SHADOWFAX/The Dreams Of Children (Windham Hill) 8 0
 - DAVE VALENTIN/Kalahari (GRP)
- 12 **(3)** JEAN-LUC PONTY/Open Mind (Atlantic)
- EARL KLUGH/Night Songs (Capitol) 15 0
- 10
- HANK CRAWFORD/Down On The Deuce (Milestone/Fantasy) 10 JAZZ MONTEREY/Highlites 1958-1980 (Palo Alto)
- ART BLAKEY & JAZZ MESSENGERS/New York Scene (Concord) Ø 18
- 13 BOBBE NORRIS & LARRY DUNLAP/Hoisted Sails (Palo Alto) 13
- 17 ALEXANDER ZONJIC/Romance With You (Inner City)
- Ð JOE WILLIAMS/Nothin' But The Blues (Delos) 19
- CABO FRIO/Just Having Fun (Zebra) 9 16
- MAKOTO OZONE/Makoto Ozone (Columbia) 25
- FREE FLIGHT/Beyond The Clouds (Palo Alto) 11 18
- JOHN ABERCROMBIE/Night (WB) 20
- 16 20 WAYNE JOHNSON TRIO/Everybody's Painting Pictures (Zebra)
- 2 MAHAVISHNU/Mahavishnu (WB) 21
 - 2 JACK WILKINS/Captain Blued (Greene St./2001)
- 28
- 26 æ JACK DeJOHNETTE/Album Album (WB)
- LONNIE LISTON SMITH/Silhouettes (Doctor Jazz) DEBUT 🕨 🥸 25 TITO PUENTE & HIS LATIN ENSEMBLE/EI Rey (Concord Picante) 22
 - 27 🚳 QUEST/Quest (Palo Alto)
- RICHARD ELLIOT/Initial Approach (ITI/Allegiance) 14 27
- DEBUT P @ RON McCROBY/The Other Whistler (Concord) 29 **29 DIANNE REEVES/For Every Heart (TBA/Palo Alto)**
- DEBUT ROGER KELLAWAY/Creation (Greene St./2001)

Black/Urban stations contributing to Jazz:

WKND/Hartford, Melonae McClean; WGIV/Charlotte, Hal Harrill; WJAX/Jacksonville, Chris Turner;KJCB/Lafayette, Beatrice Evans; WYLD-FM/New Orleans, Dell Spencer; WGCI/Chicago, Graham Armstrong; WDMT/Cleveland, Dean-Dean Rufus; WVOI/Toledo, Maxx Myrick; XHRM/San Diego, Duff Lindsey.

NEW & ACTIVE

MISTER SPATS "Mister Spats" (Track) 15/12
Rotations: Heavy 1/0, Medium 3/1, Light 6/6, Extra Adds 5, Total Adds 12, WFAE, KERA, WDET, WKSU. KBEM, KTCJ, KMHD, KJZZ, KPLU, KRVS, WUSF, KLCC. Medium: WBBY, KKGO.

AL JARREAU "High Crime" (WB) 14/3 Rotations: Heavy 5/0, Medium 4/1, Light 3/0, Extra Adds 2, Total Adds 3, WBGO, WNOP, KBEM. Heavy: WFSS, WMGI, KRML, KIFM. Medium: WZAM, KTCJ, WYRS.

VICTOR FELDMAN "Fiesta" (Palo Alto) 13/11
Rotations: Heavy 5/4, Medium 3/2, Light 1/1, Extra Adds 4, Total Adds 11, WBFO, WYRS, WLOQ, WBEE, WJZZ, KBEM, KCSC, KMCR, KRVS, WVPE, KIFM. Heavy: WZAM. Medium: WVOI.

JOHN SCOFIELD "Electric Outlet" (Gramavision) 12/4
Rotations: Heavy 2/1, Medium 7/1, Light 2/1, Extra Adds 1, Total Adds 4, WJZZ, KBEM, WYBC, KRML. Heavy: KJZZ. Medium: WBFO, WRTI, WNOP, WDET, KRVS, KIFM.

BOBBY ENRIQUEZ "Live In Tokyo Vol. 2" (GNP Crescendo) 11/6
Rotations: Heavy 3/1, Medium 4/2, Light 3/2, Extra Adds 1, Total Adds 6, WBBY, KBEM, KPLU, WYBC, WFSS, KLCC. Heavy: KADX, WUSF. Medium: WYRS, WNOP. COUNT BASIE "Kansas City 7" (Pablo) 11/4

Rotations: Heavy 4/1, Medium 2/1, Light 5/2, Extra Adds 0, Total Adds 4, KERA, KADX, WHRO, KLCC. Heavy: WBGO, WKSU, KPLU. Medium: KBEM.

SCOTT HAMILTON QUINTET "Second Set" (Concord) 11/4 Rotations: Heavy 2/1, Medium 5/1, Light 4/2, Extra Adds 0, Total Adds 4, WBEE, WBBY, WNUR, KLSK. Heavy: WHRO. Medium: WFAE, WMOT, KADX, KLON.

POCKET CHANGE "Out Of The Blue" (Brain Child) 11/4 ROTATIONS: Heavy 3/1, Medium 4/0, Light 1/0, Extra Adds 3, Total Adds 4, KSAX, KBEM, KCSC, KRVS. Heavy: WZAM, KTCJ. Medium: KUDP, WFSS, WMGI, KLSK.

ROY AYERS "In The Dark" (Columbia) 10/5
Rotations: Heavy 1/0, Medium 5/2, Light 4/3, Extra Adds 0, Total Adds 5, WGBH, WFSS, KRML, KIFM, WKND. Heavy: WJZZ. Medium: KERA, KKGO, WVOI.

SANDY OWEN "Montage" (Ivory) 10/4
Rotations: Heavy 0/0, Medium 7/1, Light 0/0, Extra Adds 3, Total Adds 4, WMOT, WKSU, KMCR, KJZZ. Medium: WBFO, WYRS, WLOQ, KKGO, WMGI, KXPR.

Rotations: Heavy 0/0, Medium 5/1, Light 3/0, Extra Adds 2, Total Adds 3, WIAN, KCSC, KRML. Medium: WFAE, WUWM, KADX, WVPE.

SCHEER MUSIC "High Rise" (TBA/Palo Alto) 9/7
Rotations: Heavy 1/1, Medium 2/0, Light 5/5, Extra Adds 1, Total Adds 7, WBFO, KERA, WBEE, WFSS, KRVS, KLCC, KIFM. Medium: WZAM, WVOI.

LARRY CORYELL QUARTET "Comin' Home" (Muse) 9/2
Rotations: Heavy 3/0, Medium 3/0, Light 2/1, Extra Adds 1, Total Adds 2, WNOP, WDET. Heavy: WUSF, WVPE, KXPR. Medium: Rotations: Heavy 3/0, Medi WUWM, KMCR, KRML.



...music to listen to!

2308-241

PABLO T RECORDS

MOST ADDED $_{ullet}$

MISTER SPATS (12) Mister Spats (Track) **VICTOR FELDMAN (11)** Fiesta (Palo Alto) **ROGER KELLAWAY (10)** Creation (Greene St./2001) **JACK WILKINS (10)** Captain Blued (Greene St./2001) MAKOTO OZONE (9)

Makoto Ozone (Columbia)

HOTTEST

PAT METHENY (23) First Circle (WB) **WYNTON MARSALIS (22)** Hot House Flowers (Columbia)
DIANE SCHUUR (20) Deedles (GRP) **GROVER WASHINGTON JR. (17)** Inside Moves (Elektra)

OSCAR PETERSON TRIO "The Good Life" (Pablo Live) 8/3

3/2, Light 3/1, Extra Adds 0, Total Adds 3, KADX, WHRO, KLCC, Heavy: WKSU, KPLU, Medium

BLUE WISP BIG BAND "Live At Carmelo's" (Mopro) 8/2
Rotations: Heavy 2/0, Medium 4/1, Light 2/1, Extra Adds 0, Total Adds 2, WBBY, WDET. Heavy: WNOP, WIAN. Medium: WMOT, WBEE, WUSF.

M. ALEXANDER, R. BROWN, H. ELLIS "Overseas Special" (Concord) 7/4
Rotations: Heavy 1/1, Medium 1/1, Light 4/1, Extra Adds 1, Total Adds 4, WBFO, WRTI, WKSU, WHRO.
CLIFFORD JORDAN QUARTET "Repetition" (Soul Note) 7/2
Rotations: Heavy 1/0, Medium 4/2, Light 2/0, Extra Adds 0, Total Adds 2, WGBH, WYBC. Heavy: KXPR. Medium: WBBY, WNUR.

DAVID MATTHEWS "Super Funky Sax" (GNP Crescendo) 7/1
Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Extra Adds 1, Total Adds 1, KJAZ. Heavy: KPLU. Medium: WLOQ, WBBY, WFSS.

ROSEMARY CLOONEY "Sings The Music Of Irvin Berlin" (Concord) 6/3
Rotations: Heavy 2/0, Medium 2/1, Light 1/1, Extra Adds 1, Total Adds 3, KADX, WFSS, KLSK, Heavy: WYRS, KUOP, Medium

DALLAS JAZZ ORCHESTRA "Fat Mama's Revenge" (DJO) 6/2

Rotations: Heavy 0/0, Medium 5/2, Light 1/0, Extra Adds 0, Total Adds 2, KERA, WBBY. Medium: WBEE, WMOT, KTCJ.

DAVID MURRAY QUARTET "Morning Song" (Black Saint) 6/1

Rotations: Heavy 1/0, Medium 4/1, Light 1/0, Extra Adds 0, Total Adds 1, WGBH. Heavy: WDET. Medium: WRTI, WNUR, KLCC.

RALPH MacDONALD "Universal Rhythm" (Polydor/PolyGram) 6/0

Rotations: Heavy 2/0, Medium 3/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy: WZAM, WJZZ. Medium: WLOQ, KJZZ, WGCI. FREDDIE HUBBARD "Classics" (Fantasy) 5/4

dium 3/2, Light 0/0, Extra Adds 1, Total Adds 4, WBFO, WKSU, WVPE, KWMU. Medium: KXPR. LAUREL MASSE "Alone Together" (Pausa) 5/4
Rotations: Heavy 1/1, Medium 2/1, Light 0/0, Extra Adds 2, Total Adds 4, WYRS, WLOQ, WIAN, KJAZ. Medium: KKGO.

GEORGE KELLY "Plays The Music Of Don Redman" (Stash) 5/3
Rotations: Heavy 1/1, Medium 1/0, Light 2/1, Extra Adds 1, Total Adds 3, WRTI, WKSU, KPLU. Medium: KBEM.
RICHARD BIERACH "Elegy (Bill Evans)" (Palo Alto) 5/3
Rotations: Heavy 2/0, Medium 2/2, Light 0/0, Extra Adds 1, Total Adds 3, WIAN, WHRO, WUSF, Heavy: KJAZ, KXPR.

SAKHILE "New Life" (Jive/Arista) 5/2

KAZUMI WATANABE "Mobo 2" (Gramavision) 5/2
Rotations: Heavy 0/0, Medium 3/0, Light 1/1, Extra Adds 1, Total Adds 2, KERA, KPLU. Medium: WZAM, KJZZ, WVOI.

KAZUMI WATANABE "Mobo 2" (Gramavision) 5/2
Rotations: Heavy 0/0, Medium 4/2, Light 1/0, Extra Adds 0, Total Adds 2, KERA, WKND. Medium: KWMU, KIFM.

ROTATIONS: Heavy 0/0, Medium 4/2, Light 1/0, Extra Adds 0, 10tal Adds 2, KERA, WKND. Medium: KWMU, KIPM.

STEVE BARGONETTI "Steve Bargonetti" (Qwest/WB) 5/1
ROTATIONS: Heavy 2/0, Medium 1/0, Light 2/1, Extra Adds 0, Total Adds 1, WUSF. Heavy: WNOP, WVPE. Medium: KPLU.

HANK JONES & TOMMY FLANAGAN "I'm All Smiles" (Verve) 5/0
Rotations: Heavy 1/0, Medium 1/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WYRS. Medium: WKSU.

ANDREAS VOLLENWEIDER "Pace Verde" (Columbia) 5/0
Rotations: Heavy 2/0, Medium 2/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy: WZAM, WBEE. Medium: WGBH, WYBC.

Regionalized Adds & Hots

Printed Adds are first ten provided by stalion. Hots are printed in order given by reporter. * symbol denotes commercial station.

EAST

ETIC JACKBON
HILES DAVIS
BILL EVANS
CLIFFORD JOUR
DOBREN JAZZ
DAVID MURRAY
JACK DEJONNEY
JACK DEJONNEY
BARDADER
SHACOWFAX
HILES DAVIS
ART BLAKEY
BILL EVANS
JOER HALEY
JOER SCHOULD
JOER MILLIAMS

JOHN MUNI
JIMMY MCGRIPP
JEAN LUC PONTY
AZYMUTH

JACK DEJOHNETTTE FENTON ROBINSON JOHN SCOPIELD JANET LAMSON CLIFFORD JORDAN CARTER & BALL BOBBY ENRIQUEZ DAVID MURRAY COTE BILLY WIGHT JAZZ MONTEREY ROTE

55 Reporting stations 50 Current Reports

Peter GOLZOLASIS
EARL ELIGIAN
A LEXANDER SONJIC
QUEST
LONNIE LISTON SHI
ART BLAKEL
BLA

MIDWEST

ROGER KELLAWAY SCHEER MUSIC VICTOR FELDMAN JACK WILKINS SCOTT HAMILTON MAKOTO OZONE BLUE MITCHELL MILES DAVIS HOTERSHY

WDET/Detroit
Judy Adams

FAMAU SENNATTA
ANTHONY DAVIS
LARRY CORVELL
LARRY
CORVELL
LARRY
LA

J.D. Ball
ROGER RELLAMAY
POCKET CHANGE
AL JARREAU
JOHN SCOPIELD
VICTOR PELDMAN
BOBBY ENFLOWEZ
LES MCCANN
MR. SPATS
HOTCHEST
DAVE VALENTIN
HANK CRAWFORD
BOB JAMES
POCKET CHANGE
ROCKET C LONNIE LISTON SMI SHADDWFAX MR. SPATS JACK WILKINS JOEW BELLAMAY JOE WILLIAMS GOUVER WASBINGTON RICHARD ELLIOT DIAME SCHUUR PAT METHENY AL JARREAU

KCSC/Oktehoma City Kewin Morman JACK WILKINS JACK DEJORNETTTE LONNIE DISTON SS SHEW & FINDLEY POCKET CHANGE NORTH WIND VICTOR FELDMAN HOTERST WVPE/Southbend-Ell Tim Eby

VICTOR PELDMAN
MAHAVISHBU
ALEXANDER ZONJIC
STEPHEN ROAN
TOOD PHILLIPS
PETE PETERSEN/COL
CHET BAKER
FREDDIE HUBBARU
HOOTERS:
JACK WILKINS
PREE PLIGHT
SHADONTAX

PREDDIE HUBBARI ROGER KELLAWAY

SOUTH

TOM HENDESBY
ART BLAKEY
ROSEMARY CLOONEY
CHOCK WATYNE
SCHEER MUSIC
ROY AYERS
COLEMAN HAMEINS
BOBBY RINTHODEZ
BACKSTERS
ROTEBES
DIANE SCHUUR
JAZZ MONTERRY
EARL KLUGM
LISTON SHI
JOE WILLIAMS WFAE/Charlotte Paul Stribling MOODS & SWANSEN TOM SPLITT MR. SPATS HOTTOMERS SCHOUP DIAME SCHOUP WYNTON MARSALIS PAT METHENY NORRIS & DUNLAP GROVER WASHINGTO KERAMOBILE-FL WOT Ed Budansuro

Ed Budanauro

ALUMI WATANABE

DALMS JAZZ ORCHE

PARTON TASIZ ORCHE

PARTON TASIZ

PETE BREWEP

MAINAVISHAU

MAINAVISHAU

MAINAVISHAU

MAINAVISHAU

MAROTO OZOME

BOTESEL

GROVER MASSI HOTOM

DAVE JAMES

JEAN LUC PONTY

ALEXANDER ZONJIC

KSAX/Dellas-FI. Worth Willie Culton (*) WHITE CURON (*)
JAZZ MONTEREY
EARL KLUGH
JOE NILLIAMS
ANT BLAKEY
NORRIS & DUNLAP
POCKET CHANGE
QUEST
HOTTON MARSALIS
PAT HETBENY
CABO FRIO
GROVER WASHINGTO
JEAN LUC PONTY

Bottest: GROVER WASHINGTON DIANE SCHUUR ALEXANDER ZONJIC AL JARREAU MR. SPATS KUHF/Houston Dave Edwards

Hottest: BOB JAMES JOE WILLIAMS GROVER WASHINGTON JEAN LUC PONTY JACK DEJOHNETTTE

MR. SPATS
HOTERSTON
JOAN JAMES
JAMES HERDOTY
HOTERSTON

WHROINOrfolk
Joe Lowrey
RON MCCROBY
RICHARD BIERACH
MONTY ALEXANDER
COUNT BASIE
OSCAR PETERSON
HOTCES
WYNTON MARSALIS
SCOTT HAMILTON
HEATH BROTHERS
STACY & JIMMY ROI
JACK WILKINS

DAVID PATE RICHARD BIBRACH CLARINET SUMIT MR. SPATS STEVE BARCONET! HOTLEST: WYNTON MARSALIS BORBY ENRIQUEZ PAT METHENY JACK DEJONNETTE MAKOTO OZONE

SCOTT BAMILTON ROSEMARY CLOONEY ART BLAKEY HOTLEGE: PAT METHENY SHADOWFAX DAVE VALENTIN BOB JAMES JAZZ MONTEREY

KJZZ/Seattle (*) Carol Handley

The following stations called in a frozen playlist this week: WMGI/Gainesville KKGO/Los Angeles

WEST

KADX/Denver (*) Pat McNulty PAINCHURY
JACK NILKINS
SBADOWTAX
OSCAR PETERSON
COUNT BASIMAY
ROGER RELIAMAY
HOTEGEL
HOTEGEL
HYNTON MARSALIS
JAZZ MONTEREY
DIRTY DOZEN BRASS
BOBBY ENETQUEZ
EARL KLUGH

KLCC/Eugene Michael Canning

RON MCCROBY JON EARDLEY

Hottest: JOE WILLIAMS WYNTON MARSALIS RON MCCROBY JACKIE & ROY JON EARDLEY

KKGO/Los Angeles Jeff Gehringe:

KRML/MORHERY (*)
ROD FIORS
DIANNER REEVES
PAULINHO GACOSTA
SERN & FINDLEY
MANAYISHNU
JOEN STELL FONTY
FONTY
FONTY
JOEN STELL FONTY
F COUNT BASIE
OUEST
OSCAR PETERSON
BOB JAMES
HAKOTO OZONE
BOBBY ENRIQUEZ
HAVIS RIVERS
SCHEER MUSIC
MR. SPATS
HOTCEST:

HOTTEST: PAT METBENY WYNTON MARSALIS TOSHIKO AKIYOSHI ART BLAKEY DIRTY DOZEN BRASS KLON/Long Beach Helen Borges

JAZZ MONTEREY
DOUG RANEY QUARTE
LEE KONITZ
HOTTER
WINTON MARSALIS
LARRY CORYELL
JACKIE & ROY
CHET BAKER
RICHARD BIERACH KIFM/Sen Diego (*) Bob O'Connor

VICTOR FELDMAN
VICTOR FELDMAN
VICTOR FELDMAN
VIEWS
VICTOR FELDMAN
VANOTO GOORE
LONNIE LISTON SMI
HOTCOR FELDMAN
GROVER MASRINGTON
AL JARREAU
PAT METHENY
BOB JAMES

SARHILE
BELLSON/BROWN/S
BOBBY ENRIQUEZ
MR. SPATS
GEORGE KELLY
BOTTESSON
MAKOTO OZONE
DAVID MATTHEWS
CHARLIE BYRD
DIANE SCHUUR

The following stations failed their playlists were frozen: WVOI/Toledo KUHF/Houston

to report this week, therefore WYLD/New Orleans



OUTDOWN NATIONAL AIRPLAY/50 **November 23, 1984**

					(m. 17)	2000
Three Two Leet Weeks Weeks Week			Total Reports/Adds	Heavy	Medlum	Light
961	0	JUDDS (WYNONNA & NAOMI)/Why Not Me (RCA/Curb)	155/0	145	10	0
6 5 3	Ø	GEORGE JONES/She's My Rock (Epic)	151/2	119	22	10
14 10 7	_	EDDIE RABBITT/The Best Year Of My Life (WB)	153/1	108	37	8
12 8 6	_	NITTY GRITTY DIRT BAND/I Love Only You (WB)	153/0	112	26	15
3 1 2	_	A. MURRAY with D. LOGGINS/Nobody Loves Me Like You Do (Capitol)	146/0	107	27	12
13 9 8	-	WAYLON JENNINGS/America (RCA)	149/0	97	44	8
5 4 4	7	MICKEY GILLEY/Too Good To Stop Now (Epic)	141/0	101	26	14
18 13 10	0	BELLAMY BROTHERS/World's Greatest Lover (MCA/Curb)	147/1	99	38	10
1 2 5	9	EARL THOMAS CONLEY/Chance Of Lovin' You (RCA)	136/0	99	22	15
20 14 12	10	GEORGE STRAIT/Does Fort Worth Ever Cross Your Mind (MCA)	146/0	100	<i>36</i>	10
23 16 13	0	REBA McENTIRE/How Blue (MCA)	154/0	<i>79</i>	<i>63</i>	12
29 25 17	Ø	CRYSTAL GAYLE/Me Against The Night (WB)	152/1	47	94	11
31 24 18	13	JOHN CONLEE/Years After You (MCA)	149/3	54	77	18
22 19 16	0	BARBARA MANDRELL/Crossword Puzzle (MCA)	147/3	5 1	77	19
28 23 19	Œ	MARK GRAY/Diamond In The Dust (Columbia)	146/4	47	83	16
38 31 21	13	ALABAMA/ (There's A) Fire In The Night (RCA)	148/2	40	89	19
4 3 9	17	JANIE FRICKE/Your Heart's Not In It (Columbia)	123/0	<i>75</i>	31	17
25 22 20	13	HANK WILLIAMS JR./All My Rowdy Friends Are Comin' (WB/Curb)	130/2	45	71	14
36 28 22	1	MERLE HAGGARD w/JANIE FRICKE/A Place To Fall Apart (Epic)	148/4	33	92	23
42 37 24	20	CONWAY TWITTY/Ain't She Somethin' Else (WB)	152/9	21	96	35
27 26 23	3	DAVID FRIZZELL & SHELLY WEST/It's A Be Together Night (Viva)	119/1	45	59	15
47 40 28	2	OAK RIDGE BOYS/Make My Life With You (MCA)	148/11	18	97	33
33 29 25	҈	GENE WATSON/Got No Reason Now For Goin' Home (MCA/Curb)	132/3	35	78	19
35 32 26	2	GAIL DAVIES/Jagged Edge Of A Broken Heart (RCA)	134/6	26	77	31
	_	DEBORAH ALLEN/Heartache And A Half (RCA)	138/4	25	86	27
	_	RICKY SKAGGS/Something In My Heart (Epic)	139/6	23	88	28
	_	DOLLY PARTON/God Won't Get You (RCA)	125/0	65	46	14
	_	T.G. SHEPPARD/One Owner Heart (WB/Curb)	144/9	15	82	47
	-	TOM T. HALL/P.S. I Love You (Mercury/PG)	119/1	58	35	26
	_	ED BRUCE/You Turn Me On (Like A Radio) (RCA)	135/9	14	78	43
	_	JOHNNY LEE/You Could've Heard A Heart Break (Full Moon/WB)	98/0	37	39	22
	=	B.J. THOMAS/The Girl Most Likely To (Clev. Int./Col.)	118/11	9	76	33
	=	KENDALLS/I'd Dance Every Dance With You (Mercury/PG)	118/7	10	74	34
	_	EDDY RAVEN/She's Gonna Win Your Heart (RCA)	126/14	9	57	60
	_	KEITH STEGALL/Whatever Turns You On (Epic) SAWYER BROWN/Leona (Capitol/Curb)	97/5	18	49 56	30 51
	-	CHARLEY PRIDE/Missin' Mississippi (RCA)	117/12 114/7	10 3	56 63	48
	_	GARY MORRIS/Baby Bye Bye (WB)	125/43	<i>5</i>	44	76
	-	MEL McDANIEL/Baby's Got Her Blue Jeans On (Capitol)	112/18	7	43	62
BREAKER		JIM GLASER/Let Me Down Easy (Noble Vision)	97/7	2	43	52
	<u>a</u>	MEL TILLIS w/GLEN CAMPBELL/Slow Nights (MCA)	83/0	2	47	34
		GUS HARDIN w/E. THOMAS CONLEY/All Tangled Up In Love (RCA)	99/13	2	39	58
		DAN SEALS/My Baby's Got Good Timing (EMI America)	103/32	2	27	74
	_	CHARLY McCLAIN/Some Hearts Get All The Breaks (Epic)	56/0	17	31	8
	_	W. NELSON & K. KRISTOFFERSON/How Do You Feel About(Col.)	84/4	2	43	39
	_	JOHN SCHNEIDER/I've Been Around Enough To Know (MCA)	46/0	14	17	15
		DON WILLIAMS/Maggie's Dream (MCA)	46/0	13	18	15
		LEE GREENWOOD/Fool's Gold (MCA)	50/0	9	22	19
	③	EMMYLOU HARRIS/Someone Like You (WB)	84/30	1	20	63
	-	RONNIE MILSAP/Prisoner Of The Highway (RCA)	46/1	11	18	17
-	-		ALCOHOL: NAME OF PERSONS ASSESSMENT			

MOST ADDED _®

MICHAEL MARTIN MURPHEY (44) What She Wants (EMI America) **VERN GOSDIN (43)** Slow Burning Memory (Compleat/PG) **GARY MORRIS (43)** Baby Bye Bye (WB) **GLEN CAMPBELL (40)** A Lady Like You (Atlantic America) DAN SEALS (32) My Baby's Got Good Timing (EMI America) **EMMYLOU HARRIS (30)** Someone Like You (WB) THE STATLERS (27) My Only Love (Mercury/PolyGram) LACY J. DALTON (26) If That Ain't Love (Columbia) **DAVID FRIZZELL (25)** No Way Jose (Viva) **JOHN ANDERSON (21)** Eve Of A Hurricane (WB)

HOTTEST

JUDDS (WYNONNA & NAOMI) (106) Why Not Me (RCA/Curb) A. MURRAY w/D. LOGGINS (57) Nobody Loves Me Like You Do (Capitol) **GEORGE JONES (54)** She's My Rock (Epic) **EARL THOMAS CONLEY (48)** Chance Of Lovin' You (RCA) **NITTY GRITTY DIRT BAND (41)** I Love Only You (WB) **GEORGE STRAIT (36)** Does Fort Worth Ever Cross Your... (MCA) **EDDIE RABBITT (34)** The Best Year Of My Life (WB) **BELLAMY BROTHERS (30)** World's Greatest Lover (MCA/Curb) **WAYLON JENNINGS (27)** America (RCA) **JANIE FRICKE (26)** Your Heart's Not In It (Columbia)

MOST ADDED & HOTTEST list those songs achimost adds nationally, and the songs reported "hottest" complied from all our reporters. The number in paren theses immediately following the songs in Most Added & Hottest Indicate the total number of Country reporters mong their five hottest.

BREAKERS

GARY MORRIS Baby Bye Bye (WB)

On 81% of reporting stations. Rotations: Heavy 5, Medium 44, Light 76, Total Adds 43 including WPTR, WCAO, WEEP, WMZQ, WCOS, WAMZ, KISS-FM, WSIX, KSO, WFMS, WMIL, KXXY, KNEW, KSAN, KCUB. A most added record. Moves 50-38 on the Country chart.

> **DAN SEALS** My Baby's Got Good Timing (EMI America)

On 66% of reporting stations. Rotations: Heavy 2, Medium 27, Light 74, Total Adds 32 including WCAO, WRKZ, WNYR, WIXY, WSOC, WQYK, WUSQ, WQHK, WBCS, KOMA, K102, KIK-FM, KYGO, KVEG, KGA. A most added record. Debuts at number 43 on the Country chart.

LSU over TULANE

ARKANSAS over SMU

PENN STATE over PITTSBURGH

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, 11-19-84.

GUS HARDIN with EARL THOMAS CONLEY All Tangled Up In Love (RCA)

On 64% of reporting stations. Rotations: Heavy 2, Medium 39, Light 58, Total Adds 13, WIXY, WILQ, WCOS, WFNC, KISS-FM, KCJB, WIL, WTHI, KIK-FM, KKAL, KUUY, KKCS, KFRE. Debuts at number 42 on the Country chart.

> **JIM GLASER** Let Me Down Easy (Noble Vision)

On 63% of reporting stations. Rotations: Heavy 2, Medium 43, Light 52, Total Adds 7, WOKQ, WQHK, WOW, WTHI, KGHL, KFTN, KSAN. Heavy: WXKW, WCUZ. Medium: WLWI, KRMD, WTQR, WIL, KFDI, KSOP. Moves 48-40 on the Country chart.



HANK'S PICKS For Week Of Nov. 24th

Last week / U% Correct

SAN FRANCISCO 49ERS over NEW ORLEANS SAINTS WASHINGTON REDSKINS over BUFFALO BILLS LOS ANGELES RAIDERS over INDIANAPOLIS COLTS CHICAGO BEARS over MINNESOTA VIKINGS NEW YORK GIANTS over KANSAS CITY CHIEFS





NEW & ACTIVE

EMMYLOU HARRIS "Someone Like You" (WB) 84/30
Rotations: Heavy 1, Medium 20, Light 63, Total Adds 30 including WXKW, WKYG, WIXY, KRRV, WFNC, KIKK, WUSQ, WONE, WTSO, KOMA, WTOD, KKCS, KSON, KMPS, KGA. Debuts at number 49 on the Country chart.

WILLIE NELSON & KRIS KRISTOFFERSON "How Do You Feel About Foolin" Around?" (Col.) 84/4 Rotations: Heavy 2, Medium 43, Light 39, Total Adds 4, WQYK, KOMA, KEIN, KFTN. Heavy: KKYX, WTQR. Medium: WXKW, WYRK, WAJR, WEZL, WESC, WKSJ, WWWW, KUGN, KFRE. Moves 49-45 on the Country chart.

MEL TILLIS with GLEN CAMPBELL "Slow Nights" (MCA) 83/0

Rotations: Heavy 2, Medium 47, Light 34, Total Adds 0. Heavy: KKYX, WCXI. Medium: WBGW, WSNO, WILQ, KMML, WYNK, WTVY, KXXY, KTTS, KVOO, KUZZ, KUGN, KNIX, KRSY.

REX ALLEN JR. "Running Down Memory Lane" (Moon Shine) 72/9
Rotations: Heavy 1, Medium 20, Light 50, Total Adds 9, WRKZ, WILQ, WEZL, WONE, WCXI, KCJB, WWJO, KKCS, KEIN. Heavy: KKYX. Medium: WBGW, KHEY, WLWI, KTTS, KQIL.

LACY J. DALTON "If That Ain't Love" (Columbia) 69/26
Rotations: Heavy O, Medium 13, Light 56, Total Adds 26 including WRKZ, WPOR, WWVA, WEZL, WSOC, WNOX, WWOD, WUSQ, KWMT, WFMS, KEBC, KRST, KCCY, KSON, KGA.

VERN GOSDIN "Slow Burning Memory" (Compleat/PolyGram) 68/43
Rotations: Heavy O, Medium 13, Light 55, Total Adds 43 including WXKW, WVAM, WKYG, WYNK, WFNC, WKSJ, WKIX, WMNI, WTSO, WXCL, WWJO, KKAL, KUGN, KSON, KCUB.

MICHAEL MARTIN MURPHEY "What She Wants" (EMI America) 59/44
Rotations: Heavy 1, Medium 12, Light 46, Total Adds 44 including WGNA, WNYR, WIXY, WEZL, WNOX, WCMS, KKYX, KSO, WGEE, WBCS, WOW, WIL, KRKT, KWJJ, KGA.

WRIGHT BROTHERS "Eight Days A Week" (Mercury/PolyGram) 59/3
Rotations: Heavy O, Medium 20, Light 39, Total Adds 3, WPTR, KLLL, WMIL. Medium: WAJR, WWVA, WYII, KMML, WIRK, KBMR, WITL, KTTS, KFDI, KQIL, KRSY, KSOP.

CARL JACKSON "She's Gone, Gone, Gone" (Columbia) 58/3

Rotations: Heavy 1, Medium 27, Light 30, Total Adds 3, WCAO, WWJO, KUZZ. Heavy: KKYX. Medium: WWVA, WYII, KMML, WESC, WKSJ, WTQR, WONE, WCXI, WDAF, KWJJ, KCUB.

GLEN CAMPBELL "A Lady Like You" (Atlantic America) 57/40
Rotations: Heavy O, Medium 9, Light 48, Total Adds 40 including WPTR, WHN, KRRV, WSOC, WESC, KISS-FM, WKIX, WQYK, WMNI, WCXI, WTOD, KFDI, KKCS, KCKC, KMPS, KCUB.

ROY CLARK "Another Lonely Night With You" (MCA/Churchill) 57/6
Rotations: Heavy 1, Medium 24, Light 32, Total Adds 6, WPOR, KEAN, KIKK, WTSO, KXXY, KVEG. Heavy: KKYX. Medium: WCAO, WYII, WESC, WLWI, KSO, KVOO, KUGN, KGA.

JOHNNY PAYCHECK "I Never Got Over You" (AMI) 47/17

Rotations: Heavy 1, Medium 8, Light 38, Total Adds 17 including WMZQ, WGTO, KHEY, WFNC, WOKK, WLWI, WCMS, KYXX, WQYK, WIRK, WSLR, WMIL, KEBC, KEIN, KVEG.

DAVID FRIZZELL "No Way Jose" (Viva) 46/25
Rotations: Heavy 1, Medium 1, Light 34, Total Adds 25 including WBGW, WYII, KLVI, KXYL, KSSN, WSM, WCMS, WUSQ, WKKQ, WFMS, KTTS, KIK-FM, KVEG, KNIX, KGA.

HILLARY KANTER "Hey" (RCA) 29/5

ns: Heavy 0, Medium 4, Light 25, Total Adds 5, WGNA, KOMA, KVOO, KUGN, KGA. Medium: KKYX, KRKT, KQIL, KSOP. JIMMY BUFFETT "Bigger Than The Both Of Us" (MCA) 28/12

Rotations: Heavy O, Medium 4, Light 24, Total Adds 12, WGNA, WIXL, WYII, WSOC, KHEY, WOKK, WCUZ, WGEE, KVOO, KRKT,

DAVID ALLAN COE "She Used To Love Me A Lot" (Columbia) 26/18

Rotations: Heavy 1, Medium 3, Light 22, Total Adds 18 including WPTR, WBGW, KIX106, WYNK, WKSJ, WCMS, KFGO, WOW,

TOM JONES "I'm An Old Rock 'N' Roller" (Mercury/PolyGram) 24/5
Rotations: Heavy 0, Medium 4, Light 20, Total Adds 5, WYII, WYNY, KHEY, WQYK, KOMA. Medium: WPTR, WCUZ, KTS, KFDI. LEON RAINES "Biloxi Lady" (Atlantic America) 23/3

Rotations: Heavy 0, Medium 3, Light 20, Total Adds 3, WGNA, WLWI, KUGN. Medium: WWJO, KIGO. Light: WBGW, WKSJ, KKYX, KTTS, KTOM.

PAM TILLIS "Goodbye Highway" (WB) 23/1 Heavy O, Medium 7, Light 16, Total Adds 1, WFNC. Medium: WGNA, WYII, KMML, WWOD, WCXI, WWJO, KQIL.

RAY PRICE "What Am I Gonna Do Without You" (Viva) 17/3 Rotations: Heavy 0, Medium 3, Light 14, Total Adds 3, WESC, KFDI, KSOP. Medium: WPAP, KTTS, KIGO. Light: WPTR, WSNO,

JACK GREENE "If It's Love (Then Bet It All)" (EMH) 17/2
Rotations: Heavy 0, Medium 5, Light 12, Total Adds 2, WFNC, WESC. Medium: WVAM, WYII, WKLO, WPAP, KBMR. Light: WOW,

RAY STEVENS "Mississippi Squirrel Revival" (MCA) 16/12
Rotations: Heavy 1, Medium 2, Light 13, Total Adds 12, WOKK, WTQR, KBMR, KXXY, KTPK, KFDI, KRKT, KKAL, KQIL, KWJJ, ROBIN LEE ''I Heard It On The Radio'' (Evergreen) 16/5
Rotations: Heavy 0, Medium 3, Light 13, Total Adds 5, WEZL, KHEY, KBMR, KTTS, KGA. Medium: WVAM, KMML. Light: WPTR,

WLWI, KRWQ. EXILE "Crazy For Your Love" (Epic) 15/15

Rotations: Heavy 0, Medium 5, Light 10, Total Adds 15 including WCAO, WBGW, WNOX, KSSN, WCXI, KEBC, KXXY, KUZZ, KQIL, KRSY. LOUISE MANDRELL "This Bed's Not Big Enough" (RCA) 15/11
Rotations: Heavy 0, Medium 1, Light 14, Total Adds 11, WVAM, WBGW, WSNO, WOKK, WKSJ, WIRK, KBMR, KRKT, KRWQ,

BECKY HOBBS "Wheels In Emotion" (EMI America) 14/11 Rotations: Heavy O, Medium 3, Light 11, Total Adds 11, WVAM, KRRV, WSOC, KKYX, KBMR, KEBC, KVOO, KFDI, KRSY, KSOP,

STEVE EARLE "What'll You Do About Me?" (Epic) 13/5
Rotations: Heavy 0, Medium 1, Light 12, Total Adds 5, WVAM, WBGW, WSOC, KKYX, KRWQ, Medium: KIKK, Light: KFGO, KEBC,

CHARLESTON EXPRESS "Sweet Love Don't Cry" (Soundwaves) 9/1
Rotations: Heavy 0, Medium 0, Light 9, Total Adds 1, KGA. Light: WLWI, KKYX, KRMD, KFGO, WOW, WTOD, KVOO, KSOP.

BILLY CHINNOCK "The Way She Makes Love" (Paradise) 7/6
Rotations: Heavy 0, Medium 0, Light 7, Total Adds 6, WPOR, WYII, KRRV, KOMA, KRKT, KTOM. Light: WBGW

COUNTRY ALBUM TRACKS

cuts are listed in order, with the first cut receiving the heaviest airplay.

ARTIST/Song Title (Label)

Album Title

SIGNIFICANT ACTION

RAZZY BAILEY "Touchy Situation" (MCA) 33/19
Rotations: Heavy 1, Medium 5, Light 27, Total Adds 19 including WBGW, WOKQ, KRRV, WXBQ, WCMS, KSO, WXCL, WTOD,

BUTCH BAKER "Thinking Bout Leaving" (Mercury/PolyGram) 32/0

Rotations: Heavy O, Medium 3, Light 29, Total Adds O. Medium: WYII, WTVY, WPAP. Light: WXTU, WLWI, WAXX, WOW, KVOO, DOTTIE WEST "Let Love Come Lookin' For You" (Permian) 31/9
Rotations: Heavy 0, Medium 9, Light 22, Total Adds 9, WCAO, WIXY, KRRV, WCMS, KXXY, WOW, WWJO, KRKT, KKAL.

STATLERS "My Only Love" (Mercury/PolyGram) 29/27
Rotations: Heavy O, Medium 8, Light 21, Total Adds 27 including WBGW, WKYG, KASE, KXYL, WTVY, KOMA, KFRE,

LLOYD DAVID FOSTER "I'm Gonna Love You Right..." (Columbia) 29/9
Rotations: Heavy 1, Medium 5, Light 23, Total Adds 9, KXYL, WEZL, KLLL, WLWI, KBMR, WGEE, WITL, WTOD, KGA.

DAVID WILLS "Macon Love" (RCA) 29/8 Rotations: Heavy O, Medium 3, Light 26, Total Adds 8, WWVA, WSOC, WSLR, KBMR, KEBC, KMPS, KGA, KIGO. Medium: KKYX, JOHN CONLEE/Working Man (MCA) GEORGE JONES w/BARBARA MANDRELL/Daisy Chain (Epic)

JANIE FRICKE/Another Man Like That (Columbia) GEORGE STRAIT/Any Old Time (MCA)

JUDDS/Girl's Night Out (RCA/Curb) RICKY SKAGGS/Country Boy (Epic)

KENNY ROGERS/Crazy (RCA) EARL THOMAS CONLEY/Love Don't Care (RCA)

GLEN CAMPBELL/Letter To Home (Atlantic America) EARL THOMAS CONLEY/Treadin' Water (RCA)

GEORGE STRAIT/The Fireman (MCA)

JUDDS/Bye Bye Baby Blues (RCA/Curb)

MEL TILLIS w/WILLIE NELSON/Texas On A Saturday Night (MCA) New Patches REBA McENTIRE/Before I Met You (MCA)

JUDDS/Drops of Water (RCA/Curb) DAN SEALS/In San Antone (EMI America)

Blue Highway Lady's Choice The First Word In ... Does Forth Worth ... Why Not Me Country Boy What About Me

Treadin' Water Letter To Home Treadin' Water

Does Fort Worth... Why Not Me

My Kind Of Country

Why Not Me Rebel Heart



KEITH STEGALL is satisfying musical tastes with his hit,

"Whatever Turns You On"

Keith's second hit single on Epic Records

R&R 35 BB 23

Produced by Kyle Lehning Written by Keith Stegall and Donny Lowery

Management - Charlie Monk Music 40 Music Square East - Nashville, Tenn. 37203 (615) 244-5611





Regional Adds & Hots

MOST ADDED

EAST

HOTTEST

MOST ADDED

MIDWEST

HOTTEST

WDAF Kansas City, MO

WITL-FM
Lensing, Mi
CARY MORRIS
DAN SEALS
EMPTIOU HARRI
LLOYD DAVID F
HOCKEST:
JUDDS
MARK GRAY
HERLE HAGGARD
RICKY SKAGGS
ALABAMA

KECK Lincoln, NB

DAN BEALS
EMPYLOU HARRIS
HICHAEL MURPHE
HOTTGET:
GEORGE JONES
JUDDS
ANNE HURRAY
EARL THOMAS CO
TOM T. HALL

WTSO Madison, Wi

Madison, WI
BORBY VIBTOR
GARY MORRIS
ROY CLARK
HICHARL MURPHEY
VERN GORDIN
DAN SEALS
ROCCERT
JAMES FRICKS
BELLANY BROTHER
JUDOS
KELTH STEGALL
EDDIE RAMBITT

Milwaukee, WI

DAK RIDOE BOYS
T.G. SHEEPAND
HERLE HADGAND
ESPHANLIS
GARY HORRIS
B.J. THOMAS
B. HOLDING
LOCK-MAIL
JUDGO
GEORGES JONES
WATLES JONES
WATLES JONES
WATLES JONES
WATLES JONES
MAITY GRITTY DETT
ALABAMA

WBCS Milwaukee, Wi

SOUTH

Vern Gosdin (Compleat/PG) A. Murray w/D. Loggins (Capitol

HOTTEST

MOST ADDED WEST

Gary Morris (WB) Judds (Wynonna & Naomi) (RCA/Curb) Vern Gosdin (Compleat/PG) Nitty Gritty Dirt Band (WB)

Vern Gusdin (Compleat/PG) Judds (RCA/Curb) M. Martin Murphey (EMI America) E. Thomas Conley (RCA)

Anne Murray w/Dave Loggins (Capitol)

Michael Martin Murphey (EMI America) Judds (RCA/Curb)

MOST ADDED Glen Campbell (Atlantic America)

Judds (RCA/Curb)

EAST

DAN SEALS
CLEN CAMPBELL
GARY MORRIS
DAVID ALLAN COE
GAIL DAVIES
MYLGHT BROTHERS
HOTHERS
HOTHERS
LICKY SKAGGS
ED BRUCE
BARBARA MANDRELJ
MEL MCDANIEL

WXKW Allentown, PA

WVAM Altoona, PA

ARGOME, PA DAVID MLIAM COE BECTY HORBS LOUISE MANDRELL JOBM ANDERSON EXITY WHITLEY VEHN GOSDIN ENWYLOU MINNIS STEVE EN RIZ HOTCHEN LINE JUDOS RITTY GRETTY DI BELLANY BOTHER DOLLY PARTON DOLLY PARTON

WPOC-FM Beltimore, MD

WCAO Baltimore, MD

Hottest: ANNE MURRAY EARL THOMAS JANIE FRICKE GEORGE JONES JUDOS

WBGW-FM Bangor, ME

CEITH STEGALL
GLEN CAMPEKLL
HICKAKE HURPHET
STATLENE
JOHN ANDERSON
VENN GOSDIN
LOUISE ANADEKLL
DAVID FRIZZELL
EAZZY BAILEY
DAVID ALLAN COE
STEVE BA RLE
HOCCENT:

JORN ANDERSON
LOUISE MANDRELL
STATLERS
KEITH MHITLEY
NOTCEST:
DESCRAH ALLEN
BELLAMY BROTHERS
JORN CONLEE
MERLE HAGGARD
JUDOS

RAZZY BAILEY JIM GLASER MERLE HAGGARD

LACY J. DALTON
VERM GOSDIN
JIMMY BUFFETT
RAZZY BAILEY
HOCKEGE:
ANNE HURRAY
JUDDS
WAYLON JENNINGS
REBA MGENTIRE
JOHN CONLEE

POTIBING, ME
BARTISI
LACY J. OALTON
NOY CLARK
HICHAEL HURPHET
BILLY GENHOCK
HOTCEST
JANTE FRICKE
EARL THOMAS COM
GEORGE JORES
HARK GRAY
JUDDS

WNYR Rochester, NY DAN SEALS
GARY MORRIS
HICHAEL MURPHEY
MOTERATE
HICKEY GILLEY
JUDOS
EDDIE RABBITT
TON T. BALL
BELLANY BROTHERS

WIXY Springfield, MA

WEST

ADDROY, OH
STATLERS
DAVID MLLAN COE
DOTTIE WEST
MICHAEL MURPHEY
RAY STEVENS
LOUISE MANDRELL
KEITH WHITLEY
JOHN ANDERSON
KMENY THITTY
BILLY CHINNOCK
JOHNHY PATCHECK
RATIE MCKENZIE
HOKERET
HOKERET
HOKERET
HOKERET
JUDOS

KRST-FM Albuquerque, NM

GLEN CAMPBELL LACY J. DALTON Nottest; JUDDS JOEN CONLEE GEORGE STRAIT BARBARA MANDRELL

KIK-FM Ansheim, CA

HOTTEST: ANNE MUERAY BELLAMY BROTH EDDIE RABBITT JUDDS GEORGE JONES

KYAK Anchorage, AK

Anchorage, An
JIDMY KITCHENS
EDOTY RAVEN
EDMYTLOU HARRIS
LACY J. DALTON
DAN SEALS
HOTCHEN
TON T. HALL
EDDIE MARSON
DAR RINGE BOYS
B.J. THOMAS

WMZQ Washington, DC

DAVID ALLAN COE T.G. SHEPPARD HOTLEST: EARL THOMAS CONLE ARL THOMAS CONLE GEORGE JONES JUDOS REBA NCENTIRE

CHOW Wellend, ONT

WIIIIAMAPOT, P
B.J. THOMAS
GAIL DAVIES
REX ALLEN JR.
VERN GOED DE
SAWTER BROWN
GUS HANDIN
HANK GRAY
HOTE WAT
HO

KKAL Arroyo Grande, CA

COMMAY TWITTY
GUS EARDIN
GLAN CAMPELL
MICHAEL MURPHEY
DAVID FRIZZELL
WEEN GOGDIN
RAZZY BAILEY
DOTTIE WEST
RAY STEVENS
HOTHER
EDDIE RAMBITT
GEORGE STRAIT
GEO

KUZZ Bakersfield, CA

STATLERS CARL JACKSON Hottmat: GEORGE JONES GENE WATSON MAYLON JEMMINGS JUDDS

KJOT Bolse, ID

EDDT RAVEN
RICKY SKAGGS
HOTTER
HOTTER
ANNE HUBERAY
JANIE FRICKE
MICKEY GILLEY
GEORGE JONES
JUDDS

KUUY Cheyenne, WY

CHSYGNE, WY
GUS HARDIN
DAM SEALS
VERN GORDIN
LACY J, DALTOR
SANYER BROWN
HOTCERT;
ANNE MUTERAY
GEORGE JONES
HITTY GRITTY DIRT
JUDDS
EDDIE RAMBITT

MIDWEST

COUISE MANDRELL
KEITE WRITLEY
EXILE
STATLERS
BECTY HORBS
GLEN CAMPRELL
CAVID WILLS
RAY STEVENS
SURAN JACKS
LLOYD DAVID FOS
ROBIN LEB

WUBE-FM Cincinnati, OH

WCXHFM Detroit, Mi

Detroit, MM

GEAN CLAMPRELL

EXILE

JGEN ANDERSON

HANK WILLIAMS JR.

BOTTORY

BOTTORY

GEORGE JOHNINGS

EARL THOMAS CORLE

GEORGE JOHNINGS

GEORGE JOHNINGS

GEORGE STRAIT

JUDOS

KRRK E. Grand Forks, MN

WAXX Eau Claire, WI

none Rottest:

WKKQ-AM/FM Duluth, MN WGAR-FM Cleveland, OH DOUTH, MAY

DAVID PRIZZELL

STATLERS

EDDY RAYEN

HOCKEST:

HOCKEST:

JUDOS:

NITTY GRITTY DIRT

BELLAMY BROTHERS

BARDARA MANDRELL Cleveland, OH
GARY HORRIS
T.G. SHEPPAND
RICKY SKAGGS
ED BRUCE
HOTCHER:
MAYLON JENNINGS
ANNE MURRAY
GEORGE JONES
JUDDS
JANIE FRICKE

WMNI Columbus, OH

WONE Dayton, OH

B.J. THOMAS DAN SEALS GARY MORRIS HOTEMST: HICKEY GILLEY JUDOS HITTY CRITTY DIRT WAYLON JEWNINGS EDDIE RAMBITT KWMT Fort Dodge, IA FOR DOGGE, IA
GARY WORRIS
EMPYLOU RAIRRIS
VENN GOEDDN
HICHAEL MURPHEY
DAVID FRIZZELL
LACY J. DALTON
HOCKERT,
GEORGE JONES
HITTY GRITTY DIRT
GEORGE STRAIT
CHYSTAL GAYLE
ALABAMA

Des Moines IA
GLEN CAMPBELL
GARY MORRES
VENS GOSDIN
BICHARL MURPHE
HOTE-SET I
GEORGE JORES
JOHN CONLEE
REBA MCENTIRE
HERLE MAGGARD
CRYSTAL GAYLE WQHK Ft. Wayne, IN FI. WWYNE. IN
RICKY SKANGS
JIM GLASER
KENDALLS
CHARLEY PRIDE
NEL MCCOMIEL
GARY MCRRIS
DAN SEALS
HOTLEST HARRIS
HOTLEST:
MITTY GRITTY DIRT
JUDDS

JOHN ANDERSON KATHY TWITTY EXILE HOTTEST: ALABAMA ED BRUCE OAK RIDGE BOYS JUICE NEWTON GARY MORRIS

WGEE Green Bay, Wi CHOSON BRY, WI
DAM SEALS
JISHY BUPFETT
VERN GORDIN
HICHAEL KURWHEY
HEEL MCDANTEL
LLOYD DAVID PORTE
HOTTEST, JONES
JUDGE
GEORGE JUNES
JUDGE
GEORGE STRAIT
ANNE MURRAY

WFMS-FM Indianapolis, IN

LACY J. DALTON DAVID PRIZZELL VERM GOSDIM GARY MORRIS HICHARL HURPHEY HOTCHET; GENE WATSON

MICRAEL MURDREY DAN MEALS Hottest: JUDDS GEORGE JONES MERIE RAGGARD COMMAY THITTY GAIL DAVIES WDGY Minnear Minneapolis
COMMAY TWITTY
MERLE HAGGARD
HOTLEST:
ANNE MURRAY
JUDDS
HANK WILLIAMS JR.
REBA MCENTIRE
ALABAMA

KCJB Minot, ND MINOT, NU
GARY MORRIS
DAN SEALS
GUS MARDIN
REX ALLER JR.
BOTTER JR

OAK RIDGE BOYS
KRITH STECALL
KENDALLS
JOHN CONLEE
ROCKAST:
ANNE RUDGRAY
EXILE
EARL THOMAS CONLE
GEORGE JONES KXXY Oklahoma City, OK

GANY MORRIS
JORN ANDERSON
VERN GOSD IN
OUTFIE WEST
EXILE
ROY CLARK
RAY STEVENS
HOCKER:
JUDOS
EXDIE
SAMPER BOOM
HAWK MILLIAMS JR.

KOMA Okiahoma City, OK

HOTCHET; EARL THOMAS CONLE ANNE MURRAY GEORGE STRAIT JODDS HERLE HAGGARD

WOW-AM/FM Omaha, NB

WXCL Peorle, IL

MICHAEL MURPHEY VERN GOSDIN RAZEY BAILEY HOLLOWY

HOTTEST : EARL THOMAS CONLI EDDIZ RAMBITT HTDOS

STATLENS
DAN SEALS
DAN SEALS
DAN SEALS
DALISON & KRISTOFF
SHIYLOU HARRIS
HILLARY KANTER
SILLY CHINOCK
TON JOHES
RAZZY BALLEY
HOTLORIC
GEORGE JOHES
GEORGE JOHES
GEORGE STRAIT
JOHN CONLEZ
CRISTAL GAYLE

KEBC-FM Okiahoma City, OK

K102 St. Paul, MN

COMMAN THYTY
T.G. SHEPP AND
JIR GLARE
HICL HUTDANN EL
GARY HORBRIS
HICHAEL HURPBEY
DAN SEALS
GUS HARD IN
HANK HILLTAN JR.
GEORGE STRAIT
GEORGE STRAIT
GEORGE STRAIT
GEORGE STRAIT

WTOD Toledo, OH

KTPK-FM Topeka, KS

KVOO Tulaa, OK

KFDI-AM/FM Wichita, KS

WICHMA, KS
MICHAEL MURPH
STATLERS
EXILE
RAY PRICE
GLEN CAMPBELL
RAY STEVENS
BECKY ROBSS
MANK WILSON
HOSTORE:
ANNE MURRAY
EARL THOMAS:
GEORGE JONES
JUDOS
JUD

KIGO St. Anthony, ID STATLERS
ENWILOU MATRIS
DAVID WILLS
Hottest:
BARBARA MANDRELL
DOLLY PARTON
JUDDS
MITTY GRITTY DIRT
FRIZZELL & WEST

KCUB Tucson, AZ TUCSON, AZ

VERN GOSDIN
GAIL GAVIES
GARY MORRIS
GARY MORRIS
GLEN CAMPBELL
FRIZZELL S WEST
HOCLUSE;
JAMIE FRICKE
EARL THOMAS COMLE
ANNE MORRAY
SITTY GRITTY DIRT
GEORGE STRAIT
GEORGE STRAIT

SOUTH

KEAN-AM/FR Abilene, TX

RDY CLARK
GARY MORRIS
BUTCH BAXER
ROTTEST:
WAYLON JENNINGS
GEORGE STRAIT
BELLAMY BROTHERS
JUDGS
EDDY RAVEN

Alexandrie, LA
KEITH STEGALL
B.J. THOMAS
HANK WILGON
GLEN CAMPBELL
RAMEN WILGON
BECKEY MOBS
HICHARL MUDNEL
BECKEY MOBS
HICHARL MUDNEL
BELLAY COLHMOCT
HANTLES
KEITH HOSTLEY
LOVE WEST
HOSTLEY
HOSTLEY
HOSTLEY
HOSTLEY
BELLANT REOTHE
BELLANT REOTHE
GEORGE STRAIT
GEORGE STRAIT

KMML Amerillo, TX GLEN CAMPBELL
HOCKEST:
EARL THOMAS CONLE
ANNIE MURRAT
GEORGE STRAIT
JUDOS
BELLANY BROTHERS

KASE Austin, TX STATLERS Hottest; REBA MCENTIRE JUDOS 7.G. SHEPPARD ANNE MURRAY MERLE HAGGARD

WYNK Baton Rogue, LA

KLVI Beaumont, TX GAIL DAVIS
GAIL DAVIS
GAIL DAVIS
STATLERS
MEL MCDANIEL
MONTEL
MONTES
LIDGE PARRITT
DEBORRA ALLEN
GEORGE STRAIT
EDOY RAVEN

WXBQ-FM Bristol, VA

PAYMENNING, NC

OAK RIDGE BOTS

REL MCDAFIEL

GARY MORELS

JACK CORRETE

FAN TILLIS

LEE MYLIGHT

EMPRICO HARRIS

GOUS MANDES

JOHN FATCHECK

VERN GOODS

JOHN FATCHECK

VERN GOODS

JOHN FATCHECK

JANIE FRICKE

BELLANY BOOTHERS

BELLANY BOOTHERS

PRICASE

BELLANY BOOTHERS

PRICASE

BELLANY BOOTHERS

PRICASE

BELLANY BOOTHERS

PRICASE

LE WEST WESC-AM/FM Greenville, SC
JACK GREENE
GLEN CAMPRELL
STATLERS
RAY PRICE
HOTCEW1
ANNE NURRAY
JUDOS
HAYLON JENNING
ALABAMA
MEL HCDARIEL WZZK-FM Birmingham, AL

KIKK-FM Houston, TX ROY CLARK SANTER BROWN EMMYLOU HARRIS BARBARA MANDRELL Hottest; hone

BYING, VA ROTTING ROTTING ANTE MUTCHAY JORGETY LIKE RARIL THOMAS CONLE JUDOS JORN CONLER KXAS-FM Houston, TX DEBORAH ALLEM ED BRUCE GAIL CAVIES EXENDALLS HOTCEST: EARL THOMAS C CRYSTAL GATLE GEORGE JONES JUDOS REBA RGENTIRE

STATLERS
OAVID PRIZZELL
LLOYD DAVID POS
ROCCOST:
ANNE MURRAY
JORNNY LEE
GEORGE STRAIT
B. J. TWOORAB
FRIZZELL & MEST WNOX Knoxville, TN

WEZL-FM Charleston, SC Charleston, SC
GARY RURRIS
REM ALLEN JR.
LACY J. DALTON
DAN SEALS
RAZZY BALLEY
HICHAEL HURCHEY
LLOYD DAVID FOSTE
ROBIN LEE
BOLLOW! SROTHERS
COLLY PARTON
BELLAWY SROTHERS
COLLY PARTON
HANK MILLIAMS JR.
JUDOS

KSSN Little Rock, AR JOHN AMDERSON EXILE DAVID FRIZZELL LACY J. DALTON Hottest: WSOC-FM Charlotte, NC WAMZ-FM Louisville, KY

RICHAEL MURPHEY
LACY J. DALTON
EXILE
KENDALLS
EDDY RAVEN
SANYÉR BROWN
JOHN ANDERSON
HOTCHET
JUDDS
ALABANA
JOHN SCHWEIDER
ANNE MURRAY
HERLE RAGGARD

LOUISVIIIE, KY
GARY MORRIS
CHARLEY PRIOZ
HEL HCDANIEL
KENDALLS
HOTTES
HALABAMA
HERLE HAGGAMD
T.G. SHEPPARD
GENE MATSON
OAR FIDGE BOY

KLLL Lubbock, TX

MEL MCDANIEL
GARY MCRRIS
WRIGHT SHOTHERS
LLOTE DAVID FOSTE
HOCCOST:
JUDOS
NITTY GRITTY DERT
GEORGE STRALT
EDDIE RASSITT
HERLE HAGGARD

GARY MURRIS

LYMONDURG, VA
VERM GOGDIN
VERM GOGDIN
PRIZZELL
NICHARL MURPHEY
JOHNNY PAYONECK
LACY J. DALTON
GLEN CAMPBELL
RAZZY RALLEY
GORDON DEE
ROTTER
RATE THOMAS CONL
JANTE PRICTE
DOLLY PARTON
ANNE MURRAY
JUDDS

MET HCDANIEL
ROWNIE MILSAP
ROTTEST
JOHN SCHWEIDER
JUDOS
GEORGE JONES
CONMAY TWITTY

VERM GOSDIM GLEN CAMPBELL MICHAEL MURPHEY Hottest: JUDOS MAYLON JENNINGS ANNE MURRAY ECDIE RAMBITT GEORGE JONES

WPAP-FM Panama City, FL

WRNL

NAME ANTORNO, IX
MICTARE METERNATY
GLEN COMPRELL
VERM GOEDIN
RAZZY BALLEY
BECKY NOBBS
BOXY NOBBS
HOTHER
BOXY DA PRIZZELL
STEVE DA RLE
HOTHER
H

KRMD-AM/FM Shreveport, LA

WLWI-FM Montgomery, AL MONTEGOMENY, AL
JOHNNY PAYCHECK
NEL HECOMIE EN
HICHAEL MERPHEY
LLOTD DAVID FOSTE
LEON RADNEY
HOSTER
HOSTER
HOSTER
JUDOS
GEORGE JOHES
ALLBAMA
OAK RIDGE BOTS

WSM Mashville, TN HODIE RAMBITT
HARK GRAY
GAIL DAVIES
DAVID FRIZZELL
HOTCEST:
EARL THOMAS CONLE
JUDOS
JANIE FRICKE
HICKEY GILLRY
FRIZZELL & WEST

WCMS-FM Nortolk, VA

145 Current Reports

The following stations reported no change in their

> KMAK/Fresno KLAC/Los Angeles

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

GEORGE JONES
SOUTHBOUND
HILLARY KANTEE
GIEN CAMPBELL
LEON RAITES
JIMMY BUPFETT
HICHAEL MUMPH
HOTEGET:
FARL THOMAS OF
JOHNNY LEE
JUDOS
JANIE PRICKE
HICKEY GILLEY

STATLERS
SHMYLOU HARRIS
VERN GORDIN
LOUISE MANDRELL
HOTLERI
ANNE MURRAY
JUDOS
MAYLON JENNINGS
BARBARA MANDRELL
CORNAY TWITTY

WPOR-FM Portland, ME

SYMECUSE, NY
SAMYER BROWN
DEPORAN ALLEN
CONNAY TWITTY
KETH STEGALL
OAR RIGGE BOYS
KEEDALLS
MOTECAL
JAMIE FRICKE
EARL THOUNS CONLE
ANNE HURBAY
BELLAMY BROTHERS
JUDGS

WASHINGTON, DC
ALABAMA
EDDY RAVEN
SAWYER BROWN
CONNAY TWATTY
OAE RIDGE BOYN
OARLIS
T.G. SHEPPARD
JOHNY PAYCHECK
ROTE, SHEPPARD
JOHNY PAYCHECK
ROTE, SHEPPARD
JUDDS
GEORGE JOHS
REDA MCENTIRE
HAKE GRAY

WWVA Wheeling, WV DAVID WILLS LACY J, DALTON HOSTERAMBITT JUDDS

WHILEMADORI, MD
JIMPY BUFFERT
LACY J. DALTON
TON JOHES
BILLY CRINNOCK
EDDIE THOMPSON
PERS GOSDIN
DAVID FRIZZELL
ROCTEST, LOSS
JUDIS
BUTT GRITTY DIRT
BULLANY BROTHERS
EDDIE RABBITT

none Hottest; none

ED BRICE B.J. THOMAS EDDY RAVEN GARY MORRIS HOTESST: JUDDS ANNE MURRAY GEORGE JONES WAYLON JESSIMO CRYSTAL GAYLE

KNIX-FM Phoenix, AZ DAVID FRIZZELL
B.J. THOMAS
HOTTEST:
HICKEY GILLEY
DAN SEALS
JUDOS
WATLON JENNINGS
STATLERS

KWJJ Portland, OR RICHARL MURPHEY BARBARA MANDRELL GARY MURRIS STATLERS BAY STEVENS HOTE-BELL ANNE MURRAY NITTY GRETTY DIRT EARL THOMAS CORLE JUDDO DELLANY BROTHERS

JIH GLASER
NELSON & KRIS
DAN SEALS
NOCCEST:
JUDDS
GEORGE JONES
MICKEY GILLEY
HITTY GRITTY
EDDIZ RABBITT

KCCY-FM Pueblo, CO RAZZY BAILEY GLEN CAMPBELL JOHN ANDERSON HOTCHET: MAYLON JENNINGS GEORGE JONES JUDDE ALABANA HEL HCOANIEL LACY J. DALTON
MICHAEL HURPHEY
GEORGE JONES
HOUSE
HOUSE
HOUSE
HANK WILLIAMS JR.
EFOLE RARBITT
BARBARA MANDRELL
DEBORAR ALLEN

KRSY Roswell, NM KCBQ San Diego, CA

KRAK Sacrame

KTOM Salinas, CA Salinas, CA
ED SRUCE
DOCERS & PARTON
NICHABL MURPHEY
STATLERS
DAVID ALLAN COE
JORN ANDERSON
BILLY CHINOCK
HOTCEST:
ANDE MURRAY
GEORGE STRAIT
BELLANY BROTHERS
EDDIE RAMBITT
REBA MCENTIRE

RAY STEVENS SORRIE NELSON Hottest: EARL THOMAS CONLE ANNE MURRAT HICKEY GILLEY BELLANY SPOTHERS JUDDS

JOHN ANDERSON HOCKEST: TON T. HALL MICKEY GILLET DOLLY PARTON NITTY GRITTY DIRE JUDOS KSON-FM San Diego, CA

KIOV-FM Sloux Falls, SD

JUDDS EARL THOMAS CONLE MICKEY GILLEY

DAN SEALS TOM T. RALL GARY MORRIS HOCK-ST: MAYLOW JENNINGS HITTY GRITTY DIRT JUDOS GEORGE JONES EDDIE RABBITT

IOMEGO, CHI
MICHAEL MURPHEY
DAVID FRIZZELL
GLEN COMPBELL
GRAZEY BAILEY
EMETLOD KARRIS
LLOYD DAVID POSTE
BONNIE HELSON
HOCKEST (SLLEY
GEORGE JONES
BELLANY BROTHERS
JUDOS
JUDOS

RAY STEVENS HOCKEST: HITTY GRITTY DIRT JANIE FRICKE JUDDS HICKEY GILLEY EARL THOMAS CONLE

BORBY G. RICE MICHAEL HURPHEY BECKY HORRS DAVID ALLAN COZ MILLARY KANTER JIMMY BUFFETT HOLLOST;

KPLX-FM Dallas/Ft. Worth

DAVID ALLAN COE ROGERB & PARTON STATLERS HOTTEST: GEORGE JONES ABRE MURGAY HAME WILLIAMS JR. HEL HOOM!EL JOHNY PAYCHECK

KHEY El Paso, TX

EMMYLOD HARRIE DAM SEALS Hottest: JUDDS GEORGE JONES DOLLY PARTON WAYLON JERNING ANNE MURRAY WTVY Dothen, AL

WOKK Meridian, MS Merdian, MS
RAY STEVENS
VERN GOSDIN
JIMMY BUFFET
DAVID ALLAN COB
GLEN CAMPBELL
JORNIN PATCHECI
LOGISE ANNOBELL
HOTCOST:
HEL NCOMMEL
ALABAMA
GEONGE STRAIT
RAY STEVENS

WKSJ-FM Mobile, AL EARL THOMAS CONLI ANNE HURRAY ANNE MERKAT JUDOS BELLANY BROTHERS WITTY GRITTY DIRT

DAR SEALS
LACY J. DALTON
DAVID FRIEZELL
VERM GOSD DM
EMPITLOD MARRIS
HOTLAGT
GEORGE JONES
HANK WILLIAMS JR.
ALABAMA
JUDON

WAJR/Morgantown

WXTU/Philadelphia WZZK/Birmingham WPAP/Panama City WRNL/Richmond KRMD/Shreveport

WRKZ-FM Hershey, PA HOTENDY, PA MARK GRAY DAN SEALS REX ALLEN JR. LACT J. DALTON EDDY RAVEN HOTENST: HOT WAJR Morgantown, WV

BELLAMY BROTHERS
MARK GRAY
GLEN CAMPRELL
HOTERS:
DAN SEALS
JOHN SCHNEIDER
EART, THOMAS CONLE
JCHNNY LEE
OAK RIDGE BOYS WIXL-FM Newton, NJ

CAK RIDGE BOYS

T.G. SREEPPARD
EDDY RAVEN
GARY MORRIS
HEL NCOANIEL
GUS HARDIN
ENOTION UNRRIS
DAN SEALS
REX ALLEN JR.
LACY J. DALTON
VERN GOSD IN
GLEN CAMPBELL
HOTCHER
HOTCHER

KLZ Denver, CO

KYGO-FM Denver, CO

KUGN-FM Eugene, OR LEON RAINES
HILLARY KANTER
HOTEGET:
JAMIE FRICKE
EARL THOMAS CONLE
ANNE HURRAY
GEORGE JONES
JUDDS

KFRE Fresno, CA GUS HARDIN
MEL MCDAFIEL
DAN SEALS
ROCERS & PARTON
STATLERS
SAMYER BROWN
HOTLERT
JUDOS
HICKEY GILLEY
MITTY GRITTY DURT
SELLAMY SEPOTHERS
GEORGE STRAIT

none Nottest: KRWQ-FM Gold Hill, OR LOUISE MANDRESCH
JOHN ANDERSON
DAVID ALLAM COE
KATHY TWITTY
STATLERS
EXILE
STEVE EARLE
HOCKEST
JUDDS
MICKEY GILLEY
HAWN MILLIAMS J
GEORGE STRATT
REBA NCENTIRE

GRAND JUNCTION, "
ROGERS & PARTON
EXILE
DAVID ALLAN COE
JOEN ANDERSON
RAY STEVENS
GLAN CAMPBELL
STATLERS
BOTLERT:
"JUDOS
EDDIE RABBITT
NEL MCDANIEL
ALBERGA
DAVID FRIZZELL

KEIN Greal Falls, MT

HICHAEL MURPHE Hottest; JUDDS CRYSTAL GAYLE ALABANA CONWAY TWITTY OAK RIDGE BOYS KVEG Las Vegas, NV LBS VEGAS. NV

GARY HORBIS
GARY HORBIS
OAM SEALS
LACY J. DALTON
JOHNEY PAYORECK
VEN GOEDH
DAVID PRIZZELL
HOTEST
JUDOS
HITTY GRITTY DEFT
BELLAUMT SROTHERS
GEORGE STRAIT
WAYLON JENNINGS

KFTN Provo, UT

KSAN San Francisco, CA

KMPS-AM/FM Seattle, WA

VEHM GORDIN
LACT J. OALTON
LACT J. O

VERN GOSDIN TRATLERS MICHAEL MURDH GLEN CAMPBELL JORN ANDERSON RAZZY BAILEY HOTERST JANIE FRICKE EDDIE RARBITT JUDDS JOHN CONLEE WAYLON JENNIN

KTTS-AM/FM Springfield, MC ADDITIONAL MORPHEY
ROBIN LEE
RAZZY BAILEY
DAVID PRIZZELL
GLEN CAMPBELL
BOTTANT:
BOTTOMS CONLE
TOM T. HALL
GEORGE STRAIT
JUDOS
GENE WATSON

WWJO St. Cloud, MN SL CHOM, NOT CARL TO CARL TACKSON YESN COSIDD MICHAEL MUZPHEY MER ALLEN JR. DOTTIE WEST HOCK-WE JUNES BELLANY SHOTHERS BELLANY SHOTHERS MATICH JERNINGS NITTY GRITTY GRITTY GRITTY GRITTY GRITTY GRITTY GRITTY GRITTY GRITTY

WIL-AM/FM SI. Louis, MO GUS HARDIN GARY HORRIS NICHAEL HURRY B.J. THOMAS HOLLEST ANNE HURRAY GEORGE JONES JUDDS

KXYL

VERN GOSDIN ENNITOU HARRIS DAN SEALS LACY J. DALTON SECRY HOBBS DAVID WILLS MICHAEL MURPHE DAVID WILLS HICHAEL HURDREY JIMNY BUPFETT STEVE MARKE GLEN CAMPRELL HOTCEST; EARL THOMAS COMLE ANNE HURDRAY GEORGE JONES GEORGE STRAIT JUDOS

> WGTO Cypress Gardens, FL EXILE
> ENTICU TARRIS
> DAVID FRIZZELL
> GLEN CAMPBELL
> JOHNNY PAYCHECK
> EOCTOR
> TUDOS
> GRORGE STRAIT
> EDDIE RABBITT
> REBA HORNTIRE
> ALABAMA

Nottest:

WQYK-FM
Tampa/SI. Pete, FL
CLEN. CAMPRILL
DAM SEALS.
WEL-50M & KRISTOFF
JOHNEY PAYCHECK
TON JOHES
HOTLAN
LOUIS
HOTLAN
JUDDS
HITTY ORITTY DET
EDDIE ARMSITT
REBA HORNITAE

JOHN ANDERSOM LOUISE MANDRELL JOHNNY PAYCHECK ROCCOST: JAMIE FRICKE HITTY GRITTY DIRT GEORGE STRAIT JUDOS REBA MCEWTIRE WUSO-FM Winchester, VA

STATLERS VERN GOSDIN JOHN ANDERSON RAY STEVENS GLEN CAMPBELL ROTTON

NOTION, VA RAZZY BAILEY GLEN CAMPREL HICHAEL HURDHEY GANY HORRIS DAVID PRIZZELL DAVID ALLAN COE DOTTIE WEST JOHNY PAYCHECK HOCLER JANIE FRICES EARL THORAS COLLE ANNE RUERRY JUDOS NITTY GRITTY DIRT

rotations this week

WUSN/Chicago WLLR/Davenport WAXX/Eau Claire KJOT/Boise

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dult/Contemporary Continued from Back Page

BREAKERS

RAY PARKER JR. Jamie (Arista)

72% of our reporters on it. Rotations: Heavy 1/0, Medium 59/9, Light 40/17, Total Adds 26, WCLR, 55KRC, WLLT, KLSI, KFMB, WWOM, WSFM, WKGW, WAFB, K106, WMJJ, WGOW, WAHR, WIVY, WRKA, WLAC-FM, 2WD, WHBC, WING, 3WM, KDUK, KFI, KOY, KKPL, WJBC, KFQD. Debuts at number 21 on the A/C chart.

NEW & ACTIVE

RICK SPRINGFIELD with RANDY CRAWFORD "Taxi Dancing" (RCA) 70/18
Rotations: Heavy 2/0, Medium 31/6, Light 37/12, Total Adds 18, WKBW, KMJI, KKLT, KGW, KBEST, WRIE, WLAC-FM, 2WD, WAVE, KRNT, KDUK, WTKO, WWPA, WAGE, WKYX, KWEB, KALE. Heavy: KOST, KMGO. Medium: WFBR, KVIL-FM, WSFL, WRVA, WHBY, WMGN, KWAV, KIXI-FM, WWNR, WJBC, KKLV, WEIM, WKNE, WSKI, WSKY, WCHV, WFFX, KTYL, WCIL, KEEZ, WHNN, WJON, KRNO, KQSW, KRSB, KMGQ.

STEVE PERRY "Foolish Heart" (Columbia) 69/39
Rotations: Heavy 0/0, Medium 29/15, Light 40/24, Total Adds 39, WKBW, WPIX, WLTT, WSB-FM, WCLR, WARM98, WLLT, KMJI, KOST, KFMB, V100, WAFB, K106, WKJJ, WMAZ, WLAC-FM, WNBC, WSNY, KIOA, WTRX, WHB, KKUA, KIXI-FM, WTNY, WWPA, WGSV, KRLB, WZLQ, WFFX, WVBS, WJBC, WXUS, KWEB, KFQD, KKLV, K99, KRNO, KMGQ, KALE. Medium: WCCO, WAVE, WMGN, WEIM, WSKI, WSKY, WCKQ, WCHV, WAGE, WJON, WBOW, KQSW, KRSB, KWAV.

JOE COCKER "Edge Of A Dream (Theme From 'Teachers')" (Capitol) 68/0 Rotations: Heavy 3/0, Medium 48/0, Light 17/0, Total Adds O. Heavy: WKBW, WJON, KALE. Medium: WFBR, KVIL-FM, KLSI, WISN, KGW, KBEST, WAEB, WICC, V100, WKYE, WKGW, KEY103, K106, WBT, WMAZ, WSFL, WRVA, WNAM, WSNY, KRNT, WTRX, WMGN, KOIL, KWAV, KIXI-FM, KKPL, WWNR, WEIM, WKNE, WSKI, WTNY, KORQ, WSKY, WCKQ, WCHV, WGSV, KRLB, WKYX, WZLQ, KTYL, WJBC, KEEZ, WHNN, KKLV, KTWO, KRNO, KQSW.

STEVIE WONDER "Love Light In Flight" (Motown) 62/62
Rotations: Heavy 1/1, Medium 18/18, Light 43/43, Total Adds 62, WBEN, KVIL-FM, 55KRC, WLTT, WISN, KGW, KFMB, KJR, WAEB, WICC, v100, WRIE, WKYE, WPJB, WBT, WGOW, WKJJ, WRKA, WMAZ, WHHY, WLAC-FM, WSFL, WRVA, WAVE, WHBC, WSNY, WING, WTRX, WHB, WMGN, KOIL, KBOI, KWAV, KIKI-FM, WWNR, WEIM, WKNE, WSKI, WWPA, WSKY, WCKQ, WCHV, WGSV, WAGE, KRLB, WKYX, WFFX, KTYL, WCIL, KFSB, WXUS, KEEZ, WHHN, WJON, WBOW, KKLV, KTWO, KRNO, KQSW, KRSB, KMGQ, KALE.

PAT BENATAR "We Belong" (Chrysalis) 62/2
Rotations: Heavy 11/0, Medium 32/0, Light 19/2, Total Adds 2, KLSI, K101. Heavy: WKYE, CK101, WSFL, KKUA, KWAV, WWNR, WSKI, WCKQ, KALE, KEZR, 2WD. Medium: 97AIA, WARM98, WLLT, WLTF, KMGG, V100, WPJB, WAFB, WKJJ, WKYB, WMAZ, WRVA, WNAM, WHBC, WTRX, WENS, WMGN, WEIM, WTNY, WSKY, KRLB, KTYL, WCIL, KEEZ, KWEB, WHNN, WJON, KFQD, KKLV, KTWO, KQSW, KRSB, KFI.

JOHN CAFFERTY & BEAVER BROWN BAND "Tender Years" (Scotti Bros./CBS) 59/14 Rotations: Heavy 0/0, Medium 27/1, Light 32/13, Total Adds 14, WKBW, WSB-FM, B100, WRIE, WKYE, WAFB, WIVY, WING, KIOA, KWAV, WTKO, WTNY, KWEB, K99. Medium: WFBR, KEZR, WKJJ, WMAZ, WAVE, KRNT, WMGN, KOIL, KIXI-FM, WWNR, WEIM, WKNE, WSKI, WSKY, WCKQ, WCHV. WGSV, WAGE, WZLQ, WFFX, KYTL, KEEZ, KKLV, KQSW, KALE, KKUA

JOHN DENVER & SYLVIE VARTAN "Love Again" (RCA) 58/3
Rotations: Heavy 3/0, Medium 27/1, Light 28/2, Total Adds 3, K106, WHBC, KKPL. Heavy: WGY, WRVA, KRSB. Medium: WPRO, KVIL-FM, WCCO, KFMB, WRIE, WTIC, WKYE, WGY, WAHR, WMAZ, WSFL, WHBY, KRNT, KSL, KIXI-FM, WWNR, WSKI, WSKY, WGSV, KRLB, WJBC, WCIL, KEEZ, KWEB, KTWO, KALE.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 LIONEL RICHIE	133/0	116	16	1
2 PAUL McCARTNEY	137/1	116	17	4
CYNDI LAUPER	132/1	107	24	1
4 HONEYDRIPPERS	134/1	94		5
5 WHAM!	126/0	100	22	4
6 DARYL HALL & JOHN OATES	121/1	106	13	2
JERMAINE JACKSON	132/5	73	54	5
3 AL JARREAU	118/1	<i>76</i>	35	7
9 DENNIS DeYOUNG	109/1	61	42	6
D JACK WAGNER	125/21	43	67	15
BOB SEGER & SILVER BULLET BAND	125/6	34	81	10
2 JULIAN LENNON	121/7	44	<i>6</i> 9	8
13 K.ROGERS W/K.CARNES & J.INGRAM	101/0	44	45	12
BARRY MANILOW	116/12	13	<i>7</i> 9	24
D COREY HART	101/1	24	61	16
G CHICAGO	114/31	7	74	33
17 BILLY OCEAN	86/0	31	45	10
(B) STEPHEN STILLS f/M. FINNIGAN	97/5	18	68	11
19 STEVIE WONDER	74/0	13	49	12
20 MELISSA MANCHESTER	94/8	9	69	16
2 RAY PARKER JR.	100/26	1	59	40
22 LAURA BRANIGAN	88/4	6	61	21
NEIL DIAMOND	82/4	9	48	25
24 CHICAGO	51/0	8	35	8
25 ANNE MURRAY W/DAVE LOGGINS	55/0	11	33	11

MOST ADDED ®

STEVIE WONDER (62) Love Light In Flight (Motown) LINDA RONSTADT (48) Skylark (Asylum) STEVE PERRY (39) Foolish Heart (Columbia) **DIANA ROSS (36)** Missing You (RCA) CHICAGO (31) You're The Inspiration (WB) **ELTON JOHN (30)**

In Neon (Geffen)

HOTTEST

PAUL McCARTNEY (89) No More Lonely Nights (Columbia) WHAM! (84) Wake Me Up Before You Go-Go (Columbia) DARYL HALL & JOHN OATES (81) Out Of Touch (RCA) LIONEL RICHIE (81) Penny Lover (Motown) **HONEYDRIPPERS (65)** Sea Of Love (Es Paranza/Atlantic) CYNDI LAUPER (64) All Through The Night (Portrait/CBS)

PATTI AUSTIN "All Behind Us Now" (Qwest/WB) 51/9

Heavy 0/0, Medium 17/3, Light 34/6, Total Adds 9, WLTT, KFMB, K106, WSFL, WHBC, WCHV, WJBC, WXUS, KALE. Medium: WCCO, WKYE, WMAZ, WRVA, WHBY, WMGN, KSL, KIXI-FM, WSKI, WSKY, WFFX, WCIL, WJON, KRNO.

Rotations: Heavy 1/0, Medium 14/14, Light 34/34, Total Adds 48, WFBR, WPRO, KVIL-FM, 97AIA, WCLR, WCCO, KS94, KGW, KJR, WAEB, WICC, WSFM, WTIC, WKYE, WBT, WMAZ, WRVA, WAVE, WHBY, WNAM, WHBC, WTRX, KWAV, KSL, KIXI-FM, WWNR, WEIM, WKNE, WSKI, WSKY, WCKQ, WGSV, WAGE, KRLB, WZLQ, WFFX, KTYL, WVBS, WJBC, WCIL, WHNN, WBOW, KKLV, KTWO, KRNO, KQSW, KRSB, KMGQ. Heavy: WISN. LINDA RONSTADT "Skylark" (Asylum) 49/48

MADONNA "Like A Virgin" (Sire/WB) 41/16
Rotations: Heavy 5/2, Medium 16/5, Light 20/9, Total Adds 16, Y97, 97AIA, KLSI, KOST, B100, K101, WSFM, KEY103, WMAZ, WSFL, WMGN, WMHE, WSKI, WWPA, WFFX, KEEZ. Heavy: WKJJ, KKUA, KFI. Medium: KMGG, KGW, K106, WENS, KWAV, WWNR, WSKY, KTYL, KKLV, KQSW, KRSB.

DON HENLEY "The Boys Of Summer..." (Geffen) 40/1
Rotations: Heavy 1/0, Medium 18/0, Light 21/1, Total Adds 1, WENS. Heavy: WCKQ. Medium: WFBR, WCCO, WMAZ, WSFL, WAVE, WTRX, KKUA, KWAV, KIXI-FM, WWNR, WEIM, WSKI, WWPA, WSKY, KRLB, WFFX, KQSW, KALE.

DIANA ROSS "Missing You" (RCA) 36/36
Rotations: Heavy 0/0, Medium 12/12, Light 24/24, Total Adds 36, WPIX, KVIL-FM, 97AIA, WLTT, KFMB, WAEB, WKYE, WGY, WBT, WRKA, WRVR, WHHY, WSFL, WRVA, WAVE, WSKY, KOIL, KWAV, KSL, WEIM, WKNE, WSKI, WSKY, WCHV, WGSV, KTYL, WVBS, WCIL, KFSB, WXUS, KEEZ, KWEB, WBOW, KQSW, KRSB, KMGQ.

SHEILA E. "The Belle Of St. Mark" (WB) 33/2 Rotations: Heavy 0/0, Medium 14/0, Light 19/2, Total Adds 2, V100, KKUA. Medium: WKYE, WSFL, KWAV, WEIM, WSKI, WWPA, WSKY, WCKQ, WCHV, KRLB, KTYL, WCIL, KEEZ, KQSW.

BARRY GIBB "Stay Alone" (MCA) 32/15 Rotations: Heavy 1/1, Medium 7/3, Light 24/11, Total Adds 15, WKBW, WCCO, KEY103, WRVA, KIOA, WTRX, KIXI-FM, WZLO, WFFX, KEEZ, WHNN, KKLV, KTWO, KRSB, KALE, Medium: WMAZ, KSL, WAGE, WSKI.

ELTON JOHN "In Neon" (Geffen) 31/30 Rotations: Heavy 0/0, Medium 8/8, Light 23/22, Total Adds 30, KVIL-FM, WARM98, KHOW, WAEB, WKGW, WBT, WMAZ, WSFL, WAVE, WNAM, WTRX, KOIL, WWNR, WEIM, WSKI, WTNY, WSKY, WCKQ, WGSV, WAGE, KRLB, WFFX, KTYL, WVBS, KFSB, WXUS, KEEZ, WJON, KTWO, KQSW.

SHEENA EASTON "Strut" (EMI America) 31/4 Rotations: Heavy 14/1, Medium 13/0, Light 4/3, Total Adds 4, KLSI, WMJJ, WSNY, KKUA. Heavy: WTAE, KVIL-FM, WLTF, KMGG, K101, KEZR, WICC, WKYE, CK101, WKJJ, WSKI, WWPA, WKYX. Medium: B100, V100, WPJB, WLAC-FM, 2WD, WENS, WMHE, KWAV, WTNY, WFFX, KFSB, KRNO, KQSW.

SIGNIFICANT ACTION

JAMES INGRAM "Whatever We Imagine" (Qwest/WB) 27/13

Heavy 0/0, Medium 5/1, Light 22/12, Total Adds 13, KEY103, WSFL, WRVA, WWNR, WEIM, WSKI, WAGE, WZLQ, KYTL, WCIL, KEEZ, KQSW, KALE. Medium: 97AIA, WCCO, KSL, WTKO.

TINA TURNER "Better Be Good To Me" (Capitol) 26/3
Rotations: Heavy: 6/0, Medium 15/0, Light 5/3, Total Adds 3, KLSI, WMJJ, KEEZ. Heavy: KEZR, WPJB, CK101, WKJJ, KKUA, WWPA. Medium: KVIL-FM, KMGG, K101, WICC, V100, WHAS, WNAM, WENS, WMGN, WMHE, WTNY, WCHV, KRLB, WKYX,

JIMMY BUFFETT "Come To The Moon" (MCA) 25/10 Rotations: Heavy 0/0, Medium 3/2, Light 22/8, Total Adds 10, WCCO, WAHR, WRVA, WHBY, WKNE, KRLB, KTYL, WJON, KQSW, KMGQ. Medium: KIXI-FM.

ALABAMA "(There's A) Fire In The Night" (RCA) 20/7 Rotations: Heavy 0/0, Medium 6/2, Light 14/5, Total Adds 7, WSB, WHBY, WNAM, KRNT, WWNR, WZLQ, WCIL. Medium: WFBR, WBT, WAHR, WMAZ.

DANNY O'KEEFE "Along For The Ride" (Coldwater) 18/5
Rotations: Heavy 0/0, Medium 5/0, Light 13/5, Total Adds 5, WICC, KFSB, WJON, KQSW, KALE. Medium: WCCO, K101, KIXI-FM, WEIM, WCHV.

EVERLY BROTHERS "The Strong Of Me" (Mercury/PolyGram) 16/6 Rotations: Heavy O/O, Medium 4/2, Light 12/4, Total Adds 6, KVIL-FM, WAEB, WAHR, WSKI, WZLQ, KRSB. Medium: KRNT, KIXI-

PHILIP BAILEY with PHIL COLLINS "Easy Lover" (Columbia) 14/11
Rotations: Heavy 0/0, Medium 4/3, Light 10/8, Total Adds 11, KVIL-FM, WPJB, WKJJ, WSNY, KRNT, WEIM, WSKY, WKYX, KEEZ, KKLV, KALE. Medium: KEZR.

CHAKA KHAN "I Feel For You" (WB) 13/3
Rotations: Heavy 5/1, Medium 5/1, Light 3/1, Total Adds 3, KMGG, B100, KKUA. Heavy: WPJB, WKJJ, WWPA, WKYX. Medium: KVIL-FM, KEZR, WHAS, WENS.

HUEY LEWIS & THE NEWS "Walking On A Thin Line" (Chrysalis) 10/2 lotations: Heavy 3/0, Medium 6/1, Light 1/1, Total Adds 2, KKUA, KRLB. Heavy: WPJB, WKJJ, WCKQ. Medium: KVIL-FM, KEZR, WAVE, WKYX, KALE

PEABO BRYSON "Learning The Ways Of Love" (Elektra) 10/2

Rotations: Heavy 0/0, Medium 2/0, Light 8/2, Total Adds 2, WHBY, WVBS. Medium: KFMB, WTKO.

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

Regional Adds & Hots

EAST

Parallel One

WHAMI JACK WAGNER

WBEN/Buffalo Roger Christian

STEVIE WONDER STEVIE WONDER Hottest: HONEYDRIPPERS STEVIE WONDER LIONEL RICHIE JERMAINE JACK AL JARREAU

WKBW/Buffalo

MELISSA MANCHESTE BARRY GIBB STEVE PERRY JOHN CAPPERTY & B RICK SPRINGFIELD HOLLEST: Hottest: BARRY MANILOW LIONEL RICHIE CYNDI LAUPER BOB SEGER PAUL MCCARTNEY

DIANA ROSS STEVE PERRY STEVE PERRY
HOTCEST:
PAUL MCCARTNEY
DENNIS DEYOUNG
LIONEL RICHIE
HONEYDRIPPERS
JERMAINE JACKSO

MADONNA
CRICAGO
SAM BARRIS
JACK WACHER
HOTLEST:
LIONEL RICHIE
KENNY ROGERS
HALL & OATES
DENNIS DEYOUN
BILLY OCEAN

WTAE/Pittsburgh

JACK WAGNER Bottest: BALL & DATES BALL & DATES
BONEYDRIPPERS
SHEENA EASTON
WHAM!
BRUCE SPRINGSTEEN

WW\$W(3WS)/Plttsburgh

JACK WAGNER Bottest: STEVIE WONDER POINTER SISTERS BONEYDRIPPERS CYNDI LAUPER

DENNIS DEYO PAUL MCCARTNEY HONEYDRIPPERS JACK WAGNER BARRY MANILOW

WLTT/Washington D.C

PATTI AUSTIN STEVE PERRY JULIAN LENNON CHICAGO BARRY MANILOW HOTTEST LIONEL RICHIE KENNY ROGERS PAUL MCCARTNEY BALL & OATES AL JARREAU

Parallel Two

RICK SPRINGFIELD

EVERLY BROTHERS STEVIE WONDER ELTON JOHN ROGERS & PARTON DIANA ROSS LINDA RONSTADT MICHAEL MURPHEY HOTCHEL MORPHE HALL & OATES PAUL MCCARTNEY HONEYDRIPPERS JULIAN LENNON BARRY MANILOW

WICC/Bridgeport

STEVIE WONDER LINDA RONSTADT DANNY O'KEEFE HOTLES: WHAM! VONDI LAUPER PAUL MCCARTNEY HALL & OATES HONEYDRIPPERS

V100/Charleston, Bob Spence

STEVIE WONDER STEVE PERRY SHEILA E. Hottest: HONEYDRIPPERS PAUL MCCARTNEY WHAM!

STEVIE WONDER CRICAGO RICK SPRINGFIELD JOHN CAPPERTY & JOHN CAFFERTY &
Bottest:
LIONEL RICHIE
HOMEYDRIPPERS
JULIO IGLESIAS
JERMAINE JACKSON
AL JARREAU

MADONNA RAY PARKER JR. LINDA RONSTADT Bottest: LIONEL RICHIE

JACK WAGNER
MELISSA MANCHESTE
LINDA ROMSTADT
BOTTEST:
LIONEL RICHIE
PAUL MCCARTNEY
AL JARREAU
WHAM!
BARRY MANILOW

WKYE/Johnstowne, PA Farrow/Michaels JOHN CAFFERTY
STEVIE WONDER
LINDA RONSTADT
HOTTEST:
WHAM!
LIONEL RICHIE
PAUL MCCARTNEY
SBEENA EASTON
HONEYDRIPPERS

WPJB/Providence

Tom Hunter PHILIP BAILEY
STEVIE WONDER
BILLY SATELLITE
JOHN WAITE
HOTCEST:
WHAM!
LIONEL RICHIE
PAUL MCCARTNEY
SURVIVOR
HUEY LEWIS & NEWS

BARRY MANILOW DIANA ROSS HOTTEST: WHAM! PAUL MCCARTNEY CYNDI LAUPER HALL & OATES JERMAINE JACKSON

WKGW/Utica-Rome Carpenter/Carr

RAY PARKER JR. HALL & OATES CYNDI LAUPER PAUL MCCARTNEY

WWNR/Beckle

NORVIE LARSEN DIANA ROSS MANHATTAN TRANSFE ELTON JOHN LINDA RONSTADT ASBEORD & SIMPSON JAMES INGRAM STEVIE WONDER HILLARY KANTER PHILIP BAILEY HOTCEST

Hottest: LIONEL RICHIE BALL & OATES COREY HART HONEYDRIPPERS JULIAN LENNON

WTKO/Ithaca Wayne Fisk CHICAGO RICK SPRINGFIELD JOHN CAPFERTY & B MANHATTAN TRANSFE Hottest: WHAM! HONEYDRIPPERS MELISSA MANCHESTE JULIAN LENNON BOB SEGER

WKNE/Keene, NH Howard Corday

STEVIE WONDER JIMMY BUFFETT LINDA RONSTADT DIANA ROSS MANHATTAN TRANSFE MANHATTAN TRANSP HOTTEST: HALL & OATES LAURA BRANIGAN CYNDI LAUPER JERMAINE JACKSON PAUL MCCARTNEY

WSKI/Montpeller, V1 Bruce Stabbins

MACONNA EVERLY BROTHERS JAMES INGRAM ELTON JOHN DIANA ROSS LINDA RONSTADT STEVIE WONDER HOLLES HALL & OATES CYNDI LAUPER BOMEYDRIPPERS JERNAINE JACKSC PAT BENATAR

WTNY/Watertow Jay Donovan

WWPA/Williams:

STEVE PERRY
RICK SPRINGFIELD
ROOL & THE GANG
ROTTEST:
WHAM!
HALL & OATES
PAUL MCCARTNEY
CYNDI LAUPER
BONEYDRIPPERS

Parallel Three

Balley/Stewar

WEST

Parallel One

MELISSA MANCHESTE ELTON JOHN

CHICAGO
STEVE PERRY
RICK SPRINGFIELD
HOTLEST:
LIONEL RICHIE
PAUL MCCARTNEY
DENNIS DE YOUNG
CYNDI LAUPER
JACK WAGNER

KMGG/Los Angele

Rick Cummings
CHARA KBAN
BOB SEGER
CHICAGO
BOCTEST:
LIONEL RICHIE
WHAM!
CYNDI LAUPER
HALL & OATES
BILLY OCEAN

NADONNA
BOB SEGER
STEVE PERRY
HOTLEST:
LIONEL RICHIE
CYNDI LAUPER
RICK SPRINGFIELD
HONEYDRIPPERS
JACK WAGNER

JULIAN LENNON RICK SPRINGFIELD

KKLT/Phoenix Anita Carlisle

KOST/Los Ar

Kaye/Marie

KHOW/Denve

MIDWEST

Parallel One

KUDL/Kanses City

STEVE PERRY RAY PARKER JR. LINDA RONSTADT HOTLEST: CYNDI LAUPER BILLY OCEAN PAUL MCCARTNEY LIONEL RICHIE WHAM!

55KRC/Cincinnat

CHICAGO JERMAINE JACKS RAY PARKER JR. JACK WAGNER BARRY MANILOW STEVIE WONDER Hottest: LIONEL RICHIE CYNDI LAUPER WHAM! PAUL MCCARTNEY WLLT/Cincinnat RAY PARKER JR. STEVE PERRY STEVIE WONDER DIANA ROSS NEIL DIAMOND

CHICAGO
MELISSA MANCHESTE
HOTLEST:
LIONEL RICHIE
HALL & OATES
WHAM!

WHAM!
PAUL MCCARTNEY
CYNDI LAUPER
WOMC/Detroit

Barry Argenbrigh

JERMAINE JAC CYNDI LAUPER JACK WAGNER

KLSI/Kansas City

BARRY MANILOW RAY PARKER JR JACK WAGNER ROD STEWART TINA TURNER MADONNA

KEZR/San Jose

STEVIE WONDER LAURA BRANICAN BARRY MANILOW LINDA RONSTADT HOTCEST: AL JARREAU JACK WAGNER CYNDI LAUPER PAUL MCCARTNEY

PAUL MCCARTNE BALL & OATES

KBOI/Boise Drew Harold

STEVIE WONDER Hottest: LIONEL RICHIE WHAM! PAUL MCCARTNEY HALL & OATES HONEYDRIPPERS

CHICAGO RAY PARKER

RICK SPRINGFIELD
HOTCEST:
CYNDI LAUPER
PAUL MCCARTNEY
MIAM I
HONEYDRIPPERS
HALL & OATES
KKUAMMONOIUIU
LIIA MIIIES
SHEENA EASTON
CBAKA KHAN
CBICAGO
RUEY LEMIS & NEWS
CARS
JEPPREY OSDODNE

JEFFREY OSBORNE STEVE PERRY SHEILA E,

SHEILA E,
HOTTEST:
LIONEL RICHIE
COREY HART
CYNDI LAUPER
HONEYDRIPPERS
WEAM!

Parallel Two

MELISSA MANCHESTE Hottest: LIONEL RICHIE JERMAINE JACKSON

HOTTEST: LIONEL RICHIE ANNE MURRAY JACK WAGNER BARRY MANILOW BARBRA STREISAND WARM98/CIncinnati Mark Tiptor Mark Tipton
STEVE PERRY
CHICAGO
ELTON JOHN
BOTEST:
LIONEL RICHIE
PAUL MCCARTNEY
AL JARREAU
JERMAINE JACKSON
JULIAN LENNON
WITEFCLEVALENDON WLTF/Cleveland WLIFICIEVERIND
POPOVICH/WIISON
JACK WAGNER
HOTEST:
LIONEL RICHIE
HALL & OATES
CYNDI LAUPER
PAUL MCCARTNEY
WHAM!

SELTON JOHN
STEVE PERRY
JOHN CAFFERTY & B
HOTLEST:
WHAM!
BOMEYDRIPPERS
CYMDI LADPER
BOB SEGER

KGW/Portisnd Mike Dirkx

STEVIE WONDE

KBEST/San Diego

JACK MAGNER
CHICAGO
RICK SPRINGFIELD
HOTTEST:
HALL & CATES
LIONEL RICHIE
PAUL MCCARTNEY
WHAM!
HONEYDRIPPERS

STEVE PERRY DIANA ROSS

CHICAGO
PATTI AUSTIN
RAY PARKER JR.
STEVIE WONDER
HOTTEST:
LIONEL RICHIE
PAUL MCCARTNEY
HALL & OATES
WHAM!
HONEYDRIPPERS

B100/San Diego

JOHN CAFFERTY & B CHAKA KHAN MADONNA Hottest: BILLY OCEAN CYNDI LAUPER HALL & OATES LIONEL RICHIE WHAM!

JERMAINE JACKSON MADONNA CRICAGO PAT BENATAR HOTTEST HALL & OATES LIONEL RICHIE SHERNA EASTON KENNY ROGERS WHAN!

INDA RONSTADT

STEVIE WONDER ELTON JOHN LINDA MONSTADT MANHATTAN TRANSFE JAMES INGRAM ALABAMA BOLTESS: WHAM! HALL & OATES BONEYDRIPPERS AL JARREAU BOB SECER

MANDRELL & GREEN HOTTEST:
HUEY LEWIS & NEWS
PAUL MCCARTNEY
KENNY ROGERS
ANNE MURRAY
BARBRA STREISAND

WMYX/Milwauker

none Nottest: LIONEL RICHIE

CRYSTAL GAYLE HILLARY KANTER Hottest

KS94/St. Louis

BOB SEGER LINDA RONSTADT MELISSA MANCHESTE HOTLEST RENNY ROGERS LIONEL RICHIE DENNIS DEFOUNG PAUL MCCARTNEY AL JARREAU

Parallel Two

WHBY/Appleton St. John/Salm

LINDA RONSTADT PEABO BRYSON JIMMY BUFFETT ALABAMA JERMAINE JACKSON NEIL DIAMOND

ELTON JOHN LINDA RONSTADT ALABAMA Hottest: PAUL MCCARTNEY
JERMAINE JACKSON
CYNDI LAUPER
AL JARREAU

WHBC/Centon Mike Dorn

STEVIE WONDER JOHN DENVER LINDA RONSTADT STEVE PERRY PATTI AUSTIN RAY PARKER JR. CHICAGO HALL & OATES PAUL MCCARTNEY AL JARREAU

RAY PARKER JR. Hottest: BALL & OATES CHICAGO JACK WAGNER LIONEL RICHIE MADONNA

LINDA RONSTADT DIANA ROSS STEVIE WONDER JOHN CAPFERTY Bottest:

Bottest: PAT BENATAR HONEYDRIPPERS BALL & OATES JERMAINE JACKS: LIONEL RICHIE

KSL/Salt Lake City

LINDA RONSTADT

DIANA ROSS Hottest: LEE GREENWOOD KENNY ROGERS ANNE MURRAY LIONEL RICHIE DENNIS DEYOUNG

KIXI-FM/Seattle Bill Norton

SHI MONDER
DAVID BOWHE
LINDA RONSTADT
STEVE PERRY
MANBATTAN TRANSFE
BARRY GIBB
HOTLEST:
WHAM!
PAUL MCCARTNEY
HALL 6 OATES
LIONEL RICHIE
CYNDI LAUPER

KOY/Phoenix

KWAV/Mon

JULIAN LENNON DON HENLEY Hottest: BILLY OCEAN WHAM! LIONEL RICHIE PAUL MCCARTNEY JACK WAGNER

JOHN DENVER RAY PARKER JR. CBICAGO Bottest: WHAM!

WHAM! PAUL MCCARTNEY HALL & OATES STEPHEN STILLS AL JARREAU

Parallel Three

PAUL MCCARTNEY DENNIS DE YOUNG

BILLY SATELLITE BARRY GIBB STEVE PERRY

John Leader
STEVIE WONDER
ELTON JOHN
BARRY GIBB
LINDA RONSTADT
SADAO WATANABE
HOTLEST:
CYNDI LAUPER
HONEYDRIPPERS
HALL & OATES
AL JARREAU
JULIAN LENNON

www.americanradiohistory.com

KKLV/Ancho Noble/Oweni

The following station reported no adds or changes in rotation this week: **KEZR/San Jose**

WHB/Kansas City Jeff Roberts

JACK WAGNER CHICAGO

CHICAGO
Bottest:
WHAM!
PAUL MCCARTNEY
HONEYDRIPPERS
DENNIS DEYOUNG
JERMAINE JACKSO

WMGN/Madisor

STEVIE WONDER

WLTE/Minner

KOIL/Omaha Mason/Shane

CHICAGO JERMAINE JACKSON JACK WAGNER CHICAGO
STEVE PERRY
STEVIE WONDER
PHILIP BAILEY
DIANA ROSS
BOTTEST
LIOMEL RICHIE
BARBRA STREISAND
ANNE MURRAY
PAUL MCCARTNEY
JACK WAGNER JACK WAGNER CHICAGO STEVIE WONDER STEVE PERRY HOTTEST LIONEL RICHIE PAUL MCCARTNEY DENNIS DEYOUNG WRAM! DENNIS DE 100. WHAM! CYNDI LAUPER

610TVN/Columbu

JULIAN LENNON HALL & OATES JACK WAGNER JERMAINE JACKSON Hottest: LIONEL RICHIE DENNIS DEYOUNG KENNY ROGERS AL JARREAU PAUL MCCARTNEY

WING/Daylon Rick Johnson

RAY PARKER JR.
JOHN CAPPERTY
STEVIE WONDER
BOTLEST:
LIONEL RICHIE
HONEYDRIPPERS
CYNDI LAUPER
HALL & OATES
JACK WAGNER

BARRY MANILOW Hottest: CYNDI LAUPER DENNIS DEYOUNG PAUL MCCARTNEY JULIAN LENNON WHAM! STEVE PERRY JOHN CAPPERTY I BARRY GIBB HOTTEST: HALL & OATES PAUL MCCARTNEY HONEYORIPPERS CYNDI LAUPER AL JARREAU STEVIE WONDER CHICAGO DIANA ROSS ELTON JOHN HOTLEST: HALL & OATES LIONEL RICHIE HONEYDRIPPERS WHAM! KRNT/Des Moines

WTRX/Flint Burke/Smith

LINDA RONSTADT ELTON JOHN STEVIE WONDER STEVE PERRY BARRY GIBB

WHAM!
PAUL MCCARTNEY
LIONEL RICHIE
HALL & OATES
CYNDI LAUPER

WLHT/Grand Rapids Ashford/Brown

JACK WAGNER CHICAGO HOTTEST: JOBN WAITE BOB SEGER LIONEL RICHIE HALL & OATES PAUL MCCARTNEY

WENS/Indianapoli

RICK SPRINGFIELD JACK WAGNER HOTTEST BAILEY
HOTTEST RICHIE
WHAM!
HONEYDRIPPERS
JERMAINE JACKSON
CHICAGO

MADONNA Hottest: HALL & OATES BONEYDRIPPERS CYNDI LAUPER PAUL MCCARTNEY LIONEL RICHIE 3WM/Toledo

WHAM! CYNDI LAUPER

WMHE/Toledo Ray/Morrison

RAY PARKER JR. LAURA BRANIGAN CHICAGO Hottest: LIONEL RICHIE

KRAV/Tulsa

Parallel Three

STEVE PERK:
Bottest:
PAUL MCCARTNEY
AL JARREAU
JACK WAGNER
BARRY MANILOW
RICK SPRINGFIE

JOHN CAPPERTY STEVE PERRY STEVE PERRY
HOTTEST:
HALL & OATES
CYNDI LAUPER
JULIAN LENNON
HONEYDRIPPERS
WHAM!

KRNO/Reno Larry Irons

STEVÉ PERRY STEVIE WONDER LINDA RONSTADT LINDA RONSTADT
Hottest:
LIONEL RICHIE
WHAM!
PAUL MCCARTNEY
CYNDI LAUPER
HALL & OATES

KQSW/Rock Spring

STEVIE MONDER ELTON JOHN JAMES INGRAM JIMMY BUFFETT LINDA RONSTADT DANNY O'KEFE DIANA ROSS HOTE OF THE HONEY DELIPPER CYNDI LAUPER PAUL MCCARTNEY AL JARREAU

Veronica durina DARRY CIBB EVERLY BROTHERS LINDA RONSTADT DIANA ROSS STEVIE WONDER HILLARY KANTER HOTE STEVEN HOTE STEVEN HOTE STEVEN TACK WAGNER CYNDI LAUDER JERNAINE JACKSON KMGQ/Santa Barbara Stephen Med Stephen Meade
DIANA ROSS
LINDA RONSTADI
STEVIE WONDER
JIMMY BUPPETT
BOTLEST
JACK WAGNER
PAUL MCCARTNET
BILLY OCEAN
AL JARREAU
BOB SEGER

PHILIP BAILEY
BARRY GIBS
STEVE PERRY
GIUPPRIA
PATTI AUSTIN
CBICAGO
BICK SPRINGFIELD
DANNY O'KEFFE
JAMES INGRAM
STEVIE WON DER
BOTTEST
PAUL MCCARTNEY

138 Reporters

The following station reported report this week and their playlists were frozen: KORQ/Abilene WEZC/Charlotte WHAS/Louisville

SOUTH

Parallel One

AL JARREAU ANNE MURRAY LIONEL RICHIE WSB/Atlanta

WHAM! LIONEL RICHIE BALL & OATES PAUL MCCARTNEY CYNDI LAUPER WXUS/Lafayette

STEVIE WONDER LINDA RONSTADT JAMES INGRAM DIANA ROSS

PAUL MCCARTNEY
HALL & OATES
CYNDI LAUPER
CHICAGO
JACK MAGNER

ELTON JOHN DANNY O'REEPE

AL JARREAU LIONEL RICHIE WHAM! KEEZ/Mankato, MN

Sue LaFond Sue LaFond
STEVIE WONDER
JAMES INGRAM
MADONNA
BARRY GIBB
MICHAEL MURPHEY
ELTON JOHN
MANHATTAN TRANSFE
PHILIP BAILEY
DIANA ROSS
TINA TURRER
HOLLESE:
WHIAM! WHAM!
DENNIS DEYOUNG
PAUL MCCARTNEY
HALL & OATES
HONEYDRIPPERS

KWEB/Rochester, MN Al Axeison

DIANA ROSS MICHAEL MURPHEY JOHN CAPFERTY & RICK SPRINGPIELD STEVE PERRY Hottest: LIONEL RICHIE HONEYDRIPPERS CYNDI LAUPER HALL & OATES WHAM!

BARRY GIBB LINDA RONSTADT LEON RUSSELL STEVIE WONDER HILLARY KANTER

WAFB/Balon Ro Adams/Daniels AdamaDaniele
RAY PARKER JR,
STEVE PERRY
JOHN CAFFERTY & B
HOTCEST:
PAUL MCCARTNEY
CYMDI LAUPER
HONEYDRIPPERS
JERMAINE JACKSON
BILLY OCEAN
KIOS/RAHMONI TX

K106/Beaumont, TX James/Kasi

JOHN DENVER RAY PARKER JR. PATTI AUSTIN STEVE PERRY Hottest: Hottest: JERMAINE JACKSON HONEYDRIPPERS BOB SEGER CYNDI LAUPER COREY HART

RAY PARKER JR. SEEENA EASTON TINA TURNER HOTTEST: LIONEL RICHIE WHAM!

WHAM!
HONEYDRIPPERS
JERMAINE JACKSOI
JACK HAGNER
CHICAGO
WEZC//Charlotte
Raiph Rhoades

WEAM! JERMAINE JACKSON KENNY ROGERS

RAY PARKER JR.
JACK MAGNER
STEVIE WONDER
BOB SEGER
HOTTEST
HOMEL RICHIE
CYNDI LAUDER
AL JARREAU
PAUL MCCARTNEY CK101/Cocos Be Alan Edwards JACK MAGNER Hottest: WHAM! CYNDI LAUPER PAUL MCCARTNEY

CHICAGO JIMMY BUPFETT AL JARREAU CYNDI LAUPER

HALL & OATES HONEYDRIPPERS BOB SEGER WCHV/Charlo

WRKA/Louisville Jeff Crawford

STEVE PERRY EUROGLIDERS ELTON JOHN LINDA RONSTADO MADONNA STEVIE WONDER HOTTEST:
PAUL MCCARTNEY
LIONEL RICHIE
KENNY ROGERS
DENNIS DEYOUNG
WEAM!

STEVIE WONDER
JAMES INGRAM
ELTON JOHN
PATTI AUSTIN
DIANA ROSS
HOTERST:
HALL & OATES
STEPBEN STILLS
HONEYDRIPPERS
JACK MAGNER
JERNAINE JACKSON

WAVE/Sarasota

STEVIE WONDER ELTON JOHN LINDA RONSTADT DIANA ROSS RICK SPRINGPIELD Hottest: HOTEEDS. WHAM! PAUL MCCARTNEY HONEYDRIPPERS

WMAZ/Macon

DIANA ROSS BARRY MANILON STEVIE WONDER Hottest: WHAM! CYNDI LAUPER HALL & OATES BOB SEGER CRICAGO

NICHORISAGEM
CHICAGO
STEVIE WONDER
MELISSA MANCHESTE
RAY PARKE JR.
RICK SPRINGFIELD
STEPPEN STILLS
STEVE PERRY
HOTELST
JULIAN LENNON
PAUL MCCARTNEY
CYNDI LAUPEN
MBAM!
HALL & OATES
MCSEINAM BERD

2WD/Nortolk

RICK SPRINGFIELD JAMES INGRAM LINDA RONSTADT ELTON JOHN STEVIE WONDER

RAY PARKER JR.
RICK SPRINGFIELD
HOTTEST:
WHAM!
PAT BENATAR
LIONEL RICHIE
HALL & OATES
PAUL MCCARTNEY

LAURA BRANIGA

WRVA/Richmond

WCKQ/Campbell Jackson/Royce

STEVIE WONDER
DIANA ROSS
PATTI AUSTIN
CHICAGO
HOTCEST:
HALL & OATES
WHANI
SONEYDRIPPERS
PAUL MCCARTNEY
CYNDI LAUPER
WGSV/Guniersville
Jackson/Bell

KRLB-FM/Lubboci

MICHAEL MURPHE:
Bottest:
LIONEL RICHIE
DENNIS DE YOUNG
WHAM!
HALL & OATES
PAUL MCCARTNEY WZLQ/Tupelo Rusty McDanie STEVE PERRY BARRY GIBB ALABAMA JAMES INGRAM EVERLY BROTHERS SADAO WATANABE LINDA RONSTADT LINDA RONSTADI
HOTTEST:
LIONEL RICHIE
PAUL MCCARTNEY
CYNDI LAUPER
HALL & OATES
HONEYDRIPPERS
WFFX/Tuscaloosa MADONNA LINDA RONSTADT BARRY GIBB Hottest: LIONEL RICHIE HALL & OATES AL JARREAU HONEYDRIPPERS JERMAINE JACKSO KTYL/Tyler, TX STEVIE WONDER ELTON JOHN JAMES INGRAM JIMMY BUFFETT

Johnson/Lewis LINDA RONSTADI

KIXI-FM/Abilene

Hotteet: DENNIS DEYOUNG HONEYDRIPPERS

ALABAMA
HOTTEST:
LIONEL RICHIE
WHAM!
HONEYDRIPPERS
AL JARREAU
JERMAINE JACKSON

WSB-FM/Atlanta

MELISSA MANCHESTE STEVE PERRY JOHN CAFFERTY & B JOHN CAFFERTY & HOTTEST BONEYDRIPPERS HALL & OATES WHAM! PAUL MCCARTNEY JERMAINE JACKSON

97AIA/Miami Chris Gable

W101/Tampe DeCarlo/Mille

MADONNA DIANA ROSS LINDA RONSTADM Hottest: BILLY OCEAN WHAM!

WHAM! CHICAGO WHAM! JERMAINE JACKSON

BARRY MANILOW
CHICAGO
HOTTEST:
CYNDI LAUPER
DENNIS DEYOUNG
PAUL MCCARTNEY
HALL & OATES
HONEYDRIPPERS

Parallel Two

KEY103/Austli

MADONNA BARRY GIBB JAMES INGRAM

PAUL MCCARTNET

KVIL/Dallas/Ft. Worth Chuck Rhodes BOB SEGER
DIANA ROSS
EVERLY BROTHER:
PHILIP BAILEY
ELTON JOHN
STEVIE WONDER
LINDA RONSTADT
HOTTEST
WHAM!
HALL & OATES

WJON/St. Cloud STEVIE WONDER

HONEYDRIPPERS PAUL MCCARTNEY

WBOW/Terre Haute Kevin Young STEVIE WONDER DIANA ROSS LINDA RONSTADT

LIMDA RONSTADT
Hottest:
LIONEL RICHIE
HALL & OATES
WHAM!
AL JARREAU
JERMAINE JACKSON KR\$8/Roseburg, OR Veronica Burns

133 Current Reports

T/MAC
JULIAN LENNON
JACK WAGNER
OAK RIDGE BOYS
EVERLY BROTHER
STEPHEN STILLS Bottest: LIONEL RICHIE STEVIE WONDER BONEYDRIPPERS BARBRA STREISA BARRY MANILOW CHICAGO

WIVY/Jacksonville Fuszner/Ryan

CHICAGO JACK WAGNER JACK MAGNER
RAY PARKER JR.
JOHN CAFFERTY
BOTTEST:
BILLY OCEAN
HALL & OATES
PAUL MCCARTNEY
CYNDI LAUPER
JULIAN LENNON

Doug McEivein HOLD MCEIVAIN HOLL & OATES BILLY OCEAN KENNY ROGERS WHAM! LIONEL RICHIE

WKJJ/Louisville

WHAS/Louiaville

HOTTEST: TINA TURNER CHAKA KHAN PAUL MCCARTNEY HALL & OATES SHEENA BASTON

DIANA ROSS Hottest: LIONEL RICHIE PAUL MCCARTNEY AL JARREAU HALL & OATES KENNY ROGERS

WLAC-FM/Nash Nichola/Sargent

WSFL/New Bern Scott Kerr

WAYARICHMOND
LOU Deen
STEVIE WONDER
DIAMA ROSS
BARRY GIBB
BARRY GIBB
LINDA ROSSADT
JAMES INGRAM
JIMY BUFFETT
FOLTEST:
PAUL MCCARTNEY
BARRY MANILOW
BONEYDRIPPERS
JACE MAGNER
AL JARREAU

KORQ/Abilen

ELTON JOHN STEVIE WONDER DENNIS DE YOUNG LINDA RONSTAD! HOTTEST: LIONEL RICHIE WHAM!

JECKSONBEIL LINDA RONSTADT STEVIE WONDER STEVE PERRY DIANA ROSS HOTTEST: WHAM! LIONEL RICHIE HALL & OATES PAUL MCCARTNEY CYNDI LAUPER WAGELESSDUR, VA Steve POTER

WHAM! CYNDI LAUPER HALL & OATES BOB SEGER JULIO IGLESIAS KRIB-FM/Lubbock
Winter/Roberts
STEVE PERRY
RICK SPRINGPIELD
BUEY LEWIS & NEWS
JIMYY BUFFETT
LINDA RONSTADT
POINTER SISTERS
STEVIE WONDER
ELTON JOHN
HOTCHES:
HEARI
HALL & OATES
CYNDI LAUPER
HOLE SISTEN
FALL & OATES
CYNDI LAUPER
HOME YDRIPPERS

DIANA ROSS LINDA RONSTADT DENNIS DEYOUNG HOTCEST: HALL & OATES PAUL MCCARTNEY BONEYDRIPPERS CYNDI LAUPER AL JARREAU WYRSAWIIMINGTON

PEABU BRYSON
HOTTEST:
LIONEL RICHIE
CYNDI LAUPER
PAUL MCCARTNEY
WHAM!
HONEYDRIPPERS



AOR/ALBUMS

Three Two Last Weeks Weeks Week	November 23, 1984	157 REPORTERS	Total Reports I			Total Adds All Rotations
- 1 1	BRYAN ADAMS/Reckless (A&M)	"Run" (150) "It's Only Love" (89) "Summer" (47)	<i>150</i> =		2-	0 =
	PAT BENATAR/Tropico (Chrysalis)	"We Belong" (145) "Diamond" (52) "A Crazy" (42)			13+	3=
DEBUT	3 DON HENLEY/Building The Perfect Beast (Geffen)	"Boys Of Summer" (153) "Sunset" (37) "All" (153			29	4
	JULIAN LENNON/Valotte (Atlantic)	"Valotte" (144) "Too Late" (63)		<i>121</i> +		3+
3 2 2	5 HONEYDRIPPERS/Volume One (Es Paranza/Atlantic)	"Rockin' (111) "Sea Of Love" (97) "Woman" (11)		112-		2+
1 3 4	6 TEACHERS/Soundtrack (Capitol)	"Understanding" (136) "Teacher" (65) "Inter" (13)		102 –		0-
6 8 7	ROGER HODGSON/In The Eye Of The Storm (A&M)	"Had A Dream" (141) "In Jeopardy" (10)		92+		3+
10 10 9	B REO SPEEDWAGON/Wheels Are Turnin' (Epic)	"I Dowanna Know" (134) "Can't Fight" (58)		93+		0-
DEBUT	S KINKS/Word Of Mouth (Arista)	"Do It Again" (151) "Living" (10)	153	52	98	8
	BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	"Born In The U.S.A." (120)		94+		3-
2 4 5	11 U2/The Unforgettable Fire (Island)	"Pride" (98) "Wire" (60) "Unforgettable" (25)		89 –		2=
	2 SURVIVOR/Vital Signs (Scotti Bros./CBS)	"I Can't Hold Back" (107) "High On You" (42)		<i>80</i> –		6+
9 12 11	3 J. CAFFERTY & BEAVER/Eddie & (Scotti Bros./CBS)	"Tender Years" (129) "On The Dark Side" (16)		<i>59</i> +		3-
26 20 12	4 DEEP PURPLE/Perfect Strangers (Mercury/PG)	"Perfect Strangers" (116) "Knocking" (57)		42+		3-
	5 TOTO/Isolation (Columbia)	"Stranger In Town" (126)		69+		1-
13 13 15	6 SCANDAL featuring PATTY SMYTH/The Warrior (Col.)	"Hands Tied" (105) "Beat Of A Heart" (17)		49 –		3-
26	GIUFFRIA/Giuffria (Camel/MCA)	"Call To The Heart" (129)		22+		
	D JOHN PARR/John Parr (Atlantic)	"Naughty Naughty" (119)		26+		
14 14 13	PAUL McCARTNEY/Give My Regards To Broad St. (Col.)	"Lonely" (94)"Bad Boy" (15)		49 –		2-
	DAVID BOWIE/Tonight (EMI America)	"Tonight" (54) "Blue Jean" (51) "Neighborhood" (35)	106 -	45 –	56+	14+
	MOLLY HATCHET/The Deed Is Done (Epic)	"Satisfied Man" (93) "Stone" (16)		40 –		0=
	22 PETER WOLF/Lights Out (EMI America)	"I Need You" (102)		48+		- 1
	23 CARS/Heartbeat City (Elektra)	"Hello Again" (90)		48 –		
	EUROGLIDERS/This Island (Columbia)	"Heaven (Must)" (104)		25+ 25+		
	25 FRANKIE GOES TO/Welcome To The (ZTT/Island)	"Two Tribes" (95)		25+ 48-		-
	26 HUEY LEWIS & THE NEWS/Sports (Chrysalis)	"Walking On A Thin Line" (78)	110	46 – 11	30 – 72	
	TRIUMPH/Thunder Seven (MCA)	"Spellbound" (99)		14=		
	RROKUS/The Blitz (Arista)	"Our Love" (93)		47 –		_
	29 HALL & OATES/Big Bam Boom (RCA)	"Out Of Touch" (61) "Bank On Your Love" (27)		47 – 11 –		1-
	30 J. GEILS BAND/You're Getting Even (EMI America)	"Concealed Weapons" (91)	97+		83+	
	PLANET P PROJECT/Pink World (MCA)	"What I See" (79) "BehindBarrier" (16)		32 –		1-
	DURAN DURAN/Arena (Capitol)	"The Wild Boys" (77)		_	63+	
	PHILIP BAILEY/Chinese Walls (Columbia)	"Easy Lover" (87)		19 –		3=
	COREY HART/First Offense (EMI America)	"It Ain't Enough" (82)		27 –		4 =
	35 FIXX/Phantoms (MCA)	"Sunshine" (56) "Cities" (12) "Ourselves" (11)	80 +	10+		13-
	BILLY IDOL/Rebel Yell (Chrysalis)	"Catch My Fall" (79)	77-		64 –	6-
	AUTOGRAPH/Sign In Please (RCA)	"Turn Up The Radio" (72)	71 –		62 –	1-
	38 AC/DC/'74 Jailbreak (Atlantic)	"Jailbreak" (70)				
	SS SAMMY HAGAR/VOA (Geffen)	"VOA" (56) "I Can't Drive 55" (32)		24-		0-
8 17 23	TOMMY SHAW/Girls With Guns (A&M)	"Girls With Guns" (63)			**	

BREAKERS®

DON HENLEY Building The Perfect Beast (Geffen)

97% of our reporters on it. 153/4 with adds at: CHOM, KDKB, CFOX, K97. Debuts at 3 on the Albums chart.

KINKS

Word Of Mouth (Arista)

97% of our reporters on it 153/8 with adds at: WLIR, CHOM, KROQ, CFOX, WCKN, WQMF, KIDQ, K97. Debuts At #9 on the Albums chart.

TRIUMPH

Thunder Seven (MCA)

70% of our reporters on it. 110/110 including adds at: WGRQ, WNEW, KZEW, KSRR, WOOS, WMET, KLOS, KGB. Debuts at #27 on the Albums chart.

PHILIP BAILEY Chinese Walls (Columbia)

55% of our reporters on it. 87/56 including adds at: WDVE, KLOL, KYYS, KLOS, KZAP. Debuts at#33 on the Albums chart.

AOR ALBUMS — Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulieted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are BOLDED. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.



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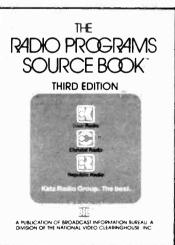
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MOST ADDED ®

TRIUMPH (110) Thunder Seven (MCA) PHILIP BAILEY (56) Chinese Walls (Columbia) RICK SPRINGFIELD (26) Beautiful Feelings (Mercury/PolyGram)
LOS LOBOS (23) How Will The Wolf Survive? (Slash/WB)

MOST HOTS

BRYAN ADAMS (148) Reckless (A&M) PAT BENATAR (137) Tropico (Chrysalis) **DON HENLEY (123)** Building The Perfect Beast (Geffen) JULIAN LENNON (121) Valotte (Atlantic)
HONEYDRIPPERS (112) TEACHERS (102) Soundtrack (Capitol)

NEW & ACTIVE

LOS LOBOS/How Will The Wolf Survive? (Slash/WB) 67/23 (43/21)

Adds include WBCN, KLOL, WEBN, KGB, WZZO, WLVQ, KFMQ, KOZZ. Hots: 1 KBCO. Mediums: 57 include WIYY, WNEW, KTXQ, WXRT, KLOS, KMET, KLBJ, KISS, WMMS.

BIG COUNTRY/Steeltown (Mercury/PolyGram) 63/16 (54/15)

Adds include WBCN, WMMR, DC101, KMET, WZZO, KKDJ. Hots: 7 WLIR, KQAK, CFOX, WPDH, KIDQ, KMBY, KFMF. Mediums: 47 include WHJY, WKLS, WNOR, WRIF, KAZY, KROQ, WTPA, KQDS.

STONE FURY/Burns Like A Star (MCA) 56/3 (56/6)

Adds: WPYX, WXCS, WWWV. Hots: 1 KUFO. Mediums: 54 include WBAB, WHJY, KTXQ, WYNF, WQFM, KLOS, KGB, KRQR, WLVQ, WIOT.

GENERAL PUBLIC/All The Rage (IRS/A&M) 54/4 (52/3)
Adds: WHJY, KCAL, WRKI, WBLM. Hots: 15 include WBCN, WLIR, WXRT, KBCO, KROQ, KQAK, KTYD. Mediums: 37 include WOOS, KAZY, KLOS, WTPA, KLBJ, WIMZ, KQDS, WLAV.

RICK SPRINGFIELD/Beautiful Feelings (Mercury/PolyGram) 52/26 (0/0)

Adds include WGRQ, KSHE, KZAP, KISW, WZZO, KNCN, WFYV, KGGO, KFMG. Hots: 4 WKLC, WPDH, WMMS, KPOI. Mediums: 32 include WIYY, KTXQ, WMET, KLAQ, WLAV, WIOT, KOMP.

DENNIS DeYOUNG/Desert Moon (A&M) 34/9 (31/4)

Adds: WKLS, WPYX, WCCC, WIMZ, WKDF, WTUE, KEZO, KKDJ, WWWV. Hots: 3 CHUM, KBPI, KIDQ. Mediums: 28 include KGB, KLAQ, WFYV, KGGO, KICT, WGIR, WBLM, KOZZ.

JULIE BROWN/Goddess In Progress (Rhino) 31/4 (40/13)
Adds: WOUR, KBPI, KMET, WRXL. Hots: 1 WDHA. Mediums: 28 include WBCN, WMMR, DC101, KROQ, KLAQ, WQMF, WAPL, WMMS, WLVQ, WRKI, KTYD.

QUEENSRYCHE/The Warning (EMI America) 29/3 (29/4)

Adds: KLOS, WPLR, WPDH. Hots: 1 KISS. Mediums: 27 include WGRQ, WOUR, KTXQ, WYNF, WQFM, KMET, KGB. WTUE, KQDS, KFMG.

IRON MAIDEN/Powerslave (Capitol) 28/4 (21/3)

Adds: WYNF, KUPD, WIMZ, KOMP. Hots: 1 WQFM. Mediums: 24 include WBCN, WHJY, KZEW, WRIF, KSHE, KMET, KISW, KNCN, KISS, WIOT.

BRUCE COCKBURN/Stealing Fire (Gold Mtn./A&M) 27/4 (25/4)

Adds: CHUM, CFOX, WPDH, KFIV. Hots: 8 WBCN, WXRT, KBCO, KINK, WQBK, WIZN, KTCL, KTYD. Mediums: 18 include DC101, KLBJ, KLAQ, WMMS, WLAV, KOMP, KEZE, WWWV, WIQB.

JOHN HUNTER/Famous At Night (Private I/CBS) 26/8 (20/10)
Adds: WIYY, WCCC, WCMF, WIMZ, WTKX, WLAV, KFIV, KWXL. Hots: 0. Mediums: 22 include WMMR, WYSP, WOUR, WQFM, WZZO, WTPA, WAQY, WWWV, KLYV.

DIO/The Last In Line (WB) 26/1 (27/4)
Adds: KCAL. Hots: 7 KZEW, KSRR, WRIF, KLOS, KMET, KGB, WSKS. Mediums: 19 include WDVE, WHJY, WYNF, WQFM, KSHE, KDKB, KISS, KKDJ.

RED ROCKERS/Schizophrenic Circus (415/Columbia) 21/4 (20/8)

Adds: WGRQ, WPDH, WLVQ, WBYG. Hots: 4 WLIR, CHEZ, KMBY, WIZN. Mediums: 16 include WBCN, WYNF, WLLZ, KBCO, KGB, KQAK, WTPA, KLBJ.

WHO/Who's Last (MCA) 20/11 (17/13)
Adds include WGRQ, WLLZ, KSJO, WDHA, WTKX, KMBY, WWWV. Hots: 6 KISW, WAAF, WKQQ, WMMS, WLVQ, K97. Mediums: 11 include KSHE, WDIZ, KZEL.

CHICAGO/Chicago 17 (WB) 20/6 (20/6)
Adds: WGRQ, KYYS, KCAL, WZZO, WBLM, WIQB. Hots: 7 include KKCI, KINK, WIMZ, WHMD, KLYV, WCPZ. Mediums: 12 include WPDH, KMJX, WMMS, KGGO.

ALPHAVILLE/Forever Young (Atlantic) 20/5 (19/4)
Adds: WBCN, WHJY, CHEZ, WHEB, KQDS. Hots: 2 KQAK, WPDH. Mediums: 14 include WBAB, KBCO, KRQQ, WZZO, WTPA.

UB40/Geffery Morgan (Virgin/A&M) 17/2 (15/3)
Adds: WBCN, WCKO. Hots: 3 KBCO, KQAK, CHEZ. Mediums: 13 include WLIR, WNEW, WSHE, WXRT, KAZY,

AL STEWART/Russians & Americans (Passport) 16/2 (14/3)

Adds: KLOS, KMET. Hots: 2 KBCO, WIZN. Mediums: 13 include WMMR, WXRT, KAZY, KINK, KCAL, WAPL, KEZE, WWWV, KFMQ.

MADONNA/Like A Virgin (Sire/WB) 15/2 (16/7)

Adds: CHUM, KGGO. Hots: 8 WLIR, KCAL, KQAK, WZZO, WKLC, WYDD, WMMS, KLYV. Mediums: 6 include WPLR, WFYV, KMJX, WQBK, WBYG.

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 /HOT TRACKS

Thre	e Two	Las	it ab	157 REPORTERS	fotal	Hot I	Medium	Total Adds
3	1	1	 1	DDVAN ADARAC/Dun To Vou (A 8.M)	150=	146+	4-	0 =
4	2	2	2	PAT BENATAR/We Belong (Chrysalis)	145-	137+	8-	2-
17	11	4	6	DON HENLEY/The Boys Of Summer (Geffen)	153+	123+	29 –	4=
10	5	3	4	JULIAN LENNON/Valotte (Atlantic)	144 –	119+	24 –	4+
9	6	7	6	ROGER HODGSON/Had A Dream (Sleeping) (A&M)	141 –	<i>90</i> +	51 –	3+
8	7	6	6	BOB SEGER & SILVER BULLET/Understanding (Capitol)	136-	95 +	41 –	0-
111	9	8	Õ	REO SPEEDWAGON/I Dowanna Know (Epic)	134 –	87+	47-	0-
	25	13	B	KINKS/Do It Again (Arista)	151 +	52 +	98-	7-
29	16	11	ĕ	BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	120+		30 –	6-
19	18	15	Œ		129+	54 +	74 –	5 –
20	19	14	Ŏ		1 26 –		58 -	0-
2	4	10	12		107-		<i>30</i> +	1+
7	8	9	13	•				1 =
1	3	5	14		98 –		22 -	0=
48	26	20	Œ		116+		<i>75</i> +	7-
1-	45	27	16	A CONTRACTOR OF THE CONTRACTOR	129+		102+	15 –
37	29	22	Œ		119+		92 – 18 –	3-
16	14	12	18		97-		18 – 59 –	3- 5-
28	23	21	Œ		105 - 1 02 -		59 – 54 –	5- 4+
22	24	23	<u> </u>	The second secon	104+		<i>79</i> =	4-
38	33	26	3	BACKLAS ALA TOLICT (O salestie di Manes (Emile)	93-		5 5 –	0-
13	13	18	22 23	and an analysis and an all the Columbia	94 -			2-
15	15	17 19	24	0.000 (I. II. A!- (Flates)	90-			2=
18	20 48	35	Œ		89+		48+	14 –
32	30	30	20		95	20+	71 –	6+
46	36	33	Œ		93+	14=	<i>78</i> +	5-
21		25		HUEY LEWIS & NEWS/Walking On A Thin (Chrysalis)	<i>78</i> –	47-	31 –	0-
	DEBUT	_	29		99	7	69	99
30	28	29	30		91 -	10-	81 –	2-
5	10	16	31	38 SPECIAL/Teacher Teacher (Capitol)	<i>65</i> –	45 –		0=
	DEBUT			PHILIP BAILEY/Easy Lover (Columbia)	87+			<i>56</i> +
34	31	34		DURAN DURAN/The Wild Boys (Capitol)	77-			1 –
33	32	32	34	COREY HART/It Ain't Enough (EMI America)	82 -			<i>3</i> =
1 -	58	44	Œ	, and the second of the second	79+			14 –
41	37	36	<u> </u>	AC/DC/Jailbreak (Atlantic)		9+		2=
1 -	ngamb	53		JULIAN LENNON/Too Late For Goodbyes (Atlantic)	63+		27+	19+ 21+
1 -	60	50	_	PLANET P PROJECT/What I See (MCA)	79 + 61			0-
14	21	31	39	HALL & OATES/Out Of Touch (RCA) AUTOGRAPH/Turn Up The Radio (RCA)	72 -			6-
57	51	42	_	U2/Wire (Island)	60 +			17+
55	55	49	_	TOMMY SHAW/Girls With Guns (A&M)	63 -			0-
12	17	24		VAN HALEN/Hot For Teacher (WB)	64 -			1 -
40 54	34 49	37 45	<u> </u>		<i>57</i> +			8+
43	39	39	•	TIMOTHY B. SCHMIT/Playin' It Cool (Asylum)	70-	_		0-
6	12	28	46	DALAM DOLLAR (DI L. L. (FAA) Association)	51 -	25 –	26 –	0 =
39	41	41		FIXX/Sunshine In The Shade (MCA)	56-	- 22 -	32 –	5 +
	DEBU		4		<i>52</i> +	- 23+	28+	19+
-		59	49		<i>58</i> +	- 21+	.34+	15 –
E	DEBU		50	LOS LOBOS/Don't Worry Baby (Slash/WB)	<i>66</i> +	- 1+	<i>56</i> +	23 +
	DEBU		5	DAVID BOWIE/Tonight (EMI America)	<i>54</i> +			40 +
-	-	60	€		47+			14+
60	54	54	53		<i>51</i> +			4+
24	27	38	54		48-			1 =
-	-	58	5	/ -	56 t			11-
58		52		STONE FURY/Break Down The Walls (MCA)	56 =			3-
	DEBU				53 +			14= 2-
45		47	58	•	47- 44-			0-
26	38 DEBU	40 T	_	JOHN WAITE/Tears (EMI America) PAT BENATAR/A Crazy World Like This (Chrysalis)	44 -			<i>0</i> – 8 +
	טנטט			Y FAT DEIMIANA CIAZY VVOIII LINE THIS (CHIYSOHS)	74	20 T		J 1
-			_		Later 1	0.00		-

MOST ADDED ®

TRIUMPH (99) Spellbound (MCA) PHILIP BAILEY (56) Fasy Lover (Columbia) DAVID BOWIE (40) Tonight (EMI America) **DON HENLEY (37)** Sunset Grill (Geffen)

MOST HOTS

BRYAN ADAMS (146) Run To You (A&M) PAT BENATAR (137) We Belong (Chrysalis)
DON HENLEY (123) The Boys Of Summer... (Geffen)
JULIAN LENNON (119) Valotte (Atlantic)

BREAKERS

TRIUMPH Spellbound (MCA)

63% of our reporters on it. 99/99 including adds at: WIYY, WBCN, WKLS, KLOL, WEBN, KMET, KGB, WMMS. Debuts at #29 on the Hot Tracks chart.

BRYAN ADAMS It's Only Love (A&M)

57% of our reporters on it. 89/14 including adds at: WGRQ, DC101, WNOR, KZAP, WMMS, KZEL. Moves 35-25 on the Hot Tracks chart.

PHILIP BAILEY Easy Lover (Columbia)

55% of our reporters on it. 87/56 including adds at: WDVE, KYYS, KLOS, WAQY, WFYV, WDIZ, WTUE. Debuts at #32 on the Hot Tracks chart.

BILLY IDOL Catch My Fall (Chrysalis)

50% of our reporters on it. 79/14 including adds at: DC101, KSRR, WOOS, KBCO, KOME. Moves 44-35 on the Hot Tracks chart.

PLANET P PROJECT What I See (MCA)

50% of our reporters on it. 79/21 including adds at: WIYY, KTXQ, KSRR, WERN KZAP Moves 50-38 on the Hot Tracks chart.

NEW & ACTIV

RICK SPRINGFIELD "Bruce" (Mercury/PolyGram) 52/26 (31/21)
Adds include WGRQ, KSHE, KZAP, KISW, WZZO, KNCN, WFYY, WKDF, KGGO, KFMG. Hots: 4
WKLC, WPDH, WMMS, KPOI. Mediums: 32 include WIYY, KTXQ, WMET, WPYX, WTPA, WHCN,
WCMF, WAQX, KLAQ, WIMZ, WZXR, WLAY, WIOT, KICT, KOMP.

SURVIVOR "High On You" (Scotti Bros./CBS) 42/23 (16/6)
Adds include WOUR, KSRR, WEBN, KSHE, KBPI, WCMF, WQMF, WDIZ, KQDS, KMOD. Hots: 5
KLOL, WAQY, KLBJ, KFMG, WYER. Mediums: 31 include WHJY, WYNF, WMET, WFYV, WZXR, KATT,

DON HENLEY "Sunset Grill" (Geffen) 37/37 (0/0) Adds include WDVE, WKLS, WXRT, KBCO, KMET, WHEB, KQDS. Hots: 11 include KFOG, WDIZ, WAPL, WLVQ, WLAV, KOZZ. Mediums: 20 include KLOL, KGON, KZAP, WKDF, KATT, WIOT, KFMG.

WAPL, WLVQ, WLAV, KOZZ. Mediums: 20 include KLOL, KGON, KZAP, WKDF, KATT, WIOT, KFMG. BRYAN ADAMS "Kids Wanna Rock" (A&M) 33/3 (35/7) Adds: WQFM, KUPD, KISS. Hots: 16 include KTXQ, KZEW, WRIF, KLOS, KMET, KGB, WDIZ, KFMG. Mediums: 17 include WOUR, WMET, WEBN, KOME, WAAF, WQMF, KQDS. QUEENSRYCHE "Take Hold Of The Flame" (EMI America) 29/3 (29/4) Adds: KLOS, WPLR, WPDH. Hots: 1 KISS. Mediums: 27 include WGRQ, KTXQ, WYNF, WQFM, KMET, KGB, WAQX, WLVQ, WTUE, KFMG.

HALL & OATES "Bank On Your Love" (RCA) 27/6 (23/3)
Adds: WOUR, WDHA, WKQQ, WXKE, WWWV, KTYD. Hots: 10 include CHOM, WSHE, WRIF, CITI, KQAK, KMBY. Mediums: 17 include WBAB, DC101, KSHE, KRQR, KILO, WRUF.

STEVE MILLER BAND "Golden Opportunities" (Capitol) 27/4 (32/5)
Adds: WRIF, KDKB, WWWV, WBYG. Hots: 4 include WPDH, WTKX. Mediums: 22 includ
WQFM, WAQY, KLAQ, KKDJ, WBLM, WRUF, WIQB. ns: 22 include WGRO.

JOHN HUNTER "Tragedy" (Private I/CBS) 26/8 (19/9)
Adds: WYY, WCCC, WCMF, WIMZ, WTKX, WLAV, KFIV, KWXL. Hots: O. Mediums: 22 include WMMR, WOUR, WQFM, WZZO, WTPA, WAQY, WWWV, KLYV. BRUCE COCKBURN "If I Had A Rocket Launcher" (Gold Mtn./A&M) 25/4

(<3/0) Adds: CHUM, CFOX, WPDH, KFIV. Hots: 7 WBCN, WXRT, KBCO, WQBK, WIZN, KTCL, KTYD. Mediums: 17 include DC101, KLBJ, KLAQ, WMMS, WLAV.

U2 "The Unforgettable Fire" (Island) 25/2 (24/3)
Adds: WIZN, WCPZ. Hots: 17 include WIYY, KLOL, WXRT, KAZY, KLOS, KMET, WAQY, WAPL.
Mediums: 8 include WBAB, KLBJ, WZXR, WXLP, WRUF.

Mediums: 8 include WBAS, KLBJ, WZAR, WXLP, WNOP.

JULIE BROWN "Homecoming Queen's Got A Gun" (Rhino) 23/3 (28/11)

Adds: KMET, WRKL, WRKI. Hots: 1 WDHA. Mediums: 20 include WBCN, DC101, WAQX, KLAQ, WWWS, WIOT, KICT, KTYD.

WWWS, WIOT, KICT, KTYD.

KISS "Thrifls In The Night" (Mercury/PolyGram) 22/10 (12/7)
Adds include WIYY, WYNF, KLOS, WAQY, WIMZ, WTUE, KOMP, WYER. Hots: 3 KTXQ, KMET, KILO. Mediums: 17 include KZEW, WAQX, KISS, WMMS.

DENNIS DeYOUNG "Don't Wait For Heroes" (A&M) 21/10 (12/5)
Adds include WKLS, WPYX, WIMZ, WTUE, KKDJ, WWWV. Hots: 1 KIDQ. Mediums: 17 include KGB, WPDH, KLAQ, WFYV, KICT, KOZZ.

JETHRO TULL "Under Wraps" (Chrysalis) 21/5 (18/3)
Adds: WAQY, KILO, WQBK, WWWV, WCPZ. Hots: 3 KBCO, KMBY, WIZN. Mediums: 18 include WGRQ, WDVE, KMET, KLBJ, WLAV. ALPHAVILLE "Big In Japan" (Atlantic) 20/5 (19/5)
Adds: WBCN, WHJY, CHEZ, WHEB, KQDS. Hots: 2 KQAK, WPDH. Mediums: 14 include WBAB, WLIR, WBCN, WHJY, CHEZ, V KROQ, WZZQ, WTPA

RED ROCKERS "Blood From A Stone" (415/Columbia) 20/5 (16/11) Adds: WGRQ, WPDH, WLVQ, WBYG, KTCL. Hots: 3 WLIR, CHEZ, WIZN. Mediums: 16 include WBCN WYNF, KBCO, KGB, WTPA, KLBJ.

WYNF, RECJ, REB, WIFA, REBJ.

IRON MAIDEN "Aces High" (Capitol) 19/8 (10/4)

Adds: KTXQ, WYNF, KUPD, WAAF, WIMZ, KMOD, KOMP, KWXL. Hots: O. Mediums: 16 include WHJY, KZEW, WPYX, KLAQ, WLVQ, WIOT.

CHICAGO ''You're The Inspiration'' (WB) 18/7 (12/7)
Adds: WGRQ, KYYS, KCAL, WZZO, WBLM, WIQB, KAWY. Hots: 6 include KKCI, KINK, WIMZ, WHMD, WCPZ. Mediums: 11 include WYDD, WPDH, WTKX, WMMS, KGGO.

WCPZ. Mediums: 11 include WYDD, WPDH, WTKX, WMMS, KGGO.

BRUCE SPRINGSTEEN "Pink Cadillac" (Columbia) 18/7 (9/2)

Adds: KLOL, WNOR, KUPD, KLBJ, WKDF, WAPL, KSQY Hots: 9 include WRIF, WQFM, KSHE, KBPI,

KFOG, KTYD. Mediums: 8 include WMET, KDKB, WIBA.

BRYAN ADAMS "One Night Love Affair" (A&M) 18/2 (18/4)

Adds: KIDQ, KEZE. Hots: 6 KYYS, WDHA, KISS, WAPL, KMBY, WQBK. Mediums: 12 include KLOL,

WRIF, KOME, WAQX, KATT, WRUF, KWHL.

UB40 "If It Happens Again" (Virgin/A&M) 17/2 (15/3)
Adds: WBCN, WCKO. Hots: 3 KBCO, KQAK, CHEZ. Mediums: 13 include WLIR, WNEW, WXRT, WQBK, WHMD, WBYG.

WHMD, WBYG.

JOAN JETT "I Love You Love Me Love" (Blackheart/MCA) 17/1 (16/2)

Adds: WHJY. Hots: 4 WLIR, WCKO, WDHA, WXCS. Mediums: 13 include WMMR, DC101, KMET, WTPA, KNCN, KISS, KIDQ, WWWV.

DON HENLEY "All She Wants To Do Is Dance" (Geffen) 16/15 (0/0)

Adds: include KLBJ, WBLM, WWWV, KFMQ. Hots: 7 include WYNF, KYYS, WTPA, WTKX, KILO, KKDJ. Mediums: 8 include WKLS, WDHA.

MOLLY HATCHET "Stone In Your Heart" (Epic) 16/3 (12/2)
Adds: WYNF, WZXR, WIQB. Hots: 2 WFYV, WDIZ. Mediums: 13 include WMET, KMET, WCMF, WSKS, KQDS, KEZE.

AOR BREAKERS — A record is a breaker the first week that it's reported by at least 50% of our AOR reporters. Total reports/total adds information listed; for example, 100/50 means 100 total station reports and, of those, 50 added it this week.

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e PAUL MCCAPTHEY HOWETHOOM SUITE FOOLS a PHILIP BAILEY a TRIUMPH a BIG COUNTRY JULIE SHOWN KISS

Parallel Three

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MAN STATE OF THE S

WQBK-FM/Albany, NY (518) 462-5555

PD: JOHN COOPER

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BRYAM ADAMS (M)
TEACHERS
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DC101/Washington,

(202) 828-9932

PD: DOM DAVIS HD: DAVE BROWN

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WHJY/Providence (401) 438-6110

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CHOM-FM/Montreal (514) 935-2425 PD: NOS BRAIDE HD: BENOIT DUFRESHE

WDVE/Pittsburgh (412) 562-5959 PD: GREG GILLESPIE ND: HERSCHEL

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WLiR/Long Island (518) 485-9200

PD: DENIS MCHANARA HD: LARRY THE DUCK

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CHEZ-FM/Ottawa (613) 563-1919

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WDHA/Dover, NJ (201) 328-1055

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WYSP/Philadelphia (215) 668-9460

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WMMR/Philadelphia (215) 581-0933 PD: GEORGE HARRIS HD: ERIS RILEY

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WHCN/Hartford (203) 247-1060

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WKLC/Charlest (304) 722-3308

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WAAL/Binghamton (607) 772-8850

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WZZO/Allentown (215) 694-0511

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WCMF/Rochester (716) 288-3200

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WAQX/Syracuse (315) 472-0200 PD: ED LEVINE ABST. PD: ANY DASS

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WYDD/Pittsburgh (412) 362-2144

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WTPA/Harrisburg (717) 238-1402 PD1 BROCK BOND

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WHEB-FM/Portsmout! (603) 436-7300

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WCCC-FM/Hartford (203) 233-4426

PD: DAVID GROSSHAN

WAAF/Worcester (617) 752-5611

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WPYX/Albany, NY (518) 785-9061

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wi∠N/Burlingtor (802) 877-6800 PD: ROGER HAYER HD: ARTY Levigne

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WWTR/Ocean City (301) 289-4545

PO: RICHARD REMSBURG HD: GLENN STEWART BRE THE AND TH

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KKCI/Kansas City (816) 531-3400 PD: FRANK EMEE. HD: GARY POOLE

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PLAYLISTS — An artist's name appears once per playlist in the highest reported rotation. For example, if cuts from an album are reported in both hot and medium, the album will appear in hot. A small 'a' before an artist's name indicates the record is newly reported that week, or additional tracks have been added. An (M) or (L) after an artist's name shows that other tracks from that record are in those rotations (medium or light add). An artist's name with no abbreviations means all airplay of that artist is In the listed rotation. When three or more tracks from the same album are reported in medium, that album will receive credit as being in hot and be listed as such. The album's tracks will continue to receive credit as being in medium rotation.



Parallel One

WCKO/Mlami (305) 731-4800

PD: HTBL HIRLEY MD: JEAN CASTRAN BOT JUST CARRAMA

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KZEW/Dailas (214) 748-9898

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WNOR-FM/Norfolk (804) 823-9667 ON: NON RECER NO: DAVID MILLIARY

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KTXQ/Dallas (214) 528-5500 ON: TED UTZ HD: BOB ELLIOT

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WYNF/Tampa (813) 876-0455 PD: CARRY CURRLOR MD: NON DIAZ

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a PHILLP SAILEY
a AUTOGRAPH
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KSRR/Houston (713) 797-0097

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WKLS-FM/Atlanta (404) 325-0960 PD: ALAM SWEED MD: 808 BAILEY

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WSHE/Miami (305) 581-1580

PD: DAVE LANGE BOY

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KI OL/Houston (713) 526-6855

PD: JOE DENTON ASST. PD: RICK LA

PD: KERRY LAMBERT HD: SCOTT PAULSEN

BRILL'S GORENGETEN SILLY SOUTER CHANGE STATE SOUTER STATE SOUTER SOUTER

WQMF/Louisville (502) 589-4400

PD: DUTCE HEYER HD: REGGIE JOHES

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WKQQ/Lexington (606) 252-6694

WZXR/Memphis (901) 726-0060

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WKDF/Nashville (615) 244-9532 PD: BILL POGE ASST. PD: DAVID HALL

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WDIZ/Orlando (305) 645:1802

PD: RAD MERSICE BOX BROKES SPRINGSTEE TEACHERS JULIAN LEMBON PAT BENATAR PETER WOLF MONETORIPERS BYAN ADAMS TOOK HATCHET RED SPEEDWAGON FIRE PER SPERMAGON FIRM US DEEP PURPLE GIUPFRIA E PHILIP BAILEY Medium DAYID MOMIE SUNVIVON SOCIE BOOGROW JOHN CAPPERTY SCAFGAL EDIES THOMPTY B. SCHMIT JOHN PARM PLANET P POJECT ROODE

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KLAQ/EJ Paso (915) 544-8864 PD: AREN HICHAELS MD: PEPE LOPEZ

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KXZL/San Anto (512) 226-6444 PD: RAY ST. JAMES MD: ANGELA WRIGHT

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KLBJ-FM/Austin (512) 474-6543

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WRXL/Richmond (804) 282-9731 PD: TOM EVANS MD: PAUL SHUGBUE

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PD: MARK DAVID SAWYER

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WFYV/Jacksonville PD: CHRIS JONES HD: LEX STALEY

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KNCN/Corpus Christ (512) 289-1000 PD: 808 FAZIO ASST. PD: BORNIE STACKY

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WCKN/Greenville-Spart, SC

(803) 226-1511 PD: STEVE CHRIS

KMJX/Little Rock (501) 470-0123 PD: TOM WOOD MD: TOMMY SMITH

PO: STEVE ORISCOLL

BROCE SPRINGSTERN
JOHN CAFFERTY
SAMMY HAGAR
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WWWV/Charlo (804) 971-4057 PD: JAT LOWEZ

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KISS
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PHILIP BALLEY
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RICE SPRINGFIELD

KFMX-FM/Lubbock (806) 747-1224

PD: NUT LAMP ND: WES NESSMAN BINE BONETDEIPERS

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KSHE/St. Louis (314) 842-1111 PD: RICK BALIS ASST. PD: N. HOPER READ SYSTEMBOOR ROOSE RECOGNISHED SYSTEMBOOR ROOSE RECOGNISHED SYSTEMBOOR ROOSE ROOS

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WQFM/Milwaukee (414) 276-2040 PD: JMDY BLOOM HD: JERRY GAVON

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WZZQ/Terre Haute (812) 232-5034 PD: KEVIN YOUNG HD: DAN MICHAELS

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PD: RANDY NUGG HD: KEVIN YOUNG

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KAZY/Denver (303) 759-5600 PD: BCOTT JAMESON

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KCAL-FM/ San Bernardino

(714) 825-5020

PD: JIH JAMES MD: MIKE STEWART

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Parallel One

KFOG/San Francisco (415) 885-1045

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WYER/Mt. Carm (618) 262-5111 PO: DREKEL DEPORD ASST. PD: JIH RODDY

KUPD/Phoenix (602) 838-3062 PD: VAL NCINTOSH MD: CURTISS JOHNS

BeC TRACKERS
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PAT BESITAS JURIS PARE BESITAS JURIS PARE BESITAS JURIS PARE BESITAS THE BECKE SPAINGSTEEN TOORY SHAN ACTOR
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KGON/Portland, OR (503) 655-9181

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KZOK/Seattle (206) 281-5600

PD: PHIL STRIDER

KSJO/San Jose (408) 288-5400 PD: LEE ROY HANSE MD: KEN ANTHONY

CFOX/Vancouver (604) 684-7221 PD: CON SHAPER RD: RICE SRAWRON

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KDKB/Phoenix (802) 897-9300

PD: WARREN WILLIAMS NO: DOUG GORDER

KGB/San Diego (619) 292-1360

PD: LARRY BRUCE ASST. PD: TED EDWARDS

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KQAK/San Francisco (415) 474-9100

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KOME/San Jose (408) 246-6811

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AUTOGRAPH
PAUL MCCARTNEY
PLANET PROJECT
GERRAL FURBLE
HOMEYMON BUITE

KZAP/Secrame (916) 925-3700

PD: CHRIS MILLER MD: TOH CALE MOTE DON HEMLEY (M) TOTO BRUCE SPRINGSTEN PAT BENATA R (M) BENAM ADAMS (M) JULIAN LEMMON PETE MODE MODE LEMIS SCANDAL. SCANDAL SENSITY OF STANDAL SENSI

KBPI/Denver (303) 936-2313 HD: LYMM WELLS

KLOS/Los Ange (213) 557-7250 PD. TOMPY HADGES HO- NUTH PIREDO

CARE
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CHURCH SENSIBLE
CHURCH JOAN JETT
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KROQ-FM/Los Angele (213) 578-0830

PD: RICK CARROLL HD: LARRY GROVES

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KMET/Los Angeles (213) 464-5638 PD: NIKE HARRISON ND: SUE STEINBERG

KRCK/Portland, OR (503) 222-1841

PD: CYMPE MATER ND: CRAIG MARTIN MET CHAIG MARTIN

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KBCO/Boulder (303) 444-5800

PD: JOHN BRADLEY HD: DOUG CLIPTON

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KPOl/Honolulu (808) 524-7100

PD: BILL HIME MD: MMDY PRESTOR DAY BRUNTAR BURYLOOT TOTO SCARL BURYLOOT TOTO SCARL BURYLOOT TOTO SCARL BURYLOOT BUR

KLPX/Tucson (602) 622-6711

OM: JIH RAY MD: BRYAN MILLER

KISW/Seattle (206) 285-7625 PD: BEAU PHILLIPS MD: STEVE SLATON

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K97/Edmonton (403) 428-8597

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KINK/Portland, OR (503) 226-5080

PD: RICK SCOTT MD: CARL WIDING

Parallel Two

KFMG/Albuque (505) 265-8811

KRSP-FM/ Salt Lake City (801) 262-5541 PD: RANDY ROSE RD: BARRY MOLL

PACIFIC LIFE JONES
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DOM HERLAY (N)
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KOMP/Las Vegas (702) 876-1460 PD: CHARLIE HORRISS HD: BIG HARTY

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KMBY/Salinas-Monterey (408) 394-9000

PD: HARE EAUPHANN HD: JANICE TAYLOR BOT TEACHERS

TEACHERS

OAT DAWN E
BROWNING HEPTHS
JUTHON THE STANK
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KFIV/Modesto (209) 527-6100 PD: JAY WALKER HD: CHARLIE PARKER

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KIDQ/Boise (208) 336-0939

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KKDJ/Fresno (209) 226-5991

PD: DON PISCHER HD: JEFF RIEDEL

BROCE SPRINGSTEEN
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KILO/Colorado Springs (303) 834-4896

BOOK
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KEZE/Spokane (509) 448-1000

PD: JONAH CUMMINGS BANK MARME (P)
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KZEL/Eugene (503) 342-7096 PD: KEN HARTIN

MOT SURVIVOR BRTAN ADAMS (M) MURY LEWIS NUMERICANA (P)
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KWFM/Tucson (602) 623-7556

PD: RICK ALLEM NO: CMPIS SYM (FROZEN) BOT BPTAN ADAMS (M) PAT BENATAR (M) JOHN CAFFERTY REO SPEEDWAGON (M) TTRACHESS UZ

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KWHL/Anchorage (907) 349-6551 PDr CARTER B. BRADILEY

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KOZZ/Reno (702) 329 9261 PD: DANTEL COOK NO: STEVE FORK

NOW LEWIS
CURAN CORAN
PAT SENATAR
BRYAN ADAMS
JULIAN LEMMON
DON MERCLEY
TOTO
PETER MODE
ROGER WODGSON
BRICE SPRINGSTERM

Parallel Three

KAWY/Casper (307) 235-1515

ON: PRED LEEMHUIS ND: JERRY LACHELT

BRIM NOME (K)
BRYAN NOME (K)
BRYAN ADME (K)
BRYAN A ORTES
TRACTERS (S)
BOOKE BROGGEN
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PAR BENATA P
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JULIAN LEMON
BRIMATY
BOOKE PRINCE
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CYBOL LAPPETY
OZ (M)
COMET HARE
CYBOL LAPPETY
PAUL HOCARCHEY
PAUL HOCARCHEY
BROGGEN
BROGG

(916) 343-8461 PD: NON MODDWARD

COMET HAFT
STYME ADMIS
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BOR DON HERGLEY TOTO COREY HART BRYAN ADAKS

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KWXL/Albuquerq (505) 785-5400 PD: TRA GOMPON HD: FRANK JAKSON

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AC/DC
A TENDRUS
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DONNEN
Light Adde
DURAN DURTAN
JURN HUMTER
PLANET P PROJECT

KTYD/Santa Barbara (805) 987-4511 PDT RICK WILLIAMS

BOX

BITCH JOANS

BRITCH SPRINGSTEEN

BRICE SPRINGSTEEN

BRICE SPRINGSTEEN

BRICE SPRINGSTEEN

BRICE SPRINGSTEEN

COM MERLEY (M)

DAVID BROWTE

SURVIVOR

PAR BRATAR

PAR BRATAR

JOLLAN LERNON

RED SPEEDWRGCOR

PAR BRATAR

PAR BRATAR

PAR BRATAR

TOLLAN MACHET

BRICE SCOCKHORN

BROWTE

BRICE SCOCKHORN

THOUGH BROWTE

KZOQ/Missoula (406) 728-5000 PD: VERM ARGO

BOD SPEEDINGON (H)
BRYMA MANAS (H)
BRUCE SPEINGFEER
TOWN TELL
BRUCE SPEINGFEER
BRUCE SCANDAL
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PARALLELS — Stations arranged by market size, according to Arbitron's MSA population figures.

Parallel One: 1,000,000 + Parallel Two: 200,000 -1,000,000

Parallel Three: under 200,000. Stations at a significant ratings disadvantage to their in-format competitor(s) are assigned a lower parallel.

> 157 Reporters **153 Current Playlists**

4 stations reported a frozen playlist this week.

> KWFM/Tuscon WAAL/Binghamton WLUP/Chicago WWCK/Flint

2 stations have not reported for two consecutive weeks, and were not included in this week's data.

> 91X/San Diego KSPN/Aspen

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EAST



SEMEC SPRINGSTEEN/Burn In The U.S.A.
PRINCE/Pappie Autor A. H. A.

SCANDA./Mends 1;e1
CARS/Mello Acein
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JOHN PARR/Neughty Naughty
ALMAYTLE/Rig Is Japan
BILLY CORAN/Leverhoy
ELTCH JOHN/In Menor
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ELTCH JOHN/In Menor
ELTCH JOHN JOHN IN MENOR
TRIUMPH/Spallound

TRIUMPIRSpallbound

BILLY BATTLITE/I Wenne Go Back
FICK SPRINGFIRLOFSTUCE
RANGLES/Goling Draw To Liverpo
RICK SPRINGFILLOFTEL Dancing
TURTTMICS/Reser use 11984)
GDFRAN, BURLOFTELOFTEL
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ROSEN FUNDFISSER



Washington, D.C.



Pittsburgh PD: Todd Chase MD: Keith Abrams

MD: Keith Abrams

1 1 SHEEM DEAN/THE WILD Boys

2 2 DEAN CHAN/THE WILD Boys

3 2 DEAN CHAN/THE WILD BOYS

3 10 CHAN SHOW THE WILD BOYS

5 SHILL MENSON/WAS DEATH

15 6 MODRMA/LIKE A WIYER

15 6 MODRMA/LIKE A WIYER

15 6 MODRMA/LIKE A WIYER

15 10 CHOOL LAUTEN/ALL THROUGH THE MIGHT

10 11 JACK WACKER/ALL I Heed

10 10 CHOOL LAUTEN/ALL THROUGH THE MIGHT

10 10 CHOOL LAUTEN/ALL THROUGH THE U.S.A

10 10 CHOOL LAUTEN/ALL THROUGH THE WALL

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B104 wbsb

Baltimore

PD: Steve Kingston MD: Amy Kronthal

Amy Kronthal

CHARA FRANK! Feel For Too

WALL & OATES/OAT OF Tower

OF PRINCE/PUPPLE NATIO

SHEEL AND STANK AND STANK

PETER HOLF/J Need You Tonight 808 SEGER/Understanding RAY PARKER JR./Jamie RICK SPRINGFIELD/Bruce STEVE PERBY/Poolish Heart CHICKGQ/You're The Inspiratio

Buffalo F/1104

PD: Bill Todd MD: P.J. Foxx

ELTON JURN/In Neon
DAVID BOWIE/Tonight
BICK SPRINGFIELD/SPRUSE
JACK WARNER/All I Heed
BILLY OCEAN/Loverboy
STEVIE WONDER/LOVE Light In Flight THOMPSON TWINS/The Gap

Ckgm Montreal

PD: Rob Braide Asst PD: Stephen Anthony

STEVIE MONDER/I Jusé Called TO Say

STEVIE MONDER/I Jusé Called TO Say

PRINCEMENT REAL

CONTROL OF THE MONDER

STEVIE MONDER/I JUSÉ CALLED TO SAY

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CONTROL OF THE MONDER

STEVIE MONDER

STEVIE MONDER

STEVIE MONDER

CONTROL ACCORDANCE

STEVEN ACCORDANCE

STEVEN ACCORDANCE

STEVEN BOURT STEVEN

STEVEN BOURT NAMIA VIGAL/RIGHT NOCK

CAN HARTMAN/HE ARE THE YOUNG
JOE COCKEN Edge Of A Dream...
TOWN STAW/GITTE WITH OUR
PETER WOLF/I Need Too, Too Left
LOYAL CALL THE WOLF OF TOO TOO LEFT
CALL TO THE WOLF OF TOO TOO
CANCELL TO THE WOLF OF TOO
CANCELL TO TOO
CANCELL TOO
CANCELL TOO
CONTROL TOO
CONTROL
CONT

Hin lurs!

Licy: U Philadelphia

Little

PD: Scott Walker MD: Glenn Kalina

MD: Glenn Kalina

3 1 CMAR RUN/I Feel For You

5 2 NRM EDITION/Coel It see

4 3 SHEWAN ASTON/STATE

4 3 SHEWAN ASTON/STATE

8 HALL 4 OKTEN/STATE

8 HALL 4 OKTEN/STATE

7 6 CMCIL LOWER/ALL Horough The Night

7 6 CMCIL LOWER/ALL Horough The Night

7 6 CMCIL LOWER/ALL Horough The Night

8 HALL 4 OKTEN/STATE

8 HALL 4 OKTE

BRILLA E./The Bells Of SE. Mari STEVIE WRIDERLEWS LIGHT PHILIP BAILEY/Rasy Lower ELTON JOHN/IS Neon JACK WAGNER/ALI I Need STEVE PERSY/Poolish Heart KODI. 4 THE GANG/Mislad DOINTER SISTEM/Neutron Dance DANIE DOINTER/SISTEM/Neutron DIANA MOSTAMISTAM JUNA MOSTAMISTAM YOU

PD: Bill Terry

Maximum Long Music Island

SILTERTY
C COORD: Ruth Tolson

| WANAL/Anke Ne Up hafers You
PERIOC/Purpla Ne Help hafers You
| PERIOC/Purpla Ne Help hafers You
| PERIOC/Purpla Ne Help Ton You
| CHARA CHART FEEL TON YOU
| PART HONOR TON YOU
| CHARACTER CHART FEEL TON YOU
| CHART FEE

ASHROND & SIMPSON/SOLID
JOHN CAPPEREY & STWORKY & STRONG
CHICAGO/You're The Inspiratio
FIXE/Bunchin in The Shade
Fixer E. JACKSON/Cestlpode
RAY PARKER B. JACKSON/Cestlpode
SHELLE E. JACKSON/Cestlpode
SHELLE E. JACKSON/Cestlpode
SHELLE E. JACKSON/Cestlpode
SHELLE SACKSON/Cestlpode
SHELLE SACKSON/CESTLPOD
SHELLE

Boston
PD: Charlie Quinn

BOSTON

PD: Charlie Quinn

MD: Cindy Bailen

1 THA TURKEN/BETTER TO GOOD TO HE

2 DEAN DUBANTMEN SIA GOOD

1 THA TURKEN/BETTER TO GOOD TO HE

2 DEAN DUBANTMEN SIA GOOD

3 MINAT/MAKE HE UP BEFORE TOUS

4 MINAT/MAKE HE UP BEFORE TOUS

5 CRARA MAN/I FIRE TOU TOUS

5 CRARA MAN/I FIRE TOU TOUS

5 CRARA MAN/I FIRE TOUS

5 CRARA MAN/I FIRE TOUS

5 CRARA MAN/I FIRE TOUS

5 METTER MANUFACE TOUS

5 METTER MANUFACE

5 ME

40 DAVID BOWIE/Tonlight JACK WAGNER/All I Need CHITCHE CLUB/The Mar Somq JOHN CAFFERTY & B/Tender Years REO SPECHMOON/I Downne Know TOTO/Stranger In Town TOTO/Stranger In Town SERVEN, PUBLIC/Tenderness RAY PARKER JR./Jesie OON HERLEY/The Boys Of Summer... JACSSONS/SOM

97WASH FM

PD: Bill Tanner Washington

PD: Bill Tanner Washington

MD: Colleen Cassidy

2 1 CRCGGG/Mard Habit To Break

3 2 NM BOITTON/COOL 11 NOW

6 3 NALL & ORETS/Out Of Touch

6 3 NALL & ORETS/Out Of Touch

6 3 NALL & ORETS/Out Of Touch

7 19 PARTICIPATIPLE BAR

1 5 PARTICIPATIPLE BAR

1 1 7 RESET JACCESON/DO MART YOU DO

1 1 1 TINA TURNEL/BETTER BE GOOD TO ME

1 1 1 TINA TURNEL/BETTER BE GOOD TO ME

1 1 1 TINA TURNEL/BETTER BE GOOD TO ME

1 1 1 TINA TURNEL/BETTER BE GOOD TO ME

1 1 1 TINA TURNEL/BETTER BAR FOR TO ME

1 1 1 TINA TURNEL/BETTER BETTER BAR FOR TO ME

1 1 1 TINA TURNEL/BETTER BAR FOR TO ME

1 1 1 TINA TURNEL/BETTER BAR FOR TO ME

1 1 1 TINA TURNEL/BETTER BAR FOR TO ME

1 1 1 TINA TURNEL/BETTER BAR FOR TO ME

1 1 1 TINA TURNEL/BETTER FOR TO ME

1 1 1 TINA TURNEL/BETTER TO ME

2 1 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO

2 1 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO

2 1 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO

2 1 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO

2 1 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

2 2 2 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

2 2 2 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

2 2 2 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

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2 2 2 2 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

2 2 2 2 1 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

3 2 3 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

3 3 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

3 4 5 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

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3 5 MADONNA/TAR BAR TURNEL/BETTER FOR TO ME

3 5 MADONNA/TAR BAR TURNEL/BETTER FOR TO

B94_{FM} Pittsburgh

MD: Bruce Kelly

MD: Bruce Kelly

8 3 1 CMAX HON/IT Feel for You

2 2 CMAN LORAYTH WILL BOYE

1 3 WANT/Make Re Up before You

1 3 SHORT REPRES/Make Or Leve

1 10 FALL ROMERVALI I Seed

1 5 HONTER ROMERVALI I Seed

1 10 MALL SONTER/MAY FOR HON HON HON

1 11 LONEL RICHEF/Penny Lover

1 12 CHECACOMIERT BLANK TO Break

1 2 CHECACOMIERT BLANK TO Break

1 3 SHORT BOOKER BLANK TO BREAK

1 5 SHORT BOOKER BLANK TO BREAK

1 6 SHORT BOOKER BLANK TO BREAK

1 6 SHORT BOOKER BLANK TO BREAK

1 6 SHORT BOOKER BLANK TO BREAK

1 7 DANT BOOKER BLANK TO BREAK

1 8 SHORT BOOKER TO BREAK

1 9 SHORT BOOKER TO BREAK

1 10 SHORT BOOKER BOOKER

1 10 SHORT BOOKER

1 10 SHORT

29
JEPFREY OSBORNE/Don't Stop
PHILIP BAILEY/Rasy Lover
CHICAGO/Tou're The Inspiratio
RICE ORES/Eat My Shorts

RAT PARKER JR./Jamie JOHN CAPPERTY 5 B/Tender Yea

PD: Bob Beauchamp

MD: Guy Brouillard

CHLY Brouillard

| CHLYTHIS CLEAP/New May Bong
| CHLYTHIS CLEAP/New May Bong
| STREYE WONDOWN June Called To Say
| HALL IS ONTES/OUL O'T TOUGH
| FILE OF THE SAY
| HALL IS ONTES/OUL O'T TOUGH
| FILE OF THE SAY
| HALL IS ONTES/OUL O'T TOUGH
| THAN TUNNER/BETGET HE GOOD TO NE
| THAN TUNNER/BETGET HE GOOD TO NE
| CHROLI ADDRESS/OUL O'T TOUGH
| HALL IS ONTES/OUL O'T TOUGH
| HALL IS ONTES/OUL O'T TOUGH
| HALL IS ONTES/OUL O'T TOUGH
| LICENS ONTES/OUL O'T TOUGH
| CHROLING O'T TOUGH
| O'T TOUGH

DIAMA FDSS/Missing You MIDHIGHT STAR/Operator GENERAL FUBLIC/Tenderness FOINTER SISTERS/Neutron Danc LUBA/Storm Before The Celm

LUBA/SDOTE Before The Caim
PETER VOLF/I Need foo Youight
SUMY/OR/I On't hold back
UZ/PT/Ge(In the Name Of
UZ/PT/Ge(In the Name



Toronto MD: Bob Saint

HURY LEWIS & NEMS/Walking On A Thin L PAT SERMITARY-We belong UMAG/T: It Happens Ayain J. GELLS MAND/Concealed Meapons HONETMONE SUTTR/Burm Ing In Love JOK COCKERVIZIOS Of A Dream...



PD: Sunny Joe White

1050 chum

Toronto PD: Jim Waters MD: Brad "Knobby" Jones MD: Brad "Knobby" Jones II 1 MAMI/MAIS No Up before You II 1 MAIS NO UP II 1 MAIS NO UP BEFORE YOU II 1 MA



PHILIP SAILEY/ESSY LOV BRYAN ADAMS/Run To You CHICAGO/You're The Inspiratio

92 PROFM

Providence

Operations Manager: Tom Cuddy

RICK SPRINGFIELD/Sruce SHELLA r./The Belle Of St. Mark LAURA BRANIGAN/TI Amo EUROGLIDERS/Heaven(Hugt Se There) HIDMIGHT STAKOPEREDY SILLY OCENY/LOVENDRY

SILLY OCEN/Loverboy

CNICAGO/You're The Inspiratio
FRANKIS GOES TO H/The Tibes
JOHN DENYEM/Love Agein
YN19789 SISTEME! Manna Rock
GIUFFRIA/Call for The Heart
PRILIP BALLEY/Ray Lover
J. GRILS MAND/Concealed Wespon
ASHFORM 6 #SHESOM/Sold
ROCER HODGSON/Hed A Dream



PD: Smokey Rivers Assist. PD: Tom Kent

Assist. PD: Tom Kent

1 1 MANAI / Naka Ne Up Before You

2 2 MALA SUMAI / Treat For You

3 2 CMAX SUMAI / Treat For You

3 3 CMAX SUMAI / Treat For You

3 5 TIAN TO MAKE / Treat For You

4 7 SILLY OCTAM/CART He I FOR YOU

5 10 TAN TURBELPRETER BE GOOD YOU NO

5 8 0 CYNOL JAUREL/ALL THROUGH HE HIGH

5 10 CMAI / COTAM/CART HIGH SUMAI

5 11 JOHN CAPARITY A BYON THE Bark Side

5 11 JOHN CAPARITY & BYON THE Bark Side

5 11 JOHN CAPARITY & BYON THE Bark Side

5 11 JOHN CAPARITY & BYON THE Bark Side

6 PARL MICHARY HE AND THE BARK SIDE

10 FART AND THE SIDE OF THE SIDE OF THE SIDE

10 FART AND THE SIDE OF THE SIDE OF THE SIDE

11 SIDE OF THE SIDE OF THE SIDE OF THE SIDE

12 SIDE OF THE SIDE OF THE SIDE OF THE SIDE

2 22 PRESET JACKSON/Contiped

2 23 SIDE OF THE SIDE OF THE SIDE OF THE SIDE

2 24 SIDE OF THE SIDE OF THE SIDE OF THE SIDE

2 25 SIDE OF THE SIDE OF THE SIDE OF THE SIDE

2 27 CARA/FREID A SIDE OF THE SIDE OF THE SIDE

2 20 CARA/FREID A SIDE OF THE SIDE OF THE SIDE

2 20 CARA/FREID A SIDE OF THE SIDE OF THE SIDE

2 20 CARA/FREID A SIDE OF THE SIDE OF THE SIDE

2 20 CARA/FREID A SIDE OF THE SIDE OF THE SIDE

2 20 SECON A SIDE OF THE SIDE

SURVIVOR/I Can't Hold Back FRANKIE GRES TO H/Two Tribes STEVIE WONDER/Love Light In Flight SHELLA E./The Bells Of St. Mark

JEFFREY OSBORNE/Don't Stop RICK SPRINGFIELD/Bruce BOB SEGER/Understanding

PD: Larry Berger MD: Lisa Tonacci

MD: Lisa Tonacci

1 STRVIT WORDER/I Just Called To Say
2 SILLY CORM/Carl bleam Queen (No No
3 3 MEMAI/Make No Up Bafore You
4 CIGNAD SIMPLE FOR YOU
8 S S MALL & DATES/OUE OF TOUCH
6 SIMPLE SILLY DAY, DOING 12 Home
7 SIMPLE SILLY DAY, DOING 12 Home
7 SIMPLE SILLY DAY, DOING 12 Home
8 SIMPLE SILLY DAY, DOING 12 Home
9 SASTOND 6 SIMPSON/SOLID
10 ID CURAN CORAN/The Wild Boys
13 SIMPLE SILLY DAY, DOING 12 HOME
13 SIMPLE SILLY DAY, DOING 12 HOME
14 SIMPLE SILLY DAY, DOING 12 HOME
15 SIMPLE SILLY DAY, DOING 12 HOME
15 SIMPLE SILLY DAY, DOING 14 HOME
16 SIMPLE SILLY DAY, DOING 14 HOME
16 SIMPLE SILLY DAY, DOING 14 HOME
17 SIMPLE SILLY DAY, DOING 14 HOME
18 SILLY DAY, DOING

SOUTH



PD: John Lander MD: Patty Hamilton

DEPARTMENT #### ADDRESS ### ADDRESS

JOHN PARAVASUARY MANAPHY MAY PARAVASHA MAY PARKER BAJ JOHN A MAY PARAMA BAJ JOHN A MAY PARAMA BAS SERVICE AND A MAY PARAMA BAS SERVI

PD: Robert W. Walker MD: Joni Siani

MD: Joni Siani

MANI/NAME NE UP BEFORE TOO

STOTE WORDSTOT JAME CALLED TO SAY
CHICAGO/Hard Hable TO ETANE
CHICAGO/Hard Hable TO ETANE
CHICAGO/Hard Hable TO ETANE
CHICAGO/Hard Hable TO ETANE
CHICAGO HARD HARD HARD HARD
CHICAGO HARD HARD
CHICAGO HARD
CHICAGO HARD
CHICAGO HARD
CHICAGO HARD
CHICAGO HARD
CHICAGO
C

24
CHICAGO/You're The Inspiration
VAN HALEM/Not For Teacher
SILLY OCEAN/Loverboy
PHILIP BAILEY/Easy Lover
JEFFREY 0580RNE/Don't Stop

New B97 Orleans PD: Kris O'Kellv

MD: Greg Rolling MD: Greg Rolling

| CMARA DIGN/I Fiel | For You
2 | COTTO | LAUPER/ALI | Through The Hight
| 1 | MNE EDITION (FOO) I C Mov
| 1 | MNE EDITION (FOO) I C Mov
| 1 | MNE EDITION (FOO) I C Mov
| 1 | MNE EDITION (FOO) I C Mov
| 1 | MNE EDITION (FOO) I C Mov
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| 1 | MNE EDITION (FOO) I C MNE EDITION (FOO)
| 1 | MNE EDITION

OF BOX OR DELETER OF



Dallas/ Ft. Worth

VP/Programming: John Shomby

MD: Pamela Steele



PD: Jeff Morgan MD: Greg South

PD: Gereg South

1 | PANHOE/Purple Bain
2 | Month/Asse Ne Up Before You
3 | 1 | CHARA CHARY Feeli For You
4 | COMMAN CHARY Feeli For You
4 | COMMAN CHARY Feeli For You
6 | 1 | CHARA CHARY Feeli For You
6 | CHICAGO/HART Jase Celled To Say
7 | CHICAGO/HART Jase Celled To Say
8 | CHICAGO/HART Jase Celled To Say
1 | CHICAGO/HART Jase
1 | CH



PD: John Young MD: Chris Thomas

Ohn YOUNG

LATE THOMAS

JUNE TH

BILLY OCEAN/Lowerboy STRVIE MONDER/Lowe Light In Plight STEVE PERFY/FOOLISH Heart DIANA FDSS/Missing You

FIXE/Sunshine In The Shade JOHN CAFFERTY 6 B/Tender Years FRANKIE GOES TO H/Two Tribes ASHFORD 6 SIMPSON/Solid RICK SPRINGFEELD/Bruce



PD: Keith Isley WINZ-FM MD: Mark Shands

79 77 MONETORIPERS/SEG Of Love
20 18 SINGHA BORTOW/STUT
21 18 SINGHA BORTOW/STUT
22 20 18 SINGHA BORTOW/STUT
23 21 FOR YUNCOINT MY Love
27 20 WAMP/Carrises Whispers
27 21 WAMP/Carrises Whispers
28 21 FOR YUNCOINT MY Love
27 22 WAMP/Carrises Whispers
28 25 U/Friedlin The Name Of
28 21 WAMP/Carrises Whispers
28 22 20 WAMP/Carrises Whispers
28 22 20 WAMP/Carrises Whispers
28 22 20 WAMP/Carrises Whispers
29 28 PRINCEPUT MY LOVE
29 29 PRINCEPUT MY LOVE
29 29 WAMP ADMARS/FUN TO WATE
29 29 WAMP ADMARS/FUN TO WATE
29 29 WAMP ADMARS/FUN TO WATE
29 20 WAMP ADMARS/FUN TO WATE
29 WATE ADMARS/FUN TO WATE
29 WATE
20 WATE ADMARS/FUN TO WATE
20 WATE

PRINCE/I Would Die 4 U
DONNA SUMMER/Supernatural Love
JERMAINE JackSOM/Do What You Do
ASHFORD & SIMPSON/Solid
BILLY OCEAN/Loverboy DAZZ BANG/Let It All Blow

ADDS



Ops Mgr: Mason Dixon

PD: Steve Rivers

Steve Rivers

1 MANIFORM PRIVATE HE OF TOWN

2 DATE OF THE PRIVATE HE OF TOWN

2 DATE OF THE OF TOWN

3 MALL & CATEGORIES OF TOWN

3 MALL & CATEGORIES OF TOWN

4 MALL & CATEGORIES OF TOWN

5 MALL & CATEGORIES OF TOWN

5 MEMORY AND THE MALL & CATEGORIES OF

6 MAY DETERMINE HE WIS BOOK

9 STRUTE WOODLY! JAME CALLENT OS SAY

10 CHING LAURE ALL THE MALL CALLENT OS SAY

10 CHING LAURE ALL THE MALL CALLENT OS SAY

11 LIONEL RICHER ALL THE MALL TH

ADDS CHICAGO/You're The Inspiratio JOHN CAPTERTY & B/Tender Years MIDHIGHT STAR/Operator BILLY OUTSAN/Loverboy U2/Pride(In The Name Of JACKSONS/Body JERMAINE JACKSON/Do What You Do



Atlanta

PD: Jim Morrison MD: Jeff McCartney

MIDWEST

gg whyt

Detroit PD: Gary Berkowitz

PD: Gary Berkowitz

1 1 MILANI/Make Ne Up Before You
1 2 PRINCE/Purple Bain
1 2 CHARL SUMMIT Feel For You
1 3 CHARL SUMMIT Feel For You
1 4 May EDITION/YOU It is Nov
6 7 PRUL MCCAPMENT/OR Note Lonely Wights
8 7 PRUL MCCAPMENT/OR Note Lonely Wights
8 7 PRUL MCCAPMENT/OR Note Lonely Wights
9 10 CHARL ACCEPTANT I Need
1 10 SOUND WORK AND TOWN AND

LAURA BRANIGAN/TI Amo PHILIP BALLEY Teamy Lover CHICAGO/You're The Imspiretio HIDMIGHT STAR/Operator BILLY OCEAN/Loverboy BANAMARAMA/The Wild Life DAVID BOMIE/Tomlight ADDS

FRANKIE GOES TO K/Two Tribre
JOHN MAITE/Tears
SURCE SEMILORATION IN THE U.S.A
SURCE SEMILORATION IN THE U.S.A
SOURCE SEMILORATION IN THE U.S.A
SURCE SEMILORAT

WEOL SOFTEN PD: Tac Hammer Minneapolis.

Asst. PD/MD: Gregg Swedberg

31. 33. 34. 35



PD: Dave Anthony MD: Don Michaels

MD: Don Michaels

1 1 John Caffery & B/On The Dark Bide
5 2 CMD LAFFERY & B/On The Dark Bide
5 2 CMD LAFFERY & B/On The Dark Bide
5 3 SMC LAFFERY & B/On The Dark Bide
5 3 SMC LAFFERY & B/On The Dark Bide
5 3 SMC LAFFERY & B/On The Dark Bide
5 1 SMC LAFFERY & B/ON LAFFERY & B/O

RAY PARKER JR./Jemie ALPHAVILLE/Big In Jepan PHILIP SAILEY/Easy Lover ELTON JOHN/In Neon TIME/Jungle Love



Ops Mgr: C.C. Matthews MD: Tom Jeffries

D: Tom Jeffres

1 - CORDI LAUDER/ALI Through The Hight
2 - LICHER LAUDER/ALI Through The Hight
3 - LICHER LAUDER/ALI Through The Hight
4 - LICHER LAUDER/ALI Through The Hight
5 - LICHER LAUDER/ALI Through The Hight
6 - LICHER LAUDER/ALI Through The Hight
7 - SIRVIVOR COMPACT SHIT IN 18 HE HERT
8 - SIRVIVOR COMPACT LOWER IN 18 HE HERT
10 - AND SUPER/ALI THROUGH THE HIGH
10 - LICHER CHARTHER/ALI MORE TOWN IN 19 HE HIGH
11 - PAUL REACHTER/ALI MORE TOWN IN 19 HE HIGH
11 - PAUL REACHTER/ALI MORE TOWN IN 19 HE HIGH
11 - PAUL REACHTER/ALI MORE TOWN IN 19 HE HIGH
11 - PAUL REACHTER/ALI MORE TOWN IN 19 HE HIGH
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11 - PAUL REACHTER/ALI MORE TOWN IN 19 HE HIGH
11 - PAUL REACHTER ALI MORE THROUGH THE HIGH TOWN IN 19 HE HIGH THROUGH THE HIGH THROUGH THE TOWN IN 19 HE HIGH THROUGH T

ADDS

RICK SPRINGPIRLD/Bruce PHILIP BAILEY/Easy Lover STEVE PERRY/Foolish Heart SHEILA E./The Belle Of St. Mark



Q102 Cincinnati

Ops Mgr: Jim Fox MD: Dave Allen

MD: Dave Allen

1 2 | MANUFARE No Up Before You

1 3 | MANUFARE No Up Before You

1 3 | PRINCE/Purple Research Queen life No

2 3 | PRINCE/Purple Research Queen life No

5 4 | JOHN GAFFERT & SAPO THE QUEEN Side

6 5 | ROS ETHANY/TOOM GOUGH RAVE All Th

5 4 | JOHN GAFFERT & SAPO THE QUEEN

10 8 | HIRY LEWIS & SHEE/Mailsing On a Thin Lin

8 3 | STOLE MORE/IN LINE Called To Bay

10 10 | CORN GOUGH PRINCE PURPLE

10 10 | STOLE MORE/IN LINE BE LIPE AND A THIN LIN

10 10 | CORN GOUGH PRINCE PURPLE

11 10 | DOINTER SIDERED/THE NO *CELTED

12 10 | RESEARCH AND A THIN LINE

12 10 | RESEARCH AND A THIN LINE

13 11 | CORN GOUGH PRINCE

14 10 | CORN GOUGH PRINCE

15 17 | DHER DECOUNT, GREAT ROOM

15 19 | CORN HAMPLY LAND E BOOM

15 10 | CORN FAMILY LAND E BOOM

16 20 | LONG E BELIESTER FOR THE GOOD TO BE

17 20 | ROUGH E BELIESTER FOR THE GOOD TO BE

18 20 | CORN FAMILY LAND E BELIES FOR SIDER

18 20 | CORN FAMILY LAND E BELIES FOR SIDER

18 20 | CORN FAMILY LAND E BELIES FOR SIDER

18 20 | CORN FAMILY LAND E BOOM SIDER

18 20 | CORN FAMILY LAND E BOOM SIDER

18 20 | CORN FAMILY LAND E BOOM SIDER

18 20 | CORN FAMILY LAND E BOOM SIDER

18 20 | CORN FAMILY LAND E BOOM SIDER

18 20 | CORN FAMILY LAND E BOOM SIDER

20 20 | STREAM AND FAMILY DO TO SIDER

21 20 | CORN FAMILY RELIES FOR THE BOOK SIDER

22 20 | STREAM AND FAMILY DO TO SIDER

23 20 | STREAM AND FAMILY DO TO SIDER

24 20 | STREAM AND FAMILY DO TO SIDER

25 20 | LAND A BRANG GAUTH E CALLY DO TO SIDER

26 20 | STREAM AND FAMILY DO TO SIDER

27 20 | LAND A BRANG GAUTH E CALLY DO TO SIDER

28 20 | STREAM AND FAMILY DO TO SIDER

29 3 | STREAM AND FAMILY DO TO SIDER

20 3 | STREAM AND FAMILY DO TO SIDER

21 20 | LAND A BRANG GAUTH E CALLY DO TO SIDER

22 3 | STREAM AND FAMILY DO TO SIDER

23 3 | STREAM AND FAMILY DO TO SIDER

24 3 | STREAM FAMILY RELIES FOR THE COLOR BOOM SIDER

25 | STREAM AND FAMILY DO TO SIDER SIDER

26 | STREAM SIDER SID



Chicago

Ops. Mgr.: Steve Casey MD: Tim Kelly

MD: Tim Kelly

1 1 MODAL FARK HE UP BEFER YOU

1 2 MODAL FARK HE UP BEFER YOU

5 3 SHEEM BAYEN/EXPER

5 STORM BAYEN/EXPER

7 5 DIAMA GURRAL/TRAIL FOR YOU

1 2 6 STORM BAYEN/EXPER

1 3 HELD SHITLOY/GOLD IL SOW

1 7 9 HONETWEEP/EXPER/SEA OF LOVE

1 8 10 HALL DOTAS/MULT FOUND

1 10 PAUL MODAL/TRAIL FOUND

1 10 PAUL MODAL/TRAIL FOUND

1 11 CHORD LAURES/ALL TRAIL HOLD

1 12 CHORD LAURES/ALL TRAIL HOLD

1 13 CHORD LAURES/ALL TRAIL HOLD

1 15 CHORD LAURES/ALL TRAIL HOLD

1 15 CHORD LAURES/ALL TO BEFARE

1 1 HOLD MODEL STORM HE ADMANDAM

1 1 HOLD MODEL OCHCOMOTARIA Mable To Break

NOCE MODOSANIMA D Area

SOB BECEPUTAGERELANING

JOHN COMPRESSION

DINN COMPRESSION

DINN COMPRESSION

DINN COMPRESSION

DINN COMPRESSION

DINN COMPRESSION

SAMPH MADANIT GON'T D'IVE 55

DEBNIS DEFOUNC/Desser Mono

COMER MARPY Lain't Enough

MADORNA/Locky Bear

MOD STEMANIFASION

SOB THEMARPY SOB COMPRESSION

SOB THEMARPY SOB COMPRESSION

SOB THE SHERM COMPRESSION

SOME THAN COMPRESSION

SOME SHERM COMPRESSION TO THE U.S.A

CHOIC COMPRESSION SOME COMPRESSION

SOME SHERM COMPRESSION TO TO GO

ADDS BRYAN ADAMS/Run To You JULIAN LENNON/Valorte TOTO/Stranger In Town

KWK St. Louis 105.5 FM PD: Steve Perun Prog. Assistant: Brian Bridgman.

G. Assistant: Brian Bridgman.

1. CURAN CURAN/The Wild Roys

1. 2 MALL & CATER/OUL OF Touch

3. 3 MENTA DETON/STOR

5. 4 SURVIVOR/I Dark Hold Back

5. 4 SURVIVOR/I Dark Hold Back

7. 10 SAME LEVIS 4 MENS/Milling On A Thin Lin

7. 7 PAUL MCCAPPHEY/NO More Levely Nighta

9. CHARA CRON/T Past | Tor Tou

7. 10 LIONE, RICHE/Penny Lover

7. 10 LIONE, RICHE/Penny Lover

7. 11 CHARO LAURE/All Through The Night

10 SAME LEVIS 4 MENS/Milling On The U.S. A

10 SAME LEVIS 1 SAME LEVIS 1 SAME LEVIS 1 SAME

10 SAME MILL LEVIS 1 SAME LEVIS 1 SAME

10 SAME LEVIS 1 SAME LEVIS 1 SAME

11 SAME LEVIS 1 SAME LEVIS 1 SAME

11 SAME LEVIS 1 SAME LEVIS 1 SAME

12 SAME LEVIS 1 SAME LEVIS 1 SAME

13 SAME LEVIS 1 SAME LEVIS 1 SAME

14 SAME LEVIS 1 SAME

15 SAME LEVIS 1 SAME

16 SAME LEVIS 1 SAME

17 SAME LEVIS 1 SAME

17 SAME LEVIS 1 SAME

17 SAME LEVIS 1 SAME

18 SAME LEVIS 1 SA

NAY PARKER JR./Jamie STEVE PERRY/Poolish Heart ASHFORD & SIMPSON/Solid

DON HEMLTY/The Boys Of Summer.
JOHN CAPPEPTY s 8/Tender Years
BOB SEGER/Understanding
TOTO/Stranger in Town
JOHN MAITE/Tears
DAN HARTHAN/We Are The Young



MD: Tim Kelly

CHICAGO/You're The Inspiratio PRINCE/Derling Nikki



ASST PD: Steve Kelly

H 2 1 MANN MANN NO Up Before You

H 5 2 JACK MAGNEYALL I Need

3 HOUSE STREET PREVIOUS OF LOVE

T 5 CHOIL SAUREMAIL I Need

7 5 CHOIL SAUREMAIL I MOND TO RESPOND

17 6 CHOIL SAUREMAIL THOUGH THE REPORT YOU

18 TO CHANA SHAPLIF PREVIOUS

18 TO CHANA SHAPLIF PREVIOUS

19 8 MAN BEDTION/COOL IS NOW

19 10 MAN BEDTION/COOL IS NOW

10 11 HALL O DATES JUST OF TOWN LOVE

10 11 HALL O DATES JUST OF TOWN LOVE

10 15 THAT A TUBBELY BEST TO BOOM TO ME

10 15 THAT THE MAN BEST JUST COLOR IN HIS SAUREMAIL OF THE SAUREMA

40
PHILIP BAILEY/Measy Lover
STEVIE MONDER/Love Light In Flight
FRANTIE GOES TO N/Two Yribes
HIDMIGHT STANDOPETATIONS/Treat Ner Like A Lady
FICK DRES/Get Nakket

St. Louis
PD: Bob Scott
MD: John Fros

MD: John Frost

N 5 1 MALL 6 ONTES/Dat Of Touch
3 2 MONAL 7 MARK MA Up before You
10 2 MONAL 7 MARK MA Up before You
11 0 4 DIRAC DURAN 7 MA VIA 8 MARK
17 5 CHARA SMANY Feel For You
6 6 TINA TURKEN PRECED THE GOOD TO ME
13 7 CHOIL AUTREN ALL THOUGH THE MIGHT
8 SAMMY MAGAN TO IN TO THE WAS 5
14 10 FOR THE MARK TO THE TO THE WAS 5
11 10 LONG A SOUTH FOR THE MARK TO THE MARK TO THE MARK T 24 18 VAN HALEM/Not For Teacher
25 30 USO SPECIAL/PLOSMON PROPER
26 19 JULIAN LEMPONS/Malotte
27 20 USO SPECIAL/PLOSMON PROPER
27 20 JOHN MATTET/Pars
28 22 JOHN MATTET/Pars
28 22 JOHN MATTET/Pars
28 22 JOHN MATTET/Pars
28 25 25 SEPECIAL/Pascher Teacher
27 25 SCANGLAGAS 7161
30 27 SERCE SPECIAL/Pascher Teacher
30 27 S

ADDS PHILIP BAILEY/Rasy Lover RICK SPRINGFIELD/Bruce JACK WAGNER/All I Need

CA CA KBEQ

Kansas City PD: Pat McKay MD: Karen Barber

MD: Karen Barber

3 1 DIRAN BURANTHE WILLIA BOYE
2 7 MAINT Make he tip Before You
5 3 CHARA SHAFT Feel FOR TOO
5 3 CHARA SHAFT Feel FOR TOO
5 3 CHARA SHAFT Feel FOR TOO
5 1 CHARA SHAFT FEEL FOR TOO
6 HALL 6 CATES OUT OF TOWN
6 6 HALL 6 CATES OUT OF TOWN
1 9 7 CHARL CATES AT TOWN
1 19 9 PAUL HOLDER ALL THOMAS TOWN
1 19 9 PAUL HOLDER ALL THOMAS TOWN
1 19 PAT SHAFT AND BE LONG 19 HIGHE
1 19 SHAFT HOLDER TOWN
1 19 PAT SHAFT AND BE LONG 19 HIGHE
1 19 SHAFT HOLDER TOWN
1 19 HIGHER BERNINGTEEN TOWN
1 19 JULIAN LEXINGWALD
2 19 DULIN LEXINGWALD
2 10 BERNINGTEEN TOWN
3 10 BE

ADDS 21, 32, 31, 34

Chicago
William PD: Buddy Scott MD: Dave Robbins

MD: Dave Robbin

2 1 dilatifikasa Ne Up Inforce You

4 2 ONLAG YORA/I real You You

4 3 ONLAG YORA/I real You You

5 3 BREEN, NOTION/STORE

10 1 SPECIAL NOTION/STORE

10 1 SPECIAL NOTION/STORE

10 1 SPECIAL SPECIAL THE WAS CALLED TO SAY

10 1 SPECIAL SPECIAL THE WAS CALLED TO SAY

10 1 SPECIAL SPECIAL THE WAS CALLED TO SAY

10 1 SPECIAL SPECIAL THE WAS CALLED TO SAY

10 1 SPECIAL SPECIAL THROUGH THE NIGHT

11 1 SOURCE MODIFICATION FOR YOUNG THE NIGHT

13 1 SECRETARY SECRETARY SECRETARY

14 1 SECRETARY SECRETARY SECRETARY

15 1 SECRETARY SECRETARY SECRETARY

16 1 SPECIAL SPECIAL THROUGH THE NIGHT

17 2 DEBAN SECRETARY SECRETARY

18 1 SECRETARY SECRETARY SECRETARY

19 2 SECRETARY SECRETARY SECRETARY

10 1 SECRETARY

10 1

ADDS 13, 34, 35, 36, 37, 38, 39, 40



Ops. Mgr.: Dallas Cole MD: Kelly Wallace

MD: Kelly Wallace

| | 1 | WANAI/Wake He Up Before You
| 3 | CIMAR NOME/I Feel For You
| 4 | 3 | CIMAR NOME/I Feel For You
| 5 | 3 | CIMAR NOME/I Feel For You
| 5 | 3 | CIMAR NOME/I Feel For You
| 6 | 8 | BEEEN, BOTTO/STEUL TOWN
| 7 | STALL WALLEST ON THE MARKET STALL WALLEST ON THE MARKET STALL WALLEST ON THE MARKET STALL WALLEST WALLEST STALL WALLEST WALLEST

ADDS JORN CAPPERTY & S/Tender Years TIME/Jungle Love RICE SPRINGFIELD/Bruce

WEST

Q103FM KOAQ Denver RADIO

PD: Jack Regan MD: Alan Sledge

MD: Alan Sleage

H 1 1 HALL BOATES/DAYL OF Touch

A 2 2 CONDO LAUTES/ALL Through The Night

6 3 LIOMES RIGHT/Penny Lever

6 9 S PAIR COCKPRY/ALL Through The Night

10 6 JACK MODER/ALL FROM Nore Lonely Night

11 6 JACK MODER/ALL FROM Nore Lonely Night

10 7 ROMENTEPPER/SEAS of Leve

3 8 TURA TURES/Detter No Good To Ne

4 9 NORE LAVIS & MENSYALING ON A TURN LI

5 11 MARK TURES LAVIS AND ALL

5 12 JULIAN LERBON/NIGHT

17 13 SUN-LYOULT Can't Hold Back

4 5 NEEDEN MATCH/SETON

19 15 TOTO/SLEARNER IN TOUCH

19 15 TOTO/SLEARNER IN TOUCH

10 11 JACKSONS/MODER

10 10 JACKSONS/MOD BETLE OF St. Mark

10 10 JACKSONS/MOD BETLE OF St. Mark

10 10 JACKSONS/MOD BETLE OF St. Mark

10 10 JACKSONS/MOD BETLE OF St. Mark 18 10 JACKSONS/BOOD

3 DACKSONS/BOOD

3 DE PARTICE/Purple Nain

3 DO BLOK SPREMOFFELD/FacE Denning

3 DO BLOK SPREMOFFELD/FacE Denning

3 DO BLOK SPREMOFFELD/FacE Denning

3 DO BLOK SPREMOFFELD/FacE Noon

3 DO BLOK SECTION/Denning

5 DO BLOK SECTION/DENING

5 DO BLOK SECTION/DENNING

5 DO BLOK SECTION/DENNING

5 DO B

JOHN CAFFERTY 6 B/Tender Years LAURA BRANGGAM/FI Amo BILLY COERM/Loverboy KOOL 6 THE GAMG/Misled STEVE PERRY/Poolish Heart UZ/Pridmith The Name Of

Tacoma-Seattle

PD: Ric Hansen MD: Sandy Louie

ADDS JONN CAFFERTY & B/Tender Years
BILLY OCRAN/Loverboy
PHILIP BAILEY/Basy Lover
POINTER RISTERS/Nautran Dance
RICE SPRINGE ELD/Pask Dancing
GIUPFRIA/Cell To The Mosel

KCOD (OB

PD: Tom Chase Sacramento MD: Mr. Ed

D. M. CHARACTER STORY TO A STATE OF THE STAT

RAY PARKER JR./Jamle PRILIP BALLEY/Easy Lover JOHN CAFFERTY & S/TENDET YEARS SHELLS R./The Bells Of St. Mark GIUFFRIA/Call To The Heart

Phoenix PD: Reggie Blackwell MD: Art Morales

GENERAL PUBLIC/Tenderness SHALAMAS/Ammesia BILLY OCEAN/Loverboy ADDS JOHN CHPFERTY 6 S/Tender Years RAY PARGER JR./Jamie SHELLA F./The Belle Of St. Mark JERNAINS JACKSON/DR What You Do RICK SPRINGFIELD/Taxl Dancing JEFFERT GERORHE/Don't Stop DONNA SUMMERS/Supernaturel Love

Los Angeles KISFM 102.7

VP/Prog.: Gerry De Francesco Assistant PD: Mike Schaefer

ADDS 13. 35 GENERAL PUBLIC/Tendermess STEVIE MCNDER/Love Light In Flight PHILIP BAILEY/Easy Lover

DON HEMLEY/The Boys Df Summer RAY PARKER JR./Jamie

Continued on Page 70

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WEST

Continued from Page 69



JUN OCCANT Develop

SILIV OCCANT Develop

SILIV OCCANT Develop

FILIT Sunshine In The Shade

ANY PARKER IN JUNE

FOUNTER SISTERS/Neutron Dance

DIANA NOSS/Hissing You

DAVID BOWLE/Tonight

KOOL 6 THE CAMACHISICAT

TEENA MARKE/Lovergit

PHILIP BALKEY/Easy Lover

GENERAL PUBLIC/Tenderness

SAME/Bang On To Your Love GIUPPRIA/Call To The Heart EURTHHICS/Severime (1984) RICK SPRINGTISLO/Bruce J. GEILS BAND/Concaled Weapons CAPTADI SEMSTELE/Giad [t's All Over SILV IODI/Catch by Pal EUROGIUDES/Arevolthunt se There) SCANDAL/Randa Tied



MD: Steve Naganuma

PHILIP BAILEY/Easy Lover RICK SPRINGFIELD/Bruce J. GEILS BAND/Concealed Meapons UZ/Pride(In The Name Of

KWSS 94.5 FM

San Jose PD: Dave Van Stone MD: Robin Kipps

M.D: Kobin Kipps

1 1 PRINCE/Pupple Pain

1 5 2 HALL & OATES/Dut Of Touch

3 TINA TURNEN/SELECT RE GOOD TO ME

6 4 CYNDI LAIDER/ALI Through The Night

5 ELONE. RICHE Free Prov You

1 6 SHANI/Make He Up Before You

1 7 CHARA KHANI/ Teel Por You

1 8 HENRYDEIPPERS/Ses Of Love

1 9 PAUL MCCARTWIN/Me More Lonely Nights

4 10 CHARA CHANI/ Teel Por You

1 1 10 SHEEN EASTON STRUE

1 1 1 SHEEN EASTON STRUE

1 1 1 PAT BENETAR/Me Nation

1 1 2 SHEEN EASTON STRUE

1 1 1 PAT BENETAR/Me Nation

1 2 1 SHEEN EASTON STRUE

1 7 1 PAT BENETAR/Me Nation

1 2 1 SHEEN EASTON STRUE

1 7 1 PAT BENETAR/Me Nation

1 2 1 CHARA CHARA/THE MILD BOYS

2 1 1 CHARA CHARA

21 21 COLTUME CLUBYTHE Mar Song
22 DENTE SENTHOSTERS FOR IN THE BE
22 22 DENTE SENTHOSTERS FOR IN THE BE
23 24 DENTE SONT # STEEL SENTH SE

ADOS GENERAL PUBLIC/Tenderness'
PHILIP BAILEY/Basy Lover
GIUFFRIA/Cail To The Heart
POINTER SISTERS/Neutron Dan
BILLY OCFAN/Loverboy

SCANDAL/Mands Tied DAN MARTMAN/We are The Young JOHN MARTMAN/We are The Young FRANTE GOSS TO M/TWO Tribes DON HERLEY/The Boys Of Summer. RICK SPARORT LIN, Jomie RAY PARGER JR./Jomie CHECKGO/Tou're The Inspiretio BRYAN ADMS/Run To You

TT 108 FW HOT HITS!

PD: Dave Parks San Diego MD/Assist. PD: Mike Preston

M D/Assist. PD: Mike Preston

1 1 MMANI/Make Me Up sefors You

1 3 2 CHARA CHANT Prest For You

2 3 PRINCE/Purple Rain

4 TIAN TOWNER/BETTER E GOOD TO Me

5 8 NEW EDITO//COOL IX MONEY

1 7 COOK PROPERTY OF THE MEAN OF THE

ADDS DAVID BOWIE/Tonight
BILLY OCEAN/Loverboy
PHILIP BAILEY/Easy Lover

PRINCE/Erotic City 808 SEGER/Understanding RAY PARKER JR./Jamie DON HENLEY/The Boys Of Summer



PD: Doug Erickson

Denver

MD: Gloria Avila

ELTON JOHN/In Neon BILLY OCEAN/Lowerboy POINTER SISTERS/Neutron Dance LAURA SRANIGAN/TI Amo

J. GEILS BAND/Concealed Weapons



ADDS

San

PD: Bob Garrett MD: Craig Roberts

AD: Craig Roberts

| 3 | 1 | WHAM! Make Me Up Before You
1 | 2 | SILLY CORRE/Carlabban, Ouern(No No
2 | 3 | STEVIE MONDER/I Just Called To Say
4 | 5 | SAN DURAN/The Wild Boys
4 | 5 | PRINCE/Purple Rain
6 | 6 | CRACA REMI/I Feel For You
6 | 7 | TINA TURNER/SECTET BE GOOD TO Me
9 | SHALL SOUTES/OUE OF TOWN
8 | 9 | SHALL SOUTES/OUE OF TOWN
9 | CULTURE CLUB/The Mar Song
10 | CHI GAO/Ward Habit To Break
11 | 12 | SAN BEDITION/Cool IT Now
12 | 12 | WEN BEDITION/Cool IT Now
13 | PALL MCCARTNEY/No More Lonely Nights
12 | 13 | REMIES BYTOM/Cool IT Now
14 | 15 | PALL MCCARTNEY/No More Lonely Nights
15 | 14 | BRUCE SPRINGSTEER/BOYN IN THE U.S.A
15 | 15 | ROW SENTAN/We Belong
16 | NONEYDETPERS/See Of Love
17 | LONEL RICHE E/Prony Lover
13 | 10 | SHEEDER JACKSON/Cook Tabels
16 | TINA LENGIS TO M/TWO TIBES
17 | LONEL RICHE E/Prony Lover
18 | 22 | HERE LEWIS & STROM/GETHE
23 | 22 | HERE LEWIS & STROM/GETHE
24 | 22 | HERE LEWIS & STROM/Cook Tibes
25 | 23 | SEEPER JURISON/Cook Tibes
26 | 27 | SONGY UND TIBES
27 | 28 | CORPER JACKSON/PO WHAT YOU DO
28 | TIME/TAM LEWISON/Walotte
29 | 27 | SONGY UND TIBES
20 | 28 | SEEPER JURISON CANNOL CONTROL
20 | 29 | MADONNA/LIKE A VITIGIN
20 | 20 | TIME/Jungle Love
21 | 30 | SETELA E./The Belle Of SE. Mark
20 | 20 | SEYAN ADAMS/Run TO You

CHICAGO/Tou're The Inspiratio RICK SPRINGFIELD/Taxi Dencing JEFFREY OSBORNE/Don't Stop PHILIP BAILSY/Easy Lover BILLY IDOL/Catch My Fall

FM102

Sacramento

PD: Rick Gillette MD: Chris Collins

MD: Chris Collins

1 CHAZA KRAM/I Feel For You

3 1 SHOW BOITTON Cool It. Nov

5 2 HONE BOITTON Cool It. Nov

7 5 CHEAN CHARACTER SHOW

7 5 CHEAN CHARACTER SHOW

8 6 THAN THUSEKFIRETER BE GOOD TO NE

1 7 LIONEL RICHIE/Fenny Lover

1 8 BILLY OCEAN/CAT BOOD TO NE

1 9 CHARI COCEAN/CAT THOUSE THE NE

10 STEPPEY GENERAL About Ne

1 11 SHOW HORESTAND A THOUSE THOU TO

11 11 SHOW HORESTAND TO NOVE TO

12 10 SHEWN ASTOM STAND TO SHOW TO

13 10 SHEWN ASTOM STAND TO SHOW TO

14 10 SHEWN ASTOM STAND TO SHOW TO

15 SHEWN ASTOM STAND TO SHOW TO

16 SHEWN ASTOM STAND TO SHOW TO

17 PAD HORESTAND TO SHOW TO

18 SHEWN ASTOM STAND TO

19 SHEWN ASTOM STAND TO

10 SHEWN ASTOM SHOW TO

10 SHEWN ASTOM SHOW TO

10 SHEWN ASTOM SHOW TO

10 SHEWN THE MORESTAND THE COME TO

10 SHEWN HORESTAND THE COME TO

10 SHEWN THE MORESTAND THE COME TO

10 SHEWN THE WORESTAND THE COME THE COME TO

11 SHEWN THE WORESTAND THE COME THE COME TO

11 SHEWN THE WORESTAND THE TO

12 SHEWN THE WORESTAND THE TO

13 SHEWN THE WORESTAND THE TO

14 SHEWN THE WORESTAND THE THE TO

15 SHEWN THE WORESTAND THE THE TO

16 SHEWN THE WORESTAND THE TO

17 SHEWN THE WORESTAND THE THE TO

18 SHEWN THE WORESTAND THE THE THE TO

18 SHEWN THE

BILLY GCENN/Loverboy STEVIE WONDER/Love Light In Flight ASHFORD & SIMPSOM/Sol(4 LAURA BRANIGAN/TI Amo POINTER SISTERS/Neutron Dance

SHALAMAR/Amnesia PHILIP SALLEY/Essy Lover RICK SPRINGFELLO/Texi Dancing RAY PARKE JR./Jamie BILLY 100L/Catch My Pall JORN WAITE/Tear's BRYAN ADAMS/Run To You

Denver PD: Tim Fox Asst. PD: Mark Bolke

Asst. PD: Mark Bolk

CWDI LAUPER/All Through the Night

WHANT Make He Up Before You

LIOUEL SIGHT YEARY LOVE

TINA TURNER/ACTIDNEN DENNE HE HE

TINA TURNER/ACTIDNEN DENNE HE HE

TINA TURNER/ACTIDNEN DENNE HE

TINA TURNER/ACTIDNEN DENNE HE

THE LINE SIGHT SIGHT SIGHT SIGHT

STEVLY CAT'S HE HE

SURVIVOR/I Can'te Bold Rack

CARS/Mell Assin

STEVLY MARKEN SIGHT

STEVLY MARKEN HE

THER LINES, SIMMS/Mell Align On A This Lin

PAT HENATAR/WE BELONG

FRINCE/PUPIE BAIN

HONOTOLIPPERS/Sen Of Love

CREGOGO/HEANT AND HE

SHOUND HE SIGHT

SHOUND HE SIGHT

SHOUND HE

SHOUND H

SHOUN

KUBE SEM

Seattle PD: Bob Case

Bob Case
: Wendy Christopher

1 CHAZA CHANIT Feel For You
2 HANAI MAKE ME HUJ BREFOR YOU
3 HALL A CARTS/ONE Of TOUGH
4 PRINCE/Purple Bail
5 HONEYORI PPER/Sea Of Love
6 PRINCE/Purple Bail
6 PAUL HOLL HOLL BREFOR HUSE
6 LIONE. RICHE F/Penny Lover
7 CHOI LADDER/All Through The Night
10 JACK MAGNER/All I Need
11 DERAN USAN/THE HUI Broys
12 THA TUNNER/BREFOR THE GOOD TO ME
13 SHOTY LUMPS & NUSS/MAILENG ON A Thin Lin
14 JULI MI LENGHY/WAS LECK
15 BREFOR LUMPS & NUSS/MAILENG ON A Thin Lin
15 JULI MI LENGHY/WAS LECK
16 BREF SPENDESTER HORO
17 THE CANTAN LONGHY/WAS LOVE
18 BREE SPENDESTER HORO
18 JULI MI LENGHY/WAS LOVE
19 STATE BREATAN/HE BELLE OF St. Mark
19 STATE LENGH BREATAN/HORO
19 STATE LENGH BR MD: Wendy Christopher

PHILIP BAILEY/Easy, Lover BILLY CCERN/Loverboy GIUFFRIA/Call To The Heart RICK SPRINGFIELD/Bruce

Phoenix

PD: Guy Zapoleon

MD: Steve Goddard

MD: Steve Goddard

H 3 1 MALL & OATER/OUL Of Touch
2 2 MINIMI/Make Ne Up Before You
1 3 PRINCE/Purple Rein
8 4 CYNOL LAUPER/III Through The Night
8 4 CYNOL LAUPER/III Through The Night
8 9 6 Liowe, BICH Effency Loop Of the
9 6 Liowe, BICH Effency Loop Of the
10 8 CHARA KHAN/I Feel For You
10 10 BORAN CHARA/FRO More Lonely Nights
20 10 DORAN CHARA/FRO More Lonely Nights
20 10 DORAN CHARA/FRO MORE LONELY NIGHT
15 11 MONEYTRIPERS/See Of Love
6 12 BILLY OCTAN/Carthboan Queen No Mo
17 30 NOTE LIKE & NIGHT MEM/Malking On A Thin Lin
14 15 DORNI S DIFFOUND/OPERSY MOON
16 17 CULTURE CLUB/The Nat Song
2 18 PAT BENNIAS/UP Releg on

ADOS SHEILA E./The Belle Of St. Merk
PHTLIP BAILEY/Rasy Lover
JOHN CAPPERTY & B/Tender Years
FRANKIE GOES TO H/Two Tribes

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EAST Most Added . Hottest

Whami **Duran Duran** Stavia Wonder David Bowie Daryl Hall & John Oates ADDS & HOT

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

SOUTH **Most Added** • Hottest

Elton John Chaka Khar P.Bailey w/P.Collins D Hall & J.Oates Chaka Khan

EAST

Parallel Two

STEVE PERRY
STEVIE WONDER
PHILIP BAILEY
JERMANNE JACKSON
HOTLEST:
WHAM! 2-1
CHAKA KHAN 5-2
HALL & OATES 7-3
DURAN DURAN 9-4
LIONEL RICHIE 12-1

CHICAGO
DAVID BOWIE
POINTER SISTERS
KOOL & THE GANG
ALPHAVILLE
STEVE PERRY
MAGNUM (dp)
HOTCHST:
WHAH! 1SHEENA EASTON 3-2
CHARA KHAN 8DURAN DURAN 7-5
MADONNA 13-7
WMAN/RESTUROR MD

PHILIP BAILEY
STEVE PERRY
DAVID BOWIE
STEVIE WONDER
POINTER SISTERS
HOTERS:
CHAKA KHAN 1-1
WHAM1 4-2
HALL & OATES 8-6
NEW EDITION 18-11
JACK WAGNER 27-12

WBEN-FM/Buffelo, NY Roger Christien

WVSR/Charleston, WV Chris Balley

Chris Balley
STEVIE WONDER
BILLY OCEAN
ELTON JORN
ELTON JORN
DIAMA ROSOMUNG
PRANKIE GOES TO H
RICK SPRINGFIELD
HOTTER
HALL & OATES 3-1
CARS 26-19
HADONNA 32-21
BRYAN ADAMS 30-22
CHICAGO 38-27

K104/Erle, PA Bill Shannon

BW Shannon
BUROGLIDERS
RAY STEVENS
STEVIE WONDER
DIANA ROSS
ALPHAVILLE
ELTON JOHN
BILLY OCEAN
BOTTER
SAMMY RAGAR 1-1
LIONEL RICHE 2-2
BOMEYMOON SUITE 3-3
GLENN FREW 8-4
BRUCE SPRINGSTEEN 39-

WERZ/Exeter, NH Scott MacKay

Scott MacKay

JACK WAGNER

BILLY OCEAN
ELTON JOBN
ELTON JOBN
BILLY SATELLITE
FOOL & THE GAND
DAWN ROSUBLIC
DAVID BOMIE
BOTESET:
WHAMI 5-1
COMEY HART 10-8
FONEYDORFPERS 12-9
JULIAN LENNON 20-16

WTIC-FM/Hertford, CT Mike West

HONEYDRIPPERS JACK WAGNER PRILIP BAILEY BILLY OCEAN BILLY OCEAN-HOTLEST: WHAM! 1-1 DURAN DURAN 10-2 REBBIE JACKSON 16-6 PAT BERMATAR 15-7 MADONNA 23-16

WKEE/Huntington, WV Gary Miller

Gary MHMer

PHILIP BAILEY
POINTER SISTERS
ROOL & THE GANG
SHALAMAE
ROOL & THE GANG
SHALAMAE
STEVE PERRY
STEVIE NONDER
GENERAL PUBLIC
HOTHER
HOLDER 3-2
PAUL MCCARTNEY 9-3
SURVIVOR 7-4
LIONEL RICHIE 6-5

WLAN-FM/Lancaster, PA Jerry Michaels

Jerry Michaels
DAVID BOWLE
SHEILA E.
KOOL & THE GANG
BILLY OCEAN
POINTER SISTERS
ALPHAVILLE (dp)
BOB SEGER
HOOTEST:
SURVIVOR 4-2
CYMOI LAUDER 6-3
PAUL MCCARTWEY 11-5
DURAN DURAN 19-11
DAN HARTMAN 24-16

KC101/New Haven, CT Staf Rybak

STEVIE WONDER
BILLY OCEAN
PRINCE
ROTEST:
CHAKA KHAN 2-1
DURAN DURAN 9-6
NEW EDITION 10-8
JACK WAGNER 21-13
MADONNA D-23

Z106/Philedelphia, PA Devis/Tiller

BILLY OCEAN GIUPPMATA HOTTEST A HOTTEST A HOTTEST A HALL & OATES 3-3 JACK WAGNER 6-6 PAUL MCCARTNEY 9-9 MADONNA 33-24

WSPK/Poughkeepsie, NY Dayton/Anthony

Dayton/Anthony
STEVE PERRY
PHILIP BAILEY
ALPHAVILLE
POINTER SISTERS
KOOL & THE GANG
JOHN CAPPERY & B
JOHN CAPPERY & B
BLLY SATELLITE
HONEYORIPPERS 13-7
JULIAN LENON 31-23
BRYAN ADAMS 38-30
SHEILA E. 39-32
BRUCE SPRINGSTEEN 40-33

Q92/Rochester, NY Jay Stevens

JOHN CAFFERTY & B JACK WAGNER JACK WAGNER SCANDAL CHICAGO RICK SPRINGFIELD GENERAL PUBLIC HOTEST: SURVIVOR 1-1 HALL & OATES 9-4 REO SPEEDMAGON 7-5 CYNDI LAUPER 10-6 BOS SEGER 21-16

98PXY/Rochester, NY Tom Mitchell

TOM Mitchell
DAVID BOWIE
ELTON JOHN
STEVIE WONDER
BILLY OCEAN
RICK SPRINGFIELD
JACK WAGNER
HOTLEST:
CHARA RHAN 1-1
HONEYDRIPPERS 2-2
HALL & OATES 4-4
DURAN DURAN 5-5
MADONNA 31-7

BILLY OCEAN PHILIP BAILEY DIANA ROSS SHBILA E. STEVIE WONDER Hottest:

Kevin Fennessy

JACK MAGNER
REBBIE JACKSON
KOOL & THE GANG
DAVID BOWIE
GENERAL PUBLIC
ELTON JOHN
BANANARAMA
BILLY OCEAN
DENNIS DEYOUNG
HOTE-BELLY
BURAN 12-1
SURVIVOR 9-8
DURAN DURAN 13-10
NEW EDITION 23-15
MADDNNA 39-22

830/Syrecuse, NY David Laird

David Lard
PHILIP PAILEY
STEVE PERRY
POINTER SISTERS
SHEILA P.
BARANARAMA
ASBRORD & SIMPSON
HOCTEST:
CHAKA KRAN 3-1
CYNDI LAUPER 4-2
DURAN DURAN 16-6
PAUL MCCRATNEY 15-7
HOMEYDRIPPERS 14-8

WPST/Trenton, NJ Tom Taylor

Tom Taylor

DAVID BOWIE
ELTON JOHN
BILLIO GEAN
BILLI

WRCK/Utica, NY

DENNIS DEPOUNG
DAVID BOWLE
ELTON JOHN
BILLY OCEAN
BILLY OCEAN
BILLY SATELLITE
JOHN HUNTER
BOLTER
BOLTER
BOLTER
DATE 2-1
PAT BENATAR 9-4
DURAN DURAN 10-5
HUEY LEWIS & NEWS 14-9

WHTF/York, PA Micheel Serzynsk

Parallel Three

JACK MAGNER
JACK MAGNER
JOHN CAPPERTY & B
TENIE MONDER
LEON RUSSELL (dp)
PHILIP BAILEY
ELTON JOHN (dp)
HOCHERIS
WHANI 1-1
CHARA KHAN 5-3
SURVIVOR 7-4
HONEYDRIPERS 11-6
CYNDI LAUPER 13-9

DAVID BOWIE

U2Hottest:
WHAM! 1-1
CYNDI LAUPER 4-2
PRINCE 3-3
HONEYDRIPPERS 17-10
SURVIVOR 21-14

Hottest: HALL & OATES 2-1 CYNDI LAUPER 3-3 DURAN DURAN 10-6 SURVIVOR 9-7 MADONNA 34-24

WKFM/Syrecuse, NY Kevin Fennessy

WKRZ-FM/Wilkes-Barre, PA

DON Mallett
BILLY OCEAN
STEVE PERRY
POINTER SISTERS
DAVID BOWIE
STEVIE WONDER
DIANA ROSS
ELTON JOHN
HONEYMON SUITE (dp)
JOHN PARR
HOTEMAN 2-1
HAM1 2-1
HAM1 3-1
HALL 6 OATES 6-2
CRAKA KHAN 7-3
CTHDI LADPER 9-5
DURAN DURAN 21-11

DAVID BOWIE
DIANA ROSS
POINTER SISTERS
GENERAL PUBLIC
Hottest:
WHAM1 1-1
BILLY OCEAN 2-2
DURAN DURAN 8-3
HALL 6 OATES 5-5
HONEYDRIPPERS 21-12

Q106/York, PA Mark McKenzie

MADONNA CHICAGO RAY PARKER JR. BOTTEST: WHAMI 2-1 HALL & OATES 3-2 LIONEL RICHIE 4-3 PAUL MCCARTMEY 5-4 HONEYDRIPPERS 18-9

WFBG/Altoons, PA Steve Kelsey

WZON/Bengor, ME Michael O'Hare

JOAN JETT BILLY SATELLITE BILLY OCEAN DAVID BOWIE

WiGY/Beth, ME Bob Anderson

DENNIS DEYOUNG THOMPSON TWINS KOOL & THE GANG RICK SPRINGFIELD Hottest: HALL & OATES 2-1 CYNDI LAUPER 7-3 DURAN DURAN 22-14 SURVIVOR 25-16 BRUCE SPRINGSTEEN 28-

103CIR/Beckley, WV Bob Spencer

Bob Spencer

JACK MAGNER
MADONNA
CBICAGO
RICK SPRINGFIELD
JOHN CAFFERTY E B
RAY PARKER JR.
STEVE PERRY
GIUFFRIA
PBILIP BILLEY
RICK SPRINGFIELD
ALPBAVILLE
BILLY OCEAN
STEVIE MONDER
BILLY OCEAN
STEVIE MONDER
BILLY CEAN
LI
BALL L OATES 4-2
CHAKA REAN 8-4
DURAN DURAN 29-10
MADONNA D-21

WOAY/Rackiny WV

WOAY/Beckley, WV Jim Martin

DAVID BOWIE GENERAL PUBLIC (dp) BILLY OCEAN POINTER SISTERS DIANA ROSS SHALAMAR STEVIE WONDER STEVIE WONDER BOTTEST: BILLY OCEAN 3-1 DURAN DURAN 5-3 NEW EDITION 22-9 MADONNA D-20 CRICAGO 39-24

WIKZ/Chamersburg, PA Matthews/Alexander

Matthewe/Alexander

JOHN CAFFERTY & B

STEVIE WONDER

POINTER SISTERS

ELTON JOHN

KOOL & THE GAND

JIANA ROSAND (dp)

SHALAHAR (dp)

SHALAHAR (dp)

SHALAHAR (dp)

HOTEST

WHAM! !-1

CHAKA KHAN 3-2

THISTED SISTER 19-15

JACK WAGNER 36-20

MADONNA D-23

WZYQ/Frederick, MD Kemosebi Joe

STEVIE WONDER BILLY OCEAN KINKS (dp) Hottest: WBAM! 1-1 CHAKA KHAN 4-2 CYNDI LAUPER 11-6 PAUL MCCARTNEY 14-8 SURVIVOR 16-11

WQCM/Hagerstown, MD Will Kauffman

WHI Kauffman
JACK WAGNER
BILLY OCEAN
DAVID BOWIE
ELTON JOHN
DIANA ROSS
HIDWIGHT STAR (dp)
HUMAH
HALL & OATES 5-3
DURAN DURAN 8-4
NEW EDITION 21-12
MADONNA 40-17

BIH Weston

EUROGLIDERS
SHALAMAR
RAY STEVENS
STEVIE MONDER
RICK SPRINOFIELD
ALPHAVILLE
ELTON JOHN
BILLY OCEAN
HOTESE:
LIONEL RICHIE 3-1
HALL & OATES 4-3
CYNDI LAUPER 9-7
PAUL MCCARTNEY 11-8
HUEY LENIS & NEWS 13-9

WKHIG

WKHI/Ocean City, MD Jack Gillen

Jack GHMen

STEVE PERRY
RICK SPRINGFIELD
PLATER SISTERS
PLATER SISTERS
SHALANAR
BILLY OCCAN
DAVID BOWIE
JOHN HUMTER
HOCLEST:
WHAN1 1-1
HALL & OATES 2-2
CYMDI LAUPER 6-4
DURAN DURAN 15-7
HUEY LEWIS & NEWS 14-9

96XIL/Parkersburgh, WV Paul DeMille

Paul DeMille
EUROGLIDERS
RAY STEVENS
STEVIE WONDER
BILLY SATELLITE
ALPHAVILLE
ELTON JOHN
BILLY OCEAN
ROTES:
WHAMI 1-1
BALL & OATES 2-2
38 SPECIAL 3-3
7AUL MCCARTNEY 4-4
BUEY LEWIS & NEWS 5-5

WJBQ/Portland, ME Phoenix/O'Neil

Phoenix/O'Neil
DIANA ROSS
BILLY OCEAN
DAVID BOWIE
SADE
ELTON JOHN
REO SPEEDWAGON
BILLY SATELLITE
HOTHER
HOTHER
HORY I 1-1
DURAN DORAN 6-4
HONEYORI PERS 11-6
MADONNA 30-20

WOMP-FM/Wheell Dwayne Bonds

DWsyme Bonds
STEVIE MONDER
BILLY OCEAN
ELTON JOHN
BULLY
BOALLY
BOALLY
BOALLY
LEY
BOALLY
BOALLY
LORGARIE
PAUL MCCARTNEY
BOAL
MCCARTNEY
BOAL
MCDAN JT-7
LIONEL RICHIE 11-8
CARS 24-14
MADONNA 25-15

WSQV/Williamspr Michael Cruz

Micheel Cruz
POINTER SISTERS
ROOL & THE GANG
DAVID BOWIE
BILLY OCEAN
BARANARAMA
HOTEEL:
WHAN! 1-1
SURVIVOR 2-2
HALL & OATES 3-3
MADONNA 28-12
DURAN DURAN 21-13

SOUTH

Parallel Two

WBBQ/Augusta, GA Bruce Stevens

Brice Stevens
STEVIE NONDER
BILLY OCEAN
STEVE PERMY
STEVE PERMY
PRILLEY
HOTLEY
HOTLEY
HOTLEY
HOTLEY
HOTLEY
HONEVORIPPERS 8-7
HONEVORIPPERS 8-7
BRICE SPRINGSTEEN
KHFI/Austin, TX
Waylon Richards

KHHI/Austin, TX
Wayion Richards
John CAPFERTY & B (dp)
SHEILE E.
HOLLER
HOL

Resor/Perry
ELTON JOHN
KOOL & THE GANG
BILLY OCEAN
STEVIE WONDER
DENNIS DEYOUNG
HOTELS:
HALL & OATES 1-1
JACK MAGNER 3-2
COREY HART 11-9
PAT BERMATAR 17-14
MADONNA 35-18

KZZB/Beeumont, TX Jerry Lousteau

Jerry Lousteau
PHILIP BAILEY
BRUCE SPRINGSTEEN
STEVIE WONDER
BICK SPRINGSTEEN
BICK SPRINGSTEEN
DAYLD BOWLE
LOON JOHN
LIANA ROSS (dp)
HOTEBETS
HALL & OATES 1-1
DURAN DURAN 5-3
MADONNA 12-9
RISS 23-17
JACK MAGNER 36-24

Mickey Coulter

none Hottest: CHAKA KHAN 1-1 WHAM! 2-2 HUEY LEWIS & NEWS JACK WAGNER 9-9 GIUFFRIA 22-22

KXX106/Birmingham, AL St. John/Balley

WJZR/Charlotts, NC Chrysler/Daniels

Chrysler/Deniels
CHICAGO
JOHN CAFFERTY & B
PHILIP BAILLY
POINTER SISTERS
DIANA ROSS
DIANA ROSS
DIANA ROSS
DIANA ROSS
DIANA POST
DIANA POST
DENIE BOYOUNG
JOHN JETT
KOOL & THE GANG
ASHPORD & SIMPSON
DAVID BOWIE
HOLLE & OATES 5-1
DURAN DURAN 12-6
NEW EDITION 14-7
JACK WAGRER 19-11
MADONNA D-30

WSKZ/Chette Eric Page

Bob Chase

DENNIS DEYOUNG
JACK WAGNER
STEVIE WONDER
ELTON JOHN
DAVID BOWIE
HOTLEST:
BRITAN ADAMS 17-10
MADONNA 30-19
ADDONNA 30-19
EAY PARKER JR. 36-26
JEFFREY OSBORNE 39-29

JEFFREY OSBORNE 39-29
KZFM/COrpus Chried, TX
Carson/Günsburg
HALL & CATES
CYNDI LAUPER
PAUL MCCARTNEY
DUBAN DURAN
MADONNA
JACKSONS
BOTTES:
HAM! 4-1
LIONEL RICHIE 10-5
HALL & OATES D-7
SHEEMA EASTON 14-0
SHEEMA EASTON 14-0

WDCG/Durham Re Freeman/Wright

KAMZ/El Paso, TX

KSET-FM/EI Paso, TX Scott Taylor

St John/Balley
STEVIE WONDER
DAVID BOWNE
ASHFORD & SIMPSON
GIUFFRIA
HOTLEST:
CHAKA KHAN 1-1
DURAN 7-2
TINA TURARE 3-3
HALL & OATES 4-4
CYNDI LAUPER 10-8
WSSX/Charleston WZYP/Huntsville, AL Scott Mitchell ELTON JEHN
PHILIP BAILEY
DIANA ROSS
STEVIE HONDER
DAVID BOWNE
HOTES:
CHAKA KHAN 2-1
LIONEL RECHIE 3-2
PAUL MCCARTNEY 4-3
CYMDI LAUDER 6-4
DURAN DURAN 15-6 WSSX/Charleston, WV Phillips/Allen Philips/Allen
ELTON JOHN
DIANA ROSS
BILLY OCEAN
ASHPORD & SIMPSON
POINTER SISTERS
HOTTERS ILE
CHARA KHAN 1-1
HALL & OATES 4-2
LIONEL RICHIE 5-4
DURAN DURAN 11-7
JACK WAGNER 16-9

SURVIVOR
BILLY IDOL
PHILIP BAILEY
ELTON JOHN
BILLY OCEAN
ROTES
HEAMI 1-1
HALL & OATES 2-2
LIONEL RICHIE 3-3
HOMEYDRIPPERS 12-7
MADONNA 16-29 JACK MAGNER 16-9
WBCY/IChardotte, NC
Bob Keghan
BILLY OCEAN
DIANA ROSS (dp)
STBVIE WONDER
STBVIE PERRY
HOTLEST:
JACK MAGNER 5-3
DURAN DURAN 7-5
MADONNA 28-12
UZ 25-17
CBICAGO D-23
WIZB/IChardotte NC

WQUT/Johnson City, TN Chuck Anthony

RICK SPRENGFIELD SHEILA E. SHEILA E.
HOTLEST:
SURVIVOR 9-1
CHAKA KHAN 2-2
TINA TURMER 7-5
LIONEL RICHIE 12-6
CYNDI LAWPER 17-10

WOKI/Knoxville, TN Gary Adkins

Gery Adkine
POINTER SISTERS
BILLY OCEAN
LAURA BRANIGAN
LAURA BRANIGAN
LOUND JOHN
JOAN JETT
STALLAMBI SUCKINGHA
STEVIE MONDER
DAVID BOWIE
DIANA ROSS
ALPHAVILLE
DONNA SUMMER
BOTTED 17-1
ROW BOTTED 18-1
DURAN DURAN 26-12
CARS 28-15
VFMI/Leximotor XY

Eric Page

RICK SPRINGFIELD

PBILLIP BAILEY
RAY PARKER JR.
GIUPFRIA
CBICAGO
HOTTER

CHACA: HAN 10-3
CYNDI LAUDER 5-4
SURVIVOR 9-7
HONEYORIPPERS 16-9
WNOK-FMI/COLUMBIA. SC
Peter Harmiett
ELTON JOHN
STEVIE WONDER
JULIO CAPAN
JOHN CAPPERTY 6
BONIE
HOTTER
HO WFMI/Lexington, KY Fax/Mosley FOUNDAMENT OF THE PROPERTY OF Bottest: WBAMI 2-1 NEW BDITION 20-11 JULIAN LENNON 22-12 DURAN DURAN 24-13 MADONNA 37-15

PAT BENATAR ROTTEST: CHAKA KHAM 4-1 TINA TURNER 6-4 SHEENA EASTON 18-7 DURAN DURAN 17-12 CULTURE CUUB 21-17

FM100/Memphis, TN John Conley ELTON JOHN JOHN CAFFERTY & B CHICAGO JEFFREY OMBORNE RICK DEES (dp) JACK WAGNER JACK WAGNER BOTLEST: WHAMI 2-1 CHAKA KRAN 6-4 DURAN DURAN 18-14 BRYAN ADAMS 21-16 MADONNA D-26

WABB-FM/Mobile, AL REBBIE JACKSON PHILIP BAILEY JACK MAGNER
HOTTEST:
HALL & OATES 2-1
CHAKA KRAM 9-3
SHEENA EASTON 17-10
MADONNA 29-23
RICK SPRINGFIELD D-28

RICK SPRINGFIELD STEVE PERRY BILLY OCEAN HOTTEST: BALL & OATES 2-1 CHAKA KRAN 3-2 LIONEE RICHIE 6-4 CYMDI LAUPER 11-7 JACK WAGNER 12-9

GMMINUOCOUN
BILLY OCCAN
JACK WACNED
PHILIP BAILEY
STEVIE WONDER
STEVE PERRY
GENERAL PUBLIC (dp)
JORN CAPFERTY & B
HOLLEST:
HALL & OATES 5-2
PAUL MCCARTNEY 12-5
LIONEL RICRIE 7-6

Bob West JULIAN LENNON STEVE PERRY DIANA ROSS GENERAL PUBLIC KOOL & THE GAMG NOLAN THOMAS BILLY OCEAN HOTESS -3 LIONEL RICHIE 7-4 HALL & OATES 5-3 LIONEL RICHIE 7-4 MED EDITION 10-7 MADONNA 25-16 Alan DuPriest PHILIP BAILEY Hottest: HALL & OATES 2-1 CHAKA KHAN 4-3 CYNDI LAUPER 7-6 DURAN DURAH 13-7 CHICAGO 19-8

Williams/deHaro

JOHN CAFFERTY & B
PHILIP BAILEY
BILLY OCEAN Scott Taylor

MIDNIGHT STAR
DENNIS DEYOUNG
BARRY GIBB
BLLANCEAN
BL U2 STEVE PERRT HOTTEST: WHAM! 2-1 HALL & OATES 3-2 CHAKA KHAN 5-3 PAUL MCCARTNEY 8-5 NEW EDITIOE 21-13

WANS-FM/Greenville, SC KRGV/McAllen-Brownsville, TX Rod Matu Perry/Molano

BILLY O'EAN
BILLY O'EAN
BILLY O'EAN
BLYON JOHN
DENNIS DEYOUNG
STEVE PERRY
STEVIE WONDER
STHEYON DAVID BOWNE
HOTES:
WHAH! 2-1
CHAKA KHAN 5-3
CYNDI LAUPER 9-5
DURAN DURAN 17-11
MADONNA 37-28 STEVIE WONDER KOOL & THE GANG SHEILA E. BILLY OCEAN (dp) SCANDAL (dp) DIANA ROSS BILLY IDOL (dp)

WQUE-FM/New C

MIKE Costello
PRILIP BAILEY
DENNIS DEYOUNG
STEVE PERRY
ELTON JOHN
JOHN HUNTER
HOTES:
WHAM! 2-1
HALL & OATES 4-2
HOMEYDRIPPERS 6-4
DURAN DURAN 31-15
MADONNA 39-25

BJ105/Orlando, FL Dave Wright

NEW WYGHT
NEW ZDITION
BRYAN ADAMS
JACK MAGNER
CHICAGO
HOTHER
CHICAGO
CHICAGO
HOTHER
HOMED 13-8
HOMED 13-9
HADONNA D-23
HADONNA D-23

Y106/Orlando, FL Stacy/Neal DIANA ROSS
GMEN GUTHRIE
GENERAL PUBLIC
HOTTER
PRINCE 1-1
DURAN DURAN 10-7
HOMEYDRIPPERS 15-10
MEM EDITION 18-15
MADDNNA 28-19

WRVQ/Richm Bob McNalli RAY PARKER JR.
CRICAGO
JACK WAGNER
PHILIP BAILEY
BOTLEST:
WHAMI 3-1
CHARA KHAN 7-2
HALL & OATES 5-3
NEW EDITION 17-10
DURAN DURAN 18-12

McGesUpton
JOHN CAFFERTY & B
GIUFFRIA
STEVIE MONDER
PHILIP BAILEY
JACK WAGNER
HOTES:
WHAM: 3-1
HALL & OATES 2-2
CYNDI LAUPER 5-3
CHAKA KHAN 11-6
DURAN DURAN 13-9

DURAN DURAN 13-9

KTFM/San Antonio, TX

Thorman/Naaty

HUEY LEWIS & NEWS

JACK WAGNER

PHILIP BAILEY

ELTON JOHN (dp)

BARRY GIBB

ALPHAVILLE (dp)

JOHN HUMTER (dp)

BILLY OCEAN (dp)

HOLTER (dp)

BILLY OCEAN (dp)

HOLTER (dp)

296/Tampe, FL Johnny Walker

Johnny Walker
MIDNIGHT STAR
BILLY OCEAN
JOHN CAFFERTY & B
GIUFFRIA
ASHFORD & SIMPSON
HOTLEST
DURAN DURAN 1-1
NEW EDITION 4-4
PAT BEWATTAR 12-12
REBBIE JACKSON 19-19
MADONNA 22-22

BILLY 1000 HOTTEST: WHAMI 2-1 LIONEL RICHIE 3-2 CYNDI LAUPER 7-3 JACK WAGNER 9-5 HALL & OATES 12-6

KX104/Nashville, TN Murphy/Harrison STEVE PERRY ELTON JOHN BILLY OCEAN FRANKIE GOES TO H GIUPPRIA HOCLEST: DURAN HERRS 13-6 RICK SPEINGPIELD 3)=17 BRYAN ADAKS 35-21 MADONNA D-23

WZKS/Nashville,_TN

LETY MARTINO
CRICAGO
COL & THE GANG
DON BENLEY
BRUCE SPRINGSTEEN
PHILIP BAILEY
BILLY OCEAN
POINTER SISTERS
JOHN CAPPEBRY & B
SCANDAL
GIUPPRIA
HIDWIGHT SPAR
ALPRAVILLE
BANANARAMA
HOTHER
BOTTER
HOTHER

DIANA ROSS STEVIE WONDER KOOL & THE GANG ELTON JOHN BOTLEST: WRAM! 3-1 DURAN DURAN 7-2 NEW EDITION 9-5 NADONNA 20-8 PAT BENATAR 19-9

WRNO/New Drieses, LA Mike Costello

WCGQ/Columbus, GA Relph Cerroll Reiph Carroll
FIXX
PRILLIP BAILEY
POINTER SISTERS
RICK SPRINGFIELD
ROOL & THE GANG
JOHN ARRY
SARRORD ARRORD
CHARACTER
LTON JORN
BOTTER
LTON JORN
BOTTER
LTON JORN
BOTTER
LTON JORN
BOTTER
LTON JORN
LONDER
LTON JORN
LONDER
LTON JORN
LONDER
LTON JORN
SARRORD

KISR/Ft. Smith Rick Hayes STEVE PERRY
POINTER SISTERS
EOOL & THE GANG
DAVID BOWIE
STEVIE WONDER
HOLLES:
WHAN1 2-1
COREY HART 4-4
CYNDI LAUPER 6-5
CHARA KHAN 9-6
PETER WOLP 19-10

Q104/Gededen, AL Galther/Davis Gathw/Davis
BILLY OCEAN
DAVID BOMIE
DIAMA MOSS
PRANKIE GOES TO H
LAURA BRANIGAN
TIME
HOTCEST:
CBARA KHAN 1-1
JACK MAGNER 3-2
HONEYDRIPPERS 8-3
HALL & OATES 6-6
DURAN DURAN 11-7

(đp)

WYKS/Gainesville, FL Lou Patrick LOU PATICK
PHILIP BAILEY
DAVID BOWNE
BILLY OCEAN
LAURA BRANIGAN
HOTTES:
CHAKA KHAN 2-1
HALL & OATES 3-2
CYNDI LAUPER 4-3
HOMEYDRIPPERS 8-4
DURAN DURAN 10-7

DURAN DURAN 10-7
KTDY/Lefsyette, LA
Stevens/Berry
JACK NAGNER
KOOL & THE CANG
BILLY OCEAN
ELTON JOHN
POINTER SISTERS
U2 (dp)
LAURA BRANIGAN
DENNIS DEYOUNG
HOTEGES:
WHAN! 1-1
HALL & OATES 2-2
HONEYDRIPPERS 3-3
CHAKA KARA 7-4
DURAN DURAN 19-9
OUNS/MERS ALL
OURS 10-9

STEVE PERRY
BILLY OCEAN
KOOL & THE GANG
ELTON JOHN
DAVID BOWITE
ASHPORD & SIMPSON
JOAN JETT (dp)
OONNA SUMMER (dp)
HOLLEST:
HAMI 2-2
PAIL MORESTER

WSEZ/Winston-Salam, NC Rob Leonard KNOE-FM/Mo

MADONNA BRYAN ADAMS Hottest: CHAKA KHAN 9-4 DURAN DURAN 13-9 PAT BENATAR 25-17 SURVIVOR 24-20

Parallel Three

KQIZ-FM/Amerillo, TX

GATY O'Neel

JACK MACNER
CHICAGO
RAY PARKER JR.
SHEILA E.
NEW EDITION
JOHN CAFFERTY & B.
FRANKIE GOES TO H
HILIP BALIEV
HOLLERIS 1-1
HAMI 3-2
JULIAN LENNON 30-14
DURAN DURAN 26-18
MADONNA 0-24

John Stavens

RAY PARKER JR.
ALPHAVILLE
DAVID BOWIE
GIUFPRIA
POINTER SISTERS
KOOL & THE GANG
ELTON JOHN
DENNIS DEFUONG
JOHN CAPPERTY & B
HOTLEST:
DURAN DURAN 1-1
NEW EDITION 16-7
HADONNA 25-10
CHICAGO D-22
TIME D-27

TIME 0-27
WJAD/Beinbridge Albany, GA
EMOT-Oaborne
BILLY OCEAN
PHILIP BAILEY
STEVIE WONDER
DIANA ROSS
ELTON JOHN
ISLEY, JASPER, IS (dp)
HOTEST:
HALL & OATES 2-1
CHAKA KHAN 4-2
LIONEL RICHIE 7-4
DURAN DORAN 16-6
NEW EDITION 22-15
NEW EDITION 22-15

Garry O'Neel

Rhymee/Shee
RAY PARKER JR.
JACK HAGNER
KOOL & THE GANG
BILLY OCEAN
ELTON JOHN
DIANA ROSS
MIDNIGHT STAR (dp)
HOTELST:
HALL & OATES
HAUS AUTON
HAMN 12-2
CYNDI LAUPER 5-3
PAUL MCCATTMEY 8-5
DURAN DURAN 17-10

KWES-FM/Monros, LA John Clay John Clay

WHAM!

PHILIP BAILEY

BILLY OCBAN

POINTER STEERS

JOHN CAPPERTY

BOTTON

HOTERS

JOHN CAPPERTY

BOTTON

HOTERS

HAM! 2-1

DURAN DURAN 10-4

LIONEL RICHIE 14

CHICAGO 35-25

PHILIP BAILEY RICK SPRINGFIELD ELTON JOHN DIANA ROSS DAVID BOWIE BILLY OCEAN STEVIE WONDER HOTESS: Hottest: WHAM1 2-1 CHAKA KHAN 7-3 LIONEL RICHIE 11-8 HONEYDRIPPERS 18-11 NEW EDITION 19-15

WPFM/Paneme City, FL Thomes/Davis

ThommasDavie

KOOL 5 THE GANG
GENERAL PUBLIC
DIANA ROSS
ELTON JORN
DAVID BOWHE
BILLY OCEAN
HOTES:
WHANH 3-2
HALL 6 OATES 8-4
DURAN DURAN 18-13
NEW EDITION 23-17
CARS 24-19

WXLK/Rosnoke, VA Don O'Shes

Don O'Shee
STEVE PERRY
DAVID BOWIE
RAY PARKER JR.
ELTON JOHN
BILLY OCEAN
HOTEAS:
WHANI 2-1
LIONEL RICHIE 8-3
DURAN DURAN 24-16
JULIAN LENNON 27-20 WIXV/Sevenneh, GA J.P. Hunter J.P. Hunter
STEVIE WONDER
EUROGLIDERS
ALPHVILLE
ALPHVILLE
DIAMA ROSS
BILLY OCEAN
RAY STEVENS
KOOL & THE GAMG
HOTES
HALL & OATES 1-1
PAUL MCCATNEY 9-5
CASS 14-8
BOB SECER 15-9
JOHN WAITE 22-12

Z102/Sevenneh, GA RAY PARKER JR. DAVID BOWIE BILLY OCEAN STEVIE WONDER MIDNIGHT STAR HOTLEST:
CHAKA KHAN 1-)
HONEYDRIPPERS 7-3
REBBIE JACKSON 11-6
HALL & OATES 17-8
JULIAN LENNON 23-10

WGLF/Tallehasses, FL Rick Sprinkles Rick Sprinkles
BILLY OCEAN
DIANA ROSS
RICK SPRINGFIELD
STED SOME
FIXE WONDER
FIXE WONDER
FIXE CHARA KHAN 1-1
HALL & OATES 2-2
DURAN DURAN 8-6
NEW EDITION 22-11
HADONNA 29-12

MacMurphy/Stone
DAVID BOMIE
DIANA ROSS
STEVIE WONDER
RICK SPRINGFIELD
JOAN JETT
ASHFORD & SIMPSON
KOOL & THE GAMG
DENNIS DEVOUNG
ELTON JOHN
HOTLES
HALL & OATES 2-1
CHAKA KRAN 3-2
TIMA TURNER 5-3
TOMMY SHAM 7-4
CYNDI LAUDER 6-5

KNIN/Wichita Falls, TX Barry Michaels

BRUCE SPRINGSTEEN CHICAGO CHICAGO
FIXX
BILLY OCEAN
ASHFORD & SIMPSON
ELTON JOHN
HOTLEST:
WHAM! 2-1
CHAKA KHAN 1-2
PRINCE 3-3
HALL & OATES 4-4
HONEYDRIPPERS 8-5

Stewar/Stone
JOAN JETT (dp)
KOOL & THE GANG (dp)
DAVID BOWNE
DENNIS DEFVOUNG
DIANA ROSS
ASHPORD & SIMPSON (d)
POINTER SISTERS
JEFFREY OSBORNE
ELTON JOHN
HOTLERS ELTON JOBS HOTTEST: BALL & OATES 2-1 CHAKA KBAN 4-2 DURAN DURAN 16-9 CARS 22-18 MADORNA 33-20

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MIDWEST Most Added • Hottest

. Bailey w/P. Collins Billy Ocean **David Bowie**

Duran Duran Madonna Chaka Khan

CHR ADDS & HOT

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

WEST **Most Added** • Hottest

Billy Ocean P. Bailey w/P. Collins Elton John

KHTX/Reno, NV

MADONNA BILLY OCEAN ELTON JOHN REBBIE JACKSON DENNIS DEYOUNG LAURA BRANIGAN

KBIM/Roewell, NM

John Chon

D. Hall & J. Oates Chaka Khan **Duran Duran**

MIDWEST

Parallel Two

WKDD/Akron, OH

Matt Patrick

BILLY OCEAN
JACK WAGNER
RICK SPRINGPIELD
POINTER SISTERS
STEVE PERRY
LAURA BRANIGAN
HOTLEST:
WHAM! 1-1

HALL & OATES 2-2
SURVIVOR 11-7
HONEYDRIPPERS 20-11
MADONNA 31-24

CHICAGO
RAY PARKER JR.
JOHN CAFFERTY & B
PHILIP BAILEY
RICK SPRINGFIELD
JEFFREY OSBORNE (dp)
HOTTEST
HAM 1-1
DURAN DURAN 13-4
CRAKA KHAN 15-8
MADONNA 28-11
BRYAN ADANS 35-17

WAKU/Appleton-Oshi Roes/Bradleigh

JOHN CAPPERTY & B
JACK WAGNER
GIUFFRIA
STEVE PERRY
FRANKIE GOES TO H (dp)
DENNIS DEYOUNG (dp)
HOLLEST:
WHAM! 1-1
HALL & OATES 3-2
HONEYDRIPPERS 14-10
DURAN DURAN 21-16
MADONNA D-29

NEW EDITION PHILIP BAILEY BILLY OCEAN Hottest: CHAKA KHAN 1-1 HALL & OATES 4-2 PAUL MCCARTNEY 7-4 DURAN DURAN 11-5 MADONNA 28-18

KHK/Davenport, IA

OAVID BOWIE
STEVE PERRY (dp)
STEVIE WONDER
BILLY OCEAN
ELTON JOHN
HOTELS:
LIONEL RICHIE 2-1
JERMAINE JACKSON:
SURVIVOR 20-15
BOB SEGER 32-20
JACK WAGNER D-24

WGTZ/Dayton, OH

CHICAGO RAY PARKER JR. GIUPPRIA GIUPPRIA HOTTEST: CYNDI LAUPER 3-1 WHAMI 2-2 LIONEL RICHIE 4-3 CHAKA KHAN 7-4 MADONNA 21-11

KZIO/Duluth, MN Berry Knight

U2 GENERAL PUBLIC DENNIS DEYOUNG JOAN JETT DAVID BOWIE Hottest: WBAMI 2-1 CBAKA KHAN 4-2 DURAN DURAN 10-

WKDQ/Evansville, IN

JOHN CAFFERTY & B RICK SPRINGFIELD (dp) BILLY OCEAN ROOL & THE GANG BOTLESS 3-1 CHARA KHAN 6-2 HONEYDRIPPERS 16-8 NEW SDITION 23-17 MADDNNA 34-23

WSTO/Evensville, IN Teylor/Ashton

BRYAN ADAMS PAT BENATAR Hottest: CHARA KHAN 1-1 WHAM! 2-2 SHEENA EASTON 12-7 REO SPEEDWAGON 16-11 DURAN DURAN 21-12

WMEE/Ft. Wayne Scott Dugan

NEW EDITION GIUPPRIA POGEN HODGSON STEVE PERRY HOTESS: CHAKAKHAN 3-1 SHEENA EASTON 7-2 DURAN DURAN 18-9 HOWEYDRIPPERS 17-11 MADONNA 25-20

WGRD/Grand Rapids, M

Swart/Stevens Swart/Stevens
CHAKA RHAM
PHILIP BAILEY
POINTER SISTERS
HOTLEST:
WHAM! 1-1
HALL 6 OATES 2-2
CYMDI LAUPER 6-4
DURAN DURAN 22-13
MADONNA 30-21

Jim Miles

HALL & OATES
CHICAGO
STEVE PERRY
POINTER SISTERS
BILLY OCEAN
PHILIP BAILEY
JOHN CAFFERTY & B (dp)
HOCTES
CHARA KHAN 2-1
JACK WAGNER 8-2
WHAM1 12-4
MADONNA 20-16
MADONNA 20-16

WJXQ/Jackson, MI

RYANICHOREKE
BILLY OCEAN (dp)
DAVID BOWIE (dp)
ELTON JOHN (dp)
ELTON JOHN (dp)
JOHN HUNTER (dp)
DENNIS DEYOUNG (dp)
DENNIS DEYOUNG (dp)
HOTES
SURVIVOR 1-1
BRYAN ADAMS 5-3
HALL & OATES 13-4BRUCE SPRINGSTERN 2
PAT BENATAR 17-8

WKFR/Kalamazoo, MI Weinecht/Chapman

BRUCE SPRINGSTEEN (dp)
GIUFFRIA (dp)
PHILIP BAILLY (dp)
STEVE PERRY
DAVID BOWIE
HOTES:
WHAM1 2-1
HALL 6 OATES 3-2
CYNDI LAUPER 5-4
DURAN DURAN 17-9
JACK WAGNER 39-32

ZZ99/Kansas City, MO Collins/Watch

Collina/Weish
RICK SPRINGFIELD
JOHN PARR (dp)
JACK WAGNER
BILLY OCKNAMA
LAURA BRANIGAN
LAURA BRANIGAN
LOUNG CAPPERTY 6 B
HOTEGET:
DURAN DURAN 12-7
KISS 22-12
MADONNA 28-18
CELICAGO 31-21
NEW EDITION 34-31

WVIC/Lansing, Mi-Martin/Kittradge

CHICAGO
CHICAGO
CHICAGO
CHILIP BAILEY
JOHN CAFFERTY & B
JEFFREY OSBORNE
ROTTEST
LIONEL RICHIE 1-1
HALL & OATES 4-2
CYNDI LAUPER 6-4
PAT BENATAR 7-5
PAUL MCCARTNEY 11-7

2104/Madison WI

MIDNIGHT STAR DON BENLEY
DAVID BOWIE
BILLY OCEAN
RICK SPRINGFIELD
STEVIE WONDER
HOTTER
HOTTER
HEART 1-1
SHEENA EASTON 2-2
HALL 4 OATES 6-3
HONEYDRIPPERS 10-6
JACK WAGNER 20-10

BRYAN ADAMS
PHILIP BAILEY
RAY PARKER JR.
SHEILA E.
HOTTER:
HOTTER:
HAM1 1-1
CHAKA KHAN 5-2
NEW EDITION 7-3
TINA TURNER 12-4
SBEENA BASTON 11-5

KJ103/Oklehoma City, OK BIN Cahill

none Bottest: CHAMA KHAN 1-1 WHAM! 2-2 DURAN DURAN 7-7 HONEYDRIPPERS 14-14 MADONNA 21-21

KOFM/Oklehome City, OK Miller/Cooper

ASHFORD & SIMPSON JOAN JETT STEVIE WONDER HOTTEST: WHAMI 2-1 CHARA KHAN 3-2 JACK WAGNER 6-3 HALL & OATES 7-4 MADONNA 29-16

KQKQ/Omehe, NE

PHILIP BAILEY RAY PARKER JR. U2 U2 ELTON JOHN JACK WAGNER HOTLEST: WHAM! 1-1 MADONNA 8-2 CHAKA KHAN 5-4 DURAN DURAN 11-5 HONEYDRIPPERS 12-7

Justin/Robbins Justn/Robbine

KOOL & THE GANG
ELTON JGHN
JEMERAL PUBLIC (dp)
FRANKIE GOES TO H (dp)
U2 (dp)
Hottest:
WHAM! 1-1
HALL & OATES 4-2
CHAKA KHAN 6-3
CYMOI LAUDER 7-4
PAUL MCCARTNEY 10-5 CHICAGO
PHILIP BAILEY
RAY PARKER JR.
SHEILA E.
HOTTEST:
HOTHEST:
HANH 4-1
LIONEL RICHIE 5-2
HALL 6 OATES 8-4
CYNDI LAUPER 10-6
TINA TURNER 11-7

WZOK/Rockford, IL WBWB/BloomIngton, IN Kipper B, McGee

JACK WAGNER
BOB SECER
NEW EDITION
CHICAGO
BRYAN ADAMS
HOTTES:
HALL & OATES 2-1
TINA TURNER 4-2
PRINCE 1-3
SURVIVOR 6-5
CYNDI LAUPER 11-6 BOLLEONARD
BILLY OCEAN
JEPPREY OSBORNE
PHILIP BAILEY
RICK SPRINOFIELD
STEVE PERRY
KOOL & THE GANG
GENERAL PUBLIC
HOTTER
H

WBNQ/BK

U93/South Bend, IN

J.K. Deering

KAY107/Tules, OK

PHILIP BAILEY
STEVIE WONDER
GIUPFRIA
KOOL & THE GANG
HOTLEST:
HALL & OATES 1-1
PAUL MCCARTNEY 12PAT BENATAR 21-15
DURAN DURAN 23-18
MADONNA 34-23

KEYN-FM/Wichita, KS

STEVE PERRY
U2
GENERAL PUBLIC
ELTON JOEN
HOTLEST:
SURVIVOR 3-2
LIONEL RICHIE 4-3
DURAN DURAN 14-10
PAT BENATAR 19-14
MADONNA 27-18

KKRD/Wichita, KS Oliver/Williams

U2
POINTER SISTERS
BILLY OCEAN
JACK WAGNER
BOTLEST:
HALL & OATES 2-1
HONEVERIPPERS 12-8
PAT BENATAR 17-13
MADONNA 34-14
NEW EDITION 35-26

WHOT/Youngstown, OH Dick Thompson

RAY PARKER JR. ELTON JOHN

KOOL & THE GANG STEVIE WONDER BILLY OCEAN GENERAL PUBLIC

DAVID BOWIE STEVE PERRY

BILLY OCEAN STEVE PERRY

PAT BENATAR HOTTEST: WHAM! 5-1 CHAKA KHAN 4-3 SHEENA EASTON 7-5 HALL & OATES 13-6 DURAN DURAN 24-12 WCIL-FM/Carbondale, IL Tony Waltekus WRQN/Toledo, OH Schaffer/Mitchell DAVID BOWIE
BILLY OCEAN
DENNIS DEVOUM
ELTON JOHN
POINTER SISTERS
EUROGLIDERS
BANANARAMA
LINDSEY BUCKINGHA
HOTTERS:
CYNDI LAUPER 7-4
NEW EDITION 19-11
DURAN DURAN 21-14
PAT BERMATAR 23-15
CARS 26-19

Tony Waitakus ROGER HODGSON POINTER SISTERS JOHN CAFFERTY & B BILLY OCEAN HOTLEST: SHEENA RASTON 1-1 TIME 11-2 DORAN DURAN 6-5 HALL & GAMES 10-6 MADONNA 31-26 KQCR/Codas Rapids, IA Gary Dixons

JACK WAGNER STEVE PERRY (dp) U2 (dp) DAVID BOWIE BILLY OCEAN ALPHAVILLE ALPHAVILLE
Hottest:
WHAM! 2-1
DURAN DURAN 16-10
MADONNA 25-13
BRYAN ADAMS 27-16
CHICAGO D-30

KCMQ/Columbia, MO Tuttun/Baker

JACK WAGNER PHILIP BAILEY PHILIP BAILEY
U2
JOHN CAPPERTY & B
ELTON JOHN
JOAN JETT
HOTLEST:
HALL & OATES 2-1
CYNDI LAUPER 11-2
PAUL MCCARTNEY 13-6
SURVIVOR 12-8
HONEYDRIPPERS 20-9

FRANKIE GOES TO H (dp PHILIP BAILEY RICK SPRINGFIELD (dp) STEVIE WONDER ELTON JOHN DAVID BOWIE Hottest: HALL & OATES 2-1 CHAKA KHAN 6-3 LIONEL RICHIE 7-6 HONEYDRIPPERS 16-12 MADONNA D-19

KKXL-FM/Grand Forks, ND

JOHN CAFFERTY & B RAY PARKER JR. HOLLEST: HAM1 2-1 CHAKA KHAN 10-4 DURAN DURAN 18-13 MADONNA D-21 JACK WAGNER D-23

WAZY-FM/Lafayette, IN Stacy/Louizos

JOHN CAFFERTY 6 B BILLY OCEAN PHILIP BAILEY SHALAMAR PRANKIE GOES TO H DENNIS DEYOUNG HOTCEST: WHAM! 2-1 CHAKA KHAN 4-2 HONEYDRIPPERS 15-12 MADONNA 31-16 DURAN DURAN D-29

PHILIP BAILEY CHICAGO

KKLS-FM/Rapid City, SD

TIME

GENERAL PUBLIC HOTTEST: HALL & OATES 3-1 CHAKA RBAN 7-3 DURAN DURAN 14-7 HONEYDRIPPERS 11-9 MADONNA 30-17 WYFM/Youngstown, OH

KERY/Lincoln, NE PHILIP BAILEY
DAN HARTMAN
NEW EDITION
SCANDAL
ROTLEST:
CHARA KHAN 1-1
SURVIVOR 6-3
HUEY LEWIS & NEWS
BRYAN ADDAS 14-9
MADONNA 22-12 PHILIP BAILEY
NEW EDITION
DAVID BOWIE
POINTER SISTERS Hottest: CHAKA KHAN 1-1 HALL & DATES 4-2 TINA TURNER 5-4 CYNDI LAUPER 9-5 DURAN DURAN 19-10

Parallel Three

KFYR/Blemerck, ND Brannen/Hardt

ROGER HODGSON BILLY OCEAN POINTER SISTERS MADONNA HOTHERS: WHAM! 1-1 HONEYDRIPPERS 7-3 HALL & OATES 10-4 PAUL MCCARTNEY 9-5 DURAN DURAN 13-6

99KG/Sellne, KS Denny Collier

DANIY COMMIT

DAVID BOWIE

ELTON JOHN

DIANA ROSS

JOAN JETT (dp)

RICK SPRINGFIELD (dp)

DENNIS DEYOUNG PICK SPRINGFIELD
DENNIS DEYOUNG
BILLY OCEAN
HOTTEST:
CHAKA KHAN 1-1
WHAMI 2-2
NEW EDITION 18-14
CARS 31-23

KKRC/Sloux Falls, SD

Dan Keley
RAY PARKER JR.
PHILIP BALLEY
HOTLEST:
HALL & COATES 3-1
DURAN DURAN 9-6
HONEYDRIPPERS 15-10
BRUCE SPRINGSTEEN 24
NEW EDITION 35-26

KWTO-FM/Springfield, Micke Schmidt

Micke Schmidt
GIUPFRIA
PHILIP BAILEY
JOHN CAPFERTY 6 B
BILLY CZEAN
POINTER SISTERS
DAVID BOWIE
HOTLEST
PRINCE 1-1
CHAKA KHAN 5-2
CYNDI LAUDER 6-4
SURVIVOR 14-11
REO SPEEDWAGON 24-17

WDBR/Springfield, IL Moore/Lawley

MOOTELEWIPY
JACK WAGNER
POINTER SISTERS
DAVID BOWNE
DENNIS DEYOUNG
KOOL & THE GANG
RICK SPRINGFIELD
STEVIE WONDER
HOTEST:
WHAM! 1-1
CHAKA KHAN 2-2
HONEYDRIPPERS 15-7
DURAN DURAN 21-11.
NEW EDITION 31-19

WSPT/Stevens Point, Wi Bouley/Tracy

NEW EDITION SHEILA E. JOHN CAFFERTY & B STEVE PERRY HOTLEST: CHAKA KHAN 5-1 HONEYDRIPPERS 6-4 TOMMY SHAW 12-6 DURAN DURAN 21-11 MADONNA D-20

KDVV/Topeka, KS Rabat/Parmiey

RabaUParmiey
ELTON JOHN
RICK SPRINGFIELD (dp)
BILLY OCEAN
DAVID BOHIE
KOOL & THE GANG
DIANA ROSS (dp)
GENERAL PUBLIC
HOTLEST
BEYAN ADAMS 11-9
DURAN DURAN 26-13
MADONNA 35-17
CARS 25-21
CHICAGO D-36

KFMW/Waterloo, IA

BILLY OCEAN PHILIP BAILEY DAVID BOWIE DENNIS DEYOUNG (dp) STEVE PERRY STEVIE WONDER STEVIE WUNDER HOTTEST: HALL & OATES 1-1 CHAKA KHAN 5-4 DURAN DURAN 13-7 PAT BENATAR 22-12 BRYAN ADAMS 33-25

WEST

Parallel Two

KNMQ/Albuquero

RICK SPRINGPIELD PHILIP BAILEY JACK WAGNER KOOL & THE GANG

KOOL & TOLL U2 HALL & OATES 2-1 CYNDI LAUPER 4-2 CHAKA KHAN 5-3 DURAN DURAN 12-5 HONEYDRIPPERS 17-8 KKXX/Bakersfield, CA Squires/Kamper

PHILIP BAILEY DENNIS DEYOUNG U2 U2 Hottest: HALL & OATES 1-1 CYND1 LAUPER 3-2 LIONEL RICHIE 4-3 CHAKA KHAN 7-4 MADONNA 26-16

KQXR/Bakersfield, CA Bonnie Knox

ELTON JOHN
DAVID BOWIR
J. GEILS BAND
GENERAL PUBLIC
STEVIE WONDER
RICK SPRINGFIELD
HOTLEST: BRUCE SPRINGSTEEN
JOHN CAFFERTY & B
STEVE PERRY
ELTON JOHN
HOTTEST:
HALL & OATES 1-1
SURVIVOR 4-2
PAUL MCCARTNEY 5-3
DURAN DURAN 21-13
HUEY LEWIS & NEWS 19-14 Hottest: CHAKA KHAN 1-1 HALL & OATES 4-2 SURVIVOR 6-4 DURAN DURAN 17-7 MADONNA 29-18

none Hottest: HALL & OATES 1-1 WHAM! 2-2 CHARA KHAN 3-3 HUEY LEWIS & NEWS 10-1C DURAN DURAN 12-12

KKFM/Colorado Sprin Finney/Anderson

KOOL & THE GANG STEVE PERRY POINTER SISTERS KSKD/Salem, OR Len E. Mitchell BILLY OCEAN ELTON JOHN ELTON JOHN
Hottest:
HALL & OATES 4-1
SURVIVOR 6-2
PAT BENATAR 10-5
PAUL MCCARTNEY 8-6
CYNDI LAUPER 11-8

CHICAGO
BILLY OCEAN
PHILIP BAILEY
STEVE PERRY
JOHN CAPPERTY 6 B
RICK SPRINGFIELD
GIUFFRIA Hottest: WHAM! 1-1 DURAN DURAN 6-4 NEW EDITION 9-6 HUEY LEWIS & NEWS 16 MADONNA 2A-T3

KMGX/Freeno, CA Carey Edwards

STEVIE WONDER U2 JOHN CAPPERTY & B LAURA BRANIGAN (dp) HOTLEST NEW POINTS NEW EDITION 1-1
DURAN DURAN 8-2
MADONNA 14-5
HONEYORIPPERS 20-12
REBBIE JACKSON 26-20

Walker/Davis

HONEYDRIPPERS JOHN CAFFERTY & B JOHN CAFFERTY & REBBIE JACKSON PHILIP BAILEY HOTTEST: DURAN DURAN 1-1 MADONNA 2-2 CHAKA KHAN 6-3 HALL & OATES 7-4 WHAM! 8-5

KIKI/Honolulu, HI Kong/Shlahido

MIDNIGHT STAR BILLY OCEAN STEVE PERRY KOOL & THE GANG ELTON JOHN LAURA BRANIGAN HOTTEST:
WHAMI 1-1
CHAKA KHAN 3-2
HALL & OATES 4-3
DAVID BOWIE 5-4
CYNDI LAUPER 7-5

KLUC/Les Veges, NV

ELTON JOHN BILLY OCEAN HALL & OATES 1-1
PAUL MCCARTNEY 8-4
HUEY LEWIS & NEWS 11-5
LIONEL RICHIE 10-8
PAT BENATAR 15-10

KO93/Modesto, CA Mike Novak

MIKE NOVEK
CHICAGO
JACK WAGNER
POINTER SISTERS
STEVE PERRY
DONNA SUMMER
PHILIP BALLEY
JOHN CAFFERTY & B
JOHN HUNTER
HOTCEST
LIONEL RICHIE 4-1
PAUL MCCARTNEY 6-5
JERNAINE JACKSON 1
PAT BENATAR 19-16
BOB SEGER 24-18

KHOP/Modesto-Stockton, CA David Krahem

JACK WAGNER BILLY SATELLITE DAVID BDWIE RICK SPRINGFIELD ELTON JOHN BILLY OCEAN EUROGLIDERS EUROGLIDERS
HALL & OATES 3-1
HUEY LEWIS & NEWS 11-6
TOTO 14-9
SURVIVOR 21-11
DURAN DURAN 33-21

KCAQ/Oxnerd-Venture, CA

Thomas-Potter
BRYAN ADAMS
RAY PARKER JR,
PHILIP BAILLEY
KOOL & THE GANG
ASHFORD & SIMPSON
BILLY OCCEAN
BOTTES
BOTTON
BOTTON
TO THE TO T

Len E. Mitchell

BILLY OCEAN
ELTON JOHN
PIXX
DAVID BOWIE
SHALAMAR (dp)
JACK WAGNER (dp)
BILLY SATELLITE (dp)
ALPHAVILLE (dp)
HOTLEST:
WHAM! 1-1
DURAN DURAN 2-2
CHAKA KHAN 3-3
HOMEYBRIPPERS 20-9
MADONNA 30-16

KDON-FM/Salinas-Mc Kirk Cliatt

ALPHAVILLE
ELTON JOHN
BILLY OCEAN
DAVID BOWIE
DENNIS DEYOUNG
JEFFREY OSBORNE
FRANKIE GOES TO F
POINTER SISTERS
HOTHERS
HOTHERS
HAM! 1-1
HALL 6 OATES 3-2
CYNDI LAUPER 7-4
HONEYDRIPPERS 11
KTRS/Casper, WY
TODIC CAVENER RICK SPRINGFIELD CHICAGO CHICAGO
KOOL & THE GANG
JACK WAGNER
DIANA ROSS
BILLY SATELLITE
ELTON JOHN
BILLY OCEAN
HOTEEST: Hottest: CHAKA KHAN 2-1 MADONNA 17-3 BRYAN ADAMS 23-15 THOMPSON TWINS 30-21 DON HENLEY 36-23

KCPX/Salt Lake City, UT Ausham/Mein

CHICAGO
PHILIP BAILEY
BILLY OCEAN
BICK SPRINGFIELD
JEFFREY OSBORNE
HOTTER: WHANI 1-1
HALL 6 OATES 2-2
CYNDI LAUPER 4-3
PAUL MCCARTNEY 8-5
HONEYDRIPPERS 9-6 JACK WAGNER RICK SPRINGFIELD STEVE PERRY FIXX HOTCEST: DURAN DURAN 1-1 PAT BENATAR 13-3 TOMMY SHAW 2-5 MADONNA 29-14 JULIAN LENNON 28-18 KKAZ/Cheyenne, WY

KHYT/Tucson, AZ Sherman Cohen

STEVE PERRY
DIANA ROSS
MIDNIGHT STAR
BILLY OCEAN
GIUPFRIA
HOTES
BILLY OCEAN 2-1
CHAKA KHAN 7-5
LIONEL RICHLE 8-6
JACK WAGKER 15-12
NEW EDITION 25-21 KRQQ/Tucson Kelly Norris

BILLY IDOL GIUPPRIA ELTON JOHN GIUFFRAN ELTON JOHN Hottest: HONEYDRIPPERS 6-1 PAUL MCCARTNEY 9-4 JULIAN LENNON 18-7 JACK WAGNER 21-8 BRUCE SPRINGSTEEN 24

Parallel Three

KGOT/Anchorage, AK KAy Taylor

EAY 18/107

DENNIS DEYOUNG
PHILIP BAILEY
POINTER SISTERS
STEVIE WONDER
JACK MAGNER
ELTON JOHN
BOTLES

DURAN DURAN 3-1
LIONEL RICHIE 4-3
TOTO 11-5
CARS 13-9
MADONNA 22-10

KYYA/Billings, MT Charlie Fox

SHEILA E. PHILIP BAILEY U2 GIUFFRIA Hottest: WHAM1 1-1 HALL 6 OATES 3-2 CHAKA KHAN 7-3 HUEY LEWIS NEWS 10-8 DURAN DURAN 14-11 HALL & OATES 3-2
CHAKA KHAN 7-3
HUEY LEWIS NEWS 10-8
CYNDI LAUPER 8-4
DURAN DURAN 14-11
KBOZ-FM/Bozeman, MT
KBOZ-FM/Bozeman, MT

Michael Hesse

ALPHAVILLE

John Ramsay

JOHN RAMBBY
JACK WAGNER
PHILIP BAILEY
ROGER HODGSON
GIUPFRIA
HOTLEST:
HOTLEST:
BALL & OATES 3-2
SURVIVOR 13-9
DURAN DURAN 17-10
PAT BENATAR 23-16

KOZE/Lewiston, ID

BILLY OCEAN
HOTLEST:
CYNDI LAUPER 1-1
HALL & OATES 6-3
DURAN DURAN 14-9
BRYAN ADAMS 20-14
MADONNA 28-20
'City, UT
Genty/Greer

JACK WAGNER PHILIP BAILEY

KOOL & THE GANG BILLY OCEAN

Hottest: CHAKA KHAN 2-) WHAMI 1-2 CARS 3-3 SURVIVOR 4-4 CHICAGO 5-5

KCRN/Reno NV

Jay McCall JACK WAGNER POINTER SISTERS DENNIS DEYOUNG BILLY OCEAN

Michael Heese

NEW EDITION
JOHN CAFPERTY & B
SHELLA E.
ROGER HODGSON
BRUCE SPRINGSTEEN
RAY PARKER JR.
ELTON JOHN
HOTTES:
WHAMI 2-1
HALL & OATES 3-2
DURAN DURAN 33-20
BRYAN ADAMS 34-22
MADONNA D-25 Tim Mack RAY PARKER JR. RAY PARKER JR.
ROOL & THE GANG
SHALAMAR
JOAN JETT
ELTON JOHN
DENNIS DEYOUNG
BILLY OCEAN
ALPHAVILLE
JACK WAGNER
DAVID BOWIE
HOTCES:
WHAWI 1-1
HALL & OATES 2-2
CHARA KHAN 6-5
SAMMY HAGRAR 10-9
CHICAGO 26-19 KCDQ/Bozeman, MT Greg Williams

K96/Salt Lake City, UT

POINTER SISTERS BANANARAMA BANANARAMA U2 DAVID BOWIE DENNIS DEYOUNG FIXX HOTCEST: WHAM! 1-1 CHAKA KHAN 3-2 DURAN DURAN 9-4 CHICAGO 27-14 MADONNA 38-24

SLY96/Sen Luis Obispo, CA

Tom Welsh PHILIP BAILEY JACK WAGNER ELTON JOHN DIANA ROSS PIXX KOOL & THE GANG BILLY OCEAN POINTER SISTERS HONTEST:
CHAKA RHAN 1-1
WHAMI 2HALL & OATES 5-3
HUEY LEWIS & NEWS 17-11
MADONNA 31-15

KZOZ/San Luis Obispo, CA Mike Dawson

Mike Dawson
JACK WAGNER (dp)
STEVIE WONDER
SHALAMAR
BILLY OCEAN
EURYTHHICS
BOTLEST
HALL & OATES 2-1
DURAN DURAN 8-5
MADONNA 27-18
DON HENLEY 32-22
HONEYDRIPPERS 35-25

KIST/Santa Berbere, CA

Dick Williams BANANARAMA BILLY OCEAN ASHFORD & SIMPSON HOTLEST: CHAKA RHAN 1-1 HALL & OATES 5-3 CYNDI LAUPER 6-4 HONEYDRIPPERS 12-5 LIONEL RICHIE 14-6

OK95/Trl-Cities WA

ELTON JOHN
DAVID BOWIE
CHICAGO
DENNIS DEYOUNG
BILLY OCEAN
JOAN JETT
ANIMOTION
HOTEGS:
CHARA RHAN 3-1
WHAM! 2-2
HALL & OATES 6-5
JULIAN LERNON 12-9
CARS 14-11 JOHN CAPPERTY & B AN ELTON JOHN HO BILLY OCEAN CH HOTESTEVIE WONDER HOTESTEVIE WONDER HOTESTEVIE WONDER CAPPER CAP

238 CHR Reporter

The following stations failed to report this week; therefore their playlists were frozen:

> KJ103/Oklahoma City WQID/Biloxi KF95/Boise

CHR reporter.

Note: KILE/Galveston is no longer a

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

Parallel II: Selected stations in secondary markets that are format dominant and/or exert a significant local or regional influence. This parallel may also contain some major market stations that do not qualify for parallel one status.

Parallel III: Selected stations in smaller markets that are format domi nant and/or exert a significant local influence. This parallel may contain some secondary market stations th two status.

238 Reports

		DOE ong'' (Any	label)		
LP:	Hit S	ong			
				Natio	onei
	ionai	100/25	44%	Summ	nary
Ree	ch	100/23	T 70	Up	51
E	33%			Debuta	20
M	21%			Sama	4
	58%			Down	0
S					

EXAMPLE

100/25 - 100 CHR reporting stations on it this week including 25 new adds 44% - Percentage of this weeks reporters playing it.

nal Reach — Percentage of reporters playing the song within each region

Up 51 — Number of stations move it up on the charts.

Debuts 20 — Number of stations

debuting the song this week ting no movement this week. (On to On, Add to On, 31-31, etc.)

n 0 - Number of stations Adda 25 - Total number of stations adding it this week



BRYAN ADAM Run To You (A	-	
LP: Reckless		
Regional 226/11	95%	National Summary UP 173
Reach E 963	3	EBUTS 27 SAME 15

M 98% W 94%		ADDS 11
F	HKR7FM 23-20	-
Ρī	WHTF 30-26	₁ P3
	SOUTH	
EAST	WBBQ 39-30	EAST
B104 d-29	KHF1 8-30	WFRG 24-22
WHTT 34-29	WPMF d-28	WZON 31-27
WXKSPM a	KW1C 21-21	W1GY 33-29
WNYS 29-24	KZZB 29-23	103CIR d-38
WPBD 34-27	RXX106 27-25	WOAY 28-21
WBLI d-38	WSSX 22-18	WIKZ d-40
CKGM 36-30	WBCY 26-24	W2YQ 30-25
CK01 d-48	W.12R 31-25	MQCM 37-29
2100 on	WSKZ 24-19	OK100 22-17
WCAUPM 15-14	WNOKFM 29-23	W#H1 32-23
B94 27-25	WZLD 17-10	95XIL 36-31
WHTX 29-20	WDCG 34-29	WJBQ 38-30
PRO-PM 35-29	KSETFM 15-14	WOMPPM 40-37
CFTR 30-27	WANSFM 30-23	#SQV 23-20
CHUM 21-16	W2YP 31-24	
Q107 27-25	WQUT 31-24	SOUTH
WASH d-29	WOX1 36-25	
WAVA 28-25	WFM1 31-23	KQISFM d-28

WFM1 31-23 KKYK 28-25 FM100 21-16 G100 30-29 WABBFM 30-27 WHHYFM ON KX104 35-21 WZKS 8-7 WQUEFM 27-25 WRNO 34-27 BJ105 a Y106 20-16 MRVQ 30-27 KITY ON E98 21-21 MSEZ 4-25

MKDD 29-26 MARC 35-17 MARU 4-32 92K 22-16 KIIK 29-27 MCD2 32-24 KZIO 30-27 MKDQ 33-26 MSTO 4-27 MKDQ 32-28 MSPL 4-29 MSPL 4-29 MSPL 5-3 MSPR 35-28 MSPL 5-3 MSPR 35-28 MSPL 19-9 12-104 35-31 MSPU 35-RFYR On MBNQ 27-25 MBNB 37-30 MCLLFM 30-28 KQCR 27-16 KCMQ 36-26 Y94 31-24 KKKLFM 32-29 MAXYFM 39-34 KFRK 6-30 MRRR 27-23 KKLSFM 24-19 99KG 32-31 KRNC 29-21 KRNC 29-21

-1	KWOD 36-31	KJ103 26-26	WDBR 23-17
ł	K5103 37-33	KOPH 8-39	NSPT 38-36
-1	KITS a	KQKQ 33-28	KDVV 11-9
- 1	RWSS on	K293 27-22	KPNW 33-25
	EPLUS 22-14	WZOK a	1
	KURE 31-23	U93 27-26	WEST
1	KNBO 31-25	WRQN 32-26	
		KAY107 32-29	RGOT 25-17
	P2	KEYNPM 8-30	KYYA 30-26
		KKRD 27-23	KBOZPM 34-2
		WHOT 35-26	KCDO 33-26
IJ	EAST	HYPM 14-9	KTRS 38-27
١			KKA\$ 29-24
-1	WFLY 33-27	WEST	KO2E 20-14
	0100 37-32		K96 32-26
	WHAR 19-29	KNMQ 14-11	KCBN 32-27
	WRENEN 30-24	KKKX d-27	KHTX 39-36
	WVSR 10-22	EQXR 34-28	KBIM 28-22
ı	K104 15-21	KP95 37-37	KRSP 26-20
	WERE 36-32	KEPH 30-22	K202 37-28
	WT1CFM 31-28	KBQS 35-29	SLY96 35-2
4	WKEE d-29	KYNOPH 19-18	K1ST d-35
4	WLANPH 39-32	KIKI on	OK95 30-26
- 1	KC101 d-29	KQMQ 30-25	
	2106 29-27	KLUC on	
	WSPE 38~30	KHOP d-37	
	98PKY 36-24	KCAQ a	
	092 27-22	KSKD 29-23	
	WGFM 24-22	KDONFM 23-15	
	930 d-30	KCPX 22-21	
	WKFM 26-20	KHYT 36-32	
	MPST 38-35	KRQ d-29	
	WRCK 31-23		

ASHFORE Solid (Cap LP: Solid	& SIMPSO pital)	N
Regional Reach E 30% S 27% M 11% W 20%	3/19 22 N & A	National Summery UP 5 DEBUTS 4 SAME 25 DOWN 0 ADOS 19
EAST WXRSFM d-40 WNYS d-40 WBLI s WPLJ 9-9 2100 30-24 WCAUPM d-25 PRO-FM OR	EAST WHAR ON MENNPH 37-15 MERS ON HTICPH 20-15 MSPR ON 930 & MKPH ON	MEST KOXR on KP95 on KP95 on KP90 on XCAQ a KSRD on KRT on
SOUTH 940 a	MPST on MBTF on	EAST

		Continued -
93 on	BOUTH	MJBQ on
95 a	8728 d-40	BOUTH
IIDWEST	FXX106 a	000111
(IDMER)	₩SSX a	MJAD on
HYT 31-22	MJ2R a	WCGQ a
REO 35-32	WANSPH a	Q101 A
WK a	MOXI on	KKQV a
en a	WPMI on	KNIN a
WEST	WOUEFM on	WHSL a
	RTPH on	
M102 a	Z98 a	MIDWEST
	MIDWEST	
		WEST
	KOPM a	
	WRON on	KCDQ on
	KEYNPM on	KBIM On
	WBOT on	KIST a

		BAILEY W	// PHIL C mbia)	OLLI	NS
LP	: Chir	nese Wall			
	gional	192/94	81%	Natlo Summ	
Re	ach	192/94		Summ	ary
Rea E	ach 88 •		D	Summ	ary
Re	ach			Summ UP EBUTS	

0

Reach E 88* S 79* M 68*	BREAKER	DEBUTS 44 SAME 50 DOWN 0
W 928		ADDS 94
	WRCK on	KDONFM d-34
[27]	, WKRZPH OR	KCPK 36-33.
•	WHTF on	KRQ on
EAST	SOUTH	100
P104 a WHTT 40-32	WBBQ a	
WKKSPM on	KHPI a WPMF a	EAST
WNYS d-35	KWIC d-38	
WPHD d-36	KZZP a KXX106 on	WFBG a WZON on
CKGM a	WSSX on	WIGY on
CKOI on \$100 a	WBCY on WJZR a	103CIR a WOAY on
WCAUP# a	WSK2 a	WIKZ on WQCM on
B94 a WHTX d-23	WNOKPH d-36	OK100 d-34
PRO-FM on	WZLD d-40 WDCG d-38	WKRI d-38
WASH a-24 WAVA d-28	RESTRM d-34	95XIL on WJBQ d-34
MAVA d-28	WANSPH on WZYP a	WOMPFM a
SOUTH	94TYK a	WSQV 40-29
940 on	MOKI on MPMI a	BOUTH
94Q on 293 a	G100 a	
KAFM a 93PM a-29	WABBPM a WHHYPM a	KQ1ZFM a WKSF d-38
195 d-34	КВРМ а	MJAD a
Y100 a B97 a	KX104 on WzKS a	WCGQ a KISR on
Q105 d-30	WRNO =-39	Q104 d-35
MIDWEST	Y106 on	WYRS a RTDY d+36
	HRVQ a	RTDY d+36 Q101 d-34
WGCL a WCZY a	ETPM a	KNOEPM on KWES a
MILLIAND -	MIDWEST	T94 m
KBRQ a-31 KDWBPM a		WPPM on WXLK on
RHTR a	WKDD d-38 WAHC a	WIXV on
	WKAU on	2102 on WHSL on
WEST	92X a KZIO on	
KIMN d-40	MKDO on	MIDWEST
RPKE d-29 Q103 d-33	WMEE on WGRD a-39	WBNQ d-31
KIISPM a	WZPL a	MBMP a RQCR d-37
KZZP a KMJK on	WJXQ d-36 WKPR a	KCMQ &
PM102 on	WVIC a	Y94 a WAZYFM a
KWOD a KS103 a	Z-104 d-36 W20U a	KFRX a
Kirs a	KJ103 on	WRER a-30 EERC a
KWSS a KPLUS a	KOFM on	KWTOFM a
KUBE a	KQKQ a-31 K293 a-30	WDBR d-40 WSPT on
KNBQ a	RAY107 a REYNPH d-35	KDVV on
22	KERD d-32 WYFM a-16	KEMW a .
~	WYPM a-16	WEST
EAST	WEST	RGOT a
WFLY a	ENHQ a	KYYA a KCDO d-40
Q100 d-38	KCKK a KCKR d-36	KTRS a-40
WBENFM a-37	#295 on	KRAZ a KOZE d-33
WVSR d-38 R104 d-34	ERPM on EROS a	K96 a-40
WERZ On	KMGX on	ECBN 39-35 ESIM on
WTICPM a-31 WKEE a	KYNOFM a KIKI d-39	KRSP on KZOZ d-30
WLANPH d-39	KOMQ d-39	X202 d-30 SLY96 a
EC101 on 2106 on	KLUC on KO93 a-39	0K95 on
MSPK a 98PXY d-40	K405 9-38	1
98PXY d-40	KCAQ a	
WGPR a	KSKD on	

BANANA	PAMA	
20 11 11 11 11	(London/Pol	
		yGram)
LP: Wildlife	Soundtrack	
1		National
	1/8 219	Summary
Reach £ 279		DEBUTS 1
S 200	NEA	SAME 32
M 119	NAM	DOWN 1 ADDS 8
₩ 30 €		ADDS 8
DI I	WRCK on	. 23
نس	WKR2PH on	التقار
•	SOUTH	
BAST		EAST
WXESFH on	K₩IC on	08108 on
WPBD on	K22B on	WJBO on
HCAUFM on	WOID on WJER on	WSQV a
	MOK1 35-31	
BOUTH	WPM1 on	SOUTH
	WZES a	1
MODWEST	Y106 30-25	Q10) on KWES 30-30
MICHAEL.	MIDWEST	WPFW on
WHYT a	MICHERI	WIKV on
	H2PL do	WGLF on
WEST	WJXQ on	KKQV 35-27
KIISPM 28-22	WRON a	i
KS103 26-21	WHO'T on	MIDWEST
KPLUS 34-32	WEST	99EG 00
	- Total	KDVV 29-30
ועו	KOXR on	
	XF95 on	WEST
EART	KCAQ 31-20	596 on
E-ABT	KSKD on	KRTX on
Q100 on	KHYT On	KRSP a
#104 d-33		K2OZ 34-29
WERZ on		SLY96 on
WKEE on		KIST a
2106 on		OK95 29-24
WEFR a	1	

	BOWIE t (EMI Amen tht	ica)
Regional Reach E 39% S 30% H 27% W 20%	70/69 N & A	29% National Summary UP 1 DEBUTS 0 SAME 0 DOWN 0 ADDS 69
EAST WHIT A WAYS A WEADEN A WCAUPM B	RZ28 A KXXIO6 A NSSX & MIZR A WIORFM A MILD A MANSFM A MILD A MANSFM A MILD A MILD A KZYP & WORL A MILD WEST RIIK B	WOMPPM a MSOV a SOUTH WRSF B MCGQ A KISH B Q WKS B Q UKS B Q UKS B Q UKS B Q UKS B A MFFM B MKLK B



KZIO a WJKQ A WKPR a Z104 a WRQN a KKRD a

WEST

KQXR a KHOP a KSKD a P3

В96 а−39 ₩НҮТ а

P

PAT BENATAR

BABT 27-15 BID4 30-28 WHTT 27-15 WHXSSP 20-1 WHXSSP 20-1 WHXS 25-20 WHD 24-20 NBLI 26-21 CKGM d-39 MPLJ 20-17 2100 21-18 WCAUPH 10-8 WCAUPH 10-8 POPPH 16-1 CRUM d-39 WASH a-30 WASH a-30 WAVA 20-15

94Q 14-11 293 19-17 KAFM 10-8 93FM 23-22 195 24-20 7100 25-21 897 11-8 MNVZ 30-26 Q105 24-21

896 24-19 WLS 25-16 WLS-PM 25-11 GO102 21-14 WGCL 14-12 WCZY 19-17 WHYT 27-17 KBE0 11-11 WKTI d-26 KDWBPM 14-9 KHTR 22-17 KNK 19-15 WLOLPM 8-5

DZ EAST

We Belong (Chrysalis)

235/5

10

WKRZFM 17-Q106 20-17 WHTF 11-9

MIDWEST

NKDD 13-9
NKAU 28-23
NAIC d-10
NKAU 28-23
NAIC d-10
NKAU 28-23
NAIC d-10
NKAU 28-23
NAIC d-10
NA

WEST

LAURA BRANIGAN

N & A

KF95 On KMGX a KQMQ a KO93 17-14 KSRD On KDONPM On KCPX 30-25 KBYT d-37 KRQ On

3

MPBG on MIOH 28-24 MIGY on 103CIR on MOAY on WCCH on WKRI on 95XIL 39-35

Θ

Tender Years (Scotti Bros./CBS)
LP: Eddie And The Cruiser's Soundtreck

KKKIO6 ON MSSX ON MSCY ON MSSX ON MSCY ON MSSX ON MSCY ON MSSX ON MSSX

KCDT on KCDQ on KTRS d-38 KOEE 26-24 KHTK a KBIM 29-23 SLY96 on KIST a

74% Summary

DEBUTS 53 SAME 59 FONN 0 ADDS 47

EAST

HFBG a-37
M200 do wildr on 103CIF a work d-29 WIKE a HZY3 on WCCH d-39 OKI30 on MKNI d-37-31 M3N3 d-19 MSW d-40 WSW d-40

Ti Amo (Atlantic)

LP: Self Control

Reach E 391 S 308 M 279 W 408

Q)

PRO-PH a CPTR d-37

WHYT a

Q100 on E104 on MERZ d-40 WKEE on WLANPH on 930 on MKPN on WPST 17-32 WKRZPH 37-

J. CAFFERTY

MRTT ON NXXSFM d-19 NXXSFM d-36 NPED 29-24 NBLI ON MCAUPM ON B94 ON NHTX 28-19 PRO-FM d-34 ROAMM

BOUTH

940 32-28 293 on

177/47

WEST KIMN a 0103 a PH102 a

WEST

WFLV on 0100 on WMAN on 0 which on WMAN on 0 wise 4-17 K104 d-16 WKERF 0-16 WKER 0-16 WKER 0-16 WKER 0-16 WKER 1-16	WEST **AMD ON A CORE OF 38 **GUER OF 38 **EFF ON TEST ON THE STORY OF 38 **FUNCTION OF 38 **FUNCTION OF 38 **FUNCTION ON THE STORY OF 38 **FUNCTION O	KCNU a Y94 on Y94 on KLSPM a AAYPM a KKLSPM a 9940 a WSPT a WSPT on KPM on KPM on KPM d A 29 KSCD d A 30 KSCD d A
CARS Hello Aga	in (Elektra)	
LP: Heartbe	at City	
Regional Reach E 80% S 86% M 92% W 92%	08/2 87	Mational Summary UP 181 DEBUTS 10 SAME 15 DOWN 0 ADDS 2
EAST WHITT 31-26 WHITT 31-26 WPHID 25-24 WPHID 25-24 WPHID 25-24 WPHID 25-22 CRO1 d-15 EAST BOUTH WHITT 31-27 W	### 20-16 ### 31-20 #### 31-20 ### 31-20 #### 31-20 #### 31-20 #### 31-20 #### 31-20 #### 31-20 ### 31-20 ##### 31-20 ##### 31-20 ##### 31-20 ##### 31-20 ##### 31-20 ##### 31-20 ##### 31-20 ##### 31-20 ##### 31-20 ####################################	EAST WESG 15-32 WESG 15-32 WESG 15-37 HIGH CONTROL OF THE STATE OF
WRBQ 26-25 KHPI 26-23 WFMF a KWIC 20-20		K202 26-19 SLY96 30-22 KIST 37-30 OK95 14-11
LP: Chicago	e Inspiration 17	(WB)

KWIC 20-20		
	_	
CHICAG	0	
You're I	he Inspiration	(WB)
LP: Chicag	o 17	
Regional	210/31 8	8% Summary
Reach		UP 52
E 86%		DEBUTS 84
S 86%	274	SAME 43
M 90%		DOWN 0 ADDS 31
W 1944		NDOS 31
C33	SOUTH	
PI	1	ı ₽3 ∷
	WBBQ 38-29	
EAST	WPMF 27-23	EAST
	EMIC 40-36	1
B104 on	K229 d-30	WPBG 40-33
WHTT d-35	WQID on	WION on
WXKSPM on WNYS d-34	KXX106 26-22 WSSX 29-15	WIGY on 103CIR a-36
WPRD d-39	WBCY d-23	MOAY 39-24
WBLI on	MJZP a	#1 Kz d-36
\$100 on	WSKZ a	WZYQ d-39
WCAUPH on	WNOXPH 40-33	WOCH d-37
B94 a	W2LD 34-22	OK100 d-32
PRO-PM on WAVA d-26	MDCG 40-35 KANZ d-26	WRRI d-36 95XIL 25-19
MAYA 0-28	WANSPM d-33	WJBQ d-38
BOUTH	WZYP d-39	WOMPPH on
	94TYX 40-35	WSQV d-39
94Q 27-18	MOKI d-36	
Z93 d-34 KAPM d-33	WFM1 38-30	BOUTH
Y100 a	F#100 a G100 d-38	KOLZPH 4
897 21-16	WARBEN d-30	WESP d-22
WNVZ a	WHHYPM 19-8	WJAD 37-30
Q105 a	XBFH d-27	MCGQ on
	ERGV On	K1SR d-29
MIDWEST	#X104 ∂-35	WYKS on
	₩ZKS a-20	KTDY 38-29

894 a	W2LD 34-22	OK100 d-32
PRO-PM on	MDCG 40-35	WKRI d-36
WAVA d-26	KAME d-26	95XIL 25-19
	WANSPM d-33	MJBQ d-38
BOUTH	WZYP d-39	WOMPPH on
	94TYX 40-35	WSQV d-39
94Q 22-18	MOKI d-36	
293 d-34	WFM1 38-30	BOUTH
KAPM d-33	PM100 a	1
¥100 a	G100 d-38	KQ12PH a
897 21-16 #MVZ a	WARBEN d-30	WKSP d-22
0105 a	WHHYPM 19-8	WJAD 37-30
Ains y	KBFM d-27	MCGO on FISR d-29
MIDWEST	EX104 d-35	WYKS On
	WZ.KS a-20	KTDY 18-29
B96 39-32	WOUEFH 29-21	0101 d-35
MLS on	WRNO 40-31	KNOEPH d-37
WLS-PM on	BJ105 a	KMES 35-25
WC2Y d-26	WRVO a	194 d-36
WHYT 4	FITY on	WPFM 30-21
KBEQ 25-17	298 on	WXLE on
WKT1 30-28		MIXA 9-38
EDWBFM d-29	MIDWEST	2102 d-40
KATR on		WGLF d-29
KWK d-27	WKDD d-31	KKQV d-35
WLOLPM 8-34	WARC a	KNIN a-32
Q.—	WKAU on	W8SL d-29
WEST	92X d-33	
	K11K Q-31	MIDWEIT
#IMN d-36	WGTT a	
KPKE 30-23 0103 14-26	F210 d-38	KFYR d-19
Q103 14-76 KIISPM d-38	WK0Q d-38	WBNQ d-29 WBWB d-37
KOPA d-28	WMEE on WGRD 33-26	WC1LPH 4-4
KZZP d-36	WZPL a-26	KOCR d-30
KMJ R 36~30	M3 XO 9-38	KCMQ on
FWOD d-37	WKFR d-37	Y94 d-31
#S103 d-39	1299 31-21	KKKLPM d-35
KITS a	WVIC a	WAZYPM On
KWSS on	2104 34-22	SFRX d-27
KPLUS d-29	KJ103 40-40	WRKP a
KUBE d-28	KOPM d-36	KKLSPH on
ENBQ d-29	EQEQ 29-19	KKRC d~33
	K293 a-29	KWTOPH on
22	M2OK a	WDBR 38-35
	HRQN ∂-34	WSPT d-38
	KAY107 40-32	KDVV d-36
EAST	KEYNPH d-29	KFMW 37-27
	KKRD 36-27	WEST
WPLY d-25 0100 a	WHOT d-31 WYFM 27-20	
WMAR on	#17B 27-20	KGOT d-27
WBENPM 40-32	WEST	KYYA d-27
WVSR 38-27		KBOZFM d-31
E104 d-31	KNMD d-26	MCDQ d-36
WERZ 35-31		XTRS a-36
WERZ 35-31 WTICPM 28-25	KKXX 25-21	KTRS a-36 KKAZ d-39
WT1CFM 28-25 MESE on		
WT1CFM 28-25	KKXX 25-21 KQXR 38-32	KKAZ d-39

WFLY d-32 O100 d-40 MHAR d-40 WBENFN 36-2 HVSR d-36 WERZ 37-33 HTICPH 24-2 MKEE ON WILANPM a RC101 on 2106 37-35 WSPK 39-32 WSPK d-32 WGPM d-32

KCI01 on 2106 on WSPK d-19 98PKY d-37 092 a MGPM 36-27 930 d-28 HKFM d-37 WPST on HRCK on WKREPM on 0106 a WHTF on	REPM d-32 RBOS a -36 RBOS 0 RIK: 37-32 RCMQ d-36 RLUC on RO93 a-32 RHOP 39-34 RCAQ on RSRD d-28 RDONEPM a-35 RCPK 3-2 KRQ on	K96 5-5 KCBN 35-32 KBIM 26-19 KRSP 27-14 KZOZ d-37 SLY96 d-35 KIST 38-31 OK95 a
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MOIZPM a MRSP a MIAD d-38 MCGQ on KISR on Q104 35-33 MYKS on KTDY d-40 Q101 d-37 KNOEPM d-41 KWES a T94 on MIXV d-40 2102 on MIXV d-40 2102 on MIXV d-40 KNIN on MIXV d-40 MIXI d-31 MIXI

MBNO ON
MBNB d-39
WCILPH a
KCCR d-36
KCMQ a
Y94 ON
KKKLPM a
MAZYPM a
KKLSPM a
ENTOFM a
KDRR 40-3
KDRR 40-3
KDRV ON
KPMW ON

HEDD 36-29 MARC a MEAU a 92X d-35 R210 on MEDQ a-40 MEDQ a-40 MEDQ 37-36 M2PL a HJXQ 39-30 M2PL a HJXQ 39-30 M2PL a HJXQ 39-30 M2PL a HJXQ 34-31 M2PL a HJXQ

	DURAN Id Boys (i	
Regional Reach P 98% S 99% M 97% W 98%	233/1	98% National Summary UP 211 DEBUTS 2 SAME 18 DOWN 1 ADDS 1
AST	HERZEM WHTF 8	

B104 6-5 WBBQ 15-2 WHTT 7-2 KHF1 15-11	KRYT 30-19
MAKSPM 23-11 MNYS 15-8 MSYS 15-8 MSHD 27-11 MSD 27-11 MS	MFRG 23-15 MFRG 23-15 MFRG 23-14 103CIR 29-10 MOAY 5-3 MIKZ 16-12 MZYQ 26-15 MZYQ 26-15 MZYQ 040-36 MKHI 15-7 95XIL 16-15 HJBQ 6-4 WOMPFM 17-7
SOUTH HOUT 27-16 HOK1 26-12	WSOV 21-13 BOUTH
940 4-2 HFM1 24-13 293 8-5 KKYK 17-12 FM100 18-14 G100 34-32 93PM 3-1 WARRPH 10-12	KQIZFM 26-18 WKSF 1-1 WJAD 16-6

WABBPM 19-1 WHYPM 13-7 KBFM 16-12 KRGV 24-19 KX104 6-1 WXKS 7-6 WOUEPM 7-2 WRNO 31-15 BJ105 15-9 Y106 10-7 WRVO 18-12 XITY 13-9 298 1-1 WSET 13-9 B96 77-22 WLS 7-5 WLS-PM 7-5 WCZY 8-4 WHYT 23-16 KBEQ 3-1 WKTI 9-8 KDWBFM 16-KHTR 10-4 KWK 1-1 WLOLPM 16-

WEST

KINN 1 FPRE 0 Q103 3 KIISFM KOPA 1 K22P 2 KMJK 1 FM102 KMJK 1 FM102 KMJK 5 KMJK 1 FM102 KMJK 1 KMJK WE 87 RC1D1 9-6 ### 10-5 ### 18-14 ### 19-5 ### 10-6 ### 10-6 ### 13-10 ### 13-10 ### 13-10 ### 13-10 ### 13-10

0 SHEILA E. The Belle Of St. Mark (WB) 167/20

70% National Summary UP 70 DEBUTS 32 SAME 45 DOWN 0 ADDS 20 37 **D P3** WPBG d-38 H7ON d-39 H1GY on 103CIR d-37 HOAY 29-28 HIRZ on HQCM 36-28 HKNI 37-31 HOMPPM on HSQV 34-28

BOUTS

BORD 2 - 22

KMF1 2 - 22

KMF1 2 - 22

KMF1 2 - 23

KMSX COM

MDX G-36

MJX G-37

MJX G-29

FRO G-29

FRO G-39

FRO G-3 ROIEPM a
MRSF on
MAND on
MCGQ 30-26
Q104 33-31
MYSS d-30
KTDY on
KNOEFM d-35
KNESS 32-27
MPPM d-60
MXIK on
MIXV on
MCLP on
KKOV 39-39
KMIN on
MKSL 34-28 940 on KAPH on 195 39-36 Y100 31-30 WMVZ 38-36 896 a-34 0102 a-34 MGCL a MCZY 27-23 MRYT 32-25 KREQ 29-29 KDMBPH 27-25 KBTR on MLOLPH 22-18 MKDD 37-34 MKDD 37-34 MKDU on EIIK 27-26 KZ10 35-33 WZPL on WKFR d-40 2299 35-32 2104 d-40 WZUU a KJ103 on ROKO 23-22 KZ93 a HROW d-36 KZY9HM on KXRD d-36 MKRD d-36 MKRD d-36 MKRD d-36 MKRD d-36 MKRD d-36 MKRD d-36 RIMH d-37 Q103 22-17 RIISPM 35-31 ROPA ON ROPA ON RMJK a FMJ02 16-15 RMOD a RS103 33-30 RITS 6-30 RMSS 30-28 RPLUS 30-24 RUBE 23-22 RNBQ 23-20

WERT

KKXX ON

KQKR 28-26

KP95 ON

KKPM ON

KBOS d-38

KFMCX 22-18

A YHOWN 33-32

KIKI 23-17

KQMQ 26-19

KLDC ON

KHOP 30-25

KCAQ 21-18

KSKD 36-30

KSKD 30-25

KSKD 25-22 WEST RGOT 27-24 RYYA a RBO2FM a KCDQ 35-28 RKAZ on KOZE on KOZE on KOZE on KSDE 31-25 KCBN 26-22 KRIM 33-29 RRSP 34-28 KZOZ 25-21 SLY96 d-38 OK95 33-30

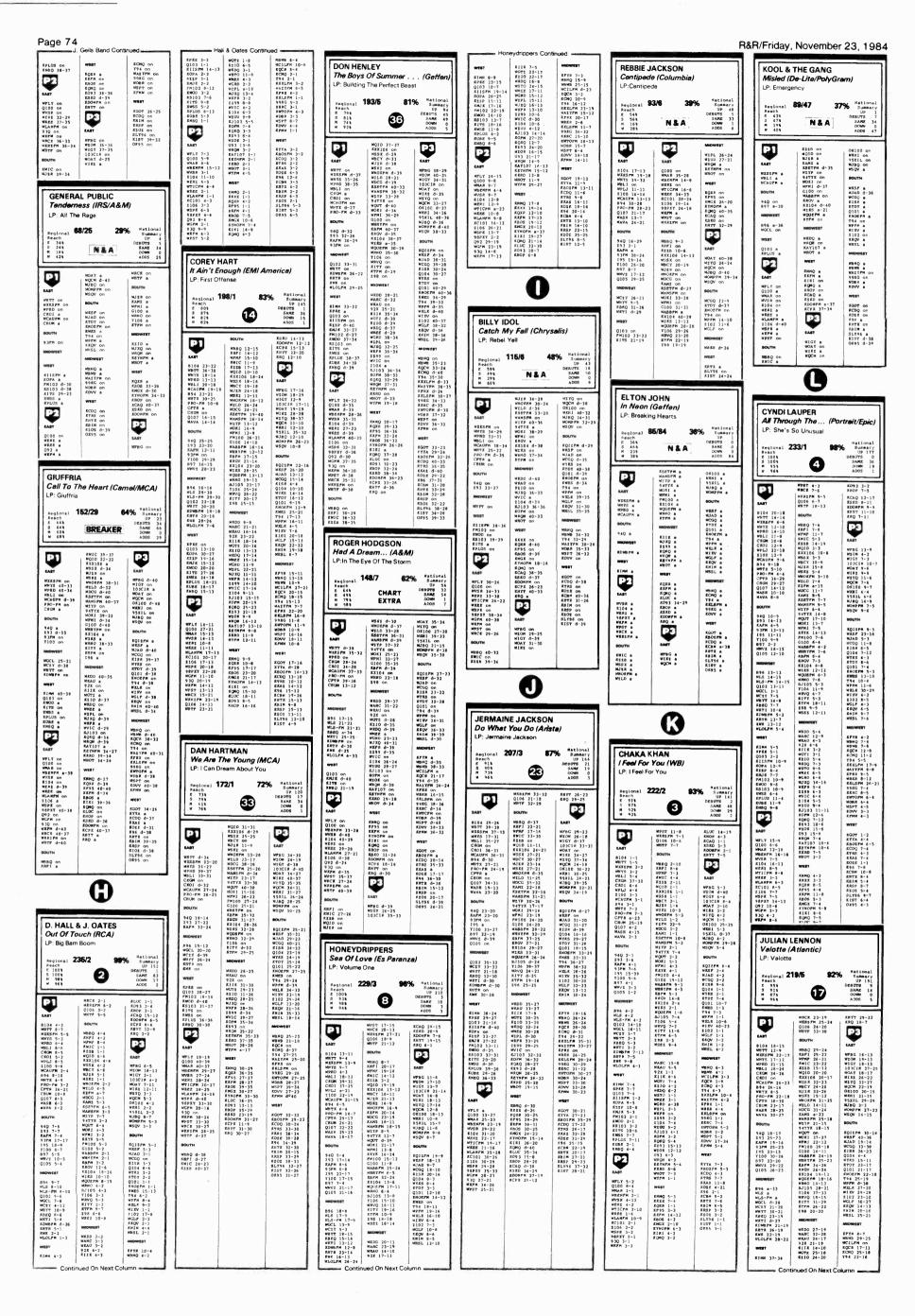
EUROGLIDERS aven Must Be Th Nationa Summa: UP DEBUTS SAME DOWN ADDS 92/8 39% N&A EAST WNOKFM OR WZLD d-35 KSETPM OD WANSPM OR WZYP OD WOX1 34-30 WFMI OD WANO OD BOUTH

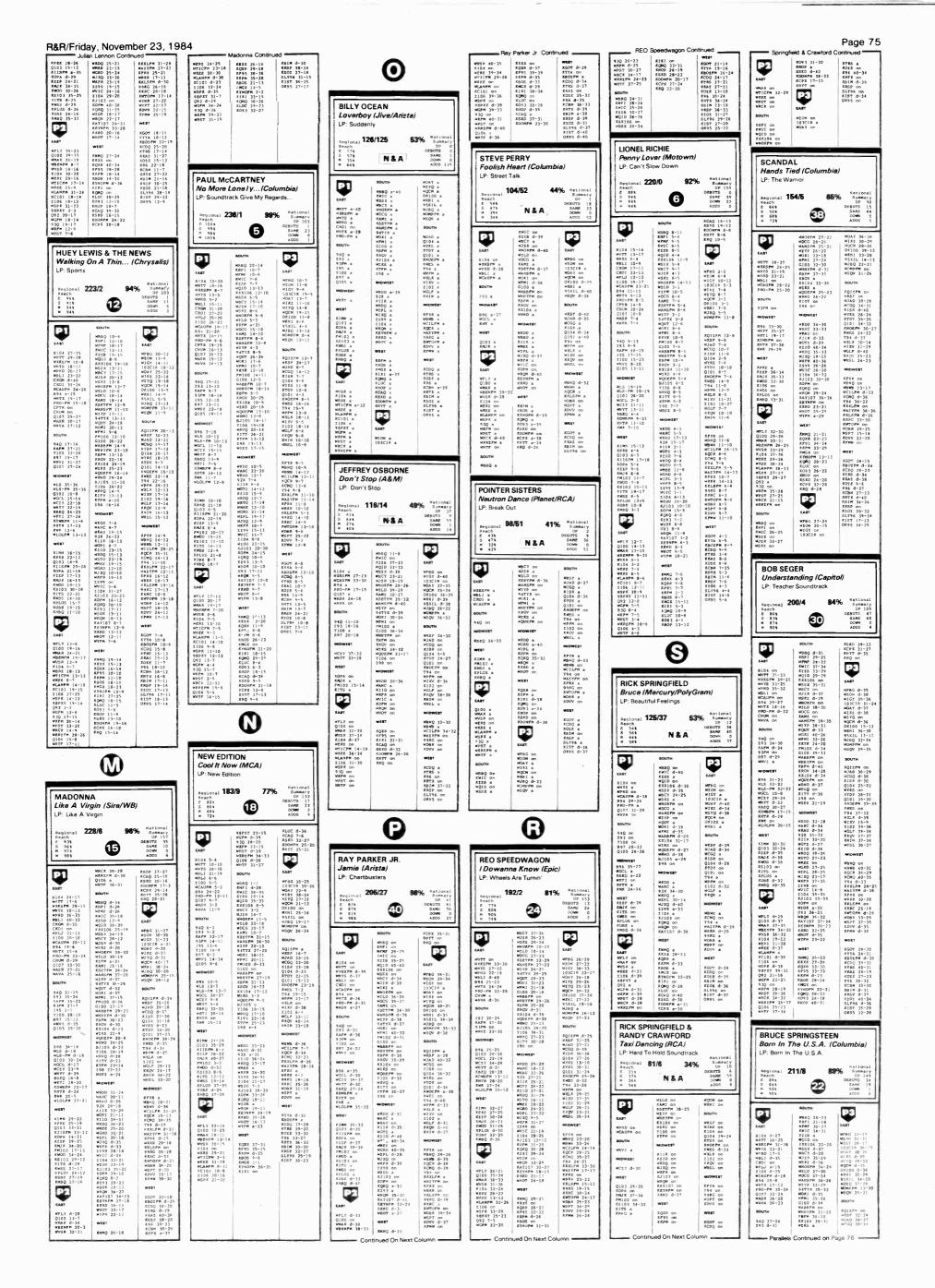
WISF ON
WIAD ON
WIAD ON
WISS ON
RISR ON
RYES ON WXESFM on WPBD 31-29 CKGM on CKOI 40-34 WCAUFM d-36 PRO-FM a CFTR a CHUM on KIIK ON MJXQ ON WKFR ON WRON a KAY107 ON KZYNPH 29-26 KKRD ON WHOT ON 93PM on MIDWEST MGCL 27-25 KP95 on KB0S on KYNOPM on KYNOPM on KOMQ on KOM3 22-21 KBOP a KSFD on KDONFM d-39 KCPX d-39 KHYT on KRQ on WBNQ ON WRWR ON KQCR 39-39 Y94 ON WAZYFM QN WD8R ON WSPT ON 2 Q100 38-3 MVSR on R104 8-40 WERZ 38-3 WERE on WERE on WERF on WEFF on WEFF on WEFF on PE WPBG on WZON on 103C1R on WOAY d-39 OF100 a WEHI on WBBQ on WSS% d-32 WJZR on











8

KAPN 34-31 93PM 30-27 897 27-26 MWVZ 37-31 Q105 d-29 WEOD 39-17
MARC 31-28
MARU 30-9
28 31-26
8118 78-28
MARU 30-12
MARU 30-12
MARU 30-12
MARU 30-12
MARU 30-12
MARU 31-26
MARU 31-29
MARU 31-30-27
MARU 31-30-37
MARU KPYR ON MBNQ d-26 MBNB 31-28 MC1LFM 19-1 RQCR 32-21 RCNQ 39-33 -28 KEXLFM d-27 KFRX 26-23 WRKR 18-7 RKLSFM a 99KG d-38 ERRC 24-16 KWCOFM d-28 MOBR 34-31 MSPT 30-28 RPNM d-39 KIMN 21-17 RPKE & Q103 27-22 RIISPM 33-1 REEP 35-30 RMJX 10-25 KMOU 23-19 KS103 27-20 RUSS 25-14 RMSS 25-22 RPLUS 25-18 RUBE 22-18 RHBQ 25-21

SURVIVOR I Can't Hold... (Scotti Bros./CBS) LP: Vital Signs 87% National Summary UP 166 DEBUTS 4 SAME 33 DOWN 3 ADDS 2 82% 87% 95% 84% 0 9 73

WRITT 25-24 WXESFM 11-1 MNYS 7-6 MPHD 8-8 MBLJ 22-20 CKOJ ON WCAUPM 16-894 16-15 WHITX 20-18 PRO-FM 11-CRUM 4-30 Q107 24-21 MAVA 8 B96 21-24
MLS 27-25
MLS-FM 27-27
Q102 19-14
MGCL 9-7
MHYT 19-13
RBEQ 17-16
HKTI 11-7
KOMBFM 4-3
RBTR 9-9
KWK 5-4
MLOLPM 2-2 KIMN 18-16 KPKK 13-9 Q103 17-13 ROPA 25-22 EZEP 18-14 KMJ K 13-11 PM102 d-28 KMOD 13-7 KNTS 28-27 RMSS 28-27 KMSS 28-25 KPLUS 5-3 KUBE 15-13 KNBQ 6-5 ROPM 21-18 ROPM 21-18 ROPM 15-14 RZ93 20-14 WZOR 6-5 U93 28-24 WROW 8-6 KAY107 15-KEYNPM 3-2 KERD 5-4 WYPM 6-3 KYYA 13-10 KBOZFM 14-1 KCDO 10-7 KTRS 13-9 KOZE 3-2 KSE 4-4 KSTX 23-16 KSIM 4-3 KRSP 13-10 KZOZ 7-6 MKBE 7-4 MLAMFM 4-2 Z106 15-15 MSPK 8-8 98PXT 16-16 Q92 1-1 MGFM 9-7 930 13-12 MFFM 9-8 MFST 10-7 MRCK 3-3 MKRZFM 14-8 0106 23-16 MMTF 22-18

Picture Yourself In R&R.

If something's happening at your station or company send R&R the photo and we'll put it on the Picture Page.



1930 Century Park W. Los Angeles, CA 90067 (213) 553-4330

O

THOMPSON TWINS The Gap (Arista) Natio Summ UP DEBUTS SAME DOWN ADDS 76/2 Regions Reach Z 39% S 27% M 19% W 46% 32% NAA MSPE on 98PIY or MRFM on MRCE on **P** EAST WXKSPM or WNYS on WPHD on WCAUPH or

WBBO ON KWIC ON WOID ON WJIR ON WORFH ON KSETFM d-39 WORI d-33 WPMI ON EX104 34-29 KTFM ON WKSP a RISR on WYRS on Q101 on 794 on MGLP on KKOV on KNIN on WHSL on MEDD on EllE on EXIO on EXIO on 2104 38-31 MRQN on EEED on MINOT ON ROXE ON RBOS ON RIKI ON ROMO ON KBOD 29-28 KBKD ON KDOWFM 30-21 KCPX 24-17 KGOT on KCDQ on K96 28~22 KCBN 38~34 KHTX on K31K d-32 KRSP on K302 on SLY96 on K1ST on O#95 38~35

PM102 27-KMOD 39-KS103 d-KPLUS 40

тото Stranger In Town (Columbia) National Summary UP 158 DEBUTS 19 SAME 2 DOWN ADDS 83% 23

WRBIO 31-28
RIFTI ON MSSX 23-22
MSCY 33-21
MSE 29-24
MSCY 33-21
MSE 29-24
MSCY 31-31
MSE 29-24
MSC FF 24-19
M **3** 94Q d-31 293 d-32 KAPM 3D-27 897 30-27 WNVZ 39-37 MICHAET

896 29-28

MLS o MLS o MLS -PH a
Q102 m-35

MGCL 21-18

MGC2 21-18

MGC2 38-36

MHYT ON

KDWSFM 15-11

RHTR ON

MLOLPM 24-19

RQIEFM d-26 WKSF 36-29 MGQG 36-33 KIBR 28-25 QIO4 22-20 WYKS 28-25 QIO4 22-20 OUT 37-30 QIO1 32-28 KNORFM 36-3 EMES 29-25-22 WLK d-38 HIXV 21-16 E102 27-25 WICK d-38 HIXV 21-16 E102 27-25 WICK d-38 KIMEN 29-3 24-24 37-35 16-16

KGOT 11-5 KYYA 17-13 KBOIEM 31-2 KCOO 31-25 KFRS 31-28 KRAI 33-31 KORE 24-19 K96 35-28 KCBN 24-21 KBIM 31-27 KBIM 31

O U2 Pride (In The Name Of...) (Island) LP: Unforgettable Fire 149/21 63% National Summary UP 68 DEBUTS 12 SAME 48 DOWN 0 ADDS 21 BREAKER

Q92 30-27 WGFM 38-36 WKFM On WPST 18-14 WRCK 32-30 HKRZPM ON WHTF 38-35 LAST NBBQ 30-27 KNIC 30-28 KREB On NBCY 25-17 WNOKPM 6-38 WZLD d-38 HANSPM On WZYP 39-31 WOUT ON WOKI ON MFMI ON WABBFM a KX104 27-2: WRNO d~35 Y106 40-32 Z98 ON ROLITH d-30
MRSF on
HAND on
MCGQ 37-29
KISR on
0104 34-30
MYKS 22-20
KTDY a
KNOEPH on
KNES 31-28
T94 38-31
MCLF d-39
MCLF d-39
KNIN 36-35
WRSL 19-15 MKDD d-33 MANC d-24 MKAU on K210 a MJXQ 27-23 X299 16-13 MVIC 28-26 I104 14-14 EQKQ a-35 KZYNPM a KERD a WGCL on WC1Y 25-19 WHYT d-35 WKTI 22-19 RBTR on KWK 21-18

MBMB ON HCILFM ON EQCR # EQCR # T94 ON MASYFM d-46 WRKR 24-18 99EG ON ERRC 27-25 KWTOPM ON HOBE ON WSPT 32-27 EDVV 39-39 EFMN ON RNMO a RXXX a KOXE 35-29 KEPM a RBOS 40-37 RBOS 40-37 RBOY on RLUC on REOP on RCAQ 26-24 RSRD d-25 RCONPH 39-29 KCPX 39-36 RRYT 39-24 KRQ 23-23

RTYA a RCDQ 34-27 RODE on 896 a RCBN 18-14 RBIM 18-14 RRDP a RZOZ 33-24 SLY96 40-30 OR95 35-32 W

JACK WAGNER All I Need (Qwest/WB) Regional 167/53 70% Natio D Summ UP DEBUTS SAME DOWN ADDS 23

WIAMPN d-40 KC101 21-13 2106 6-6 MSPK a 98PXY a Q92 a WCPN d-32 MKPM a-29 MFFT d-33 MKRZFM 20-18 Q106 d-27 **Q Q**3 B104 16-7 WHITT a WXKFFM 18-1 NYS a WBLJ 18-32 WFLJ 19-16 Z100 14-12 WCACPM 18-1 WGACPM 18-7 WHITX d-11 PRO-FM 18-1 0107 25-18 MASH 30-28 HAVA 21-18 W7BG a-36 WIGY ON 103CIR a-20 WOAY 15-15 WIRE 36-20 WOCH a OK100 36-28 WRBI d-54 95XIL 30-23 KJBQ ON WSQV d-37 MBGD 16-13 MFMF a KWIC 3-2 EXEB 36-24 WOID 9-9 FXXIDS 21-16 MSXX 16-9 WOID 3-11 MHOKEM 37-30 MECC 12-9 KAME 17-17 MANSPH 24-19 FM100 a MABPR 23-19 MGCP 4-29 MGC 4-34 MGC 3-4 MGC 12-9 MGC 13-9 MGC 1 94Q 8-7 Z93 10-8 KAPM 20-9 93PM 11-14 B97 a-22 WNVZ d-38 Q105 22-19 RQIZPM a
MKSF 3-2
MAD d-39
WCGQ a
QI04 3-2
KTDY a-34
WPFM 10-9
MXLK 38-28
MIXV 27-20
Z102 34-31
RECV on
MISL On

RPYN ON WCILPM d-1 KCCR a KCMQ a Y94 d-34 RKXLPM d-2 MKKR 1-1 KKRC 34-31 MDBT 40-31 KDDVV ON KPMM d-37 RIMN a-23 RPKE 10-8 0103 k1-6 BIISPH 22-KOPA 15-12 RXEP d-33 KMJK 31-26 PM102 25-2 RM00 35-2 RM00 35-2 RM50 d-27 RPLUS 31-2 KUBE 14-14 KUBE 14-14 KUBE 14-14 KUBE 24-14 KPRM d-3; WIST KOOT a KYYA 28-22 KBOKFM d-32 KCDQ d-39, KRAX a KOE£ a KPG a-39 KBIM a KRSP d-38 KZOZ a SLY96 a OK95 on **P** WFLY OD Q100 18-14 WMAR 27-12 WVSR d-30 K104 34-22 WERZ h WTICFH a-30 HKEE d-36

JOHN WAITE Tears (EMI America) National Summary UP 127 DEBUTS SAME 7 DOWN ADDS 161/0 68% Reach E 649 S 748 M 639 W 688 3 **D**

WNRE 25-20 WNORPM 25-20 EARL ON 25-20 EARL ON 26-24 MOST 26-20 MOST 26-20 MOST 28-20 MOST 27-22 MFM 18-16 C100 37-36 MUST 29-26 EXIDA 22-18 MISS 24-19 MISS 24-19 MISS 24-19 MISS 24-19 MISS 24-19 EXIDA 22-18 MISS 24-19 EXIDA 22-18 EXIDA 22-18 EXIDA 22-18 EXIDA 23-23 EXITY 28-26 RQIZPM ON MRSP ON MRSP ON MSP 940 30-23 293 22-19 KAFM 38-35 B97, 26-25 WNVZ 27-24 WGCL 24-23 WHYT ON KDWBFM 25-24 KHTR 29-22 KWK ON WLOUFM 19-16 MKOD 14-14 MARC 29-29 MKAU 26-21 92K 29-27 FIIR 26-23 ELIO 32-28 MJRO 24-19 MJRO 24-19 MJRO 24-19 MJRO 24-19 MJRO 24-19 MJRO 32-30 COPP 39-37 MJRO 39-37 M

MBHO 24-22 WBMB 30-29 WCILPM 21-27 KCMG 30-30 Y94 30-27 MAIYFH 18-15 KPRK ON RALSFH 23-20 99KG 28-25 ENTOFM 25-23 MBSR 20-18 MSPT 14-13 KCVV 32-31 KFMN 34-32 RNMO 22-22 KF95 26-26 KKFM 21-19 RBOS 25-21 KHGX 19-15 KYNOFM 23-KCMC 34-31 KCOC 34-31 KROP 31-30 KROP 31-30 KCOPM ON KCOPM ON KCOPM ON RGOT 23-22 RXYA 26-25 RCDQ 16-15 RTRS 29-26 RRAI 35-33 ROZE 19-18 R96 27-21 RCBN 37-31 RHTX 35-32 RRSP ON RZOZ 29-23 SLY96 36-33 RIST 26-19 E I MBBQ 25~21 RBFI on RWIC 19-19 K228 d~38 WF8G 22-21

WHAMI LP: Make It Big DEBUTS SAME DOWN ADDS KDONPH 1-RRYT 1-2 RRQ 1-3 LAST 0106 2-1 HRTF 1-1 WBBQ 5-12 KHPI 2-5 MPMF 6-1 MQID 2-2 KXX106 5-6 WSSX 2-6 WBCY 12-22 MJER 2-2 MSEZ 2-2 HPBG 1-1 MZON 1-1 HIGY 4-5 103CIR 3-HOAY 4-2

2100 4-4 894 1-3 WHTX 2-7 PRO-PH 1 CFTR 1-1 CHUM 1-1 Q107 3-1 MASH 5-6 WAVA 1-1 WHOREPH 1-1 KEPH 4-1 MCCG 1-3 KAME 3-2-7 KSEFSPH 3-2-7 KSEFSPH 3-2-7 MOUT 5-3-2 MOUT 5-3-2 MOUT 5-3-2 MOUT 5-3-7 MOUT 3-2-7 MOUT 5-3-7 MOU MIXI 1-1 MZYQ 1-1 MQCM 2-1 MGRH 1-1 95XIL 1-1 MJBQ 1-1 MOMPPH 2-2 MSQV 1-1 BOLTH KQIXPM 3-. HKSP 8-12 HJAD 10-33 MCGQ 6-5 KISR 7-HYE" 940 24-26 293 21-21 KAPM 1-2 93PM 1-2 195 2-2 Y100 1-1 897 1-6 HNV2 2-2 Q105 2-1 MYRS 9-16 RTDY 1-1 Q101 2-2 RNOEFH 2-KWES 2-1 T94 2-1 MPPH 3-2 WXLK 2-1 MIXV 2-13 3102 2-7 MGLF 9-17 RKOV 1-7 RNIN 2-1 WHSL 1-3 KFYR 1-1 MBNQ 1-1 MBMB 3-2 KQCR 2-1 KCMQ 3-7 'Y94 4-7 KCMQ 3-7 'Y94 4-7 KKXLPM 2-1 MAIYPM 2-3 WRKR 3-5 KKLSPM 10-99KG 2-2 KKRC 2-2 KWTCPM 2-! WDMR 1-1 WSPT 3-10 KDVV 2-1 KPMW 2-2 KYYA 1-1 KBOZ FM 2-KCDQ 1-1 KTKS 1-1 KRAZ 1-1 KOZE 2-13 K96 1-2 KCBN 1-1 KBIW 1-1 KBIW 1-1 KSCD 1-7 SLY96 2-2 OK95 2-2 WSPX 2-1 98PXY 6-6 Q92 3-3 WGPM 1-2 93Q 1-3 WKPM 2-1 WPST 1-1 WRCK 4-2 WKRZPM 2-

PETER WOLF Need You... (EMI Am LP: Lights Out

87% National Summer UP 120 DEBUTS A SAME 3 DOWN A ADDS 0 E 719 S 708 M 618 W 669 23 WANSPM 23-2: MZYP 24-21 MZYP 24-21 MZYP 39-30 MOKI 14-8 MPHI 19-17 PMI00 30-29 G100 21-18 MRHYPM 28-2: K8PM 31-34 KRCW d-34 KRCW d-34 MIXES ON MRNO 20-16 BJ105 21-18 Y106 ON MRVQ ON MIYWQ O MNVZ 35-33

KOILFM 24-HRSF 39-35 MJAD 25-22 MCGO 20-18 RISR 19-10 MYKS 27-26 ETDY 27-26 ENDERH 26-ENDERH 26-ENDERH 30-22 MYKS 30-22 MYKS 30-22 MYKS 30-22 MYKS 30-22 MYKS 30-22 MYKS 25-21 MYKS 25-21 MYKS 25-21 MYKS 25-21 MYKS 27-26 EKGV 15-15 MYKS 17-13 MYKS 17-13 AFYR d-20 WBNQ 22-19 WBNB 17-14 KCMQ 29-29 Y94 25-23 MAIYFM 23--KFRX d-29 AKLSFM on 99KG 24-17 KWTOFM 23-MGPT 35-33 KDVV 15-16 KFM 24-21 ENBO 22 WEST

KNMO 13-13 KOXR 16-16 RF95 13-13 KKPM 31-30 KMGX ON KYNOFH 37-4 KOMO 25-20 RLUC 33-33 KO93 20-19 KHOP 27-23 KSRO 21-17 KDOMPM 40-3 KCPX 23-22 RRG 19-16 LAIT WFBG 28-26 WION 22-16 WIGY 17-15 103CIR on

STEVIE WONDER Love Light In Flight (Motown Nationa Summar UP DEBUTS SAME DOWN ADDS NAA AFT P3 WXRSPM WNYS a WBLI a CKOI ON WCAUPM WHTX a-WAVA a WP8G a 103CIR a WOAY a WIKZ a WZYO a OK100 a 95XIL a WOMPPM a

MJAD a MCGQ's EISR a RHGV a
HQUEPM a
RITY a
RITY a
RITE a
2104 a
ROPM a
RAY107 a
WHOT a
WEST
ROXA a
RHGX a
RHGX a
RHGX a B96 a-30 WC2Y a WEST KIISFM a RAJK a PM102 a WGLP a Y94 a MDBR a KPRW a WEST RCBN a-40 RCDZ a WFLY a WMAR a WVSR a

PARALLELS SIGNIFICANT ACTION

ALPHAVILLE Big In Japan (Atlantic) MER2 d-37 MLANFH a MSFE a WRCE on WEREFH on WRTF on **1** WXKSPH 40-WPED a WORL a WESF a W1XV a KEQV on 93PN on KDWBPM a no TORW KOCR a 99KG on **2** RCDQ a ROEF on RHTX on RB1M a OK95 d-38 **3** Q100 a K104 e ₿ LINDSEY BUCKINGHAM

Slow Dancing (Elektra) (I) MOE 1 a KWES OF WKAU on WJXQ on WRQN a KROP OF KRTX on

O DENNIS DEYOUNG Don't Wait For Heroes (A&M) LP: Desert Moon KNIC a MJSR a WZLD a KSETFM a MANSFM a MPM1 a WRMO a-40 WKSP a KTDY a KKQV a WHSL a WPRD & MIDWEST WAXYPM 99KG a WDBR a KPMW a MEAU a RZIO a MJXQ a MRQN a **P**

EART WVSR a WRPM a WRCK a WIGY A **a EURYTHMICS**) (RCA) **(1)** WERZ 40-38 **P** RWIC on WZLD on WZYP on WOKI on KTFM on WXKSFM on WPHD on CKGM d-39 CKOI on WIGY on WJBQ on

WESF on WCGO on Q101 on KWES on KKOV on WHSL on WJXQ a WRQW on WEST KYNOFM on KSKD on KDONFM on KPLQS (WAZYFW on RCDQ on RZOX a OK95 on 0

JOAN JETT I Love You Love (Blackheart/MCA) P: Glorious Results Of A Misspent Yourt Q Q101 a KKQV a WHSL a MJER a MORI a MPHD a KZ10 a WJKQ a KOPH a KCMQ a 99KG a P3 KBIM a OK95 a **P2** WVSR a

0 MIDNIGHT STAR Operator (Solar/Elektra) LP: Planetary Invasion RYNOPH d-38 ROMO a RCAO 37-34 RETT a

P.P. KWIC on WILD on KAMI d-29 KSETFM a-WIKS a Y106 on 298 a носи в 195 38-35 Q105 a NJAD on NCGQ a RNOEPH a 3102 a MCIY a WEPL on £104 a-30 FM102 29-26 0

JOHN PARR Naughty Naughty (Atlantic) EAST WPHD a WIXV on WHSL on BOUTH 93PH a WDBR on RFMW on MJRQ on 2199 a MRQM on RCDQ on 0K95 16-12 EAST ₩**7**8G on K104 29-26

0 DIANA ROSS Missing You (RCA) LP: Swept Away WRBQ a KZZB a WSSX a WSCY a WJER a KAMZ a KSSTPH WZYP a WOK1 a KRGV a WOUEFM Y106 a CKOI a MJAD a WCGO a Q104 a KNOEFH T94 a WFFM a WIXV a WGLF a KKQV a WHSL a 94Q a 893 a 99KG a KDVV a RIRI a ROONPH RHYT a SLY96 a KIST a MVSR a R104 A WERZ a WGPM 4 WPST a WERZPM HHTF a

мом у а

0

BILLY SATELLITE LP: Billy Satellite EAST EAST WERZ A WSPK A WGPM ON WRCK A WPHD on KWIC on HJSR on KSETFH on KTFM d-28 MIXV on MRSL on MJXQ on 0103 0 KHOP a KSKD a KDONPM a WBNQ OF KTAS on KSTX on OK95 on #104 o

SHALAMAR Amnesia (Solar/Elektra) Z106 40-3 WPST on WERSPM OF WHTF on EAST EAST WCAUPH 41 KWIC ON WZLD 40-1 RAME ON RSETPH a WORI a WZRS ON 195 34-32 Y100 34-31 194 on WP#M on WHYT OR KOPH on WRQN on WEST Q103 on KOPA a WBNQ d-34 WAITPH a KDVV on WEST

a TIME Jungle Love (WB) EAST MCAUPH d-3 FM102 5-4 RITS 30-28 RPLUS d-25 RUBE 30-21 RIFI a RCAQ 6-5 RSED On 93FH a-30 195 33-31 NJBQ 33-28 BOUTH MESP d-27 Q104 a WETI & KOMPFM & WLOLFH 30-23 E1 (SPH 12-1) ENJE 9-5

IN THE DECEMBER 14, 1984 ISSUE OF RADIO & RECORDS, AIR WILL ANNOUNCE THE WINNERS OF OUR SECOND COMPETITION

This Mercedes-Benz 380SL will be awarded to that radio person who possesses the Best CHR Ears in the Business. The next twenty runners-up will be awarded \$1,000 each!



AIR's Third CHR Competition And First AOR Competition Are Currently In Their 10th Week.

Over 400 of radio's best CHR and AOR ears are currently competing for two 1985 Mercedes-Benz 380SL's, and over \$40,000 in cash, by predicting the hit potential of AIR's sampled records.

AIR's concept is the <u>only</u> research available to the record industry that delivers radio's perception of your product, CHR or AOR. The cost of this visibility is a fraction of what it would cost to accomplish this through conventional means.

Make your first step a giant one. Call Alan Smith at (301) 964-5544.

AIR delivers the ears when listening is critical.

WEEK #10

AIR Priorities

WEEK #10

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, November 28, 1984

CHR

ALL RIGHT NOW WHERE THE ROSE IS SOWN TURN UP THE RADIO

TITLE

HANG ON TO YOUR LOVE SOLID

ARTIST

ROD STEWART
BIG COUNTRY
AUTOGRAPH
SADE (SHAR-DAY)

ASHFORD & SIMPSON

LABEL

WARNER BROS.
MERCURY/POLYGRAM
RCA
PORTRAIT/EPIC
CAPITOL

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, November 29, 1984

A O R TITLE/CUTS

ARTIST

LABEL

WHICH WAY IS UP "Animal"

4-3-1

RECOVERY

ALL THE RAGE
"Never" "General"

GENERAL PUBLIC

A&M

R

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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ontemporary Hit Radio Continued from Back Page

CHART EXTRAS

Chart Extras are records above the 60% airplay level without sufficient chart activity to debut on the National Airplay / 40 this week

ROGER HODGSON

Had A Dream (Sleeping With The Enemy) (A&M) 62% of our reporters on it. Moves: Up 54, Debuts 32, Same 54, Down 1, Adds 7, KBEQ, WLOL-FM, WMEE, KFYR, WCIL-FM, KBOZ-FM, KKAZ. Complete airplay in Parallels.

BREAKERS®

PHILIP BAILEY with PHIL COLLINS Easy Lover (Columbia)

81% of our reporters on it. Moves: Up 4, Debuts 44, Same 50, Down 0, Adds 94 including B104, Z100, Z93, B97, KDWB-FM, KIIS-FM, KPLUS. Complete airplay in Parallels.

JOHN CAFFERTY & BEAVER BROWN BAND Tender Years (Scotti Bros./CBS)

74% of our reporters on it. Moves: Up 18, Debuts 53, Same 59, own 0, Adds 47 including Q105, WKTI, WLOL-FM, Q103, KZZP, KMJK, KITS. Complete airplay in Parallels.

JACK WAGNER All I Need (Qwest/WB)

70% of our reporters on it. Moves: Up 71, Debuts 25, Same 17, Down 1, Adds 53 including WHTT, WNYS, B97, Q102, KHTR, KWK, KIMN, See Parallels. moves 36-26 on the CHR chart.

GIUFFRIA

Call To The Heart (Camel/MCA)

64% of our reporters on it. Moves: Up 23, Debuts 34, Same 66, Down 0, Adds 29 including CHUM, 94Q, KWOD, KWSS, KUBE, KNBQ, Z106. Complete airplay in Parallels.

Pride (In The Name Of Love) (Island)

63% of our reporters on it. Moves: Up 68, Debuts 12, Same 48, Down 0, Adds 21 including B104, Q103, WBEN-FM, WABB-FM, KZIO, KKRD, KKXX, WZON. See Parallels, debuts at number 39 on the CHR chart.

NEW & ACTIVE

BILLY OCEAN "Loverboy" (Jive/Arista) 126/125
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 125 including WHTT, WXKS-FM, WNYS, WPHD, WHTX, PRO-FM, 94Q
Z93, 195, Y100, WHYT, Q103, FM102, KS103, KPLUS.

RICK SPRINGFIELD "Bruce" (Mercury/PolyGram) 125/37
Moves: Up 12, Debuts 36, Same 40, Down 0, Adds 37 including WNYS, PRO-FM, WGCL, KBEQ, KHTR, KUBE, WVSR, WSKZ, BJ105, WAHC, ZZ99, KDON-FM, WIGY, WCGQ, WBWB.

JEFFREY OSBORNE "Don't Stop" (A&M) 116/14
Moves: Up 37, Debuts 9, Same 55, Down 1, Adds 14, B104, B94, Q107, Y100, KMJK, KITS, FM100, WAHC, WVIC, WOMP-FM, WHSL, WBWB, KCDQ, KTRS, 94Q 11-10.

BILLY IDOL "Catch My Fall" (Chrysalis) 115/6
Moves: Up 43, Debuts 16, Same 50, Down 0, Adds 6, CFTR, KITS, 94TYX, KRGV, WVIC, KRQ, WNYS 34-29, WCAU-FM 38-34, Z93 33-27, KS103 39-29, WFLY 30-26, WBBQ 40-32, WJZR 34-28, WOKI 38-29, WRQN 40-33.

TEVE PERRY "Foolish Heart" (Columbia) 104/52

Moves: Up 1, Debuts 18, Same 33, Down 0, Adds 52 including WXKS-FM, WBLI, WCAU-FM, Z93, B96, WGCL, KWK, Q103, KMJK, Q100, WBCY, WRNO, WKFR, KKFM, KHYT:

FRANKIE GOES TO HOLLYWOOD "Two Trib

Moves: Up 30, Debuts 9, Same 46, Down 1, Adds 14, Q107, WAVA, KAFM, WCZY, KZZP, WVSR, KX104, WKAU, KQIZ-FM, Q104, WBNQ, Y94, WAZY-FM, KCDQ, KIIS-FM 11-10.

POINTER SISTERS "Neutron Dance" (Planet/RCA) 98/51
Moves: Up 2, Debuts 9, Same 36, Down 0, Adds 51 including WXKS-FM, WBLI, CKOI, WCAU-FM, KIMN, FM102, KWSS, KPLUS, KNBQ, WLAN-FM, KZZB, KKRD, KO93, WKSF, SLY96.

REBBIE JACKSON "Centipede" (Columbia) 93/6

Moves: Up 48, Debuts 5, Same 33, Down 1, Adds 6, KAFM, WKFM, WABB-FM, WRQN, KYNO-FM, KHTX, Q107 21-17, WASH 13-7, Z93 2-1, B97 8-7, WNVZ 17-12, WHYT 9-5, WTIC-FM 16-6, WBBQ 9-3, Z102 11-6.

EUROGLIDERS "Heaven (Must Be There)" (Columbia) 92/8
Moves: Up 15, Debuts 7, Same 62, Down 0, Adds 8, PRO-FM, CFTR, K104, WRQN, KHOP, OK100, 95XIL, WIXV, WPHD 31-29,

CKOI 40-34, WERZ 38-35, WRCK d-39, WOKI 34-30, KEYN-FM 29-26, KOZE 21-15.

J. GEILS BAND "Concealed Weapons" (EMI America) 91/2 Moves: Up 20, Debuts 4, Same 65, Down 0, Adds 2, KOXR, WIKZ, WHTT 19-13, WXKS-FM 25-21, WERZ 32-29, WRCK 36-33, WJZR 39-34, WNOK-FM 23-17, WZLD 29-23, WJXQ 37-34, WHOT 33-29, KSKD d-39, WJBQ 36-32, WCGQ d-40, KIST 39-32.

MOST ADDED ®

BILLY OCEAN (125) Loverboy (Jive/Arista) PHILLIP BAILEY w/PHIL COLLINS (94) Easy Lover (Columbia) **ELTON JOHN (84)** In Neon (Geffen) **STEVIE WONDER (69)** Love Light In Flight (Motown) **DAVID BOWIE (69)** Tonight (EMI America) **JACK WAGNER (53)** All I Need (QWEST/WB)

HOTTEST

DURAN DURAN (138) The Wild Boys (Capitol) CHAKA KHAN (124) I Feel For You (WB) DARYL HALL & JOHN OATES (119) Out Of Touch (RCA) WHAM! (115) Wake Me Up Before You Go-Go (Columbia) **MADONNA (111)** Like A Virgin (Sire/WB)

HONEYDRIPPERS (57)

Sea Of Love (Es Paranza/Atlantic)

KOOL & THE GANG "Misled" (De-Lite/PolyGram) 89/47
Moves: Up 1, Debuts 7, Same 34, Down 0, Adds 47 including WXKS-FM, WBLI, WCAU-FM, B97, B96, Q103, KPLUS, Q100, WKFM, WJZR, KNMQ, KCAQ, WIGY, WKSF, K96.

ELTON JOHN "In Neon" (Geffen) 85/84

Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 84 including WXKS-FM, WNYS, WPHD, WCAU-FM, 94Q, KDWB-FM, KIMN, 98PXY, WNOK-FM, KIIK, WHOT, KHOP, WKHI, Y94, KGOT.

RICK SPRINGFIELD with RANDY CRAWFORD "Taxi Dancing" (RCA) 81/6
Moves: Up 10, Debuts 6, Same 59, Down 0, Adds 6, WNVZ, KITS, KNBQ, 103CIR, KTRS, WCZY d-30, Q103 29-20, KMJK 37-34, WTIC-FM 32-29, KSET-FM 38-25, KDON-FM 38-33, Q104 29-24, KWES d-33, K96 40-34.

LAURA BRANIGAN "Ti Amo" (Atlantic) 80/15
Moves: Up 13, Debuts 5, Same 47, Down 0, Adds 15, PRO-FM, WHYT, KIMN, Q103, FM102, WOKI, WKDD, ZZ99, KMGX, KQMQ, Q104, WYKS, KTDY, KHTX, KIST.

THOMPSON TWINS "The Gap" (Arista) 76/2
Moves: Up 10, Debuts 5, Same 59, Down 0, Adds 2, WIGY, WKSF, FM102 27-25, KWOD 39-36, KS103 d-40, KSET-FM d-39, WOKI d-33, KX104 34-29, KDON-FM 30-21, KCPX 24-17, WKHI d-40, K96 28-22, KCBN 38-34, KBIM d-32, OK95 38-35.

STEVIE WONDER "Love Light In Flight" (Motown) 70/69

Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 69 including WXKS-FM, WNYS, WBLI, WCAU-FM, WHTX, WAVA, 94Q, 293, KAFM, B97, B96, WCZY, KIIS-FM, KMJK, FM102.

DAVID BOWIE "Tonight" (EMI America) 70/69 Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 69 including WHTT, WNYS, WPHD, WCAU-FM, B96, WHYT, KS103,

KPLUS, WBEN-FM, WSSX, Z104, KSKD.

FIXX "Sunshine In The Shade" (MCA) 70/9

Moves: Up 4, Debuts 4, Same 53, Down 0, Adds 9, KPLUS, KLUC, KSKD, KCPX, WCGQ, WGLF, KNIN, KRSP, SLY96, WPHD d-40, WBEN-FM 35-31, WRCK 38-35, Y106 d-40, WGRD 39-37, OK95 40-36.

GENERAL PUBLIC "Tenderness" (IRS/A&M) 68/25
Moves: Up 4, Debuts 5, Same 34, Down 0, Adds 25 including CKOI, CHUM, KIIS-FM, KOPA, KWSS, KPLUS, WKEE, Q92, WFMI, KZIO, WHOT, KWES, WPFM, WBWB, KDVV.

ASHFORD & SIMPSON "Solid" (Capitol) 53/19
Moves: Up 5, Debuts 4, Same 25, Down 0, Adds 19 including WBLI, 94Q, 195, KWK, FM102, 93Q, WSSX, WJZR, WANS-FM, Z98, KOFM, KCAQ, Q101, WHSL, KIST.

BANANARAMA "The Wild Life" (London/PolyGram) 51/8

Moves: Up 9, Debuts 1, Same 32, Down 1, Adds 8, WHYT, 93Q, WKFM, WZKS, WRQN, WSQV, KRSP, KIST, KIIS-FM 28-22, KS103 26-21, K104 d-33, KCAQ 31-20, KKQV 35-27, KZOZ 34-29, OK95 29-24.

SIGNIFICANT ACTION

DIANA ROSS "Missing You" (RCA) 46/46
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 46 including CKOI, WCAU-FM, 94Q, Z93, KPLUS, WVSR, K104, WERZ, WGFM, WBBQ, KZZB, WSSX, KIKI, KDON-FM, KHYT.

SHALAMAR "Amnesia" (Solar/Elektra) 43/13
Moves: Up 6, Debuts 2, Same 22, Down 0, Adds 13, KOPA, WKEE, KSET-FM, WOKI, KIKI, KSKD, WOAY, WIKZ, OK100, WKHI, WAZY-FM, KBIM, KZOZ, WCAU-FM 40-35, OK95 26-23.

DENNIS DeYOUNG "Don't Wait For Heroes" (A&M) 33/32

Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 32 including WPHD, WVSR, WKFM, WRCK, KWIC, WJZR, WZLD, KSET-FM, WANS-FM, WFMI, WRNO; WKAU, KZIO, WJXQ, WRQN, KKXX.

ALPHAVILLE "Big In Japan" (Atlantic) 33/18.

Moves: Up 1, Debuts 2, Same 12, Down 0, Adds 18 including WPHD, KDWB-FM, Q100, K104, WLAN-FM, WSPK, WOKI, WZKS, KTFM, KSKD, WKSF, WIXV, KQCR, KCDQ, KBIM.

TIME "Jungle Love" (WB) 30/6
Moves: Up 12, Debuts 5, Same 7, Down 0, Adds 6, 93FM, WKTI, KDWB-FM, KIKI, Q104, WRKR, KIIS-FM 12-11, KMJK 9-5, FM102 5-4, KUBE 30-21, KAMZ 20-13, Y106 27-23, Z104 d-37, KCAQ 6-4, WCIL-FM 11-2.

EURYTHMICS "Sexcrime (Nineteen Eighty-Four)" (RCA) 30/2 Moves: Up 1, Debuts 1, Same 26, Down 0, Adds 2, WJXQ, KZOZ, WXKS-FM on, WPHD on, CKGM d-39, CKOI on, KPLUS on, WERZ 40-38, KWIC on, WZLD on, WZYP on, WRQN on, KYNO-FM on.

MIDNIGHT STAR "Operator" (Solar/Elektra) 27/15
Moves: Up 3, Debuts 3, Same 6, Down 0, Adds 15, CKOI, PRO-FM, Q105, WCZY, WHYT, KSET-FM, WZKS, Z98, Z104, KQMQ, KHYT, WQCM, WCGQ, KNOE-FM, Z102.

BILLY SATELLITE "I Wanna Go Back" (Capitol) 27/9
Moves: Up 0, Debuts 1, Same 17, Down 0, Adds 9, WERZ, WSPK, WRCK, KHOP, KSKD, KDON-FM, WZON, 95ZIL, WJBQ, WPHD on, CKOI on, Q103 on, KWIC on, WJZR on, KTFM d-28.

JOHN PARR "Naughty Naughty" (Atlantic) 20/6
Moves: Up 3, Debuts 0, Same 11, Down 0, Adds 6, WPHD, 93FM, WERZ, WKRZ-FM, ZZ99, WCGQ, K104 29-26, WRCK on, WHTF on, WFMI on-dp, WJXQ on-dp, WRQN on-dp, OK100 28-21, KFMW on, OK95 16-12.

JOAN JETT & THE BLACKHEARTS "I Love You Love Me Love" (Blackheart/MCA) 16/16
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 16 including WPHD, WVSR, WRCK, WJZR, WOKI, KZIO, WJXQ, KOFM, WZON, Q101, KKQV, WHSL, KCMQ, 99KG, K8IM, OK95.

LINDSEY BUCKINGHAM "Slow Dancing" (Elektra) 14/2
Moves: Up 0, Debuts 0, Same 12, Down 0, Adds 2, WOKI, WRQN, WSPK on, WKAU on, WJXQ on-dp, KHOP on, KWES on, WBNQ on, WBWB on, KHTX on.

New & Active includes songs reported by at least 50 of our CHR reporters_Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title (label) designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week; Up for upward chart movement. Same for sideways or continued uncharted activity, Down for downward chart activity, and Adds for the number is a sampling of Individual station activity. Complete activity can be found in the Parallels.

Note: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40.

Linda Ronstadt LUSH * LIFE with Nelson Riddle & his Orchestra

ARRANGED & CONDUCTED BY NELSON RIDDLE

PRODUCED BY PETER ASHER

RECORDED & MIXED BY GEORGE MASSENBURG

NATIONAL AIRPLAY

November 23, 1984

THE BACK PAGE



Contemporary Hit Radio

Three Weeks	Two	Last		
	2	1	1	WHAM!/Wake Me Up Before You Go-Go (Columbia)
5	3	2	0	DARYL HALL & JOHN OATES/Out Of Touch (RCA)
8	6	4	0	CHAKA KHAN/I Feel For You (WB)
9	7	5	0	CYNDI LAUPER/All Through The Night (Portrait/CBS)
	13	8	6	PAUL McCARTNEY/No More Lonely Nights (Columbia)
15	8	7		LIONEL RICHIE/Penny Lover (Motown)
12	19	10	6	DURAN DURAN/The Wild Boys (Capitol)
26	14	11	8	HONEYDRIPPERS/Sea Of Love (Es Paranza/Atlantic)
22	4	6	9	TINA TURNER/Better Be Good To Me (Capitol)
6	21	16	0	PAT BENATAR/We Belong (Chrysalis)
28	15	12	O	SURVIVOR/I Can't Hold Back (Scotti Bros./CBS)
18	16	13	B	HUEY LEWIS & THE NEWS/Walking On A Thin Line (Chrysalis)
1	1	3	13	PRINCE/Purple Rain (WB)
20	17	15	1	COREY HART/It Ain't Enough (EMI America)
		26	B	MADONNA/Like A Virgin (Sire/WB)
- 11	9	9	16	SHEENA EASTON/Strut (EMI America) N&A Begins on Page 78
11	26	21	D	JULIAN LENNON/Valotte (Atlantic)
	27	22	Œ	NEW EDITION/Cool It Now (MCA)
32 36	29	23	19	CARS/Hello Again (Elektra)
3	5	14	20	BILLY OCEAN/Caribbean Queen (No More Love) (Jive/Arista)
3	37	30	3	BRYAN ADAMS/Run To You (A&M)
-	40	35	2	BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)
	34	27	23	JERMAINE JACKSON/Do What You Do (Arista)
38	32	28	24	REO SPEEDWAGON/I Dowanna Know (Epic)
_	35	31	23	TOTO/Stranger In Town (Columbia)
		KER		JACK WAGNER/All I Need (Qwest/WB)
27	25	25	27	SAMMY HAGAR/I Can't Drive 55 (Geffen)
35	31	29	28	PETER WOLF/I Need You Tonight (EMI America)
4	11	19	29	STEVIE WONDER/I Just Called To Say I Love You (Motown)
		38	30	BOB SEGER & SILVER BULLET BAND/Understanding (Capitol)
40	33	32	3	JOHN WAITE/Tears (EMI America)
7	10	17	32	DENNIS DeYOUNG/Desert Moon (A&M)
	39	37	33	DAN HARTMAN/We Are The Young (MCA)
	DEBU		34	CHICAGO/You're The Inspiration (WB)
19		18	35	CULTURE CLUB/The War Song (Virgin/Epic)
	DEBU		36	DON HENLEY/The Boys Of Summer (Geffen)
_	DEBU		3	SHEILA E./The Belle Of St. Mark (WB)
_	_	39	38	SCANDAL featuring PATTY SMYTH/Hands Tied (Columbia)
BI		KER		U2/Pride (In The Name Of Love) (Island)
	DEBUT		40	RAY PARKER JR./Jamie (Arista)

Adult/Contemporary

			-	
1	4	1	1	LIONEL RICHIE/Penny Lover (Motown)
7		3	2	PAUL McCARTNEY/No More Lonely Nights (Columbia)
11	7	4	3	CYNDI LAUPER/All Through The Night (Portrait/CBS)
13	8	6	4	HONEYDRIPPERS/Sea Of Love (Es Paranza/Atlantic)
4	2	2	5	WHAM!/Wake Me Up Before You Go-Go (Columbia)
8	6	5	6	DARYL HALL & JOHN OATES/Out Of Touch (RCA)
18	11	9.	0	JERMAINE JACKSON/Do What You Do (Arista)
15	12	10	B	AL JARREAU/After All (WB)
3	3	7	9	DENNIS DeYOUNG/Desert Moon (A&M)
_	24	15	10	JACK WAGNER/All I Need (Qwest/WB)
_	22	13	D	BOB SEGER & SILVER BULLET BAND/Understanding (Capitol)
24	18	14	B	JULIAN LENNON/Valotte (Atlantic)
2	5	8	13	K.ROGERS w/K.CARNES & J.INGRAM/What About Me? (RCA)
-	-	21	1	BARRY MANILOW/When October Goes (Arista)
22	20	16	13	COREY HART/It Ain't Enough (EMI America)
-	_	24	1	CHICAGO/You're The Inspiration (WB)
6	10	11	17	BILLY OCEAN/Caribbean Queen (No More) (Jive/Arista)
_	23	20	13	STEPHEN STILLS f/M. FINNIGAN/Can't Let Go (Atlantic)
5	9	12	19	STEVIE WONDER/I Just Called To Say I Love You (Motown)
_	-	25	20	MELISSA MANCHESTER/Thief Of Hearts (Casablanca/PG)
BR	REA	KER	3	RAY PARKER JR./Jamie (Arista)
	DEBUT		22	LAURA BRANIGAN/Ti Amo (Atlantic)
	EBUT		23	NEIL DIAMOND/Sleep With Me Tonight (Columbia)
9	13	18	24	CHICAGO/Hard Habit To Break (WB)
				(D. L. COOLNIC/NI-Lady Layer Ma. (Capital)

12 14 17 25 A. MURRAY w/D. LOGGINS/Nobody Loves Me... (Capitol)

N&A Begins on Page 59

MOR/HOTTRACKS

	Week	s Wee	ske Week		
	3	-1	1	0	BRYAN ADAMS/Run To You (A&M)
П	4	2	2	ě	
	17	11	4	8	DOLLER DE OLG TOTAL
	10	5	3	4	JULIAN LENNON/Valotte (Atlantic)
	9	6		6	ROGER HODGSON/Had A Dream (Sleeping) (A&M)
	8	7	6	6	TEACHERS/Understanding (Capitol)
	11	9	8	ŏ	REO SPEEDWAGON/I Dowanna Know (Epic)
		25	13	Ö	KINKS/Do It Again (Arista)
	29	16	11	9	BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)
	19	18	15	0	J. CAFFERTY & BEAVER / Tender (Scotti Bros. / CBS
	20	19	14	Ŏ	TOTO/Stranger In Town (Columbia)
	2	4	10		SURVIVOR/I Can't Hold On (Scotti Bros./CBS)
1	7	8	9	13	HONEYDRIPPERS/Rockin' At Midnight (Es Paranza/Atl.
1	1	3	5	14	U2/Pride (In The) (Island)
1	48	26	20	15	
1	_	45	27	16	GIUFFRIA/Call To The Heart (Camel/MCA)
	37	29	22	D	JOHN PARR/Naughty Naughty (Atlantic)
1	16	14	12	18	HONEYDRIPPERS/Sea Of Love (Es Paranza/Atlantic)
	28	23	21	19	SCANDAL featuring PATTY SMYTH/Hands Tied (Col.)
ı	22	24	23		PETER WOLF/I Need You Tonight (EMI America)
1	38	33	26	3	EUROGLIDERS/Heaven (Must Be There) (Columbia)
۱	13	13	18	22	MOLLY HATCHET/Satisfied Man (Epic)
	15	15	17	23	PAUL McCARTNEY/No More Lonely Nights (Columbia) CARS/Hello Again (Flektra)
	18	20	19		CANONI IONO Again (Liokad)
	BR	EA	KER	25	
	32	30	30		FRANKIE GOES TO/Two Tribes (ZTT/Island)
	46	36	33	2	KROKUS/Our Love (Arista) HUEY LEWIS & NEWS/Walking A Thin (Chrysalis)
	21	22	25 VED	28	TRIUMPH/Spellbound (MCA)
-			KER		J. GEILS BAND/Concealed Weapons (EMI America)
	30	28	29	30	J. GEILS BAND/Concedied Weapons (LIVII America)
ľ					

Black/Urban

1	Dlack/Urban	
1	7 7 2 1 JEFFREY OSBORNE/Don't Stop (A&M)	
1	5 3 1 2 ASHFORD & SIMPSON/Solid (Capitol)	
1	8 6 4 3 DAZZ BAND/Let It All Blow (Motown)	
ı	CHAKA KHANII Fool For You (WR)	
1	14 12 8 S ISLEY/JASPER/ISLEY/Look The Other (CBS Associate	ed)
1	32 22 6 MIDNIGHT STAR/Operator (Solar/Elektra)	-
	9 8 6 7 LIONEL RICHIE/Penny Lover (Motown)	
1	2 1 5 8 NEW EDITION/Cool It Now (MCA)	9 -
۱	13 11 9 9 GLENN JONES/Show Me (RCA)	
1	36 24 14 WHISPERS/Contagious (Solar/Elektra)	
١	34 28 24 TEMPTATIONS/Treat Her Like A Lady (Gordy/Motown)	
	26 23 23 TEENA MARIE/Lovergirl (Epic)	
1	4 5 7 13 PRINCE/Purple Rain (WB)	
1	32 26 18 S.O.S. BAND/No One's Gonna Love You (Tabu/CBS)	
I	19 15 15 DARYL HALL & JOHN OATES/Out Of Touch (RCA)	
	24 16 16 16 FORCE MD'S/Tears (Tommy Boy)	- 11
1	30 20 20 T MTUME/C.O.D. (I'll Deliver) (Epic)	
ı	28 25 25 (B) AL JARREAU/After All (WB)	
ı	22 19 19 BAR-KAYS/Sex-O-Matic (Mercury/PG)	
	15 13 13 20 DENIECE WILLIAMS/Black Butterfly (Columbia)	. 1
1	- 35 28 THELMA HOUSTON/You Used To Hold Me So (MCA	()
1	18 17 17 22 E. "CHAMPAGNE" KING/Just For The Night (RCA)	
1	25 21 21 23 RICK JAMES/You Turn Me On (Gordy/Motown)	
ı	29 27 26 JERMAINE STEWART/The Word Is Out (Arista)	
ı	- 34 32 EUGENE WILDE/Gotta Get You Home (Phil. World/At	11.)
1	40 33 31 DYCE KENNEDY/Stronger Than Before (A&M)	
1	3 4 10 27 REBBIE JACKSON/Centipede (Columbia)	
1	6 9 11 28 CHAMPAIGN/Off And On Love (Columbia)	
1	38 31 29 29 JACKSONS/Body (Epic)	
1	- 37 33 TOM BROWNE/Secret Fantasy (Arista)	
1	BREAKER THE FAT BOYS/Jailhouse Rap (Sutra)	-
1	39 35 D. THOMAS w/M. MOORE/ All Of You (Capitol)	
	BREAKER JERMAINE JACKSON/Do What You Do (Arista) ROY AYERS/In The Dark (Columbia)	
1	CANALEDON One I am & Out The Other (Goffen)	
1	AND CONTRACTOR Adjusted Of Eurol / live/Arieta)	
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