

**I N S I D E :**

**VPs' VIEWS: DOES AOR SELL RECORDS?**

Part One of **Steve Feinstein's** two-part inquiry into AOR's record-selling power features the opinions of industry promotion VPs, who are worried but not ready to abandon the format.

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**MAIN STUDIO, PROGRAM ORIENTATION RULES ON WAY OUT?**

The FCC proposes either abolishing these localization regulations or easing up on them. **Brad Woodward** has the details.

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**LATEST SUMMER RATINGS**

St. Louis, Miami, and Tampa are among the summer **Arbitron** and **Birch** standings available this week.

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**IN THE NEWS THIS WEEK**

- **Joe Isgro** suit wins legal round
- **Bob Bolinger** VP/GM at **KLZZ-AM & FM** as **Edens** buys combo
- **Bill Mayne** Op. Dir. for **WBAP & KSCS**
- CDs way up, LPs & singles way down in **RIAA** 6-month stats
- **Rick Alden, Ray Carlton** National Promotion Directors at **EIA**
- **Bill Newman** VP/GM at **KCFX**
- **WWKB** goes to Gold format
- **WMKR** now **AC WWMX**
- **Gary Hoffmann** PD at **WZPL**
- **Eddie Gilreath** heads **Goffen** sales
- **Scott Huskey** OM at **KKXK & KLLS**, **Jim Caskey** **KKYX** PD
- **Jay Meyers** GM at **WGLD & WOJY**
- **RCA/Ariola** layoffs start
- **Leonard Eliason** GM at **WVUD**
- **Linda Daileader** GSM at **KYW**

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**STEVENS AIMS FOR SALES HEIGHTS**

In his new role as banker/broker, former DJ/manager/**Doubleday** President **Gary Stevens** aims to sell \$300 million worth of radio stations this year.

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**ALTERNATE AC APPROACHES TO GOLD**

In a guest column, **Sean Ross** interviews **WTRG/Raleigh's** **Garry Mitchell** and **B100/San Diego's** **Gene Knight** for their differing views on gold.

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**MANAGING AIR TALENT**

**WFYR/Chicago's** **John Wetherbee** emphasizes the basics in successfully managing air personalities.

Page 30

**NEXT WEEK IN R&R**

**Rip Ridgeway** provides a balanced perspective on interpreting your ratings shares.

Newsstand Price \$5.00



**LABELS REVAMPED**

**Eckstine Sr. VP/GM For Wing/Casablanca**

**Ed Eckstine** is joining **PolyGram**, effective November 3, as Sr. VP/GM of the company's West Coast-based labels, **Wing** and **Casablanca**. He was VP/A&R at **Arista**.

Eckstine will be responsible for all aspects of the two labels' operations, including the building of a new roster of talent. He'll report to **PolyGram** President/CEO **Dick Asher**, who commented, "Being able to utilize Ed's proven talents in pop, rock, R&B, and dance represents the birth of a new



**Ed Eckstine** creative era for **Wing** and **Casablanca**."

Eckstine joins **PolyGram** after approximately 20 months at **Arista**. Previously, he was Exec. VP/GM of **Qwest Records** and **Quincy Jones Productions**, and worked for **Jones's** organization for 11 years. He said.

ECKSTINE/See Page 6

**Giordano Appointed ABC Radio Nets Senior VP**

**Cap Cities/ABC** Sr. VP/Finance **Philip Giordano** has been named Sr. VP of the **ABC Radio Networks**. In this new position **Giordano** will be responsible for all aspects of finance, planning, and administration, with an involvement in all areas of the networks' operations. He will report directly to **ABC Radio Networks** President **Aaron Daniels**.



Commenting on **Giordano's** *Phil Giordano*

**RESIGNS FROM WLS & WYTZ**

**Trumper Moves Into Ownership**

**WLS & WYTZ (Z95)/Chicago** President/GM **Jeff Trumper** has resigned from the **Cap Cities/ABC CHR** combo, effective around the first of the year, to form **Trumper Communications, Inc.** His first properties, subject to FCC approval, are the broadcast interests of **Capco**, which owns **WLAP-AM & FM/Lexington, KY** and **WSOY-AM & FM/Decatur, IL**. They were purchased for \$15.5 million.



*Jeff Trumper*

Said **Trumper**, who is 100% owner of his new company, "This is the second phase of a lifelong dream. The first was to

run these two great radio stations, and the second is to have

TRUMPER/See Page 6

**McKinley Group W Radio Sales President**

**Interop**, which last week announced plans to form a dedicated rep organization to handle its new association with the **13 Group W** stations, has established **Group W Radio Sales**, based in **New York**. Serving as President for the new rep firm will be **Tom McKinley**, former Exec. VP/Corporate at **Major Market Radio**.



*Tom McKinley* new company will enjoy great success."

McKINLEY/See Page 6

promotion. **Daniels** said, "With the skills that **Phil** has previously demonstrated, we're assured that he will continue to be an invaluable asset to the **ABC Radio Networks**."

Prior to being named Sr. VP/Finance in **March**, **Giordano** had been VP/Finance & Administration for **ABC Radio** for five years. He joined the company in 1972 as Senior Auditor, and was appointed Asst. Business Manager for **WABC-TV/New York** two years later. He later became a Planning Analyst in **ABC's** Corporate Planning Department, and in 1976 was named Controller in the company's **Chicago** offices. Three years later he was appointed Director/Finance & Administration for the **Owens FM Stations**. Before joining **ABC** **Giordano** served with **Atlantic Richfield**.

**NEW CALLS KKHT**

**KSRR Goes CHR**

Longtime **Malrite** AOR outlet **KSRR/Houston** has changed calls to **KKHT** and format to **CHR** as part of an evolutionary process, becoming the market's third station in the format. Using the slogan identifier "Hit #6.3," the change is being administered by PD and acting GM **Andy Beaubien**. He is filling the shoes of GM **John Cravens**, who joined **WHYT/Detroit**.

"Other than the morning show, the staff remains in place and will continue to do so," said **Beaubien**. "Most of them have with **Atlantic Richfield**."

KSRR/See Page 4

**ALLEN, HELTON UPPED**

**R&R Restructures Nashville Bureau**



*Lon Helton*

In a reorganization of **R&R's** Nashville office, **Sharon Allen** has been promoted to VP/Sales. Nashville, while **Lon Helton** moves up to **Country Editor/Nashville Bureau Chief**. At the same time, **Debe Fennell** has been upped to **Office Manager**. **Katy Bee** continues as **Assoc. Country Editor**, based in **Nashville**.

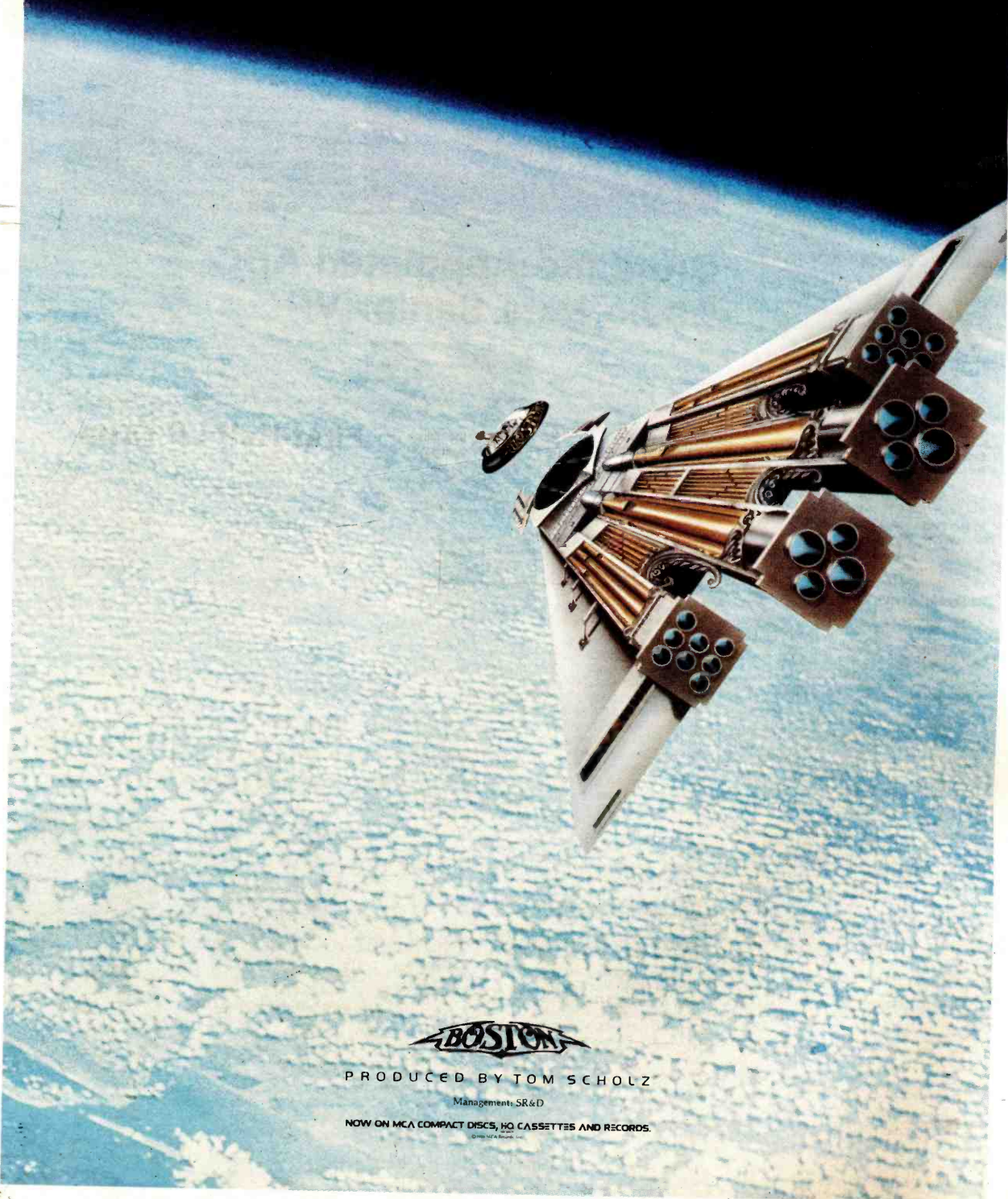


*Sharon Allen*

"This move brings the Nashville structure in line with our other bureaus, and further underscores the commitment to the **Country** radio and record industries we made when we expanded the office this year."

said Senior VP & Editor **Ken Barnes**. **Bill Clark**, Senior VP/Sales, added, "Lon's and Sharon's promotions recognize the abilities of two very talented people. With **Katy** and **Debe's** immense contributions, our growth has been remarkable, and even greater accomplishments await us."

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OCTOBER 24, 1986

**GARY OWENS:  
THE EARLY  
YEARS**

Dan O'Day begins an epic interview with, as he puts it, the "Babe Ruth of radio," Gary Owens, concentrating on the early days of Top 40.

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**Newman  
VP/GM  
At KCFX**



Bill Newman

KCFX/Kansas City GM Bill Newman has been promoted to VP/GM for the Classic Rock station. Prior to joining "The Fox," Newman was VP/GM of KBBJ & KMOD/Tulsa. Before then he worked at KCMO-AM & FM/Kansas City for nine years, four as GSM.

Hoker Broadcasting President Jay Hoker commented, "Over the past year Bill has proven he is a consummate broadcaster, through his expertise, leadership, and dedication to win. I'm confident that his current and future contributions to Hoker Broadcasting will play an integral part in the company's success."

NEWMAN/See Page 4

FEDERAL JUDGE'S RULING

**Isgro Wins New Round  
In Antitrust Action**

Independent promoter Joe Isgro's lawsuit against most major record labels and the RIAA has cleared another obstacle in its journey to trial. Federal Judge Consuelo Marshall has ruled against the defendants' motion to dismiss the complaint for lack of a sufficient case.

Both sides received word of the October 10 ruling by mail last week. For Isgro, attorney Lawrence Papale of Cannata, Gene-

vese & Papale told R&R, "We're very pleased that we finally have a green light to go ahead, and we intend to do so as quickly as possible. The next step is to pursue discovery, to obtain information from the defendants that we need to prove our case." There was no comment from the RIAA.

Isgro filed suit April 30 in US District Court in California against A&M, Arista, Capitol, Chrysalis, Geffen, MCA, Motown, PolyGram,

RCA, Warner/Elektra/Atlantic, and the RIAA, charging them with conspiracy and restraint of trade under federal and state antitrust laws.

Attorneys representing RCA and Arista filed June 27 to dismiss Isgro's suit under Federal Rules 11 and 12 of Civil Procedure, with other labels and the RIAA subsequently filing joinders. In August, Judge Marshall ruled against the defendants' contention that Isgro made charges that he didn't have reason to believe were true.

At that time, the judge also heard defendants' arguments under Rule 12, to the effect that Isgro failed to demonstrate any potential for proving a group boycott. It's this motion that Judge Marshall has denied with the latest ruling.

"We're going to push for the earliest trial date," stated Papale. He added that there would probably be a status conference before the judge between attorneys on both sides within the next 60 days, ISGR/See Page 4

**Mayne Directs WBAP  
& KSCS Operations**

WBAP/Dallas PD Bill Mayne has been named Operations Director for WBAP and sister Country outlet KSCS. He will continue to oversee WBAP, and will now also supervise programming on KSCS.

Describing his new role, Mayne told R&R, "I'll be involved in the overall planning, direction, and strategy of KSCS. KSCS PD Johnny O'Neil will be responsible for day-to-day activities, as well as his afternoon drive airshift.

"The challenges, opportunities, and competition in the marketplace are very different for WBAP and KSCS. With WBAP I'm in the full-service arena. I look forward to attracting and satisfying the highly musically-aware Country listener in Dallas/Ft. Worth."

Mayne has been WBAP PD since



Bill Mayne

July 1985, coming to the station from the Program Manager's post at KLAC & KZLA/Los Angeles, where he worked for two years. Prior to L.A., Mayne spent three years as OM at KVET & KASE/Austin.



**BMI SALUTES SEN. KENNEDY** — BMI President Frances Preston and West Coast VP Ron Anton held a reception in Los Angeles Monday (10/20) to thank Senator Edward Kennedy (D-MA) for his support of the performing rights organization position against the source licensing bills. Kennedy praised current licensing practices as a functioning system, and declared that artist protection would be virtually impossible if bills presented by broadcasters are enacted. Pictured (l-r) are songwriter Cynthia Weil, Kennedy, songwriter David Foster, and BMI's Anton and Preston.

**Alder, Carlton Direct  
E/A Promotion**



Ray Carlton

Ray Carlton and Rick "Rico" Alden have been promoted to National Promotion Directors at Elektra/Asylum. Both were Promotion/Marketing Managers with the label — Carlton in the Denver/Phoenix territory, and Alden in the



Rick Alden

Philadelphia/Washington market. Carlton relocates to E/A headquarters in New York, while Alden remains based in Philadelphia. "They both have free rein to run rampant over the entire United E/A/See Page 4



Bob Bolinger

**Bolinger  
VP/GM  
At KLZZ**

KOY-AM & FM/Phoenix Station Manager Bob Bolinger has opted for the VP/GM position at Eden Broadcasting's newly-purchased KLZZ-AM & FM/San Diego. Prior to KOY, Bolinger worked as VP/GM at KJQY/San Diego. Past stints include GSM posts at KOY (before joining KJQY) and WHBQ/Memphis.

Eden Exec. VP Michael Osterhaut commented, "Bob's an ab-

BOLINGER/See Page 4

**SINGLES TUMBLE**

**CD Growth Offsets  
First-Half LP Drop**

Vinyl continues its dramatic decline. Unit shipments of LPs and singles tumbled 25% smf 23.5%, respectively, during the first six months of this year, compared to the same period last year. The figures, issued by the RIAA, reflect US manufacturer shipments to the trade.

By contrast, first-half unit shipments of CDs soared 149% over 1985, with a corresponding 155% increase in their dollar value. This performance helped keep the industry's overall dollar volume relatively stable.

Here are the January-June statistics in full, with comparable 1985

numbers in parentheses. Value is calculated using suggested retail list prices.

• LP/EPS: 58.8 million units (78.3 million) worth \$438 million CD GROWTH/See Page 6

**WWKB  
Turns To  
Gold**

Following the restoration of music to all dayparts except 7pm-2am, WWKB/Bufalo has dropped all current AC product and is now emphasizing music from the '50s through '70s. WWKB's change makes it the second Buffalo station to adopt a Gold format in a month, following WNY's conversion to "Classic Hits" WHTT in late September.

PD Barney Luv emphasized that only WWKB's music is changing: WWKB/See Page 4

**WMKR  
Becomes  
AC WWMX**

S & F Communications has announced that its CHR FM WMKR/Baltimore will change format to AC and switch calls to WWMX, identified as "W-Mix 106.5, The Best Mix from the '60s, '70s & '80s."

WWMX President/GM Stuart Frankel told R&R, "We hired the Research Group in April to see if we were doing the right thing or if the market was looking for another format. The study determined a WMKR/See Page 6

**Hoffman Returns  
As WZPL PD**

Gary Hoffmann has returned to Indianapolis as PD at WZPL after a hiatus from radio programming. His last programming assignment was last year at crosstown CHR WNAP (now WEAG). Hoffmann replaces Cat Simon, who departed last month for an on-air position at KAYI/Tulsa.

HOFFMAN/See Page 4

**Gilreath Geffen  
Sales Chief**



Eddie Gilreath

In a long-anticipated announcement, Eddie Gilreath has been named to head Geffen Records' sales department, after three years as VP/Sales at Elektra/Asylum. He'll be based in Los Angeles.

GILREATH/See Page 4

HUSKEY, CASEY PROMOTED

**KKYX & KLLS Restructure**

In management restructuring at KKYX & KLLS/San Antonio, Swanson CEO Dan DiLoreto has come aboard as interim GM, replacing longtime GM Bill Rohde. DiLoreto has assumed the day-to-day duties of operating the two stations indefinitely, and said, "We don't intend to name a GM until these properties are stabilized."

DiLoreto has named KKYX PD Scott Huskey OM for the combo and PD of KLLS. Huskey replaces Jim Owens, who has resigned after a little over a year as KLLS PD. Additionally, KKYX Asst. PD Jim Casey has been named PD for the Country AM, reporting to Huskey.

Commenting on the programming changes, DiLoreto told R&R, "Scott Huskey has the AC and Country credentials and experience to oversee both stations, as well as program KLLS. And when (former KKYX PD) Steve Warren left, Jim Casey became interim PD. During that time, we were impressed with what he accomplished. He's demonstrated the skills needed to move into that slot, so we've made it official."

Before joining KKYX a month ago, Huskey spent three years in an ownership capacity with KNGS & KLTK/Fresno. Earlier he worked

for two years as KARZ/Phoenix PD and eight years at KRNT & KRNTQ/Des Moines, where he held a variety of positions ranging from parttime announcer to PD. "This job blends my two favorite areas," Huskey said. "The AM is high-personality full-service, which I love. My background is AC, and the FM allows me to work in that."

Casey, who will remain as afternoon talent, joined KKYX in June. He previously was PD for 18 months at KYKZ/Lake Charles, LA, and earlier held a variety of jobs, including PD, at KSFA & KTBC/Nacogdoches, where he spent five years. Said Casey said, "I felt like I accomplished a number of things as acting PD. KKYX has been and belongs on top of this market, and that's my priority."

**Bolinger**

Continued from Page 3  
solute gem of a guy, an intelligent, quality person in this industry. I'm very happy to have someone like Bob lending his expertise to our decision-making process."

Bolinger said, "The opportunity to return to San Diego with Edens is really exciting. I can't think of a better marriage than the resources and expertise of Edens and one of the greatest growth markets in the country, San Diego."

**E/A**

Continued from Page 3  
States," said Sr. VP/Marketing & Promotion Mike Bone. "Each has an incredible personality and an immense amount of expertise in the field."

Commented E/A VP/Promotion Dave Urso, to whom both Carlton and Alden report, "They are major national communicators, and are like weapons in the field. They know how to get the job done."

Carlton, who joined E/A in 1979, previously worked for ABC Records. Alden has been with E/A for seven years, and earlier held posts at Atlantic and RCA.

**Newman**

Continued from Page 3  
Newman said, "Being recognized by an individual and a company that you hold in the highest esteem is an honor in itself. When that recognition accompanies a new position and direction of growth, that honor becomes the chance of a lifetime."



Jay Meyers

**Meyers Drafted As WGLD & WOJY GM**

After programming WBUF/Buffalo to the top position in the market, veteran broadcaster Jay Meyers has been selected to manage Mann Media's Gold/Format 41 combo WGLD & WOJY/Greensboro. Meyers takes the helm November 3, and succeeds Denny Daily, who has left the company.

Asked about the decision to reach into the programming pool for his new GM, President Bernie Mann told R&R, "It's a little difficult for someone whose background is in sales to think of giving this responsibility to someone who hasn't been selling out on the street. But Jay really understands all aspects of the business. As radio gets more competitive it becomes more sophisticated, and the product is really what's crucial. Rather than constantly pouring money into hiring hotshot salespeople, I'm hoping through a guy like Jay to make a real investment in the marketing and development of my product."

Meyers feels well-equipped for his first managerial start, having previously been PD at WFIL/Philadelphia, WCTC & WMGQ/New Brunswick, WNRD & WNTQ/Syracuse, and WVOR/Rochester. "I've directed the last few years of my career to managing," he said, "and have tried to learn everything I've needed to know. Both stations are in tremendous growth situations. Bernie can teach me a lot of things, and we complement each other extremely well."

WBUF has not named a replacement yet, but pointing to the seven-share lead the station enjoys in target demos over its nearest AC competitor, Meyers added, "I see nothing but continued success for WBUF."

**Eliason Becomes WVUD General Manager**

Leonard Eliason has been promoted from Local Sales Manager to GM at AC-formatted WVUD/Dayton. Eliason replaces John Schaller, who joined WAIT & WEXT/Chicago in August.

Said Eliason, "I appreciate Station Manager Raymond Fitz's confidence in my abilities. Early indicators on our new format's performance are very good, and I feel we've made a positive direction change."

WVUD was a CHR station until April 1, when it switched to Drake-Chenault's "Evergreen" format. Eliason continued, "Comparing spring numbers to summer, we had more than a 100% increase in our target demos. There was a definite void in the market for this kind of music, and we're happy to be filling it."

Returning to the airwaves via WVUD is Gene "By-Golly" Barry, who will start a live Saturday night oldies show in November.

**KSRR**

Continued from Page 1

CHR backgrounds and are already very popular with the audience, so I'm glad they're staying. In fact, all of us welcomed this change with open arms."

New to the morning show is Bobby Mitchell, formerly of WHYT. He teams up with John Rio, aka Mr. Leonard when he was across town at competitor KKBQ. Rio "isn't using that character" for the present, according to Beaubien. News Director Jon Matthews and Sports Director Hannah Storm complete the morning team.

"The evolution away from AOR to CHR began in the summer, as we sought to shed our hard rock image. Another change was (then-morning star) Moby's departure. He was very identifiable with the 'Earth Dog-AOR' type of listener. By around September we dropped the use of '97-Rock' and went to '97 FM,' and the music continued to change. Now we have new calls, and the mission is to market our new product."

Beaubien discussed KKHT's position in the CHR triad. "While we are tackling (KKBQ and KRBE) directly, we are positioning ourselves slightly older in approach. We are out to create our own niche, not so much with the music, but in the presentation of the music by our personalities."

"I really believe we are offering the only alternative to (KKBQ PD) John Lander's morning show in the market. I don't underestimate John's on-air or programming talents, but Bobby is doing a terrific job so far and will only get better."

Beaubien added that KKHT is backed by a full-scale media campaign including TV, billboards, and cab backs as well as on-air contesting. "We're out to build some right now and let them know something new is on the dial."

**Hoffmann**

Continued from Page 3

Hoffmann has actually been at WZPL for the past few months in a production capacity. He commented, "With the market the way it is - WEAG and WFBQ fighting for the male audience with AOR-type formats, and WENS and WTPJ fighting for the FM AC audience - we feel a straight-ahead CHR approach is what the market needs. We'll draw a bit from everywhere, so we're confident of success with our own core of listeners and become everyone else's second choice."

"With Booth as our new owners," he continued, "and the research talents of Peter Mokover, the programming expertise of (consultant) Bob Henabery, and the market knowledge of (VP/GM) Roger Ingram, we're primed for success. I'm happy to say that Steve Stiles continues as MD for WZPL."

**WWKB**

Continued from Page 3

other aspects of its format will remain the same. "We're really not making a big deal out of it. Our TV spots are aimed more at promoting Danny Newearth in the mornings than they are at promoting the music," he told R&R. "All we're doing is telling people that the music they remember KB for is back again."

"We had to be more consistent. People over 30 had a tough time adjusting to Mike & The Mechanics and Level 42. They didn't know what to make of them."

WWKB's full-service AC format was first phased in around fall 1983 after roughly a year's attempt at returning to its legendary CHR format. No staff members were fired in the newest change, which took place Monday morning (10-20). Luv added that PM driver Bob Savage will be leaving to go into station ownership and that the station is seeking his replacement.

**Isgro**

Continued from Page 3

at which time a date might be set. "A lot depends on the court's calendar," he noted.

Concerning the discovery procedure, Papale said, "It's my impression that judges down in Los Angeles like to see that done expeditiously - and we're certainly interested in doing that."

Isgro is seeking more than \$75 million in damages from the defendants.

**Gilreath**

Continued from Page 3

As with most senior executives at Geffen, Gilreath does not carry a formal title in his new post. He reports to label President Ed Rosenblatt, who commented, "Eddie's breadth of experience and enthusiasm for contemporary music makes him an ideal choice for this key post."

Before joining E/A, Gilreath was Exec. VP at Island. Prior that that, he spent ten years with Warner Bros. in regional and national marketing posts, and five years at Motown in local and national promotion.

**I'd like to wrap up a Dream for you all.**  
(a very Christmas radio special)

"It's irresistible. This will be a Christmas programming staple for years and years to come."  
(Chuck Biore/Hollywood)

"The first time we've ever had listeners request more airplay of a feature."  
(WTQR/Winston Salem)

"Premier Christmas programming. We're delighted!"  
(KOST/Los Angeles)

"A great way of saying 'I Love You' to a radio audience."  
(Don Richman/Hollywood)

"The minute we heard it, we knew it was right."  
(WKHX/Atlanta)

"The best we've ever heard!"  
(KIDO/Boise)

"We listened to it once and bought it for every one of our markets."  
(Sandusky Broadcasting/Denver)

**This Christmas, I'd Like To Wrap Up A Dream For You All** will be heard on radio stations from Nome to New York, including WHTZ/New York, KFI, KOST-FM/Los Angeles, WJR/Detroit, WZGO/Philadelphia, WIRE/Indianapolis, WHDH/Boston, KDKB/Phoenix, WOKY/Milwaukee and nearly 100 others...so far.

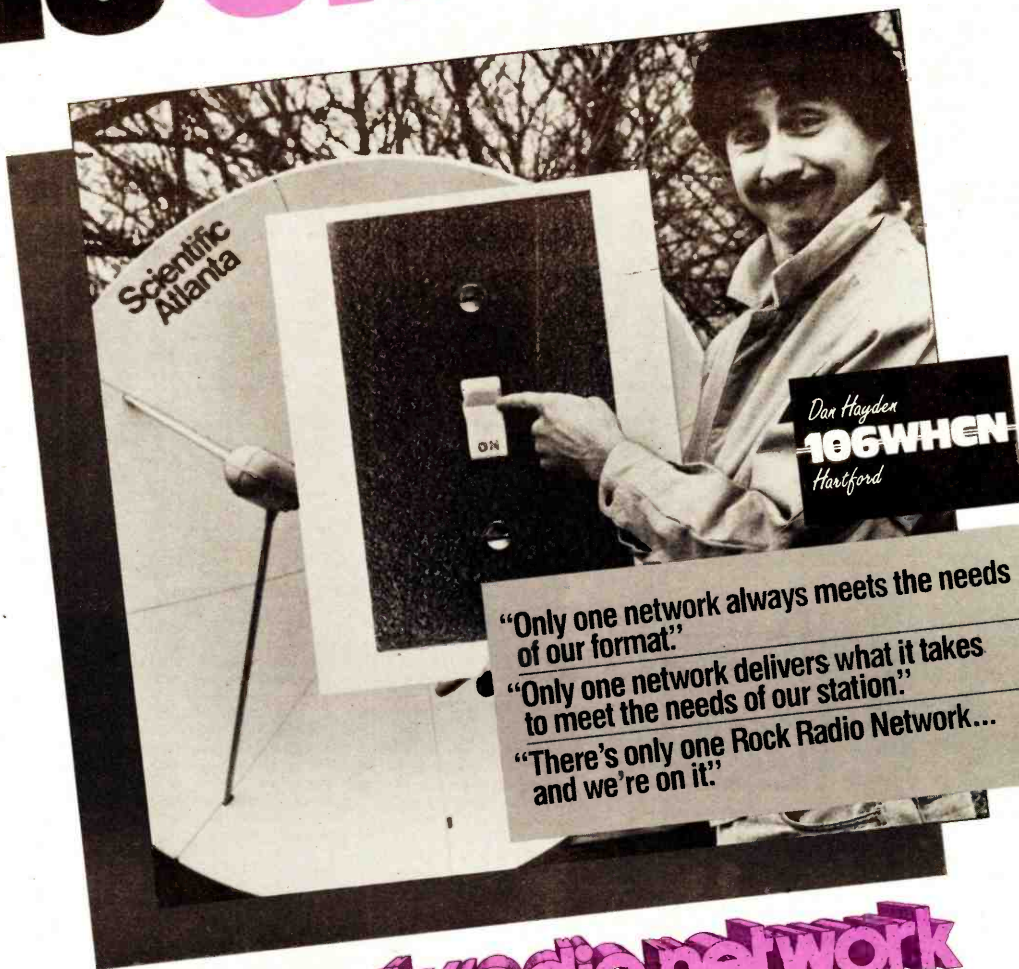
The exclusive Canadian radio rights have been wrapped up by McDonald's of Canada. And

**Armed Forces Radio** will air our show on 400 radio stations in 44 countries and 150 ships at sea.

If you'd like to wrap up the exclusive radio rights in your market to the very Christmas radio special that reaches out and gives listeners great big hugs, please call Beverly McDonald at:

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# THE SWITCH IS ON!



*Dan Hayden*  
**106WHEN**  
*Hartford*

"Only one network always meets the needs of our format."  
"Only one network delivers what it takes to meet the needs of our station."  
"There's only one Rock Radio Network... and we're on it."

**abc rock radio network**

**Trumper**

Continued from Page 1

my own broadcast company. I hope to base in Chicago, if I can secure a Chicago property, but until then I'm not sure where I will locate my offices. Over the

next several years I'd like to put together a full complement of 12 AMs and 12 FMs."

Addressing the issue of a replacement (see Street Talk, Page 20), Trumper said, "I'll really miss everyone here, but I'll be around for a while to ensure a smooth transition. It will

be up to (Radio Division President) Don Bouloukas to choose my successor."

WLAP is an AC/CHR tandem with 5 kw days/1 kw nights at 630 kHz and 100 kw at 94.5 MHz; WSOY is an AC combo with 1 kw at 1340 kHz and 54 kw at 102.9 MHz.

**Bon Jovi Good Name For PolyGram**



PolyGram executives greeted Bon Jovi after the group's recent Meadowlands Arena, NJ performance. Pictured (l-r) are PG Exec. VP Bob Jamieson, group's Tico Torres, David Bryan, Alec John Such, and John Bon Jovi, PG VP Derek Shulman, group's Richie Sambora, PG Sr. VP Dick Wingate, and company President Dick Asher.

**Daileader New KYW GSM**

WINS/New York Local Sales Manager Linda Daileader has transferred to the GSM's post at Group W sister News station KYW/Philadelphia. She replaces Terry Dean, now National Sales Manager.

KYW GM Roy Shapiro commented, "Linda brings a wide range of experience to KYW, including buying, national sales, network sales, and research. I'm looking forward to even more station success with her in this position. We're happy to have her on board."

Daileader said, "It's a tremendous opportunity to work for the number one all-News radio station in America. I'm delighted to be in

Philadelphia. I feel much closer to the advertising community after only a short amount of time, and with the help of our great sales team, I feel we'll do very well here."

**WMKR**

Continued from Page 3

large hole for AC in Baltimore. It also showed that we could have continued as we were - to split the market with B104 - but they felt a more efficient use of our energies would be to become number one with a different slant."

WMMX is expected to become a Capitol Broadcasting property sometime in November, pending FCC approval. Frankel clarified the reasoning behind a switch in formats during a sale. "This research process was in place prior to ever talking to Capitol about this station. However, they were made aware of our plans when we entered into negotiation back in August."

Said current PD Ralph Wimmer, who, along with his staff is still on board, "It's all being done in a very classy, upbeat manner, and this presentation will be extremely appealing to upscale adults. Mix-106.5 is about 60% oldies, and we kicked it off using a 20-minute montage of the best of our library material."

Noting there are no live announcers at present, Wimmer added, "We're saturating the audience with the music right now, but the station will gradually evolve into a personality-oriented presentation with a low spot volume. That expansion into live announcers will begin over the next several weeks."

**McKinley**

Continued from Page 1

McKinley, who has served the last 14 years with MMR, started in sales, later moved up to VP/Manager, and was appointed Exec. VP/Corporate last year. Before joining the company, he worked at RKO Radio as an AE. His prior positions include GSM at WEZE/Boston and AE with H.R. Stone Representatives in Philadelphia. McKinley commented, "The opportunity to stay with Interep and now work with Group W Radio Sales, which is acknowledged as one of the top broadcast groups in the country, is truly exciting."

Major Market Radio President Warner Rush added, "The success that Major Market Radio enjoys today, having grown from a boutique Golden West Broadcasting representative firm to an established, respected, and highly competitive organization, is directly relatable to the 14 years of dedication provided by Tom McKinley."

**CD Growth**

Continued from Page 3

(\$595.2 million). Units down 24.9%, value down 26.4%.

- Cassettes: 154 million units (151.1 million) worth \$1.073 billion (\$1.057 billion). Units up 1.9%, value up 1.5%.

- Compact discs: 18.6 million units (7.5 million) worth \$322.9 million (\$126.6 million). Units up 148.8%, value up 155%.

- Singles: 46.3 million units (60.5 million) worth \$111.3 million (\$139.3 million). Units down 23.5%, value down 20.1%.

- 8-tracks: 0.9 million units (1.8 million) worth \$6.7 million (\$12.7 million). Units down 47.6%, value down 47.4%.

Overall, US manufacturers shipped 278.6 million units in all configurations (299.2 million) worth \$1.952 billion (\$1.931 billion). This represents a 6.9% decline in unit shipments, and a dollar volume increase of 1.1%.

The RIAA does not break out 7-inch and 12-inch singles in its totals, but the larger configuration is thought to be growing slightly even as 45s tumble.

The compact disc is expected to do even better in the second half of the year, yielding a 12-month total which will exceed original forecasts of 35-40 million CDs shipped to the trade. This offsets LP losses, which are expected to continue.

**Eckstine**

Continued from Page 1

"I've had great training at the 'universities' of Quincy and Clive Davis. Now we have a chance to continue the Wing/Casablanca legacy at PolyGram, and build new repertoire for both labels as well."

Casablanca's revitalization has been under consideration at PolyGram for some time, involving Sr. VP/GM Russ Regan. Plans changed with Regan's departure for Motown this past June, however, and now Eckstine has the key role.

The strategy also includes the return of Wing, this time as a contemporary music vehicle. It was a Mercury label used in the '60s for midprice pop and classical reissues.

The identity was chosen partly because of existing domestic and international copyright clearance. "It was the most appropriate names of the ones we had cleared, and the one we could work with right away," PolyGram Exec. VP/Marketing & Sales Bob Jamieson told R&R.

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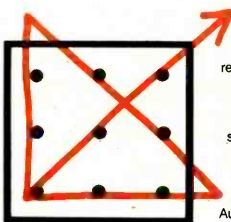
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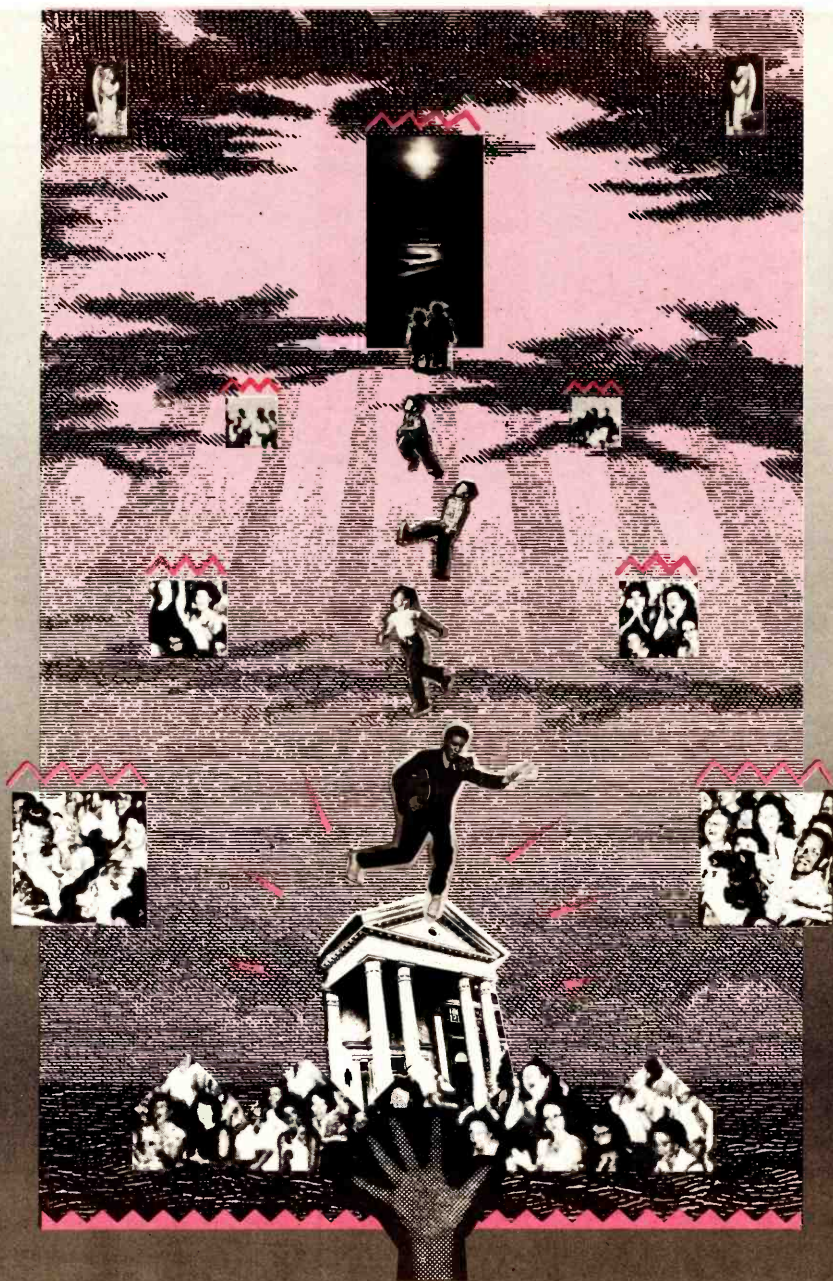
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We all will be received in  
Graceland"*  
*Paul Simon*

# NEWS IN BRIEF



David Grossman

● **DAVID GROSSMAN**, PD of Capitol Broadcasting AOR WRXL/Richmond, has been given additional programming responsibilities for sister AM Gold outlet WRNL.

● **JIM RANDALL**, most recently PD at WNYS/Buttalo, has been named PD at WKPE/Cape Cod. He replaces **MICHAEL McCONALD**, who left two weeks ago. **STEVE McVIE** remains aboard as MD.

● **GENE ROBINSON**, VP/GM of WMBD-AM & TV and WKZW/Peoria, was elected President of the Illinois Broadcasters Association. He has been affiliated with the stations' parent company since 1956.



Harriet Seitler

● **HARRIET SEITLER** has been promoted to VP/Marketing for MTV: Music Television. She was previously VP/Central Region, Affiliate Sales & Marketing for MTV Networks.

● **MICHELLE PETERSEN** has been named Chairwoman of the Public Radio News Directors Association. She has been ND at KLON/Long Beach for five years.

● **BARRY MAYO**, VP/GM of WRKS/New York, has been named Secretary of the New York Market Radio Broadcasters Association (NYMRAD). Also, **WYNY/New York** VP/GM **JOHN IRWIN** has been elected to the association's Board of Directors.



Brian Pussilano

● **BRIAN PUSSILANO** has been appointed Exec. VP/GM of SuperSpots Broadcast Programming & Promotional Services. A 21-year broadcasting management veteran, he was formerly VP/Sales at CBS, and also VP/GM at the company's WBBM-FM/Chicago and WHTT/Boston.

● **KCLO/Fresno**, formerly AC KLTK, has become a Classic Hits station and is consulted by **GARY GUTHRIE**. The Liggett Broadcasting station's staff includes Exec. VP/GM **EDD HOYT** (ex-KTYD/Santa Barbara), MD/PM driver **DAVID KIRK** (ex-KTYD overnights), and 6am-1pm duo **DEAN OPPERMAN** and **DON FISCHER**, both formerly of crosstown AOR KKDJ.



Simon Jeffries

● **SIMON JEFFRIES** has been appointed PD of AOR WAQX-AM & FM/Syracuse. He has been PD of WTPA/Harrisburg for the last eight months. Prior to that, he was Asst. PD at WCMF/Rochester and KBOS/Fresno, and MD at WFBO/Indianapolis.

● **IRA SELSKY** has assumed the newly-created position of VP/Business Affairs, Music Division for MGM/UA Communications. He was formerly VP/Business Affairs for Arm/Inrving Music, the publishing arm of A&M Records. Prior to that he was Director/Business Affairs for Warner Bros. Records.

● **CHRIS SHEBEL** has moved from mornings at KDKB/Phoenix to become PD at WLXR (Hit-105)/La Crosse, WI. He replaces **CHUCK KNIGHT**. Also new to WLXR are MD **RICK SANDERS** from WLOL/Minneapolis and Promotion Director **BUDDY SCOTT** from Magic-98/Madison.

● **DICK ALPERT** has been added at WISN/Milwaukee as MD/afternoon drive. He joins from crosstown WEMP, where he worked for five years.

● **KEN BROWN** has been named GM at KYYX/Henderson-Las Vegas, which has exchanged its Country format for "Classic Soft Rock" as KLSQ. PD **BOB TAYLOR** and all but one member of the airstaff remain through the station's transition to Gold-based AC.

● **SUE WILSON**, who has been MD at WLTF/Cleveland for two years, has been promoted to Asst. PD. Also, WLTF has hired **DOUG SUTHERLAND** to host the morning show. He comes from KSDO/San Diego and previously worked in Pittsburgh at WFFM and WTAE, and at KGO/San Francisco.

● **JEFF LEONARD** is the new Asst. PD/MD at KRLA/Los Angeles. He was most recently MD at sister station KBZT before that station's recent call letter and format change to "Classic Rock KLSX."

● **JEFF KAUFFMAN** has been named PD at AOR WTPA/Harrisburg. Kauffman was previously National PD of the Sky Corporation, and had served as PD of WTPA when those calls were assigned to a different frequency in the market.

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New Issue / October 20, 1986

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## TRANSACTIONS

### Edens Buys KLZZ-AM & FM For \$14 Million

**KLZZ-AM & FM/SAN DIEGO**  
**PRICE:** \$14 million  
**BUYER:** Edens Broadcasting, Gary Edens, President. It also owns WRBO-AM & FM/Tampa, KOY-AM & FM/Phoenix, WRVA & WRVQ/Richmond, and WWDE/Norfolk, VA.  
**SELLER:** Southwestern Broadcasters Inc., Edward Shadok, President, Tom Shadok, VP. It also owns WRXR/Chicago.  
**DIAL POSITION:** 600 kHz; 106.5 MHz  
**POWER:** 5 kw; 50 kw at 230 feet  
**FORMAT:** Classic Rock  
**BROKER:** Gary Stevens of Wertheim & Co.

**KYEA/WEST MONROE, LA**  
**PRICE:** \$1.3 million  
**BUYER:** Phoenix Broadcasting Co., Lee King, President.  
**SELLER:** Morgan Broadcasting Corp., Charles Morgan, President. It also owns KMBS/West Monroe.  
**DIAL POSITION:** 98.3 MHz  
**POWER:** 3 kw at 300 feet  
**FORMAT:** Urban Contemporary  
**BROKER:** Blackburn & Co.

### Spectron Out, WLIR Goes To Competition

The efforts of Spectron Broadcasting Corp., a Long Island-based broadcasting firm, to take over embattled WLIR/Garden City, NY, were dealt double blows earlier this month. The FCC reversed a preliminary decision granting the license to Spectron and, instead, awarded the station to a competitor, Jarad Broadcasting Co.

Meanwhile, Elton Spitzer, President of Phoenix Media and the current operator of WLIR under special temporary authority from the FCC, has purchased a nearby combo, WGSM & WCTO/Nassau-Suffolk from Greater Media for \$9 million.

An assistant to Spectron President Angela Shaw, who formed the company specifically to pursue the Long Island institution with its innovative new music format, said Shaw was "very disappointed" by the FCC's decision. However, Shaw has no plans to appeal the ruling, and will abandon any continued pursuit of the license.

Earlier this year an FCC law judge found Spectron to be the most qualified applicant for the license. However, the FCC Review Board ruled that Shaw's own uncertainty about Spectron's corporate structure during an oral hearing for the license, and the structure of the company's stock offerings, provoked questions of whether Shaw "will exercise the control Spectron claims for her."

## CALL SIGN CHANGES

Callahan, FL WJVR (new, 10/10)  
 Collierville, TN WMSO to WCRV (requested)  
 Kearney, NE KRNY to KKOA (requested)  
 Kearney, NE KRNY-FM to KPFR (requested)  
 La Grange, IN WAEO (new, 10/16)  
 Norristown, PA WGHW to WNAF (requested)

**KLTH/ST. LOUIS (FLORISSANT)**  
**PRICE:** \$3.5 million  
**BUYER:** Chester Broadcasting, Emmett Capstick, President. It also owns KXOK/St. Louis.

**SELLER:** Florissant Broadcasting Co., Inc., a wholly-owned subsidiary of Santa Fe Communications, which is owned by DeRance Corp., a non-profit religious organization.

**DIAL POSITION:** 97.1 MHz  
**POWER:** 100 kw at 560 feet  
**FORMAT:** AC

**WMCA/NEW YORK**  
**PRICE:** \$10 million plus minor considerations  
**BUYER:** Federal Broadcasting Co., Peter Kizer, President. It also owns WWJ & WJOL/Detroit. Kizer is Chairman of the NAB TV Board.

**SELLER:** Straus Communications, Inc., R. Peter Straus, owner. It also owns WFTR/Front Royal, VA and WELV-AM & FM/Elienville, NY.  
**DIAL POSITION:** 570 kHz  
**POWER:** 5 kw  
**FORMAT:** News/Talk  
**BROKER:** Gary Stevens of Wertheim & Co.

### Viacom Board Accepts Revised Offer

Viacom managers, led by President Terrence Elkes, pumped more cash into a \$44 per share offer for the diversified media company's assets, prompting once-recalcitrant directors of the company to agree to a leveraged buyout.

The decision to accept came less than two weeks after the board rejected a previous offer of \$35 in cash and \$9 in stock for each share of Viacom stock.

The new offer comprises \$37 in cash and \$7 in stock for each share. In addition, the new owners will give current shareholders "some equity" in

## TRANSACTIONS AT A GLANCE

Transactions So Far In 1986: \$2,465,690,000  
 This Week's Transactions: \$33,872,000

- KLZZ-AM & FM/San Diego \$14 million
- WMCA/New York \$10 million
- WGYL/Vero Beach, FL \$4.5 million
- KLTH/St. Louis \$3.5 million
- KYEA-FM/West Monroe, LA \$1.3 million
- KEBQ/Ardmore, OK \$572,000
- KLSR-AM & FM/Memphis, TX \$78,000

**KEBQ/ARDMORE, OK**  
**PRICE:** \$572,000  
**BUYER:** Stiles Communications, Jerry Stiles, owner.  
**SELLER:** Waters Broadcasting Co., Inc., Claudia Waters, owner.  
**DIAL POSITION:** 95.5 MHz  
**POWER:** 3 kw at 300 feet  
**FORMAT:** CHR  
**BROKER:** Chapman Associates

**WGYL/VERO BEACH, FL**  
**PRICE:** \$4.5 million  
**BUYER:** Treasure Coast Broadcasting Co., headed by Gregory Bone, who also owns WQRC/Barnstable, MA.  
**SELLER:** WGYL Radio, Inc., headed by Christopher Hubbard.  
**DIAL POSITION:** 93.5 MHz  
**POWER:** 3 kw at 300 feet  
**FORMAT:** Easy Listening  
**BROKER:** Robert A. Chaisson, Inc.

**KLSR-AM & FM/ MEMPHIS, TX**  
**PRICE:** \$78,000  
**BUYER:** Hal Davis and family. Davis formerly was a VP with Doubleday Broadcasting.  
**SELLER:** James Gleseske  
**DIAL POSITION:** 1130 kHz; 105.3 MHz  
**POWER:** 1 kw; 61 kw at 180 feet  
**FORMAT:** Country

Viacom, a company spokesman said. When the management team takes control, it will offer a new issue of stock, 20% of which will go to current stockholders.

Although there is little detail available on financing of the deal, Viacom is expected to file a report with the FCC later this month which will shed more light on the buyout.

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PREDICTS MARKET DOWNTURN NEXT YEAR

## Banker/Broker Stevens Guns For \$300 Million Year

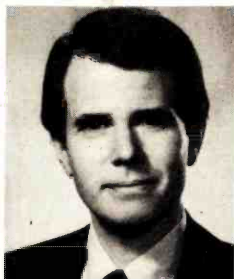
By Brad Woodward

"I walk like a broker, I talk like a broker, but I'm called an investment banker." That's how Gary Stevens, former rock jock, sums up his role as First Vice President of Wertheim & Co. in New York, where he appears to be well on his way to selling \$300 million worth of radio stations in 1986. Stevens joined Wertheim in January after eight years as President of Doubleday Broadcasting, which decided to get out of radio last year.

### "Dark" Days After Doubleday

"I left Doubleday with my tail between my legs," Stevens recalls. "I really had some deep, dark thoughts about whether I was any good at anything."

"Having had my company shot out from under me, I didn't want to go through that experience again. It seemed to me that there were external forces controlling the destiny of the industry and I wanted to go to the main office and see what was going on."



Gary Stevens

Stevens had met the Wertheim people — and received a "standing offer" of employment — a few years back, when he made failed attempts on his own to buy WJIB/Boston and WBOS/Boston.

### Broker Role Unplanned

One irony of Stevens's success in selling stations this year is that Wertheim didn't really hire him to be a

"I walk like a broker, I talk like a broker, but I'm called an investment banker."

broker. He was expected to do financing, which he has. This year Wertheim has backed both American Media and JAG in major deals.

How, then, did Stevens so quickly become a red-hot broker in all but name? His first assignment turned out to be selling Doubleday's last three stations, which went to Emmis. Stevens relates, "It became evident to me very early on that not only could we participate in this very active trading market, but that we could pretty nearly dominate the high end of it."

The Emmis deal was critical, Stevens emphasizes. "At \$53 million, that ain't a bad way to start. Secondly, I know everybody. I'm a student of the business. There aren't too many people with my operating expertise. I was

an NAB and RAB board member. I have access to people.

"Typically, when I'm discussing a deal with somebody, about halfway through they say, 'Change hats for a minute. How do you view this from an operator's point of view?' There aren't too many guys who are equipped to wear both hats. Also, I happen to be a very good negotiator, it turns out."

### Two Group Deals Pending

Besides the Emmis deal, Stevens this year has sold KGOL/Houston (\$13 million), KOB-AM & FM/Albuquerque (\$16.5 million), WQYK/Tampa (\$27 million), KRBE-AM & FM/Houston (\$25 million), WMCA/New York (\$11 million), and KLZZ-AM & FM/San Diego (\$14 million). He has an exclusive on selling off the LIN radio group, and is in "final negotiations" on a smaller \$25 million group deal.

Perhaps nothing shows just how far Stevens has come since his early days in radio than last week's sale of WMCA/New York.

Starting in 1958, Stevens spent ten years as a rock disc jockey in four major markets. Notably, he was one of WMCA's "Good Guys." Last week Stevens brokered the station's sale, netting former boss Peter Straus a cool \$11 million for the stand-alone AM.

"I think I've probably sold more radio stations this year than anybody ever has," Stevens says without modesty. "With the LIN deal I'll be at \$300 million."

Reminded that some may view his savoring of success as cockiness or worse, Stevens professes surprise. "If I sound cocky, I apologize, and people should forgive me, because I've been through two or three of the worst years of my life from a psychological point of view. It's great to feel like you're worthwhile again."

Stevens predicts that most major deals, especially group sales, will continue to be handled by investment

"We're going to see this \$2.5 million turnaround stuff really shut down."

bankers, who he says offer "better service" than brokers. "I never could have had the LIN deal if I were on my own," he admits.

One broadcaster-turned-broker agrees. "If he were on his own like me he would have a very, very difficult time getting some of these deals." This broker believes Wertheim's position as a major financial house gives it the "inside track" on the bigger sales. He adds almost grudgingly, "Gary has done a good job since he's been there."

Says Stevens, "The brokers are really mad at me. They think I came in and usurped them. I take a different position. I think that some guys that shouldn't have been making an awful lot of money on our back. I just came in to equalize that a little bit."

### Sees \$1 Billion Year In 1987

Stevens sees major changes ahead in the radio trading marketplace. This year's projected \$3 billion in sales could plummet to only \$1 billion in 1987 owing to tax law changes and other factors, in Stevens' view, although he denies painting "a dark picture." He adds, "The marketplace ought to be pretty well sated at this point. Everybody who wants to buy something has had a chance."

Tax law changes will "effectively shut down the ability to sell turnarounds and startups because there's no place to put those losses anymore," he predicts. "We're going to see this \$2.5 million turnaround stuff really shut down."

### Collapsing Deals Predicted

Stevens also predicts that some less carefully assembled deals will begin to fall apart in 1987. Wertheim, he maintains, is uniquely positioned to

"I think I've probably sold more radio stations this year than anybody ever has."

help pick up the pieces, profiting in both good times and bad.

"I think the workout business ought to be strong in the next 18 months. There are a lot of deals being done based on 1988 numbers. It's called the Big Bang theory. It's the explosion you hear when all those people that paid all that money for all those future profits discover there aren't any."

He continues, "I think there are a significant number of equity people — people who put money into deals and are junior to all the lenders — who will find that equity evaporating on them." Wertheim's role will be in refinancing, plus arranging station selloffs for troubled group owners to help reduce debt.

### Return To Operation Unlikely

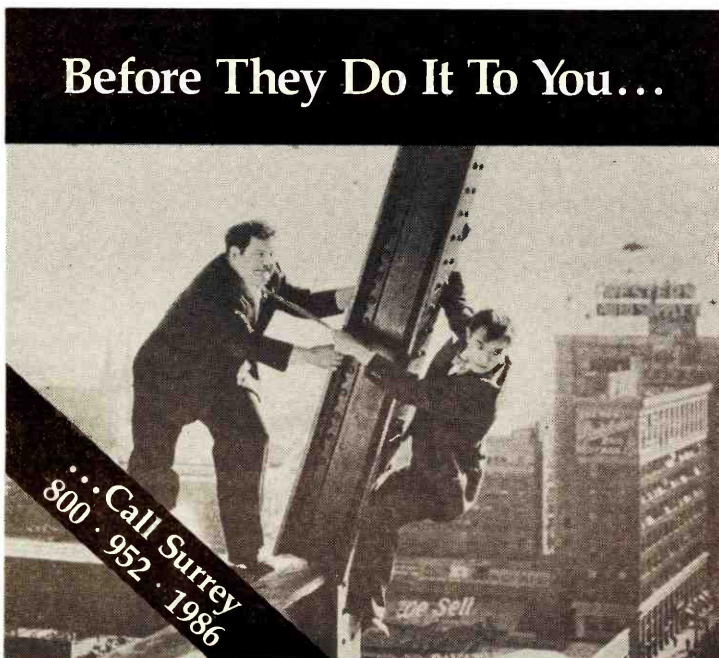
For himself, Stevens says he finds investment banking "more challenging and, frankly, more rewarding than banging my head against the wall to win the ratings" in a business where "a 25-year-old PD with the wrong 15 records" can spell doom.

"I've found something I like to do. I'm 46 years old. I'm getting a little tired of running contests, trying to out-promote everybody. The pressure on the operating side was enormous. There's a lot of pressure here, too, but it's pressure I'm exerting on myself."

Stevens may someday invest in broadcast properties, but says, "I don't think you'll see me back in as an operator."

"I'm not so naive as to think that every year is going to be as good as this year from a remuneration standpoint. But I think I found a way to make a better living longer term with a lot more security, and that's terribly important."

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## FCC Proposes Killing Main Studio, Program Origination Rules

In a move that could give stations far greater flexibility on where to put their studios, the FCC last week proposed either abolishing outright or easing up on the rules governing main studio location and where programming originates.

The relief was sought in July by an ad hoc group of radio broadcasters calling themselves the Arizona Justice Committee. It was also endorsed by the FCC staff's AM improvement report earlier this year.

For the past 35 years, stations have been required to maintain a "main studio" within their community of license, and to originate at least 50% of their non-network programming from that studio or other points within the community of license.

### Elimination Vs. Relaxation

One option proposed for public comment last week by the Commission would simply eliminate both the main studio and program elimination rules outright.

A second option would retain the rules, but widen the boundaries considerably. FM stations would only have to keep a main studio somewhere within their Grade B signal contours. AM main studios would have to be within the station's 1 millivolt/meter contour.

According to the Commission, relaxing the rules "would result in wider discretion for all broadcast

would conflict with Section 307(b) of the Communications Act, which requires that licenses be allocated among various states and communities.

### Quello Stresses Local Obligation

In a statement, Commissioner Jim Quello agreed that technology and marketplace changes make the rules suspect. But he added, "I wish to emphasize that my support for launching this rulemaking should in no way be construed as signaling an effort to erode what I believe to be a licensee's obligation to serve the needs and interests of the community to which it is licensed."

Ken Howard of the Washington law firm Baker & Hostetter, attorney for the Arizona group, commented, "We're very happy that the Commission has moved so quickly to explore the issue."

Howard said the "most moving force" behind the group is Tom Joyner of Joyner Broadcasting. Other members are Beasley, Capitol Broadcasting, Communication Enterprises, Dick Broadcasting, Fuller-Jeffrey, Hicks Communications, Keymarket, Metroplex, Seonix, Swanson, Twin Cities, Westcom, and WHAL & WYQC/Selbyville, TN.

"Overall costs involved in construction and operation of broadcast stations could be reduced."

— FCC

licensees in situating their main studios and in choosing programming to serve their audiences. Consequently, the overall costs involved in construction and operation of broadcast stations could be reduced."

### Technical Advances Cited

The FCC added that "the development of technical advances in the production and transmission of programming has eroded the role of a main studio and of studio origination, since remote facilities and satellite transmission capability effectively allow origination to occur from anywhere."

One key concern of the Commission is whether killing the rules



**KANSAS CONTRIBUTION** — The Kansas Association of Broadcasters (KAB) has received an NAB honorarium check from NAB to help fund its government relations activities. NAB Radio Board member John David of KFBS & KIXQ/Joplin, MO (center) presents the check to KAB President Sam Elliott, KULY & KHUQ/Lawrence, as KAB Executive Director Harriet Lange looks on.

## NEWS BRIEFS

### Outsiders May Get Crack At RKO Stations

FCC Mass Media Bureau Chief Jim McKinney says the time may be drawing near to open up the RKO negotiations to potential outside buyers. McKinney voiced impatience with the pace of the talks, which so far have been restricted to competing applicants for the 12 RKO radio stations and WHBQ-TV/Memphis.

McKinney says that, following a meeting last week in Memphis, the WHBQ-TV case is "at least close" to an agreement. Within the past week, settlement meetings have also occurred regarding WRKO & WROR/Boston, WOR & WRFM/New York, WGMS-AM & FM/Washington, and KHJ & KRTH/Los Angeles.

Unless settlements are reached, McKinney said outside buyers will be brought into the process "fairly soon." The FCC has imposed a January 31 deadline on the settlement talks.

### FCC Clears CBS On Transfer Charges

The FCC has concluded that the recent shakeup at CBS did not constitute an illegal transfer of control.

The commission denied a petition by a conservative public interest group, **Fairness in Media**. The group contends that the purchase of almost 25% of CBS stock by **Loews Corp.**, and the ascension of Loews Chairman **Laurence Tisch** to the CEO position formerly held by **Thomas Wyman**, amounted to an unauthorized transfer of control.

However, the FCC ruled that real control of the company was held by the board of directors, not by managers who are accountable to that board. "The Commission recognized that in this and other contexts, CBS has consistently asserted that control resides in its board of directors," the FCC noted.

Had FIM's assertions been borne out, CBS faced a host of onerous strictures, including the loss of some licenses that the company holds

under "grandfather" provisions of multiple ownership rules, or, in a worst case, the loss of all broadcast licenses.

### Marriott Offers Elevator Apologies, Rebates

Executives from the Marriott Hotel in New Orleans were summoned to Washington last week by NAB officials upset about poor service during September's Radio '86 Convention.

NAB announced after the meeting that Marriott officials apologized for snail's-pace elevator service during the convention, and are offering rebates to unhappy suite operators on a "case-by-case" basis. As the headquarters hotel for the meeting, the Marriott housed most of the convention's hospitality suites.

Elevator service was so slow during the meeting, especially the first evening, that some conventioners had difficulty making rounds of the suites, and hotel services to the suites was also delayed.

Although it reported getting only six to eight written complaints following the convention, NAB said all suite operators are eligible to negotiate for rebates.

### NAB Launching 1986 Radio Programming Survey

Carrying through on a commitment made when it merged earlier this year with **NRBA**, NAB has announced that it will continue that association's annual programming survey. Programming questionnaires will be mailed to U.S. radio stations in the next month.

Besides format information, stations will be asked to supply data in areas such as news, sports, syndicated and network programming. Information will also be sought on technical matters such as AM stereo conversion and FM subcarrier usage.

A new feature not employed by NRBA will be a narrative statement in the final report describing programming changes and trends.



**CAPITAL COMPOSERS** — The three men who wrote the hit song "Copacabana" spent two days on Capitol Hill last week lobbying against "source licensing" legislation that would alter the existing system for compensating composers of works used on syndicated television programming. Shown with BMI President Frances Preston in New York following the DC trek were (left to right) Jack Feldman, Bruce Sussman, and Barry Manilow. All three are sporting their "Million-Air" certificates for the song. At right is BMI VP Ron Anton.



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# WHAT'S NEW

Edited by Don Waller

## Pocket Pool

One of the Ten Commandments of Hustling is to travel light. (For the other nine, write your name and address on a \$20 bill and mail it care of this column to 1930 Century Park West.) Anyone who's ever smelled the color of money will be intrigued by this traveling pocket billiards table.

Measuring 5¼" x 12¾" x 18¾," the wood-based, felt-topped table

fits easily inside a standard-sized briefcase. Available via the Hammacher Schlemmer catalog, this pocket pool table comes complete with two 36½" wood cues that disassemble for storage, 17 tiny (1¼" diameter) phenolic balls — the same material of which regulation balls are made — and a 7" x 7" x 7" rack that also can be disassembled for easy storage.



Sold with its own padded vinyl, felt-lined briefcase, the entire set-up weighs in at nine pounds total and is retail priced at \$99.50. Fast Eddie says check it out.

## Eat To The Beat

The faster the tempo of the background music, the faster a restaurant's tables turn over, according to a recent survey conducted at Fairfield University in Connecticut.

As reported in *Adweek*, the survey showed that the average customer takes 3.3 bites per minute when no music is played, 3.8 bites per minute when slow music is played and 4.4 bites per minute when fast music is played. Food for thought, programmers?



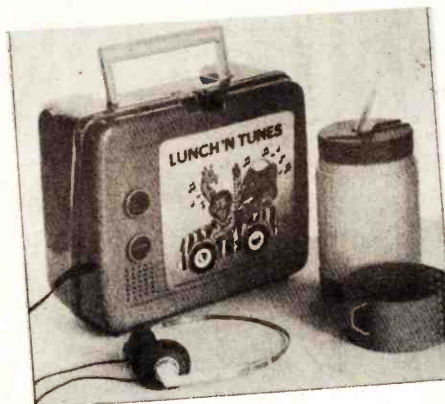
## Ear Ring Aid

Now ear this, reportedly the only telephone with an oversized cushioned earpiece that not only blocks out unwanted background noises but also reduces aural discomfort during extended telephone conversations.

Available via the Hammacher Schlemmer catalog, this unusual item boasts a three-inch diameter leather earpiece — big enough to surround the average person's entire ear, even if the user is wearing earrings. It is padded with a half-inch of open-cell foam for extra comfort.

The telephone itself features a memory that stores up to nine 15-digit numbers, is tone/pulse switchable, and can be mounted on a wall or tabletop as desired. Priced at either \$79.50 for the single-line model or \$89.50 for the two-line model, this E-Z on the ear unit plugs into any modular telephone jack and comes in either white or red.

## Beatbox Lunch



Now you can carry a tune along with your tuna fish sandwich with the "Lunch 'N Tunes" AM radio-lunch box. Available in red, yellow, raspberry, and turquoise, the product of Duxbury, MA-based Fun Designs Inc. features one of three cartoon designs and comes complete with a color-coordinated thermos.

Strictly for children of all ages — headphones are included — "Lunch 'N Tunes" requires a single nine-volt battery, sports tuning and volume knobs, and features a built-in speaker. Retail price: \$19.

## POLLSTAR

### TOP 20 CONCERT PULSE

#### LW TW ARTIST

- |    |    |                       |
|----|----|-----------------------|
| 1  | 1  | NEIL DIAMOND          |
| 3  | 2  | ELTON JOHN            |
| 2  | 3  | VAN HALEN             |
| 4  | 4  | ZZ TOP                |
| 5  | 5  | BOB SEGER             |
| 6  | 6  | STEVIE WONDER         |
| —  | 7  | NEIL YOUNG/           |
| 7  | 8  | WHITNEY HOUSTON       |
| 9  | 9  | KENNY ROGERS          |
| 8  | 10 | HUEY LEWIS & THE NEWS |
| 10 | 11 | AC/DC                 |
| 11 | 12 | BEACH BOYS            |
| 12 | 13 | ALABAMA               |
| —  | 14 | DAVID LEE ROTH        |
| 13 | 15 | MOODY BLUES           |
| 14 | 16 | RUN D.M.C.            |
| 15 | 17 | EDDIE MURPHY          |
| 16 | 18 | MONKEES               |
| 17 | 19 | OZZY OSBOURNE         |
| 18 | 20 | SPECIAL               |

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

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"Who's Gonna Fill Their Shoes"  
George Jones

**VOCAL GROUP OF THE YEAR**

The Judds

**VOCAL DUO OF THE YEAR**

Dan Seals

**INSTRUMENTAL GROUP OF THE YEAR**

Oak Ridge Boys Band

**HALL OF FAME**

Wesley Rose



Paul Overstreet



Dan Seals



George Jones



The Judds



Wesley Rose

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## PROS ON THE LOOSE

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**Bill Brooks** — PD/Middays **KGAL/Lebanon, OR** (503) 928-9552

**Shay St. Claire** — Middays **WRSR/Norfolk** (804) 468-6697  
**Jay Cresswell** — OM/PM **Y97 (WYDD)/Pittsburgh** (412) 242-3813

**Neal Dionne** — Mornings **KSD/ St. Louis** (314) 567-7815

**Bob Donovan** — Mornings/Operations Director **KGAL/Lebanon, OR** (503) 928-7368

**Nick Fontaine** — Mornings/Production **XHRM/San Diego** (619) 562-6271

**Sam Graham** — Afternoons/Production **KGAL/Lebanon, OR** (503) 928-7368

**Hollywood Hamilton** — Late-nights **Z100/New York** (201) 546-4460

**Mike Hammer** — Middays/MD **WKHK/Richmond** (804) 733-6627

**Rich Hogan** — Nights **KBZT/Los Angeles** (213) 660-2390

**Mike James** — Nights/Production **KGAL/Lebanon, OR** (503) 451-5685

**Dr. Phil LoCascio** — PD **WGCL/Cleveland** (216) 892-9316

**Bill Mims** — PD **KPOI/Honolulu** (808) 526-0940

**Joe Nittler** — News Director **KXNP/North Platte, NB** (308) 532-1495

**Erik Parks** — MD/Evenings **KGAL/Lebanon, OR** (503) 758-7128

**Gary Robins** — PD/Mornings **WMGZ(Z96)/Youngstown** (412) 347-1865

**Kevin Stephens** — MD **KNAC/Los Angeles** (818) 888-6584

**J.T. Stevens** — PD **WZZR/Richmond** (804) 379-2250

**Steven Sweet** — Nights **KGAL/Lebanon, OR** (503) 926-3463

**Jim Zippo** — Middays **KTKS/Dallas** (214) 394-6415

## MTV Taps Reardon



John Reardon

MTV Networks has appointed **John Reardon** to the newly-created position of Exec. VP & GM/Affiliate Sales & Marketing to be responsible for all affiliate-related Network activities. He was most recently Sr. VP & GM for the same department. He joined the **Warner Amex Satellite Entertainment Company** in 1980 as Director/Marketing, Central Region and subsequently held the posts of Chicago-based Regional Director and VP/National Accounts. Prior to that he was VP & Management Supervisor for Chicago's **Marsteller, Inc.** and Marketing Officer for **Continental Bank**.

## Suite Beat Promotes Gold

**Wendy Gold** has become Production Manager for **Suite Beat Music Group**. She was previously New Release Coordinator for **PolyGram Records**.

## Bruhn CBS Marketing Manager

**Craig Bruhn** was upped to Manager/Marketing, Midwest Region for **CBS Masterworks**. Bruhn joined the label in 1978 as an ASR/Inventory Specialist. Since 1983, he was a sales representative for the label's Houston and Denver markets, respectively. Prior to that, he worked for four years as West Coast Supervisor for the **Record Bar** chain.

## Chappell/Intersong Ups Drexler



Marcy Drexler

**Chappell/Intersong Music Group, USA** has named **Marcy Drexler** Director/Professional Activities, East Coast. Drexler joined CIMG in 1985 as New York-based Professional Manager. Her previous experience includes serving as an engineer for **WCBS/New York**, A&R Coordinator for **Arista Records**, and A&R Manager for **MCA Records**.

## PolyGram Ups Earl, Riccitelli



Diane Earl



Joe Riccitelli

## CHRONICLE

### Born To:

• **Glass Tiger** and **Robin Trower** Manager **Derek Sutton**, wife **Diane**, daughter **Emma Nicole**, September 20.

• **WOR/New York** Managing Editor **John McConnell**, wife and **Torbet Radio/New York** Station Information Supervisor **Marie**, son **Jesse**, September 25.

• Consultant/programmer **Dan O'Toole**, wife **Carolyn**, son **Mitchell Tyler**, September 25.

• **WEA** Singles Specialist **Jeanne White**, husband **James**, daughter **Jocelyn**, September 26.

• **WPOW/Miami-Ft. Lauderdale** VP/GM **Greg Reed**, wife **Marianna**, son **Trevor Reed**, October 2.

## Kleinbaum Island Manager



Janet Kleinbaum

**Janet Kleinbaum** was appointed Manager/Video Promotion for **Island Records**. She joined the label in 1986 as Media Relations Coordinator, and was formerly with **Rolling Stone** magazine.

## CHANGES

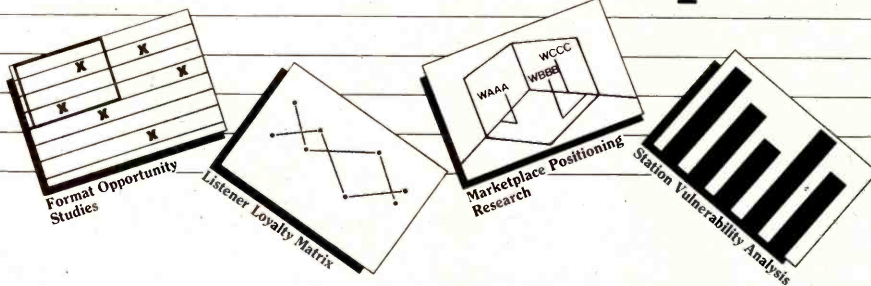
**Cary Goldberg**, former East Coast Manager for **Gold Mountain Records/New York**, joins the **Ra-teigh Group Ltd./New York** as AE.

**Steve Thanhauser**, former AE for **Heritage Park Furniture/Raleigh**, joins **WRDU/Raleigh** as AE.

**Susan Stogner**, former air personality **KTHO/Lake Tahoe**, upped to **AM Program Director** for the station.

**Jane Steinburg**, former AE for **NBC Radio Network/NY**, joins **WOR/New York** as AE.

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WBEN add-39	KMEL 25-21	Z104 9-6
CKOI add-40	Z94 23-19	KJ103 add
WCAU 40-30	WERZ 28-23	KIYS 11-8
B94 17-15	WNNK 32-27	KSND 30-25
PRO-FM 34-29	WSPK add-26	KXYQ 19-15
Q107 deb-28	RI-104 30-25	KITS 19-15
94Q 28-21	93Q add	100KHI add
KRBE 30-23	B106 deb-26	WYKS add
WRSR 25-21	WKRZ deb-40	WBWB 20-12
Z95 16-15	WBBQ add	WLRW 19-16
WMMS deb-35	WAPI add	WAZY 8-5
WCZY add	WKQB deb-30	KWTO add
WTKI 27-23	WBCY 34-28	WSPT 24-19
KDWB 38-30	WROQ 32-25	KFMW 14-12
KHTR add	WLRS add	KYYA add
KWK 26-23	94Z add	KBIM add-40
WLWL 9-7	KZIO 34-25	Y97 25-17
KIIS 14-13		

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# R&R STREET TALK

The **RKO** settlement talks felt the pinch last week when Uncle Sam ran out of money amid congressional bickering. **ROD PORTER**, number two man in the Mass Media Bureau and one of the official **RKO** mediators, was literally called back from the airport while on his way to Memphis for a settlement meeting. The next day, Porter and his boss, **JIM MCKINNEY**, wanted to be available by phone if needed, but **FCC** security guards threw them out of the building at noon when the federal government shut down entirely.

Speaking of **McKinney**, what does the **FCC** Mass Media Bureau Chief listen to on his cassette deck while commuting? Tapes of the **HOWARD STERN** show, it appears. **McKinney** is reviewing three hours of **Stern's** show sent him by an anti-porn group monitoring **Stern** over **WYSP/PHILADELPHIA**. **McKinney** says he'll decide shortly whether to send the station a formal letter of investigation. If the material proves to be obscene, does that mean **McKinney** — who commutes from Virginia into Washington — can be arrested for carrying pornographic materials over state lines?

L.A.-based **WESTWOOD ONE** has been named one of *Forbes* magazine's 200 best small companies in America. This comes after the network offered \$100 million of subordinated debentures, presumably to buy additional radio properties. One rumored target: **CAP CITIES/ABC's KABC & KLOS/LOS ANGELES**. The AM's News/Talk format would serve nicely as a **MUTUAL** flagship for **LARRY KING** and Dr. **TONI GRANT**; **KLOS** would fit **WW1's** largely AOR orientation. How much would the combo go for? Try \$100+ million.

Is **CBS RADIO** sharpening the axe again? Seems network staffers in New York and Washington were awaiting word of more cutbacks, coming on the heels of 68 layoffs in the corporate personnel and medical departments and 15 suffered last Thursday by the publishing department.

Following the release of seven of its 25-person staff, most of whom were assistants in various departments, tongues were wagging in Nashville this week about the future of **MTM RECORDS**. Contrary to some reports which had it closing its doors, the changes represent a "redirection of priorities." The two-year old label initially played agent/manager for fledgling acts, but now that those acts have become established, **MTM** is getting back to the business of being a record and production company.

**CAPITOL's** Record Group Services, **CEMA**, has announced a new production and distribution agreement with Nashville-based, Christian-oriented **BENSON RECORDS**. The agreement includes **LARNELLE HARRIS, DeGARMO & KEY, PHIL DRISCOLL**, the catalog of **SANDI PATTI**, and **Benson's** black product.

You can cross **WFTQ/WORCESTER** off your Christmas wish list, since **NEWCITY COMMUNICATIONS** (formerly **KATZ**) has taken the station off the market. When **DICK FERGUSON** and other management executives bought out the **Katz** group, they announced that **WFTQ** would be spun off. Now they've announced they'll retain the station and continue to pair it with **NewCity's WAAF**.

**VIRGIN's** latest recruit is none other than **ARISTA** VP/Singles Promotion **PHIL QUARTARARO**. Expect the official word momentarily. Meanwhile, **Virgin** co-chief **JEFF AYEROFF** is scheduled to give the keynote address at the **CMJ** Music Marathon in New York next week.

Advance congratulations to **ATCO's** **MARC NATHAN**, who's joined the **ATLANTIC** promotion team. More details soon.

Record-buster! The **WARNER COMMUNICATIONS** music operations (labels and publishing) just delivered the most profitable quarter in its history. Operating income reached \$41 million, a whopping 74% above the same quarter a year ago.

As we forecast just a couple weeks back, **A&M** has now signed its multi-year deal with **MTV NETWORKS**, with exclusivity provisions et al.

Reports of its death were greatly exaggerated: The **UNITED STATIONS** new age/jazz program last week rumored to have "bitten the dust" is actually just waiting for next year. A US spokesperson said the company is just "holding off until the right moment presents itself" for the debut of the 3-hour weekly show.

Chalk up another one for **BIRCH: BDA/BBDO** in Atlanta is now using the company as its primary ratings service for all clients. **BDA/BBDO** will be working closely with **Birch** to expand upon its qualitative reports to find new applications in evaluating radio buys.

Chalk one up for **ARBITRON**: The **Laurel, MD**-based ratings service has entered into an agreement with **MEDIA MANAGEMENT PLUS** to market **MMP's** pre- and post-software package to advertisers and advertising agencies.

Continued on Page 22

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# LISTEN UP!

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Produced by the Brothers of Doom  
with special thanks to Jimmy Iovine

On Atlantic Records, Cassettes and Compact Discs.



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# STREET TALK

Continued from Page 20

What's going to happen at **WLS & WYTZ (Z95)/CHICAGO** now that President/GM **JEFF TRUMPER** has resigned to enter ownership (Page 1)? Will **WLS** Operations Manager **JOHN GEHRON** get another shot at the GM's chair, or will they look outside of the company? What about recently hired **Z95 PD RIC LIPPINCOTT**? Who will act as a buffer between Lippincott and Gehron? When they last worked together, they didn't exactly see eye to eye. Gehron denies the two have a problem: "Ric is just what we need right now, and I'm glad to have him back." Look for Cap Cities/ABC Radio Division President **DON BOULOUKOS** to cover Trumper's duties until a decision is made.

**WXRK/NEW YORK** looked to sister **INFINITY AOR WBCN/BOSTON** to find its new Assistant PD/MD, **BOB KRANES**. At 'BCN, late-nighter **CARTER ALAN** will add MD duties.

Just as **WDVE/PITTSBURGH** notched its highest-ever share (9.9), morning team **JIMMY ROACH & STEVE HANSEN** have up and left for **WSHE/MIAMI**. Roach had been at 'DVE for 13 years; Hansen for six. 'DVE PD **GREG GILLISPIE** is looking for a replacement with "highbrow humor — 75% **DAVID LETTERMAN** and 25% 'Good Morning America.'" 'DVE overnights are also open.

Accompanying the call-letter change at **WGCL/CLEVELAND** (now **WNCX**) comes a guard-changing as well, as **METROPOLIS** unceremoniously has said "farewell" to 15 staffers. Among the recently departed are GM **KIM COLEBROOK**, VP/Programming **GEORGE OLIVA III**, PD Dr. **PHIL LOCASCIO**, a number of jocks, and a host of others.

With **S&F COMMUNICATIONS**'s **WMKR/BALTIMORE** changing to **WWMX** (see Page 3), look for another outlet — possibly an AC or Country — to snap up the old calls and re-license with **MIKE JOSEPH**'s "Hot Hits." Details to follow.

What national consultant recently saluted a company that hasn't existed for several years as one of the "Legends Of 1986?"

While Neiman Marcus is offering his-and-hers spotted cats for \$2800 a pair, **KVIL/DALLAS** is offering a Mercedes Benz 560 SL and 130hp Mercruiser as prizes in its new prize catalog. But for the "man or woman who has everything," the station also listed "\$5000 worth of stock from whoever owns us at the time you win."

Also in Big D, **KEGL** acting PD **JOE FOLGER** says **MOBY** is moving to mornings, replacing the team of **ROBBINS, KINNEY, & COWAN**. Phil Cowan is the only survivor of the team, staying on to do sports with Moby.

More from Dallas: It appears former **GULF BROADCASTING** President **ALAN HENRY** has purchased **KRQX & KZEW** for \$20 million from **BELO BROADCASTING**, but neither party is talking about it.

We hear **ARISTA** has a rare opening for a Director/Marketing, who will report to VP/Marketing **STEVEN SHMERLER**.

After five years **HOLLYWOOD HAMILTON** exits late nights at **Z100/NEW YORK**. He's being replaced by **THE JAMMER** (aka **J.J. WALKER**), ex-PD at **Y106/ ORLANDO**.

**SCOTT WOODSIDE** has resigned from mornings at **Q107/WASHINGTON**, with **PAUL FULLER** giving up his MD duties and sliding into mornings temporarily. Woodside's former partner **JIM ELLIOTT** left two months ago and is now doing wake-up service at **B106/WASHINGTON**, as reported here last week. This means **Q107 PD CHUCK MORGAN** needs a killer morning talent ASAP. Replacing Fuller as MD is Programming Assistant **PAM TRICKETT**.

Looks like **KUPD/PHOENIX** morning madman **DAVE PRATT** isn't going to L.A. after all. He's renegotiated his pact with **KUPD** for another two years. By the way, Pratt just finished raising \$27,980 for United Cerebral Palsy by doing a 98-hour Rocking Chair-a-thon from a local mall.

What Los Angeles PD is about to open up a consultancy while staying on at his station? Details to follow.

**KZOK/SEATTLE**'s recent switch from **AOR** to **Gold** has also included a switch in consultants from **BURKHART/ABRAMS** to **GARY GUTHRIE**, who's also picked up new Classic Hits outlet **KCLQ/FRESNO**.

The Country scene in San Antonio has taken on a new look, as all three Country stations there have undergone PD changes in the last couple months. The latest is at **KAJA**, where PD **CHARLIE MARCUS** — who joined the station less than two months ago — is out. **RANDY CARROL**, whom Marcus replaced (but who remained in mornings), has been named interim PD.

Milestones: The founder of influential **FOLKWAYS RECORDS**, **MOSES ASCH**, died Sunday (10-19) in New York. The label, started in 1947, issued hundreds of blues, traditional folk, jazz, gospel, ragtime, and spoken word albums issued. Asch was 81.

Also: Radio pioneer **J.R. POPPEL**, who is credited with founding **WOR/NEW YORK**, died October 7. He started his career in 1915 as a wireless operator on a coastal freighter, and served as VP/Engineering at the **MUTUAL BROADCASTING SYSTEM** before retiring to start a consulting company. Poppele was 88.

# THE PRETENDERS



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ALBUM:  
DEBUT ③

CHR:  
BREAKER  
DEBUT ④①



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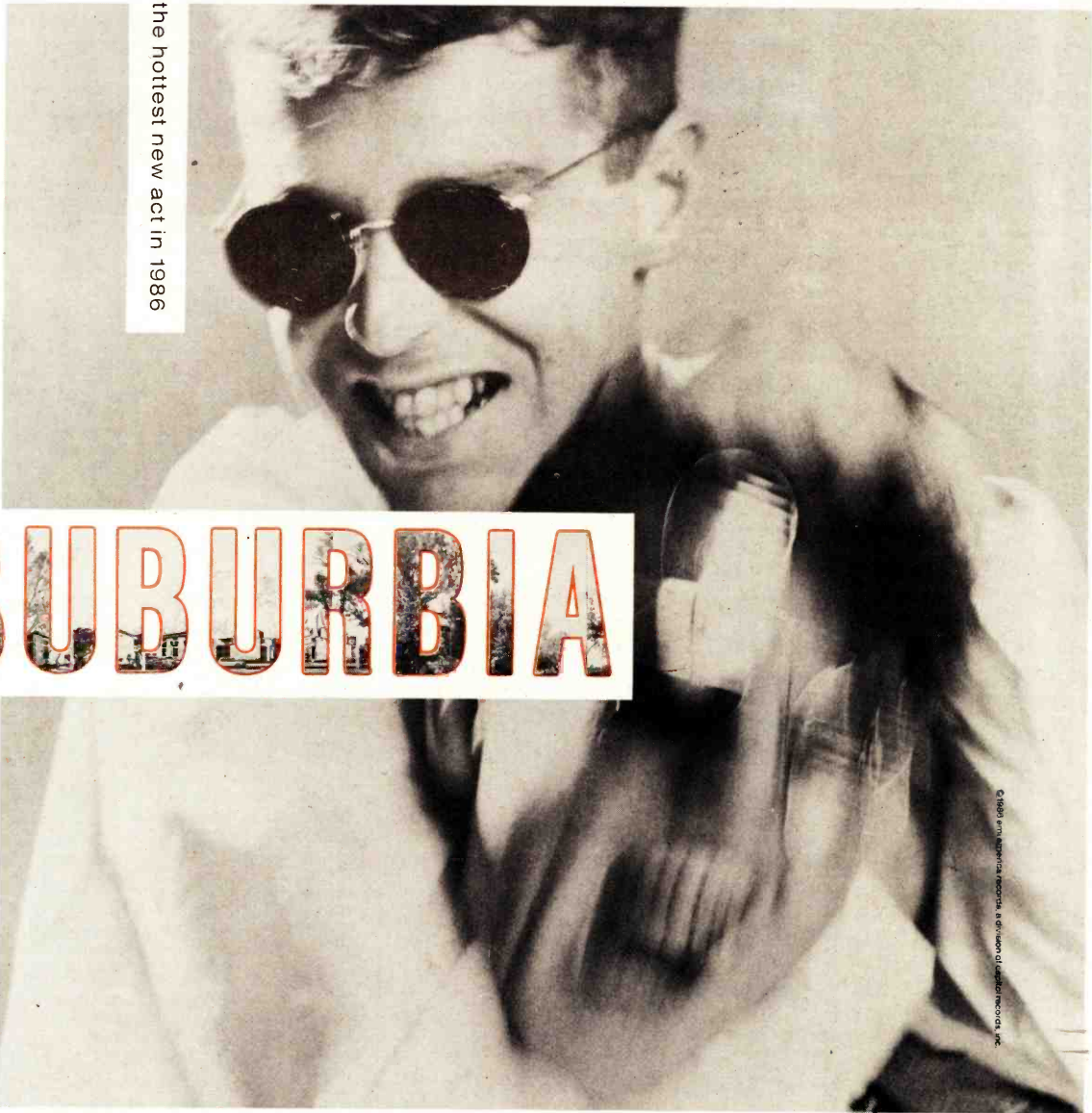
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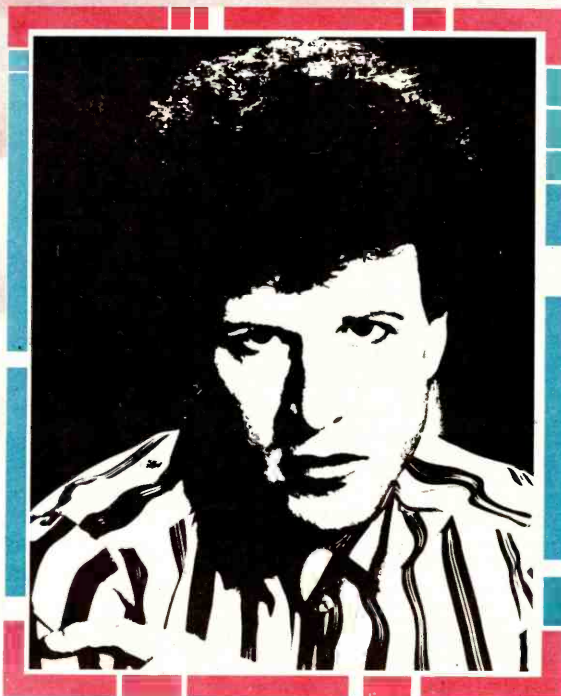






# ROCK WATCH

A Countdown to Ecstasy  
with Oedipus



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THE AIR

**K**ee a close watch on your listeners. They're about to do something extraordinary. They're going to multiply . . . just as soon as you begin airing the new United Stations Programming Network AOR show, ROCK WATCH, starring OEDIPUS, the reigning monarch of on-air AOR personalities, and Billboard's 1985 Program Director of the Year.

Every week, OEDIPUS will take listeners on a 3-hour trip to the heart of AOR, via R&R's Top 30 tracks. He'll even take them behind the scenes to hear brief, insightful comments directly from the top artists.

It's a show with such phenomenal drawing power it was already cleared by some of the nation's leading AOR stations before USP even officially announced its introduction including WBCN—Boston, K-ROCK—New York, KOME—San Jose, WYSP—Philadelphia, and KROQ—Los Angeles.

So don't wait another second to reserve this AOR show in your market. Call today. And reserve the one program that can count down the top tracks with the top AOR artists . . . and multiply your listeners . . . and ensure their undivided attention from now on.

ROCK WATCH is available on a swap/exchange basis to stations in the top 170 Arbitron-rated markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

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

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



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REED BUNZEL

## NETWORKS/PROGRAM SUPPLIERS

### GOODBYE CHICKEN POT PIES

# The New Farm Networks: A Profile

"Today's farmer no longer rides around in a '55 Ford pickup, clenching a straw between his teeth, listening to the radio for recipes for chicken pot pies."

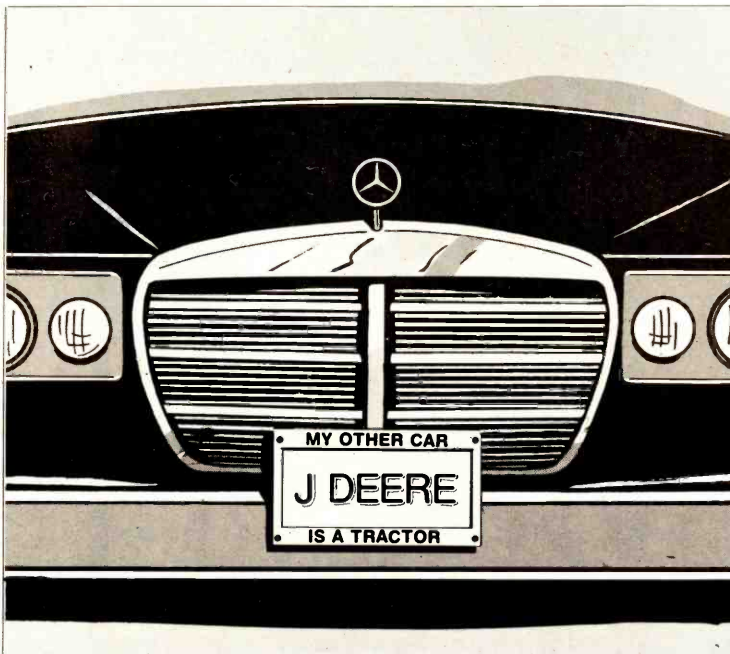
That's the view of KFYE/Fresno GM Mike Purcell, a veteran farm broadcaster who targets much of his local programming to farmers. Instead of this "good ol' boy" stereotype, he says today's farmer "probably went to college, spent an obligatory year backpacking around Europe, then came back to run the family farm. He drives a Mercedes and uses his car phone to keep up with the latest crop reports."

Most farmers struggling to keep one step ahead of the local bank president would simply chortle at such an exaggerated view of the contemporary farmer. Instead they are more likely to do business with the local auctioneer than with a German car dealer. Still, one thing is certain: the 1986 farmer is more concerned with immediate economic and legislative interests than he is with traditional "green grocer" county extension reports.

That's where the regional farm network comes in. Some broadcasters feel farm programming is best left up to the local station, while others feel networks provide a service they otherwise couldn't obtain. Some of these same broadcasters feel that commodities reports are essential to the business of farming, while others feel weather reports and national news have more impact. There is no general perception of what farm listeners want or need, but virtually all farm broadcasters and networkers agree that farm-oriented radio is an essential part of the farmer's daily business routine.

#### Information, Please

A recent study conducted by the National Association of Farm



Broadcasters shows that a farm radio listener wants current information that will assist in his business. "He needs timely data and reports," says Chuck Crossner, Assistant GM of the Arkansas Radio Network and the Agriculture Radio Network (ARN/TARN). "This includes weather, which is his biggest concern, and farm market reports, which essentially tell him what his crop will be worth when he harvests and sells it." Also important are agricultural news and policy decisions from Washington, such as tax law changes or new fertilizer tests."

Much of this programming differs from that aired only 15 years ago. Says Tom Longfellow, Sales/Marketing Director at the National Association of State Radio Networks, "In the early days there were a lot of programs that focused on general crop conditions. Today, however, farm radio is up-to-the-minute: it quotes market trends, gives detailed weather reports, and reports basic farm news. Because this information is so pertinent, probably 99% of it is broadcast live, whereas we used to see a lot of taped features."

Farm networks tend to cover specific regions or states rather than serve a national audience. "They grow cotton in California and we grow it here in Arkansas," Crossner comments. "But the type of crop is vastly different, so it's very difficult to produce a program applicable to all growing areas. Those networks or companies that do are not adequately getting into the hard news and agricultural necessities of the region."

Network programming also tends to fall into two categories — that targeted toward the row crop farmer, and that directed to the livestock and poultry producers. "There is very little crossover in programming for these two types,

so we target each individually," Crossner adds.

In farm broadcasting, as with any network programming, the question of efficiency "crops" up. Does a network provide a more efficient way to convey agricultural news than if a station took the task upon itself? Are there things that can only be handled on a local, market-by-market basis? Do networks really provide the news and information necessary for farmers to keep on top of their industry?

#### The Efficiency Factor

"In only the last five years we've seen farm problems that have a great effect on one community and no effect on the next," says KFYE's Purcell. "Legislation differs from state to state, and a water issue in one region has no bearing in another. Farm news needs to be more local and provide people in one specific community with specific answers to questions they have when they go to bed at night."

For this reason Purcell feels farm networks do not serve the farm listener as well as a local station's programming effort might. Market prices are not as crucial to the contemporary farmer as are world issues that can affect any

international industry. "Who gives a damn about the daily price of soybeans?" he demands. "I want to know what happened to the interest rate yesterday, or if the water bill is going to go through, or if I can find decent financing for a new combine. Farmers are interested in the prime rate, whether we're closer to war, whether anybody got kidnaped — whatever can affect their business."

While the local touch is always a desirable commodity, not all medium or small market broadcasters can afford the luxury of maintaining their own farm bureaus. For this reason alone, ARN's Crossner feels networking is an efficient and informative source of agricultural news. "We provide a smorgasboard to our affiliates," he maintains, "including farm weather reports compiled by our own staff meteorologist. We employ our own commodities analyst, and we have our own broadcasters who cover only farm news. I know of no station outside the major metros that can afford to have a local staff of this quality and make money off farm broadcasting."

"All the typical local station can do is quote information off the wire," adds Longfellow. "In order to get a professional approach they sign up with a farm network."

#### Sales Opportunities

Every radio station feels a need to provide a service to its listeners, but making a profit off that service is a fiduciary responsibility. Contrary to widespread belief, farm broadcasting can offer additional sources of revenue.

"The local station has any number of sales opportunities within its

Continued on Page 28

## AP Prepares For Polling

As Election Day (11/4) draws near, AP Network News is preparing a ten-part series examining the political mood of the American electorate.

The series, "I Can Hear America Voting," features AP correspondent Mark Smith and looks at the national and local campaign trail in this non-presidential year of politicking. Smith talks with a number of prospective voters and gets a feel for issues and ideas as the country gets ready to go to the ballot box.

"Voting" consists of 10 90 segments with built-in spot avails, and is available over AP's closed circuit system.

## Radio International "Wax Museum"

New York-based Radio International is producing "The British Wax Museum," a daily 5-minute feature scheduled for distribution January 5.

The program is a daily calendar chronicling British music events and is hosted by British radio/TV personality "Whispering" Bob Harris. The program will include a song considered pertinent to the day's events, as well as feature

rare and exclusive interview clips. Harris became a U.K. legend when he was host of "The Old Gray Whistle Test." One of the most popular programs on British television.

# "COSTAS COAST-TO-COAST"



John Madden

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# NETWORK FEATURE FILE

## NEWS & INFORMATION FEATURES

October 27-31

### MUSIC FEATURES

#### The Weekend

November 1 - 2		
<b>American Eagle</b> (DIR)	<b>Musical!</b> (WO)	Cy Coleman "The Music Man"
<b>Christian Countdown America</b> (CCA)	<b>Musical Starstreams</b> (FF)	Rudger Lorenz
<b>The Countdown</b> (WO)	<b>National Howard Stern Show</b> (DIR)	John Bon Jovi
<b>Countdown America With Dick Clark</b> (US)	<b>National Music Survey</b> (WO)	Anne Murray/Christopher Cross/Carly Simon
<b>John Leader's Countdown USA</b> (CUSA)	<b>On The Radio</b> (NSBA)	Arella Franklin
<b>Country Report</b> (WRN)	<b>Party America</b> (ABCR)	Whoopi Goldberg/Journey/Regina
<b>Country Today</b> (MJI)	<b>Pioneers In Music</b> (DIR)	Texas rock pioneers: Johnny Winter/Janis Joplin/Steve Miller
<b>Dick Clark's Rock, Roll &amp; Remember</b> (USP)	<b>Powercuts</b> (GSN)	John Fogerty/Georgia Satellites
<b>Dr. Demento</b> (WO)	<b>Reelin' &amp; A Rockin'</b> (RI)	Robert Palmer/Whoopi Goldberg
<b>Elvis Hour</b> (CRS)	<b>Reelin' In The Years</b> (GSN)	Smokey Robinson/Rolling Stones
<b>Entertainment Coast To Coast</b> (CBSR)	<b>Rock Chronicles</b> (WO)	Don Johnson/Daryl Hall/Fabulous Thunderbirds
<b>Future Hits</b> (WO)	<b>Rock Watch</b> (USP)	Neil Young
<b>Great Sounds</b> (USP)	<b>Scott Muni's Ticket To Ride</b> (DIR)	Trivia show
<b>Highlights</b> (DIR)	<b>Scott Shannon's Rockin' America Countdown</b> (WO)	Oran "Juice" Jones/Don Johnson/Stacey Q
<b>Hit Music USA</b> (US)	<b>Sinatra Special</b> (CRS)	Harry James
<b>Hot Rocks</b> (USP)	<b>Solid Gold</b> (US)	Phil Spector's Wall of Sound
<b>King Biscuit Flower Hour</b> (DIR)	<b>Saturday Night</b> (US)	Star Beat
<b>Jazz Show With David Sanborn</b> (NBCE)	<b>That's Love</b> (WO)	Stylists/Robert Wagner/Sheena Easton
<b>Legends Of Rock Supertramp</b> (NBCE)	<b>Top 30 USA</b> (CBSR)	Halloween special: "Monster Mash"/"Witchy Woman"/"Superstitious"/"Devil In Disguise"
<b>Live From The Apollo</b> (WO)	<b>Urban Music Magazine</b> (SI)	Billy Coates/Garett Morris
<b>Metalshop</b> (MJI)	<b>Weekly Country Music Countdown</b> (USP)	Eddy Raven
<b>Motor City Beat</b> (USP)		

#### The Week Of

November 3-7		
<b>Album Party</b> (NBCE)	<b>American Music Magazine</b> (US)	Eton John (11/3)
<b>Earth News</b> (WO)	<b>The Concert Hour</b> (WO)	New Edition
<b>Encore With Jim Lange</b> (WO)	<b>Country Report</b> (WRN)	Forester Sisters/Sawyer Brown
<b>In Concert</b> (WO)	<b>Earth News</b> (WO)	Tom Cruise/Oran "Juice" Jones/Randa Harris/Steve Winwood/Roy Scheider
<b>Line One</b> (WO)	<b>Encore With Jim Lange</b> (WO)	1947 Vaughn Monroe
<b>Live From Gilley's</b> (WO)	<b>In Concert</b> (WO)	Emerson, Lake, & Powell
<b>Mel Blanc's Blankety Blancs</b> (ASR)	<b>Line One</b> (WO)	R.E.M.
<b>National Lampoon's True Facts</b> (SLP)	<b>Live From Gilley's</b> (WO)	Lee Greenwood
<b>Party Drop-ins</b> (ASR)	<b>Mel Blanc's Blankety Blancs</b> (ASR)	Larry Gatlin & the Gatlin Brothers
<b>Radio Hotline</b> (ASR)	<b>Off The Record</b> (WO)	Ric Ocasek/Eddie Money/Paul McCartney
<b>Stevens &amp; Grdnic's Comedy Drop-ins</b> (ASR)	<b>Off The Record Special</b> (WO)	Eddie Money
<b>United Spots Of America</b> (ASR)	<b>Pop Concerts/Star Trak Profiles</b> (WO)	Jimmy Buffet concert
	<b>Rock Notes</b> (NP)	John Jackson/Pet Shop Boys/Michael Des Barres
	<b>Rock Over London</b> (RI)	Paul Young/Anti-heroin interviews
	<b>Rock Today</b> (MJI)	Pretenders
	<b>Shootin' The Breeze</b> (WO)	Commodores/Millie Jackson/Lewert
	<b>Solid Gold Country</b> (USP)	This week in 1972 (11/3)
	<b>Star Trak</b> (WO)	November calendar (11/4)
	<b>Star Trak</b> (WO)	The first #1 album (11/5)
	<b>Star Trak</b> (WO)	Salute to Ray Price (11/6)
	<b>Star Trak</b> (WO)	"Lonely" country hits (11/7)
	<b>Solid Gold Scrapbook</b> (US)	November Pop Music milestones (11/3)
	<b>Star Trak</b> (WO)	This week in 1968 (11/4)
	<b>Star Trak</b> (WO)	Night & Day (11/5)
	<b>Star Trak</b> (WO)	This week in 1963 (11/6)
	<b>Star Trak</b> (WO)	Beatles' greatest love songs (11/7)
	<b>Star Trak</b> (WO)	Special Edition (WO)
	<b>Star Trak</b> (WO)	Kashif
	<b>Star Trak</b> (WO)	Star Trak/Human League/Regina

### COMEDY

<b>Amateillin U</b> (DD)	<b>The Blimp</b> (PM)	Mail order medicine/hairnets in your food/learning new Junk/Tomaine event/make a wish
<b>Bobby Jo Amberg's Bar &amp; Grill</b> (DD)	<b>Car Show Coast-To-Coast</b> (SCGI)	'87 Toyota Supra/overview of '87 cars
<b>Comedy Hour</b> (MJI)	<b>Computer Program</b> (PM)	Young whizzes & their computer games addiction/Diablo errors blamed on computers/national clubs
<b>Comedy Show With Dick Cavett</b> (CW)	<b>Entertainment Coast-To-Coast</b> (CBSR)	Sally Struthers/William Devane/David & David/Isle of Man Burns Sisters
<b>Daily Feed</b> (DCA)	<b>Health Care</b> (PIA)	A hair raising story
<b>Hiney Wine</b> (DD)	<b>NBC Extra</b> (NBC)	Cocaine hunger
<b>Irving Loblioly</b> (DD)	<b>Page One</b> (PIA)	Israel's Prime Minister, Pt. 2/Aristides De Sousa Mades
<b>Jackie The Joke Man</b> (OHR)	<b>Public Affairs</b> (PIA)	AIDS: Facts & tears
<b>Laugh Machine</b> (PM)	<b>Reviewing Stand</b> (PIA)	"Iran Iraq War"/Deborah Cerner/"Preventive Medicine"/Dr. Keith Sanderson/"Holiday Party Tips"/Gretchen Poston
<b>Live From The Improv</b> (DIR)	<b>Sound Advice</b> (PM)	Car radiator/speakers/car tape unit/installing car stereo/booster amps for cars
<b>Mel Blanc's Blankety Blancs</b> (ASR)	<b>Sports Explosion</b> (PIA)	Bill Rodgers/Jon Miller/Duke Snider/Bo Schenker/Flasher
<b>National Lampoon's True Facts</b> (SLP)	<b>Sports Flashback</b> (CW)	NL East '84 winner/Pete Rose's 4000th hit team/NL '84 Cy Young award/'84 Cubs champ catcher/'84 Tiger pitcher/no hitter/'84 AL East winner/NFL kickoff return record
<b>Party Drop-ins</b> (ASR)	<b>Sporting News Report</b> (CW)	Ernie Harwell/Rocky Bleier/Gordon White/Ray Werschling/Bill Fleming
<b>Radio Hotline</b> (ASR)	<b>Sports Trivia</b> (SM)	Bombing champ Carlos Palomino
<b>Stevens &amp; Grdnic's Comedy Drop-ins</b> (ASR)	<b>Wireless Flash</b> (CN)	Elvira/Vincent Price/Martin Mull: "A Paer Shade Of White"/"Mr. O' Black Magic"/Billy Daniels/Malice
<b>United Spots Of America</b> (ASR)		

### GENERAL INFORMATION

## NETWORK PEOPLE

• At MJI Broadcasting, Jayne Lipman comes aboard as VP/Marketing. Lipman was formerly Director/Finance & A&R Administration for Manhattan Records. Prior to that she was National Promotion Manager for Atlantic/Atco Records.

• Darryl Lindsey segues to Syndicate It as Stations Relations Manager. He joins SI from Cash Box, before which he served in KABC & KLOS/Los Angeles's Research Department.

• At the Beethoven Satellite Network, David Levin is appointed Director of Development. Levin joins the newly-established network from WILL-AM & FM/Urbana, IL where he was station manager since 1982. Prior to that he was GM for WSVH/Savannah from '79-'82.

• Steve Crowley is named Broadcast Executive/Pennsylvania. New

Jersey, and Delaware for Associated Press Broadcast Services. Crowley returns to AP after spending two years as Executive VP for Ameritext. In 1975, he was a newsmen for the AP Radio Network, and subsequently a Broadcast Executive for Iowa and Nebraska in 1977.

Also, Nancy Lyons, Paul Courson, and Wally Hinderle come aboard as correspondents at AP's Washington-based News Center. Lyons was most recently a national correspondent for the United Stations Radio Networks; Courson was previously reporter and weekend anchor for UPI; and Hinderle was news director for WASH/Washington, DC.

In addition, Ed Tobias is raised to Assistant Managing Editor/Administration after serving as AP's News Editor since 1984. Prior to that, he was News Director for WTOP and WASH/Washington, DC.

• At United Press International, 37-year company veteran Bill Ferguson is appointed Senior VP & Executive Editor/Broadcast Services. Before joining UPI's Atlanta bureau in 1950 as a reporter and subsequent state editor, division sports writer, general desk editor, and member of UPI's Chicago-based national broadcast department in '57, Ferguson was with the Jacksonville Journal.

## Coming Next Week: Network Advisor Part II

## The New Farm Networks: A Profile

Continued from Page 26

local community as long as the agricultural environment is a strong one," Crossner believes. "Local dealers for national products are good prospects, and any advertiser who has a need to target the farmer has a built-in audience in farm programming." In some instances, however, local stations are left out in the advertising cold; many companies look for efficiency first, which means national buys. While this is good news for the networks, the local sales front suffers.

As a broadcaster who largely ignores farm networks, Purcell agrees that local sales opportunities are plentiful for agricultural programming. "Local advertisers are very receptive," he says. "We sell it basically the same way we

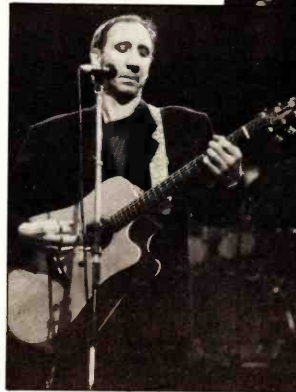
would handle anything — with a four-part marketing plan. We target our audience, we find out what they want, we position ourselves so we have it, and we promote it based on a key benefit. By talking to our listeners and finding out what their needs are we've been able to give them what they want. They respond to our advertising, and when the advertisers see the result they buy more."

The key to agricultural programming, Crossner feels, is to forget its outdated, down-home image. "Farmers are busy people," he concludes, "and more than anything else they're businessmen. Farm programming has to be targeted to them as such. When it is, the response is much greater than if it's put on a 'good ol' boy' level targeted to the stereotype."

# EXCLUSIVE THANKSGIVING SUPERCONCERT!



with  
David Gilmour  
Chrissie Hynde  
Annie Lennox  
Pete Townshend



in

## THE COLOMBIAN VOLCANO APPEAL CONCERT

November 24

England's finest rock names came together at Royal Albert Hall to raise money to aid victims of the Nevado del Ruiz volcano in Colombia. This unique concert features some exciting and unusual highlights:

- Pete Townshend doing "Quadrophenia" and "Save It For Later" accompanied on keyboards by his daughter Emma,
- David Gilmour performing "Run Like Hell" and "Comfortably Numb" from "The Wall,"
- Annie Lennox doing Stevie Wonder's classic ballad "Blame It On The Sun,"
- Chrissie Hynde doing The Beatles' "In My Life," Dylan's "Property Of Jesus" and the rock classic "Little Latin Loopy Lou," as well as Pretenders' standards "Back On The Chain Gang" and "Time The Avenger," and
- Annie Lennox and Chrissie Hynde TOGETHER on the electrifying finale "Give It Up."

For more information on the first American broadcast of The Colombian Volcano Appeal Concert, call your DIR station representative at (212) 371-6850.



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## Talent Management Basics

By John Wetherbee

Although most PDs think people management is the one job area they handle the best, the truth is that a lot of us are lousy with people. Account executives have training programs and sales managers have seminars, but PDs have to learn by trial and error.

Every PD comes to the job with at least one of two strengths: technical or creative skills. The first type is the number puncher and rotation wizard. The other type has to be followed around the office with a big pan to catch all of his ideas. What's often missing is the ability to cover the basics of people or, in our case, talent management.

The following guidelines are based on the philosophy that radio is 24 hours of entertainment and information, not just morning drive, and that a radio station built on personality and fun eventually will be successful.

### Four Inches From The Cup

One of the axioms in golf involves the art of putting: "never leave it short." Always make sure you give the ball a chance to go in the cup. If you don't hit it hard

"Success in your talent management requires a payoff to your people when the plan works and victory is at hand. Never leave it short — even when you are on top."

enough, no matter the putt's line of speed, it will not go in. It won't have a chance. Therefore, never leave the ball short of the hole.

The same advice can be adapted when dealing with your staff. Do your homework, make the time for meetings, and listen to your staff — or you won't have a chance of winning.

Your entire team needs your attention. When people walk out of the building, they have affairs and heartaches, spend too much money, worry, and do other human things. Your job isn't to solve their personal problems. But you can help them in their jobs so they have confidence in their performance — or one less thing to worry about.

"Do your homework, make the time for meetings, and listen to your staff — or you won't have a chance of winning."

Tell your staff what's going on. Involve them in as many decisions as possible. Tell them specifics about your marketing plan: how many billboards, what kind of curme or quarter-hour promotion, and the campaign budgets. Show them the new TV spot and let them feel just as proud as you do.

Think of radio not as a war, but as a political campaign. In war, you destroy the enemy, but no one is your friend. In a political campaign, friends work together to get the most votes. . . in your case, the most listeners.

Knowledge is power. Share the power to build a better team.

### Catch A Star

Let's talk about the morning man — that jerk who brings in a 20 share but whom everyone on the staff hates for one reason or another. You may have to hold his hand, be at his appearances, and argue over his music. He wants things such as another promotion, the van for the weekend, and another vacation. He wants and wants.

Confrontation leads to nothing but negative results. I believe in the team concept with a star. The morning daypart sets the stage for the rest of the station: the most listeners are available to this time period, and it's the most important. Every team needs a performer who represents the station's image and position the best, or has the name recognition.

Tell your morning man what's going on and get him involved along with the rest of the staff. Label him the star of the station. The label may be all he really

wants, anyway. Avoid kneejerk reactions if things do go badly in a confrontation. Suppress the impulse to fire a truly valuable asset. That is not the solution to people or talent problems. But do make sure you have a radius clause in the contract.

### Motivation Important

Mold your performers to the best of their ability. If you cut them from your cloth, you lose their unique abilities. A manager's primary responsibility is to jell a group of individuals into a team that wins. Sound like a coach talking? A little like cheerleading? When you deal with talented people whose performance is their livelihood, that's an easy comparison to make.

Unfortunately, you have to understand that your performers probably won't be on your team in a couple of years. That's reality. If you do your job right, somebody will hear about the people you have developed or see the station's numbers. The desire to move to a bigger market and make more money may also come into play.

Use this fact to your managerial advantage by setting goals with your team. By finding out what they want to do in the future, you will know how best to utilize their interests now. If a performer's goal is to be a star, get him working on

"Mold your performers to the best of their ability. If you cut them from your cloth, you lose their unique abilities. A manager's primary responsibility is to jell a group of individuals into a team that wins."

promotional ideas to create "flash" for him and the station. If a performer wants to be a manager, start him on his "people" skills and get him into the music committee. By knowing staff members' goals, you can be creative and plug them into different facets of the operation.

There are role players on your

staff in addition to your star. Understand that, and make sure your players understand that. The relationship between all your people will grow if you don't let the star get too "big" and the role players too "small."

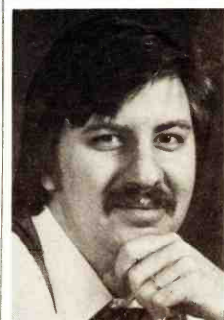
### The Farm System

The reality that you may lose a team member means you need a system to fill in the holes. I recommend what I call the "farm system." Find the people you could use right now if there were openings. Listen to every tape you receive, and critique each one for possible application to your station. Build a file of performers you think would work for your station. Meet these people, find out their goals, and keep updated information on them. It's important not to lead these potential employees on, however. Usually you will meet at social functions or conventions. Then, when you need someone — and you will — you'll be ready to move smoothly if you've kept this well-oiled machine going strong.

### Daily Contact

I'm one of those guys who wants to see every member of his staff every day. I think someone, labeled as assistant PD if you like, should be in contact on a regular basis when I cannot. This daily contact is important, even if no matters of formatics are discussed, because it keeps relationships between all your players under control. There is little opportunity for the morning man to develop in to the jerk we described earlier if he's part of a team effort.

Spend at least 45 minutes every day with your morning talent. He gets paid the most, so he should suffer your time the most. Go over a skimmer, work on promotional concepts, and let him air his ideas



John Wetherbee

Twenty-year radio veteran John Wetherbee currently works as a Director at WFYR/Chicago. He began his radio career as an air personality at WBBY/Westerville, OH, and later programmed WNAP/Indianapolis. Wetherbee also spent eight years as Assistant PD/MD at WFYR.

in private before elsewhere. Keep the meeting to 45 minutes at all times.

### Gratification

If top salary at the station is your morning man's main reward, what is gratification to the other members of your staff? To one guy, it's an eight-track with an effects rack. To another, it's time with his growing family. To another, it may be time to keep his freelance business going. Gratification is different things to different people. Money can be at the top of the list, but success can be measured in many ways. Success in your talent management requires a payoff to your people when the plan works and victory is at hand. Never leave it short — even when you are on top.

With communication and long-range planning, everyone at your station can share the power and the victory.

## Put It In Writing

Guest contributors are encouraged to submit queries or finished articles to R&R for use in the Ratings & Research, Sales, Management, and Engineering columns. Articles should be approximately 1250 words, or five to six typed, double-spaced pages. For more information, contact Special Assignments Editor Jim Dawson, R&R, 1930 Century Park West, Los Angeles, CA 90067; (213) 553-4330.

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GETS YOU!



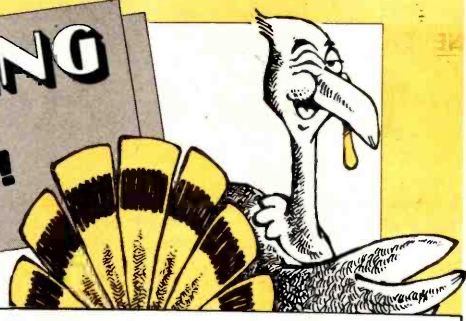
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**1930 Century Park West**

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**Att: Reed Bunzel**



HARVEY MEDNICK

# Blow Up Your Radio Station

Hot air balloon enthusiast Matt Wiedekehr brought his passion to radio when he developed large-scale inflatable radios (aka boom boxes) a year ago. Among the first stations to purchase this promotional vehicle was WLOL/Minneapolis.

I ran into WLOL's Director/Marketing & Promotion Dan Seeman at the BPME convention, and suggested he write a guest column about his station's involvement with the inflatable attention-getter. Read on for Seeman's firsthand account.

### Seeman's Story

When Matt Wiedekehr first stopped by WLOL and tried to sell the station a 16-foot high, 20-foot wide inflatable boom box, I thought he was crazy. The concept was certainly interesting and looked good on paper, but I wasn't sure the design justified the dollars he was asking. Fortunately, then-VP/GM Doyle Rose disagreed. He saw the potential for it as a great promotional vehicle — and he was right.

As Doyle recalled, "When Matt originally tried to get us involved with a hot air balloon, I told him I needed something different . . . something that wouldn't get lost in a crowd. I needed something that sells radio. And this certainly does." KGW/Portland PD Rick Sadle, another boom box owner, echoes Doyle: "The thing I like most of all about the 'world's largest inflatable radio' is that it screams 'RADIO.'"

WLOL introduced the "World's Largest Inflatable Radio" a year ago at the Minnesota State Fair.



Dan Seeman

The market loved it. In the 12 months since then we've featured it at over 150 events, and it's become the hallmark of the radio station.

The input our station supplied really made the difference in the finished inflatable being a radio-oriented product instead of merely a promotional item. We specified a seven-by-eight foot space in the center of the front panel, which conveniently serves as a remote broadcast booth. The internal structure has been designed to accommodate an audio setup, so we're always exposing our product to the audience which gathers around this unique device.

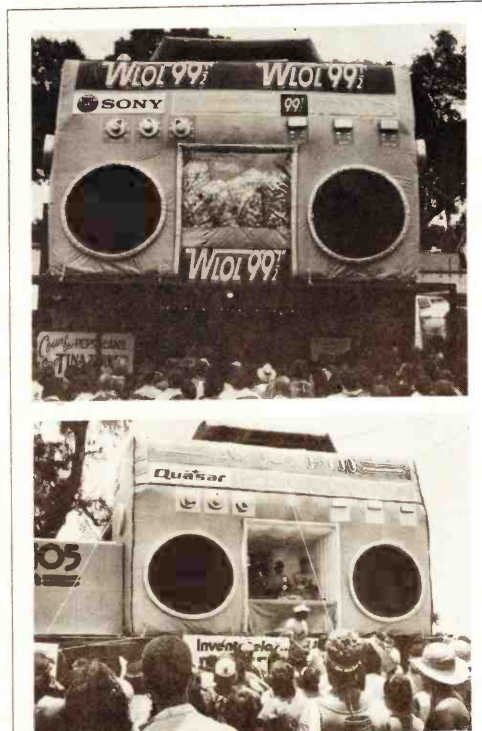
Our one overriding goal was that it must be mobile and easy to set up. Although that sounds tough when you're dealing with a device

as tall as a two-story building and as wide as a school bus, the radio actually weighs less than 300 pounds. When deflated, it fits easily in the back of a station van. Since the radio is inflated with a cold air blower it can be set up anywhere, usually by two people in less than 20 minutes.

The WLOL Inflatable Boom Box has really made my job easier. As Director/Marketing & Promotion, one of my main goals is keeping our radio station active and visible in the community. There have always been hundreds of community events, celebrations, and festivals in our market that I wanted to take part in, but I consistently had trouble finding an angle with which to promote our participation.

"The thing I like most of all about the 'world's largest inflatable radio' is that it screams 'RADIO.'"

Rick Sadle, PD  
KGW/Portland



STEREO INFLATABLES — Two blowup boom boxes in action. Note the sponsor tie-in panels.

### Solid Hook

Now we've got a solid hook. People love to come out just to see the radio. In many cases it becomes the focus of the event and receives a lot of positive media attention in the newspapers and on TV. Since it helps draw a crowd, it benefits both the station and the event. This is particularly helpful when it's associated with a charity. Our goal at WLOL has always been to think of the community good first when we select our involvement situations throughout the year.

There's a notion in our industry that all of us in the promotion and marketing areas have some secret pact with the Hunt brothers; that we let our sales departments generate revenue and then we spend it on high-ticket items such as the inflatable radio. Well, let's take a peek at the bottom line on this particular promotional item.

What's the cost to the station? For some, nothing. Many of the stations which have purchased the radio have found ways to recoup their costs. At WENS/Indianapolis, Promotion Director Mary Tripodi developed a quarterly sponsorship package for the inflatable. The station currently has an electronics retailer (perfect match) on board. Here in the Twin Cities we have sold sponsorships to Sony and the Best Buy company. WKAQ/San Juan, Puerto Rico has sold it to Quasar.

As you can see, it's a natural cop with any electronics manufac-

turer or retailer. In my opinion, the excitement and exposure generated by the inflatable radio is worth the dollar investment we made. And the added opportunity to recoup that investment makes the device even more attractive.

Even though there are only six good months to get outside and promote in the Twin Cities, the radio has helped us win in the streets. Anyone can get a station van, hot air balloon, or a mobile studio. But only one station in each market can have a building-size inflatable radio — and after just a couple of showings, the listeners know who it is!

### Editor's Comments

As you can gather from Seeman's article, the inflatable radio is obviously meeting his station's needs — serving as an attractive focus and symbol. Since the radio's appeal crosses all format lines, you don't have to be "sound-specific" with your items. As a matter of fact, this device might be a god-send to Easy Listening stations trying to change their image on the streets from passive to active.

At this point 11 stations (some AM/FM combos) use inflatable radios. If you're interested in finding out more about "The World's Largest Inflatable Radio," give Matt Wiedekehr a call at (612) 776-5776.

And if you have had unusual success with a promotional item or device at your station, let me know. This space could be yours.

## DATELINES

### 1987

**February 1-4**  
National Religious Broadcasters 44th Annual Convention  
Sheraton Washington, Washington, DC

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

**March 28-April 1**  
National Association of Broadcasters 65th Annual Convention  
Dallas Convention Center, Dallas

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

**April 26-29**  
Broadcast Financial Management Association Annual Meeting  
Marriott Copley Place, Boston

**June 6-9**  
American Advertising Federation Annual Convention  
Buena Vista Palace Hotel, Orlando

**June 10-13**  
American Women in Radio and Television 36th Annual Convention  
Beverly Hilton, Los Angeles

**June 10-14**  
Broadcast Promotion and Marketing Executives/Broadcast Designers Association Annual Seminar  
Peachtree Plaza, Atlanta

## ONE YEAR AGO TODAY

- Dick Asher President/CEO for PolyGram
- #1 CHR: "Part Time Lover" — Stevie Wonder (Tamla/Motown)
- #1 AC: "Part Time Lover" — Stevie Wonder (Tamla/Motown) (4 wks)
- #1 BI: "Part Time Lover" — Stevie Wonder (Tamla/Motown) (4 wks)
- #1 Country: "I'll Never Stop Loving You" — Gary Morris (WB)
- #1 AOR Track: "Sleeping Bag" — ZZ Top (WB) (2 wks)
- #1 LP: "Scarecrow" — John Cougar Mellencamp (Riva/PG) (9 wks)

## FIVE YEARS AGO TODAY

- J. Robert Wood GM at CHUM/Toronto
- Bob Sherman Exec VP/NBC Radio Stations
- #1 CHR: "Private Eyes" — Daryl Hall & John Oates (RCA)
- #1 AC: "Hard To Say" — Dan Fogelberg (Full Moon/Epic) (3 wks)
- #1 BI: "Take My Heart" — Kool & The Gang (De-Lite/PolyGram) (2 wks)
- #1 Country: "Fancy Free" — Oak Ridge Boys (MCA)
- #1 LP: "Tattoo You" — Rolling Stones (Rolling Stones/Atlantic) (3 wks)

## TEN YEARS AGO TODAY

- KFRC-FM/San Francisco (now KMEL) sold by RKO to Century
- #1 CHR: "Rock'n Me" — Steve Miller (Capitol) (2 wks)
- #1 AC: "Fernando" — ABBA (Atlantic)
- #1 Country: "You & Me" — Tammy Wynette (Epic) (2 wks)
- #1 LP: "Songs In The Key..." — Stevie Wonder (Tamla/Motown) (2 wks)



# SURVIVOR

IS THIS LOVE

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145/73

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# MIAMI SOUND MACHINE

FALLING IN LOVE  
(UH-OH)

FIRST WEEK OUT 30/30 CHR  
SECOND MOST ADDED 37/36 AC



# JOAN JETT AND THE BLACKHEARTS

GOOD MUSIC

WXKS	WMMS	KIHK	WZYP	WNEW	KZEW
WKSE	KDWB	KIYS	KBIM	WXRK	WSHE
PRO-FM	K104	OK100	OK95	WMMR	WNOR
KRBE	WERZ	95XIL	WBCN	WHJY	91X
			WBAB	KTXQ	KGB

CBS Associated/  
Blackheart Records

AND MANY MORE





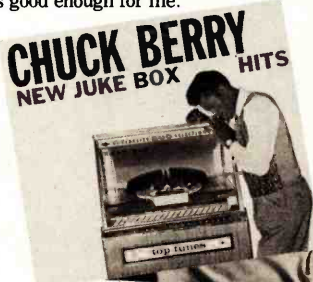
KEN BARNES

# ON THE RECORDS

## Chuck Berry: Sixty And Accelerating

I thought Chuck Berry's 60th birthday had come and gone earlier this year (based on some bogus biographical info), but the man himself celebrated a 60th anniversary concert October 18, and that's good enough for me.

Imagine, sixty and still rocking and rolling. That's an idea that would have been laughed out of the ballpark when Chuck Berry first hit in 1956 with "Maybellene." At sixty he is the oldest active superstar of rock's first generation (Bo Diddley is 57, James Brown is 58 according to some authorities, otherwise 54), thanks in part to a relatively late start following stints as a hairdresser and other occupations.



Chuck Berry's music is definitive rock & roll. With Elvis Presley or Jerry Lee Lewis or Little Richard, the music is great but it's the personality that overwhelms you. With Berry, it's the basic pounding rhythms, the electrifying guitar lines, and the vivid, unprecedentedly articulate lyrics.

A master observer of the American scene, Berry captured with inimitable verve the minutiae of teenage existence ("School Days"), the travails and triumphs of young love ("You Never Can Tell"), and the enduring fable of rock & roll stardom ("Johnny B. Goode"). He could delineate the joys of living in America ("Back In The USA"), boost (rather slyly) black pride ("Brown Eyed Hand-

some Man"), or chronicle the hysteria of rock fandom ("Sweet Little Sixteen"). He had a fascination for cars ("Maybellene," "Jaguar & The Thunderbird," "Dear Dad") as well as their effect on contemporary culture ("No Particular Place To Go"). His music's definitive qualities attracted uncounted multitudes of cover versions, from the '50s to the '80s (see accompanying article). The Berry style became a foundation stone of rock; beyond the covers there are hundreds of songs that owe their genesis to the man: the Beach Boys' "Surfin' USA" (new words to "Sweet Little Sixteen"'s tune), the Beatles' "Come Together" (a

strong debt to "You Can't Catch Me," which John Lennon later covered in expiation), Creedence Clearwater Revival's "Travelin' Band" (inspired by "Too Much Monkey Business"). Nearly every band in the British Invasion period, from the Beatles and Stones on down, included Berry tunes in their repertoires, and artists like George Thorogood and Dave Edmunds continue the tradition.

Time and space don't permit a detailed recap of Berry's three-decade career. The music endures: the first brilliant rush of '50s hits - besides those mentioned already, "Roll Over Beethoven," "Carol," "Rock & Roll Music" (the

standard to which all rock's attempts to define itself in song must aspire), the Christmas classic "Run Rudolph Run." There are the relatively unsung records from his 1960-63 eclipse: "Let It Rock," "I Got To Find My Baby," "I'm Talking About You," "Come On." Then the 1964-65 resurgence: "Nadine," "No Particular Place To Go," "You Never Can Tell," "It Wasn't Me," the eloquent "Promised Land."



Later records were inconsistent, but 1968's "Tulane" and his last single to date, 1979's "Oh What A Thrill," are certainly up to the mark. Berry continues to tour actively, and while the backup bands and the intensity of the performances may vary, the songs and their legacy burn with a constant brilliance. As long as rock & roll is played, Chuck Berry's songs will live on.

### Chuck Berry's Top Ten

Year	Title	Chart Peak*
1972	My Ding A Ling	1
1958	Sweet Little Sixteen	2
1957	School Days	3
1955	Maybellene	5
1958	Johnny B. Goode	9
1964	No Particular Place To Go	9
1957	Rock & Roll Music	11
1964	You Never Can Tell	14
1958	Carol	24
1964	Nadine	27

\*Chart Peaks averaged from Cash Box & Billboard

## Berry Berry Good For Rock & Roll

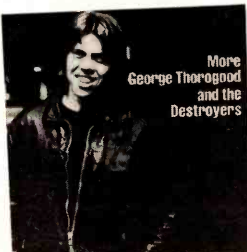
Chuck Berry's songs have been covered more than any other first-generation rock & roller's, as performers from all eras have found his material infinitely adaptable to their needs. Following is a list of prominent artists and some of the Berry songs they've covered.

**Animals:** Almost Grown, Around & Around, How You've Changed, I've Got To Find My Baby, Let It Rock, Memphis, Sweet Little Sixteen  
**Band:** Promised Land

**Beach Boys:** Johnny B. Goode, Rock & Roll Music, School Days, Sweet Little Sixteen (as Surfin' USA)

**Beatles:** Carol, I've Got To Find My Baby, Johnny B. Goode, Little Queenie, Memphis, Rock & Roll Music, Roll Over Beethoven, Sweet Little Sixteen, Talkin' 'Bout You, Too Much Monkey Business  
**Blues Project:** Brown-Eyed Handsome Man, You Can't Catch Me  
**David Bowie:** Around & Around  
**Dave Clark Five:** Memphis, Reelin' & Rockin'

**Dave Edmunds:** Dear Dad, It's My



George Thorogood: one of today's foremost Berry fans

**Own Business:** Jo Jo Gun, Let It Rock, No Money Down, Oh What A Thrill (w/Rockpile), Promised Land, Run Rudolph Run, Sweet Little Rock & Roller, You Can't Catch Me (w/Love Sculpture)  
**ELO:** Roll Over Beethoven  
**Everly Bros.:** Maybellene, Rock & Roll Music  
**Gerry & The Pacemakers:** Maybellene, Reelin' & Rockin'  
**Jimi Hendrix:** Johnny B. Goode

**Hollies:** Memphis, Sweet Little Sixteen, Talkin' 'Bout You, Too Much Monkey Business  
**Buddy Holly:** Brown-Eyed Handsome Man

**Humble Pie:** Rock & Roll Music

**Joe Jackson:** Come On

**Jan & Dean:** Memphis, Rock & Roll Music, School Days

**Waylon Jennings:** Brown-Eyed Handsome Man, Nadine

**Elton John:** Johnny B. Goode

**Kinks:** Beautiful Delilah, Too Much Monkey Business

**John Lennon:** Sweet Little Sixteen, You Can't Catch Me

**Jerry Lee Lewis:** Johnny B. Goode, Little Queenie, Maybellene, Memphis, No Particular Place To Go, Roll Over Beethoven, Sweet Little Sixteen

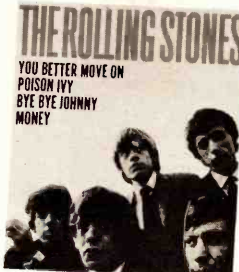
**Lovin' Spoonful:** Almost Grown

**Elvis Presley:** Promised Land

**REO Speedwagon:** Little Queenie, Rock & Roll Music

**Johnny Rivers:** Brown-Eyed Handsome Man, Johnny B. Goode, Maybellene, Memphis, Promised Land, Roll Over Beethoven

**Tommy Roe:** Carol, Maybellene



The Stones started their career with a Berry song, and kept 'em coming

**Rolling Stones:** Around & Around, Beautiful Delilah, Bye Bye Johnny, Carol, Come On, Don't Lie To Me, Let It Rock, Little Queenie, Memphis, Roll Over Beethoven, Run Rudolph Run (Keith Richards), Talkin' 'Bout You, You Can't Catch Me  
**Linda Ronstadt:** Back In The USA  
**Searchers:** Maybellene, Sweet Little Sixteen  
**Bob Seger:** Let It Rock

**Bruce Springsteen:** Bye Bye Johnny

**Red Stewart:** Memphis (w/Faces), Sweet Little Rock & Roller

**George Thorogood:** Go Go Go, It Wasn't Me, Memphis, Nadine, No Particular Place To Go, Reelin' & Rockin'

**Troggs:** Jaguar & The Thunderbird, Little Queenie, Memphis, No Particular Place To Go

**Bobby Vee:** Brown-Eyed Handsome Man, Little Queenie, Memphis, Nadine, Sweet Little Sixteen

**Gene Vincent:** Maybellene, Roll Over Beethoven

**Freddy Weller:** Nadine, Promised Land, Too Much Monkey Business

**Yardbirds:** Let It Rock, Talkin' 'Bout You

**Yes:** Don't Lie To Me (by Four Plus One feat. Chris Squire), Maybellene (by the Syndicats feat. Steve Howe)

**Other Chuck Berry cover hits:** 40 Days/Ronnie Hawkins

**Memphis/Lonnie Mack**

**Rock & Roll Music/Cross Country**

**You Never Can Tell/Emmylou Harris**

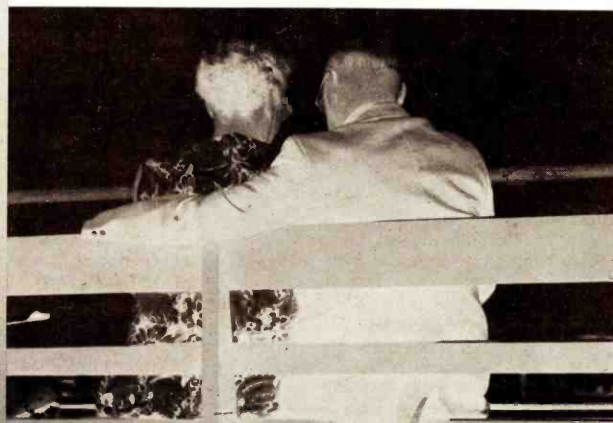
WILL YOU

STILL

LOVE

ME

?



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The New Single From the Chicago Album 18 On Warner Bros. Records. Produced By David Foster

# CARL ANDERSON'S

*New Hit Single*

## "CAN'T STOP THIS FEELING"

*On Your Desk  
This Week!*

*Carl Performs His  
New Hit Single  
On The Tonight Show®  
Friday, October 24th*



## DATEBOOK

SEAN ROSS

# The MC5 Stand By Me

### MONDAY, OCTOBER 27

1956/Clarence "Frogman" Henry's "Ain't Got No Home" issued.

1960 Ben E. King records "Spanish Harlem" and "Stand By Me" at Atlantic's New York studios. Mike Stoller and Jerry Leiber produce. Phil Spector assists, although there is later some debate as to what extent. (Notice that there's no producer's credit on the reissue of "Stand.")

1970/Charles Manson's lawyer threatens to call John Lennon as a witness.

1970/Robert Stigwood countersues the Bee Gees for \$310 million, charging libel, extortion, corporate defamation, and breach of contract. Stigwood also tries to have the Bee Gees' suit against him transferred to a British court.

Birthdays: Lee Greenwood 1942, Simon LeBon 1958.

### TUESDAY, OCTOBER 28

1956/Elvis Presley's second stint with Ed Sullivan features "Hound Dog," "Don't Be Cruel," and "Love Me Tender."

1961/A record store customer asks for "My Bonnie" by Tony Sheridan, leading Brian Epstein to discover the Beatles.

1972/The United States Council for World Affairs adopts the Who's "Join Together" as its theme.

1983/Lionel Richie's "All Night Long (All Night)" #1 CHR. John Cougar Mellencamp's "Crumblin' Down" #1 AOR Track. WAVA/Washington drops AOR for CHR.

1985/Robert Palmer's "Riptide" LP released.

Birthdays: Charlie Daniels 1936, Randy Newman 1943.

### WEDNESDAY, OCTOBER 29

1966/Memphis's Beale St., "the home of the blues," made a national landmark. And EMI Chairman Sir Joseph Lockwood tells the British press that even if there were commercial radio in his country, he would refuse to allow his records to be played on it.

1981/Earl Charles Williams barges into KIXS/Killeen, TX, and demands a gun to kill President Reagan, Williams hits three employees and then removes all his clothes in the lobby before the police show up.

1984/On the 7th anniversary of "Bat Out Of Hell" 's release, Meat Loaf/Oleans drummer Wells Kelly fatally chokes on his own vomit on the steps of the London house where he's staying.

Birthdays: Kevin DuBrow (Quiet Riot) 1955, Randy Jackson 1961.



Simon LeBon, Bernard Edwards, Randy Newman, Annabella Lwin

### THURSDAY, OCTOBER 30

1961/The Crystals' "There's No Other (Like My Baby)" becomes the first release on Phil Spector's Philles label.

1964/"Oh! Pretty Woman" becomes Roy Orbison's last gold record.

1968/"Johnny Cash Live At Folsom Prison" goes gold.

1981/Natalie Cole guests on "SCTV Comedy Network." Also, the Meat Loaf original of "Read 'Em & Weep," a hit two years later for Barry Manilow, released.

1982/"Love Me Do" goes to #4 in Britain, where reissues aren't as unusual, for its 20th anniversary. Paul Weller announces the breakup of the Jam.

1984/Gary Morris and Linda Ronstadt open in a New York production of "La Boheme" and Morris gets better notices.

Birthdays: Otis Williams (Temptations) 1941.

### FRIDAY, OCTOBER 31

1968/The MC5 records "Kick Out The Jams" live in Detroit.

1973/John Lennon's "Mind Games" released.

1974/The Rolling Stones' "Only Rock & Roll" LP goes gold.

1975/The Marshall Tucker Band plays Atlanta's Fox Theatre to raise money for Jimmy Carter's presidential campaign. Also, Waylon Jennings' "Are You Sure Hank Done It This Way" at #1 Country; Elton John's "Island Girl" #1 CHR.

1984/Ricky Skaggs' "Don't Cheat In Our Hometown" goes gold.

Birthdays: Russ Ballard 1947, Annabella Lwin 1965, Bernard Edwards 1952, Tom Paxton 1937, Michael Landon (very briefly a recording artist in the '60s) 1937.

### SATURDAY, NOVEMBER 1

1982/So the compact discs should be along any minute, right? "Sgt. Pepper" released on half-speed digital disc. Also, the top British independent chart single is Crass's "How Does It Feel To Be The Mother Of A Thousand Dead," a Falklands reference.

1983/The Los Angeles Times runs an inconclusive editorial entitled "Popularity Or Payoffs," since it apparently can't get anybody to discuss independent promotion on the record. Also, Stephen King takes over WACZ/Bangor and changes its calls to WZON, for his "Dead Zone" novel.

1985/An Indo, CA couple charges that Ozzy Osbourne's "Suicide Solution" led their 19-year-old to shoot himself. And the L.A. Times reports that the public figures used on Frank Zappa's "Porn Wars" track are either amused or indifferent.

### SUNDAY, NOVEMBER 2

1963/Dion claims the go-go dancers on the British program "Ready Steady Go" are distracting him and walk off during a live taping.

1974/George Harrison begins his first full-fledged solo tour, not including the Bangladesh concerts, in Vancouver WA, near Portland. Tom Scott and Billy Preston are among those accompanying him.

1985/Rick Springfield publicly disassociates himself from PolyGram's rerelease of his 1978-79 material. Still, PG's single "Bruce" easily outdistances RCA's "official" "Taxi Dancing."

Birthdays: Keith Emerson 1944, Jay Black 1941.



DAN O'DAY

# AIR PERSONALITIES

## The Babe Ruth Of Radio

Most of us are familiar with Gary Owens' credits: the voice of tens of thousands of radio and television commercials and animated cartoons, the Emmy he won for his contributions to "Rowan and Martin's Laugh-In," his comedy records, his early careers as cartoonist and sportswriter, and his charity work. For me, he will always be to disc jockeys what Babe Ruth was to baseball players: an awesome talent and an inspiration.

In this two-part interview, Owens talks about his early radio years, Todd Storz, Gordon McLendon, and Chuck Blore... about employers as small as KORN in Mitchell, SD, and as large as KMPC in Los Angeles... about silly jokes and blue material... and about successes and disappointments. I spoke with him just a few days before he began his most recent air personality assignment at KFI/Los Angeles.

**R&R:** Your dad was a sheriff?

**OWENS:** Yes, my father was a sheriff, and my mother was an English teacher. My father had a stroke and was very ill for the last 15 years of his life, so he couldn't sheriff any more. My mother had to get a job that paid more than an English teacher made, so she ran for office and won as County Auditor in Plankinton, South Dakota. Plankinton sounds like something that would wash up on shore.

**R&R:** Yeah, it sounds like something Jacques Cousteau might eat.

**OWENS:** Yes, he ate the whole town, and it caused \$1.49 in damages.

**R&R:** Tell me about your first radio job at KORN.

**OWENS:** I was still in high school when I started there, doing summer replacement newscasting. A gentleman named Bob Wood

"The first day in Omaha was the most horrible time I can remember. Don Burden stormed into the booth and said 'Oh God, you are the shittiest disc jockey I've ever heard in my life!' I really was bad."

was the news director. He did seven newscasts a day, in addition to a sportscast. One day he phoned from California, where he had gone on vacation, and said, "I'm not coming back. I've decided to take a job in California." So I got the job fulltime, even though I probably wasn't ready for it yet.

**R&R:** Before getting involved in news, had you ever thought about being a disc jockey or an entertainer?

**OWENS:** No. Well, entertainer, yeah... because there really

wasn't that much difference between being, say, a cartoonist and drawing gags for cartoons and doing them on-the-air, on television, or in movies.

**R&R:** Was it at KORN that you were asked if you'd ever done disc jockey work?

**OWENS:** No, that was when I went to Omaha. I applied for a job as a newscaster, where I met Don Burden and Chick Crabtree. Chick was a man with a tremendous voice, and Don was a man with a tremendous temper. I didn't know that Don even existed. Chick hired me as a newscaster to work the early morning show. Then suddenly the morning disc jockey quit.

They were understaffed at the time, so they said, "You know how to run these turntables, don't you?" And I said, "Of course I do." I had no idea how to run a turntable. There were six turntables - three on each side - a lavalier microphone, two Magnecorder recorders... and you had to stand during the whole show.

This was around 1956, and it was a very fast-paced station, because they were competing with Todd Storz. The first day was the most horrible time I can remember. I kept goofing every record. During the first five minutes on the air at six in the morning, I probably made five technical errors. At that point, Don was back in town. He stormed into the booth and said, "Oh, God! You are the shittiest disc jockey I've ever heard in my life! How did you ever get hired here?" I didn't know who he was, so I said, "Well, thanks a lot." I didn't know he was the owner of the station. So I continued in my myriad of technical difficulties. Afterwards Don was just shaking his head, muttering, "Oh, God!" There's no question about it: I really was bad.

So I went back to our apartment - our dingy little tarpaper lean-to apartment - and rang the doorbell. My wife Arieta says I just stood there while a tear trickled from my eye, and I said I wanted to go back and write for Associated Press, which I had done while I was in school. She said, "Well, just give yourself one month. If you don't improve, you can always go back. But give yourself 30 days." And I did, and I guess I became

pretty good because I did beat Todd Storz in the morning. That was at the very beginning of rock & roll, and it was very competitive. I remember at the Christmas party that year at the Blackstone Hotel in Omaha, one of the waiters brought Storz beer. That's the Storz family, and Burden got so angry he picked up one of the bottles of beer and threw it through a stained glass window!

I'll never forget the second day I was there. I'm in an office which I shared with George Dunlevy and Jim Price, who were disc jockeys there. I've been a diabetic since I was nine years old, and I'm taking an insulin injection. Burden opens the door to my office, and here I am with a needle in my hand, ready to inject myself in the arm. So not only does Burden think I'm a lousy disc jockey, but now I have to explain this, too.

"McLendon always told me, 'You should prepare an hour off the air for every hour on the air.' And I've always kept those tenets... pretty much."

**R&R:** Your next job was at KIMN/Denver?

**OWENS:** Yes. Ted Nelson was the program director. Now he's Vice-President of the Hilton Hotel in Las Vegas. Years later I asked him, "How did you know about me when I was in Omaha?" He said, "I got a tape on you." I said, "I never sent you a tape." "No," he said, "Todd Storz sent it."

**R&R:** Storz wanted you out of the market?

**OWENS:** That's right, and it was great for me. I went to a large city for more money.

**R&R:** During those first few years as a disc jockey, were you formulating any kind of career plan?

**OWENS:** I was just taking it from day to day. The only plan was I wanted to work in California. When I was 14 years old, my buddy Lee Harris and I both drove out here, and I fell in love with Santa Monica. We came in at 3am and saw the palm trees and the ocean, heard the waves crash against the shore, and I said, "This is where I want to live."

**R&R:** Where did you go after KIMN?

**OWENS:** The next stop was for Gordon McLendon and Don Keyes, who was Gordon's national program director. I learned a lot about radio there, too. I learned how to have a good time as a disc jockey,

to make it succinct, make it happen - but also make it funny. That's what they stressed. And McLendon always told me, "You should prepare an hour off the air for every hour on the air." And I've always kept those tenets... pretty much.

**R&R:** But you don't still do that today, with your schedule?

**OWENS:** Well, almost that. At least 40 minutes for every hour.

**R&R:** What did you do for McLendon?

**OWENS:** I was kind of a trouble-shooter for Gordon's chain. I worked for all of his stations, except the one in El Paso. I worked in New Orleans at WNOE and at KTSA/San Antonio... KLIF and KLLT very briefly... and then I worked for WIL/St. Louis. I was on in the mornings and Jack Carney was on in the afternoons.

**R&R:** What brought you to California from St. Louis?

**OWENS:** Chuck Blore, who was head of programming for the Crowell-Collier stations, called me one day and said, "Gary, we're going to do in San Francisco what we've done in Los Angeles with KFVB. We've just purchased KEWB, a Classical station in Oakland. We're going to make it into rock & roll, and we'd like to have you be the morning man."

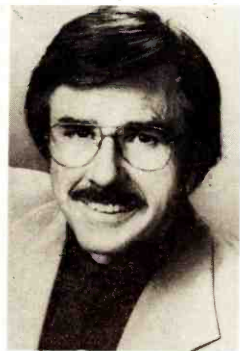
I said, "That's great, Chuck! Tell me about it!" And he said, "Well, let's talk about everything except money." It was about \$12,000 a year less than I was making in St. Louis.

I talked to my wife about it. I said, "I don't know what to do." and she said, "Well, let's think about it." That evening a tornado leveled the place next to ours, and guess who got on the phone the next morning! I said, "Chuck, I'm sure there's a bonus that can be worked out." And there was. He said he'd give me a \$5000 bonus if I could beat Don Sherwood, who did mornings at KSFO in San Francisco and had never been beaten.

Don was a powerhouse. I didn't know how hard it would be to get that \$5000, but within the first year I beat Sherwood. I believe I had a 25 share, and he had a 24. We had a great total sound, as you must with a successful CHR station, and we became #1 in a very short period of time.

**R&R:** What was Chuck like to work for?

**OWENS:** As a program director, he was a very methodical man who had great vibrancy and great euphoria. We'd have program meetings, and he'd be filled with kinetic energy: "C'mon, gang, let's go get 'em!" It was euphoric; he would bring our spirits up to say, "Yeah! We are the best, we are number



Gary Owens

one, we're the top radio station in the world!" He was a very good leader.

**R&R:** Given that Chuck was a methodical person who liked to plot things out, did that type of personality allow you to go on the air and break rules?

**OWENS:** Well, I never really was one to break rules.

**R&R:** I guess I'm asking if you ever felt stifled there.

**OWENS:** No, I didn't, because what he said made sense. It was like the McLendon format, to make things succinct. But if you wanted to tell a joke, you'd tell a joke. If the joke took 30 seconds, that was okay. He did leave room for a lot of levity, a lot of freedom of creativity. So you knew the format up front. You had to play 17 or 18 records per hour, then you knew up front that your job was to make that program as entertaining as you could, given the limitations.

Even in those days I would have the opening line and the end line of each commercial written out for me by the traffic department. So if I was going into, say, a Chevrolet commercial that opened with, "We haven't heard anything that good in 50 years," then I might say something like, "You know, I real-

"I was just taking it from day to day. The only plan was I wanted to work in California. When I was 14, I fell in love with Santa Monica and said, 'This is where I want to live.'"

ly don't feel good today. As a matter of fact, I'm going to go hang myself with an eel down in La Jolla." And then the announcer would say, "We haven't heard anything that good in 50 years!"

So I could write intro lines and outro lines. It's like the Question Man, which Bob Arbogast created many years ago for Steve Allen. Since then it's been followed by the Great Carnac on "The Tonight Show" and the game show "Jeopardy," where you work inside out. You've already got the line; now make something funny happen with it.

**NEXT TIME:** KFVB, KMPC, Zoo formats... and "Premature Jubilation."



YVONNE OLSON

PICTURE THIS

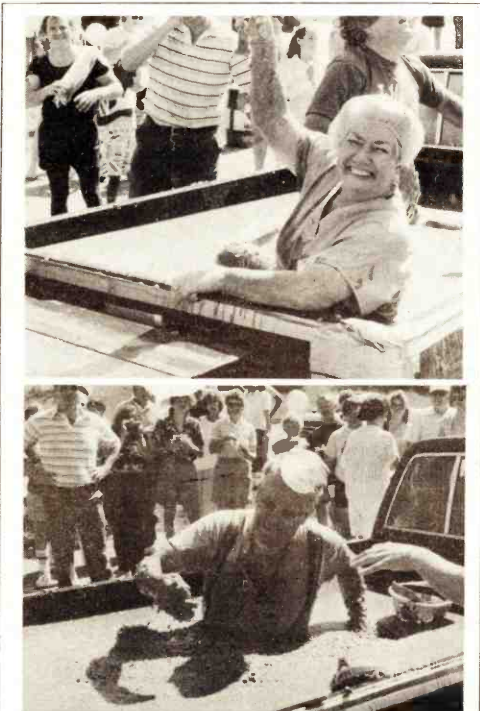
Photos From The File Drawer

It's inevitable that, as you're taking over a new job, reality continues to move forward while you stand still. As you study ratings books, monitor stations, and meet people, you're so busy trying to catch up you hardly notice the world whizzing past. Then, just when you think all the bases have been covered, you look ahead and realize a whole new backlog is staring you in the face!

And so it goes in the News/Talk arena. As I busied myself cleaning out files, I came across all these great photos. Since most are fairly recent, I thought I'd give them the exposure they deserve. I'm also low on audience participation - if you can beat any of these ideas, please send the proof my way.



MAYORAL ADDRESS — Continuing a tradition begun by former New York mayor Fiorello LaGuardia, Mayor Edward Koch will deliver a weekly, ten-minute address to Big Apple residents on WINS/New York. Here is Koch getting prepped for the show.



BEANS, ANYONE? — Yes, you're looking at KMBZ/Kansas City's version of a "Bean Dip." Thirty contestants climbed into a truck bed filled with almost 300 gallons of baked beans to dive for the keys to a new Toyota or Nissan truck. The winner got to drive the truck home (hope his seats were covered). The beans were later donated to a farmer for livestock feed.



A REAL DEEP SUBJECT — WABC/New York's 9-10am host Paul W. Smith recently added new depths to broadcasting by doing an entire show underwater. Two special guests accompanied Paul to discuss the sport of scuba diving and address some of the fears and myths surrounding deep-sea activities. Here's Paul, about to take the plunge.



KFBK/SACRAMENTO TO THE RESCUE — Sacramento commuters need no longer despair when suffering roadside mechanical difficulties. KFBK and a few sponsors have developed "The Rescue Rider" to aid with minor motor problems during drivetimes. KFBK traffic man Bill Eveland and the Mobile Phone Fleet will be on the lookout for trouble, but if a motorist isn't noticed, he can call the newsroom himself. The best news? The service is free! Shown here (l-r) are Rescue Rider Paul Mora and Bill Tsui of Sunrise Chrysler-Plymouth.



PINK FLAMINGO YOU — Comedy in St. Louis Dept., Part 1: KMOX/St. Louis 9am-noon personality Bruce Bradley attempted to beautify a local controversial sculpture by placing pink flamingos around it. The sculpture, titled "Twan," is a block-long rusted metal configuration which is currently the target of a campaign for removal. Here, Bradley and his supporters rally to the cause.



GETTIN' THE SCOOP — Comedy in St. Louis Dept., Part 2: KMOX/St. Louis celebrated Ice Cream Month by visiting Chuck I.C. Scoop (center) and Scooper Hero (right) to discuss, you guessed it, their favorite flavors! The lucky interviewer was PM drive talk show host Chuck Buell.

TALK TAKES

Former Philadelphia Eagles linebacker John Bunting is providing KYW/Philadelphia with pre- and postgame analysis this football season... At KMOX/St. Louis, Cardinal football coach Gene Stallings is hosting "Sports Open Line" weekly... Ed Anderson joins KUIK/Portland for a midday talk show... At KFWB/Los Angeles, reporters Chris Simon and Pete Demetrios will handle morning and afternoon drives, respectively... Eric Seidel returns to WGST/Atlanta as Station Manager, where parttimer Brian Doble is also upped to morning news anchor.

Veteran broadcaster Bill Moran begins a weekly entertainment show on KGIL/San Fernando... At WOR/New York, John McConnell moves from NBC Radio Networks to replace Bernard Gershon as Managing Editor, and Morrie Trumble is appointed Financial News Manager. Also at WOR, veteran broadcaster Jim Aylward begins "Jim

Aylward's Notebook: Things No One Ever Tells You"... D.I. "Draw" Strunk exits WDTV/Philadelphia... Greg Glasser, aka Alan Briggs/Les Sherwood, joins KMDY/Thousand Oaks for, you guessed it, a comedy show.

Doreen McCallister becomes part of the morning news team at WWWE/Cleveland... Gil Gross will be the host of WABC/New York's "Morning Newstalk"... Rose Polidoro is named Director/Creative Services at WNEW/New York... ABC Talkradio has acquired three new affiliates: KING/Seattle, KXL/Portland, and WBAL/Baltimore... KYW/Philadelphia appoints three new AEs: Marikate Venuto from the Philadelphia Chamber of Commerce, Deborah Kreisl from CBS-TV Spot Sales, and Thomas Spicer from National Cash Register... WHBQ/Memphis names Gerald Malone Executive Producer.

# NEWS

“ You people do a bang-up job . . . it sounds great!—Ed Richards, News Director, WOMC FM, Detroit, MI ”

“ Your coverage is totally professional . . . United Stations is the best around.—Terry L. Dorsey II, V.P./ Station Mgr., KLOM AM, Lompoc, CA ”

“ We find your newscalls give that extra edge to our newscasts — make them seem more polished—Shari Jo Merrill, News Director, KGWY FM, Gillette, WY ”

“ United Stations Radio Networks offers a combination that's hard to beat . . . up-to-the-minute news and information, delivered with personality and flair.—Cami McCormick, News Director, WEZB FM, New Orleans, LA ”

“ We depend on United Stations for concise, insightful reports and interesting features that we can slot almost anywhere.—Bernard Gershon, News Director, WOR, New York, NY ”

“ We have several options available but we always go with United Stations. It is always the right choice.—Bob Slade, News Director, WRKS FM, New York, NY ”

“ . . . fits our format perfectly.—Chuck Collins, News Director, WKQA FM, Peoria, IL ”

“ US doesn't just cover the news, it tells our listeners how the news relates to their lifestyles and pocketbooks—Bob Paiva, Program Director, WWYZ FM, Hartford, CT ”

## RADIO NEWS YOU CAN USE

As you can see, our affiliates are impressed with the way United Stations handles the news. How does a network generate such consistent across-the-board praise? Simply by doing everything possible to give stations news they can use.

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



**COVERAGE:** US has news bureaus in New York, London and Washington, D.C., correspondents reporting from every major capital around the globe and hundreds of locations throughout America. With a network as extensive as ours, we're able to bring you live reports from the scene no matter where a story breaks.

**RELATABILITY:** Not every story holds the same significance for every audience. US brings you the news that's most important to your listeners and demonstrates how it will affect their lives.

**DELIVERY:** In the words of one of our affiliates, ours is . . . 'the writing style of the 80's,' meaning that delivery by both anchors and reporters is conversational and concise.

US 1 broadcasts news on the half hour, seven days a week, targeting a younger network audience attuned to the faster pace of young adult stations.

US 2 targets a more mature adult audience with comprehensive newscasts on the hour, every day of the week.

**IT'S ON US:** Could you use the kind of news that commands this kind of respect . . . particularly from your listeners? Maybe it's time you called US.

For affiliation information about US 1 and US 2, call our Affiliate Relations Department at 212-575-6100.

# ELTON JOHN

## "Heartache All Over The World"

NEW & ACTIVE

112 CHR  
Reporters

One of the  
MOST ACTIVE



Produced by Gus Dudgeon  
Management: John Reid

# BERLIN

## "Like Flames"



WPHD  
CKOI  
WRSR  
WMMS  
KWK  
WFLY  
WGFM  
WRCK  
WKRZ  
WSSX  
WNOK  
WKDD  
WRQN  
KLUC  
KCAQ  
KCPX  
KATD  
100KHI  
WGAN  
WJAD  
WJMX  
KSMB  
KNAN  
WPFM  
WBNQ  
KCMQ  
99KG  
WDBR  
KTRS  
KZOZ  
Y97

KPLZ — Top 5 Request  
KDON — #1 "Battle Of New Music"  
10 Consecutive Nights  
KZZU — Top 5 Request (Debut 38)



Produced by Bob Ezrin  
Management: Peregrine Watts-Russell/  
MFC Management



BRAD MESSER

## CALENDAR

### Generic Promo Questioned

Question from a jock: "We are running a good contest right now, which I cut great promos for, but my PD is only using them half as much as he could. He is also running his own generic station promo in equal rotation. Nothing important, only stuff about our news and snow closing reports and the usual stuff. Why not just fire both barrels and promote the hell out of the contest?"

Good question. I'll take a guess, also in the form of a question.

Why are the thousands of folks who listen to your morning show like blind people examining an elephant? Because, my dear Watson, each listener's individual impression is limited to the particular segment he or she examines, and what he is told about the remainder.

Assume one guy tunes in at seven sharp. From the time he starts shaving until you lose him to his blowdryer at 7:13, this fellow hears a newscast, one hit song, a traffic report with a command from the jock for everyone on the freeway to suddenly change lanes at the same time ha ha ha, and then one more song. That listener gets the impression your station is

a roughly equal mix of news, music, and enjoyably stupid humor.

Assume another guy's morning routine starts at 7:10. He thinks of you as the station with funny traffic reports followed by four-in-a-row music sweeps down to the half-hour. From his daily 15-minute sampling, he'd tell people you are essentially a much-more-music station.

Man One never hears your quadruple sweep. Man Two never hears your News. Those two listeners develop two completely different images of your format. And what about all those other listeners who catch only the third quarter-hour, or the fourth? How many different ways do they perceive your station?

Multiple images are bad, say great legions of programmers. Just terrible. Many PDs feel it is crucial to develop and project a single, cohesive image as part of their effort of positioning, or strongly identifying the station to a specific target audience. That's why image promos exist. While the contest promo is saying, "We're really having some fun now!", the generic or institutional promo is saying "and not just fun, but all this other stuff, every day!"

The two kinds of announcements, carefully placed in the hourly wheel, act as a team to project the overall image of the station. They bring the individual parts together to present them as a whole package.

I don't know whether that's the case at the station in question, but that is the usual party line.

Who really knows? Think there's a chance the PD is just jealous of your wonderful contest promos or something?

### Largest Naval Battle

**MONDAY, OCTOBER 27** — The largest sea battle in history ended 42 years ago, when Gen. MacArthur's forces returned to the Philippines and defeated the Japanese in the five-day Battle of Leyte Gulf (WWII, 1944). Almost 2000 aircraft and 231 ships were involved. Twenty-six Japanese ships and six American ships were sunk, including three aircraft carriers on each side.

One year ago, Kansas City won the World Series, defeating St. Louis 4 games to 3 (1985). The Green Monster rocket car became the first land vehicle to exceed 500mph in 1964. The first Disney TV show premiered in 1954 and ran 26 seasons on NBC under various titles including "Walt Disney Presents" and "The Wonderful World of Disney."

Navy Day.

*Birthdays: Carrie Snodgrass 40. H.R. Haldeman 58. Nanette Fabray 64.*

### World Speed Record

**TUESDAY, OCTOBER 28** — A Boeing 747 began a 54-hour, nonstop around-the-world flight nine years ago (1977). It flew over both poles to set the world (circumpolar) speed record of 488 miles per hour (1977). The Cuban Missile Crisis ended in 1962 when Nikita Khrushchev gave in to President John Kennedy's demand to remove Soviet missiles from Cuba. Also in 1962, General Charles deGaulle won the French presidential election by a landslide, inspiring an excited aide to remark, "My God! You've done better than ever!" To which deGaulle replied, "It's true. But please, just call me General."

100th anniversary of the dedication of the Statue of Liberty.

*Birthdays: Bruce Jenner 37. Jane Alexander 47. Charlie Daniels 50. Bowie Kuhn 60. Dr. Jones Salk 72.*

### First Ballpoint Pen

**WEDNESDAY, OCTOBER 29** — The first successful ballpoint pens went on sale in New York City 41 years ago (1945). Gimble's department store quickly sold 10,000, despite a price tag of \$12.95. Manufacturer Milton Reynolds cleared \$500,000 in profit in two weeks.

*Rat* magazine launched the "Paul is dead" hoax 17 years ago. It was widely reported for several days, until Beate Paul McCartney called in reporters to say, "I am concerned about the rumors of my death" (1969).

*Birthdays: Kate Jackson 37. Richard Dreyfuss 39. Jon Vickers 60.*

### Biggest Thermonuclear Explosion

**THURSDAY, OCTOBER 30** — 25th anniversary of the most powerful nuclear explosion in history (1961). The Soviet Union detonated a thermonuclear device estimated at 57 megatons (57 million tons of TNT) which created a shock wave that circled Earth three times. The Soviet explosion was the one-time equivalent of 2850 Hiroshima-sized 20-kiloton bombs.

Orson Welles caused panic with his "Invasion From Mars" radio broadcast on CBS in 1938. The first crude television images were created by John Logie Baird in London in 1925.

*Birthdays: Henry Winkler 41. Grace Slick 47.*

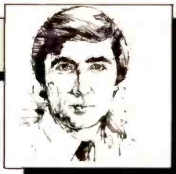
### Indian Leader Assassinated

**FRIDAY, OCTOBER 31** — Two years ago, Indian Prime Minister **Indira Gandhi** was assassinated by two of her own bodyguards, who belonged to the Sikh religious sect (1984). The assassination touched off nationwide reprisals by mainstream Hindus, who killed at least 1100 Sikh members. Sikhism is the doctrine of a Hindu sect founded about four centuries ago, which has as its main principles belief in one god and rejection of the caste system. America tested the first hydrogen bomb in 1952. The destroyer "Reuben James" was torpedoed by a submarine near Iceland in 1941, the first U.S. Navy vessel sunk by the enemy in World War Two. Escape artist Harry Houdini (Erich Weiss) died 60 years ago (1926). Nevada became the 36th state in 1864.

Halloween.

*Birthdays: Michael Landon 50. Dan Rather 55. Barbara Bel Geddes 64. Dale Evans 74.*





ADAM WHITE

## RECORDS

# Heads, They Win; Tales, They're 'True'

You could be forgiven for thinking that "True Stories" was conceived as one of those multimedia, cross-promotional projects which give modern marketing executives hot flushes. Hear the album! See the movie! Read the book! Listen to the revenues!

The fact is, however, that although this newest work from David Byrne and the Talking Heads has arrived in several highly-exploitable forms, its origins were modest. According to one of the participants, this was "a small-time project" when it was conceived approximately three years ago. Its growth into a Warner Bros. picture, a Sire/WB album, and a Penguin book — all of which are being marketed simultaneously — was almost organic. Here are the true (with any luck) stories.

### Warner Bros.

Intrigued by various newspaper articles, Byrne began collecting them during the Heads' 1983 "Stop Making Sense" tour with a view to developing a movie project. Meanwhile, the "Sense" concerts were themselves filmed and turned into a feature-length documentary directed by Jonathan Demme — and 50% financed by Warner Bros. Records.

That experience, explained WB Artist Development executive Steve Baker, came into play when Byrne started pursuing "Stories" in earnest. He was living in Los Angeles, so Warner Bros. became involved to the point of helping him research the project and, more importantly, financing it. "The idea was to be as supportive as possible of an artist on the label," said Baker, who pointed to a comparable situation with Laurie Anderson's cinematic ambitions.

In addition, "Stop Making Sense" director Demme was very complimentary about Byrne's filmmaking sensibilities. Noted Baker, "We felt David had a real talent for this sort of thing, and encouraged him to continue in the



movie area. We were excited enough to want to do it with him."

Byrne became interested in Texas as the setting for "Stories." Baker recalled, "He kept on going back and taking pictures, thinking it over, letting it evolve over a period of time. Then when he felt he was ready, he started writing a script."

### David Directs

Also involved financially in the movie were Gary Kurfirst (Byrne/Heads' management firm) and producer Edward Pressman, known for working with new directorial talent. Neal Weisman, VP/Marketing for Edward Pressman Film Corp. and Associate Producer of "Stories," said, "We knew that David intended to direct a feature, and approached him at the end of 1984. We liked the script and the project very much. David admired a number of the films Ed

had done. Everyone just proceeded very clearly from that point."

After preproduction during the spring and summer of 1985, the movie was shot in Texas that September. Weisman said it originally had a shooting budget of \$1.5 million, "and kind of got larger from there." The production's eventual cost: under \$5 million.

With the movie came the album. Or, more accurately, two albums. "True Stories" by the Heads features the band performing Byrne's songs from the film. It was recorded in 1985 and early '86. Steve Baker recalled that the album was being finished as the movie was nearing completion: "At one point, David was in San Francisco mixing the film music, while some final mixes were being done in L.A. on the Heads' album."

The second album is "Sounds From 'True Stories' — The Original Score." Mostly instrumental, it'll be released next month on Sire/WB. As for the songs performed in the movie by actors, these will likely appear in 45 or 12-inch form as couplings to the Heads' versions. For example, the commercial flip of "Wild Wild Life" is "People Like Us" by John Goodman.

### Synergy, Shared Costs

Though the choice of Warner Bros. Pictures to distribute "True Stories" sounds like an example of corporate synergy, the movie was screened for a number of companies — and one insider said WB wasn't that interested at first. After a deal was done, Steven Baker remembered there was a "funny, chaotic meeting" in Burbank between the movie and label people. "There must have been 50 people in the room," he said. The result was largely uncontrollable. Subsequent assemblies were smaller and more focused. Synergy also kicked in, by most accounts.

Movie screenings are being used for contests and promotions, as you would expect, but additionally the label is advertising the album in media it would not normally buy (high school and college publications, for example) and sharing those expenses with the film distributor.

The video of "Wild Wild Life," designed for the usual TV exposure, is being screened by the Pacific Theaters chain, with the two WB companies dividing the cost of prints. There may be further cooperation as the movie rolls out. "Some of the advertising is in two stages," said Baker. "The first is keyed directly into the album; the next step may include information about both the album and the film."



"True Stories" was premiered at the New York Film Festival at the beginning of October, followed by an exclusive Manhattan run at one theater. It's scheduled to open October 24 in another seven or eight cities and break still wider in November, with approximately 125 prints in circulation.

One of Byrne's concerns, Weisman added, is to have "True Stories" available in theaters for a while. "This is keyed to the way Talking Heads have always sold. They don't necessarily peak up to a very high pinnacle and fall off. They sell over a period of time, so that has to figure into the strategy."

### Range Of Stimuli

Then there's the book, a \$15.95 trade paperback about the making of the film. According to Viking/Penguin VP/Director of Marketing Dan Farley, it represents one of the firm's most extensive and collaborative ventures. Promotional efforts to book reviewers have employed the movie/music connections, with screenings and copies of the album. Similarly wooed were major booksellers and wholesalers. "We've tried to stress the range of stimuli that should get people into the bookstores as well as the record stores," said Farley.

He discussed working with the label and the movie distributor: "We compared schedules, decided to cross-reference each other's product, and agreed to be generous about what we had. For example, when Warner Bros. convened a meeting for all their people who cover college stores, we got books to those people. We, in turn, were supplied with records for our sales staff to give to key accounts. From

the movie company, we were able to get screenings and support like poster materials."

Viking/Penguin also worked out a distribution deal with Tower Records, which took "True Stories" for its stores which have book sections, and a quantity of a ten-copy merchandising counterpack for its record departments.

Farley estimated the marketing budget for "True Stories" to be around \$70,000, including print advertising in alternative publications as well as in book reviews. It was one of Penguin's front-list titles for September, with a first printing of 60,000, and figures in a number of promotions with key accounts through the fall.

### Major, Major Statement

"We tried as much as we could to give the stores attractive visuals and, in this case, visuals which tied in with the other ways people would come to know of the project," said the Viking/Penguin VP. Steve Baker added, "Because the logo on the cover is used all the way through the advertising campaign for the film and the book, there's a pleasing continuity."

Concluded Neal Weisman, "Part of our strategy has been to position this as a major film, and to position David as a major director, this being his first major film statement. So in a sense, we've tried to disassociate him from everything that's gone before, vis-a-vis a rock star. On the other hand, it is David and his music, and all the band is involved in the project. We're reaching for the core audience, but also trying to position this as widely appealing and accessible. That's always been the objective."

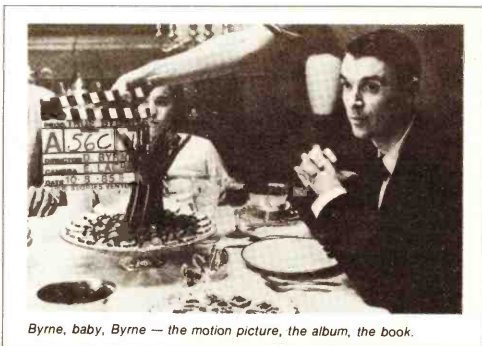
## RPM

RCA's rejuvenated Bluebird jazz label arrives this month with multi-album reissues from **Benny Goodman**, **Duke Ellington**, **Sonny Rollins**, **Charles Mingus**, **Coleman Hawkins**, and **Bunny Berigan**.

The latest edition of indie label newsletter "Third Party Press" reviews more than 40 rock, jazz, blues, reggae, dance, New Age, folk, and oldies albums. A subscription is \$18 for 12 issues. Information from **Randy Frisch** at (415) 626 5974.

Fifteen Rolling Stones albums are the heart of ABKCO's recent PolyGram deal, of course, but also included are rights to the Cameo/Parkway catalog, **Sam Cooke's** Sar and Derby labels, and to repertoire by the **Animals** and **Herman's Hermits**.

This year's CMJ Music Marathon takes place October 30-November 2 at the Roosevelt Hotel in NYC. For more details, call (212) 666-7444.



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JOEL DENVER

# CONTEMPORARY HIT RADIO

KQMQ, 194, AND ISLE 95

## Island-Hopping: Hawaii And The Virgins

Most people don't equate a trip to Hawaii or the Virgin Islands with CHR, rock & roll, or anything else with any hype to it. On the contrary, most folks prefer trips to these tropical garden spots to get away from all the hype . . . especially people associated with our line of work.

But take heart! If you're planning a trip to Honolulu or St. Croix, there are a few stations which will deliver your daily dose of CHR. So you can write off the trip if you're a consultant, PD, MD, jock, or record promoter.

With that in mind, let's hop aboard R&R Airways, buckle our seatbelts, order a cocktail, wash down a Dramamine, plug in the headphones, and select our gourmet meal (today's choice is overdone steak or rubber chicken, complemented by wilted salad, stale roll, spinach or brussel sprouts, and jello for dessert. Our next stop is the land of sun, sand, surf, and concrete: Honolulu.

### KQMQ Still On Top

Let's check in first with dominant CHR station KQMQ. A native islander, Kimo Akane has been with KQMQ for six years and became PD in spring 1984. He's also jockeyed at Honolulu outlets KORL and KIOE.

So what are his impressions of Hawaii radio? "Well, we're not stuck in the '70s as some would suggest. But the emphasis has shifted toward FM just as it has on the mainland. Also, this format is a bit more Urban than in the past."

Of the 22 rated stations there, only seven are FM. Of those AMs, only one is in double-digits: Hefel's AC powerhouse KSSK. The other AMs are languishing with a 5.1 share or below, while almost all FMs posted from a 4.5 showing to KQMQ's band-leading 9.8 share.

### Music & Personality Blend

Akane went on to discuss his station's drop from 13.5 to the present 9.8 score. "While I was happy, the 13.5 book was a bit inflated for us. In all honesty, I'm glad 194(KMAI) is here, as the market is more com-

petitive. It has made us stronger, sharper, and more aware."



93FMQ's emphasis is on a blend of music and personality, spearheaded by "Morning Madness" maniac Michael Qseng and co-host Danielle Tucker. "We keep the music current and the staff happy," said Akane. "Thankfully, we've had little turnover. The last fulltime opening was a year ago when overnights became available."

Using slogans like "#1 FM," "Concert FM," and "Hot Rockin' Flame Throwin' Hit Radio," augmented by the "Flame Thrower" and "Warp Factor" jingle packages, Akane tries to make his music as exciting as the presentation. "Being first on the right music works for us. We are not as Urban as 194, so we are better able to maintain our own identity. I look for the reaction records which will ring the phones, and play them first."

### No Billboards Allowed

Here's something you may not know: billboards are not allowed in Hawaii. "We keep our promotions very basic," Akane said. "We use TV and lots of personal appearances, along with some outside, crowd-gathering promotions. We are currently doing 'The Great Roach Roundup,' looking for the biggest cockroach in Hawaii."

"We try and do these kinds of promotions once every six or eight weeks. My afternoon drive jock, Wili Moku, has a band called the Mokettes. It's him and girls in the

front office who sing and do parodies of current songs. We're working on getting them ready for appearances." ("Addicted To Lunch" is a recent Mokettes rendition.)

Akane continued, "The band is made up of MD Lilia Miller, Executive Administrative Assistant Laura Chee, and Traffic Manager Jonell Cockett. Having grown up here has given me an insight to what people expect from us. This band is a good example. It's a distinct advantage I have over outsiders."

### Publicity City

"We still like to hand out bumper stickers and T-shirts. In the last book we gave out cash and 'Rock-Aways.'" He explained that "Rock-Aways" was the name for concert trips to places off-island. "We sent winners to see bands in L.A., Cyndi Lauper in Japan, and Wham! in England. We're very involved with concerts locally, with tie-ins coming up for Kool & the Gang, the Jets, Kenny Rogers, and Lauper."



The station also seems to get its share of outside publicity, with recent front page feature articles in *Midweek Magazine* and *Honolulu Magazine*, whose readership voted morning man Michael Qseng the #1 jock in Hawaii. Qseng also hosts a weekly TV-movie show called "Midnight Madness."

Akane talked about 194, his first direct FM competition, and its profile in the marketplace. "They haven't come in and overspent everyone else. Promotionally, we're

pretty evenly matched, so this comes down to a programming war. But like anything new, 194 is attracting attention."



### New Owners

He also feels 93FMQ's new owners, Northpark Media, Inc. headed by former WFYR/Chicago PD Jack Kelly, is a real plus and has helped put his station in a winning position. "(GM) Don Metzger and I have a really strong relationship. Under the new ownership we have more money to spend on promotion."

"A good jock can make some very good money here, but most make sunshine money and come on over for the good weather," he admitted. "You wouldn't believe the number of tapes I get from major market personalities who will give up money just to work in Hawaii."

So who listens to radio in Hawaii? With a signal that covers virtually all the islands, Akane said there are a million people in the state at any one time. About 200,000 are transients, including tourists and the military. While the black population is minimal, Urban-flavored music seems to work well in the mix with pop offerings. "It's smooth and seems to fit the rhythm of the city," Akane said.

He also noted with pride that he has three female personalities on staff. "Not only are they really good, but they do make us sound more diversified than the other stations. I have the best airstaff in the world. Everyone has quirks, but these folks are super-cooperative and understanding. They work very hard for the station, putting it first and keeping their egos in check."

### 194 Affects The Market

Next on our tour is 194(KMAI). This station has been through a lot of formats in the past few years, and it took seasoned programming vet Jay Stone (KX96/Pittsburgh, KLRZ/Salt Lake City, etc.) to head it in a winning direction. Joining the station in November 1985, Stone walked into a place that he said was "a true building situation in the strictest sense."

"There are only five FMs which are truly competitive (AC) KULA, (AOR) KPOL, (BM) KUMU, KQMQ, and us," he continued. "I'm proud of my staff. We've taken a station which was near the bottom last year with a 2.7 and jumped it to an 8.0 in one book."

So how did this ratings miracle take place? "We simply straightened out the music with some good CHR basics and began to upgrade the jock staff. The one guy we hired from the market, Myk Powell, came from KQMQ and had gone to California for stand-up comedy. When he returned we grabbed him, and he's turned in #1 night numbers for us."

### #1 In Teens

In fact, 194 leads in teens with better than a 43 share, with KQMQ dropping from a rating of a bit over a 53 to a 28 score. KQMQ is #1 in 18-34 adults, with 194 scoring fourth in this demo in its first book. "We have a rich mix of local folks and mainland talents here. Our latest import is Mike Evans, who is now my morning partner and Promotion Director."

"Essentially, 194 is a brand new station from the top down, as we brought in Mike Brandt as GM from KROQ/Los Angeles. The two of us shared a common vision of what 194 could be with a strong team."

Stone considers 194 promotional aggressive, but admitted, "Cre-

Continued on Page 44



KQMQ PD Kimo Akane, Middays



Michael Qseng, Morning Madness



Danielle Tucker, Morning Madness



Wili Moku, Afternoons



Kris Hart, Nights

## Island-Hopping: Hawaii And The Virgins

Continued from Page 43

activity took precedence over our budget. We did some MTV-type promotions with concert trips to the mainland to see various acts. We cut deals with Hawaiian Airlines and called the trips '194 Journey To The Stars.' At the time this was a new type of promotion."

### A Great Staff

"We also spent the cash we had available with the '194 Hot Music Sweepstakes.' It was your basic 'count the songs until the buzzer went off' contest. To my surprise, people hadn't done too many call-in-to-win cash contests here. Most contests had merchandise-type prizes, and the cash contests were complex and not easy to win. It was all a matter of doing mainland CHR basics which had been ignored on this island."

TV and bus sides were a factor for 194, but the station had to compensate for the fact that there are no billboards. "We send our 'Hot Squad' out to hold up signs along the sidewalks of busy intersections," Stone said. "It's very common practice here to do that. All of the politicians do."

"This is such a great staff. The best I've ever worked with. In fact, I could put them almost anywhere and they'd do a great job. Between doing mornings and programming (sister) KIKI, (MD) Michael Shisido is the one guy I wouldn't want to do without. He really showed me the market."

### Racial Melting Pot

Stone discussed the population of the city, describing it as one-third Hawaiian mixtures, a third Oriental, and a third Caucasian. "Our Urban slant is a selling point in that it separates us from KQMQ. They've even adjusted the music because of us, I might add. We let them lead the way on some rec-

ords, but we're not doing any call-out research. We're doing music the old-fashioned way, using R&R, local sales and requests and, believe it or not, our ears."

Pointing to areas of needed improvement, he said, "We aren't on the streets as much as I'd like to be just yet. Now that Mike is here, this will improve. Sure we do weekend warmups, announce where we'll be for an hour, and hand out T-shirts. But there is so much more we can do."

"We recently had a contest to find the best plate lunch in town. For two weeks we went to a different place each day and invited ten listeners. The restaurant finalists were selected and a blue ribbon panel, including TV reporters and columnists, ate the samplings at a local hotel. The publicity was great."

### Healthy CHR Market

Things are going to get better on a technical level as well, since 194 is moving to a new transmitter site. The station is currently at 50kw, and will soon boost to 100kw, for which it's licensed. "We've been operating at 15kw for a while now. I can't wait till we're back at full power."

Discussing the future, Stone said, "KQMQ is really a fine radio station. But the same thing happened to them when they were unchallenged: not exposed to outside influence. They've become a lot better since we signed on and their new owners have taken over. This is a healthy CHR market, and we have a combined share of almost a 20."

"Aside from stealing a certain percentage of their audience, we have created our own niche. We simply found a lot of new listeners, not just ears from KQMQ. I think we stand a great chance as long-time competitors, as we are pretty



194 PD Jay Stone

Mike Evans, Mornings

Dean Stevens, Afternoons

Bill Logan, Middays

Michael Shisido

Myk Powell, Nights

Tina Turner & Dean Stevens

neck-and-neck. I'm hopeful of eventual victory, but it's not good to predict election results."

### Isle 95

And how has your journey been so far? Good. Let's get you another pina colada because we're headed for the Caribbean: the island of St. Croix and the town of Christiansted, located in the US Virgin Islands.

We're going to explore a real homegrown success story. Isle 95(WJKC) was the dream of owner/GM/PD Jonathan Keyes (who happened to work as a parttimer for me when I programmed 96X/Miami). Granted a CP in August 1983, WJKC was on the air October 29, with its 50kw, Class B signal at 95.1 MHz and state-of-the-art equipment. Radio in this part of the world has never been the same since.

"Musically, we changed radio in the Caribbean," Keyes said proud-

ly. "This is the only CHR in the Virgin Islands. Just 98 miles from San Juan, Puerto Rico, we can be heard there as well, so we have a sales office there. We write business on a regional basis and maintain sales offices, naturally, on St. Croix, but also on St. Thomas and the British Virgin Islands. Basically, we've introduced a new type of format down here."

So what else can be found on the dial? The other radio options are WSTX-AM & FM, a Reggae/Nostalgia combo; Urban WVIS-FM; variety AM daytimer WRRR; and Jazz-formatted WIVI-FM.

### Active Audience

English is the predominant language in the Virgin Islands, but there is a high influence of Hispanics because a lot of people from Antigua and St. Kitts-Nevis want to live under the US flag. Much of the spoken English is a pidgin dialect. There are over 111,000 fulltime residents and more than one million tourists a year.

"They rent jeeps, tour the islands, and tune us in, and we hand out T-shirts to them," Keyes said. "Tourists are like walking billboards for our fulltime listeners. "Record service is my biggest problem," he lamented. "The population is very into music. It's an active audience, and they buy a surprising number of records."

"Isle 95 is very current. Only 10% of the music is noncurrent. We have to buy a lot of our music out of San Juan or Miami. WEA is the only one that services us, but many times records arrive broken."

"Our second biggest problem is the power outages which occur. We can count on being off the air at least a couple times a month for short periods."

Attracting people hasn't been a problem for Keyes. Like the Hawaii stations, Caribbean stations attract people from major markets who are ready to give up the three-piece suits for a pair of sandals and shorts to make less money and lower their blood pressure. Most apartments are furnished. A typical two-bedroom runs from \$450 to \$550/month, with all utilities included.

Shopping is readily available at major grocery chains, but gas is a bit high, running currently at \$1.15/gallon. You also have to learn to drive on the left side of the road. Tourism, Hess Oil, and rum are the biggest legal trades in the area.

"Promotionally, we've given away free money with a bumper sticker campaign," said Keyes. "A few Halloweens ago we had a costume contest, 'Come Dressed To Thrill,' and sent winners to see Michael Jackson in Miami. Last Valentine's Day we tied in with the Heart concert in Baltimore, and the theme was 'Come With A Big Heart On.' We had three separate events on St. Croix, St. Thomas, and Tortola in the British Virgin Islands."

### We're #1

"We've also had a David Lee Roth 'Gigolo & Gigalette' contest, and have sent winners to see Huey Lewis, America, Loverboy, REO, Chicago, and others in San Juan. One of our favorite things is live remote broadcasts. We've been very successful tying in with the cruise ships and have done some from the S.S. Norway."

"During our recent anniversary we had celebrations on five different islands. Each included a huge birthday cake, T-shirts, and lots of prizes. Naturally, we were on the air from each party."

Birch and Arbitron don't survey these islands, but according to Keyes, "We are number one. They play Isle 95 everywhere. The College Of The Virgin Islands did a study last year, and showed us with a 67 share."

### Time To Go

Does he miss the mainland? "No, not really. I have everything I want down here. A beautiful island to live on, a great radio station, and lovely ladies to look at and entertain." All that, and no ratings books. Ahh, just another day in paradise.

We hope you've enjoyed R&R Airways' little tour of the islands. We're getting ready to depart. Please return your steward or stewardess to full upright positions and fasten your seatbelts. Can we get you another cocktail?



Isle 95 GM/PD Jonathan Keyes

Kip Edge, Mornings

Rafi Encarnacion, Afternoons

J.J. Shannon, Nights

Michael Q. Anthony, Overnights

Harry Sherwood, News Director

Midday personality Kathleen McManus parties with Wolfman Jack at a live remote on St. Croix.

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STEVE FEINSTEIN

## ROCK RADIO STILL LAYS THE BASE

# VPs/Promotion: Frustrated, But Not Giving Up

How down on AOR are certain record companies? Here are a couple of extreme examples: A high-ranking executive at a major label asks his AOR promotion head (rhetorically), "Why should we even have an AOR department?" Another, claiming that AOR doesn't influence record sales heavily, predicts that his company may no longer sign any rock act that doesn't have an obvious crossover single that will go on CHR.

In the eyes of many record execs with a purview of all formats, AOR suffers in comparison as a vehicle for exposing new acts. While rock radio plays 30-40% currents, CHR and Urban often play a proportion that's twice as high.

AOR's rotations are considerably slower, as well. Heavy airplay on most AORs rarely means more than three to four spins a day during rated hours, while CHR's powers often get played six or seven times in that span.

Besides their dismay at what they see as a glut of oldies and correspondingly fewer slots for currents, these execs claim that the format is simply not able to move major quantities of records on its own steam. They observe that most new artists with exclusively AOR airplay usually sell in the neighborhood of only 100,000 copies.

For an act to move into the gold or platinum region, CHR play has to enter the picture somewhere, they say. Point to acts such as U2 or Stevie Ray Vaughan and you'll hear that they're exceptions to the rule.

There's no move afoot to wipe out AOR departments and abandon all promotion efforts at rock radio. While many VPs/Promotion are frustrated by what they feel is a slowdown in its rate of breaking new acts, they still appreciate its role in developing new artists. Though AOR may not often be directly responsible for humongous record sales, it lays a critical foundation for new rock acts.

### Michael Plen VP/Promotion, IRS

Plen acknowledges that a Top 10 record at CHR and Urban sells more records than one at AOR. "People see a #3 R.E.M. track at AOR and think it's blowing out of the stores. When you tell them it's sold 400,000 copies, they're surprised that it hasn't sold more. But each R.E.M. record has sold 100-150,000 more albums than the last."

But AOR play shouldn't be viewed as an end unto itself, says Plen. Instead, it's a stepping stone to

CHR play, just as Urban and AC often is. "AOR provides the initial lift-off and momentum to break singles. Mr. Mister and Bruce Hornsby wouldn't have had hits had AOR not worked those records up its chart. CHR looks to AOR for a base; important AORs influence CHRs.

"Even with a band like General Public that had a Top 20 CHR record last time, CHRs are still going to look at AOR to see if something's happening before they get rolling this time. No, AOR's not responsible for the half-million records General Public sold last time, but it did get the record moving in key markets."

AOR gives Plen a story to tell when he promotes CHR. "I can't just walk into CHR cold and say, 'Timbuk3 has a hit single. Play it.' But I can say, 'AOR has taken it to 13 with a bullet in six weeks and there's talk that we may have a hit single here.' We're not selling tonnage with them yet, but three-five thousand a week for a debut, unknown act is substantial."

Rock radio is the starting ground for cutting edge artists who may eventually prove to be mass appeal. "At IRS, our bands start out

very left of center and have to be brought into the mainstream. Great bands like Hunters & Collectors and Bolshoi don't always break on their first album — they may need as many as six or seven. Two bands that I believe will be core acts of the '90s — R.E.M. and the Alarm — had to be developed through AOR."

While noting that R.E.M.'s AOR acceptance has progressed steadily — its first album had eight stations, the second 75, the third 110, the new one 160 — he sees reluctance to commit to a second track as an impediment to increased sales. "The problem is that you don't sell any records off medium rotation airplay at AOR," he comments. "When R.E.M.'s 'Driver 8' went Top 15 last year, there wasn't a substantial amount of sales from that second track."

### Dick Williams VP/Promotion, EMI/America

Williams says, "It's a shame such a format that was so viable in the '70s has lost a lot of its industry magnetism. It's congested with old songs like 'Bell Bottom Blues,' who requests that or runs out and buys it? Better yet, who even owns a pair of those pants?"

The format's focus on 25+ demos has him asking, "Is AOR going to take this same group of baby-boomers into retirement? I don't think a person 40 years old wants to be constantly reminded that he's 40."



**ANGUS TO THE NINTH POWER** — Picture nine people dressed in AC/DC guitarist Angus Young's trademark outfit — schoolboy knickers, jacket, and cap — onstage during the opening number at the band's Detroit concert. One of them is the real Angus, while the rest consist of WRIF personality Steve Kostan (pictured, left) and seven listeners who received cardboard cut-out guitars so they could "play" air-guitar with AC/DC. The contest winners ranged in age from 16-30 and included two women.

"How can we develop new talent if we don't have an avenue to expose the product? AOR radio should help us find the next Cream, Hendrix, Creedence, Stones, or Zeppelin."

In the hope that AOR will do just that, he's still committed to the format. "You can't have a substantial album hit — over a million units — without AOR or Black airplay. It's a mandatory support element, because CHR lists are an extension of those two formats."

### Mike Bone VP/Promotion & Marketing, Elektra

To those who would dismiss AOR's sales impact as insignificant, Mike Bone retorts, "The first 100,000 units you sell is the toughest 100,000 you sell. Once you get that fan base under your belt, then you're rolling."

In any event, Bone offers evi-

dence that rock radio is still able to sell past that figure. "AOR" can take a record gold without a single, though it's tough. You need concentrated play over a long period of time. Dokken hasn't had a hit single, but we've been gold three times in a row and the latest album should be platinum by the end of the year. That's almost exclusively because of AOR play, though touring and publicity figure into it also."

He's skeptical of expectations that every new act embraced by rock radio be an immediate megaseller. "Rome was not built in a day. I'm very afraid of the quick hit. I'd much rather establish a beachhead of 150,000 than sell a lot of the first release and then have a declining sales pattern. That's what we're doing with the Georgia Satellites right now — laying a foundation. Here's a band that comes out of nowhere at a time when AOR release schedules look like 1978 — Boston, Alice Cooper, Chicago — and just beats the daylight out of everyone."

Rather than reacting with alarm to the current state of affairs at AOR, Bone takes a historical perspective. "We've gone through this before. It may take a year or more, but the pendulum will swing back to current music. In the meantime, companies that maintain a strong AOR staff will be in a position to effectively attack when it does swing back."

### Richard Palmese Exec. VP/Promotion & Marketing, MCA

Richard Palmese is frank in his assessment of rock radio. "My overall view, and I think it is that of the industry, is that AOR is content to play its staple artists and wait for CHR to be adventuresome and progressive. Breaking new artists has always been AOR's specialty, and that's what I'm missing. It's

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**WBCN GETS NAILED** — Nails members Douglas Guthrie (second from left) and Marc Campbell (second from right) act shady with WBCN Assistant PD Bob Kranes (far left) and PD Oedipus.

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# COLUMBIA



# RECORDS



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### “Walk Like An Egyptian”

Emerging as one of the hottest request records of the year.

CHR 40 - 31

63 ADDS! 28 TOP 20'S! 14% HOTS!

Top 5:

Z93 3-3	KITY 5-2
KPLZ 4-3	99DTX 5-5
KUBE 5-4	KIYS 10-5
KZZB 1-3	KZZU 2-2

P1 Adds:

WKSE add 39	WNCI
B94	WCZY
WNVZ	KHTR add 35
Z95	Y108
92X add 35	FM102

## ◀ Gregory Abbott

### “Shake You Down”

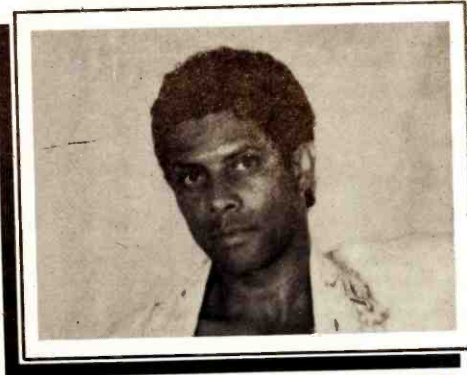
These major CHR stations all recognize the chart topping potential of a #1 multi-demographic crossover.

B104  
WXKS  
WKSE  
WPLJ 19-14  
Z100 20-11  
B94 add

PRO-FM add  
WAVA add  
94Q deb 31  
Z93 add  
KRBE add  
Y100 20-9

WNVZ 20-18	WDJX 29-16
Q105 add	WDLX 24-20
B96 deb 33	WKZL 23-19
92X add	Z102 25-19
FM102	
WROQ 13-10	

68/16, 29%, HOTS: 7%



## the Burns Sisters Band ▶

### “I Wonder Who’s Out Tonight?”

The Columbia commitment continues. A top of the stack re-listen priority.

KZZP 26-24

KRQ deb-30

KZZU add

WGFM 36-31



## VPs/Promotion

Continued from Page 46

asleep. Every time I punch an AOR station, I hear an oldie. It needs to wake up, go back to its roots, and give shots to new artists that fit the format."

However, he's not throwing in the towel yet. "We remain committed to AOR. You'd be a fool to write off a format that so many people listen to, even if it's not doing for you right now what you'd like to see it do."

"Yes, AOR radio is not breaking as many artists as it once did and probably will again sometime in the future. But in the meantime, my directive to the AOR department is to be the exception to the rule and not let that be the case for MCA artists. Let's fight even harder for exposure."

### Al Coury Senior Promotion & Marketing Executive, Geffen

Geffen has recently seen AOR mainstay Peter Gabriel score his first big CHR success. After selling in the neighborhood of 350,000 albums per release, Gabriel is now well over platinum.

Coury could be describing Gabriel's climb when he explains AOR's role in developing new acts. "Sometimes you sign an act that initially has great album tracks, but you know is going to take three albums before it has a 'hit.' When you believe in that act over the long haul, that's when AOR plays a vital role and you work the act vigorously there."

He forecasts a swing away from the gold glut eventually. "AOR goes through phases. This trend of playing a lot of oldies may last another three months. Then some consultant or PD will go against the trend, start playing a lot of currents, and his ratings will shoot up. The guy in the next market getting only mediocre results will see that and follow him."

Until then, he plans to hunker down and fight rather than switch. "We're going to have to work harder and put out better product. With less slots for new acts, a good record company is more critical about the records it puts out and more relentless about the records it goes after. You don't just sit there and count yourself out of the ballgame."



**CAPITOLIZING ON THE VIEW** — Several suitably clad ladies deliver Herman Ze German's remake of the Surfari's "Wipe Out" to KLOS/Los Angeles. Kneeling (l-r) are Programming Assistant Ron Stephan, Assistant PD Kurt Kelly, and PD Tim Kelly. The gentlemen standing (l-r) are ex-Capitol rep Stan Gleason, VP/Rock Promotion Ray Tusken, Associate AOR Director Bill Bartlett, and original Surfari's bassist Randy Nuart.



**SEXTON IMPRESSES 91X** — 91X/San Diego contest winners meet Charlie Sexton after a show. Standing are (l-r) MCA's Bob Osborn, winner, Sexton, and two more winners. Kneeling is 91X overnighter Billy Bones.



**PIA AT 'PYX** — Believe it or don't, Pia Isadora was a guest DJ at WPYX/Albany recently. Here she is between segues with morning star Bob Mason (left) and News Director Bill Sheehan.

## SEGUES

WTPA/Harrisburg PD Simon Jeffries moves to the same post at WAQX-AM & FM/Syracuse. His replacement is former TPA PD Jeff Kauffman... Six-year KPOI/Honolulu PD Bill Mims steps down, with MD Andy Preston named Interim PD... WRXL/Richmond PD David Grossman adds programming duties for Gold sister WRNL.

WBCN/Boston Assistant PD Bob Kranes moves to the same post at sister WXRK/New York. At BCN, late-nighter Carter Alan adds MD chores... KNX-FM/Los Angeles MD Lou Simon steps down... KNAC/Long Beach-L.A. MD Kevin Stephens resigns.

Longtime WDVE/Pittsburgh wake-up duo Jimmy Roach & Steve Hansen splits for WSHE/Miami mornings

... Matthew Wolf is new to Z-Rock overnights... Eric Miller moves from WKRR/Greensboro overnights to WXQR/Jacksonville, NC afternoons and production... Jim Clark leaves WZZQ/Terre Haute afternoons for KWKX/St. Louis... At WXL/Quad Cities IA, Jim Hunter returns to overnights, while Steve DeBoever moves to nights... Dave Mitchell is new to KMTN/Jackson Hole, WY middays... Jupiter replaces Juani Tantilto on WRCN/Long Island nights.

Weekend Warriors: Ex-KYYS/Kansas City PD Joe McCabe is on cross-town KCFX... Dave Sheppard and James Larkin join WIXV/Savannah... Gary T. is at KSJO.

Coming Next Week: The debut of our New Artist charts.

## RADIO ACTIVITY

### Promotion In Motion

During the flooding in Missouri, KFMZ/Columbia gave away raincoats, life preservers, and copies of the Rainmakers album. It planned to deliver the supplies via canoe, but stores were sold out.

On its first anniversary of Classic Rock, KCFX/Kansas City reunited hometown boys Brewer & Shipley for their first concert in eight years. A sell-out crowd of 8800 also saw opening act Ozark Mountain Daredevils.

### DJ Select

KISW/Seattle has become the second station, after WNEW-FM/New York, to use Selector's new "DJ Select" music programming system,

which reconciles jock autonomy with inventory maintenance. Rather than simply spitting out a chiseled-in-stone list of songs, the setup puts a computer screen in the air studio and allows jocks a degree of freedom in arranging their music for each hour. For more info, call Radio Computing Services at (914) 723-8567.

### Kudos

Bahakel Communications chose KILO/Colorado Springs "Station Of The Year" among its 26 properties, citing KILO's community involvement and ratings success.

KKDJ/Fresno's Fifth Annual Blood Bank Radiothon raised a record 1307 pints of blood in 24 hours.

**ROBERT CRAY**

A "Strong Persuader"  
With A "Smoking Gun"

"ROBERT CRAY? I think he's dynamite, really versatile and a great player."  
—Eric Clapton

"ROBERT CRAY is already way ahead of his time, like Hendrix was."  
—John Lee Hooker

**PolyGram Rocks Radio**  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## Both Sides Now: Two Approaches To AC Gold

By Sean Ross

WTRG/Raleigh plays roughly 65% gold. KFMB-FM (B100)/San Diego reverses that mix, using currents and very recent recurrences instead. Both run relatively hip music mixes, tending to avoid the James Taylor and Jim Croce titles that dominated in the early '80s. (Both are, ironically, on 100.7 FM.) Otherwise, the two outlets' music mixes represent diametrically opposed responses to the imprint that oldies have again left on AC over recent years.

Through the CHR boom, the grip that a small number of gold titles once held on AC radio seemed to be loosening. Afterwards, much of AC regrouped again, often returning to traditional libraries. New AC/Gold hybrids such as WFOX/Atlanta emerged; another, KFMB/Houston, returned to prominence in its market. "Male AC," very much resembling Gold's "Classic Hits" strain, began at KKLZ/Las Vegas and WRXR/Chicago.

WTRG's calls represent the "research triangle" of Raleigh, Durham, and Chapel Hill. They might as easily symbolize the recent fusion of AC, Gold, and AOR. WTRG plays "We Ain't Got Nothing Yet" by the Blues Magoos and "Can I Get A Witness" by Marvin Gaye along with large doses of "beach music," the easy R&B gold popular in the Carolinas. It signed on as an all-Gold station and imaged its music as "Carolina Classics" before incrementally adding currents and recurrences. But PD Garry Mitchell believes that WTRG is merely a male counterpart to traditional AC WRAL, not Classic Hits.

"Attitude is a big part of it," he said. "The way we introduce the oldies and currents on the air makes us sound contemporary. People would say we play a lot of great oldies, but they wouldn't really label us an oldies station. It just so happens that a lot of the greatest songs of all time are 15-20 years old; that's very coincidental."

### New Foods.

"When we first went on the air, we got a lot of calls from listeners who said, 'This is really great, now



Garry Mitchell

### WTRG/Raleigh

CCR/Down On The Corner  
MARVIN GAYE/Mercy Mercy Me  
BEATLES/Good Day Sunshine  
STEVE WINWOOD/Higher Love  
ALAN PARSONS/Eye In The Sky  
BRUCE SPRINGSTEEN/My Hometown  
FOUR TOPS/I Can't Help Myself  
TOTOTI/It Be Over You  
BOX TOPS/The Letter  
STEVE PERRY/Foolish Heart  
TODD RUNDGREN/I Saw The Light  
PETER CETERA/Glory Of Love  
DOOBIE BROTHERS/Fool Love  
DOORS/Love Her Madly  
ROD STEWART/Maggie May  
J.J. JACKSON/But It's Alright

"Our idea in coming on all Gold, which we stayed with for about a week before we started evolving, was to really wake people up. WRAL is affiliated with Jon Coleman, who's based here, so this market had been researched to death. We were a new radio station with nothing to lose by coming in against the grain.

"The station, just through word of mouth, evolved very quickly. We had intended to stick with the oldies for two to three weeks. The response we got indicated that it was catching on a lot faster. Raleigh seemed to be one of those markets where there hadn't been a lot of new stations in the last couple of years, so the time was ripe for somebody brand new to come on.

"After about a week, we began to introduce some recurrences; in the second and third week, we added

"The way we introduce the oldies and currents on the air makes us sound contemporary."

—Garry Mitchell, WTRG

some currents. We used promos with phone clips of listeners saying that they'd like to hear today's favorites as well, and that's why we were integrating them. We've done that with every element we've introduced. This week we added a staff meteorologist in mornings, and we brought him on the same way. The station is still evolving, although not as noticeably."

### In And Out Of Gold

WTRG's new format, on the air for less than ten weeks to date, saw some fast reaction locally. "The week after we came on," said Mitchell, "WRAL ran its first Solid Gold weekend in years, followed by 'Big Chill' and 'Then and Now' weekends. They also added a lot of Motown, and some beach music which they introduced as 'Carolina Classics.' Both WRAL and WRDU have tried to dilute the impact of some of these songs, and probably have; the value of some of these oldies is not as strong as it was two months ago. That's the reason we quickly evolved to our next stage." In addition, WKIX, Raleigh's Top 40 leader in the '60s and '70s, abandoned its Country format for full-time Gold as "Channel 85."

Most of the "spike" titles WTRG debuted with remain. "They are in a much slower rotation so we don't totally fry them in the market," Mitchell pointed out. "If you listen for several hours, the overall feel of the station has changed. When we first went on it was like listening to somebody's party tape. The station

is better rounded now. When you hear 'Throwing It All Away' or 'The Other Side of Life,' it adds the dimension of living in the '80s." Mitchell is also careful to surround his "spike" songs with less unusual titles. "This way we'll always be one song away from a mass-appeal monster," he said.



Gene Knight

### B100/San Diego

GEORGE BENSON/Turn Your Love Around  
PETER CETERA/Glory Of Love  
BOSTON/Amanda  
MARY JANE GIRLS/In My House  
HUEY LEWIS & NEWS/Stuck With You  
BILLY OCEAN/There'll Be Sad Songs  
STEVE WINWOOD/Higher Love  
STEVE WONDER/That Girl  
DOUBLE/Captain Of Her Heart  
PHIL COLLINS/Sussudio  
ANITA BAKER/Sweet Love  
HALL & OATES/Say It Isn't So

"When we first went on it was like listening to somebody's party tape. The station is better rounded now."

—Garry Mitchell, WTRG

"This is a really sophisticated market, and you can't really pull anything over on people. So we were careful to explain precisely what we were doing and why. We've gotten some limited feedback from the oldies freaks who still drive around in '57 Chevys and wanted us to remain pure. But most people, as our research indicated, preferred a mix instead of a steady diet of all currents or all oldies."

### Setting Yourself Apart

"We wanted to set ourselves apart from the other ACs here, which are very soft and Gold oriented. We wanted to be more current and uptempo," said

KRMB-FM MD Gene Knight B100, one of Top 40's highest energy CHRs in the mid-'70s under PD Bobby Rich, softened dramatically to AC in 1980. When Rich returned two years ago, the music mix — already fairly tough under Glen McCarty — began to border on CHR.

By 1984 standards, B100's posture wasn't that unusual for the format or the market; its main competition, KLZZ, also skewed relatively recent. Now KLZZ is AOR-slanted Gold. Most of the ACs that leaped CHR have switched format or returned to a more traditional music mix, making B100 possibly the toughest most current major market AC.

In afternoons and nights, currents and recurrences commonly comprise two or three songs in a row. Gold titles usually date back only to 1980-81, an unusual technique when other stations are thought daring for cutting off in the

"We wanted to set ourselves apart from the other ACs here, which are very soft and Gold-oriented."

—Gene Knight, B100

mid-'70s. And in a definite reversal from most other ACs, B100's gold titles have only recently begun to test as well as their currents.

### Saturation Point

"In middays, we might be 50% gold at the very most," Knight said. "The percentage doesn't change that much, but I might preempt a 35-hour record such as 'Head Over Heels' by Tears For Fears for something with a little more flavor, such as 'My Girl.' Last week I played 'Love Me Tender,' but it's not in regular rotation.

Fulling off this unusual mix depends largely on B100's CHR presentation and legacy. There are, for example, no cold segues. Music sets have been known to begin with the softest element first, building to the toughest song in a set before the stop. And gold titles seem to reflect the history of the station. Early '80s songs are likely to be "Turn Your Love Around" or Kim Carnes' "More Love." As the decade progresses, titles become more uptempo (i.e., "Ghostbusters" or "Sussudio").

B100 was recently hit by CHR rival KSDO-FM (KS103) in the summer Arbitrons, and Knight said that he and Rich are watching the current popularity of oldies carefully. "We don't want to go past the burn point with it. There'll be a point when all this is going to be saturated, and we want to maintain our image as a current music station."

## ACCELERATION

K99/Great Falls has named Paul O'Conner as its interim PD, as Ted Rose goes to WY2NE/Tampa. Dick Alpert becomes MD/afternoon drive man for WISN/Milwaukee, joining from crosstown WEMP. KFSB/Joplin hires Troy West from KIKS/Iola, KS to handle its MD/midday duties.

KPLM/Palm Springs promotes Ford Michaels to Director of Programming and hires Ken Marwin from crosstown KKAM to handle PM drive. WORG/Orangeburg's morning man Stu Wright adds a weekend shift at WKTC/Charleston to his schedule. Steve Karl is tapped as the host for WELI/New Haven's "Telephone Talk" talk show. Greg Gordon goes to mornings at

WBGM/Tallahassee from WXBM/Pensacola, FL. WYNF/Roswell, GA is back on the air as AC-formatted WQRZ. The staff is morning man Craig Norman, middays/MD Cal Cross, afternoon drive/PD Al Winters, and nights Teresa Boyd.

WNIC/Detroit hires Jim Hoestger as Controller and Business Manager. Jim Huete joins WOMC/Detroit as Chief Engineer, formerly of WRDU-FM/Raleigh. WWWJ/Bangor signs Alex DeMers as its new consultant.

WARM98/Cincinnati's ND John Edwards Hingsberg receives a 1986 Gabriel Award for local coverage of Hands Across America. KKLZ has a new address: P.O. Box 968, Powell, WY 82435.



LON HELTON

## AWARDS, DINNERS, ETC.

# Country Music Week Musings

Bouquets, brickbats, and assorted other notes found stuffed in the pockets of an about-to-be-retuned tux:

We're #1 - While the ratings for the entire week won't be out until after presstime, last Monday night's CMA awards telecast posted a 19.2 rating/28 share, earning first place honors. That was followed by a 19.1 rating/30 share for Monday Night Football, and a 16.7 rating/28 share for the TV movie "Can You Feel Me Dancing?" The number one rating garnered by the TV show is even more amazing when you consider both the movie and the football game had a half-hour headstart.

It's hoped that the show's quality and ratings might prompt the CBS bosses to consider moving the show to an on-the-hour start time and expanding to two hours. It's deserved.

**Good Show** - As always, the favorite question for three days

after the program was "What'd you think of the show?" The consensus seems to be that it was a good show, but perhaps lacked any special "magical moments." The potential for the magic was there with the triumvirate of Linda Ronstadt, Emmylou Harris, and Dolly Parton or in the Alabama/Lionel Richie partnership or the duet tribute combinations. While the music was great, there wasn't that little intangible something extra that gave you chills like the Kenny Rogers/Dolly Parton or Willie Nelson/Julio Iglesias performances in the past.

That notwithstanding, the CMA telecast, like the ACM awards show, presents more star power, more music, and more of what fans tune in for than any other awards show. The show is always enter-

taining and one of the fastest-moving 90 minutes of TV I've seen.

**Together Again** - The duo tribute looked and sounded great. It was also nice to see Conway and Loretta together again. Rumor has it the two will be putting out some new material in the coming months.

**Good Line** - One of the night's best lines came from the Video of the Year winner. Remember last year when Hank Jr. said that he "did some audio, too"? This year, George Jones got a good laugh and hand when, accepting his award, he said, "All I can say is I'm very thrilled. It's the first (video) I've ever done - maybe they'll let me do another one after this."

**Crossover Question** - The one bit of grumbling I heard about the show came from some of the more purist factions (including radio), who questioned whether Lionel



Resplendent in their awards show finery are the CMA's 1986 Small, Medium, and Large Market Broadcast Personalities of the Year. L-r are Dana Webb, WBHP/Huntsville; Coyote Calhoun, WAMZ/Louisville; and Terry Dorsey, KPLX/Dallas.

Richie and Anita Pointer belonged on the show.

My own thoughts are that having superstars like that on the show can only be positive. First, it's not like anybody who likes Country has never heard of either of them. Next, there's every possibility that a "non-Country" person may tune in because of a star like Lionel. Or a "non-Country" person remote-controlling his way through the channels during a commercial might see a star he's familiar with and stick around awhile.

In both cases, the viewer just might decide that this country stuff

isn't too bad after all. With any luck, he'll not only continue watching the show, but might even tune in the local Country station. This can be facilitated if the Country station has the foresight - and the budget - to run a local spot or two in or around the show.

**Nice Touch** - While the night was perhaps a tad short on magic, there were some real neat moments.

I don't ever remember - though it may have happened before - songwriters pulling an artist out of his seat and onto the stage on their

Continued on Page 53



Newly-crowned Entertainer of the Year Reba McEntire promises to proudly carry the torch for country music. The MCA star was also voted Female Vocalist for the third consecutive year, only the second artist to ever win a Vocalist of the Year award three times running. The other was Tammy Wynette, who turned the trick in 1968, '69, and '70.



Country crooner George Strait was awarded his second consecutive Male Vocalist of the Year title.



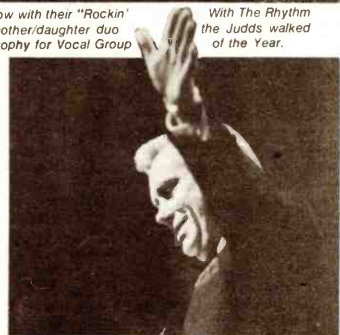
Opening the show with their "Rockin' of the Rain," mother/daughter duo away with the trophy for Vocal Group of the Year.



Dan Seals and Marie Osmond, new darlings of the duet set, won over voters in the Vocal Duo of the Year category.



Randy Travis, who was presented with a gold record signifying 500,000 sales of his "Storms Of Life" album at a post-awards show press conference, walked away with this year's Horizon award.



George Jones showed up and won the CMA's second Music Video of the Year honor for "Who's Gonna Fill Their Shoes." "Shoes" is Jones's first and only entry in the video genre.

# COUNTRY



The duet contingent gathers for the grand finale with (l-r) Anita Pointer, Earl Thomas Conley, Juice Newton, Eddie Rabbitt, Loretta Lynn, Conway Twitty, Marie Osmond, and Dan Seals.



An awards show highlight was Lionel Richie's appearance with Alabama on their "Deep River Woman." L-r are Randy Owen, Richie, and Jeff Cook.



1986 show hosts were buddies Willie Nelson and Kris Kristofferson.



Publisher Wesley Rose, the new CMA Hall of Fame member, is announced by fellow member Minnie Pearl. "The Duke of Paducah," Whitey Ford, is voted in posthumously.



A songwriters salute goes out to (l-r) Don Schlitz and Paul Overstreet for Song of the Year "On The Other Hand." They gratefully acknowledge artist Randy Travis for its success.

## Country Music Week Musings

Continued from Page 52

way to accept the Song of the Year trophy. It was really neat to see Don Schlitz and Paul Overstreet do just that to Randy Travis while going up to receive their award for "On The Other Hand."

Where's Teddy? — Some of you may have been surprised to see a new member of the band when Alabama appeared on stage. The left-handed lead player you saw was Lionel Richie's lead guitarist, Jeff Cook played bass for Teddy Gentry, who was sidelined by a recurring back injury. In fact, Teddy will miss some of the live performances scheduled for the rest of this year.

Gentry said, "My doctors have advised me to stay off my feet as

much as possible for awhile. They prefer I stay in bed to avoid any potential injury to the spinal cord."

He added that he planned to continue touring with the band whenever possible for the last month of the group's 1986 touring schedule. He added, "After that I'll rest, exercise, and get ready for a full touring return in 1987."

Filling in for Gentry on tour in the coming month will be acclaimed Nashville session bassist Larry Paxton.

Add Alabama — This year it was Teddy's back. Last year it was Randy Owen, who was ailing with a severely sprained ankle. But the show went on both times. Like I said last year: You spell that P-R-O-F-E-S-S-I-O-N-A-L. PS to Jeff & Mark: Be careful next year.

Et Tu, Juice — Speaking of troopers, I understand that Juice Newton was in an L.A. hospital bed the day before the show. Even as producers, directors, et al were trying to figure out alternatives, she was boarding a plane to do her part in the tribute to duos.

Radio Remotes — The number of stations broadcasting from the Opryland hallways was sparse again this year. Those intrepid souls making the trek were WHN/ New York; KIKK/Houston; KTLO/Mountain Home, AR; WPWC/Dumfries-Triangle, VA; WPMB/Springfield, IL; WMZQ/Washington; WKNZ/Hattisburg, MS; KYGO/Denver; WLCO/Clyde, OH; WPFB/Middletown, OH; WLWI/Montgomery; and WMLM/Mobile.



# NASHVILLE THIS WEEK

SHARON ALLEN



BMI's Country Publisher of the Year Award went to Tree Publishing for a total of nine citations. Receiving the award from BMI President Frances Preston was Tree President Buddy Killen.



Dean Pitchford and Tom Snow received BMI's Robert J. Burton Award for the most performed song of the year, "Don't Call It Love." With BMI President Frances Preston are Pitchford (c) and Snow.



ASCAP award winners surrounding Writer of the Year Troy Seals (seated) are (l-r) Ronnie Milsap, Song of the Year; ASCAP's Southern Executive Director Connie Bradley; and Tim Wiperman of Warner Bros. Music, Publisher of the Year.



BMI's 1986 Country Songwriter of the Year honors were shared by Dennis Morgan and Exile members Sonny Lemaire and J.P. Pennington, each snaring four awards. Shown at the awards presentation are (l-r) BMI President Frances Preston, Lemaire, Pennington, Morgan, and BMI's VP/Nashville Roger Sovine.



Following the BMI Country Awards presentations, a few BMI writers, artists, and staff members stopped by President Frances Preston's office for the annual "family" photo.



ASCAP's Country Award winners gathered following the annual banquet to congratulate one another. Pictured in the front row are (l-r) Tim Wiperman, Jay Morganstern, Chuck Kaye, ASCAP President Morton Gould, Pat Higdon, Don Daily, and Johnny Wright. In the back row are ASCAP's Gloria Messenger, Writer of the Year Troy Seals, ASCAP Southern Director Connie Bradley, Ronnie Milsap, Joyce Milsap, Mike Reid, and Rob Galbraith.



Getting together for a group shot of their own are ASCAP country writers and artists.



Kendal Franceschi received SESAC's Writer of the Year award and was recognized, along with co-writer Quentin Powers, with two additional awards for "Whoever's in New England." Pictured (l-r) are Franceschi, SESAC VP Diane Petty, Powers, and SESAC Exec. VP Vincent Candilora.

# KEITH WHITLEY & KNIX

*"Two Country Radio Success Stories!"*



KNIX, Phoenix—one of the most respected research stations in the country showed early positives on *MIAMI, MY AMY*. Keith's second hit started to test well almost instantly!

KNIX call-out and mail-out research showed Keith Whitley's *TEN FEET AWAY* to be the top record in Phoenix for (3) weeks in a row, and the top of the playlist became a reality.

KNIX General Program Manager Larry Daniels said, "When I saw Keith Whitley in person, I realized he's a real professional that knows great songs!"

RCA, Nashville congratulates Keith Whitley and KNIX—both at the top!

**HOME COMING '63** AND **YOUR RADIO STATION...**  
5013-1-R

*The Next Country Radio Success Story!*

**RCA**   
Records and Cassettes



WALT LOVE

RADIO MARRIED STYLE

Love & Happiness In The Workplace

The broadcasting industry is a business that changes by the minute. In addition to technological, sales, and programming changes, attitudes are also changing about broadcasters' lifestyles. More and more couples are working in radio — sometimes together at the same station, sometimes as competitors. This week's column looks at a husband and wife who both work for major radio outlets in Chicago.

Abe and Launa Thompson have a unique personal and professional lifestyle. Abe is currently VP/Station Manager for WGCI-AM & FM and has been with those stations through different ownerships for more than 11 years. He started in the industry as an AE for what was then WVON (now WGCI-AM). Launa Thompson is Local Sales Manager for CBS's WBBM-FM. She has a BS degree in Sociology and a Vocational Rehabilitation, and a Master's in Education with a specialization in guidance and counseling. Before entering broadcasting sales, she was a practicing social worker for seven years.

Talking Business At Home

The most obvious question to start this interview had to do with whether they ever talked business at home. Abe answered, "We talk business as any other managers would in a market like Chicago. Our businesses are exactly that, and we keep our personal lives separate at all times."



Abe and Launa Thompson

WGCI AM-1390 and 107 1/2 FM



it came as a disturbing reality. That upset me quite a bit.

"During my entire career I had always said, 'I'll never get personally involved with a woman at my job.' It's interesting when I look back at it now, because I used to put other females who I knew were

"Obviously, our decision was that we were very serious about one another. The next thing for us to think about was just how this would affect our careers. The only thing for us to do was to decide which one of us would move on and look for another position within the industry. Launa, being a thoughtful person, told me that since I had been with the organization longer she would be the one to begin looking for another opportunity."

Rules Of Existence

Launa's side of the story becomes even more enlightening. "After being made aware of Abe's feelings, I decided we had to have some rules," she said. "At this point we decided we would begin getting to know each other on a personal level by only having contact with one another outside of work. The second rule was that neither of us would ever let our outside-of-work relationship surface on the job. We made a verbal pact with each other that we would not tell anyone about what we were doing or how we felt about one another. We were really scared about this entire thing, but we persevered."

A New Gig

"When we made this commitment to each other, we were both prepared to leave our jobs," Launa added. "It didn't matter which one of us had to go, but we knew we had to start the process and get it accomplished. I had all the confidence in the world that I would find something I liked within the industry, so it really wasn't a problem at all."

"Because our relationship had become so strong, I began to feel even more secure about my chances of finding a sales position that I'd like. No matter what I had to do for us to be together, I would have done it. I worked my way through college as a Kelly girl. If all else had failed, I would have had no problem doing it again."

As fate would have it, Launa got a job working for the same company (Gannett) in a different division. "I ended up in Media Sales, which is part of the newspaper division." "I ended up in Media Sales, which is part of the newspaper division." "I ended up in Media Sales, which is part of the newspaper division."

After Hours

As for what the couple likes to do when they're not rewriting their respective rate cards, Launa said, "I like to cook, read books, and go

jogging with Abe. On weekends we take in movies if there is something really hot out there we want to see. Abe likes to catch up on his trade publication reading during the weekends."

"I just don't think about it (taking a buy from Abe) and go all out for the sale. But in this case it's okay to still love the competition."

—Launa Thompson

Abe told me about some of their plans for the future. "We've got dreams of someday owning our own chain of radio stations. With Launa's experience and my help, we just might be able to put something together at some point."

Launa expressed similar sentiments. "Abe has so much experience at what he's doing, I think we'd make a good team when we're ready to buy several properties. Of course, we'll have to start out small with one radio station. We also hope to have children someday. And you can be sure that we're definitely in each other's future for the long haul."

Finally, I had to ask Launa how she maintains the killer sales instinct when she knows she might be taking a buy from Abe. "That's easy. I just don't think about it, and go all out for the sale. But in this case it's okay to still love the competition."



ADMIRAL MEETS PERRY — LaToya Jackson, apparently having raided her brothers' closets of military uniforms, donned a sailor's cap for her visit to WZAK Cleveland. She's seen with MD Dee Perry (l).

ACTION

WBXM/Chicago names Christopher Squire Director/Merchandising & Promotions. He began at the station as a producer of "Inspiration Soul" Keith Antoine returns to WVKO/Columbus for PM drive; he had been PD at crosstown WZZT J. Michaels is upped to Assistant PD/MD at KMJQ/Houston and will return on-air for the 7pm-midnight shift J.D. Black has been appointed PD/MD at KWTD/Little Rock. The new lineup includes: J.D. Black 6-10am; Danny Dunn 10am-2pm; Lee Green 2-7pm; OM Shelly Pope 7pm-12mid; Lacy Jones mid-6am.

Orange Productions is introducing "Reflections On The Black Experience," a daily short focusing on black heritage. For more info contact Bill Miller at (215) 667-2490.

Effective this fall, Arbitron will make two changes that could benefit B/U stations. The first involves the method of selecting metros for Differential Survey Treatment and racial weighting. The second updates the way in which race origin is identified in Arbitron's diary-placement call.

Launa gave a more detailed answer: "We definitely talk about conceptual selling and marketing techniques. We also talk about qualitative information and sales tools. Understand now, we never say 'my station believes in doing things this way or that way.' We never ever get into those kinds of conversations about our stations' business. Because I once worked at WGCI-FM, we don't have any hangups about that sort of thing. I've been through their training as an Account Executive, so we don't deal with that at all."

"Disturbing Reality"

Abe and Launa worked together at the same organization in the same department for years before, as Launa put it, "we knew the thrill was there." Abe remembered, "Way back when, I hired Launa as a salesperson because she was intelligent and had such a great personality. I knew she'd be a great addition to our sales staff. Three or four years after we started working together, I found myself thinking about her on a different level. Being the professional I know I am,

interested in selling in touch with Launa. To me, she was the perfect role model to help other women interested in getting into the business."

The Big Meeting

I asked Abe how he came to grips with his feelings. "I finally got enough nerve to mention it to her at a business dinner. I really didn't know what to expect, because our entire relationship at

"We talk business as any other managers would. (But) we keep our personal lives separate at all times."

—Abe Thompson

that time had only been supervisor-to-employee contact. After I told her I was surprised to find out that she felt the same way. Once we decided that these feelings were real and not just a flash-in-the-night type of thing, we started making some decisions about how to deal with this.



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FOR THE FOLLOWING:



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BB ①



**FULL FORCE**  
"Unfaithful So Much"

**BREAKERS** 10/17

R&R ③⑤-②⑦

BB ⑦①-⑤③



**ISAAC HAYES**  
"Ike's Rap/Hey Girl"

**BREAKERS**

R&R CHART D-③⑦

BB D-⑥① HIGHEST ENTRY



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# MARKETPLACE

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Major Market News Radio Station is looking for a person with great communication skills to report weather, science, and medical news. Meteorologist preferred. Strong personality and communication skills required. Send tape to: Radio & Records, 1930 Century Park West, Box 497, Los Angeles, CA 90067. EOE

#### PM Drive Jock Needed

Rising CHR in desirable Top 40 metro looking for personable afternoon DJ. Must be able to relate well to adults. T&R to Radio and Records, 1930 Century Park West, #484, Los Angeles, CA 90067.

#### EAST

Seeking up tempo contemporary Country night jock. Great place to grow. Production/remotes. T&R: Kevin Kasey, WCHA, Box 479, Chambersburg, PA 17201 EOE (10/24)

Seeking fulltime announcer for local top-rated radio station. Midnight-6am shift. Experience required. T&R: Bruce Bond, WNNK, Box 104, Harrisburg, PA 17108 EOE (10/24)

#### DREAM JOB

Warm, smooth, adult soft hits Personality/Production Director for big New England FM; #1 in ratings. Dream job for experienced pro only. Female or male. EOE. T&R to Radio & Records, 1930 Century Park West, Box 499, Los Angeles, CA 90067.

## OPENINGS

NY area traffic reporting service seeks copywriter/assistant producer. Must enjoy working under pressure & have car. Susan Berkley, Shadow Traffic, (201) 688-1400. EOE (10/24)

**102.5**  
**WDVE**

WDVE is laying the groundwork for an exciting new morning show! If you, your team, or your ensemble has what it takes to start the day on a legendary AOR, send T&R to Greg Gillispie, WDVE, 200 Fleet St., Pittsburgh, PA 15220. NO CALLS. EOE

#### MORNING PERSONALITY

We're Number 1 in the market and need a Number 1 morning man to help us stay there. Funny, topical, able to work with our female co-talent, and able to relate to an adult CHR audience. We're HOT, and we're willing to pay for our morning show to be nothing less than great. C&R to "Mornings," P.O. Box 9530, South Burlington, VT 05401. EOE

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#### HOT 103

New York's Hottest New FM is looking for the best Production Director in America! If you've got a great promo voice, excellent organizational skills and can make a state-of-the-art multi-track studio sing, we want to hear from you. Tape & Resume to Joel Salkowitz, WQHT, 34-12 36th St., Astoria, N.Y. 11106. No calls. EOE

## OPENINGS

**wkoj**  
**fm 98**

Experienced Program Director/Air Talent with creative production needed for New Albany FM. Strong administrative and people skills required. Should be community involved and able to groom talent. Growing 14 station group. Tape, resume and references to Jeff Weber, Vice President/General Manager, WWOV, P.O. Box 5, Albany, NY 12201. EOE

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News and information is our business. So, if you report the news with vigor and determination and have strong anchor abilities, you may be the person we're looking for. Only professional, experienced, radio newspeople should send tape/resume for this Northeast opportunity. Salary range \$17-18,000. Send tape/resume to: Radio & Records, 1930 Century Park West, Box 494, Los Angeles, CA 90067. EOE

#### MALRITE COMMUNICATIONS GROUP

The Malrite Communications Group is looking for talented on-air and production people. Top 20 market experience need only apply. Send tape and resume to:

Mr. Jim Wood  
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EOE

# OPPORTUNITIES

## OPENINGS

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Objective: to take an already-dominant radio news operation to the next level of success! We're an aggressive, growth-oriented company looking for a hard-news News Director. If you're professionally mature and can function as a team player and leader of an experienced staff of reporters, this challenge is yours! Apply if you can sustain and improve upon the long-term success of a middle market, Northeast premier news operation. Salary rate \$25-26,000. Send tape/resume to: Radio & Records, 1930 Century Park West, Box 395, Los Angeles, CA 90067. EOE

## SOUTH

FL CHR seeks creative, aggressive morning zoo producer. Over night airshift included. Creative samples & T&R: Brian Douglas, Z-103, Box 13549, Tallahassee, FL 32317 EOE (10/17)

Seeking natural-sounding airproduction talent. T&R: David Beecher, WLSQ, Box 5000, Montgomery, AL 36192 EOE (10/17)

Seeking experienced morning driver. Rush T&R: Jeff Brown, Box 6367, Tyler, TX 75711. Also need your salary requirements. EOE (10/17)

Seeking announcers both young & old for AM nostalgia station. Also FM CHR. Reply to the hottest combo in the FL Keys. WKWF, #7 MacDonald Ave., Key West, FL 33040 EOE (10/17)

Adult CHR seeking tight, bright jocks. Entry level okay. T&R: Jim Kelso, Box 930, Mt. Pleasant, TX 75455 EOE (10/17)

WTMX/Tupelo has immediate opening for overnight & evenings. Rush T&R: J. Michael Pruet, Box 954, Tupelo, MS 38902 EOE (10/17)

Seeking parttime & fulltime announcers for Northern Virginia FM. Looking for good news readers & experience with commercial production. T&R: WQRA, Box 1157, Warrenton, VA 22186 EOE (10/17)

Tremendous opportunity for experienced AEs. Are you ready for Atlanta? Resume: Andrea Bergero, WKFS-FM, 19 Atlanta St., Marietta, GA 30061 EOE (10/17)

New South Communications seeks morning personalities for CHR & Country, FL/MS/LA. T&R: Bob Lima, Box 4606, Blox, MS 39535 EOE (10/17)

Z103/Tallahassee seeks creative morning zoo producer. Overnight airshift included. Creative samples & T&R: Brian Douglas, Box 13549, Tallahassee, FL 32317 EOE (10/24)

Just like a Soviet sub. I sink if no job by the end of October. Experienced team player. MD/air talent. Call yesterday. CHRIS: (919) 734-2245. EOE (10/24)

SW FL AC seeks ND with major market pipes & conversational news style for morning drive. T&R: Paul Conrad, Box 189, Cape Coral, FL 33910 EOE (10/24)

Amarillo's fastest-growing CHR is accepting tapes for future openings. If you've got good pipes & are a team player, send T&R: Peter Stewart, KISS FM, Box 8580, Amarillo, TX 79114 EOE (10/24)

### 1-95

#### JOIN THE WINNING TEAM

1-95 is searching for a creative, enthusiastic 10-2pm air personality. Send tape and resume to Kevin McCarthy P.D., WAPI/1-95, P.O. Box 10886, Birmingham, AL 35202. EOE

Our talent ends up in places like L.A., Houston, Sacramento and Reno! Aggressive, professional, number one West Texas CHR seeks mornings and evenings. T&R's plus cover letter to Jim Scott, P.D., KWES, P.O. Box 4716, Odessa, TX 79760. EOE. Females and minorities encouraged to apply. No calls please.

### KWES FM

### Wsm

#### MORNING DRIVE!

If you're an individual talent or a team capable of entertaining in morning drive in one of the fastest growing markets in the South, send your tape and resume in confidence to: Opryland Broadcast Personnel, Attn: Kathy Aye, 2806 Opryland Drive, Nashville, TN 37214. EOE

## OPENINGS

### TALENT SEARCH

The talent search is on for experienced air personalities to be a part of a winning team at South Florida leading AM AC station. Key shifts for key people. EOE. Send tape and resume to Radio & Records, #493, 1930 Century Park West, Los Angeles, CA 90067. EOE/MF

### POWER 104

Join Houston's most powerful personalities and help us continue our CHR success story! Hot night jock needed NOW. NO CALLS. Send T&R to: Paul Christy, Program Director, KRBE-FM, 9801 Westheimer, #700, Houston, TX 77042. EOE

### 100 WLAC FM

#### Morning Personality

Our morning man has left for a TV career. We have a witty, creative co-host and now need a warm, personable communicator who is strong on basics and can relate to the female listener. This individual must be intelligent, articulate and motivated to become actively involved in Music City. Good personal appearance is a must. Send cassette tape, resume, and recent photo to: David Manning, General Manager, WLAC, 10 Music Circle East, Nashville, TN 37203. No phone calls please. M/F EOE

### San Antonio's leading A/C FM is

looking for a zany morning sidekick who's into parody songs, character voices & the bizarre to work in a great creative atmosphere... also searching for full- and part-time air talents... Contact Jay Scott, P.D., (512) 646-0105... RUSH TAPE and RESUME to KSMG-FM, 8930 Four Winds, Suite 500, San Antonio, Texas 78239. EOE

### MAGIC 105

KSMG FM

### KISR

#### "100,000" WATT CHR

Positions open for both Program Director/ Air Personality and Air Personality for top-rated CHR in second largest city in Arkansas. 100,000 watt FM with 1200 ft. antenna. R&R and Billboard reporter. Stable ownership and management that is programming-oriented. Genuinely amazing promotions. Beautiful area with scenic mountains, lakes, and rivers. Our staff is usually extremely stable, but PD is going to Top 10 market and Asst. PD has an offer to move to PD with ownership elsewhere. Truly a unique, outstanding opportunity for a self-motivated, experienced leader; and for an air personality. Rush tape and resume to Fred Baker, Jr., KISR, Box 3100, Fort Smith, Arkansas 72913. EOE

## OPENINGS

### KPLE FM-105

We're looking for an aggressive experienced PD, with a bright and exciting morning show to make us #1 in a market of 195,000. Should include numbers with T&R to George Franz, KPLE-FM, PO Box 1230, Temple, TX 76503. EOE

#### AFTERNOON DRIVE

Uptempo adult FM looking for energetic personality. Have a blast in one of the southeast's finest major cities. Beautiful facility, great signal and excellent pay. Send aircheck and production examples today to Radio & Records, 1930 Century Park West, #489, Los Angeles, CA 90067. EOE

### WMAGIC 99.5 FM

#### WE'RE LOOKING FOR MORE OF THE BEST!

MAGIC 99.5 Greerborn/Winston-Salem/Highpoint now accepting tapes and resumes for possible future openings for air personalities and newpeople both full and parttime. Tapes and resumes to: John Drulis, Program Manager, WMAG-FM, P.O. Box 2208, High Point, NC 27261. An equal opportunity employer. VOYAGER COMMUNICATIONS, INC.

### COUNTRY MORNING PERSONALITY

We're still searching for the "right" contemporary Country morning personality for Southeast 100-kw FM. Humorous "personality," warm, witty, and "local-ly topical." Send tape and resume to: Radio & Records, 1930 Century Park West, Box 473, Los Angeles, CA 90067. EOE

### MIDWEST

Afternoon drive at AC. Females encouraged to apply. Top-notch facilities. T&R: BWBA, Box 207, Washburn, WI 54981 EOE (10/24)

Possible future opening. Long hours, hard work. Team player & great attitude. T&R: Anita Mariet, KFM, 1104 12th Ave. S, Nampa, ID 83851 EOE (10/24)

Uptempo, personality-oriented Country team seeks fulltime talent with production skills. Enjoy appearances & big league promotions. T&R: Dan Olsen, WXYQ, Box 247, Stevens Point, WI 54481 EOE (10/24)

### OHIO

Small-medium size Ohio market seeks drive individual with quality air/production skills. Right bucks for the right person. Tapes/resume to Radio & Records, 1930 Century Park West, Box 496, Los Angeles, CA 90067. EOE

### WEST

KYYA/Billings seeking air talents. T&R: Jack Bell, 1645 Central Ave., Billings, MT 59102 EOE (10/17)

"Lite" music station seeking mature person for possible future fulltime opening. Delivery, voice more important than personality. Seasoning essential. T&R: Ford Michaels, KPLM, 1276 N. Palm Canyon, Suite 106, Palm Springs, CA 92262 EOE (10/17)

If you have the killer instinct, desire to have the best station & are dedicated professional, send T&R/programming philosophy to Constant Communications, 101 Lakspur Landing Circle, Lakspur, CA 94939 EOE (10/24)

Listener-oriented on-air Program Director for Top 75 market with Hispanic base. The station wants to attract adults with Hits and well-programmed Gold. People skills a must.

Send tape, resume, and support materials to:

SHANE MEDIA SERVICES  
6405 Richmond Ave., #311  
Houston, TX 77057

## OPENINGS

Responsible & experienced OM/AT/MD seeking new challenge. Immediate availability. Any market. I am the person who makes the difference. CHRIS: (307) 562-9022. EOE (10/24)

Lost night driver to majors. Need team player to continue success on Rocky Mountain giant. T&R: Jimmy Orr, KR50, 1806 Capitol Ave., Cheyenne, WY 82001 EOE (10/24)

Seeking Sales Manager & AEs with retail experience for AC station in Simi Valley. Resumes: GM, KWKK, 2136 Brentwood St., Simi Valley, CA 93063 EOE (10/24)

Riverside/San Bernardino AM/FM seeking experienced sales people for fast-growing dynamic group. If you are an achiever who is looking to move up: GSM, KCCK, (714) 882-2575. EOE (10/24)

San Francisco North Bay Area CHR seeks talent. Three years' minimum experience. T&R: Scott Mitchell, 93 KREO, Box 1598, Santa Rosa, CA 95404 EOE (10/24)

Seeking announcer for Contemporary Country station in Redding, CA. 100.000kw FM. T&R: KNCC, 2551 Park Marina Drive, Redding, CA 96001 EOE (10/24)

AC on the beautiful North Coast seeks MD/middays/production. If you can handle all three, KATA/Arcata CA is the place for you. Jill Henry: (707) 822-7223. EOE (10/24)

Seeking 12 exceptional broadcasters. Beginners & pros. Immediate openings. All shifts, great salaries. Rush T&R: Westwood, 279 S. Beverly, Suite 402, Beverly Hills, CA 90212 EOE (10/24)

Country AC combo in Delaware seeks airstaff. Fulltime needed. T&R: Tim Hopkins, Box 324, Millford, DE 19863 EOE (10/24)

Bright WJBR/Wilmington has weekend openings in news & programming. T&R: Doug Weldon, OM, 2617 Bright Rd., Wilmington, DE 19810 EOE (10/24)

Seeking radio news reporter. Small market, local news emphasis. Good people/facilities. T&R: Tim Walter, WKLI, 610 N. Wayne St., Angola, IN 46703 EOE (10/24)

### AVAILABLE MORNINGS LONG JOHN WADE

(15 YEARS MAJOR MARKET EXPERIENCE)

Meticulously prepared to join your AC morning wake-up team understanding stimulating and creating the sound/solutions. (817) 255-9149 or (305) 942-8861.

### KSLX 100.7 FM ALL CLASSIC HITS

KSLX-FM/KOPA-AM, Phoenix, stations of First Media Corporation, is accepting applications for the position of Program Director. Contact Carl D. Hamilton at (602) 941-1007, or send materials to 4601 N. Scottsdale Road, Scottsdale, AZ 85251. EOE

### AIR PERSONALITY/ PRODUCTION DIRECTOR

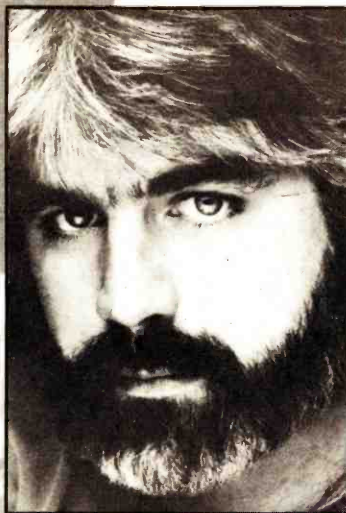
Major California CHR is looking for a Production Director to oversee all commercial and promo production and commercial readiness (continuity function). Will pull a two-hour midday airshift and work a weekend airshift. We need three-in-one... a super jock, a damn good production person, and someone to make sure all spots are ready to go. Attention to detail and follow-through an absolute necessity. When you're off the air, you'll be behind a desk controlling the production and flow of all commercials. We're a group-owned CHR. If you can do the job for us, we'll take care of you. Letter of application, resume and tape to: Radio & Records, 1930 Century Park West, Box 498, Los Angeles, CA 90076. EOE



MICHAEL McDONALD  
SINGS HITS.  
HERE'S HIS NEW ONE.

# MICHAEL McDONALD

“OUR LOVE”  
(THEME FROM NO MERCY)



THE NEW SINGLE PRODUCED  
BY MICHAEL McDONALD  
AND TED TEMPLEMAN



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## NATIONAL MUSIC FORMATS

Added This Week

### Broadcast Programming

John Sherman-Jay Albright (800) 426-9082

#### Adult Contemporary

BOSTON "Amanda"  
DARYL HALL "Foolish Pride"  
BILLY OCEAN "Love Is Forever"

#### Modern Country

O'KANES "Oh Darlin'"  
LYLE LOVETT "Cowboy Man"  
HOLLY DUNN "Daddy's Hands"  
DAN SEALS "You Still Move Me"  
EDDIE RABBITT "Gotta Have You"  
LIONEL RICHIE & ALABAMA "Deep River Woman"

#### Century 21

Greg Stephens (214) 934-2121

#### The Z Format

BEN E. KING "Stand By Me"  
GENESIS "Land Of Confusion"  
BILLY OCEAN "Love Is Forever"  
BANGLES "Walk Like An Egyptian"

#### The AC Format

AIR SUPPLY "One More Chance"  
BENJAMIN ORR "Stay The Night"  
BILLY OCEAN "Love Is Forever"  
SERGIO MENDES "Take This Love"  
R. COOLIDGE & R. HOLMES "Touch & Go"

#### Super-Country

JOHN CONLEE "The Carpenter"  
DAN SEALS "You Still Move Me"  
GARY MORRIS "Leave Me Lonely"  
GIRLS NEXT DOOR "Baby I Want It"  
LIONEL RICHIE & ALABAMA "Deep River Woman"  
KENNY ROGERS "They Don't Make Them Like..."

### Concept Productions

Elvin Ichiyama (916) 782-7754

#### CHR

GLASS TIGER "Someday"  
SURVIVOR "Is This Love"  
POLICE "Don't Stand So Close To Me '86"

#### Country

LYLE LOVETT "Cowboy Man"  
WILD CHOIR "Heart To Heart"  
KEITH WHITLEY "Homecoming '63"  
LIONEL RICHIE & ALABAMA "Deep River Woman"

#### AC

EL DeBARGE "Someone"  
BENJAMIN ORR "Stay The Night"  
MIAMI SOUND MACHINE "Falling In Love (Uh Oh)"

### Drake-Chenault

Bob Laurence (800) 247-3303

#### XT-40

CAMEO "Word Up"  
OMD "Forever (Live & Die)"  
BILLY IDOL "To Be A Lover"  
ROBBIE NEVIL "C'est La Vie"  
PETER GABRIEL "In Your Eyes"  
ORAN "JUICE" JONES "The Rain"  
BILLY OCEAN "Love Is Forever"  
WANG CHUNG "Everybody Have Fun Tonight"  
HOWARD JONES "You Know I Love You Don't You"

#### Contempo 300

DOUBLE "Woman Of The World"  
AIR SUPPLY "One More Chance"  
BILLY OCEAN "Love Is Forever"  
DAVID PACK "I Just Can't Let Go"  
KENNY ROGERS "They Don't Make Them Like..."

#### Great American Country

MICHAEL JOHNSON "Give Me Wings"  
RICKY SKAGGS "Love's Gonna Get You"  
MERLE HAGGARD "Out Among The Stars"  
PAKE McENTIRE "Bad Love"  
CONWAY TWITTY "Falling For You For Years"  
DAN SEALS "You Still Move Me"

### Media General

#### Broadcast Services

Bob Durais (901) 320-4433

#### Action

BOSTON "Amanda"  
BEN E. KING "Stand By Me"  
BENJAMIN ORR "Stay The Night"  
SERGIO MENDES "Take This Love"

#### Your Country

DON WILLIAMS "Then It's Love"  
MERLE HAGGARD "Out Among The Stars"  
CONWAY TWITTY "Falling For You For Years"  
NEW GRASS REVIVAL "Ain't That Peculiar"  
KENNY ROGERS "They Don't Make Them Like They..."

#### Hit Rock

JERMAINE STEWART "Jody"  
OMD "Forever (Live & Die)"  
DARYL HALL "Foolish Pride"  
ROBBIE NEVIL "C'est La Vie"  
HOWARD JONES "You Know I Love You Don't You"

### Peters Productions, Inc.

George Junak (800) 255-8511

#### Country Lovin'

LYLE LOVETT "Cowboy Man"  
JOHN CONLEE "The Carpenter"  
JUDY RODMAN "She Thinks That She'll Marry"

#### The Ultimate AC

JIMMY BUFFETT "Creola"  
AIR SUPPLY "One More Chance"  
BILLY OCEAN "Love Is Forever"  
SERGIO MENDES "Take This Love"

### Radio Arts

John Benedict (818) 841-0225

#### Country's Best

O'KANES "Oh Darlin'"  
DAN SEALS "You Still Move Me"  
BILLY JOE ROYAL "I Miss You Already"  
JUDY RODMAN "She Thinks That She'll Marry"  
KATHY MATTEA "Walk The Way The Winds Blows"

#### Soft Contemporary

MONKEES "Daydream Believer"  
AIR SUPPLY "One More Chance"  
BILLY OCEAN "Love Is Forever"  
BENJAMIN ORR "Stay The Night"

#### Sound 10

MONKEES "Daydream Believer"  
AIR SUPPLY "One More Chance"  
BILLY OCEAN "Love Is Forever"  
BENJAMIN ORR "Stay The Night"

### Satellite Music Network

Pat Clarke (214) 991-9200

#### The Starstation

RIC OCASEK "Emotion In Motion"  
BEACH BOYS "California Dreamin'"

#### Country Coast-To-Coast

MEL McDANIEL "Stand On It"  
DON WILLIAMS "Then It's Love"  
BILLY JOE ROYAL "I Miss You Already"  
RICKY SKAGGS "Love's Gonna Get You Someday"  
REBA McENTIRE "What Am I Gonna Do About You"

#### Rock 'N' Hits

SURVIVOR "Is This Love"  
BEN E. KING "Stand By Me"  
DARYL HALL "Foolish Pride"  
BANGLES "Walk Like An Egyptian"  
POLICE "Don't Stand So Close To Me '86"

### Transtar

#### Adult Contemporary

Mike Tanner (713) 460-6383

LIONEL RICHIE "Love Will Conquer All"  
P. CETERA & A. GRANT "Next Time I Fall"  
BRUCE HORNSBY & THE RANGE "The Way It Is"



# YOUNG BLACK PROGRAMMERS COALITION, INC.

## NOVEMBER 14th, 15th, & 16th, 1986 HYATT REGENCY HOTEL

Houston, Texas  
(713) 654-1234

*Special YBPC Room Rate*  
**\$49 Single \$59 Double per day/per room**

Theme: Where Do We Go From Here ???

- I. The Changing Format
- II. Record Promotion The New Ball Game
- III. Polishing Your Image In The Industry

### SCHEDULE OF EVENTS

#### FRIDAY, NOVEMBER 14th

Registration 3:00 pm - 5:00 pm  
7:00 pm - 9:00 pm — Cocktail Party

#### SATURDAY, NOVEMBER 15th

Registration 10:00 am - 12 Noon  
General Session 9:00 am - 10:00 am  
Workshop I 10:30 am - 12:00 Noon  
Lunch 12:00 Noon - 1:30 am  
Workshop II 1:30 pm - 3:00 pm  
Workshop III 3:00 pm - 4:30 pm  
Cocktail Party 6:00 pm - 8:00 pm  
Award Banquet 8:00 pm - 11:00 pm

#### SUNDAY, NOVEMBER 16th

**YBPC ANNUAL  
MEETING**  
*Election of National  
Officers*  
11:00am - 2:00pm

#### EARLY BIRD REGISTRATION FEES

Members .....	\$50.00
Non-Members .....	\$60.00
Late Fee After October 31 .....	\$10.00
Spouse Regular or Banquet Ticket .....	\$40.00
CONTACT: Barbara Lewis.....1-504-242-3131	
Marcell Lee.....	.504-822-1945
Stephanie Smallwood.....	.318-898-1112

#### SOUVENIR BOOKLET INFORMATION

\* Ads Page Size Based on 8 1/2 x 11 Trim

\$400.00.....	Full Page - Inside Front & Back
\$300.00.....	Full Page
\$200.00.....	Half Page
\$150.00.....	Fourth Page
\$75.00.....	Eighth Page
\$50.00.....	Professional Card and Name
Non Camera Ready Art Work.....\$100.00	
CONTACT: Henry Jefferson, 10600 So. Gessner #4, Houston, Texas 77071, 713-271-0011 A.D. Washington, 214-556-2002	

#### THE NINTH ANNUAL YBPC NATIONAL MEETING '86

YBPC, INC. c/o BARBARA LEWIS  
7011 Salem Dr.  
New Orleans, La. 70127

Name \_\_\_\_\_

Radio/TV Station \_\_\_\_\_

Radio/TV Station \_\_\_\_\_

Company \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ \$ \_\_\_\_\_

(CHECKS OR MONEY ORDERS ONLY)

BLACK/URBAN

BREAKERS.

**S.O.S. BAND**  
Even When You Sleep (Tabu/CBS)  
69% of our reporters on it. Rotations: Heavy 3/0, Medium 22/0, Light 36/17, Total Adds 17, including WDJY, WDLA, WDWI, WJLB, WKND, WAAK, WTKL, WPEG, KAPE, Z103. Debuts at number 39 on the Black/Urban chart.

**ISAAC HAYES**  
Ike's Rap/Hey Girl (Columbia)  
69% of our reporters on it. Rotations: Heavy 5/0, Medium 23/1, Light 33/14, Total Adds 15 including WVEE, WEDR, WYLD-FM, K94, WGCI, WVOK, KACE, WENN, WORL, WKWM. Debuts at number 37 on the Black/Urban chart.

**CHAKA KHAN**  
Tight Fit (WB)  
67% of our reporting stations on it. Rotations: Heavy 2/0, Medium 23/2, Light 35/10, Total Adds 12 including WUSL, WEDR, WYLD-FM, WZAK, WATV, WQMG, WKXI, WKGN, WKWM, WFLA. Breaker off the chart.

**KOOL & THE GANG**  
Victory (Mercury/PolyGram)  
66% of our reporting stations on it. Rotations: Heavy 0/0, Medium 18/18, Light 41/41, Total Adds 59 including WXYV, WHUR, WVEE, KMJQ, WBMX, WZAK, KDAY, XHRM, KDKO, KUKQ. Breaker off the chart.

**SHIRLEY JONES**  
Last Night I Needed Someone (PIR/Manhattan)  
64% of our reporters on it. Rotations: Heavy 10/0, Medium: 29/1, Light: 18/6, Total Adds 7, K94, WDMT, KACE, WJIZ, WKGN, KDKS, WANM. Moves 38 to 33.

**BILLY OCEAN**  
Love Is Forever (Jive/Arista)  
62% of our reporters on it. Rotations: Heavy 0/0, Medium 29/3, Light 26/7, Total Adds 10, WWIN-FM, WXYV, K94, WDMT, WLUM, KACE, WFXA, JET94, WVOI, KDKO. Breaker off the chart.

**BOBBY BROWN**  
Girl Friend (MCA)  
61% of our reporting stations on it. Rotations: Heavy 3/0, Medium 20/1, Light 31/19, Total Adds 20, including KMJQ, WDLA, WEDR, WDWI, WJLB, KJLH, XHRM, WDKX, WCXX, WFLA. Breaker off the chart.

NEW & ACTIVE

**MIKI HOWARD "Come Share My Love" (Atlantic) 51/13**  
Rotations: Heavy 0/0, Medium 16/1, Light 35/12, Total Adds 13, WAMO, K94, WTMP, WDKX, WAOK, WPAL, WFXC, KDZL, WJYL, KHYS, WWDW, KBUZ, KMYX. Mediums include: WDA5, WDLA, WFXA, WQMG, WZAZ, WLOU, KAPE.

**OLIVER CHEATHAM "S.O.S." (Critique) 47/6**  
Rotations: Heavy 0/0, Medium 26/2, Light 13/4, Total Adds 6, WDMT, XHRM, WJMI, WLOU, WDDM, WTLF. Heavy: WYOI, WGCI, KDKL, WPEG, WOPX, WKXI, WPDQ, KDKS. Mediums include: WXYV, WVEE, WEDR, WTMP, WBMX, WLUM, KJLH.

**NEW EDITION "Once In A Lifetime Groove" (MCA) 45/18**  
Rotations: Heavy 2/0, Medium 17/3, Light 26/15, Total Adds 18, WHUR, K104, WYLD-FM, WTMP, KDAY, WKND, WTKL, WPEG, KDZL, WOPX, WKXI, WKGN, WJYL, KHYS, KDZL, Z103, WGPR, WVOI. Heavy: WAMO, K94.

**RUN D.M.C. "You Be Ill'in" (Profile) 39/20**  
Rotations: Heavy 3/0, Medium 10/2, Light 26/18, Total Adds 20, WILD, WHRK, WGCI, KMJQ, KDAY, XHRM, WAOK, WFXA, KDKL, WXOK, WATV, WPEG, JET94, WKXI, WZAZ, WKGN, WLOU, WTKL, WZEN, KDKO.

**RANDY CRAWFORD "Desire" (WB) 37/2**  
Rotations: Heavy 0/0, Medium 8/0, Light 29/2, Total Adds 2, WHUR, WFXC. Medium: WDA5, WBLZ, WJIZ, WENN, WJMI, WANM, WAAA, KMYX.

**KLYMAXX "Sexy" (Constellation/MCA) 36/19**  
Rotations: Heavy 0/0, Medium 9/3, Light 27/16, Total Adds 19, WDA5, WVEE, WHRK, WTMP, WGCI, KMJM, WNHC, WJIZ, WAOK, WXOK, WPAL, KDZL, WJYL, WORL, KAPE, KDKS, WANM, WGPR, WZEN.

**KRYSTOL "Precious, Precious" (Epic) 36/13**  
Rotations: Heavy 0/0, Medium 3/0, Light 33/13, Total Adds 13, K104, WEDR, WBMX, KMJM, WXOK, WPEG, WQMG, WJMI, KIZ, WJYL, WLOU, WGPR, WZEN. Medium: WDLA, WZAZ, WANM.

**PIECES OF A DREAM "Joyride" (Manhattan) 36/3**  
Rotations: Heavy 0/0, Medium 18/1, Light 18/2, Total Adds 3, WHUR, KHYS, WFLA. Medium: WYLD-FM, WDKX, WFXA, WENN, WPAL, WPEG, WFXC, KIZ, WBLX, WQOK, WPLZ, WANM, WAAA, WCXX, Z103, WWNS, KBUZ.

**KEITH PATRICK "Night To Remember" (Omni/Atlantic) 32/4**  
Rotations: Heavy 1/0, Medium 13/0, Light 18/4, Total Adds 4, WDWI, WHRC, WFXA, KHYS. Heavy: WVOI. Medium: WTMP, WPAL, WQMG, WHYZ, WOPX, WZAZ, KIZ, KOKY, WALT, WBLX, KDKS, WTKL, KBUZ.

**GWEN GUTHRIE "Outside In the Rain" (Polydor/PolyGram) 31/7**  
Rotations: Heavy 0/0, Medium 7/1, Light 24/6, Total Adds 7, WILD, WUSL, WTMP, WZAK, KDZL, WLOU, WANM. Medium: WYLD-FM, WJLB, WNHC, WJMI, KAPE, WAAA.

**ERIC B "Eric B Is President" (4th & Broadway/Island) 30/5**  
Rotations: Heavy 0/0, Medium 11/1, Light 14/4, Total Adds 5, WQMG, WJIZ, KOKL, WTKL, WPLZ. Heavy: WDA5, WUSL, KMJQ, KDAY, WDDM. Medium: WRKS, WHRK, WDWI, WZAZ, WQMG, KHYS, WGPR, WKWM, WWNS, WVOI.

**EL DeBARGE "Someone" (Gordy/Motown) 27/13**  
Rotations: Heavy 0/0, Medium 9/4, Light 18/9, Total Adds 13, WHUR, K104, WDMA, WTMP, WZAK, KJLH, WNHC, Z93, WJMI, WORL, Z103, WGPR, WKWM. Medium: WAMO, WBMX, KACE, WAOK, JET94.

**SHIRLEY MURDOCK "As We Lay" (Elektra) 27/5**  
Rotations: Heavy 6/0, Medium 10/1, Light 11/4, Total Adds 5, XHRM, KIZ, KOKY, WBLX, WCKX. Heavy: WYLD-FM, WZAK, WNHC, WFXA, WLOU, Z103. Medium: K104, WEDR, KOKL, WXOK, KDZL, WALT, KHYS, WPLZ, KDKO.

**WHODINI "Growing Up" (Jive/Arista) 25/19**  
Rotations: Heavy 0/0, Medium 6/2, Light 19/17, Total Adds 19, WDA5, WHUR, KMJQ, WDWI, WQMG, WKMI, WAOK, KOKL, WTKL, WQMG, WOPX, WALT, WBLX, KAPE, WCKX, WWNS, WVOI.

**DONNELL PITMAN "Chocolate Lover" (After Five/Fastlane) 25/5**  
Rotations: Heavy 1/0, Medium 4/0, Light 20/5, Total Adds 5, WDJY, KMJQ, WYLD-FM, KOKY, WTKL. Heavy: WZAZ. Medium: WDWI, WAOK, WFXC, WKXI.

**UTFO "Split Personality" (Select) 25/3**  
Rotations: Heavy 2/0, Medium 6/0, Light 17/3, Total Adds 3, WTKL, WENN, KDKO. Heavy: WZAK, KDAY. Medium: KMJQ, WATV, WPAL, WQMG, WKXI, WZAZ.

MOST ADDED

**KOOL & THE GANG (59)**  
**GRACE JONES (25)**  
**BOBBY BROWN (20)**  
**RUN D.M.C. (20)**  
**KLYMAXX (19)**  
**WHODINI (19)**  
**NEW EDITION (18)**  
**S.O.S. BAND (17)**  
**JANET JACKSON (16)**

HOTTEST

**GREGORY ABBOTT (59)**  
**MELBA MOORE (57)**  
**HUMAN LEAGUE (50)**  
**FREDDIE JACKSON (36)**  
**CAMEO (21)**  
**JESSE JOHNSON (18)**  
**CLUB NOUVEAU (17)**  
**GENERAL KANE (15)**  
**STACY LATTISAW (14)**  
**RJ'S LATEST ARRIVAL (14)**

SIGNIFICANT ACTION

**GRACE JONES "I'm Not Perfect (But I'm Perfect For You)" (Manhattan) 23/22**  
Rotations: Heavy 0/0, Medium 6/6, Light 17/16, Total Adds 22, WWIN-FM, WDA5, WHUR, WEDR, WYLD-FM, WBLZ, WZAK, KMJM, WQMG, WJYL, WQOK, WPLZ, KAPE, KDKS, WAAA, WCXX, Z103, WGPR, WKWM, WVOI, KBUZ, KDKO.

**MANHATTANS "Where Did We Go Wrong" (Columbia) 22/11**  
Rotations: Heavy 0/0, Medium 6/1, Light 16/10, Total Adds 11, WAMO, KOKL, WATV, WPAL, WFXC, WOPX, WKXI, WKGN, KAPE, WAAA, WDKX. Mediums: WAOK, KOKY, WANM, WTKL, WWNS.

**GLENN JONES "Stay" (RCA) 22/4**  
Rotations: Heavy 0/0, Medium 8/0, Light 14/4, Total Adds 4, WHUR, KACE, KDZL, KDKO. Medium: WAMO, WZAK, WDKX, WENN, WJJS, KAPE, KDKS, WAAA.

**MAZE "When You Love Someone" (Capitol) 21/11**  
Rotations: Heavy 0/0, Medium 4/0, Light 17/11, Total Adds 11, WDJY, WBMX, WDKX, WENN, WOPX, KIZ, WJYL, WPLZ, WAAA, WDKX, WVOI. Medium: K104, KACE, Z103, WZEN.

**R. JUSTICE ALLEN "Crackin' Up" (Macoia) 21/5**  
Rotations: Heavy 0/0, Medium 3/0, Light 18/5, Total Adds 5, WAOK, WPAL, KHYS, WDDM, WTKL. Medium: WDLA, WXOK, KOKY.

**JANET JACKSON "Control" (A&M) 20/16**  
Rotations: Heavy 2/1, Medium 7/6, Light 11/9, Total Adds 16, K104, WHRK, WTMP, WBMX, WZAK, XHRM, Z93, WJMI, WZAZ, WLOU, WQOK, WPLZ, WANM, WAAA, WTKL, KMYX. Heavy: WAMO. Medium: KDAY.

**TEASE "I Wish You Were Here" (Epic) 20/5**  
Rotations: Heavy 0/0, Medium 4/1, Light 16/4, Total Adds 5, WHRK, WJIZ, JET94, WZAZ, KDKS. Medium: WAMO, WXOK, KDZL.

**VOLTAGE BROTHERS "Insecure" (MTM) 19/3**  
Rotations: Heavy 0/0, Medium 7/1, Light 12/2, Total Adds 3, WPAL, WZAZ, WGPR. Medium: WTMP, WTKL, WOPX, WKXI, WQOK, WTKL.

**JEAN CERRONE & La TOYA JACKSON "Oops! Oh No" (Macoia) 18/6**  
Rotations: Heavy 0/0, Medium 3/0, Light 15/6, Total Adds 6, KMJQ, WDWI, KQKL, WOPX, KHYS, KBUZ. Medium: WEDR, WTMP, KUKQ.

**LATIMORE "Sunshine Lady" (Malaco) 18/4**  
Rotations: Heavy 3/0, Medium 0/0, Light 15/4, Total Adds 4, WEDR, WJIZ, WKXI, KDKO. Heavy: WATV, WPAL, KOKY.

**AL JARREAU "Tell Me What I Gotta Do" (WB) 16/14**  
Rotations: Heavy 0/0, Medium 3/2, Light 13/12, Total Adds 14, WWIN-FM, WHUR, WHRK, WYLD-FM, WZAK, OCT104, WJIZ, WENN, WJYL, KDKS, WAAA, WWNS, WVOI, KMYX. Medium: WJMI.

**JAMES ARTHUR JOHNSON "Too Much Is Never Enough" (Tuxedo) 14/10**  
Rotations: Heavy 0/0, Medium 1/0, Light 13/10, Total Adds 10, WTMP, WJIZ, WAOK, WPAL, WPEG, WQMG, WKXI, WBLX, WTKL, WZEN. Medium: WDJY.

**JAKI GRAHAM "Set Me Free" (Capitol) 14/6**  
Rotations: Heavy 0/0, Medium 3/1, Light 11/5, Total Adds 6, WDA5, WJIZ, WXOK, WOPX, WLOU, WWNS. Medium: WTMP, WCKX.

**FDR "Somebody Stole My Mouse" (Fantasy) 13/2**  
Rotations: Heavy 0/0, Medium 1/0, Light 12/2, Total Adds 2, WPAL, WBLX. Medium: WTMP.

**SHANNON "Prove Me Right" (Atlantic) 13/1**  
Rotations: Heavy 0/0, Medium 6/0, Light 7/1, Total Adds 1, WTKL. Medium: WDLA, WNHC, WPAL, WFXC, WQMG, WAAA.

**NOCELA "Summertime, Summertime" (Sleeping Bag) 12/3**  
Rotations: Heavy 0/0, Medium 5/0, Light 6/3, Total Adds 3, WHRK, WKGN, WZEN. Heavy: WILD. Medium: WRKS, WDWI, XHRM, WJIZ, WANM.

**OCTAVIA "2 The Limit" (Pow Wow) 12/2**  
Rotations: Heavy 0/0, Medium 4/1, Light 8/1, Total Adds 2, WWIN-FM, WAOK. Medium: WUSL, KJLH, WPEG.

**SCHERRIE PAYNE/PHILIP INGRAM "On & On" (Superstar International) 12/1**  
Rotations: Heavy 0/0, Medium 3/0, Light 9/1, Total Adds 1, KAPE. Medium: KACE, WKXI, WCKX.

**POINTER SISTERS "Goldmine" (RCA) 11/11**  
Rotations: Heavy 0/0, Medium 3/3, Light 6/8, Total Adds 11, WWIN-FM, WAMO, WHUR, WHRK, WBMX, WZAK, KMJM, WAOK, WQOK, WANM, WAAA.

**PATTI AUSTIN "Only A Breath Away" (Quest/WB) 11/2**  
Rotations: Heavy 0/0, Medium 4/0, Light 7/2, Total Adds 2, WILD, WGPR. Medium: WHUR, WYLD-FM, WJIZ, KIZ.

**TRINERE "I Know You Love Me" (Jampacked) 11/1**  
Rotations: Heavy 0/0, Medium 3/0, Light 8/1, Total Adds 1, Z93. Medium: WXOK, WJMI, WTKL.

**BEASTIE BOYS "It's The New Style" (Def Jam/Columbia) 10/5**  
Rotations: Heavy 0/0, Medium 1/0, Light 9/5, Total Adds 5, WATV, WQMG, WKXI, WKGN, WZEN. Medium: KMJQ.

**JANICE CHRISTIE "Heat Stroke" (Supertronic) 10/3**  
Rotations: Heavy 0/0, Medium 1/0, Light 9/3, Total Adds 3, WPEG, WTKL, KUKQ. Medium: WAMO.

**LEE FIELDS "Stopwatch" (B.D.A.) 10/3**  
Rotations: Heavy 0/0, Medium 5/1, Light 5/2, Total Adds 3, WZAK, WTKL, WBLX. Medium: WFXC, WZAZ, WTKL, WZEN.

**MELISSA MORGAN "Now Or Never" (Capitol) 10/3**  
Rotations: Heavy 0/0, Medium 2/0, Light 7/3, Total Adds 3, WGCI, WFXA, WFXC. Medium: KOKY, WCKX, WWNS.

**COLONEL ABRAMS "Speculation" (MCA) 10/1**  
Rotations: Heavy 2/0, Medium 5/0, Light 3/1, Total Adds 1, WENN. Heavy: WDA5, WGCI. Medium: WRKS, WUSL, WDWI, WBMX, WNHC.

**RAPPERS CONVENTION "The Wiggle" (EMI America) 10/0**  
Rotations: Heavy 0/0, Medium 2/0, Light 8/0, Total Adds 0, Medium: WEDR, WFXC.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation 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.



**TIGHT FIT**

**CHAKA**

**KHAN**

**BREAKER**



© 1986 WARNER BROS. RECORDS INC.

**SQUEEZE INTO 2 GREAT SINGLES**

**SHIVER**  
NEW FROM

**GEORGE BENSON**

**ON YOUR DESK THIS WEEK**

# AIRMAIL AD & LOGS

## EAST

**WVTV/Baltimore**  
Ray Simpson  
KOO & THE GARD  
READY FOR THE MOR  
JEFF LOBERG  
VERA WILLIAMS  
KOO & THE GARD  
BILLY OCEAN  
LEVERT  
Notet: CLUB BOUVAU  
HUMAN LEAGUE  
FREDDIE JACKSON  
JESSE JOHNSON  
RJ'S LATEST ARRIV

**WVTV/Ft. Collins**  
Don Trotters  
AL JARREAU  
BILLY OCEAN  
ARTHUR & CAMP  
KOO & THE GARD  
GIANC JOES  
OCTAVIA  
ROBERT PALMER  
POINTER SISTERS  
LARRY WILLIAMS  
VERA WILLIAMS  
FULL FORCE  
Notet: TEMPTATIONS  
GREGORY ABBOTT  
HUMAN LEAGUE  
PHYLIS NYMAN  
ROBE & JACKSON

**WLD/Beaumont**  
Ely Smith  
RUB D.N.C.  
ARITA BAKER  
ONES OUTRICE  
PATRICIA BARNES  
Notet: HUMAN LEAGUE  
CLUB BOUVAU  
TEMPYATIONS  
GREGORY ABBOTT  
BOBBY BROWN

**WJMN/Hartford**  
John McLean  
KOO & THE GARD  
SOB BARD  
NEW EDITOR  
D TRAIL  
Notet: TEMPTATIONS  
FREDDIE JACKSON  
CLUB BOUVAU  
MOORE & JACKSON  
LOOSE RICHIE

**WHCA/Mem. Haven**  
David Dickinson  
KOO & THE GARD  
KEITH PATRICK  
LUTHER VANDROES  
WHOOH!  
Notet: GREGORY ABBOTT  
HUMAN LEAGUE  
STACY LATTIHAM  
JERVAISE STEWART

**WVTV/New York**  
Tony Grey  
LIONEEL RICHIE  
READY FOR THE MOR  
Notet: OZAM DANCE JOES  
CANDY  
ARITA BAKER  
NEW EDITOR  
RONALD HENRY

**WVTV/Philadelphia**  
Tony Quarterone  
CHAKA KHAN  
OVER OULINE  
DEBRIE BOYS  
BARKLEY  
ARITA BAKER  
Notet: CAMBO  
TEMPTATIONS  
FIVE STAR  
LISA LISA  
PHYLIS NYMAN

**WVTV/Chicago**  
Newed "M" Thomas  
JANET JACKSON  
KOO & THE GARD  
DORIAN BASKIN  
ARITA BAKER  
GARY BARD  
LUTHER VANDROES  
BOBBY BROWN  
JEFF LOBERG  
OLIVER CHESTNAN  
AL JARREAU  
Notet: ROBERT PALMER  
JESSE JOHNSON  
HUMAN LEAGUE  
STACY LATTIHAM  
MOORE & JACKSON

**WVTV/Philadelphia**  
Tony Quarterone  
CHAKA KHAN  
OVER OULINE  
DEBRIE BOYS  
BARKLEY  
ARITA BAKER  
Notet: CAMBO  
TEMPTATIONS  
FIVE STAR  
LISA LISA  
PHYLIS NYMAN

## SOUTH

**WAZL/Albany**  
Tony Wright  
ERIC  
LARRY JONES  
TEARS  
KOO & THE GARD  
KLYNACK  
Notet: LINDIE CLAYTON  
CONTROLLERS  
JAMES ARTHUR JOSE  
JANI GRAHAM  
LAWRENCE  
LEVEL 4  
ELIZAV THAM  
HUMAN LEAGUE  
BARON & DAVIS  
MOORE & JACKSON  
HTMS  
FREDDIE JACKSON

**WVTV/Boston**  
E. Rodney Jones  
UPTO  
KURTIS BLOW  
HTMS  
JENNAISE STEWART  
LEE PIZLOS  
VERA WILLIAMS  
NEW EDITOR  
ERIC B  
Notet: CAMBO  
CLUB BOUVAU  
HUMAN LEAGUE  
LEVERT

**WVTV/Birmingham**  
Dore Daniels  
LEAH DAVIS  
MOORE & JACKSON  
CONDONORES  
MOORE & JACKSON  
HUMAN LEAGUE  
LEVERT

**WVTV/Atlanta**  
Ray Boyd  
JAMES BROWN  
ISAC HAYES  
VERA WILLIAMS  
WHOOH!  
MAYBE  
KLYNACK  
DAVID PACE  
GIANC JOES  
JACKSON  
ARTHUR & CAMP  
Notet: MOORE & JACKSON  
CLUB BOUVAU  
HUMAN LEAGUE  
CONDONORES  
JEFFREY OSBORNE  
LIONEEL RICHIE

**WVTV/Albany**  
Joe Tambone  
WHOOH!  
ARITA BAKER  
PHYLIS NYMAN  
DOMINA ALLEN  
OCTAVIA  
ROBERT PALMER  
POINTER SISTERS  
LARRY WILLIAMS  
VERA WILLIAMS  
FULL FORCE  
Notet: TEMPTATIONS  
GREGORY ABBOTT  
HUMAN LEAGUE  
PHYLIS NYMAN  
ROBE & JACKSON

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Joe Tambone  
WHOOH!  
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Frank B. James  
VOLTAJE BROTHERS  
JANET JACKSON  
PELLELLI NYMAN  
RUB D.N.C.  
ISAC HAYES  
LITE NYMAN  
BILLY OCEAN  
BOBBY BROWN  
KOO & THE GARD  
DOBA ALLEN  
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HUMAN LEAGUE

## MIDWEST

**WVTV/Chicago**  
Joe Tambone  
WHOOH!  
ARITA BAKER  
PHYLIS NYMAN  
DOMINA ALLEN  
OCTAVIA  
ROBERT PALMER  
POINTER SISTERS  
LARRY WILLIAMS  
VERA WILLIAMS  
FULL FORCE  
Notet: TEMPTATIONS  
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VERA WILLIAMS  
FULL FORCE  
Notet: TEMPTATIONS  
GREGORY ABBOTT  
HUMAN LEAGUE  
PHYLIS NYMAN  
ROBE & JACKSON

## WEST

**WVTV/Albany**  
Tony Wright  
ERIC  
LARRY JONES  
TEARS  
KOO & THE GARD  
KLYNACK  
Notet: LINDIE CLAYTON  
CONTROLLERS  
JAMES ARTHUR JOSE  
JANI GRAHAM  
LAWRENCE  
LEVEL 4  
ELIZAV THAM  
HUMAN LEAGUE  
BARON & DAVIS  
MOORE & JACKSON  
HTMS  
FREDDIE JACKSON

**WVTV/Albany**  
Tony Wright  
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Notet: LINDIE CLAYTON  
CONTROLLERS  
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JANI GRAHAM  
LAWRENCE  
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HUMAN LEAGUE  
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MOORE & JACKSON  
HTMS  
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**89 Reporting Stations**  
**87 Current Reports**  
**WHYZ/Greenville and KSOL/**  
**San Francisco called in frozen**  
**playlists.**

NICK  
&  
VAL  
DO IT AGAIN!

WHAT  
BECOMES OF LOVE



the new single by

**ASHFORD & SIMPSON**

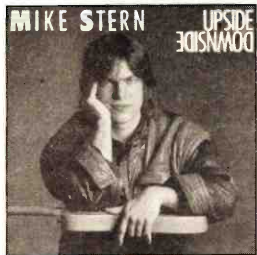
Produced by Nickolas Ashford & Valerie Simpson for Hopsack & Silk Productions, Inc.

Capitol  
© 1992 CAPITOL RECORDS, INC.



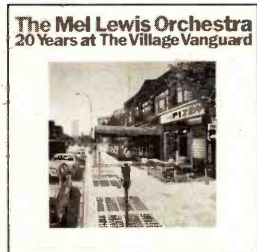
# FOUR OF A KIND!

**ATLANTIC RECORDS IS PROUD  
TO BRING YOU FOUR  
INDISPENSABLE NEW  
JAZZ RECORDINGS:**



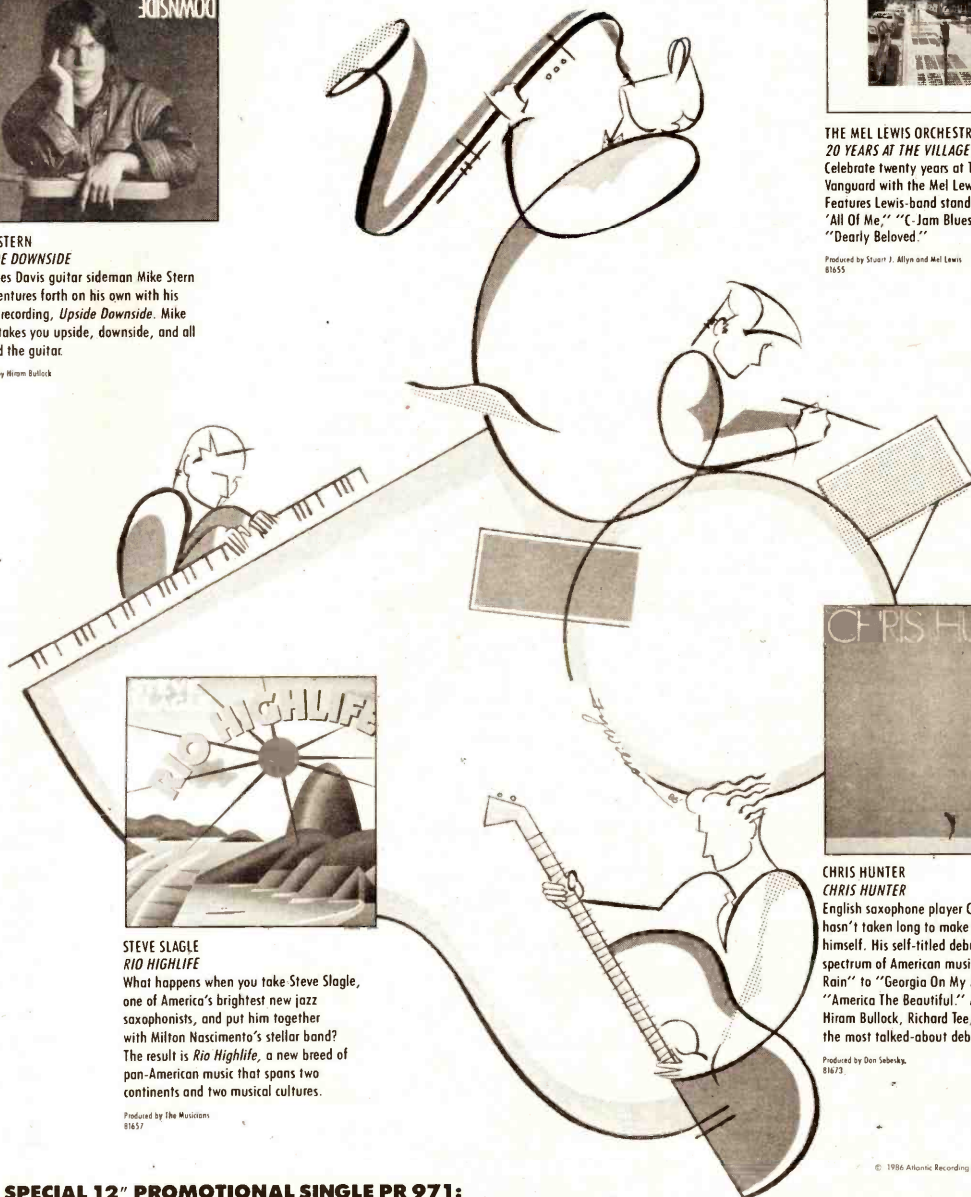
**MIKE STERN**  
*UPSIDE DOWNSIDE*  
Ex-Miles Davis guitar sideman Mike Stern now ventures forth on his own with his debut recording, *Upside Downside*. Mike Stern takes you upside, downside, and all around the guitar.

Produced by Hiram Bullock  
81656



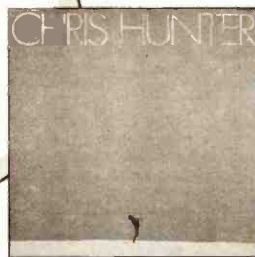
**THE MEL LEWIS ORCHESTRA**  
*20 YEARS AT THE VILLAGE VANGUARD*  
Celebrate twenty years at The Village Vanguard with the Mel Lewis Orchestra. Features Lewis-band standards such as "All Of Me," "C Jam Blues" and "Dearly Beloved."

Produced by Stuart J. Allen and Mel Lewis  
81655



**STEVE SLAGLE**  
*RIO HIGHLIFE*  
What happens when you take Steve Slagle, one of America's brightest new jazz saxophonists, and put him together with Milton Nascimento's stellar band? The result is *Rio Highlife*, a new breed of pan-American music that spans two continents and two musical cultures.

Produced by The Musicians  
81657



**CHRIS HUNTER**  
*CHRIS HUNTER*  
English saxophone player Chris Hunter hasn't taken long to make a name for himself. His self-titled debut LP spans the spectrum of American music: from "Purple Rain" to "Georgia On My Mind" to "America The Beautiful." Accompanied by Hiram Bullock, Richard Lee, this is one of the most talked-about debuts of the year.

Produced by Don Sebring  
81672



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**SPECIAL 12" PROMOTIONAL SINGLE PR 971:  
CHRIS HUNTER "PURPLE RAIN"/"I CAN'T HELP IT" B/W STEVE SLAGLE "SANTA MONICA"/"HIGHLIFE"**

**ON ATLANTIC RECORDS & CASSETTES**

# RADIO & RECORDS NATIONAL AIRPLAY

# COUNTRY

## TOP 50

OCTOBER 24, 1986

Three Weeks  
Two Weeks  
Last Week

Three Weeks	Two Weeks	Last Week	Artist/Title
9	5	3	1 MARIE OSMOND & PAUL DAVIS/You're Still New To Me (Capitol/Curb)
11	6	4	2 ALABAMA/Touch Me When We're Dancin' (RCA)
18	9	5	3 GEORGE STRAIT/Ain't Cool To Be Crazy About You (MCA)
6	2	1	4 RESTLESS HEART/That Rock Won't Roll (RCA)
20	13	9	5 GATLIN BROTHERS/She Used To Be Somebody's Baby (Columbia)
12	10	7	6 STEVE WARINER/Starting Over Again (MCA)
15	12	8	7 JOHN SCHNEIDER/At The Sound Of The Tone (MCA)
22	16	11	8 BELLAMY BROS with FORESTER SISTERS/Too Much Is Not Enough (MCA/Curb)
3	1	2	9 RANDY TRAVIS/Ciggin' Up Bones (WB)
19	14	12	10 JUICE NEWTON/Cheap Love (RCA)
23	19	13	11 T. GRAHAM BROWN/He'll And High Water (Capitol)
21	17	14	12 BARBARA MANDRELL/No One Mends A Broken Heart... (MCA)
2	3	6	13 EARL THOMAS CONLEY & ANITA POINTER/Too Many Times (RCA)
38	28	19	14 HANK WILLIAMS JR./Mind Your Own Business (WB/Curb)
32	26	22	15 MICHAEL JOHNSON/Give Me Wings (RCA)
28	25	20	16 HOLLY DUNN/Daddy's Hands (MTM)
1	4	10	17 EXILE/It'll Be Me (Epic)
—	39	27	18 JUDDYS/Cry Myself To Sleep (RCA/Curb)
40	33	26	19 RICKY SKAGGS/Love's Gonna Get You Someday (Epic)
33	30	24	20 WAYLON JENNINGS/What You'll Do When I'm Gone (MCA)
24	22	21	21 JOHN ANDERSON/Honky Tonk Crowd (WB)
45	35	28	22 REBA McENTIRE/What Am I Gonna Do About You (MCA)
31	29	25	23 SAWYER BROWN/Out Goin' Catin' (Capitol/Curb)
—	45	34	24 DON WILLIAMS/Then It's Love (Capitol)
35	31	29	25 GEORGE JONES/Wine Colored Roses (Epic)
34	32	30	26 BILLY JOE ROYAL/ Miss You Already (Atlantic America)
42	38	33	27 MEL McDANIEL/Stand On It (Capitol)
17	15	15	28 SWEETHEARTS OF THE RODEO/Since I Found You (Columbia)
—	43	37	29 PAKE McENTIRE/Bad Love (RCA)
—	46	36	30 CONWAY TWITTY/Fallin' For You For Years (WB)
48	42	39	31 JUDY RODMAN/She Thinks That She'll Marry (MTM)
39	37	35	32 GENE WATSON/Everything I Used To Do (Epic)
44	41	38	33 KATHY MATTEA/Walk The Way The Wind Blows (Mercury/PG)
7	7	16	34 LEE GREENWOOD/Didn't We (MCA)
4	11	17	35 CRYSTAL GAYLE/Cry (WB)
—	48	43	36 T.G. SHEPPARD/Half Past Forever (Columbia)
5	8	18	37 SCHUYLER, KNOBLOCH & OVERSTREET/You Can't Stop Love (MTM)
47	44	41	38 STATLER BROTHERS/Only You (Mercury/PG)
50	47	44	39 O'KANES/Oh Darlin' (Columbia)
BREAKER	40	34	40 DAN SEALS/You Still Move Me (EMI America)
25	20	23	41 ANNE MURRAY/My Life's A Dance (Capitol)
—	49	45	42 MERLE HAGGARD/Out Among The Stars (Epic)
—	50	46	43 JOHN CONLEE/The Carpenter (Columbia)
14	18	14	44 MICKEY GILLEY/Doo-Wah Days (Epic)
10	21	32	45 TANYA TUCKER/Just Another Love (Capitol)
DEBUT	46	42	46 LIONEL RICHIE & ALABAMA/Deep River Woman (Motown)
16	35	45	47 EDDIE RABBITT & JUICE NEWTON/Both To Each Other (RCA)
DEBUT	48	44	48 GARY MORRIS/Leave Me Lonely (WB)
DEBUT	49	46	49 NICOLETTE LARSON/That's More About Love (Than I)... (MCA)
13	24	40	50 SOUTHERN PACIFIC/A Girl Like Emmylou (WB)

Total Reports/Adds

Heavy	Medium	Light
157/2	135	19
157/0	130	27
156/1	117	38
151/0	122	14
154/2	105	49
152/1	95	48
154/4	97	53
158/1	92	61
138/0	102	22
141/0	81	49
155/2	64	82
140/3	81	51
124/0	72	33
153/4	31	100
152/7	23	99
143/8	49	67
107/0	67	24
151/15	14	99
147/8	13	99
144/8	14	97
116/0	58	45
147/12	12	91
130/5	34	75
141/24	9	71
122/4	31	71
114/4	25	66
122/10	11	74
84/0	25	41
126/12	1	71
123/28	3	56
115/9	1	69
98/2	18	54
103/5	8	69
72/1	21	35
71/0	23	29
111/10	4	58
63/0	27	25
98/7	2	60
108/11	3	53
108/39	1	38
74/1	16	47
93/26	4	41
84/25	4	28
48/0	15	24
46/0	17	15
57/15	12	17
36/0	11	15
67/41	1	10
60/9	0	28
40/0	12	15

## MOST ADDED

- GARY MORRIS (41)
- EDDIE RABBITT (40)
- DAN SEALS (39)
- GIRLS NEXT DOOR (32)
- LYLE LOVETT (32)
- CONWAY TWITTY (28)
- MERLE HAGGARD (26)
- JOHN CONLEE (25)
- DON WILLIAMS (24)
- WILD CHOIR (24)

## HOTTEST

- ALABAMA (78)
- MARIE OSMOND & PAUL DAVIS (69)
- RANDY TRAVIS (69)
- RESTLESS HEART (63)
- GEORGE STRAIT (55)
- BELLAMY BROS w/FORESTERS... (36)
- GATLIN BROTHERS (35)
- STEVE WARINER (23)
- JOHN SCHNEIDER (23)
- E.T. CONLEY & A. POINTER (21)

**MOST ADDED & HOTTEST** list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS

**DAN SEALS**  
You Still Move Me (EMI America)

On 68% of reporting stations. Rotations: Heavy 1, Medium 38, Light 69, Total Adds 99 including WGNA, WQBE, WTCR, WHN, WIXL, CHOW, WXBQ, WGKX, WQDR, KRMD, WUSQ, KBMR, WUBE, WMNI, KFGO, WTHI, KGHL, KLZ, KUGN, KCBQ, KGA. Moves 48-40 on the Country chart.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status.

When the music counts,  
you can count on DAN  
for another grand slam!

FROM THE ALBUM  
"On The Front Line" (17231)



**DAN SEALS**  
"You Still Move Me" (0343)

**BREAKERS**

R&R 40

BB 47



# COUNTRY

## NEW & ACTIVE

**MERLE HAGGARD "Out Among The Stars" (Epic) 83/20**  
 Rotations: Heavy 4, Medium 41, Light 48, Total Adds 26 including WGNA, WCAO, WRKZ, WAJR, WFOR, WNYR, WYVA, WYWK, WZZK, WDO5, WESC, WYK, KUJY, WFRS, KUEN, KUPL, KWAJ, KMPS, KGA. Moves 49-42 on the Country chart.

**JOHN CONLEE "The Carpenter" (Columbia) 84/25**  
 Rotations: Heavy 4, Medium 28, Light 52, Total Adds 25 including WYAM, WTCR, WDLX, WFOR, KEAN, WYWK, KYKR, KKKX, W5X, WCMS, KRMD, KUJY, KRST, KIK-FM, KUJY, KLZ, KUEN, KGA. Moves 50-43 on the Country chart.

**GARY MORRIS "Love Me Loney" (WB) 87/41**  
 Rotations: Heavy 1, Medium 10, Light 56, Total Adds 41 including WOKX, WYVA, KRKY, WUSY, KHEY, WAMZ, WLWI, WSM, KKKY, WJBE, WYNG, KFKE, WOW, WXCL, KTTS, WTH, KIK-FM, KYGO, KOLO, KCKC, KSN, KRPM. Debuts at number 48 on the Country chart.

**STEVE EARLE "Someday" (MCA) 88/21**  
 Rotations: Heavy 0, Medium 17, Light 43, Total Adds 32 including WDLX, WXXK, WDSY, WFOR, KEAN, KYKR, WTVY, W5X, WDAF, WKCO, WTH, KYVO, KLZ, WJBE, KFKE, KIK, KUPL, KOLO, KSON.

**NICOLETTE LARSON "That's More About Love..." (MCA) 88/9**  
 Rotations: Heavy 0, Medium 28, Light 32, Total Adds 9, WYAM, WXXK, WFOR, WLWI, WSLR, WONE, KSO, WXCL, KTPK, Medium: WTVY, WDAF, WDW, KIKS, KNIX, KOLO, KSOP. Debuts at number 49 on the Country chart.

**LYLE LOVETT "Cowboy Man" (MCA/Curb) 89/32**  
 Rotations: Heavy 0, Medium 13, Light 48, Total Adds 32 including WDLX, WXXK, WDSY, WFOR, KEAN, KYKR, WTVY, W5X, WDAF, WKCO, WTH, KYVO, KLZ, WJBE, KFKE, KIK, KUPL, KOLO, KSON.

**GIRLS NEXT DOOR "Baby I Want N" (MTM) 90/32**  
 Rotations: Heavy 0, Medium 9, Light 49, Total Adds 32 including WOKX, WDLX, WFOR, WYVA, KEAN, KASE, WUSY, WLWI, W5X, WSM, WYKA, WJBE, WKCO, WAAX, WGE, KOXY, KRWO, KCCY, KOLO.

**LIONEL RICHIE & ALABAMA "Deep River Woman" (Motown) 87/15**  
 Rotations: Heavy 12, Medium 17, Light 29, Total Adds 15, WCAQ, WTCR, WXY, WYAF, KYKR, WKBO, W5X, KBMR, WML, KCB, WKCO, KOK, KCCY, KRK, KSN, Heavy: WBOB, WHH, WZZK, WDO5, WYK, WLWI, WYKA, WDSN. Medium: WXTU, WYWW, KYGO, KSON. Light: KASE, KPLX, WOOD, KOXY, KUPL, KMPS. Debuts at number 48 on the Country chart.

**WILD CHOIR "Heart To Heart" (MCA) 89/24**  
 Rotations: Heavy 0, Medium 4, Light 48, Total Adds 24 including WGNA, WBOE, WYVA, WYK, WEZL, WUSY, WKSJ, WUSO, KFGO, WXXK, WTKC, KTPK, WTCM, KYVO, KGH, KDL, KALF, KMPS.

**EDDIE RABBITT "Gotta Have You" (RCA) 47/40**  
 Rotations: Heavy 0, Medium 7, Light 40, Total Adds 40 including WBOB, WYVA, KEAN, KYKR, KKK, KYKX, WAMZ, WLWI, WCMS, WYKA, KKKY, KRMD, KFKE, KIOV, KLZ, KCCY, KSN, KMPS.

**DONNA FARGO "Me & You" (Mercury/PolyGram) 15/8**  
 Rotations: Heavy 0, Medium 3, Light 12, Total Adds 9, WCVR, KYKX, WLWI, KBMR, KFGO, WKCO, KRKT, KRWO, KIGO, Medium: WTCM.

**TANYA TUCKER "I'll Come Back As Another Woman" (Capitol) 14/14**  
 Rotations: Heavy 0, Medium 2, Light 12, Total Adds 14, WCVR, WGTQ, KRK, WYK, WDXE, WOKK, WKSJ, WBCS, WTCM, KGH, KYOC, KKCS, KOIL, KNIX.

**KEITH WHITLEY "Homecoming '83" (RCA) 13/13**  
 Rotations: Heavy 0, Medium 2, Light 11, Total Adds 13, WCVR, WDX, WYK, WEZL, WGTQ, WAMZ, WPAP, KYVO, KRKT, KRST, KYOC, KOIL, KNIX.

**JIM COLLINS "Romance" (TKM) 11/6**  
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 5, WOV, KTTS, KFDI, KOIL, KSOP. Medium: KYKX, KKKY. Light: KRKY, WGTQ, WTVY, WLWI.

**A.J. MASTERS "I Don't Mean Maybe" (Bermuda Dunes) 11/4**  
 Rotations: Heavy 0, Medium 1, Light 10, Total Adds 4, WCV, WYVA, KTTS, KUJY. Medium: WTCM. Light: WYK, KRKY, WAJX, KYVO, KOIL, KIGO.

**CANNONS "Do You Mind If I Step Into..." (Mercury/PolyGram) 11/1**  
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 1, KTTS. Medium: KSOP. Light: WYOU, WYK, KKKY, WOW, KYVO, KFDI, KIGO.

**ORLEANS "You're Mine" (MCA) 10/6**  
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 6, WGNA, KRKY, WYK, WCMS, WUSO, KCCY. Medium: KRKT. Light: KRKY, WKSJ, KYOC.

**JILL HOLLIER "Sweet Time" (WB) 10/3**  
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 3, WKCO, KYVO, KRWO. Medium: WCVR, KRKT. Light: KKKY, WYVO, KYOC, KOIL, KIGO.

**JIMMY MURPHEY "Two Sides" (Encore) 10/1**  
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 1, WCMS. Medium: KFGO. Light: WTVY, WLWI, KKKY, KSO, WAJO, KRKY, KFDI.

**LEON EVERETTE "Still In The Picture" (Orion) 9/9**  
 Rotations: Heavy 0, Medium 0, Light 9, Total Adds 9, WYK, KRKY, WGTQ, WTVY, WOKK, KKKY, KTTS, KYVO, KRKT.

**KAYLEE ADAMS "I Can't Help The Way I Don't Feel" (WB) 9/0**  
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 0, Medium: WQYK. Light: WOKK, WPAP, WXCL, KTTS, KYOC, KUJY, KRWO, KALF.

**LOWES "Cry Baby" (AP) 8/3**  
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 3, KKKY, KSO, KFGO. Light: WLWI, WOV, KTTS, KYVO, KFDI.

**BART CAMERON "Dark Eyed Lady" (Revolver) 8/2**  
 Rotations: Heavy 0, Medium 1, Light 7, Total Adds 2, WGNA, KFGO. Medium: WTCM. Light: WYK, KRKY, WLWI, KKKY, KIGO.

## SIGNIFICANT ACTION

**ADAM BAKER "Weren't You Listening" (Arista) 43/8**  
 Rotations: Heavy 1, Medium 9, Light 33, Total Adds 8, WYAM, WBOE, WYVA, KFGO, KTPK, KYVO, KKCS, KALF. Heavy: WCVR. Medium: WXXK, KRKY, KASE, WTVY, KRKT, KRWO, KEH.

**KENNY ROGERS "They Don't Make Them Like They Used To" (RCA) 48/12**  
 Rotations: Heavy 0, Medium 15, Light 25, Total Adds 12, WBOE, WHH, KHEY, KYKX, WFMJ, WXCL, WKCO, KTTS, WL, KGH, KFKE, KCCY.

**LARRY DOONE "She's The Trip I've Been On" (Mercury/PolyGram) 27/6**  
 Rotations: Heavy 2, Medium 9, Light 16, Total Adds 8, WGTQ, KSO, KFGO, KFDI, KSOP, KGA. Heavy: WCVR. Medium: WYK, KYKX, WLWI, KKKY, WTCM.

**CARLETTE "We Belong Together" (Luv) 24/2**  
 Rotations: Heavy 0, Medium 5, Light 19, Total Adds 2, WFOR, WYVA. Medium: WTVY, KYKX, KRKT, KTCM, KOLO. Light: WCAO, WGTQ, KSO, WOW, KGA.

**RAY STEVENS "Southern Air" (MCA) 19/8**  
 Rotations: Heavy 2, Medium 1, Light 16, Total Adds 8, WYVA, WYKA, KKKY, WUSO, KSO, KFDI, KYOC, KSOP. Heavy: WTVY. Medium: KTTS.

**OSMOND BROTHERS "Looking For Suzanne" (EMI America/Curb) 18/9**  
 Rotations: Heavy 0, Medium 4, Light 14, Total Adds 9, WGNA, WTVY, WLWI, WQYK, WAAX, KFGO, KTTS, KUJY, KEH. Medium: WYOU, KSOP.

**WILLIAM LEE GOLDEN "You Can't Take It With You" (MCA) 17/3**  
 Rotations: Heavy 0, Medium 5, Light 12, Total Adds 3, KFGO, KIOV, KCCY. Medium: WLWI, WQYK, KTTS, KRKT, KSOP. Light: KYKX, KKKY, WDAF, KLZ, KOLO.

**JOHNNY PAYCHECK "Don't Bury Me Till I'm..." (Mercury/PolyGram) 15/11**  
 Rotations: Heavy 0, Medium 5, Light 10, Total Adds 11, KYKX, WLWI, WPAP, KKKY, KFGO, WOW, WYVO, KYVO, KEH, KOLO, KIGO. Medium: WCVR, WTCM.

**RAY CHARLES "Dixie Moon" (Columbia) 15/9**  
 Rotations: Heavy 0, Medium 3, Light 12, Total Adds 9, WEZL, WTVY, WLWI, WOW, KRWO, KOIL, KALF, KOLO, KIGO. Medium: KKKY.

## ALBUM TRACKS

### ARTIST/Song Title (Label)

### Album Title

**LIONEL RICHIE & ALABAMA/Deep River Woman (Motown) *Dancing On... Montana Cafe***

**HANK WILLIAMS JR./Montana Cafe (WB/Curb) *Montana Cafe***

**RANDY TRAVIS/Messin' With My Mind (WB) *Storms Of Life***

**RANDY TRAVIS/My Heart Cracked (WB) *Storms Of Life***

**FORESTER SISTERS/Drawn To The Fire (WB) *Perfume, Ribbons, & Pearls***

**SOUTHERN PACIFIC/Pink Cadillac (WB) *Killbilly Hill***

**GEORGE STRAIT/Rhythm Of The Road (MCA) *#7***

**REBA McENTIRE/Take Me Back (MCA) *What Am I Gonna Do About You***

**ALABAMA/The Touch (RCA) *The Touch***

**GARY MORRIS/I'm So Lonesome I Could Cry (WB) *Plain Brown Wrapper***

**SOUTHERN PACIFIC/Still Look For You (WB) *Killbilly Hill***

**RICKY SCAGGS w/JAMES TAYLOR/New Star Shining (Epic) *Love's Gonna Get Ya***

**KATHY MATTEA/You're The Power (Mercury/PG) *Walk The Way The Wind Blows***

**GARY MORRIS/Moonshine (WB) *Plain Brown Wrapper***

**KATHY MATTEA/Train Of Memories (Mercury/PG) *Walk The Way The Wind Blows***

**LARRY GATLIN/Talkin' To The Moon (Columbia) *Partners***

# 1986 Country Radio Survey Is Now Available

CMA annually surveys all radio stations in the United States and Canada. From the survey results, CMA publishes the most comprehensive list available of stations broadcasting Country Music. The list is now available to CMA members for \$10.00. Non-members can purchase the survey for \$150.00. Price includes postage and handling. CMA organizational members may request a complimentary copy of the survey.

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# STATIONS & HOURS

**MOST ADDED EAST** Merle Haggard (Epic) Dan Seals (EMI America) **EAST** Alabama (RCA) Osmond & Davis (Capitol/Curb)

**MOST ADDED SOUTH** Eddie Rabbit (RCA) Randy Travis (WB) Restless Heart (RCA) **SOUTH** Alabama (RCA) Randy Travis (WB) Restless Heart (RCA)

**MOST ADDED MIDWEST** Gary Morris (WB) Dan Seals (EMI America) **MIDWEST** Gary Morris (WB) Dan Seals (EMI America)

**MOST ADDED WEST** Gary Morris (WB) Eddie Rabbit (RCA) **WEST** Gary Morris (WB) Eddie Rabbit (RCA)

STATION	NEW	ADDED	REMOVED	STATION	NEW	ADDED	REMOVED
<b>WYTH Albany, NY</b>	JOHN SCHNEIDER DARLENE HODGINS DON WILLIAMS COMBAT TRINITY	JOHN SCHNEIDER DARLENE HODGINS DON WILLIAMS COMBAT TRINITY	JOHN SCHNEIDER DARLENE HODGINS DON WILLIAMS COMBAT TRINITY	<b>WYTH Albany, NY</b>	JOHN SCHNEIDER DARLENE HODGINS DON WILLIAMS COMBAT TRINITY	JOHN SCHNEIDER DARLENE HODGINS DON WILLIAMS COMBAT TRINITY	JOHN SCHNEIDER DARLENE HODGINS DON WILLIAMS COMBAT TRINITY

**158 Reporters 150 Current Reports**

The following station reported no change in their rotations this week:

**KFMS/Las Vegas KSSN/Little Rock**

The following stations failed to report this week & their rotations were frozen:

**KJNE/Waco KKAL/Arroyo Grande KLLL/Lubbock KTOM/Salinaus KUIZZ/Bakersfield WKRF-FM/West Palm Beach WTQR-FM/Winston-Salem WVM/Biloxi**



# RADIO & RECORDS NATIONAL AIRPLAY

## FULL-SERVICE AC

### TOP 20

These Two Last  
Weeks Weeks Moves

14	6	4	1	<b>PETER CETERA w/ AMY GRANT/Next Time I Fall (Full Moon/WB)</b>	46/2	37	9	0
4	1	1	2	<b>TOTO/11 Be Over You (Columbia)</b>	44/0	40	4	0
7	5	3	3	<b>CARLY SIMON/Coming Around Again (Arista)</b>	42/2	37	3	2
16	8	6	4	<b>LIONEL RICHIE/Love Will Conquer All (Motown)</b>	46/5	33	12	1
3	2	2	5	<b>AMITA BAKER/Sweet Love (Elektra)</b>	35/0	26	7	2
10	9	8	3	<b>GLADYS KNIGHT &amp; BILL MEDLEY/Loving On Borrowed Time (Scotti Bros./CBS)</b>	37/3	22	11	4
15	11	7	7	<b>CYNDI LAUPER/True Colors (Portrait/CBS)</b>	35/2	18	15	2
1	2	5	8	<b>GENESIS/Throwing It All Away (Atlantic)</b>	37/0	22	10	5
—	17	13	9	<b>KENNY ROGERS/They Don't Make Them Like They Used To (RCA)</b>	35/1	10	23	2
2	4	9	10	<b>HUEY LEWIS &amp; THE NEWS/Stuck With You (Chrysalis)</b>	31/0	12	11	8
—	19	14	11	<b>DAVID PACK/Just Can't Let Go (WB)</b>	29/2	12	15	2
—	—	19	12	<b>BRUCE HORNSBY &amp; THE RANGE/The Way It Is (RCA)</b>	32/6	6	24	2
—	—	18	13	<b>MADONNA/True Blue (Sire/WB)</b>	31/5	9	19	3
—	—	18	14	<b>BEACH BOYS/California Dreamin' (Capitol)</b>	27/2	4	20	3
5	7	10	15	<b>CARL ANDERSON &amp; GLORIA LORING/Friends And Lovers (Carrene/CBS)</b>	27/0	8	15	4
—	—	20	16	<b>JANET JACKSON/When I Think Of You (A&amp;M)</b>	24/3	11	10	3
—	—	20	17	<b>HUMAN LEAGUE/Human (Virgin/A&amp;M)</b>	28/3	7	14	7
6	10	11	18	<b>NEIL DIAMOND/The Story Of My Life (Columbia)</b>	22/0	7	13	2
13	13	12	19	<b>PAUL SIMON/You Can Call Me Al (WB)</b>	23/0	8	14	1
—	—	20	20	<b>CHRIS DeBURGH/The Lady In Red (A&amp;M)</b>	23/1	4	16	3

**BREAKER** ▶  
DEBUT ▶

OCTOBER 24, 1986

Total Reports/Adds	Heavy	Medium	Light
46/2	37	9	0
44/0	40	4	0
42/2	37	3	2
46/5	33	12	1
35/0	26	7	2
37/3	22	11	4
35/2	18	15	2
37/0	22	10	5
35/1	10	23	2
31/0	12	11	8
29/2	12	15	2
32/6	6	24	2
31/5	9	19	3
27/2	4	20	3
27/0	8	15	4
24/3	11	10	3
28/3	7	14	7
22/0	7	13	2
23/0	8	14	1
23/1	4	16	3

### MOST ADDED

**BILLY OCEAN (13)**  
**MIAMI SOUND MACHINE (8)**  
**BRUCE HORNSBY & THE RANGE (8)**  
**GORDON LIGHTFOOT (6)**  
**SERGIO MENDES BRASIL '86 (6)**

### HOTTEST

**PETER CETERA w/AMY GRANT (32)**  
**TOTO (32)**  
**CARLY SIMON (31)**  
**LIONEL RICHIE (25)**  
**AMITA BAKER (14)**

## BREAKERS

**JANET JACKSON**

**When I Think Of You (A&M)**

52% of our reporters on it. Rotations: Heavy 11, Medium 10, Light 3, Total Adds 3, KJR, WJDX, KTWO. Moves 17-16 on the Full-Service chart.

## NEW & ACTIVE

**BILLY OCEAN "Love Is Forever" (Jiva/Arista) 19/13**

Rotations: Heavy 0, Medium 7/3, Light 12/10. Total Adds 13, KFMB, WICC, WGOW, WHBC, WNNR, WPOE, WTKO, WJBC, WCIL, WASK, KFOD, KTWO, KVEC. Medium including WFBR, WHBY, KUGN, KSL. Light including WCCO, WGBR.

**GORDON LIGHTFOOT "Stay Loose" (WB) 19/6**

Rotations: Heavy 0, Medium 9/1, Light 10/5. Total Adds 5, WCHS, WHBC, WSPD, WGBR, WJBC, KFOD. Medium including WTKO, WCCO, WHBY, KUGN, WPOE, WTKO, KTWO, KVEC. Light including WDBO, WIBC, WROK, WMTR, WASK.

**CHRISTOPHER CROSS "Loving Strangers" (Arista) 19/2**

Rotations: Heavy 0, Medium 15/1, Light 4/1. Total Adds 2, WSN, WHBC. Medium including WFBR, KFMB, WHBY, WSPD, KBOI, KUGN, KSL, WNNR, WPOE, WMTR, WGBR, WJBC, WASK, KTWO. Light including WCHS, WROK, KFOD.

**WHAM! "Where Old Your Heart Go?" (Columbia) 17/1**

Rotations: Heavy 1/0, Medium 9/1, Light 7/0. Total Adds 1, KTWO. Heavy: WELI. Medium including WFBR, WCHS, WGY, KUGN, WPOE, WTKO, WJBC, KVEC. Light: WGOW, WROK, KBOI, WNNR, WMTR, WGBR, WSTU.

**RIC DCASEK "Emotion In Motion" (Geffen) 17/1**

Rotations: Heavy 1/0, Medium 14/0, Light 2/1. Total Adds 1, KFMB. Heavy: WGOW. Medium: WCHS, WHBC, WIBA, WSPD, KUGN, WNNR, WPOE, WTKO, WMTR, WCIL, WASK, KFOD, KTWO, KVEC. Light including WSTU.

**SERGIO MENDES BRASIL '86 "Take This Love" (A&M) 16/6**

Rotations: Heavy 0, Medium 6/1, Light 10/5. Total Adds 8, WTKO, WHBC, KUGN, WJBC, WASK, KFOD. Medium including WFBR, WCCO, KSL, WPOE, KTWO. Light including WCHS, WHBY, WTKO, WMTR, WGBR.

**BEN E. KING "Stand By Me" (Atlantic) 15/4**

Rotations: Heavy 0, Medium 7/1, Light 8/3. Total Adds 4, WHBC, WSPD, WNNR, KFOD. Medium including WFBR, WPRO, WCCO, WCHS, WPOE, WSTU. Light including KHOW, WGOW, WROK, WTKO, WMTR.

**DOUBLE "Woman Of The World" (A&M) 14/0**

Rotations: Heavy 1/0, Medium 8/0, Light 5/0. Total Adds 0. Heavy: WCCO. Medium: WFBR, KBOI, KUGN, KSL, WPOE. WGBR, WASK, KVEC. Light: WCHS, WROK, WMTR, WSTU, KFOD.

**RITA COOLIDGE & RUPERT HOLMES "Touch And Go" (Polydor/PolyGram) 13/4**

Rotations: Heavy 0, Medium 7/0, Light 6/4. Total Adds 4, KFMB, WICC, WCHS, WASK. Medium: WFBR, WHBY, KUGN, KSL, WPOE, KTWO, KVEC. Light including WIBC, WGBR.

**GREGORY ABBOTT "Shaka You Down" (Columbia) 12/3**

Rotations: Heavy 0, Medium 3/0, Light 9/3. Total Adds 3, WCHS, KBOI, WJBC. Medium: WHBY, WPOE. Light: KTWO. Light including WCCO, WNNR, WTKO, WJBC, WMTR, WSTU, WCIL.

**WILLIAM LEE GOLDEN "You Can't Take It With You" (MCA) 10/2**

Rotations: Heavy 0, Medium 3/0, Light 7/2. Total Adds 2, WCHS, KTWO. Medium: WHBY, WPOE, KVEC. Light including WCCO, WIBA, WTKO, WGBR, WJBC.

## SIGNIFICANT ACTION

**MIAMI SOUND MACHINE "Falling In Love" (Epic) 8/8**

Rotations: Heavy 0, Medium 3/3, Light 5/5. Total Adds 8, WFBR, KFMB, KBOI, KUGN, KSL, WMTR, KTWO, KVEC.

**ALABAMA "Touch Me When We're Dancing" (RCA) 7/6**

Rotations: Heavy 1/0, Medium 3/2, Light 3/3. Total Adds 5, 55KRC, WTKO, WJBC, KFOD. Heavy: WGBR. Medium including WCCO.

**HUEY LEWIS & THE NEWS "Hip To Be Square" (Chrysalis) 7/2**

Rotations: Heavy 1/0, Medium 1/0, Light 5/2. Total Adds 2, WNNR, WSTU. Heavy: WICC. Medium: KUGN. Light including WGOW, WJBC, KTWO.

**BOSTON "Amanda" (MCA) 7/1**

Rotations: Heavy 2/0, Medium 3/1, Light 2/0. Total Adds 1, WCCO. Heavy: WTKO, WSTU. Medium including WPOE, WMTR. Light: KFMB, WNNR.

**OMD "(Forever) Live And Die" (Virgin/A&M) 7/1**

Rotations: Heavy 0, Medium 2/0, Light 5/1. Total Adds 1, WNNR. Medium: KUGN, KVEC. Light including WCCO, WNNR, WTKO, WASK.

**AIR SUPPLY "One More Chance" (Arista) 6/4**

Rotations: Heavy 0, Medium 3/2, Light 3/2. Total Adds 4, WELI, WIBA, KFOD, KTWO. Medium including KUGN. Light including WGBR.

**LINDA RONSTADT & JAMES INGRAM "Somewhere Out There" (MCA) 5/5**

Rotations: Heavy 0, Medium 2/2, Light 3/3. Total Adds 5, WFBR, WHBY, KUGN, KSL, KTWO.

**MONKEES "Daydream Believer" (Arista) 4/3**

Rotations: Heavy 0, Medium 0, Light 4/3. Total Adds 3, WCHS, WASK, KFOD. Light including WGBR.

**GLASS TIGER "Some Day" (Manhattan) 3/3**

Rotations: Heavy 0, Medium 0, Light 3/3. Total Adds 3, KUGN, WTKO, WGBR.

**MICHAEL McDONALD "Our Love" (WB) 3/3**

Rotations: Heavy 0, Medium 0, Light 3/3. Total Adds 3, KFMB, KUGN, WGBR.

**HOWARD HEWETT "I'm For Real" (Elektra) 3/2**

Rotations: Heavy 0, Medium 1/0, Light 2/2. Total Adds 2, WNNR, KTWO. Medium: KUGN.

**ELTON JOHN "Heartache All Over The World" (Geffen) 3/2**

Rotations: Heavy 0, Medium 0, Light 3/2. Total Adds 2, WSTU, KTWO. Light including WICC.

**MATT BIANCO "More Than I Can Bear" (Atlantic) 3/1**

Rotations: Heavy 0, Medium 1/0, Light 2/1. Total Adds 1, WTKO. Medium: KTWO. Light including WCCO.

**BILLY VEERA & THE BEATERS "At This Moment" (Rhino) 3/0**

Rotations: Heavy 0, Medium 2/0, Light 1/0. Total Adds 0. Medium: WJBC, KVEC. Light: WPOE.

## "TOUCH AND GO"

The New Single By

**RITA COOLIDGE & RUPERT HOLMES**

## A/C NEW & ACTIVE

WPIX	WTRX	WHPA	WKYX-	WXUS	KMGQ	WIBC
WAEB	WMMJ	WSKY	WAEV	KWEB	KALE	KUGN
WKGW	WEIM	WCHV	WBGW	WJON	WFBR	KSL
KEY103	WKNE	WGSV	WZLQ	WBOW	KFMB	WPOE
WTFM	WGLL	WAHR	KTYL	KKLV	WICC	WGBR
WSPF	WSKI	WAGE	WMTFM	KYJC	WCHS	WASK
WNAW	WQHQ	WORG	KFSB	KQSW	WHBY	KTWO
KIOA						KVEC

Produced By Rupert Holmes



# ADULT CONTEMPORARY

## BREAKERS

### BILLY OCEAN

#### Love Is Forever (Jive/Arista)

76% of our reporters on it. Rotations: Heavy 2, Medium 35, Light 40, Total Adds 37 including WPIX, WSNI, WSB-FM, WARM98, WMJI, WMYX, KMJI, KHYL, B100, KEZR. Debuts at number 16 on the AC chart.

### RIC OCASEK

#### Emotion In Motion (Geffen)

65% of our reporters on it. Rotations: Heavy 7, Medium 43, Light 16, Total Adds 18 including WSNI, LOVE94, 2WD, WSNY, KMJI, K101, KEZR. Moves 28-19 on the AC chart.

### BENJAMIN ORR

#### Stay The Night (Elektra)

62% of our reporters on it. Rotations: Heavy 1, Medium 33, Light 29, Total Adds 19 including WPIX, WSB-FM, WMJI, KOST, KGW, KELT. Debuts at number 22 on the AC chart.

### DARYL HALL

#### Foolish Pride (RCA)

58% of our reporters on it. Rotations: Heavy 1, Medium 31, Light 27, Total Adds 13 including WSNI, WARM98, KGW, WXTC, WIVY, KVUU, KWAV. Debuts at number 26 on the AC chart.

### SERGIO MENDES BRASIL '86

#### Take This Love (A&M)

52% of our reporters on it. Rotations: Heavy 2, Medium 30, Light 21, Total Adds 8, WSNY, WAEB, WSFL, KQ99, WPPA, WFFX, KWEB, KRNO. Debuts at number 29 on the AC chart.

### MONKEES

#### Daydream Believer (Arista)

50% of our reporters on it. Rotations: Heavy 1, Medium 24, Light 25, Total Adds 9, KMJI, KEZR, KEY103, WTFM, WEZS, WHNN, KWAV, WEIZ, KMGQ.

## NEW & ACTIVE

### HOWARD HEWETT "I'm For Real" (Elektra) 49/9

Rotations: Heavy 5/0, Medium 24/2, Light 20/7, Total Adds 9, WIZD, WING, WTRX, WLHT, WFMK, KWAV, WCKO, WAGE, KRLB. Heavy: WEIM, WQHO, WBGW, KTYL, KALE. Medium including KHYL, KIFM, WAEB, WSFL, WAVE, WNAM.

### BOSTON "Amanda" (MCA) 48/12

Rotations: Heavy 10/0, Medium 21/4, Light 17/8, Total Adds 12, WLTT, WSNY, K101, KEZR, WIVY, WRKA, WHNN, 3WM, KVUU, KMZQ, KWFM, WJON. Heavy including WIZD, WLTF, WMJI, KDJK, WPPA, WCKO, KRLB, WFFX.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 PETER CETERA with AMY GRANT	100/0	91	9	0
2 LIONEL RICHIE	100/11	86	14	0
3 CARLY SIMON	97/0	76	18	3
4 TOTO	88/0	76	9	3
5 HUMAN LEAGUE	98/7	69	25	4
6 BRUCE HORNSBY & THE RANGE	94/5	66	26	2
7 JANET JACKSON	88/3	66	16	6
8 MADONNA	97/7	41	48	8
9 BEACH BOYS	92/5	43	42	7
10 CYNDI LAUPER	76/0	46	26	4
11 GENESIS	70/0	31	35	4
12 DAVID PACK	80/0	46	32	2
13 ANITA BAKER	62/0	28	26	8
14 KENNY ROGERS	79/5	24	42	13
15 HUEY LEWIS & THE NEWS	55/0	13	37	5
16 BILLY OCEAN	77/37	2	35	40
17 CHRIS DeBURGH	66/5	15	42	9
18 CHRISTOPHER CROSS	69/3	8	47	14
19 RIC OCASEK	66/18	7	43	16
20 LEVEL 42	56/2	21	30	5
21 BILLY JOEL	42/0	14	25	3
22 BENJAMIN ORR	63/19	1	33	29
23 GLADYS KNIGHT & BILL MEDLEY	55/2	13	27	15
24 BOSTON	48/12	10	21	17
25 PAUL SIMON	48/0	13	25	10
26 DARYL HALL	59/13	1	31	27
27 LUTHER VANDROSS	50/2	6	28	16
28 GLASS TIGER	29/3	12	15	2
29 SERGIO MENDES BRASIL '86	53/8	2	30	21
30 TINA TURNER	31/2	14	11	6

## MOST ADDED

- BILLY OCEAN (37)
- MIAMI SOUND MACHINE (36)
- BENJAMIN ORR (19)
- RIC OCASEK (18)
- KOOL & THE GANG (15)
- EURYTHMICS (15)
- AIR SUPPLY (13)
- DARYL HALL (13)
- BOSTON (12)
- GREGORY ABBOTT (10)

## HOTTEST

- PETER CETERA w/AMY GRANT (71)
- LIONEL RICHIE (61)
- CARLY SIMON (53)
- TOTO (45)
- BRUCE HORNSBY & THE RANGE (41)
- HUMAN LEAGUE (36)
- JANET JACKSON (30)
- CYNDI LAUPER (19)
- BEACH BOYS (18)
- DAVID PACK (13)

### GREGORY ABBOTT "Shake You Down" (Columbia) 48/10

Rotations: Heavy 3/0, Medium 22/8, Light 23/4, Total Adds 10, LOVE94, KKLT, KHYL, KIFM, WIZD, WEZS, WAVE, WLHT, WEIM, WSKY, Heavy: WSFL, WCHV, WBGW, Medium including WNIC, KKYK, KEY103, WNAM, KIOA, WTRX, WGLL.

### WHAMI "Where Did Your Heart Go?" (Columbia) 43/5

Rotations: Heavy 2/0, Medium 19/1, Light 2/4, Total Adds 5, KMJI, KELT, KIOA, WTNV, WCHV, He vvy: WQHO, KALE. Medium including WSNI, KVL, W101, KOST, WAEB, WTFM, WIZD, WTRX, WEIM, WGLL, WSKI, WCKU, KTYL.

### RITA COOLIDGE & RUPERT HOLMES "Touch And Go" (Polydor/PolyGram) 38/6

Rotations: Heavy 0, Medium 15/1, Light 23/5, Total Adds 6, KEY103, WTFM, WTRX, WGLL, WPPA, KALE, Medium including WPK, WAEB, WSFL, WEIM, WQHO, WSKY, WCHV, WAHR, WBGW, KTYL, WMTFM, WJON, KYJC, KQSW.

### MIAMI SOUND MACHINE "Falling In Love" (Epic) 37/35

Rotations: Heavy 1/0, Medium 9/9, Light 24/24, Total Adds 33 including KKLT, KHYL, B100, K101, WIVY, WTFM, WRKA, KELT, WSTF, WAVE, WNAM, WMGN, WSKI, WQHO, WSKY, WCKO, KRLB, WORG, WKYX, WZLO.

### OMD "(Forever) Live And Die" (Virgin/A&M) 37/6

Rotations: Heavy 4/0, Medium 16/1, Light 17/5, Total Adds 6, WTFM, WIZD, WING, KIOA, WORG, WXUS, Heavy: KDOK, WQHO, WCHV, WJON, Medium including WHTX, KIFM, WKYE, WMWJ, WGLL, WSKI, WCKO, WBGW, WFFX, KYJC.

### BEN E. KING "Stand By Me" (Atlantic) 36/9

Rotations: Heavy 0, Medium 19/2, Light 17/7, Total Adds 9, K101, WTFM, WEZS, KRAY, WBGW, WZLO, WMTFM, WXUS, WBOW, Medium including WHTX, WSBFM, KVL, KKYK, KOST, KHYL, WEZC, WTRX, KWAV, KRLB, WORG.

### AIR SUPPLY "One More Chance" (Arista) 35/13

Rotations: Heavy 0, Medium 12/4, Light 23/9, Total Adds 13 including WLTS, WKGW, WSFL, WMGN, WPPA, WSKY, WAHR, KTYL, WXUS, KMGQ, Medium including WMWJ, WEIM, WQHO, WGSV, WBGW, WZLO, KYJC, KALE, Light including WAEB, WNAM.

### COREY HART "I Am By Your Side" (EMI America) 34/6

Rotations: Heavy 2/0, Medium 17/2, Light 15/4, Total Adds 6, K101, WSFL, WAVE, WEIM, WQHO, WCHV, Heavy: WBGW, WNIC, Medium including KIOA, KRAY, KDOK, KRLB, K99, WPPA, WSKY, WORG, KTYL, WBOW, KQSW, KMGQ, KALE.

### TINA TURNER "Typical Male" (Capitol) 31/2

Rotations: Heavy 14/1, Medium 11/0, Light 6/1, Total Adds 2, 2WD, KRLB, Heavy including WSNI, KKYK, U102, WRKA, WAVE, WNAM, WMGN, WGLL, WSKI, WPPA, WCKO, WFFX, KQSW, Medium including WHTX, KVL, WLTF, B100, WEZS.

### GLASS TIGER "Don't Forget Me (When I'm Gone)" (Manhattan) 29/3

Rotations: Heavy 12/1, Medium 15/2, Light 2/0, Total Adds 3, 2WD, KKUA, KMZQ, Heavy including KVL, WLTT, WLTF, WKYE, KEY103, WIVY, WNGS, KRAY, KDOK, KRLB, K99, Medium including WSNI, WHTX, B100, U102, WSFL, WAVE.

### GORDON LIGHTFOOT "Stay Loose" (WB) 29/0

Rotations: Heavy 1/0, Medium 17/0, Light 11/0, Total Adds 0, Heavy: WBGW, Medium: WPK, KDOK, WEIM, WSKI, WQHO, WTNV, WSKY, WCHV, WGSV, WAHR, WKYX, WZLO, KTYL, WMTFM, WJON, KKLV, KALE.

### HUEY LEWIS & THE NEWS "Hip To Be Square" (Chrysalis) 27/5

Rotations: Heavy 1/0, Medium 17/2, Light 9/3, Total Adds 5, KVL, WNAM, WTRX, KCIX, WSKI, Heavy: WCKO, Medium including WHTX, WLTT, K101, WIVY, WRKA, KIOA, KVUU, KMZQ, WGLL, WSKY, K99, KALE.

## SIGNIFICANT ACTION

### EURYTHMICS "Thorn In My Side" (RCA) 15/15

Rotations: Heavy 0, Medium 1/1, Light 13/13, Total Adds 14, WAEB, WKYE, WSFL, WSKI, WQHO, WSKY, WCKO, WKYX, WZLO, KTYL, WJON, KYJC, KMGQ, KALE.

### KOOL & THE GANG "Victory" (Mercury/PolyGram) 15/15

Rotations: Heavy 0, Medium 1/1, Light 14/14, Total Adds 15, WRKA, WAVE, WNAM, WEIM, WSKY, WCKO, WCHV, WGSV, WAGE, WORG, WAVE, WZLO, KTYL, KVL, KALE.

### WILLIAM LEE GOLDEN "You Can't Take It With You" (MCA) 15/6

Rotations: Heavy 0, Medium 3/2, Light 12/4, Total Adds 6, WGLL, WPPA, WCHV, WAHR, WZLO, WBOW, Medium including WBGW, Light including WNAM, WEIM, WKNE, WSKI, WQHO, WAEV, KWEB, WJON.

### LISA LISA & CULT JAM with FULL FORCE "All Cried Out" (Columbia) 13/1

Rotations: Heavy 2/1, Medium 6/0, Light 5/0, Total Adds 1, 2WD, Heavy including KRLB, Medium: WHTX, WMYX, WKYE, KMZQ, WPPA, WFFX, Light: B100, KEY103, WRKA, WAVE, WING.

### ROBERT PALMER "I Didn't Mean To Turn You On" (Island) 13/1

Rotations: Heavy 7/0, Medium 4/1, Light 2/0, Total Adds 1, 2WD, Heavy: WLTT, B100, WKYE, WAVE, WSKI, WPPA, WCKO, Medium including WING, KRLB, K99, Light: WIVY, KQSW.

### PRETENDERS "Don't Got Me Wrong" (Sire/WB) 11/3

Rotations: Heavy 0, Medium 4/0, Light 7/3, Total Adds 3, KIOA, WORG, KFSB, Medium: WSKY, WCKO, KQSW, KALE, Light including WEIM, WSKI, WAGE, WZLO.

### ELTON JOHN "Heartache All Over The World" (Geffen) 8/2

Rotations: Heavy 0, Medium 3/0, Light 5/2, Total Adds 2, WSTF, WNAM, Medium: WKYE, KYJC, KALE, Light including WIVY, WAVE, KTYL.

The Call That Gets It All!



RADIO & RECORDS

(213) 553-4330



# AOR ALBUMS

Three Weeks Last  
Weeks Weeks Weeks

170 REPORTS

OCTOBER 24, 1986

Three Weeks Last Weeks	Two Weeks	Weeks	Weeks	Album	Label
1	1	1	1	<b>BOSTON</b> /Third Stage (MCA)	
2	2	2	2	<b>HUEY LEWIS &amp; THE NEWS</b> /Fore! (Chrysalis)	
3	3	3	3	<b>PRETENDERS</b> /Get Close (Sire/WB)	
4	3	4	4	<b>RIC OCASEK</b> /This Side Of Paradise (Geffen)	
5	5	5	5	<b>JOHN FOGERTY</b> /Eye Of The Zombie (WB)	
6	4	4	7	<b>BILLY IDOL</b> /Whiplash Smile (Chrysalis)	
7	4	4	7	<b>STEVE WINWOOD</b> /Back In The High Life (Island/WB)	
8	7	8	8	<b>BRUCE HORNSBY &amp; THE RANGE</b> /The Way It Is (RCA)	
9	8	9	9	<b>BON JOVI</b> /Slippery When Wet (Mercury/Pg)	
10	6	6	10	<b>TALKING HEADS</b> /True Stories (Sire/WB)	
11	8	7	8	<b>TIL TUESDAY</b> /Welcome Home (Epic)	
12	7	9	12	<b>DAVID &amp; DAVID</b> /Boomtown (A&M)	
13	15	15	15	<b>KBC BAND</b> /KBC Band (Arista)	
14	11	11	14	<b>PETER GABRIEL</b> /So (Geffen)	
15	14	14	15	<b>TINA TURNER</b> /Break Every Rule (Capitol)	
16	10	12	16	<b>EDDIE MONEY</b> /Can't Hold Back (Columbia)	
17	18	17	17	<b>BILLY SQUIER</b> /Enough Is Enough (Capitol)	
18	15	13	18	<b>BAD COMPANY</b> /Fame And Fortune (Atlantic)	
19	17	16	19	<b>TIMBUK3</b> /Greetings From Timbuk3 (IRS/MCA)	
20	15	13	20	<b>GEORGIA SATELLITES</b> /Georgia Satellites (Elektra)	
21	19	18	21	<b>GENESIS</b> /Invisible Touch (Atlantic)	
22	22	22	22	<b>WANG CHUNG</b> /Mosaic (Geffen)	
23	23	23	23	<b>COLOR OF MONEY</b> /Soundtrack (MCA)	
24	24	24	24	<b>BENJAMIN ORR</b> /The Lace (Elektra)	
25	16	19	25	<b>TRIUMPH</b> /The Sport Of Kings (MCA)	
26	27	26	26	<b>IGGY POP</b> /Blah, Blah, Blah (A&M)	
27	21	24	27	<b>R.E.M.</b> /Lifes Rich Pageant (IRS/MCA)	
28	36	29	28	<b>STABILIZERS</b> /Tyranny (Columbia)	
29	13	21	29	<b>DAVID LEE ROTH</b> /Eat 'Em And Smile (WB)	
30	37	33	30	<b>RATT</b> /Dancing Undercover (Atlantic)	
31	34	31	31	<b>PAUL SIMON</b> /Graceland (WB)	
32	25	22	32	<b>SMITHEREENS</b> /Especially For You (Enigma)	
33	20	20	33	<b>OUTFIELD</b> /Play Deep (Columbia)	
34	21	28	34	<b>PLAYING FOR KEEPS</b> /Soundtrack (Atlantic)	
35	23	27	35	<b>PETE TOWNSHEND</b> /Deep End Live! (Alco)	
36	39	39	36	<b>SURVIVOR</b> /When Seconds Count (Scotti Bros./CBS)	
37	35	35	37	<b>CINDERELLA</b> /Night Songs (Mercury/Pg)	
38	40	38	38	<b>OUTLAWS</b> /Soldiers Of Fortune (Pasha/CBS)	
39	32	32	39	<b>HOWARD JONES</b> /One To One (Elektra)	
40	32	32	40	<b>VAN HALEN</b> /5150 (WB)	

Album	Total Reports/Adds	Power	Heavy	Medium
"Ready" (129) "Amanda" (120) "Cool" (92)	156 =/0	66 -	145 -	9 +
"Hip" (135) "Jacob's" (75) "Whole" (50)	155 -/0	49 -	137 -	18 +
"Don't Get" (158) "My Baby" (49) "Room" (35)	161 /5	47	135	24
"Emotion" (121) "True" (104) "Keep" (17)	152 -/1	29 -	117 -	34 +
"Change" (143) "Headlines" (68) "Eye" (14)	161 =/0	24 +	117 +	44 -
"Lover" (148) "Don't Need" (46) "Soul" (21)	152 /4	47	118	29
"Freedom" (122) "Take It" (29) "Split" (27)	142 -/0	38 -	118 -	22 +
"The Way" (138) "Down" (12) "Western" (9)	148 -/2	45 =	110 =	34 -
"You Give Love" (106) "Wanted" (60) "Livin'" (9)	129 =/2	20 -	91 -	32 +
"Puzzlin'" (86) "Wild" (77) "Love" (22)	129 -/1	13 -	71 -	53 +
"What" (140) "Coming" (7) "On Sunday" (1)	142 -/1	34 +	100 +	38 -
"Swallowed" (103) "Welcome" (74) "Ain't" (4)	137 -/4	7 -	60 -	69 +
"It's Not You" (145) "America" (18) "Hold Me" (4)	153 +/6	8 +	56 +	91 =
"Voice" (115) "Eyes" (29) "Big Time" (8)	129 +/8	6 -	55 -	67 +
"Back" (115) "Overnight" (19) "Typical" (10)	129 -/0	6 =	50 +	77 -
"We Should" (72) "Take Me" (41) "Endless" (12)	107 -/4	21 =	59 -	40 +
"Hero" (117) "Shot" (19) "Powerhouse" (8)	126 -/2	7 +	49 +	72 -
"This Love" (102) "Fame" (40) "Burning Up" (6)	131 -/3	6 +	40 -	84 -
"The Future's" (123) "Life" (8) "Just" (1)	123 -/2	5 -	52 -	68 -
"Keep Your Hands" (144)	144 +/4	6 +	35 +	97 -
"Land" (88) "Deep" (17) "Throwing" (11)	105 +/15	8 +	53 +	42 -
"Everybody" (103) "Eyes" (6) "Let's Go" (4)	111 +/4	14 +	61 +	45 -
"Who Owns" (122) "It's" (31) "Standing" (2)	125 +/110	2 +	27 +	82 +
"Stay" (127) "Too Hot" (4) "In Circles" (2)	131 /17	4	27	96
"Tears" (83) "Somebody's" (42) "Just" (2)	106 -/11	5 -	27 -	70 +
"Cry" (97) "Real" (7) "Isolation" (3)	105 +/6	3 +	12 =	-73 +
"Superman" (87) "Fall" (14) "Cuyahoga" (4)	99 =/11	1 -	24 -	63 +
"One Simple Thing" (105) "Underground" (2)	105 +/12	0 -	14 +	72 +
"Goin' Crazy" (60) "Ladies" (13) "That's Life" (5)	72 -/0	2 -	21 -	44 -
"Dance" (82) "Body" (10) "Drive" (3)	91 +/6	2 =	9 +	62 +
"Graceland" (72) "Can Call" (13) "Diamonds" (5)	74 +/11	3	18 =	44 +
"Blood" (53) "Behind" (27) "Lonely Place" (4)	79 -/7	3 -	15 -	53 -
"Everytime" (68)	68 -/0	9 -	31 -	30 -
"Life" (77) "Say" (1) "Stand" (1)	79 -/4	1 +	13 -	61 -
"Blue Eyes" (29) "Barefootin'" (27) "Save It" (11)	60 -/4	0 -	10 -	41 -
"Is This Love" (83)	83 +/26	4 +	13 +	57 +
"Nobody's Fool" (70) "Shake Me" (3)	71 =/4	0 =	6 =	47 =
"Soldiers" (56) "Ride" (12) "Night" (4)	72 +/4	1 =	3 =	48 +
"You Know" (58) "All" (2) "Balance" (2)	60 /9	3	14	38
"5150" (49) "Walks" (5) "Summer" (1)	55 -/6	2 -	14 -	33 =

## BABA OLATUNJI

THE MASTER AFRICAN MUSICAN... HIS LONG AWAITED ALBUM SHIPS TO RADIO OCT. 27th

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APPEARING AT MADISON SQUARE GARDEN CRACK BENEFIT OCT. 31st WITH VERY SPECIAL GUESTS!



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Contact: Craig Neely 415-974-3500 (Blue Heron)  
Brendo Winfield 818-506-0129 (Blackhawk)  
Dede Whiteside 415-974-3500 (Aspen Court)

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## BREAKERS.

<b>PRETENDERS</b> Get Close (Sire/WB) 95% of our reporters on it.	<b>BILLY IDOL</b> Whiplash Smile (Chrysalis) 89% of our reporters on it.	<b>BENJAMIN ORR</b> The Lace (Elektra) 77% of our reporters on it.
<b>COLOR OF MONEY</b> Soundtrack (MCA) 74% of our reporters on it.	<b>IGGY POP</b> Blah, Blah, Blah (A&M) 62% of our reporters on it.	<b>STABILIZERS</b> Tyranny (Columbia) 62% of our reporters on it.

## NEW & ACTIVE

- CHEAP TRICK** "The Doctor" (Epic) 47/0 (49/8)  
Heavy 3: KOP, KRK, KRQJ, Medium 32 including KGB, WEZX, KNX, WKDF, KISS, WAPL, KJOT, WIXV, KRNA
- JASON & THE SCORCHERS** "Shit Standing" (EMI America) 46/9 (39/4)  
Adds: KYYS, KORs, KBCO, KZAP, WKLC, KODS, KILQ, K90Y, WYMG, Heavy 1: WBCN, Medium 23 including WYNF, KOME, WPDH, WEZX, KNXN, WYFV, WKDF, KOZZ
- GEORGE THOROGOOD & THE DESTROYERS** "Live" (EMI America) 44/7 (42/14)  
Adds: KLAG, WMZ, KMJX, WMGM, KFMZ, KFMO, KWHL, Powers 1, Heavy 5 including WNEW, KGB, WAQX, KFQM, Medium 25 including WXRK, WMMR, WNR, WQFM, KLOS, WZZO, KODS, WRKI, KQWB
- ALICE COOPER** "Constrictor" (MCA) 42/4 (40/4)  
Adds: WBCN, WAQY, WIOT, KEZE, Heavy 2 including KNAC, Medium 26 including WBAB, WXRK, WLQV, WRIF, KSHE, KNXN, WKDF, KISS, KATT, KZEP
- RAINMAKERS** "The Rainmakers" (Mercury/PolyGram) 41/6 (42/1)  
Adds: KUPJ, CFOX, WHEB, KBAT, KLPX, KOWB, Heavy 4: KRQO, WXLX, WMMY, KRNA, Medium 28 including WDVE, WRTT, KYYS, 9IX, WYFV, WKDF, WAPL, KODS, WLAV, KEZO
- JOAN JETT & THE BLACKHEARTS** "Good Music" (Blackheart/CBS) 39/7 (32/6)  
Adds: WXRK, WMMR, WNR, KNXN, WIMZ, WONE, KMDD, Powers 1, Heavy 5: WBCN, WNEW, WLIR, KRFX, KRQJ, Medium 17 including WBAB, WSHE, 9IX, KGB, WPDH, WRKI, KRNA
- BERLIN** "Count Three And Pray" (Geffen) 39/6 (38/7)  
Adds: WXRK, CFOX, WKLC, WDMA, WONE, KSTM, Heavy 3: 9IX, KRNA, KRQJ, Medium 27 including WSHE, WLUP, KBPI, KRQO, KZAP, WCCC, KNXN, WLAV, KEZO, KILQ
- DARYL HALL** "Three Hearts In The Happy Ending Machine" (RCA) 38/7 (35/13)  
Adds: KZEW, KAZY, WKLC, WDMA, WONE, KSTM, Heavy 4: KRQO, WXLX, WMMY, KRNA, Medium 28 including WDVE, WRTT, KYYS, 9IX, WYFV, WKDF, WAPL, KODS, WLAV, KEZO
- BIG AUDIO DYNAMITE** "Number 10 Upping Street" (Columbia) 37/3 (37/16)  
Adds: WXRK, WHLY, KLPX, Powers 1, Heavy 5: WBCN, KRQO, WLIR, WFNX, KTCL, Medium 13 including WNEW, WMMR, WRTT, 9IX, WDMA, KRQJ, KQWB
- WORLD PARTY** "Private Revolution" (Chrysalis) 34/6 (30/6)  
Adds: WEGR, WKQZ, KZEL, WMGM, KRFX, Heavy 0, Medium 20 including WNEW, KLOL, KAZY, 9IX, KLRJ, KNXN, WYFV, KFMF

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AND  
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Produced by Tom Werman for Julia's Music, Inc.



## RADIO & RECORDS NATIONAL AIRPLAY

# AOR TRACKS

170 REPORTS

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Power	Heavy	Medium
15	6	2	1 PRETENDERS/Don't Get Me Wrong (Sire/WB)	158+/2	47+	132+	24-
8	5	6	2 BILLY IDOL/To Be A Lover (Chrysalis)	148-/0	47+	118+	26-
3	3	1	3 HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)	135-/0	41-	121-	13-
9	7	7	4 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	138-/2	45+	108+	25-
13	9	8	5 JOHN FOGERTY/Change In The Weather (WB)	143+/2	22+	102+	40-
1	2	4	6 BOSTON/Amanda (MCA)	120-/0	50-	108-	10+
12	8	9	7 'TIL TUESDAY/What About Love (Epic)	140-/1	33+	99+	37-
4	4	5	8 STEVE WINWOOD/Freedom Overspill (Island/WB)	122-/0	32+	103-	18-
2	1	3	9 RIC OCASEK/Emotion In Motion (Geffen)	121-/1	28-	100-	18-
28	21	11	10 BOSTON/We're Ready (MCA)	129+/8	18+	81+	48-
29	19	13	11 KBC BAND/It's Not You, It's Not Me (Arista)	145+/2	8+	56+	84-
11	10	10	12 BON JOVI/You Give Love A Bad Name (Mercury/PG)	106-/2	19-	79-	24+
—	—	20	13 POLICE/Don't Stand So Close '86 (A&M)	132+/27	12+	59+	59+
39	26	15	14 GEORGIA SATELLITES/Keep Your Hands To Yourself (Elektra)	144+/4	6+	35+	97-
17	13	12	15 TIMBUK3/The Future's So Bright... (IRS/MCA)	123-/2	5-	52-	68-
20	17	14	16 BILLY SQUIER/Love Is The Hero (Capitol)	117-/2	6-	46+	66-
—	—	25	17 BENJAMIN ORR/Slay The Night (Elektra)	127+/14	4+	27+	93+
44	29	22	18 PETER GABRIEL/That Voice Again (Geffen)	115+/11	2+	41+	68+
26	22	19	19 TINA TURNER/Back Where You Started (Capitol)	115-/0	2+	39+	74-
32	27	23	20 WANG CHUNG/Everybody Have Fun Tonight (Geffen)	103-/3	14+	60+	40-
DEBUT	DEBUT	DEBUT	21 STEVE MILLER BAND/I Want To Make The World... (Capitol)	119 / 118	0	28	78
25	18	17	22 DON HENLEY/Who Owns This Place? (Geffen; MCA)	122+/110	1+	25+	80+
34	28	26	23 BAD COMPANY/This Love (Atlantic)	102-/1	6+	36-	61-
36	30	30	24 RIC OCASEK/True To You (Geffen)	104+/14	1+	37-	63+
41	41	37	25 BOSTON/Cool The Engines (MCA)	92+/12	4+	47+	40+
7	11	18	26 GENESIS/Land Of Confusion (Atlantic)	88+/21	7+	43+	36-
6	12	16	27 DAVID & DAVID/Welcome To The Boomtown (A&M)	74-/0	6-	46-	22-
55	40	36	28 TALKING HEADS/Wild Wild Life (Sire/WB)	77-/2	9-	46-	26-
48	39	33	29 DAVID & DAVID/Swallowed By The Cracks (A&M)	102+/16	2+	22+	70+
19	24	27	30 TALKING HEADS/Puzzlin' Evidence (Sire/WB)	86+/10	4+	34+	45+
53	48	38	31 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)	75-/4	5-	43+	28-
42	34	34	32 STABILIZERS/One Simple Thing (Columbia)	105+/12	0-	14+	72+
21	20	21	33 IGGY POP/Cry For Love (A&M)	97+/5	3+	11+	69+
—	—	42	34 OUTFIELD/Everytime You Cry (Columbia)	68-/0	9-	31-	30-
—	—	57	35 R.E.M./Superman (IRS/MCA)	87+/18	1+	17+	58+
—	—	52	36 EDDIE MONEY/We Should Be Sleeping (Columbia)	72+/9	6+	26+	40+
—	—	44	37 TRIUMPH/Tears In The Rain (MCA)	83+/21	1+	10+	64+
23	23	28	38 JOHN FOGERTY/Headlines (WB)	68-/1	0-	24-	42-
—	—	56	39 SURVIVOR/Is This Love (Scotti Bros./CBS)	83+/26	4+	13+	57+
59	47	40	40 RATT/Dance (Atlantic)	82+/6	2+	9+	56-
49	35	35	41 PETE TOWNSHEND/Life To Life (Atlantic)	77-/5	1+	12-	60-
DEBUT	DEBUT	DEBUT	42 KANSAS/All I Wanted (MCA)	82 / 82	0	8	62
5	14	29	43 EDDIE MONEY/Take Me Home Tonight (Columbia)	41-/0	11-	32-	6-
—	—	55	44 PAUL SIMON/Graceland (WB)	72+/14	3+	14+	46+
—	—	60	45 BON JOVI/Wanted Dead Or Alive (Mercury/PG)	60+/11	2+	17+	37+
14	15	24	46 DAVID LEE ROTH/Goin' Crazy (WB)	60-/0	2-	17-	37-
58	53	47	47 CINDERELLA/Nobody's Fool (Mercury/PG)	70+/4	0-	6-	46+
DEBUT	DEBUT	DEBUT	48 LONE JUSTICE/Shelter (Geffen)	76+/30	1+	4+	59+
—	—	53	49 HOWARD JONES/You Know I Love You...Don't You? (Elektra)	58+/9	3+	14+	36+
45	50	50	50 HUEY LEWIS & THE NEWS/Whole Lotta Lovin' (Chrysalis)	50+/6	1-	16+	30-
18	25	31	51 SMITHEREENS/Blood & Roses (Enigma)	53-/1	3-	11-	35-
—	—	56	52 VAN HALEN/5150 (WB)	49+/6	1-	11-	31+
DEBUT	DEBUT	DEBUT	53 PRETENDERS/My Baby (Sire/WB)	49 / 49	0	14	30
10	16	32	54 TRIUMPH/Somebody's Out There (MCA)	42-/1	4-	20-	18-
38	45	45	55 HUEY LEWIS & THE NEWS/I Know What I Like (Chrysalis)	37-/2	3=	20-	17-
DEBUT	DEBUT	DEBUT	56 BILLY IDOL/Don't Need A Gun (Chrysalis)	46 / 46	1	12	29
43	42	48	57 BOSTON/Can'tcha Say/Still In Love (MCA)	39-/4	1+	15-	21=
24	33	43	58 PETER GABRIEL/In Your Eyes (Geffen)	29-/0	4=	21-	6-
30	32	41	59 JOURNEY/Girl Can't Help It (Columbia)	34-/0	5-	12-	16-
33	37	46	60 STEVE WINWOOD/Split Decision (Island/WB)	27-/2	5=	18-	8-

## BREAKERS

**DON HENLEY**  
Who Owns This Place? (Geffen; MCA)  
72% of our reporters on it.

**STABILIZERS**  
One Simple Thing (Columbia)  
62% of our reporters on it.

**DAVID & DAVID**  
Swallowed By The Cracks (A&M)  
60% of our reporters on it.

**STEVE MILLER BAND**  
I Want To Make The World Turn Around (Capitol)  
70% of our reporters on it.

**RIC OCASEK**  
True To You (Geffen)  
61% of our reporters on it.



# REGIONAL ACTIVITY

**MIDWEST**  
(continued)

**WMLT/Alaska**  
(915) 238-8800  
PD: DAVE TROTTER  
ASST. PD: TERRY RAY

**WYMO/Springfield**  
(217) 245-7171  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KFMZ/Columbia**  
(314) 874-3000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KQMG/San Jose**  
(408) 985-9000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KUPD/Phoenix**  
(602) 338-0602  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KFOG/San Francisco**  
(415) 988-1045  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KMP/Las Vegas**  
(702) 428-6800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K07E/Emory**  
(404) 248-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KFMZ/Chicago**  
(815) 348-8881  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KR0J/Las Vegas**  
(702) 778-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K01B/FM Fargo**  
(701) 238-7000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03P/Denver**  
(303) 578-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03D/Portland**  
(503) 578-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03N/San Diego**  
(619) 292-1380  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03M/Santa Barbara**  
(805) 987-4511  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03O/Colorado Springs**  
(303) 834-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03P/Tucson**  
(602) 922-8711  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03Q/Phoenix**  
(602) 834-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03R/Portland**  
(503) 578-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**WZZQ/Term Haute**  
(812) 232-8334  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**CF0X/Vancouver**  
(604) 684-7211  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KAZT/Denver**  
(303) 758-5600  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KZAP/Sacramento**  
(916) 925-3700  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KR0R/San Francisco**  
(415) 788-4045  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03S/Los Angeles**  
(213) 557-7250  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KZRA/Bakersfield**  
(505) 785-5400  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KZEL/Eugene**  
(503) 342-7096  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03T/Santa Barbara**  
(805) 987-4511  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**KSO/Rapid City**  
(605) 578-5333  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03U/Portland**  
(503) 228-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**61X/San Diego**  
(619) 291-9100  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03V/San Jose**  
(408) 288-5400  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03W/San Francisco**  
(415) 474-1000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03X/San Jose**  
(408) 384-9000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03Y/San Francisco**  
(415) 474-1000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03Z/San Jose**  
(408) 384-9000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03AA/San Francisco**  
(415) 474-1000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**W03R/South Bend**  
(616) 833-5432  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03B/FM Denver**  
(303) 444-5600  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03C/San Diego**  
(619) 292-1380  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03D/Portland**  
(503) 578-8800  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03E/San Francisco**  
(415) 474-1000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03F/San Jose**  
(408) 384-9000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03G/San Francisco**  
(415) 474-1000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03H/San Jose**  
(408) 384-9000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
A. E. H.  
KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

**K03I/San Francisco**  
(415) 474-1000  
PD: BOB JONES  
STEVIE WINWOOD  
STEVIE WINWOOD (M)  
TIL TUESDAY  
POLICE  
MUSIC  
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KANSAS  
A. JASON & THE SCORCH  
A. TRIMPH

## WEST PARALLEL ONE

Three stations failed to report. Their rotations were frozen.  
WBLM/Portland, ME  
WTKX/Pensacola, FL  
WRTX/Chicago

170 Reports  
166 Current Reports

One station reported a frozen list:  
WQFM/Milwaukee







**EAST BREAKOUTS**  
 Duran Duran Pointer Sisters  
 Genesis Miami Sound Machine  
 Kool & The Gang  
 Survivor  
 Janet Jackson

# CHARTS & OTS

**SOUTH BREAKOUTS**  
 Duran Duran Pointer Sisters  
 Genesis Miami Sound Machine  
 Kool & The Gang  
 Janet Jackson Steve Miller Band  
 Eurythmics  
 Run D.M.C.

**EAST PARALLEL TWO**  
**WFLA/Bay Area**  
 BILLY OCEAN  
 DAVID & DAVID  
 BILLY OCEAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**STP/Altoona, PA**  
 TALKING HEADS  
 KOOB & THE GANG  
 BILLY OCEAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVBC/Western WV**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOC/Cape Cod, MA**  
 TALKING HEADS  
 KOOB & THE GANG  
 BILLY OCEAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**PARALLEL THREE**  
**WFOG/Altoona, PA**  
 TALKING HEADS  
 KOOB & THE GANG  
 BILLY OCEAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVBC/Western WV**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOC/Cape Cod, MA**  
 TALKING HEADS  
 KOOB & THE GANG  
 BILLY OCEAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
 DURAN DURAN  
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 ROBERT PALMER  
 CYNDI LAUPER  
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 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
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 ANITA BAKER  
 BRUCE HORNBY

**WVOC/Cape Cod, MA**  
 TALKING HEADS  
 KOOB & THE GANG  
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 HUMAN LEAGUE  
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 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOC/Cape Cod, MA**  
 TALKING HEADS  
 KOOB & THE GANG  
 BILLY OCEAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

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**WVOK/Wichita Falls, TX**  
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 BRUCE HORNBY

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 ANITA BAKER  
 BRUCE HORNBY

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 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
 DURAN DURAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOC/Cape Cod, MA**  
 TALKING HEADS  
 KOOB & THE GANG  
 BILLY OCEAN  
 GEORGE STRAY  
 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
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 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
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 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
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 ANITA BAKER  
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 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
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 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
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 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**WVOK/Wichita Falls, TX**  
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 ROBERT PALMER  
 CYNDI LAUPER  
 HUMAN LEAGUE  
 ANITA BAKER  
 BRUCE HORNBY

**238 Reports**  
**333 Current Reports**

The following station has reported a frozen playlist this week:  
**WKFS/Ashville**

The following stations failed to report this week, therefore their playlists were frozen:  
**WGCL/Cleveland**  
**KZ93/Peoria**  
**OJW/Meridian**  
**KJ26/Reno**

Note: K106/Baltimore has changed calls to WJAB and has gone OTR, so it's no longer a CHR reporter.

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall.

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



PARALLELS

Please note, frozen playlists are indicated with an "f" next to the previous week's chart position.

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallels 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallels 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallels 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

238 Reports

JOHN DOE "Hit Song" (Anylabel) LP: Hit Song

100/25 44% National Summary

100/25 - 100 CHR reporting stations on which it week including 25 new adds.

44% - Percentage of this weeks reporters playing it.

Regional Reach - Percentage of reporters playing the song within each region.

51 - Number of stations moving it up on the charts. Debut 20 - Number of stations debuting the song this week. Same 4 - Number of stations reporting no movement this week. (In to On, Add to On, 31-31, etc.) Down 0 - Number of stations moving it down on their charts. Adds 25 - Total number of stations adding it this week.

GREGORY ABBOTT Shake You Down (Columbia) LP: Gregory Abbott

88/16 29% National Summary

88/16 29% National Summary

88/16 29% National Summary

AMITA BAKER Sweet Love (Elektra) LP: Rapaz

205/2 86% National Summary

205/2 86% National Summary

205/2 86% National Summary

205/2 86% National Summary

166/63 68% National Summary

166/63 68% National Summary

166/63 68% National Summary

166/63 68% National Summary

BEACH BOYS California Dreamin' (Capitol) LP: Made In The U.S.A.

88/1 37% National Summary

88/1 37% National Summary

88/1 37% National Summary

88/1 37% National Summary

88/1 37% National Summary

88/1 37% National Summary

88/1 37% National Summary

88/1 37% National Summary

BOSTON Amanda (MCA) LP: Third Stage

237/1 100% National Summary

237/1 100% National Summary

237/1 100% National Summary

237/1 100% National Summary

237/1 100% National Summary

237/1 100% National Summary

237/1 100% National Summary

237/1 100% National Summary

PETER CETERA My Full Moon LP: Solitude/Solitare

226/2 96% National Summary

226/2 96% National Summary

226/2 96% National Summary

226/2 96% National Summary

226/2 96% National Summary

226/2 96% National Summary

226/2 96% National Summary

226/2 96% National Summary

DAVID & DAVID Welcome To The Boomtown (A&M) LP: Boomtown

82/8 39% National Summary



# PARALLELS

Billy Idol Continued

KNEEL 28-33 WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13

HOWARD JONES  
You Know I Love You... Don't You  
LP: One To One (Elektra)

173/21 73% National  
Regional Summary UP 59  
Reach E 724 DEBITS 59  
S 664 SAME 47  
M 763 DOWN 0  
W 808 ADDS 21

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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KANSAS  
All I Wanted (MCA)  
LP: Power

71/71 30% National  
Regional Summary UP 0  
Reach E 304 DEBITS 71  
S 358 SAME 0  
M 258 DOWN 0  
W 248 ADDS 71

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
------------------------------------	------------------------------------	------------------------------------	------------------------------------

KOOL & THE GANG  
Victory (Mercury/PolyGram)  
LP: Forever

63/83 26% National  
Regional Summary UP 0  
Reach E 458 DEBITS 83  
S 298 SAME 0  
M 108 DOWN 0  
W 208 ADDS 83

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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HEY LUEY & THE NEWS  
Hip To Be Square (Chrissy's)  
LP: Fool

234/3 88% National  
Regional Summary UP 158  
Reach E 588 DEBITS 19  
S 974 SAME 14  
M 108 DOWN 0  
W 1008 ADDS 3

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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JANET JACKSON  
Control (A&M)  
LP: Control

58/67 24% National  
Regional Summary UP 0  
Reach E 398 DEBITS 67  
S 228 SAME 0  
M 128 DOWN 0  
W 248 ADDS 57

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
------------------------------------	------------------------------------	------------------------------------	------------------------------------

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
------------------------------------	------------------------------------	------------------------------------	------------------------------------

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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ELTON JOHN  
Heartache All Over The World (Geffen)  
LP: Leather Jackets

112/13 47% National  
Regional Summary UP 25  
Reach E 724 DEBITS 13  
S 328 SAME 47  
M 408 DOWN 0  
W 528 ADDS 13

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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BEN E. KING  
Stand By Me (Atlantic)  
LP: "Stand By Me" Soundtrack

86/10 36% National  
Regional Summary UP 63  
Reach E 264 DEBITS 14  
S 438 SAME 19  
M 364 DOWN 0  
W 364 ADDS 10

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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CYNOL LAUPER  
True Colors (Epic)  
LP: True Colors

227/1 95% National  
Regional Summary UP 133  
Reach E 974 DEBITS 1  
S 974 SAME 133  
M 1008 DOWN 39  
W 1008 ADDS 1

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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ORAN 'JUICE' JAMES  
The Rain (Del. Columbia)

194/8 82% National  
Regional Summary UP 146  
Reach E 838 DEBITS 8  
S 874 SAME 146  
M 908 DOWN 9  
W 908 ADDS 8

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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MADONNA  
True Blue (Sire/WB)  
LP: True Blue

232/1 97% National  
Regional Summary UP 213  
Reach E 988 DEBITS 0  
S 968 SAME 14  
M 978 DOWN 0  
W 1008 ADDS 1

WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13	WED 30-27 WED 4-23 WED 11-13
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# PARALELS

**Madonna Continued**

**WEST**  
WVBC 12-4  
WVBC 7-6  
WVBC 10-11  
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**WEST**  
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WVBC 22-11  
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WVBC 31-11

**WEST**  
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WVBC 14-12  
WVBC 15-12

**ROBBIE NEVIL**  
*C'est La Vie (Manhattan)*  
LP: Robbie Nevil

169/18 87% National Summary  
Regional Reach E 64 S 708 M 608  
**BREAKER** DEBITS 34 SAME 54 DOWN 0 ADDS 18

**EAST**  
WVBC 12-4  
WVBC 7-6  
WVBC 10-11  
WVBC 14-12  
WVBC 15-12

**MIDNIGHT STAR**  
*Midas Touch (Solar/Elektra)*  
LP: Headlines

70/6 29% National Summary  
Regional Reach E 25 S 308 M 148 W 408  
**NAA** DEBITS 6 SAME 24 DOWN 0 ADDS 6

**WEST**  
WVBC 12-4  
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**BILLY OCEAN**  
*Love Is Forever (Jive/Arista)*  
LP: Love Zone

96/36 40% National Summary  
Regional Reach E 474 S 488 M 138 W 454  
**NAA** DEBITS 20 SAME 32 DOWN 0 ADDS 36

**OUTFIELD**  
*Everytime You Cry (Columbia)*  
LP: Lay Deep

71/1 30% National Summary  
Regional Reach E 218 S 318 M 348 W 308  
**NAA** DEBITS 31 SAME 35 DOWN 0 ADDS 1

**POLICE**  
*Don't Stand So Close To Me 86 (A&M)*  
LP: Every Breath You Take

80/22 38% National Summary  
Regional Reach E 278 S 278 M 408 W 408  
**NAA** DEBITS 20 SAME 42 DOWN 0 ADDS 2

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**DMO**  
*(Forever) Live And Die (Virgin/A&M)*  
LP: The Pacific Age

169/13 71% National Summary  
Regional Reach E 618 S 618 M 938 W 928  
**NAA** DEBITS 13 SAME 30 DOWN 0 ADDS 13

**ROBERT PALMER**  
*I Didn't Mean To Turn You On (Island)*  
LP: Raprice

228/1 86% National Summary  
Regional Reach E 968 S 978 M 938 W 968  
**NAA** DEBITS 0 SAME 37 DOWN 23 ADDS 1

**PRETENDERS**  
*Don't Get Me Wrong (Sire/WB)*  
LP: Get Close

164/15 65% National Summary  
Regional Reach E 728 S 578 M 648 W 708  
**BREAKER** DEBITS 45 SAME 15 DOWN 0 ADDS 15

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# PARALLELS

### Lionel Richie Continued

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### Survivor Continued

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### TRIUMPH

Someone's Out There (MCA)  
LP: The Sport Of Kings

Regional Reach	59%	National Summary	56%
S 59%		DEBITS 15	
M 66%		SAME 38	
W 48%		DOWN 0	
ADDS 11		ADDS 11	

### WHAM!

Where Did Your Heart Go? (Columbia)  
LP: Music From The Edge Of Heaven

Regional Reach	96/14	40%	National Summary	35
S 55%			DEBITS 5	
M 52%			SAME 41	
W 58%			DOWN 4	
ADDS 14			ADDS 14	

### TALKING HEADS

Wild Life (Sire/WB)  
LP: True Stories

Regional Reach	110/18	46%	National Summary	51
S 40%			DEBITS 15	
M 40%			SAME 26	
W 50%			DOWN 0	
ADDS 18			ADDS 18	

### TMIBUK 3

The Future's So Bright... (IRS/MCA)  
LP: Greetings From Tembuk 3

Regional Reach	76/22	32%	National Summary	12
S 1%			DEBITS 0	
M 3%			SAME 11	
W 3%			DOWN 0	
ADDS 27			ADDS 27	

### WANG CHUNG

Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

### WANG CHUNG

Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

### STEVE WINWOOD

Freedom Overspill (Island)  
LP: Back In The High Life

Regional Reach	188/7	78%	National Summary	138
S 77%			DEBITS 26	
M 77%			SAME 15	
W 79%			DOWN 0	
ADDS 7			ADDS 7	

### JERMAINE STEWART

Is This Love (Scotti Bros/CBS)  
LP: When Seconds Count

Regional Reach	146/73	61%	National Summary	111
S 58%			DEBITS 24	
M 62%			SAME 38	
W 62%			DOWN 0	
ADDS 73			ADDS 73	

### TEMPTATIONS

Lady Soul (Gordy/Motown)  
LP: To Be Continued...

Regional Reach	58/7	24%	National Summary	7
S 8%			DEBITS 7	
M 9%			SAME 26	
W 9%			DOWN 0	
ADDS 7			ADDS 7	

### TOTO

I'll Be Over You (Columbia)  
LP: Fahrenheit

Regional Reach	216/3	91%	National Summary	177
S 88%			DEBITS 6	
M 94%			SAME 26	
W 94%			DOWN 0	
ADDS 3			ADDS 3	

### WANG CHUNG

Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

### STEVE WINWOOD

Freedom Overspill (Island)  
LP: Back In The High Life

Regional Reach	188/7	78%	National Summary	138
S 77%			DEBITS 26	
M 77%			SAME 15	
W 79%			DOWN 0	
ADDS 7			ADDS 7	

### SURVIVOR

Is This Love (Scotti Bros/CBS)  
LP: When Seconds Count

Regional Reach	146/73	61%	National Summary	111
S 58%			DEBITS 24	
M 62%			SAME 38	
W 62%			DOWN 0	
ADDS 73			ADDS 73	

### TIL TUESDAY

What About Love (Epic)  
LP: Welcome Home

Regional Reach	155/10	66%	National Summary	106
S 63%			DEBITS 18	
M 62%			SAME 21	
W 59%			DOWN 0	
ADDS 10			ADDS 10	

### WANG CHUNG

Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

### WANG CHUNG

Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

### STEVE WINWOOD

Freedom Overspill (Island)  
LP: Back In The High Life

Regional Reach	188/7	78%	National Summary	138
S 77%			DEBITS 26	
M 77%			SAME 15	
W 79%			DOWN 0	
ADDS 7			ADDS 7	

### SURVIVOR

Is This Love (Scotti Bros/CBS)  
LP: When Seconds Count

Regional Reach	146/73	61%	National Summary	111
S 58%			DEBITS 24	
M 62%			SAME 38	
W 62%			DOWN 0	
ADDS 73			ADDS 73	

### TIL TUESDAY

What About Love (Epic)  
LP: Welcome Home

Regional Reach	155/10	66%	National Summary	106
S 63%			DEBITS 18	
M 62%			SAME 21	
W 59%			DOWN 0	
ADDS 10			ADDS 10	

### WANG CHUNG

Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

### WANG CHUNG

Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

### STEVE WINWOOD

Freedom Overspill (Island)  
LP: Back In The High Life

Regional Reach	188/7	78%	National Summary	138
S 77%			DEBITS 26	
M 77%			SAME 15	
W 79%			DOWN 0	
ADDS 7			ADDS 7	

### SURVIVOR

Is This Love (Scotti Bros/CBS)  
LP: When Seconds Count

Regional Reach	146/73	61%	National Summary	111
S 58%			DEBITS 24	
M 62%			SAME 38	
W 62%			DOWN 0	
ADDS 73			ADDS 73	

### TIL TUESDAY

What About Love (Epic)  
LP: Welcome Home

Regional Reach	155/10	66%	National Summary	106
S 63%			DEBITS 18	
M 62%			SAME 21	
W 59%			DOWN 0	
ADDS 10			ADDS 10	

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Let's Have Fun Tonight (Geffen)  
LP: Mosaic

Regional Reach	223/10	94%	National Summary	175
S 94%			DEBITS 28	
M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

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Let's Have Fun Tonight (Geffen)  
LP: Mosaic

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M 95%			SAME 10	
W 94%			DOWN 0	
ADDS 10			ADDS 10	

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W 79%			DOWN 0	
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W 94%			DOWN 0	
ADDS 10			ADDS 10	

### STEVE WINWOOD

Freedom Overspill (Island)  
LP: Back In The High Life

Regional Reach	188/7	78%	National Summary	138
S 77%			DEBITS 26	
M 77%			SAME 15	
W 79%			DOWN 0	
ADDS 7			ADDS 7	

PARALLELS

SIGNIFICANT ACTION

**A**

**DAVE ADAMS**  
*Dancing in My Sleep (Elektra)*  
LP: Dancing in My Sleep

<b>P1</b> EAST SOUTH SOUTH SOUTH NORTH WEST WEST WEST WEST WEST WEST	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**B**

**BAD COMPANY**  
*This Love (Atlantic)*  
LP: Flame And Fortune

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**BANANARAMA**  
*More Than Physical (London/PolyGram)*  
LP: True Confessions

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**BERLIN**  
*Like Flames (Geffen)*  
LP: Count Three Play

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**JAMES BROWN**  
*Gravity (Scotti Bros/CBS)*  
LP: Gravity

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**C**

**CINDERELLA**  
*Nobody's Fool (Mercury/PolyGram)*  
LP: Night Songs

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**COMMODORES**  
*Goin' To The Bank (Polydor/PolyGram)*  
LP: name

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**D**

**CHRIS DEBURGH**  
*The Lacy In Red (A&M)*  
LP: Into The Light

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**E**

**EURHYTHMICS**  
*Tram In My Side (RCA)*  
LP: Revenge

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**F**

**SAMANTHA FOX**  
*Touch Me If You Body (Jive/RCA)*  
LP: Touch Me

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**STACY LATTISAW**  
*Nail It To The Wall (Motown)*  
LP: Take Me All The Way

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**H**

**HOWARD HEWETT**  
*I'm For Real (Elektra)*  
LP: Howard Hewett

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**J**

**FREDDIE JACKSON**  
*Tasty Love (Capitol)*  
LP: Just Like The First

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**K**

**JESSE JOHNSON w/ SLY STONE**  
*Crazy (A&M)*  
LP: Shockadelic

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**L**

**K.T.P.**  
*One Step (Mercury/PolyGram)*  
LP: Certain Things Are Likely

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**L**

**LABAN**  
*Love In Siberia (Crique)*

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**M**

**NANCY MARTINEZ**  
*For Tonight (Atlantic)*

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**M**

**MIAMI SOUND MACHINE**  
*Falling In Love (Uh-Oh) (Epic)*  
LP: Primitive Love

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**M**

**STEVE MILLER BAND**  
*I Want To Make The World...*  
LP: Living In The 20th Century (Capitol)

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**M**

**MONKEES**  
*Daydream Believer (Arista)*  
LP: Then & Now... The Best Of The Monkees

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**O**

**BENJAMIN ORR**  
*Stay The Night (Elektra)*  
LP: The Lace

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**P**

**POINTER SISTERS**  
*Goldmine (RCA)*  
LP: Hqi Together

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**P**

**PAUL YOUNG**  
*Some People (Columbia)*  
LP: Between Two Feels

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**R**

**RUN-D.M.C.**  
*You Be Like (Profile)*  
LP: Raising Hell

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**S**

**CARLY SIMON**  
*Coming Around Again (Arista)*  
LP: Heartsun Soundtrack

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**T**

**STONE FURY**  
*Let Them Talk (MCA)*  
LP: Let Them Talk

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**T**

**ANDY TAYLOR**  
*When The Rails Come Down (MCA)*  
LP: TV Soundtrack - Main Voice II

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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**Y**

**PAUL YOUNG**  
*Some People (Columbia)*  
LP: Between Two Feels

<b>P1</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>EAST</b> SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH	<b>P3</b> EAST SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH SOUTH
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# DEBBIE HARRY

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