

I N S I D E:

**AM STEREO:
MULTI-MODE OR MOTOROLA?**

Motorola claims victory on the AM stereo battlefield, but *Broad Street's* Fred Walker spearheads an all-out effort to convince Delco to switch to a multi-mode AM stereo system. Brad Woodward checks up on both sides.

Page 4

**WHEN WILL ARBITRON
REISSUE A RATINGS BOOK?**

Even if you find an error in your market survey, you may not be entitled to a reissue of the book. Jhan Hiber examines the reissue stances of both Arbitron and Birch to show you where you stand.

Page 14

CROSS-COUNTRY CURRENT:
COUNTRY RADIO IN A CROSSOVER ERA

1983 COUNTRY RADIO MUSIC POLL
COUNTRY: A FORMAT IN TRANSITION COPING WITH THE AC FACTOR
COUNTRY CROSSOVER: THE LAST 10 YEARS

**COUNTRY AT THE
CROSSOVER CROSSROADS**

Programmers, producers, record executives, and artists talk about the country dilemma — go after the crossover audience or stick with the loyal core — in R&R's CRS special.

Page 55

**PEOPLE IN THE NEWS
THIS WEEK**

- Chuck Browning OM at KLZ & KAZY
- Rick Balls PD for KSHE
- Blake Lawrence KLOL PD
- Ralph Wimmer PD at WMAR
- John Boden heads expanded Blair rep deviation
- Dick McCauley takes over Group W Radio Sales
- Jim O'Neill, Bob Ferraro, Brian Robinson, Ken Miller, Tom Turner upped at Blair
- Cliff Blake WBCS-AM & FM OM
- Charles Zelleremayer GSM at WBCS-AM & FM
- John Fagot heads Columbia singles
- Kelly McCann PD at KSJL
- Buddy Killen, Chips Moman, Phil Walden form Triad Records
- Norm Thibeault WSNE PD
- Dick Warshaw GSM at KGFJ & KUTE
- Jan Brown GSM at WLQV

Pages 3, 32, 41

Newsstand Price \$3.50

R&R
RADIO & RECORDS

POOL-LEFFLER, BURCH, BUTLER SWITCH

KSHE Execs Cross To KWK

Three former key executives at KSHE/St. Louis have, as long anticipated, joined crosstown KWK-AM & FM, taken over this week by Robinson Broadcasting from Doubleday. The three, who exited KSHE two weeks

**Berkowitz
Programs
WHYT**



Gary Berkowitz

Former WROR/Boston programmer Gary Berkowitz has been named PD for Capitol Cities' WHYT/Detroit. Berkowitz, who previously programmed Cap Cities outlets WPRO-AM & FM/Providence, replaces former WHYT PD Steve Goldstein.

WHYT Station Manager Maureen Hathaway remarked, "We're delighted he's back with Cap Cities, as ours has been a long and happy history with him. We think Gary will have fun in Detroit, even though we're greeting him with a foot of snow on the ground. This station will continue with its CHR format, which I feel will be strengthened by the addition of Gary."

Berkowitz told R&R, "Even though I've never lived in Detroit, it's like coming home for me since I'm again working for what I think is the greatest radio group around. This is a city with a history of great CHR radio, and we're 125% committed to developing WHYT into another legendary CHR station. My most exciting times in radio were the battles between PRO-FM and JB105 (in Providence), and I'm looking forward to another hot fight between us and WCZY. We're going to make our moves very fast because we know this is a winning situation."

ago, are former KSHE VP/GM Nancy Pool-Leffler, now VP/GM and a partner in KWK-AM & FM; ex-KSHE Asst. to the Exec. VP Bob Burch, now Station Manager at the Robinson stations; and former KSHE Senior Account Executive Stephen Butler, who becomes KWK-AM & FM GSM. In addition, former KSHE morning man Mark Klöse, most recently with KMOX/St. Louis, has joined KWK-AM & FM for mornings, while former KWK GSM Dick Downes, who had been GM at WZEW/Mobile, has re-joined the stations as Senior Account Executive.

Robinson principal partner Larry Robinson told R&R, "We're very excited about the opportunities in St. Louis. We have enormous confidence in Nancy, Steve, and Bob. Nancy is a ball of fire with a profound knowledge of the market. They're all true professionals, highly experienced. We thought it would be a very good move to

**Bonneville
Drops
Satellite**

In a surprising announcement Tuesday (2-28), Bonneville Broadcasting Service announced it would discontinue satellite delivery of its Easy Listening format on July 1. Bonneville President/CEO Jim Opsitnik told R&R, "While the format on the satellite has been very favorably received by those subscribing, the satellite client base was not large enough to make the delivery system economically viable."

Bonneville, which would have celebrated its third anniversary of the satellite delivery method in August, will now offer all its clients a newly-developed tape-based format named "Ultra." Opsitnik explained, "In collaboration with our three programmers, Marlin Taylor, Dave Verdery, and Darrel Peters, we've developed this new 'Ultra' format. It offers the flexibility that will enable the

BONNEVILLE/See Page 32

CHR FORMAT PLANNED

**Cox Picks Jeffries
As WXFM's PD**



Jan Jeffries

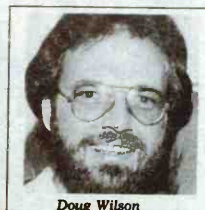
After almost four years as PD of Scripps-Howard's WBSB(B104)/Baltimore, Jan Jeffries has resigned to accept the Program Director's post at Cox Broadcasting's newest station WXFM/Chicago. WXFM will drop its current Jazz format in favor of "a mass appeal CHR direction" targeted for an April 2 debut. New call letters will be applied for, although they have not yet been selected.

Newly-appointed WXFM GM Marc Morgan told R&R, "We talked to a lot of folks and Jan

came out as our choice. He's got the experience and the track record to make this station a winner, plus he's a personable manager of people. He's demonstrated his ability to program an exciting mass appeal CHR that's been very effective in reaching adults in a very competitive market. That's just what we want here, and Jan will deliver it."

Despite four direct format competitors in the market (WLS-AM & FM, WBBM-FM, and WKQX), Morgan forecast a healthy future. "I really believe this format is the right choice. No matter what format was selected, we would be entering a very competitive arena, so we're out to do CHR better than anyone else and give another station a reason to change formats." JEFFRIES/See Page 32

**Wilson New
WPOC PD**



Doug Wilson

Doug Wilson has been named Program Director at Country-formatted WPOC/Baltimore, replacing Larry Clark, who departed the station a month ago. Wilson, most recently Production Director and an air personality at WWJF/Ft. Lauderdale, is a Baltimore native. His previous experience includes WQAM/Miami and a stint as PD of WAPE/Jacksonville.

WPOC VP/GM David Fuellhart told R&R, "Doug was chosen from over 50 qualified applicants because of his obvious enthusiasm for WPOC and Baltimore as well as his background in music and audience research. We're looking forward to having him join our staff."

Wilson, who will begin his new responsibilities on March 12, told R&R, "I grew up listening to Baltimore and Washington radio, so it's a great feeling to be coming home. WPOC is one of the great Country stations around, and it's a privilege to have the opportunity to program it."

**Hallam
Named PD
At KUDL**



Dene Hallam

Veteran programmer Dene Hallam has been appointed to the newly-created position of PD at KUDL/Kansas City. His appointment marks a return to Shamrock Broadcasting; at one time Hallam programmed sister outlet WWWW/Detroit.

Shamrock National PD and KUDL GM Ross Reagan commented, "Needless to say, Dene is one of the finest programming talents in the country, and was our number-one choice. His decision to join our station over larger-market opportunities was due to several factors: his awareness of Shamrock's commitment, the quality of the individuals here, the state-of-the-art programming resources, and the opportunity to return to A/C to take on a very interest-

HALLAM/See Page 32



OLIVIA NEWTON-JOHN
"Livin' In Desperate Times"

Produced by David Foster MCA 52311

CHR
BREAKER

39 **31**

TRACEY ULLMAN
"They Don't Know"

Produced by Peter Collin For Loose End Productions MCA 52312

CHR
BREAKER

2/24/83

TONY CAREY
"A Fine, Fine Day"

Produced by Peter Hauke For Rockoko Production, Inc. MCA 52313

CHR **NEW & ACTIVE**

54 **36**
 87/43

On **MCA RECORDS**

© 1983 MCA Records, Inc.

Talk On The Street

Street Talk is a secret weapon in the battle to stay informed — the news you'd like to know a little ahead of time. Who's moving where, what's behind the reshuffles, or specific questions — like who's Michael Jackson's new manager? Up-to-the-minute news — each week in Street Talk.



Page 22

Washington Report	4	Country: Lon Helton	46
What's New	6	Nashville: Sharon Allen	46
Rating & Research: Jhan Hiber	14	Marketplace	80
Management	16	Opportunities	81
Networks: Reed Bunzel	20	National Music Formats	83
Street Talk	22	Country Chart	84
On The Records: Ken Barnes	29	Jazz Chart	90
CHR: Joel Denver	34	A/C Chart	112
AOR: Steve Feinstein	38	AOR Chart	112
Calendar: Brad Messer	41	Black/Urban Chart	112
A/C: Jeff Green	42	CHR Chart	112
Black/Urban Radio: Walt Love	44		

Browning KLZ & KAZY OM

Chuck Browning has been appointed Operations Manager for Group One's KLZ & KAZY/Denver. His primary responsibility is with Country AM KLZ, whose PD Bill Bradley left two weeks ago; Scott Jameson remains PD at AOR KAZY, while Browning will also hold the title of KLZ PD. Browning was most recently PD at KZAP/Sacramento, before which he was OM at Group One's WONE & WTUE/Dayton for seven years.

KLZ GM Rob Hasson told R&R, "Chuck has been with Group One before, and knows

how the group works. He has a good background, not only in country music, but in AOR as well. We needed a guy to come here and really take the reins. It's a tough market, and we felt that out of all the guys we talked to, he was the one to get the after-burners going."



Chuck Browning

Browning commented, "When I talked with (Group One owner) Roger Berk Sr., he said, 'Welcome home,' and that's how I feel. I worked for them longer than I have any-

BROWNING/See Page 32

Wimmer Transfers To WMAR PD Post

WDOQ/Daytona Beach PD Ralph Wimmer has been transferred to Abell Communications sister station WMAR/Baltimore as PD. He replaces Gary Franklina, who resigned last week to pursue other interests in radio.

GM Don Kelly commented to R&R, "I really wanted someone with a lot of experience, and Ralph came highly recommended by WDOQ GM Doug Auerbach. I feel Ralph has the people skills necessary to be a success in this job. His hard work and honesty contribute to what I think will be a winning situation." Regarding Franklin, Kelly said, "I think Gary is one hell of a guy, and I will miss him. We're losing a good person and easily one of the best production voices in radio, so anyone who gets him will be very happy with him."

Wimmer told R&R, "Everything is ready to go, and I'm really looking forward to getting my teeth into the Baltimore market. It's a move which allows me to work with Don Kelly, consultant Mike Joseph, and a great staff. This radio station has been, is, and will continue to be a 'Hot Hits' radio station."

WIMMER/See Page 32

KLOL Elevates Lawrence To PD

KLOL/Houston morning man Blake Lawrence has been appointed PD at the station, replacing Michelle Robleson Sayre, who left about three weeks ago. Lawrence, who will retain his on-air position, has been in radio for 12 years, with assistant PD posts at KRLY/Houston, WMET/Chicago, and WKXX (now WHTX)/Pittsburgh included in his previous experience.

KLOL Station Manager Pat Fant told R&R, "Blake's definitely the best man for the job. He's very familiar with what works in Houston radio, and has been doing a great job on the morning show. He's got very good people skills, and is a good organizer."

Lawrence commented, "It hit me real fast, but I'm flattered to be chosen. I look forward to working with (newly-signed consultant) Mike McVay. I thank Pat Fant and (Rusk Broadcasting President) Jay Jones for looking in-house rather than bringing someone from the outside."

LAWRENCE/See Page 32

Balis Returns To KSHE

Former KSHE/St. Louis PD/air personality Rick Balis has been named Program Director for the AOR outlet coincidental with KSHE's ownership transfer to Emmis Broadcasting Tuesday (2-28). Balis's hiring follows in one week the appointment of KKCI/Kansas City VP/GM John Beck Jr. as KSHE's GM.

Emmis National PD Rick Cummings commented to R&R, "We went through an exhaustive search, and when all was said and done, we came right back to St. Louis. We felt that Rick had the best grasp of what

made KSHE one of the original classic AOR stations, and had a good feel for how we could build to an even bigger share of the market."

Balis told R&R, "The KSHE tradition, together with Emmis's radio philosophies, is a tremendous union. I'm very excited about joining ranks with Emmis and look forward to once again programming real rock radio." Balis had been with KSHE for seven years before leaving to become a freelance announcer last July. He was KSHE's PD from 1980 to 1983.

APPROACH TARGETS 32-49

Transtar Bows New Adult Satellite "Format 41"

The Transtar Radio Network announced Tuesday (2-28) that it will launch its fourth 24-hour satellite-distributed format in early spring 1984. The new format is called "For-

mat 41," signifying the median age target of the programming.

"Format 41" is being designed in the image of Viacom's WLAK/Chicago and the new WLTW "Lite-FM" in New York, as a cooperative project with Viacom. Both stations are off-air affiliates of Transtar, and are also clients of Transtar's sister company, the Research Group, which did the initial research for Lite-FM.

Explaining the name, Transtar President C.T. Robinson cited the median age for Hot Hits listeners as 21, other CHR's as 27, A/C's as 31, and Beautiful Music's as 53. "Something is obviously missing, and now research has shown us how it can be filled successfully with a format whose median age target is 41. Thus the name 'Format 41.'"

TRANSTAR/See Page 32

BUYS GROUP W RADIO SALES

Blair Sets Expanded Rep Division

Blair Radio President John Boden has been named President/CEO of a newly-organized radio rep division of John Blair & Co. He'll assume the new post upon consummation April 8 of Blair's purchase of Group W Radio Sales for an undisclosed price.

"We look at this as a very exciting new profit center for our company," Boden commented. The newly-acquired firm represents Group W's ten owned and operated radio stations.

Blair Radio Exec. VP Jim O'Neill becomes Exec. VP/COO of the new Radio Representative Division under Boden. He'll handle administrative and financial duties. Also receiving promotions are Bob Ferraro, who moves to New York as Sr. VP/GM East from Sr. VP/West; Brian Robinson, who becomes Sr. VP/GM Midwest from his VP post; and Ken Miller, who becomes Sr. VP/GM West, having worked under Fer-



John Boden



Dick McCauley

raro as VP/Office Manager.

Taking over Group W Radio Sales is former Blair Sr. VP Dick McCauley. He will be Sr. VP/GM of the operation, yet to be named.

BLAIR/See Page 32

Columbia Names Fagot National Singles Director

Columbia Records has promoted Dallas promotion rep John Fagot to National Director of Singles Promotion. In making the announcement, Columbia Records VP/Promotion Ray Anderson told R&R,

"It's always a pleasure to promote from the field when you have good people like we have in the CBS family. To find a gem like John is a real treat. He has a lot of depth not only in music and business, but he's incredibly creative in setting up radio



John Fagot

programs. He's been a real asset to the company."

FAGOT/See Page 32

STAFF

Founder: BOB WILSON
 Publisher: DWIGHT CASE
 Vice President/Sales & Marketing: DICK KRIZMAN
 Vice President/Managing Editor: JOHN LEADER
 Editor: KEN BARNES
 Asst. Editor: RICHARD ZUMWALT
 News Editor: GAIL MITCHELL
 Ratings & Research Editor: JHAN HIBER
 News Editor: REED BUNZEL
 Column Editor: JOEL DENVER, STEVE FEINSTEIN, GARY GREEN, LEO HILTON, Country, WALT LOVE, Black Radio, GAIL MITCHELL, Easy Listening, BRAD WOODWARD (News/Talk)
 Senior Associate Editor: PHILIP ALTO, ELLEN BARNES
 Associate Editor: BARBARA BARNES, KAREN BONDIO, SYLVIA SALAZAR, CAROL TAYLOR
 Editorial Assistant: NANCY CONOVER, RON RODRIGUEZ, DEAN ROSE
 Computer Services: DAN COLE (Director), LEE CLARK, SANDRA GUTIERREZ, MIKE LAMM
 Public Director: ADRIENNE FIDDLE
 Circulation Director: MARCELLA LOFFER
 Production Director: RICHARD AGATA
 Associate Art Director: MARILYN FRANDSEN
 Photography: ROGER ZUMWALT
 Typography: KEVIN THOMAS, LUCIE MORRIS
 Graphics: L.T. PEARL, GARY VAN DER STEUR
 Creative Consultant: MARK BRISFER
 Creative Services Director: MIKE ATYONSON
 Account Executive: PAM BELLAMY, JEFF GIBB
 Advertising Consultant: NINA ROSS, ROSSMAN
 Office Manager: NANCY HOFF
 Administrative Assistant: PAULA PONCE-CHALAS
 Controller: MARGARET BECKWITH
 Washington Bureau: 816 Connecticut Ave., NW, Suite 200, Washington, DC 20008, (202) 462-8800
 Vice President: JONATHAN HALL
 National Sales Director: BARRY O'BRIEN
 Managing Editor: BRAD WOODWARD
 Account Executive: WYAN FURN
 Office Manager: CHERYL BOWERS
 Legal Counsel: JASON SPINNEY
 Headquarters: 1610 Avenue South, Nashville, TN 37212, (615) 252-6882, 252-6883
 Bureau Chief: SHARON ALLEN

R&R & Records is published every Friday by Radio & Records, Inc., 1390 Century Park West, Los Angeles, CA 90047 (213) 833-4130. Subscriptions: \$275 per year or \$40 per quarter. International subscription rate: \$400 per year. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication and reproduction and may therefore be used for this purpose. Nothing may be reproduced as whole or in part without written permission from the Publisher. The name AOR, Best Page Breakers, Most Wanted, National Airplay 30, Favorite, Radio & Records, and Street Talk are registered trademarks of Radio & Records. Printed in U.S.A. Mailed first class to the United States, Canada, England, Australia, New Zealand, and Japan. © 1984 Radio & Records, Inc.

A Division of Home News Communications

NOTE FROM THE PUBLISHER

Direction '84: For PDs And GMs

The purpose of this brief message is to answer two questions I'm hearing frequently regarding R&R's Direction '84 management conference. Number one is: Will it be useful to managers as well as PDs? In a word, yes. The program is most specifically aimed at programmers aspiring to become better managers; however, all the material is just as valuable for GMs.

Question number two is more simple: Is it still open? Yes, there are places still available, although the registration pace is really picking up. So I'd suggest you call promptly (213-553-4330). See you there!

— Dwight Case

Blake, Zellermyer Advance At WBCS-AM & FM

In restructuring within Great Trails's WBCS-AM & FM/Milwaukee, FM PD Cliff Blake has been promoted to the newly-created position of Operations Manager for both stations. Blake joined WBCS-FM six months ago after seven years with Katz-owned stations, the most recent being WZZK/Birmingham.

At the same time, WBCS-FM Local Sales Manager Charles Zellermyer has been elevated to the new position of GSM for the

WBCS/See Page 32

Washington Report

FCC To Propose 684 FM Drop-Ins This Week

An "omnibus rulemaking" proposing hundreds of locations for FM drop-ins in Docket 80-90 was expected to pass the FCC easily this week (3-1). Although the number of sites had been expected to total between 400 and 600, latest word is that 684 communities will be named. Most will be in the Midwest and Southeast, and virtually all will be Class A facilities, limited to 3kw of power and 300 feet of antenna height. After the list is released, probably next week, there'll be a period for filing counterproposals of alternate sites for each station.

Other major items on the Commission's agenda this week include a new policy on the "character" qualifications of licensees, a rulemaking to redefine the comparative factors used to judge competing applicants against each other, and reconsideration of a \$20,000 fine issued against Triad Broadcasting's WSEZ/Winston-Salem, NC for technical violations last June.

Quello Calls FCC

Licensing "Paper Exercise"

As the FCC further relaxed its operator licensing rules last week, Commissioner Jim Quello glumly went along, saying later in a statement that "our licensing program has, over the years, degenerated into essentially a paper exercise without significant meaning in terms of screening for competence." Quello believes tougher licensing "can reduce the need for the Commission to expend scarce resources tracking down trouble after it develops."

Last week's changes have little impact on commercial broadcasters, with the exception that no license of any kind will now be required to operate auxiliary services. In addition, holders of Restricted Permits (formerly Third Class licenses) will be allowed to operate international and experimental stations, studio-transmitter links (STLs) and intercity relays. Also, General Radiotelephone licenses (formerly Second Class), now renewed every five years, will be issued on a lifetime basis.

171 RKO Competitors Face March 29 Challenge Deadline

The first major step in the gigantic skirmish for the 12 RKO radio stations began last week when the FCC placed the 156 competing applications on a "cutoff" list. That sets March 29 as the deadline for the parties to file minor amendments to their proposals and for anyone to file a petition to deny any of the applications. The same cutoff applies to 14 applicants for WHBQ-TV/Memphis.

The stations involved, and the number of challengers in each case, are KRTH/Los Angeles (19), KHJ/Los Angeles (11), WFYR/Chicago (11), WRKS/New York (13), WOR/New York (11), WROR/Boston (14), WRKO/Boston (12), WAXY/Ft. Lauderdale (10), WGMS/Washington (14), WGMS-FM/Washington (22), KFRC/San Francisco (13), WHBQ/Memphis (6).

Sometime after March 29, individual hearings will begin for each of the stations. Meanwhile, RKO's basic qualifications to remain a licensee are now being considered in the renewal proceeding for KHJ-TV/Los Angeles.

Free RAB Sales Support For BROADCASTAP Recipients

Minority broadcasters who get backing from NAB's Broadcast Capital Fund (BROADCASTAP) are now eligible for one year of free materials and services from the

Radio Advertising Bureau (RAB). Using \$10 million donated by commercial broadcasters, BROADCASTAP makes loans and loan guarantees to help minorities buy or build stations.

"Anything we can do to encourage and help these new minority owners in marketing our medium and their stations is a service to our industry," RAB President Bill Stakein observed. BROADCASTAP President John Oxendine said the pact "meets one of the most pressing needs of BROADCASTAP stations — the need to get into the marketplace with information, research, and credibility to generate revenues."

Industry Backs Axing Of 100-Mile Concentration Rule

The FCC won nearly unanimous support in public comments last week on its proposal to ditch the 100-mile regional concentration of control rule. Broadcast groups and industry associations lined up behind the plan to end the regulation, which should come up for an FCC vote later this month.

"In the isolated instances where an entity somehow retains some sort of market power, and attempts to abuse that power, private and public enforcement of the antitrust laws should be more than sufficient to put an end to such problems," said NRBA in a representative comment.

ABC criticized the rule as "overly simplistic," resulting in "unintended and arbitrary results." NAB also supported repeal. It submitted data on penetration of various media in selected markets across the country to buttress its claim that "dynamic changes in the telecommunications marketplace, including more and diverse outlets of expression, have rendered the Commission's initial concerns in the area moot."

Others weighing in for repeal were Charisma Communications, Multimedia, the American Legal Foundation, Bahakel, Forward, GCC, Infinity and Guaranty Broadcasting.

Other Key Developments:

- NRBA moved this week to 2033 M St. NW, Suite 506, Washington, DC 20006. Its phone number remains the same: (202) 466-2030. The new suite is just a block from the FCC, and includes an office for NRBA members to use while visiting Washington.

- An inquiry into repeal of the Fairness Doctrine was yanked from the FCC agenda last week after FCC Chairman Mark Fowler met to discuss the issue with House Commerce Committee Chairman John Dingell (D-MI). The item is expected to be rescheduled for March 15.

- Former broadcaster Ralph Haller is the new Chief/FCC Technical & International Branch, which handles technical rules and international negotiations involving broadcasting. Prior to joining the agency in 1971, Haller was chief engineer and announcer at KLVN/Lawrence, KS and KEWI/Topeka, KS.



NAB POLITICO-VIDEO — About 1200 broadcasters in 28 cities boned up on the complex laws governing political broadcasting last week (2-23) during a four-hour NAB videoconference from Washington. Several panels of lawyers and campaign consultants covered the rules encompassing candidate access, equal opportunities, lowest unit rate, the Fairness Doctrine, non-candidate advertising, and other topics. Campaign media consultants Levi Rabinowitz and Robert Sauter instructed stations on how to attract more political advertising dollars. Pictured (l-r) are Rabinowitz, FCC Fairness/Political Broadcasting Branch Chief Milt Gross, NAB attorney Mike Berg, Sauter, and former FCC Chairman Dick Wiley, senior partner in the Washington law firm Wiley, Johnson & Rein.

BROADCASTERS PUSH MULTI-MODE

Motorola Claims AM Stereo Victory, But Rivals Disagree

Amid loud protests from its competitors, Motorola officials this week are speaking more confidently than ever of having the AM stereo battle all wrapped up. Seemingly unconvinced is an ad hoc group of radio broadcasters led by Broad Street Communications President Fred Walker, which has begun lobbying set makers to build multi-system receivers.

"The movement to Motorola is so strong that it will all be over by the NAB Convention," predicts Motorola AM Stereo Coordinator Chris Payne.

But, in what appears to be an "everyone against Motorola" stance, officials of Kahn and Harris disagree sharply. They are counting on the multi-system approach as the key to their eventual success. And, as always, spokesmen for all three firms continue to question virtually every statement their rivals make.



Fred Walker

Lobbying Delco, Ford

Walker and other broadcasters last week spent a full day in Kokomo, IN with officials of Delco — builder of radios for General Motors cars — making the case for multi-mode sets. After extensive testing at a cost of \$300,000, Delco decided to build Motorola-only sets, now being shipped in quantities of 1000 a day to GM dealers.

Walker says he and other broadcasters have also lobbied Ford Motor Co. on the multi-system approach, and he points to all-system commitments by companies like Sansui and Sony, the latter of which has just introduced an AM stereo "Walkman" model. Walker says Sony will have several major announcements at the NAB Convention in April, and he believes one will be an automatic-switching multi-system car receiver.

Speeding AM Stereo Acceptance

"It would be my hope that if the multi-mode catches on, we can speed up the introduction of AM stereo to about a five-year period of time, whereas if it doesn't, it's going to be like FM stereo, which took anywhere from 10 to 12 years to catch on," Walker told R&R.

Walker came away from last week's meetings with the impression that Delco might swing to multi-mode if a chip that would switch automatically among the four systems were available "at a cost equal to or not much higher" than its Motorola-only chip. "They did make a big point out of the cost to Delco," said Walker.

Motorola's Payne is convinced Delco won't change its mind and adds, "I think this will be the first NAB Convention where broadcasters will be able to go home knowing what to do with AM stereo." A broadcaster would be "absolutely insane" to go with anyone other than Motorola, he insists. Payne's evidence?

- 93 stations on the air, 57 additional orders, and new orders being placed at a rate of 25 sets per month

- This week's endorsement of Motorola by Group W, which will use the system on KDKA/Pittsburgh and WBZ/Boston

- Motorola-only set commitments by Delco (GM), Concord, Chrysler, Samsung, McIntosh, and Sherwood and hints of other major endorsements in the offing

- Orders for 2 million Motorola integrated circuit (IC) chips, including 150,000 by an unnamed "major auto manufacturer" that is neither GM nor Chrysler.

Leonard Kahn says he has shipped 92 of his exciters, and "the vast majority" of those units are on the air. "I'm going to hit a hundred soon," he predicts. As proof that the Delco sets will fail, Kahn cites a survey he sent to 150 Buick dealers. Of 27 responses, two favored Motorola-only sets, two had no opinion and 25 preferred multi-system sets.

Kahn Assails Motorola Quality

Kahn is about to send off-air cassette tapes of Motorola reception to every AM station in the United States. The tapes show the Motorola signal shifting back and forth between speakers, Kahn claims, in a phenomenon known as "platform motion." Kahn remarked, "The only people who will accept this sound are people who are deaf in one ear."

Kahn also claims Motorola has put together its station lineup by giving away some units. "There has never been an exciter given away to a station and there never will be," Payne states flatly. "The vast majority of our stations have paid the full price."

Kahn retorts, "It's our understanding after investigating that this is a complete falsehood." Many Motorola stations have been on the air for "long periods of time" with "no exchange of money," he asserts.

Harris Hits 98

U.S.-Foreign Stations

Harris Corp. Director/Radio Sales Jim Ariana also rejects Motorola's victory claims. "They started saying that more than a year ago and they're still saying the same thing," Ariana observes. "The marketplace hasn't bought it and the broadcasters haven't agreed with it."

He continues, "I think anyone who buys a single-system receiver today is being short-changed. In the longterm, the Harris system with synchronous detection is the best system for the AM stereo broadcaster." He says Harris has "shipped/equipped" 98 units, all of which are on the air, in the U.S. and abroad, has a backlog of 51 firm and contingent orders, and is putting five stations on the air each week.

The most recent available count of Magnavox stations stood at six.

Broadcasters who called on Delco with Fred Walker last week were Harte-Hanks Communications Director/Engineering Jim Hoak, WBT/Charlotte Chief Engineer Bob Denny, NRBA Sr. VP Tom McCoy, and Duff Romay, representing the 21-station CHUM Group and the Canadian Association of Broadcasters. NAB declined to send an emissary, but sent along a copy of a resolution endorsing the multi-system approach to AM stereo.

New formats? AM Radio—stereo? Fragmentation—duplication of
aud-
osts?
dio)?
ern—
Prepare/
imp #
ienc
Form
Natio
radio attributes are unique? Satellites—lower overhead?

1 AM RADIO CONFERENCE FUTURE DIRECTION

DATE:

Wednesday, May 2—Friday, May 4
Wednesday, May 2 (immediately following the NAB Convention in Las Vegas)
Welcoming Cocktail Reception—6PM followed by Dinner—7PM.
Meeting adjourns Friday, May 4, 5PM

PLACE:

San Ysidro, Montecito, CA (Santa Barbara)

THEME:

Positive direction, positioning and marketing of AM radio in the environment of the
1980's and 1990's, from both programming and sales perspective.
Strategies will be formed.

SPEAKERS:

MODERATOR
● Dr. George Litwin, HRI Ltd. (Organizational Climate Human Resource Development)
Former professor at Harvard Business School and member of the Sterling Institute.

MARKETING

● Dr. Len Lodish, Professor of Marketing, The Wharton School Principal of Management
Decision Systems, Inc. Author of Advertising & Promotion—Vaguely Right or Precisely Wrong

PRESENTATION OF RESEARCH RESULTS

● Dr. Ted Bolton, President, Ted Bolton Associates
— Follow up on Radio-Trends, Radio Programming—Insiders Looking Out
● Dr. Rob Balon, President, Rob Balon Associates
— AM Perception Study

PRESENTATION OF YANKELOVICH, SKELLY & WHITE

● Al Yeak, SR VP/Yankelovich, Skelly & White: TRAC (Technologies, Research &
Consulting) is designed to provide a continuing assessment of the impact of new home
technology products and services on the consumer, business and society. TRAC focuses
on how these new products meet consumer needs and change consumer lifestyles

DIRECTION OF ADVERTISING EXPENDITURES

● Charles Trubia, Senior VP/Director of Radio & TV Negotiations, Ted Bates & Co.,
Perspective on Media Values and Agency Procedures and the outlook for national
media expenditures

McGAVREN GUILD HOSTS

● Anthony Maisano, Executive VP/Southern Division
● George Pine VP/New York Regional Manager

AMENITIES

● Dinner and Cocktails Wednesday and Thursday evening
● Continental Breakfast and Lunch Thursday and Friday



McGAVREN GUILD RADIO

FOR MORE INFORMATION CONTACT:

Donna LaVitola
McGavren Guild Radio
(212) 916-0659



Simplified Switching



Model 400 Program Route Selector

Easier operation of multi-component stereo systems is the goal of dbx Inc.'s Model 400 Program Route Selector. The rack-mountable unit handles up to three sound processors, a dbx encode/decode tape noise-reduction system, and three tape decks. It also comes equipped with a color-coded LED display, as well as hardware circuitry to guarantee no signal degradation. Price: \$229. dbx Inc. is based in Newton, MA.

WIMPY VS. MACHO MEALS

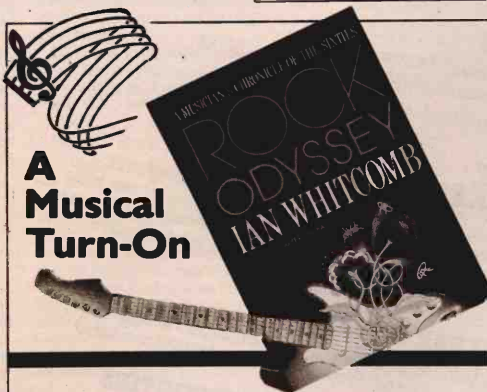
All Not Fare In Business Lunches

It's often said that you are what you eat. And, according to Ugha Dierhart, that credo apparently influences impressions fostered during business

questing a dessert not listed on the menu. Definitely food for thought.



lunches. Author of "Power Lunching: How You Can Profit From More Effective Business Lunch Strategy," Dierhart classifies selections like poached fish as wimp food. Beefing up your image by ordering a "hip" calorie-conscious light lunch with Perrier won't work either. Nor will creamed soups, which supposedly connote childhood. Dierhart's solution? A large steak and whiskey, since macho meals mean power. Elsewhere in the *Wall Street Journal* article, she suggested businesswomen should steer clear of dark eating establishments; that kind of atmosphere could have the client re-



A Musical Turn-On

Waxing nostalgic down music's memory lane becomes all the more exciting when told by someone who was there. The someone in this case is British singer Ian Whitcomb, who splashed onto the

Armstrong Awards Announced

The Armstrong Memorial Research Foundation, in cooperation with the NRBA, has announced contest rules for the 20th annual Major Armstrong awards. Bestowed in honor of "excellence and originality" in radio programming, awards are made in six categories: music, news, news documentaries, public or community service, education, and creative use of the medium (including radio drama, variety programs, and any shows not qualifying under the above categories). The foundation itself is named after the late Major Edwin H. Armstrong, FM radio's inventor.



There's a \$40 per entry fee, with entries limited to two per category. All entries must have been produced and originally broadcast in 1983; postmarked no later than midnight, April 1, 1984. All items should be sent to Ms. Munira Temple, Room 1342A S.W. Mudd Building, Columbia University, New York, NY 10027. More information is available by calling (212) 280-9703.

Radio Listener Behavior Probed

Prefer "Less Talk" DJs;
Radio Dominant Morning Medium

Though many DJs are noted for their gift of gab, it appears radio listeners are happiest when DJs only talk a little. That's one of the major findings in Blair Hladie's third audience behavior research study. Results indicated 58% preferred less talk, 30% wanted an air personality who almost didn't talk at all, while less than ten percent wanted someone who talked a lot. Highlights of the Frank Magid Associates-conducted report also include insights on changing musical tastes and morning media preferences:

- Over 80% like personalities who tell them things they can talk with others about or who are amusing, 77% want to hear talk about news events, and 59% prefer announcers who express his/her opinions.
- As people grow older, they tend to want more talk.
- One out of four said their musical taste had changed over the last couple of years; Country & Western, Easy Listening (soft, mellow, relaxing) led the "enjoyed hearing more" category. Voted tops in the "enjoyed hearing less" balloting was Hard/Heavy Rock.
- Radio (89%) outpaces television and newspaper in terms of morning media usage.

ORALLY-ACTIVATED LOCK

Voice As The Key

If you watch science-fiction or espionage flicks, you're probably so familiar with voice-activated locks that you didn't realize they don't exist. That is, until now. An engineering professor and one of his students at Rensselaer Polytechnic Institute have combined a personal computer, a voice-recognition system, and an electronically-driven bolt to come up with a prototype voice-lock. Opening the lock is dependent both on the user's voice being recognized and his ability to read back

pre-arranged code words in the proper order. Users better get it right the first time, though. Only one more attempt is granted after the first mistake is made.

Routing Resumes Via Satellite

"I figure if the new technologies are finally here, we might as well make the most of them." So saying, freelance narrator Mike Handley delivered his audition tape to 400 television stations in a most unique manner — live via satellite.

Thirty minutes of satellite time was purchased from Washington-based Public Service Satellite Consortium. The first 15 minutes were donated to People for the Ethical Treatment of Animals, which broadcasts several Handley-voiced public service television announcements. During the remaining half, the four-minute audition tape was aired and subsequently rebroadcast twice. PSSC, in turn, contacted the stations' creative services directors by letters and telegrams.

Although Handley has received inquiries from only a few dozen station executives, he stands by his unusual sales approach. Dismissing the \$3000 cost, Handley told *Advertising Age* that this unorthodox delivery system will ultimately "prove to be cheaper and more effective" than mailing tapes and ancillary material.

Music from Rag to Rock." "Lotus-Land"), penning the current book "Rock Odyssey."

This 381-page paperback parallels rock's history with Whitcomb's own music career, beginning with his dream of America and its "call of the wild," as he entered the brave new world of pop/rock. In six chapters Whitcomb replays the Sixties and its various musical transformations: the British Invasion, folk rock, and chants for peace at Woodstock. Throughout the "you are there"-toned chronicle, he offers an insider's view on the music industry as business, from label meetings to being a member of "Dick Clark's Caravan of Stars."

Humorously told, "Rock Odyssey" makes for quick and informative reading. And it also proves there is life after rock 'n' roll. Publisher: Dolphin Books, a subsidiary of Doubleday & Company; \$10.95.

scene with the novelty-tinged "You Turn Me On," and just as quickly earned the rank of "one-hit wonder." Having weathered the musical maelstrom, Whitcomb surfaced as an author ("After the Ball: Pop

W

WESTWOOD ONE

ROCK ALBUM COUNTDOWN

ONE OF 28 GREAT RADIO PROGRAMS FROM AMERICA'S NUMBER ONE PRODUCER OF NATIONALLY SPONSORED RADIO PROGRAMS, CONCERTS AND SPECIALS

Hiber, Hart & Patrick Works With Some Of The Greatest Stations In The Country

On the eve of our Fifth Anniversary H,H&P would — in concert with the Country Radio Seminar — like to salute our Country clients. Over the years we have served these leading stations, most of which are the top Country stations in their markets . . .

- WHN, New York City
- WHOO AM/FM, Orlando
- WMAQ, Chicago
- WOW, Omaha
- WTQR, Greensboro
- KNIX AM/FM, Phoenix
- KUZZ, Bakersfield
- KYAK, Anchorage
- KZLA AM/FM, Los Angeles

At Hiber, Hart & Patrick, we love our Country!



HIBER, HART & PATRICK

QUALITY RESEARCH = WINNING RESULTS

JHAN HIBER, PRESIDENT
P.O. BOX 1220, PEBBLE BEACH, CA 93953
(408) 373-3696

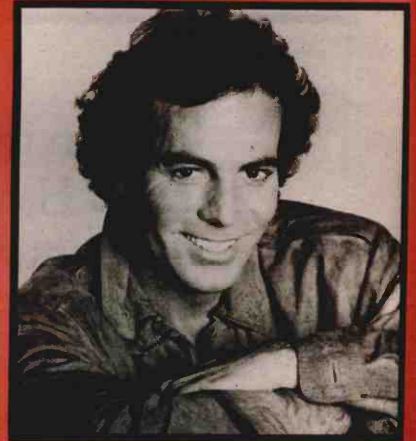
JOHN PATTON, SENIOR VP
14440 CHERRY LANE COURT, SUITE 215, LAUREL, MD 20707
(301) 776-8855

IMMEDIATE AUD

Radio De
Columbia Reco

JULIO IGLESIAS and WILLIE NELSON

"To All The Girls
I've Loved Before"



BONNIE TYLER

"Holding Out
For A Hero"

CHR NEW & ACTIVE

More Music From The #1

Footloose

ADDED THIS WEEK:

KAFM	KHYT
WKTI	KTKT
KEARTH	WFBG
WMAR	WGUY
FM106	WIKZ
WBBQ	13FEA
KHFI	WHEB
WSKZ	KQIZ-FM
WDOQ	WCGQ
KAMZ	KISR
WZYP	WFOX
KBFM	Z102
WKAU	WBWB
KIHK	WSPT
13K	KDVV
KKFM	KKAZ
KRSP	

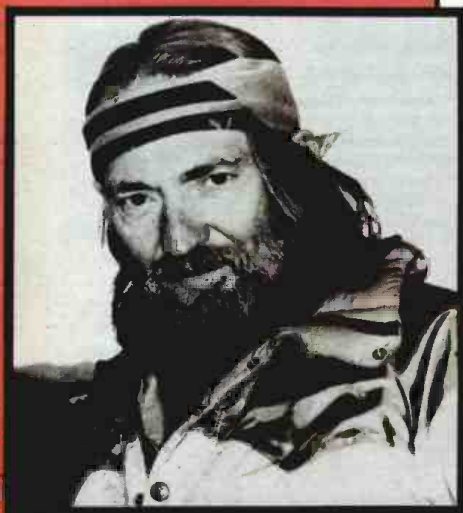
120/32
50%



... and to the Colum
in Hawaii
Thanks for your
Here's To Waves

IENCE RESPONSE

mands It!
rds Delivers It!



Now On Over 100 CHR & A/C Stations!

"Goes across all formats."

Charlie Quinn
KZZP

"An unlikely combination, but already in heavy rotation."

Jim Sebastian
WTSN

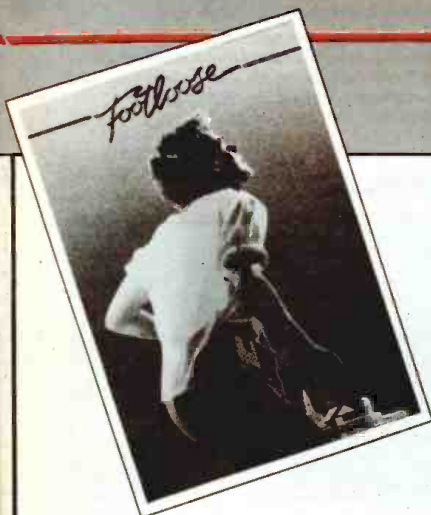
"#1 adult requests — single blowing out of the stores."

Jeff McCartney
94Q

"The #1 25+ request record. Biggest adult record in '84 so far."

Bob Hamilton
KEARTH

Movie In The Country



SHALAMAR

"Dancing In The Sheets"

Big In The Theaters — Even Bigger At Radio:

Black/Urban

NEW & ACTIVE

51%

CHR:	KZZB	WQCM
CKOI	WNOK-FM	WJAD
Y100	WSFL	WFOX
WNVZ	WRVQ	WPFM
WGCL	Z98	KCDQ
WTIC-FM	WKDD	KCAQ
KC101	KIKI	KHTX
WPST	KQMQ	KZOZ

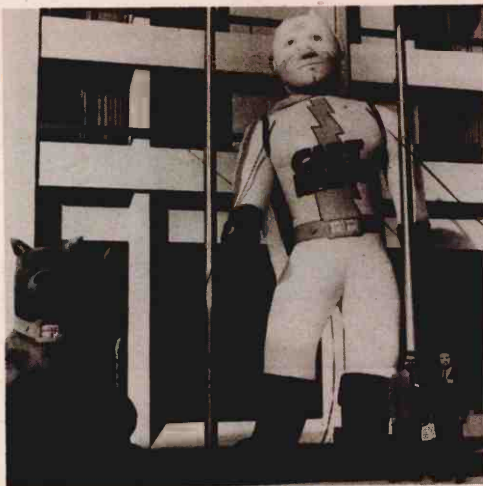
bia Promotion Staff
This Week
BREAKERS in '83
of Hitbounds in '84



On Columbia Records



Interop Lifesize-Plus In Dallas



The Interop Companies brought McGavren Guild mascots Captain Radio & Spot to tower over the RAB Managing Sales Conference in Dallas. Shown here out of the "Spot light" are RAB President/CEO Bill Stakelin and McGavren Guild Exec. VP Tony Durpette.

Rodney Raps With Fans



Pictured during a break at Manhattan's J&R Music World, where he was finally treated nicely by more than 700 fans, Rodney Dangerfield (c) is flanked by RCA's Bob Rifci and J&R owner Rachele Friedman.



For the Best in a TRAVELING BILLBOARD® (Bumper Strip or Window Label) call Byron Crecelius, person to person, COLLECT 314-423-4411.

Pro:Motions

Hill Joins Torbet in Detroit

Steve Hill has joined Torbet Radio as Detroit Regional Manager. Hill had previously been National Sales Manager across town at Shamrock's WWWW for four years, and had also worked locally for DBS and McGavren.

Multiple Promotions At Super Spots

At Joe Kelly Creative Services, parent company of SuperSpots, Lori Marie Carmy is named to the newly-created Executive VP/GM slot, joining from management positions at Sears and AMC/Jeep. Former WLOO/Chicago Retail Sales Manager Rick Domenech enters as GSM, Rick Figura becomes Associate Producer, Archie Terence joins as Music Director and Scott Zolke is named General Counsel.

Tobin Promoted At KKHR

Shari Tobin has been named Retail Sales Manager at CBS O&O KKHR/Los Angeles. Tobin had been an Account Executive at KKHR since joining the station in 1981, and previously held a similar slot for four years at neighbor KACE/Los Angeles.

Rosen Rises At PolyGram

Harvey Rosen has been advanced to Director/Sales & Marketing Administration at PolyGram. Rosen has been with the label since 1978 and was most recently Director/Marketing for PolyGram Classics.

Small, Hecht, Burns Form Company

Video director Robert Small and writer/producers Alan Hecht and James Burns have formed a video production company under the name Small Biggie Burns. Besides his freelance work, Small also worked for Production Control Associates and spent two seasons as a theatrical director. Hecht is Video Editor of Record Magazine, while Burns directs the RSE production design company and consults a New York art gallery. The new firm can be reached at (212) 245-7385.

V.W. Debuts L.A. Sweet Rage Office

Palm Springs-based V.W. Enterprises has opened a Los Angeles office to serve as the headquarters of its new Sweet Rage label. The new offices are at 2146 W. View St., Los Angeles, CA 90016; (213) 733-1127.

Kaufman Named Major Market VP

David Kaufman is boosted to VP/Eastern Regional Manager at Major Market Radio. Kaufman's a ten-year company veteran and had been Account Executive and New York Office Manager.

McLaughlin Named WPLJ NSM

At ABC's WPLJ/New York, Kathryn McLaughlin is appointed National Sales Manager. McLaughlin's been with the station for five years and was most recently an Account Executive. Her previous radio experience includes research and sales-oriented posts at Metromedia and Katz.

Shaw Reaches

BOD At Summit

Allen Shaw has been elected to the Board of Directors at Summit Communications. He is presently VP/Radio Division, and continues to head the radio group. Shaw joined Summit in 1981 and formerly was President of the ABC-owned FM Stations.



Allen Shaw

Buckman Comes To RAB Publications

Adam Buckman has joined the Radio Advertising Bureau in the new Publications Editor post. Previously, Buckman had worked at Titch Communications, where he was a Hardware/Technical Editor and a reporter for Broadcast Week. His background also includes experience writing for a variety of communications newsletters.

Briskey-McDaniel Upped At Street Pulse

Mary Briskey-McDaniel has been elevated to Production Manager at the Street Pulse consulting group. She was most recently a researcher for the company and has also been an announcer at WDJF/Westport (now WEBE) and WLIR/Long Island City.

Rieger, Hobbib Form High Noon

Russell Rieger and Gary Hobbib have left their positions at Side One Marketing & Management to form a new management company called High Noon Entertainment. HNE can be reached at Box 306, Ansonia Station, New York, NY 10023; (212) 877-1120.

Oaks Re-Up With MCA



Following a recent performance at the Long Beach Arena, the Oak Ridge Boys and company celebrated their re-signing with MCA. Shown backstage (l-r): Oaks' William Lee Golden, JHI President Jim Halsey, MCA Records President Irving Azoff, group's Duane Allen, MCA Nashville President Jim Fogelsong, and the band's Joe Bonsall and Richard Sterban.

DECALS.

THE BEST! Broadcasting's only silkscreened bumperstickers and window decals. Why accept less when you can have the industries' brightest and glossiest decals.

TOLL FREE! 1-800-331-4438
(IN OKLA. 918-258-6502)

Communication
Graphics inc

BUICK IS ROLLING WITH MOTOROLA C-QUAM AM STEREO!

GM's Buick division is the first domestic automaker to offer AM Stereo radios.

Delco single-system radios, using the Motorola C-Quam® decoder integrated circuit, will be introduced in selected 1984 models.

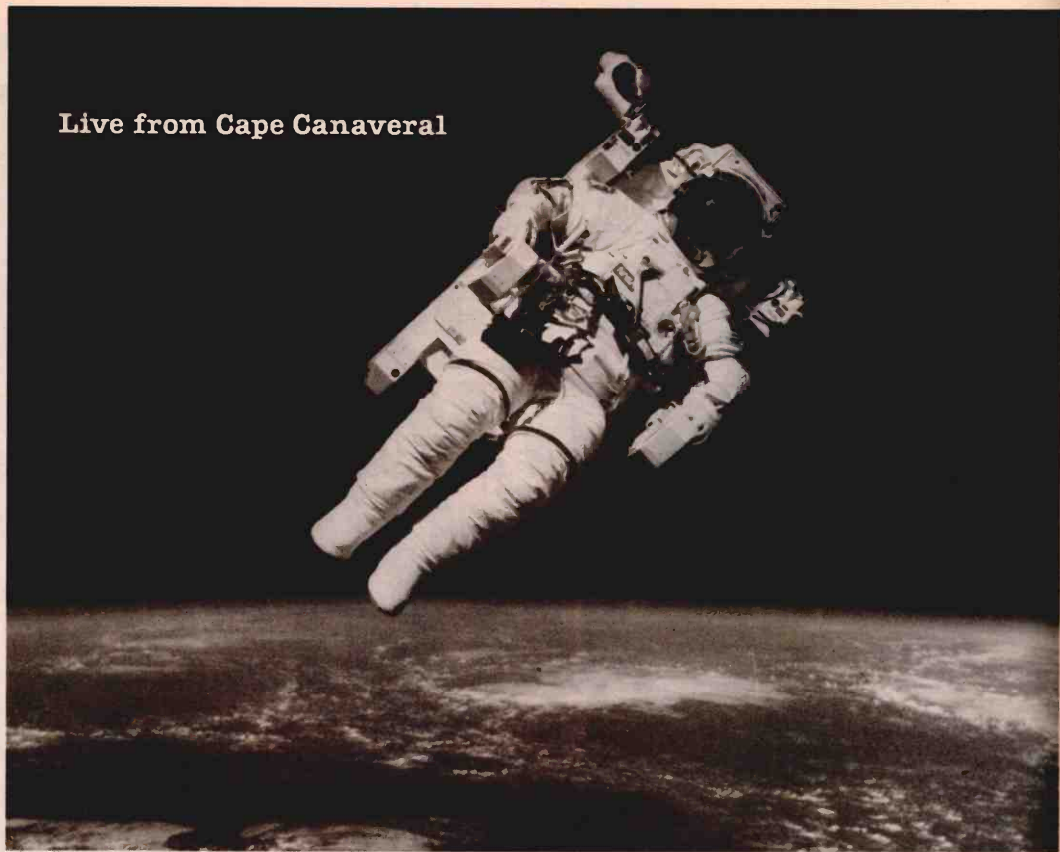
But one of the most enthusiastic responses to this news came from a man who isn't even a Buick dealer. He's Tom Cassetty, General Manager of WSM, Nashville. "I heard the Delco playing C-Quam AM Stereo at the National Radio Broadcasters meeting in New Orleans, and I was really impressed. The sound was terrific! If they'd been playing WSM, I never would've gotten out of the car!"

If your station had the choice, wouldn't you really rather be heard in the new Buicks? You can be. Just call Dick Harasek at (312) 576-2879, or Chris Payne (202) 862-1549.

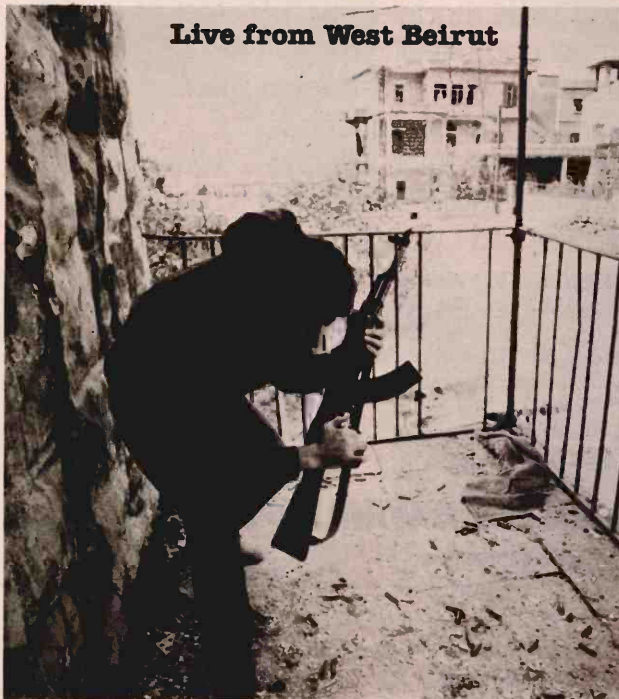
MOTOROLA AM STEREO. THE WINNING SYSTEM.



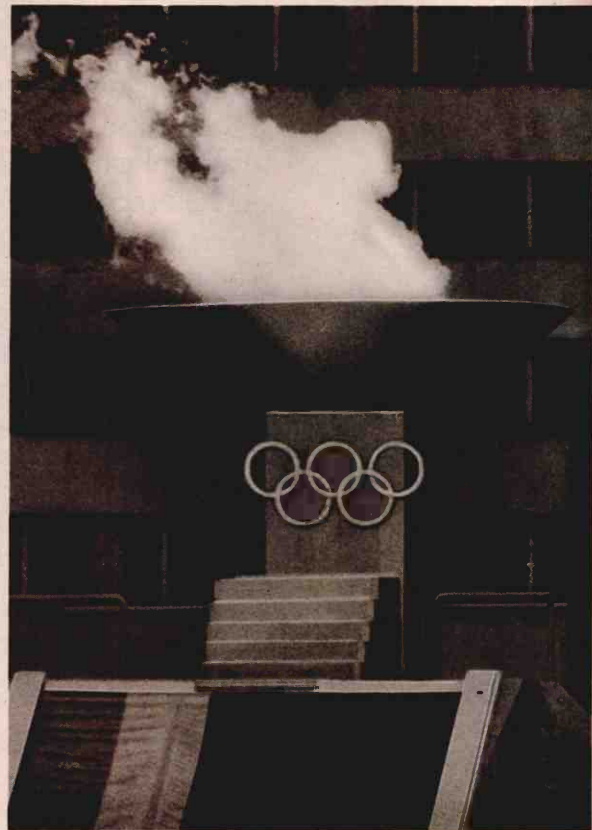
Live from Cape Canaveral



Live from West Beirut



Live from Sarajevo



NBC RADIO NEWS.

**ON THE SCENE
WHEN IT COUNTS.**

9:00 AM NYT Newscast, February 8, 1984

CAPE CANAVERAL "Our space shuttle astronauts are getting a little extra time for sight-seeing today after yesterday's successful trips outside the spacecraft. They'll go out again tomorrow."

SARAJEVO "There is fresh snow in Sarajevo, Yugoslavia today—just in time for today's opening ceremonies at the Winter Olympics."

WEST BEIRUT "...people are going to the shops, buying bread, gas, candles, anything they can take home and back into the shelters just in case renewed fighting breaks out."

Whether it's here on earth or out of this world, NBC Radio News never leaves you up in the air.

Clear, concise and colorful on-scene reporting of the big stories is what your listeners demand. And is exactly what we supply. Time and again. With more newslines feeds and actualities than anyone else around.

When it's quality and consistency you want, count on the unique sound of NBC Radio News. Your most reliable source of information.



**NBC
Radio
Network**

For stations committed to news.



Arbitron's Reissue Policy Examined

AAARRRGGHHH!!! That quote from Charlie Brown sometimes describes the way I feel in dealing with ratings companies. Sometimes Arbitron or Birch will take a stand or issue a policy that just drives me crazy — and chances are if it drives me crazy it might be of interest to you also. Such a situation cropped up recently, in the context of Arbitron's new policy regarding correcting or reissuing ratings reports.

Let's delve into Arbitron's stance on what happens when mistakes are discovered in the estimates. You ought to know what to expect in terms of responsiveness from the ratings firms in case you find that your numbers were underreported in the relevant books.

Touchy Issue

Keep in mind that the whole issue of reissuing or correcting ratings reports is a touchy one for the ratings companies. When I asked Tom Birch what his firm's approach was, he gave an interesting and instructive answer. "You can't be unresponsive but you can't reissue or correct books due to minor errors either. There is a tradeoff between perfection and credibility, and the ratings companies find that the two are sometimes incompatible."

"There is a tradeoff between perfection and credibility, and the ratings companies find that the two are sometimes incompatible."

Keep in mind that whenever you examine a ratings book, the numbers there are estimates, and there is legalese in the back of the books that states the numbers are not reliable to any precise degree. Also, keep in mind that whenever humans are involved in handling and processing millions of bits of data, there are going to be some foul-ups. We all understand that. But what happens when there are mistakes that hurt you?

Two-Step Approach

As someone who has looked through a few diaries in his day, I'd advise a two-step approach. If your diary review in Laurel uncovers mistakes (and virtually every book contains mistakes), then examine the magnitude of those errors. If the items are relatively insignificant — just involving one or two quarter hours lost among a diary not in your target

demo, for example — then don't get in a sweat about it. Make a note of the circumstances, keep the information confidential among your management team, and use the impact of the errors to properly evaluate your real ratings position.

However, if the error is significant, don't be shy about asking Arbitron (or Birch, for that matter) for some corrective action. Let's say your slogan was inadvertently credited to another station, or that editors didn't note that you carried the big football game and thus didn't credit it to your listening, or that a key-entry operator deleted 12 hours of listening from a passel-of your diaries due to inadvertently keying "AM" instead of "PM" ending times for listening spans. These are actual examples seen in the diaries, which can and do crop up in a small percentage of the pamphlets, but can have impact that may mean a notable difference in your ratings and revenues.

If the latter situation crops up in your case, pursue the matter with the ratings firm. But be realistic about the likelihood that a corrective notice or a reissued book comes about rarely. Arbitron's new policy on reissues or corrections make that likelihood even more remote.

The Arbitron Stance

In the past Arbitron had a reissue policy that was not really a policy. Vaguely, it was described as the possibility of a reissue if there were errors that led to total week, 12+ persons AQH share rank change. However, when WBL's/New York brought such an instance to Arbitron's attention last year, the ratings firm dodged the bullet, saying that rank change was not always the key factor. Obviously, politics was a factor also — a CBS O&O was more likely to get some action than a guy in Moose Mountain, Idaho.

Now there is a policy, as spelled out in the most recent issue of Arbitron's PR newsletter. The guidelines are that "Arbitron will consider corrective action if an error could affect a class of listening entries. "Such errors might

Week In Review

Arbitron Repositions Qualidata

Arbitron executives tell R&R that the ratings firm's qualitative sales tool known as Qualidata is, "effective immediately," being realigned. No longer will Qualidata be a syndicated service; instead "it will only be available in those markets where there is enough client support." Thus, top 10 markets that have had the service might see it dropped should there not be enough station backing. Also, no fall '83/winter '84 report will be produced. Instead, the next cycle will include spring '84/fall '84 data and will be available, according to the Arbitron spokesperson, in "January or February 1985."

Mediation Moving Along

John Dimling, Executive Director of the Electronic Media Rating Council, told R&R that the KABL-AM & FM/San Francisco vs. Arbitron mediation situation is getting nearer to fruition. Four broadcasters have been named to sit on the mediation panel. They are Fred Walker of Insilco Broadcasting, Rick Buckley of Buckley Broadcasting, Aaron Daniels of WPRO-AM & FM/ Providence, and Gary Edens of Harte-Hanks Radio. A fifth panel member is to be named soon, with the hearing slated to be held no sooner than late March.

involve mistakes in dealing with incorrect slogan crediting, wrong sign-on/sign-off times used to process the report, or problems with flips and the crediting of old call letters.

Arbitron feels that these types of errors "are more likely to affect one or more stations to the exclusion of others." And even if there are a zillion such errors that fall into the "class of listening entries" category, there's no guarantee. There must be either a 5% change in audience estimates, or a change in station rank (both on the broadcast total week, total persons basis) for the ratings firm to even consider the reissue or other corrective action.

Some Errors Not Corrected

The new guidelines from Arbitron also spell out what won't lead to corrective action. The biggest heading would be "human errors," such as those made by editors or key-entry personnel as they transfer the diary into the computer memory. No matter how blatant the damage, Arbitron will not correct the impact of such problems, "since there is no reason to believe that they occur at a greater rate for one station or station type versus another."

A recent example may illustrate the frustration this policy causes broadcasters. A Chicago station found, through a diary review, that five diaries contained questionable editing or key-entry situations that appeared to have hurt the station's numbers. While five was only a small portion of the station's data base, it happened that the five diaries in question were in the key demo for the broadcast.

Arbitron admitted that four of the five were handled in error, while there was some dispute over the final diary. When the impact of the mistakes was calculated, it was discovered that the station not only had its total week 12+ share suppressed but also was lower in key demos and dayparts than it should have been. In English, the station's revenues were being hurt by the underreporting of its estimates.

In the past Arbitron has reissued books due to the impact of an error in one diary. However, in this case the station just wanted a letter from Arbitron verifying

the impact calculations of the already-admitted-to mistakes. That was not forthcoming, however. Finally, the station put on the street its own corrected version of the numbers — causing advertisers and agencies to wonder why Arbitron hadn't corrected the errors.

Credibility Gap

If, as Tom Birch told me, the ratings firms are worried about the credibility of their reports, it seems to this observer that they should own up when significant problems are uncovered. This could, by implication, translate that the other reports from that ratings firm are credible and believable, since they hadn't been corrected.

At best the reissue/correction process is a judgment call for Arbitron and Birch. So what steps can you take? Here are some suggestions:

1. Review the diaries (or Birch interview sheets) after each important sweep in your market — usually quarterly. Unless you or a representative perform this chore you'll never know the reality of your estimates and what mistakes may have helped or hurt your numbers.

"Be realistic about the likelihood that a corrective notice or a reissued book comes about rarely."

2. Maintain a friendly relationship with your ratings firm representative. In times of need it's better to call on a friend than an adversary.

3. Make sure your sales team is regarded as the most educated and credible in the market. Thus, when errors are discovered and not corrected, your AEs can cogently discuss the matter with the advertisers without it sounding like a sour-grapes pitch. Perhaps an ad community seminar would be the best forum for such an explanation of why you tumbled or were hurt in the latest ratings sweepstakes.

Basically, the ratings companies are loath to reissue their reports. The new Arbitron announcement doesn't make it any easier. Just be vigilant, and remember that while to err is human, to really foul things up takes a computer.

RKO  RADIOSHOWS



LIVE FROM THE
RECORD PLANT
RECORDING STUDIOS. L.A.

WITH
GRACE SLICK

Your listeners are the stars every Sunday night at 11:00PM (EST) for an hour of music and toll-free call-in conversation.

Join Grace Slick on March 4th as she talks candidly about her evolution from Jefferson Starship to solo sensation

Hosted LIVE, in stereo, by Jo Interrante.
Produced by Patrick Griffith Productions, Inc. for RKO.

For radio's hottest, most promotable program call (212) 764-6702.

Management

The Six Million Dollar Manager, Part VI

By Kevin B. Sweeney

Sales promotion — very important, yet frequently overlooked. This is the crux of our sixth chapter, which points out that effective sales promotion is more than just a presentation folder packaged with the latest Arbitron figures. A ten-question quiz plus a look at CBS network's promotion-oriented pre-television period underscores the old adage "It's never too late to learn."

Sales promotion: There ain't none in radio. Or so little that the most powerful space-age microscope can barely detect it.

Further, station management is barely aware that it might be needed.

Some assign it as a duty, a peripheral duty, of the promotion manager. And the promotion manager often spends more time riding the station's outdoor showing than she does creating sales promotion tools.

Now, every big station has some kind of sales promotion material. Usually, it's a presentation folder with flaps or a pocket into which are inserted ARB tabulations.

That's all. That's it. That's as good as it gets.

And that will not be enough, not nearly enough, for the station that must increase return on investment threefold because that's how much the investment increased with the latest transfer to new ownership.

You're looking superior — you with your feet on the desk — because, presumably, you have more than the folder with the ARB shares graphed.

(By the way, you may have it but have you ever audited what the salesperson takes out in the

folder? Please don't do it if you are more than 20 pounds overweight, smoke, and do not exercise regularly. We can't afford to lose you!)

Ten Questions

Well, stop looking superior long enough to answer these 10 simple questions about your sales promotion effort. Score 10 for every question you can answer "yes" to:

(1) If I asked you for a presentation on the station, do you have one already written that comprehensively describes everything about the station?

(2) Do you have 10 success letters that are less than 18 months old and that you have ample copies of in the files?

(3) Do you have an advertiser mailing list that includes the real decision-maker at the newspapers' 100 largest advertisers (not the flak-catcher that is deputized to see your salesperson), and has that mailing list been reviewed from top to bottom in the past 12 months?

"The industry's top 400 stations seem to have a policy of 'Millions for salespeople, not one penny for sales promotion personnel.'"

(4) Have you made a mailing to an advertiser list that was anything more than a flyer during the past 12 months?

(5) Do you have any semi-complete collection of all the facts about the station, its audience, its personalities (if any), etc. that is now in the hands of your salespeople and has been completely reviewed and updated anytime in the past year? Maybe 30-35 separate sheets? Like a sales manual.

(6) Do you have the latest circulation analysis on your competing newspapers based on the most recent audit in the hands of your salespeople?

(7) Do you have anything written down on what you do on the air? Description of the personalities? Complete description of the music? Of the subjects handled by the talk hosts? Something that can be handed to the questioner instead of the salesperson having to ad-lib something opaque like "we're a Burkhart-Abrams AOR"?

(8) Do you have or have you started an easel, carousel, overhead projector presentation?

(9) Have you at any time in the past two years put out a two-or-more-color printed piece about anything related to the station, even new facilities, or a public-service undertaking that your Washington attorney urged on you because you were in trouble?

(10) Have you in the past year run any kind of trade advertising directed at advertisers and agencies above the media department level that has run any place but *Broadcasting and Spot Radio Rates and Data*?

Score 10 points for every one of the questions you can truthfully, without stretching, answer "yes" to.

If your total score is 20, that's good; 30 is very good; 40 is exceptional; 50 is superb and scores above 50... well, that's incredible (which is another way of saying I don't believe you!)

Well, those 10 elements are going to be the minimum that the Six Million Dollar Manager will require to do his job well enough to keep it unless he can sustain one of the top three to five ARB shares, depending on size of market.

OK, I'll admit I am warped on the subject of sales promotion. Those are my roots. At an impressionable age, I went to work for CBS in the sales promotion department. I carried a towel and water bucket for one of the greatest media sales promotion teams in the history of the media business. (Only *Time/Life* even approached it.)

CBS Built On Promotion

There's a lot the Six Million Dollar Manager has to learn from Bill Paley and the CBS network/O&O stations of the pre-television era.

CBS radiated such an aura of success with its sales promotion

that it impressed advertisers and agencies more than perhaps they should have been impressed.

CBS understood something in those days that is still true today: most agencies and many advertisers make more decisions about the weight and color the paper will be in their sales brochure than they make about broadcast advertising.

They are oriented to printed material. Not newspaper advertising per se. But all the hundreds of things they print routinely in their businesses.

They understand printing process, they appreciate artwork, they love paper, they respond to words on paper. And consciously or unconsciously, they make judgments about companies based on their printed promotion.

Unreached Decision Makers

CBS in those days also understood something the Six Million Dollar Manager must comprehend about the necessity of sales promotion. Your salespeople may never reach the real decision-maker at 50 percent of the agencies and 90 percent of the retailers in your market.

These decision-makers must be reached somehow or you are at the dubious mercy of the under-informed, over-romanced media queens. Not a position I would choose if I were an ambitious Six Million Dollar Manager, anxious to be president of the Sixty Million Dollar Group.

But the industry's top 400 stations seem to have a policy of "Millions for salespeople, not one penny for sales promotion personnel."

Sales promotion in most big stations is a very, very casual and parttime duty of the sales manager. And with a great deal of affection, I say: Some sales managers are scarcely literate.

Possibly even more deadly is the combination of an advertising agency (which knows as little about radio sales promotion as it does about trade promotion in the other industries it may serve) and the general manager.

What comes from this unholy league is something that can be expensively printed and marked up 17.65 percent, e.g. the ritual folder. And some three-color printed pieces that are inserted in the folder — and which are out of date within weeks. Plus a two-color rate card — well, you know the rest. (Anyone who spends more than \$30 printing rate cards in radio is an idiot, given the kinetic nature of radio pricing.)

So much for what is the standard at most big stations except for those that have the luxury of a "promotion manager."

Part VII will appear shortly. "The Six Million Dollar Manager" and Kevin B. Sweeney's other works are available from the Kevin B. Sweeney Companies, PO Box 1673, Thousand Oaks, CA 91360.

FOR ALL YOU WANT A CART TO DO,
THIS CART'S FOR YOU!



For... Stable stereo phasing
For... Maximum reliability and longest life
For... Superb copies of CD's and digital masters
For... Outstanding high frequency sensitivity and headroom

For... The best sound a cart can reproduce
For... The exclusive SGS-4 broadcast mastering tape.
For... Compatibility with all cart machines
For... Stations who care how they sound

THE AUDIOPAK AA-4 IS FOR YOU
The True Blue Cart—From Capitol

© 1983 Capitol Records, a division of Capitol Records, Inc. All Rights Reserved.

RKO  RADIOSHOWS



CAPTURED LIVE!

PRESENTS NIGHT RANGER

A weekly one-hour format featuring superstars recorded-live
at America's premier rock arenas.

Tune in the weekend of March 3rd as Night Ranger performs
hits from their "Midnight Madness" and "Dawn Patrol" albums

Produced by Patrick Griffith Productions, Inc. for RKO.

Capture your market by calling (212) 764-6702.

THE WEEKLY COUNTRY MUSIC COUNTDOWN

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

Exciting, Exclusive Artist Interviews

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

*Source: R. H. Bruskin/
October 1982



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

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

Ed Salamon and Proven Country Music Success

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

★

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

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



The United Stations
AMERICA'S TARGET RADIO NETWORKS

New York • Los Angeles • Washington, D.C. • Detroit

NETWORKS PROGRAM SUPPLIERS



REED BUNZEL

Country Automation: The State Of The Art

Picture yourself driving down a winding, weed-covered two-lane road. You round a corner and find a decrepid old trailer with a tower sprouting from the cow-cluttered pasture. Inside, an old codger sits at a pair of old reel-to-reel machines, sipping from a can of warm Dr. Pepper. The typical automated small market Country radio station, right? Well, that's no longer the case, according to some of the national Country format companies beaming or mailing their wares across the U.S. to client stations. This week's column features a cross-section of these national Country suppliers, who discuss some of the features and advantages of modern Country automated programming.

Steve Penny, Director of Programming, TM Country

According to Steve, "About 90% of the TM Country format's music is less than ten years old. The other 10% is comprised of major country standards, which we filter in as image songs. We don't play any A/C



crossover material, but a good number of country songs sound as if they might cross over the other way — into A/C. We incorporate those songs simply because they are documentable, certified hits, and therefore are appropriate for the format."

Obviously, there are a number of reasons why any format syndicator would recom-

mend using automation. Penny told R&R, "The primary reason stations use automation is to save money. You can eliminate a lot of overhead by having an automation brain program your station, rather than hiring five or six individuals."

What about the argument that automation causes a loss of local identity? "A station doesn't necessarily need that local identity," Penny said. "As a matter of fact, a live station can also lose some of its identity. What matters is not the automation, but the extent to which you incorporate local elements into your sound."

Mike Harvey, VP/Programming, Transtar Country Format

"What we definitely are aiming for is to be a modern Country format," Mike told me. "We incorporate a strong recognition of the traditional Country elements in the

What Lies Ahead For Country Programming?

Anyone involved in Country programming must be on top of the trends, and these four suppliers were ready with interesting perspectives about where Country music and radio are headed.

TM's Steve Penny noted, "All you have to do is look at the recent country-A/C crossover phenomenon to see that country music has gone through tremendous changes in the past five years. The basic changes that occur within any given format center on the music, first and foremost. These differences behave like an exponential curve, and within the past ten years, that curve has gone up tremendously. Now we find changes in country music almost on a yearly basis. Still, I believe country music can hold its own technically against any other format."

Transtar's Mike Harvey commented, "To meet the changing face of country music, we plan to go along with whatever flow is happening. I must say there are some things which are perceived to be happening (either by the people in the business or in the related fields, such as the record industry) which aren't necessarily occurring. It might be wishful thinking or misinterpretation. We continue to field research studies to determine if these trends are real. We're keeping our finger on the pulse by research, not by guesswork."

When asked if stations should be concerned about country music's evolution and how it affects their exclusivity, Country Coast-to-Coast's Larry Watts replied, "I don't think they should feel threatened, as Country has always gone through some changes. I can remember when Hank Williams was big on the Grand Ole Opry, there were no drums or brass instruments allowed on the stage. Elvis Presley was told, 'You're never going to make it in country music.' We've gone through that evolution, and today's music is just a natural outgrowth of 50 years of country music history."

Concluding the discussion, Drake-Chenault's Jay Albright observed, "Over the past three to five years, country music has done extremely well. The production values are better, and the music has wider appeal. This can be both good and bad, because if Country loses its identity as a unique format, it's going to lose its exclusive audience. On the other hand, it can build a larger audience by adding the fringe listener on top of the broad base."

Country Formats

	TM	Transtar	Satellite Music Net	Drake-Chenault
Affiliates	75	30	136	103
Operation	live or automated	live-assist or automated	live, live-assist, or fully-automated	live-assist, automated, consulted
Distribution	tape	satellite	satellite	tape
Recommended Spot Lead	8 to 10 minutes	8 minutes on up	up to 14:30	10-12 minutes am 14-16 minutes pm
Demo Appeal	25-54	25-40	25-54	25-54
Transaction	cash	cash	cash + 2:00 network avails	cash

mix, but this recognition is very small and very select. In the music mix we have 20-25 currents; that total varies according to the quality of the available product each week. About 50% of any hour's playlist is country gold, but it is the type of gold that still sounds modern and contemporary."

TRANSTAR

Harvey disagrees that an automated station can't sound as good as a live outlet. "Actually, an automated format can probably do it better. What automated stations in medium and smaller markets get are a major market airstaff and programming facility — benefits they might not otherwise be able to afford."

Jay Albright, Nat. Programming Consultant Drake-Chenault

Having recently completed a focus group research project, Jay revealed some specifics of D-C's Country format. "We recommend that each hour our stations play four crossover image golds, four traditional country golds, six currents, and three

Drake
Chenault



recurrents. We have 1100 songs in the gold library, and tailor each station's format to the needs of the market. Our philosophy is that we can achieve a very successful mix with a fairly straight-ahead modern country sound."

In addition to the already-discussed financial advantages, Albright explained another primary reason why automation can help an ailing station or make a good one even better. "Automation offers a proven, cohesive music system that is impossible for the jocks to cheat on. The reason a

lot of live-assist stations use automation is because it will beat a live station that doesn't have such a good music design."

What about the listeners' perceptions? "In most cases, the listeners don't even know which station is live and which one is automated. Moreover, automation in itself doesn't determine whether or not a station is involved in its community. All it really takes is one or two good staffers to get involved and put that commitment on the air."

Larry Watts, Operations Manager Satellite Music Network



Larry explained how he approaches the Country Coast-to-Coast format. "We have a 50-50 mix of current versus non-current. It can be very difficult to program modern country music whenever you have to play the country oldies. Our oldie file goes back to the late '50s... even some of the old Ray Price material. We then match the music tempo so we can make natural transitions. Obviously, recording techniques for the older music weren't as sophisticated as today's. The way we bridge this generation gap is through a minimal amount of talk; we back-announce the song, then change the voice tempo. Oldies are an essential part of country music, and we balance our stations with a mixture of old and new."

The most important aspect of automating a station lies in economics, Watts said. "An automated format is simply cost-effective. You can cut overhead, or channel your people into different responsibilities. They can execute better productions, conceive more creative promotions, and make more one-on-one appearances. If a station is worried about losing local identity, that's when we tell them they should look at programming their own morning and/or afternoon drive shifts."

Networks/Program Suppliers

MUSIC FEATURES

ABC
Contemporary Net/Spotlight Special
 The Rolling Stones (March 18)
Entertainment Net/Silver Eagle:
 Gary Morris (March 17)
 T.G. Sheppard (March 24)
Rock Net/Continuous History of Rock and Roll:
 Black Sabbath/Blue Oyster Cult (March 18)
 David Bowie/Sing/ Mick Jagger (March 25)

Lee Bailey Productions
Radioscope:
 DeBarge/Antonio Fargas (March 25)
Clayton Webster
Country Calendar:
 Bobby Helms (March 19)
 Jerry Reed (March 20)
 Hank Williams, Jr. (March 21)
 Lynn Anderson (March 22)
 Jeff Cook (March 23)
 Mel Tillis (March 24)
 Gene Autry (March 25)

Rare Treat:
 Ozzy Osbourne (March 19)
 Ales (March 20)
 Joe Cocker (March 21)
 Black Sabbath (March 22)
 Genea (March 23)
Retro Rock:
 38 Special (March 19)

Creative Radio Network
Country Music Radio Magazine:
 Conway Twitty/Gus Hardin (March 17-18)
 John Conlee/Dorothy Allen (March 24-25)
Country Special of the Month:
 Barbara Mandrell (March 24-25)

Interview
Interview:
 ZZ Top (March 19)
 Husky Lewis & the News (March 26)

Kris Stevens Enterprises
Entertainment Update:
 Menudo/Larry Wilcox/Academy Awards/
 John James/Ann Jillian/Robert Plant
 (March 5-9)

London Wavelength
BBC Rock Hour:
 Dire Straits (March 18)
Rock Over London:
 Frankie Goes To Hollywood (March 18)
 Roger Daltry (March 25)

Narwood Productions
Country Closeup:
 T.G. Sheppard (March 19)



HOG WILD — Tackle Lyle Alzado met with Westwood One President Norm Pattiz following the L.A. Raiders' 38-9 Superbowl XVIII victory over the Washington Redskins' hogs. Pictured after the game are (l-r) Alzado, Cindy Alzado, "Off The Record" host Mary Turner, and Pattiz.



"UNDERCOVER" OPERATION — ABC Radio VP Rick Sider completed final arrangements recently for an upcoming Rolling Stones "Spotlight Special" on the ABC Contemporary Network. Interviews with all the Stones, recorded over the last six months, will be incorporated in the program to be aired later this month. Sider (r) is pictured with, of course, Mick Jagger.

Music Meters:
 Les Egart (March 19)
NBC
Source:
 U2 concert (March 16-18)
 Oultra Club concert (March 23-25)
RKO Networks
Captured Live (PG Productions):
 Fleetwood Mac (March 17)
 Triumph (March 24)
W/John Down America
w/John Leader (IS Inc.):
 Pointer Sisters (March 3-4)
 Christine McVie (March 10-11)
Solid Gold Saturday Night (Dick Bartley):
 Great Hits of Goffin & King (March 17)
 The Dave Clark Five (March 24)

Rolling Stone Magazine
Guest DJ:
 Todd Rundgren (March 18)
 Eric Burdon/Animals (March 26)
"The Spirit" Productions
American Christian Countdown:
 David & Harp/Petra/Michelle Piller/Wayne West
 (March 10)
Strand Broadcast Services
Music & Memories:
 Cliff Robertson/David Pack (March 17-18)
 Eddie Albert/Bozo/B.J. Thomas (March 24-25)
United Stations
Dick Clark's Rock, Roll & Remember:
 Swells & Crofts (March 16-18)
The Great Sounds:
 Lawrence Welk (March 16-18)
Rick Dees' Weekly Top 40:
 Sheena Easton (March 16-18)
Solid Gold Country:
 Billy "Crash" Craddock (March 16-18)
Weekly Country Music Countdown:
 Joe Stimpney (March 16-18)

Westwood One
Dr. Demento:
 10th Anniversary of Streaming (March 16-18)
Earth News:
 Christine McVie/First Airborne (March 19-23)
Live From Gilley's:
 Billy "Crash" Craddock (March 12-18)
Off The Record:
 Christine McVie/Tad Nugent/Dwight Twilley
 (March 12-18)
 Pretenders/Agnie Wini/Motley Crue
 (March 16-23)
Rock Chronicles:
 Black roots of white rock (March 16-18)
 Rock celebrates rock (March 23-25)
Special Edition:
 Tom Brown (March 19-25)
Superstars Rock Concert:
 Pat Benatar (March 30-April 1)

NEWS & INFORMATION FEATURES

ABC
Rock Net:
 "Lifelines" w/Bill Santini: Hair expert Philip Kingsley/Steve Martin (March 5-9)
 "Rockness" w/Pat St. John: Paul Pinner/Peter Kerridge (March 5-9)
Clayton Webster
Jack Carney Comedy Show:
 The movies (March 19)
Sporting News Report:
 Guy Lewis/Wyman Tisdale (March 19)
Narwood Productions
Minding Your Business:
 Collection agencies (March 5)
 Megatek/business books (March 6)
 L.A. Olympic committee (March 7)
 Stock market computer (March 8)
 Disability insurance (March 9)
Progressive Radio Net
Computer Program:
 Computer (yours/used/sell/rent/lease/computer errors/computer clubs (week of March 5)
Laugh Machine:
 Cooby/Woody Allen/Kip Adotta/Steve Martin/Phyllis Diller (week of March 5)
News Stamp:
 Street/good-looking people/employee that/ endangered species (March 5)
Sound Advice:
 Equipment/speakers vs. classical/record changers/pro equipment (week of March 5)
Public Interest Affiliates
Public Affairs:
 The computer revolution (March 4)
Health Care:
 "Love Stories" whitigo Daniels (March 4)
Medicine:
 A vegetable a day (March 5)
 Effects of child abuse (March 6)
 The sensitive years (March 7)
 New stan (March 8)
 Eyes, ears, rock and roll (March 9)
Strand Broadcast Services
Something You Should Know:
 Investments (March 5)
 Colors (March 6)
 Back pain (March 7)
Syndicate It
Black Women: A Portrait In Dignity:
 Jayne Kennedy/Dorise Warwick (week of March 5)
Westwood One
Brad Messer's Daybook:
 Boston massacre (March 5)
 First spacewoman/The Amino (March 6)
 Dead Scott/first pre-1980 (March 7)
 Vietnam/dog licenses (March 8)
 Why is U.S. money green? (March 9)
Playboy Advisor:
 Platonic or not? why girl wants virgin/like loves ex-husband's brother/bidets/he sold her car (March 5-9)
Spices & Pieces:
 Women on top (March 5-9)

PEOPLE

● Mark Stephens has joined ABC Radio Network Sales as an Account Executive in the network's Los Angeles office. He previously was with **Star Radio** and **Eastman Cable** in Los Angeles.
 ● United Stations has promoted **Bob Biernacki** to Director/Sales Services for the network. He moves into a newly-created position, and will be responsible for a wide range of client service functions. He previously was with the **Affiliate Relations Department**, and has been with the company for a year. In a separate move, **Sue Swenson** has been hired to open a new west coast sales branch for the network. Prior to coming to United Stations Swenson served as West Coast Sales Manager for **Mutual Broadcasting**.
 ● CBS has promoted **Frank Cammarata** to the position of Manager, Affiliate Clearance for **RadioRadio**. Before the promotion he was Clearance Coordinator for **RadioRadio**, and will continue in his role as program coordinator for "Saturday Night Rock Hop," "Doo Wop Shop," and "Cousin Bruce's Saturday Night Dance Party" at **WCBS/News York**.
 ● UPI has announced two staff promotions in its Broadcast News Department. **Steve Christensen** has been named Pacific Division broadcast editor, and will direct UPI's Pacific operations from the San Francisco office. He previously worked at **KWMB/Salt Lake City**, and joined UPI in 1979. **Michael Kesser** has been appointed News Director of the network's National Broadcast Department, and will manage UPI's national broadcast headquarters in Chicago. He has been with the network since 1963, while still a student at the University of Wisconsin.

213-553-4330
'The Call That Gets It All'

RADIO & RECORDS

Picture Yourself In R&R.
 If something's happening at your station or company — send R&R the photo and we'll put it on the Picture Page.

R&R
 RADIO & RECORDS
 1930 Century Park W.
 Los Angeles, CA 90067
 (213) 553-4330

Radio & Records
Invites You To

DIRECTION '84

Management Tools For The Program Director

THURSDAY

Morning

Registration

- **Listening Skills**

Dr. Elliott Ross, Director of Organizational Development Sperry Computer Corporation

- **Age Of The New**

Patricia Aburdene, Contributor to "Megatrends" and co-author with James Naisbitt of "Age of the New"

- **What Makes A Champion**

Dr. Charles Garfield, Psychologist President, Performance Sciences, Inc.

Midday

All-Morning Speakers Available For One-On-One Sessions

- **Recruitment — How to interview without the underground connection**

Gary Kaplan, Managing VP Korn/Ferry International

- **Skills For Success — Time Management**

Adele Scheele, Author and Career Strategist

- **Budgeting For Research And Promotion**

Jhan Hiber, President, Hiber, Hart & Patrick

Evening

Cocktail Party.

Case study team meetings and solution planning.

FRIDAY

Morning

- **How To Manage The Creative Ego**

Ron Saltzburg, Sr. VP Group Creative Director N.W. Ayer Advertising

- **Relating To The Egos Around You**

Dr. Sharon Crain, Psychologist

- **Management Training And Organization**

Don Payne, VP Employee Relations Mattel Electronics

Midday

All-Morning Speakers Available For One-On-One Sessions

- **Identifying Programming Trends**

John Parikhal, VP Joint Communications

- **Venture Capital —**

What, how, and why Art DeVesco, General Partner, Wind Point Partners

- **Everything You Always Wanted To Know About Buying A Station But Were Afraid To Ask**

Robert O. Mahlman, President The Robert O. Mahlman Co.

Evening

Wine & Cheese Party

Case study team meetings and solution planning.

March 15-17, 1984
Century Plaza Hotel,
Los Angeles

The time is right to bring a small group of top programmers together for a new kind of information exchange ... a thought-provoking, intensive seminar. The group will be learning from the highest quality professionals in a range of subjects that affect the everyday business life of a program director. This seminar is designed to help today's PD continue to grow and meet the unique challenges of the future.

SATURDAY

Morning

- **Case Study Solution**

Team Response Dwight Case, President, R&R Companies

- **Where Is Cable Going In Relation To Radio**

Paul Bortz, Brown, Bortz, Coddington

Wrap-Up

Dwight Case, Jonathan Hall

If You Prefer You Can Use This Handy
Registration Coupon

NAME _____

STATION/COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Make check payable to: R&R SEMINARS

If using a charge card:

VISA _____ EXP. DATE _____

MASTERCARD _____ EXP. DATE _____

Interbank # _____

(Mastercard only)

Signature _____

Mail To: R&R SEMINARS
1930 Century Park West, Los Angeles, CA 90067



DIRECTION '84

is priced at \$395 per person
and includes all sessions
and Special R&R Cocktail Party



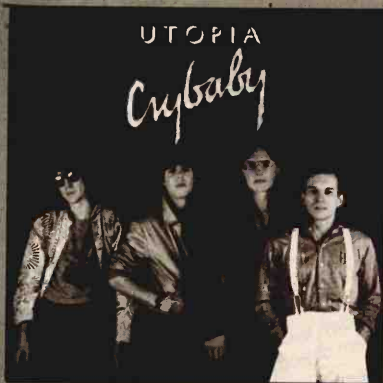
- Participation will be limited to 400.
- Spouses admitted free to all sessions.
- Group discount given for 2 or more registrants from same broadcast company.

You Can Register By Phone

Make sure you're included. Call (213) 553-4330 today.

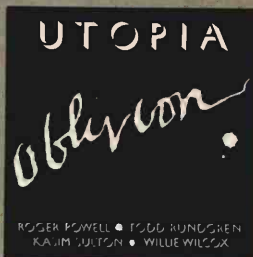
IT'S OUT NOW!

THE NEW SINGLE TAKEN FROM THE HIT ALBUM



PS 7923

CRYBABY BY UTOPIA



PS 6929

ON PASSPORT/UTOPIA RECORDS



Street Talk

You can probably bet the house that Epic VP/Promotion Frank Dileo will soon announce that he's accepted Michael Jackson's offer to become his personal manager. Look for the official pronouncement sometime after the CBS convention happening now in Hawaii. Dileo will be relocating to Los Angeles.



After successfully leading **WTMJ/Milwaukee** back to ratings prominence, PD Mike Elliott has resigned in order to call major league baseball play-by-play for the Houston Astros. His sudden departure leaves a big opening for an experienced full-service programmer.

KTRH/Houston PD Ed Shane has resigned to devote full time to his consultancy, **Shane Media Services**. Under that banner, Shane will continue his association with KTRH as a consultant, and help the station select his replacement. He'd been PD since 1980.

Congratulations to **WLUP/Chicago** National Sales Manager John Coulter on adding the Station Manager's duties. We'll have full details next week.

After ten years as the midday fixture at **WKBW/Buffalo** (the last several years as MD, too), Jon Summers joins **WTAE/Pittsburgh** for the 9am-noon shift. Jon replaces interim midday host Larry Richert, who has been promoted to programming assistant.

Contrary to rampant rumor (it even hit the radio airwaves in New York over the weekend), Katz has *not* bought the **Christal Company** — yet. However, it seems likely something will happen fairly soon. Street Talk has learned that at least four options are under active consideration. The sale to Katz is just one of those, but it's also possible **Christal** may end up buying another rep firm, rather than selling out. Stay tuned.



When **WZZP/Cleveland** announced its call letter change to **WLTF** ("Lite Rock"), rumors began spreading about a format change. Not true. What is interesting is that now both **WLTF** and **A/C** rival **WMJI** are using the "Lite Rock" slogan. Arbitron just loves stuff like this.

The new morning man at **WLTT/Washington** is Dave Arlington, who segues from his Assistant PD/midday post at **WASH**. Former **WLTT** morning host/MD **Bob Cummings** assumes the new title of Manager/Audience Development, putting him in charge of marketing, research, and promotion duties.

Ramblin' Kind Of Guy



This could be the dream gig he was always meant to do. **Joey Reynolds** has become the ultimate fill-in guy by taking his legendary approach to radio nationwide . . . one station at a time in two-week blocks. Recently Joey returned to **WKBW/Buffalo** (a station where he'd once been fired), filling in for vacationing morning man **Danny Neavorth**. Pictured here with Joey (r) is **WKBW PD Sandy Beech**, who is holding the shoes Joey nailed to the GM's door the day he was fired. Joey also tacked up a note with the shoes that fateful day, reading, "Try to fill these!" Joey's also done cameos on the air at **KFI/Los Angeles**, and will soon work his magic at **WAVA/Washington** and **CHUM/Toronto**.

WSCY/Syracuse has dropped its AOR format, switching to **Schulke Easy Listening** and back to its original **WEZG-FM** call letters. All air staffers except PD **Steve Zampana** and **Joe Simpson** were released.

On March 15, **KQPD/Ogden-Salt Lake City** will discontinue its Beautiful Music format. Local broadcasters are saying the new approach will be **A/C**, but President/GM **Terry McRight** is keeping the truth a secret until the kickoff. No matter what format takes over, the new call letters are **KKAT**. One thing we did find out is that the station's new morning man will be four-year Denver veteran (**KADE** and **KPPL**) **Mike Butts**.

It looks as if **Gene Hughes** is set to be the new VP/Promotion for **MCA/Nashville**. Now that one top indie has gone the label route, will another (West Coast-based) indie make a similar move?

MORE STREET TALK/See Page 26



THE ODYSSEY FILE

Just When You Thought You'd Heard It All! An absolutely unique 90-sec. lifestyle feature debuting nationally next week. Call now for free demo!

228 MAIN ST. SUITE R, VENICE, CA 90291 (213) 392-6743

NO.



Frank DiLeo
T.C. Tompkins
Walter Winnick
Bill Bennett
Harvey Leeds
Michael Caplan
Pally Anthony
Jon Kirksey
Ray Free
Lennie Collins
Gerry Thompson
Don Miller
Bill Johnson
Joe Carroll
Dan Denigris
Charlie Strobel
Lori Holder
David Newmark
Biff Kennedy
Debi Lipetz
Jeff Shane
Michael Moore
Tom Genetti
Craig Brashear
Larry Wall
Michael Conway
Joe Bravo
Doug Hamann
George Weinberg
Don Eason
Michael English
Maurice Warfield
Jimi Stark
Ron Moseley
Tony Winger
Joe Casey
Tim Pritchett
Jay Jenson
B.J. Kelch
Craig Applequist
Rich Schwan

EPIC/PORTRAIT/ASSOCIATED
THE STREAK CONTINUES . . .

HOT E/P/A HOT E/P/A HOT



ON MTV

MATTHEW WILDER "The Kid's American"

141/25 59%

Added This Week:

WXKS-FM	WHYT	KHFI	WSFL	KEYN-FM	WFBG
CKGM	KIMN	WDOQ	WKDD	13K	WZON
PRO-FM	KITS	WOKI	KZ93	KLUC	Q101
KAFM	WFLY	WFMI	K107	KRSP	KFRX
					KKRC



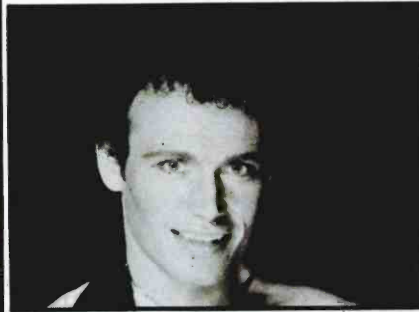
ON MTV

ROMANTICS "One In A Million"

CHR NEW & ACTIVE 101/31 42%

Added This Week:

WBLI	WMAR	WBBQ	KITY	KHOP	WBWB
WCAU-FM	WTIC-FM	KAMZ	KTFM	13FEA	KCMQ
KAFM	WKEE	WANS-FM	KIHK	WISE	Y94
WGCL	WSPK	WZYP	K107	WYKS	KRNA
Q103	WGFM	KX104	KO93	Z102	WAZY-FM
					KFRX



ON MTV

ADAM ANT "Strip"

CHR NEW & ACTIVE

**Now On Over 100
CHR Stations!**

WXKS-FM deb 32	WNVZ 26-17	KIIS-FM 39-33	WHYY-FM 27-19
WPHD 25	Q105 29-26	KWOD add	KX104 24-11
WCAU-FM 36-29	B96 34	XTRA 32-16	KELI 11
B94 6-5	WKTI 30-25	KITS add 38	KQXR 12-7
94Q 13-8	KHTR add	WNYS 13-10	WIKZ 22-11
Z93 13-10	WLOL-FM add 33	98PX 11-10	Q104 11-7
		WBCY 24-14	KKQV 12-8
		WOKI 14-5	KCAQ 15-12



E/P/A has best Grammy year EVER--
The streak

E/P/A--HOT--E/P/A--HOT--E/P

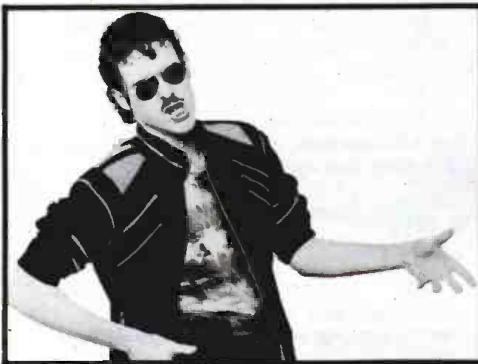


CULTURE CLUB
"Miss Me Blind"

**One Of The
MOST ADDED**

218/58 90%

CHR CHART: 28 DEBUT



ON MTV

'WEIRD AL' YANKOVIC
"Eat It"

CHR NEW & ACTIVE 97/89 40%

**One Of The
MOST ADDED**

WGCL a-10

- | | | |
|---------|--------|---------|
| WXKS-FM | PRO-FM | KDWB-FM |
| WBLJ | Q107 | WLOL-FM |
| WPLJ | WASH | KIIS-FM |
| Z100 | Y100 | KMJK |
| WCAU-FM | B97 | KS103 |
| B94 | Q102 | XTRA |
| WHTX | WKTJ | KNBQ |



OZZY
"So Tired"

**CHR
SIGNIFICANT ACTION**

- | | | | | |
|---------|---------|------|------|------|
| WPST | WHTF | WRNO | WJXQ | KFMW |
| WKRZ-FM | KSET-FM | WZPL | WPFM | KGHO |



Thank you radio for your continued support!
continues...

Distributed by CBS Records

IT'S RAINING MADNESSES

"The Sun And The Rain"

7 29350



CHR AIRPLAY 2ND WEEK!

CHR SIGNIFICANT ACTION		KILE Q101
B104	WGRD	KNOE-FM
WPHD	WJXQ	WPFM
B97	WRQN	WAEV
WVSR	WHOT-FM	KKQV
WRCK	KBBK	WBNQ
WHTF	KMGX	WBWB
KZZB	KIKI	WAZY-FM
KSET-FM	KQMQ	KFRX
WANS-FM	KHOP	99KG
WFMI	KHYT	KCDQ
KBFM	WERZ	KHTX
KTFM	WJAD	KBIM
KMGK	WYKS	KSLY
		KZOZ

Watch  featuring their latest hit video:

"The Sun And The Rain"

FROM THE ALBUM

Keep Moving

GHS 4022

Produced by Clive Langer & Alan Winstanley
 Management: Matthew Sztumpf, London
 ON GEFEN RECORDS AND CASSETTES.
 MANUFACTURED BY WARNER BROS. RECORDS INC.

Street Talk

Continued from Page 22



Charlie Tuna March 26 (5-10am) as part of the new arrangement.

Congratulations to **KHTZ/Los Angeles** morning personality **Charlie Tuna** on signing a new longterm contract with the station. Charlie, who's been in the KHTZ morning slot since 1979, will also lengthen his show one hour a day beginning

Meanwhile, **KHTZ** afternoon personality **Kenny Noble** has signed on as announcer/host/writer for **Columbia Pictures Television's** syndicated "Top 40 Videos" program. The show, seen all over the country, airs six nights a week and will now feature **Kenny's** voice exclusively.



After 17 years in afternoon drive at **WIP/Philadelphia**, **Tom Moran** has departed because of the station's two-hour expansion of Talk programming. Taking Tom's place within the airshift restructuring is 1-4pm talent **Tom LaMaine**. **WIP** is now Talk from 6pm-5am.



Steven B. & The Hawk

Steven B. & The Hawk have been lured away from the morning show at **KBPI/Denver** (where they've been for four years) to do wakeup service at competitor **KPKE**. The **Doubleday** station has also tapped **Dean Curfman** from **KEYN & KQAM/Wichita** to do news for the new morning duo.

When we first heard this rumor a couple of weeks ago, it was categorically denied by station management, but now it's a fact: **KKER/Spokane** has gone dark. The station was unreachable by phone (disconnected), but **Van Moeller**, a principal in **KKER's** parent company **Radio Spokane**, told the local paper, "The corporation that owns the station is no longer able to borrow funds to finance a negative cash flow." The staff is on the street.

WHYY/Montgomery PD **Bill Thomas** departs to return to **WGLF/Tallahassee**, this time as OM/PD. **Bill**, who was once morning man at the station, replaces **Brian Phillips**, who exited for the PD post at **WSSX/Charleston, SC**. Meanwhile, **WHYY MD Phil "Fish" Horton** advances to PD.

John Rue, most recently with **KGEM & KJOT/Boise**, has joined **Holiday Broadcasting's** newly acquired **KXTC & KQZQ/Boise** as GM. Look for both stations to adopt new identities and calls pending FCC approval. **KXTC** will become **KNPA** with a **Frank Felix**-consulted **CHR** format. **KQZQ** will go **A/C** under **Fairwest**, switching call letters to **KLCL**.

Barry Freeman has been named General Manager for the newly formed label **Silver Lining Records**. The label is a division of **R.B. Smith's Silver Lining Entertainment**.

WQXA(Q106)/York PD **Dan Steele** has moved into sales and **Mark McKenzie** has been promoted to Program Director.

The PD job at **WNBC/New York** is still open. Don't look for a final decision on **Kevin Metheny's** eventual replacement for at least two weeks.

Rick McGee has been named PD at **KAAY/Little Rock**, coming from a position as talk show host across town at **KARN**.



KPNW-AM & FM/Eugene has promoted **Lee Gordon** to Program Director. **Lee**, who's been with parent company **Pacific Northwest Broadcasting** for 15 years, will continue to handle mornings on the AM. He replaces **Bob Clarke**, who's off to an expanding broadcasting firm based on **Guam (R&R 2-10)**.

WEOK/Poughkeepsie morning personality **Virginia Luciano (Ginny Rogers)** has been promoted to PD.

KYSN/Colorado Springs has changed formats from **A/C** to **Gold**, adopting new call letters **KKHT**.

KKPL/Spokane PD **Ric Morgan** has been elevated to **OM/PD** for **KKPL** and sister outlet **KGGR**.

Congrats to **Kelly Summers** on landing the important **Los Angeles** local promotion position with **A&M**. She replaces **Patti Breedlove**, who will soon marry **XTRA/San Diego** PD **Jim Richards**.

Sue Steinberg is the new MD at **KMET/Los Angeles**. She'd been working with **KMET** PD **Mike Harrison** as Director of Music Video Research at **Goodphone**, having previously served as Assistant National Music Director for **RKO**.



Check out the new "Vitamin L" video by the **B.E. Taylor Group** and you should catch a glimpse of **B94/Pittsburgh MD/afternoon jock Bruce Kelly**.

STORK STOPS: CHOM & CKGM/Montreal PD **Rob Braide** and his wife **Toni** are the proud parents of **Victoria**, born February 18 . . . **WYDD/Pittsburgh** PD **Dan Kelly** and his wife have welcomed their second child, **Robert Julian** . . . **KFXM/San Bernardino** PD **Craig Powers** and his wife had their fourth child February 21, **Maressa Susan**.

E/P/A's BREAKER

★ PAGE ★

F E B R U A R Y

Black/Urban



TYRONE BRUNSON
"Fresh"

The DELLS
"You Just Can't Walk Away"

MICHAEL JACKSON
"Thriller"

THE S.O.S. BAND
"For Your Love"



Adult/Contemporary

DAN FOGELBERG
"The Language Of Love"

MICHAEL JACKSON
"Thriller"



AOR HOT TRACKS/ALBUMS

DAN FOGELBERG

TRACK:
"The Language Of Love"

ALBUM:
"Windows and Walls"

ACCEPT

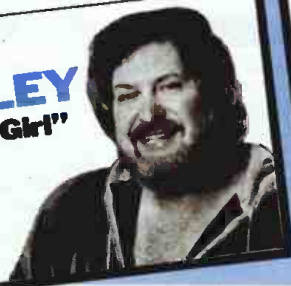
TRACK & ALBUM:
"Balls To The Wall"



Country

JOHNNY RODRIGUEZ
"Too Late To Go Home"

JOE STAMPLEY
"Brown Eyed Girl"



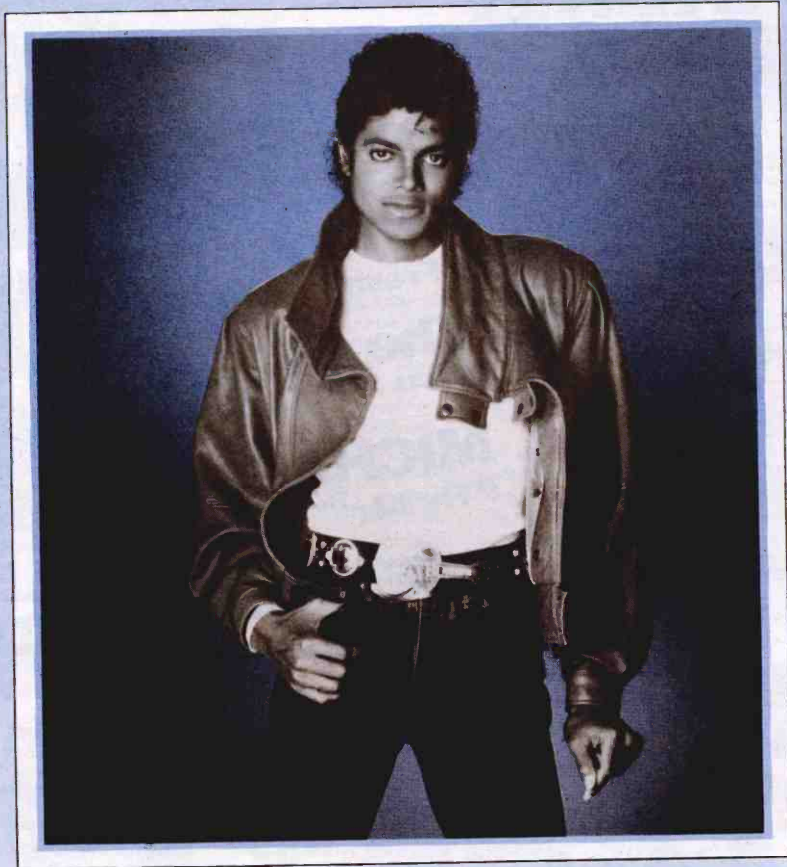
CHR

DAN FOGELBERG
"The Language Of Love"

CULTURE CLUB
"Miss Me Blind"



MICHAEL



Congratulations--You Did It!

GRAMMYS



ALBUM OF THE YEAR — "Thriller"
RECORD OF THE YEAR — "Beat It"
BEST POP VOCAL PERFORMANCE MALE — "Thriller"
BEST ROCK VOCAL PERFORMANCE MALE — "Beat It"
PRODUCER OF THE YEAR With Quincy Jones
BEST R&B VOCAL PERFORMANCE MALE — "Billie Jean"
BEST NEW R&B SONG — "Billie Jean"



*A very special thank you to radio--
We couldn't have done it without you!*

Epic

Distributed by CBS RECORDS

On The Records



KEN BARNES

Pointer Sisters: Veterans Of Versatility

With a new hit, "Automatic," that some people initially mistake for a male vocalist, the Pointer Sisters have notched up another in a string of the most musically versatile hits around. They cut a couple of R&B-flavored singles for Atlantic that went nowhere, and first hit with a New Orleans funk number called "Yes We Can Can" in 1973. The less successful follow-up was a stone Chicago blues tune, "Wang Dang Doodle," and their next hit, 1974's "Fairytale," confounded all stereotypes by winning a Country Grammy.

Subsequent hits included a Bruce Springsteen song, "Fire" (they've also recorded songs by Graham Parker and Ian Hunter) and the updated '60s girl group sounds of "He's So Shy" and "Should I Do It" (originally recorded by Tanya Tucker). Along the way they lost sister Bonnie, who went solo in 1978 with a love-in-bondage number, "Free Me From My Freedom/Tie Me To A Tree (Handcuff Me)," and went on to more substantial success with a couple of discofied Motown remakes. For the remaining three Pointers, Anita, June, and Ruth, success isn't quite "Automatic" yet, but it's been frequent and always with a new twist to the sound.



The Pointers hold confidential discussions on their next musical direction

Brand New Mail Bag: Thanks to all who've sent in their Grammy handicapping choices. The response has outstripped all previous On The Records contests, indicating there are a lot of radio and record folks who think they can psych out the Grammy voters. In next week's column the winners will be revealed in all their glorious astuteness.

Record News

Solar Records and Shalamar (presumably meaning singer Howard Hewitt, the only remaining member) held final auditions last week for a "female vocalist and a male break dancer" to replace Jody Watley and Jeffrey Daniel. Rick Springfield is doing his first soundtrack for a film he costars in, "Hard To Hold," opening in April. Rick wrote seven new songs for the album and invited Randy Crawford, Peter Gabriel, Nona Hendryx, and Graham Parker to contribute as well. RCA's Menudo have been named as the first "Youth Ambassadors" for UNICEF, with the label donating 5¢ per album to the organization.

TRACEY ULLMAN



BREAKAWAY

Glamour from Tracey Ullman

Ullman Joy

Tracey Ullman is one of Britain's most successful comedienne, becoming famous for her impressions and characterizations on various TV comedy series. Her new LP is unusual for drawing heavily on oldies, apart from the two relatively new songs by British singer Kirsty MacColl (one of them the single "They Don't Know," a minor UK hit for Kirsty in 1979). From the '60s Tracey has culled songs originally by Irma Thomas, Marcie Blane, Doris Day, Dusty Springfield, Sandie Shaw, and Sandy Posey; from the '70s come a Blondie tune and one by Reunion; and there's one '50s number, the Dells' "Oh What A Night." Incidentally, Tracey is not related to actress Liv Ullmann or the Ullman Brothers.



Herman's Hermits

BRITISH INVASION 20TH ANNIVERSARY



Gerry & The Pacemakers

Guide To The Groovy Groups

This week, the 20th anniversary series on the first British Invasion salutes four notable groups, ranging from teen idols to a straight vocal aggregation to pure kookdom.

Fortunes: Long-lasting harmony vocal group gained notice by recording the theme for hip pirate radio station Radio Caroline, then had a hit in 1965 with "You've Got Your Troubles." Their next record, "Here It Comes Again," was a minor hit, followed by the usual bout of obscurity. But the Fortunes pulled off the rare feat of coming back, scoring an American hit six years later with "Here Comes That Rainy Day Feeling Again." And they're still together in England.

Freddie & The Dreamers: A Manchester group made up of a former milkman and four thuggish-looking individuals who seemed better suited to bashing heads than guitars, Freddie & the Dreamers were best known for the loony dance named after the group's leader. "I'm Telling You Now," "You Were Made For Me" (both 1963 British hits reissued to tie in to the Freddie dance craze), and "Do The Freddie" were all hits in early 1965, after which the Freddie went the way of the Frogg and the Swim and so did the Dreamers' career. Freddie soldiers on, however, and was recently fined for speeding on the way to a performance.

Gerry & The Pacemakers: Liverpool predecessors of the Beatles and also managed by Brian Epstein, they actually had a British No. 1 before the Fab Four when "You'll Never Walk Alone" hit the top in early 1963. They had seven reasonable-sized hits in the U.S., including "How You Do It," "Don't Let The Sun Catch You Crying," and "Ferry Cross The Mersey," the title song from their very own movie. They're still together, and recently released a 20th anniversary album in England of number one hits (theirs and other people's).



Freddie & The Dreamers

Herman's Hermits: Singer Peter Noone got his stage name from "Bullwinkle" cartoon character Sherman (of Wayback Machine fame), and the band quickly went from local Manchester notoriety to teen idol status at its peak second only to the Beatles. Eighteen solid hits came their way from mid-'64 to mid-'68, plus at least three movies and enough teen magazine articles to paper a condor's cage (or condominium). Noone went solo in 1970, had a British hit with a David Bowie song ("Oh You Pretty Thing"), formed a new wave band called the Tremblers, and had a solo album last year. The Hermits continued on their own, playing the county fair and club circuit in the U.S., and are currently, according to a Daily Insider report, set to appear with the Troggs and Wayne Fontana & the Mindbenders in a multimedia stage musical called "The 20th Anniversary Celebration Of British Rock."



ONE YEAR AGO TODAY

- JIM MURPHY NAMED PD AT WHDH/BOSTON
- JERRY BOULDING BECOMES OM AT WCHB & WJZZ
- BOBBY O'JAY NEW PD AT WDIAMEMPHIS
- BILL ADKINS NAMED PD AT WMPM/MEMPHIS
- #1 CHR: "You Are" — Lionel Richie (Motown)
- #1 A/C: "You Are" — Lionel Richie (Motown) (5th week)
- #1 COUNTRY: "The Rose" — Conway Twitty (Elektra) (2nd week)
- #1 BLACK: "Billie Jean" — Michael Jackson (Epic) (6th week)
- #1 AOR TRACK: "Separate Ways" — Journey (Columbia) (4th week)
- #1 LP: "Frontiers" — Journey (Columbia) (3rd week)

FIVE YEARS AGO TODAY

- MUTUAL BUYS WHN/NEW YORK FOR \$14 MILLION
- JERRY SMALLWOOD NATIONAL PROMOTION DIRECTOR FOR EPIC
- FRANK RAND NAMED VP/IA&R EAST COAST AT EPIC
- #1 CHR: "Da Ya Think I'm Sexy?" — Rod Stewart (WB) (6th week)
- #1 A/C: "I Just Fall In Love Again" — Anne Murray (Capitol)
- #1 BLACK: "Shake Your Body Down To The Ground" — Jacksons (Epic)
- #1 COUNTRY: "Back On My Mind Again" — Ronnie Milsap (RCA) (3rd week)
- #1 LP: "Dire Straits" — Dire Straits (WB) (2nd week)

TEN YEARS AGO TODAY

- #1 CHR: "Seasons In The Sun" — Terry Jacks (Bell) (4th week)
- #1 A/C: "Sunshine On My Shoulder" — John Denver (RCA) (2nd week)
- #1 COUNTRY: "Another Lonely Song" — Tammy Wynette (Epic)

TV News

"Solid Gold" for the week of Mar. 3 stars K.C., Huey Lewis & the News, Manhattan Transfer, Anne Murray, Ray Parker Jr., the Police, and Real Life. . . The Stray Cats appear on a "Saturday Night Live" re-run Mar. 3. . . MTV's "London Calling" Mar. 4 features interviews with members of Culture Club, Eurythmics, Madness, Soft Cell, Spandau Ballet, and Style Council, plus numerous video excerpts. MTV is also debuting "The MTV Music Video Countdown" Mar. 6, consisting of a countdown of the cable net's top 20 video songs. The show will run on Tuesday evenings and repeat on Friday nights.

ABC-TV has hired Luther Vandross to voice a PSA series on job opportunities. . . KMET/Los Angeles personality Jim Ladd has taken his syndicated "Inerview" radio program to TV, with Pink Floyd's Roger Waters scheduled as the first guest.



BERLIN

**NO MORE WORDS...
JUST STATIONS!**

"No More Words"

Produced By
*GIORGIO MORODER
AND RICHIE ZITO*

CHR AIRPLAY 1ST WEEK!

**CHR
SIGNIFICANT ACTION**

B104	WJXQ	WJAD
WCAU-FM	13K	Q104
KKHR	KQXR	KKQV
KIQQ	KBBK	WBWB
KIIS-FM	KMGX	KYTN
KEARTH	KQMQ	99KG
KZZB	KSDQ	KCDQ
KITE	WERZ	KCAQ
WFMI	WQCM	KHTX
KMGK	WSQV	KZOZ

**From The Forthcoming
BERLIN Album
LOVE LIFE** GHS 4025

Produced by *MIKE HOWLETT*



on **Geffen Records & Cassettes**
Manufactured by *Warner Bros. Records*



Datebook

MONDAY, MARCH 5

Sweet Dreams About You

In 1984, the presence of Patsy Cline in a Country station's gold library is proof of a "traditional" orientation. In the early sixties, things were different, and lush ballads like "Crazy" and "She's Got You" were examples of country's increasing trend towards the mainstream. Cline, along with country stars *Cowboy Copas* and *Hawkshaw Hawkins* (whose original version of "Lonesome 7-7203" had just entered the charts), were killed in a plane crash on this day in 1963 on their way back from a benefit in Kansas City. Cline's current hit was the ironically-titled "Leavin' On Your Mind," but two of her classics, "Faded Love" and "Sweet Dreams," didn't become hits until after her death.

Birthdays: *Andy Gibb* 1958.

TUESDAY, MARCH 6

Supreme Team #1

Mary Wilson, the last original Supreme, was born in Detroit on this day in 1944. She stayed with the group for 15 years, outlasting both *Diana Ross* and *Florence Ballard's* replacement *Cindy Birdsong*. After the group's final LP, "Mary, Schemie & Susaye" in 1976, Wilson ended up suing Motown over the right to the group name. She lost but in 1979 ended up back on the label for one solo LP. As of last summer she was at work on a book chronicling her years in the group.

Born on the same day as Wilson is *Syd Barrett's* replacement in *Pink Floyd*, guitarist *David Gilmour*. He was the first of the Floyd members, except for Barrett, to go solo with an album on Columbia in 1978. With the group's current inactivity and his new "About Face" LP, he's effectively started the second round of solo projects also.

WEDNESDAY, MARCH 7

Wolf Tracks

Peter Wolf, recently divorced from the *J. Geils Band*, used to work with paint instead of spilling it on himself in videos. Born *Peter Blankfield* in the Bronx, he moved to Boston and became an artist, then one of the earliest announcers at WBCN. His first band was an R&B/retro-rock outfit called the *Hallucinations*. They split up in 1967, with Wolf and *Stephen Jo Blassd* heading over to the acoustic *J. Geils Blues Band*. Throughout the last 15 years, the band's career paralleled that of Wolf's old radio station: successful and eclectic in the early '70s, less visible in the latter half of the decade, and then strong again with a streamlined — but still broad-based approach — in the '80s. Wolf should be heard from soon with his first solo LP.



THURSDAY, MARCH 8

Supreme Team #2

The dinner-theatre near Boston where *Diana Ross* began her solo career was probably the last venue where she really could reach out and touch everybody in the audience. She began an 11-show engagement on this day in 1970 with self-effacing remarks about whether she could really make it without her old group. Unlikely as they may seem now, Diana's fears weren't completely unjustified. The Supremes' first single with *Jean Terrell* singing lead, "Up The Ladder To The Roof," had outscored Diana's debut, "Reach Out And Touch." But Diana's second single, "Ain't No Mountain High Enough" — stretched out to sound like a concert performance — effectively ended any speculation about her functioning as a solo act by becoming a massive hit.

Birthdays: *Ex-Monkee Micky Dolenz* 1947, *Randy Meisner* 1947, *Gary Numan* 1958.

FRIDAY, MARCH 9

Rock's "Primary" Function

At this writing, rock'n'roll and politics haven't quite come together in the 1984 Presidential primaries the way they did throughout the '70s. *Jimmy Carter* once proclaimed his affection for *Led Zepppelin* and had the backing of the Capricorn people. *George Bush* had the *Beach Boys* before they ran about of *James Watt*. And on this day in 1972, *Carole King*, *Barbra Streisand*, and *James Taylor* were among those playing the first in a series of fund-raisers for *George McGovern* at the L.A. Forum. Before the campaign was over, *Simon & Garfunkel* did one of their first reunions for the Senator and *Johnny Rivers* recorded McGovern's campaign song as the flip side of "Rockin' Pneumonia & Boogie Woogie Flu" (thus possibly selling it to more people than voted for McGovern). *Richard Nixon's* campaign staff responded by getting him some unlikely rock endorsements, including that of *James Brown*.

Birthdays: *Hank Snow* 1914, *Martin Fry* of *ABC* 1958, *Robin Trower* 1945.

SATURDAY, MARCH 10

Carpenters' Juiced-Up Country

The Carpenters recorded their experimental "Passages" LP in 1977, hoping to diversify their soft-rock image. The first single was a cover of *Klaatu's* "Calling Occupants." The second, which entered the country charts on this day in 1978, was a cover of "Sweet Sweet Smile," written by a then-unknown *Julie Newton* and *Otha Young*. The single made #4 on R&R's Country charts, far eclipsing its pop performance — it never charted and only crossed pop in those cities like Houston where country records usually did well on CHR — and even its A/C showing (#14.) "Sweet Sweet Smile" was the only Carpenters song aimed directly at Country stations, but it wasn't the end of the group's following, with "Make Believe It's Your First Time" sneaking onto a couple of Country playlists during its A/C chart run last fall.

Birthday wishes to *Bostonian Tom Scholz*, born this day in 1947.

SUNDAY, MARCH 11

The Dock Goes Gold

Otis Redding never matched the pop success of his hero, *Sam Cooke*, during his lifetime. The biggest of his four or five rock hits, "I've Been Loving You Too Long" had stalled out in the upper twenties. On this day in 1969, Redding was finally awarded a gold record for his first #1 pop hit, "(Sittin' On) The Dock Of The Bay," three months after his death (along with most of the *Bar-Kays*) in a plane crash. The rest of Redding's posthumous material did about as well as that which had preceded his death, but "Dock Of The Bay" has stood up for 16 years, drawing cover versions by *Sammy Hagar* (with *Boston* singing backup) and Redding's sons, among others, until *Waylon & Willie* finally brought it to the country chart last year. The song also gave at least one radio station its nickname; *WYRE/Annapolis* was known as "The Rock Of The Bay" for years afterward.

THESE MEN ARE CURING CANCER



PHOTOGRAPH: DAVID GAFF

YOU CAN JOIN THEM

When the T.J. Martell Foundation for Leukemia and Cancer Research was started in 1975, a cure seemed like an impossible dream. Today, we are seeing that dream come true.

With early detection, some forms of cancer can now be cured. Thousands of lives are being saved or significantly prolonged each year, thanks in large part to the research carried out at the T.J. Martell Foundation Laboratories at Mt. Sinai Medical Center in New York, and at the University of Southern California in Los Angeles, named in memory of Neil Bogart.

Both research centers are supported solely by the entertainment industry. And you're invited to participate at the annual T.J. Martell Foundation Humanitarian Award dinner in honor of CBS/Records Group President Walter R. Yetnikoff, on Saturday, April 14, 1984, at The New York Hilton.

A contribution of \$10,000 makes you a Foundation Patron. A contribution of \$5,000 makes you a Walter R. Yetnikoff Fellowship Sponsor. Since less than 3% of all monies raised is a direct fundraising expense, any contribution makes you a lifesaver.

For further details contact Muriel Max, Director of Development, (212) 245-1818, 730 Fifth Avenue, New York, NY 10019.

THE T. J. MARTELL FOUNDATION FOR LEUKEMIA & CANCER RESEARCH.

♦ IT OFFERS MORE THAN HOPE. ♦

Warshaw KGFJ & KUTE GSM

Eighteen-year broadcasting veteran Dick Warshaw has joined KGFJ & KUTE/Los Angeles as General Sales Manager. He moves cross-town from KIQQ, where he held a similar post.

"I'm really pleased to be at KGFJ & KUTE," Warshaw told R&R. "They are both fine radio stations and are definitely going to make stronger inroads into the market than they had before. (Parent) Inner City Broadcasting is a fine organization."

Besides the association with KIQQ, Warshaw's background includes positions with RKO, Century Broadcasting, and the Jack Maslia rep firm.

Jeffries

Continued from Page 1

Jeffries told R&R, "My association with Scripps-Howard, and particularly B104, has been very rewarding. Escalating from ground-zero to the penthouse in ratings is something I will long remember, and I won't forget the outstanding staff I had the pleasure of being associated with, especially my airstaff and GM Jim Fox.

"I'm extremely excited about joining Cox. Their commitment and dedication to radio is unsurpassed. Coming into the company in a startup situation in Chicago is the most exciting and challenging move of my career. I look forward to a long association with my new GM Marc Morgan."

Jeffries's programming experience also includes Birmingham stations WCRT & WQEZ (now WMJJ) and WSGN, plus WLCY/Tampa.

KWK

Continued from Page 1

Burch added, "I enjoyed my 14 years with Century; now things have changed in the marketplace, and this opportunity was the chance of a lifetime." Butler said, "If in the past KWK had a weak point, it was in their sales staff. We're going to shore that up and make everyone aware that KWK salespeople have arrived and will be beating at their doors."

Pool-Laffer added that a new PD will be hired after the research studies determining the direction of the station are concluded.

Hallam

Continued from Page 1

ing competitive challenge. I think Dene's going to be terrific."

Hallam most recently served a year as PD at WKHK/New York (now WLTW), and departed when the station switched format from Country to A/C in January. His programming background also includes competitor WHN/New York, WWWW, and KBZT/San Diego. He told R&R, "This is a spectacular opportunity with a progressive company. The only reason I left Shamrock before was because of the opportunity to program in my hometown of New York. Ross Reagan is probably the smartest guy I've ever worked for, and coming here was really the best career move. While I'm fond of Coun-

try radio, I consider myself an 'adult' programmer first, and feel comfortable in all adult formats. KUDL, Shamrock, and particularly Ross Reagan have a lot to offer me; I feel I can make KUDL a better station in return."

Bonneville

Continued from Page 1

current satellite stations to duplicate the music now provided, as well as offering other subscribers the opportunity to color and flavor the Easy Listening format to their individual market needs."

Twenty stations currently receive Bonneville's Easy Listening format via satellite. It is estimated that Bonneville invested more than \$1 million on the development of its satellite delivery technology.

TRANSACTIONS

Greater Media Buys WRC From NBC

NBC last week announced it will sell WRC/Washington, whose call letters were changed to WWRC effective Monday (2-27), to Greater Media for a reported price of nearly \$4 million. The new deal came after NBC failed to reach final agreement with Washington developer Joseph Della Ratta, who last November had signed a letter of intent to buy the station.

WRC operates a News/Talk format on 960 kHz with power of 5kw. Greater Media, owner of WGAY-AM & FM/Washington, must spin off its existing AM before the transaction can be completed. WGAY (AM) is a 1kw nondirectional daytimer that simulcasts the FM's Beautiful Music format.

"We're not committed to any format," WGAY VP/GM Ted Dorf said of WRC's unprofitable N/T programming. "We may keep it. We may change it. What we intended to do was upgrade our Washington facility. We have a lot of confidence in AM radio." Dorf said he expects the transfer to be completed in "a couple of months," following approval from the FCC and the RCA Board of Directors.

Fagot

Continued from Page 3

promotions. He's well-rounded in all areas and will do a fabulous job for us. It's unusual to find a situation where a local rep can handle this kind of position without an intermediate position along the way, but then again John's an extraordinary individual."

Fagot, who will now move to New York, told R&R, "It's a true privilege to learn about our industry from teachers such as (Sr. VP/GM) Al Teller, (VP/Marketing) Bob Sherwood, Ray Anderson and (West Coast Director National Promotion) George Chaitas. Combine this leadership with the best field staff in the business and the results will be unbeatable. I look forward to working with my friends in the radio industry around the country." Fagot first joined Columbia in 1978, and worked as a local promotion rep in Atlanta and the Carolinas.

Under the FCC's loosened call sign rules, NBC obtained the letters WWRC from a New Jersey college in a swap for some television equipment. The change was made because NBC prefers to retain the WRC letters for its Washington TV outlet after the radio station is sold.

Ackerley Buys KJR From Metromedia For \$5.8 Million

Metromedia has reached agreement to sell KJR/Seattle for a reported \$5.8 million to Ackerley Communications, subject to FCC approval.

KJR broadcasts an Adult/Contemporary format on 950 kHz with 5kw of power.

Barry Ackerley is President of Ackerley Communications, which is headquartered in Seattle. The firm has no other radio interests, but owns WIXT-TV/Syracuse, KKTU-TV/Colorado Springs, and KGET-TV/Bakersfield, CA. Blackburn & Co. brokered the sale.

Bingham Purchases KBRO & KWWA

Bingham Broadcasting has signed a letter of intent to purchase KBRO & KWWA/Bremerton, WA from Bremerton Broadcasting for \$3.3 million. Pending expected FCC approval, KBRO & KWWA will join Bingham's four Alaskan stations, KYAK & KGTI/Anchorage and KIAK & KQRZ/Fairbanks.

KBRO broadcasts a directional signal at 1490 kHz with 1kw days and 250 watts nights. KWWA currently operates with 30kw at 106.9 mHz with an antenna height of 86 feet above average terrain. However, a construction permit has been granted for a tower relocation to nearby Gold Mountain, which would raise KWWA's antenna height to 1380 feet, increasing the station's coverage to include the Seattle-Tacoma area.

Wimmer

Continued from Page 3

No replacement for Wimmer has been announced, but Dave Matthews has been named MD to handle programming duties at WDOQ in the interim. In the past, Wimmer has programmed WRVQ/Richmond and WRQK/Norfolk (now WNVZ).

WBSC

Continued from Page 3

combo. Zellermayer, who came to the stations nine months ago, previously served in management positions at KJYO/Oklahoma City and WQUE-FM/New Orleans.

Commenting on the appointments, WBSC-AM & FM VP/GM Richard Holcomb told R&R, "Cliff is one of the outstanding young broadcasters in radio today. It wasn't a decision taken lightly on my part - I feel very strongly that Cliff has a great deal of talent, and this promotion to OM will free me up to take care of a lot of the long-range planning."

Regarding Zellermayer, Holcomb continued, "It was our determination that for both stations to move ahead in the marketplace, especially now that we're doing Country on the AM, that it was necessary to bring the sales effort under one leader. Chuck is the man to handle that job."

Holcomb added, "These people are two of the finest talents I've run across in my 20-plus years in the business, and it's a real pleasure for me to be able to promote them to positions of greater responsibilities. They're definitely going to be real assets to our growth."

Browning

Continued from Page 3

one else, and going back to the company and to Colorado is like going home for me. Both stations have incredible potential that hasn't been fully realized. They have two of the best signals in Denver - a 100,000-watt FM that was the first AOR in Denver and a 500-watt signal on the low end of the dial that booms all the way to Wyoming and New Mexico."

Lawrence

Continued from Page 3

Discussing station direction, Lawrence said, "We're going to continue as a tight, hit-oriented AOR and add some more character to the station. We want to give it the character of a WMMS/Cleveland and the big flagship AORs across the country, and get out of the regimentation a bit."

Transtar

Continued from Page 3

Research Group Sr. VP Larry Campbell observed, "There are some real tricks to this format due to the necessity of bridging the 32-41 and 42-49 year-old group to satisfy the taste that these two very different groups have in common."

Transtar's Robinson added, "When we heard WLAK we said to ourselves 'Now, that's a great-sounding radio station.' We are very pleased to be working with (Viacom Radio head) Norm Feyer and the folks at WLAK and WLTW to duplicate the format on satellite."

The release of "Format 41" will temporarily displace CHR as Transtar's next scheduled format launch. Robinson explained, "Our research showed such a need on the part of broadcasters - those stations with formats that are getting difficult to sell - that we had to put this ahead of CHR in the schedule."

Blair

Continued from Page 3

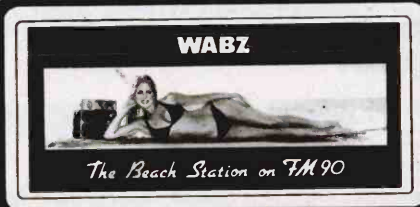
ed under Blair ownership. Under him will be Tom Turner, with the title of Sr. VP/General Sales Manager.

Both rep firms will be under Boden's guidance. Boden told R&R the two companies will operate separately. "You just don't combine a 'BZ' and 'HDH' and sell them together," he said in reference to Group W's WBZ/Boston and Blair client WHDH/Boston. Under terms of the agreement, Blair will have a long-term working relationship with the Group W stations.

Former Group W Radio Sales VP/GM Roy Shapiro joins the corporate sales staff as Sr. VP/Group W Radio, reporting to Group W Radio President Dick Harris.

PRE-PRINTED!

FULL COLOR OUTDOOR POSTERS



Other Layouts Available For Billboards & Bus Posters
CALL US COLLECT, ASK FOR PAUL JONES

301-539-3636





You're looking at a man who could use some good news. The new AP Network News.

As Program Director, your job is to get and keep listeners. To do that you need good strategy, determination and the best tools to work with.

At AP Network News, we want to help. That's why we're generating an additional 24 dynamic, drive-time news updates each day. All free of commercial clearances.

A two-minute NewsWatch highlights breaking news at the bottom of the hour. Our 60 second NewsMinute features the top stories at two minutes before the hour.

We've added these reports to our schedule of hourly newscasts, already available in 2½ and five minute versions.

Our new reports are short, and they're jammed with reliable information. You'd expect that from AP.

What's more, they add unmatched flexibility to your overall programming.

And AP Network News actually helps you keep listeners tuned to your station while keeping them tuned-in to the world.

There's more. AP Network

News has expanded its feature programming, from consumer affairs to computer news. It's information programming you and your audience will enjoy.

Best of all, our increased service comes without an increase in cost.

So, if you can use some good news in your ratings battle, call Glenn Serafin at (202) 955-7200 for more information and our latest demo tape. He'll explain how AP means good news for your listeners—and good news for you at ratings time.



Associated Press Broadcast Services. Without a doubt.

Contemporary Hit Radio



JOEL DENVER

A CHR PROFILE: TAMPA

Q105 Still Strong; Z98 Comin' On

In the last several years a number of CHR stations have developed into modern-day role models for the industry. One such station is Q105 (WRBQ)/Tampa. Book after book, the station has dominated not only the market, but many of the prime sales demos as well. Then the unthinkable happened . . . PD Scott Shannon left to program Z100/New York in the summer of 1983.

At just about the same time, WXFM announced a call letter change to WZNE, adopted Z98 as an identity, and changed from AOR to CHR under the direction of Barkhart, Abrams, Michaels, Douglas & Associates President Dwight Douglas. Simultaneously, Steve Davis, who was Assistant PD at Z98/Atlanta, morning man at B96/Chicago, and former PD and Assistant PD at KXX106/Birmingham, was hired to program the station. How is he doing, and how is Q105 retaliating? Read on for a profile of two stations taking opposite paths to reach the same goals.

Tampa Bay's Radio Station

Q105 Operations Manager/afternoon driver Mason Dixon was quick to explain why his station has done so well. "We do so



Mason Dixon

Steve Rivers

much promotion that we call ourselves 'Tampa Bay's Radio Station,' because that's just what we are. We're on the streets day in and day out. In some cases we're working two to three promotions per day. We have conditioned this market to the degree that when they hear a hit song on any other radio station, they'd probably respond with Q105 if asked what station they're listening to."

I asked if he felt any listener confusion from so many promotions. "No, not the way we handle it. The 'Q-Zoo' (morning show) will concentrate on one thing, then maybe we'll promote an overall station event like a screening, and then possibly an appearance at a nightclub. All the events will be packed. During the Super Bowl we did a promotion every night of the week. One night we saluted the Redskins, the next the Raiders, and all were successful. It's what the people expect of us."

Mason described Q105 as a promotional smorgasbord ready to pounce on anything big in the market. "We recently teamed up with the USFL team, the Bandits, to do a pep rally. Burt Reynolds is now a partner in the team, so he was there along with all of the season ticket-holders. Aside from a newspaper ad, it was promoted solely on



Q105" (despite WFLA carrying the Bandits' games). "We put 30,000 folks in Tampa Stadium for a pep rally, which demonstrates our draw."

Averting Disaster

A six-year station veteran, Mason was PD before Scott Shannon joined the station. He understands the value of teamwork, as he stepped aside and was named Operations Manager reporting to Shannon, and ended up learning a lot from Shannon. "Scott had a different way of doing things. I used to kid him because I listened to him at WMPS/Memphis when I was a kid in high school.

"Scott's always done personality radio, while I'm from the old 'RKO school of jocking,' where you did the basics, keeping it tight and bright; hit it 'n' git it radio. Scott showed me how to do personality radio, and thankfully I was a fast learner.

"When Scott left us last summer, everyone predicted disaster because we also lost our night jock 'Hollywood' to Z100, and then Pat McKay left to program KBEQ. For a month and a half of the Arbitron we weren't up to full staff. Steve Rivers hadn't joined us yet, and he was bringing in Chuck Bear to do afternoons, and Terrence McKeever (from FM106/Memphis) hadn't joined the Q-Zoo as yet.

"We also needed to reorganize our philosophy a bit because the market had changed. Scott had us in more of an A/C direction than we are now. Lots of oldies, severely dayparted currents, because we were going head-to-head with Jay Cook's W101. Now with Z98 in here we've got someone coming right at us, so we returned to what Q105 was supposed to be, a true CHR station."

Rivers Takes Over

Mason continued, "Steve Rivers helped me with this effort in pulling out the oldies, and freshening our sound. Promotionally we were on the money, so we held true to our course in this area. We brought Alan Kabel from KHFI/Austin to replace Holly-

"We are a full-service CHR station; we do the news, play the right music, do promotions, hand out the cash. We're doing it all."

—Mason Dixon



Q-Zoo morning man (l-r) Cleveland Wheeler and Terrence McKeever welcome Liz Fulton and Rick Dees to the Zoo.

Burt's Bandit Brigade invades Q105 as (l-r) Cat Summers, the Q105 monkey, Terrence McKeever, Shaun Stevens, Burt Reynolds, and Q-Zoette Becky Williams look on.

wood, and he's really doing well. In fact, we've maintained our dominant teen status at night, sacrificing a few of them in the day, but maintained number one 18-34, 18-49, 25-49, 25-54, and third 35-64." In 12+ shares Q105 is still dominant moving 12.7 to 11.7."

After spending five years at KOPA as its original PD, Steve has moved from one legendary operation to another, joining Q105 about six months ago. "I've been running like crazy since I got here," he remarked. "This is such a unique radio station; it inspires creativity." Following a winning pattern, Mason handles a lot of the operational details, and Steve acts as the architect of the sound, much as Scott did. "Mason and I

really work closely together on all ideas no matter who comes up with them."

Protecting The Flanks

I asked Steve for his thoughts on the rather large flank which Q105 has to protect. "We're really strong, as Mason and Scott did a tremendous job putting this place together. This is just like the kind of station we grew up with, like a WFIL. Thankfully we've continued to be very active in the community, but our music was what needed the most work when I got here.

"(PD) Steve Davis, across the street at Z98, has been very good with his music. They are a very efficient radio station, but have a long way to go to become effective

Continued on Page 36

Steve Davis Rocks Z98



There's something exciting about putting a radio station on the air with a new format. Z98 PD Steve Davis tells how it's been for him. "Z98 made the change from AOR to CHR on August 1, and I arrived about two weeks later. During the first five weeks of the format all we did was play music and lay in recorded drop-ins to let people know a change was going on. Phrases like 'The New Z98 is under construction' and 'We're developing the kind of radio station you've been asking for' were used. Basically, they were descriptive of our philosophy and we were running them five or six times an hour. The drops served as a teaser campaign and allowed me the time to pull a jock staff together and make the final adjustments on the music."

The Evolution Begins

Z98 is a music-intensive station, without much room for personality, but that's beginning to change a bit. "We've been very structured and very straight to show people we're the relief from all the clutter at Q105. Letting people know we were no longer the old '98 Rock' with that 'earth dog' listener mentality was very important. We're seeking that affluent 18-34 female base and will spread from there on all sides. Now we're opening up a bit more, letting the jocks be more human-sounding."

Playing a current list of 35 titles, and about 20 recurrent, the station also has a limited oldies library, going back only to 1978. Those played are carefully selected for relatability to the current music. "This station maintains not only a strong music profile, but by keeping it current we're less likely to get stale-sounding," Steve says.

Pleasing Progress

In its first CHR book, Z98 took a healthy 3.3 to 4.9 move. "In our first book we moved from 12th to 6th place in quarter hours, and from 8th to 3rd in cume. Getting the cume up in all demos was of prime importance. We're not primarily a teen station, but we're glad to have them, as they enjoy what we do. I'm proud that we edged out Q105 in this category our first book out. To me that's significant, since there are three stations, Z98, Q105, and WYNF, all within a share of each

other in teens. For Q105 to label us a teen station is wrong."

A Crack In The Wall

Steve has his own ideas about what Scott Shannon's departure means for Z98's future. "You can't lose a creative genius like Shannon without some damage or impact. I know he still has input at Q105, but it's not the same. Q105 sounds good, and they're doing most everything right. But the creative spark from Shannon is missing; I see them trying too hard at times. There isn't the spontaneity which once existed on the morning show and throughout the day."



Steve Davis

I asked if the audience was keenly aware of Shannon's departure and if it was having a strong impact? "Absolutely. They mention it on the air almost every day, and it shows up in the newspapers, which are covering what he's doing in New York. Shannon built himself into a legend at this station. He had his finger on the pulse of the market, and I think they're beginning to miss a few beats here and there."

Too Many Promotions

Z98 is a clean-sounding station, playing four in a row with no talk, and employing few promotions in comparison to Q105. Steve remarked, "I think they do too many promotions . . . it makes them cluttered and confusing. Again, they're trying too hard. I think they're not only trying to remain ac-

Continued on Page 36



YES



"LEAVE IT"

7-99787

VARIATIONS ON A THEME

"Leave It"
(Dance Mix—9:30/12")

"Leave It"
(A Cappella—3:19/7" & 12")

"Leave It"
(Single Version Remix)
(3:52/7")

CHR BREAKERS

MINI-CASSETTE
"Leave It" (Dance Mix)
"Leave It" (Single Version Remix)
"Owner Of A Lonely Heart" (Dance Mix)
"Owner Of A Lonely Heart" (LP Version)

"Leave It"
(LP Version—4:10)
(LP—90125")

**When "LEAVE IT" alone just isn't enough!!
(12" & mini-cassette COMING SOON!)**

Members of YES
Jon Anderson, Chris Squire, Trevor Rabin, Alan White, & Tony Kaye.
MANAGEMENT: TONY DIMITRIADES/ELLIOT ROBERTS FOR LOOKOUT MANAGEMENT

**U.S. Tour Commencing
March 1, 1984.**



On Atco Cassettes and Records
Division of Atlantic Recording Corp.

© 1984 Atlantic Recording Corp. A Warner Communications Co.

Q105 Still Strong; Z98 Comin' On

Continued from Page 34

against Q105. He's done a good job putting it together with the four-in-a-row, no-talk concept. When I came to Q105 we were a bit too broad-based, and they sounded more hit-oriented. After talking things over, we tweaked our rotations a bit, and we're sounding fresh and very contemporary again."

Mason added, "I felt Z98 more in the beginning because of the novelty of them being new, and because Scott had just left. He was this station in a lot of people's minds. It took us a bit of time to regroup and get back to the basics, but we've been able to stifle their growth, I think. Most of their growth in Arbitron was in teens, and according to the Birch, they've stopped gaining teens as well."

Full-Service CHR

Listening to an aircheck of Q105, it's evident that this is where showbiz hangs its hat in Tampa. The jocks are bright and snappy, the promotions fast-paced with plenty of pizzazz, which means active participation by the audience. "This is one of our keys to success. The promotions endear us to the audience," said Mason. "Q105 has the morning and afternoon traffic information in this town, plus a noon news report. We are a full-service CHR station; we do the news, play the right music, do promotions, hand out the cash."

"The Q-Zoo has been a phenomenal success for us. We have Q-Zoo concept originator Cleveland Wheeler and Terrence McKeever as hosts. We brought Bill Cooley in as a creative production specialist, plus there are two people in our traffic airplane, and a third driving a van. Then there's a three-person news department, all operating on the morning show."

A few weeks back, Scott Shannon announced the opening of Penguardia Consultants, and I asked Mason if he was one of those on Scott's secret list of clients. "He doesn't consult us, per se. He and I are very good friends and we have tremendous amount of respect for each other, so we talk two or three times a week, sharing promotional ideas, etc. I've trained myself to think like Scott."

Zooettes And Superstickers

Coming up with consistently good promotions is a real art. Q105 has plenty of help in this area as well. "There are two people in promotions, headed by Voncie Anderson, who's in charge of those lovely Zoo-ettes. We're doing our big centerfold pageant

coming up this year, which will be featured in Seventeen magazine. This is a huge promotion which will net about \$10,000 in prizes for the winner."

"Our promotional budget is well into six figures, between TV and on-air promotions like our Q105 Superstickers. In fact, the grand prize in this contest is a 944 Porsche. We're also sending folks to the Grammys, and a couple of folks to see Duran Duran in New York," said Mason.

Steve went on to describe the mechanics of the Supersticker promotion. "Naturally we try and slap on as many stickers as we can. The station van is sent out on Supersticker patrols, registering people for whatever we're giving away. Then it's tied back into making the audience listen for their names or license numbers. I've never seen penetration like this anywhere. Almost 50% of the cars I see have this sticker on them."

"If I wear my Q105 jacket, people come up to me and ask questions about the station. The jocks who work here are treated like stars by the audience, which is rare, as most markets are more fragmented than in past years."

"The trick is not to miss a trick, and we try not to miss any."

—Steve Rivers

And Q105 is heavily into merchandising. "We're opening the 'Q105 Department' at the Robby's Department stores, featuring a full line of clothing including Q-Zoo jackets, Q107 Members Only jackets, and other clothing. It's things like this which keep our visibility high, in addition to the billboards, superstickers, and TV. The trick is not to miss a trick, and we try not to miss any."

Mason is quite optimistic about Q105's future, despite Z98's recent gains. "If we continue to be as successful as we are, and I've no reason to think otherwise, then we'll disprove the theory that you can't be all things to all people. CHR music is so palatable right now, adults can rock right along with the teens."

"With some careful dayparting we keep our momentum up all day long and blow the transistors out of the radios at night. I think Z98 will give us a run for teens, but we'll still keep an edge in that area and in adults as well. They play the right music and are doing everything I would do to counter us."

They've begun to promote, but it will hurt them if they try and beat us at what we do best."

Steve admitted, "Trying to top ourselves is kind of tough, but it's a fun type of challenge. Shannon and Mason have done so many great things already. People are

very proud to be at this radio station, and are willing to do whatever it takes to stay on top. The entire Harte-Hanks radio division, from (President) Gary Edens, down through (VP/GM) Michael Osterhaut and our entire staff, make this station the winner that it is."

Steve Davis Rocks Z98

Continued from Page 34

ive, but are snatching everything up to keep promotions away from us. This will backfire on them."

"We just started doing promotions a couple months ago. Our first one was a public-service event which tied in with the Sheraton Hotel, Disney World, Sea World, McDonald's, and other sponsors. The hotel gave us a ballroom and we held an all-day party for 1500 foster children who wouldn't have had a Christmas without us. We didn't make too big of a deal about it because we're not into patting ourselves on the back. It was a low-profile campaign with great results."

"The other major promotion we did was selecting a listener to become a Tampa Bay Bandit for one game. The winner was a guy who told us he'd jump off a bridge into the Hillsboro River while setting himself on fire." Steve told me the winner had done this stunt before and owns his own asbestos outfit, so the results should turn out okay. "One girl wrote in that she'd take on the entire Bandits team for the chance to win!"

"Now we're into a few cash giveaways each hour on the morning show. It's often tied in with requests, as we are looking to find everyone's four favorite songs, since we play four in a row all the time. While I realize four songs may be a long time to go without hearing the calls, we are developing a good identity because of the music."

A Trend Begins

While Q105 seems to have an endless supply of money, things are a bit different over at Z98. With the entire Plough chain up for sale, there may be even less to spend. But Steve is making use of what he's got. "In the fall book we had no TV at all, and just a few billboards. Now, we're on TV with a limited campaign, which will widen as we move towards the spring book. Dwight Douglas has been very supportive of our efforts and is pleased with our progress. While we didn't blow off too many men with

the change, our female demos greatly improved. I'm seeing this trend continue in our current research and feel we'll continue to make steady progress."

"For us to beat Q105 will take some time and lots of hard work. Remember, they didn't just plug in a transmitter, play a few records and shoot up to number one overnight. It takes time to do that over a period of years. Who's to say our morning show won't eventually beat the Q-Zoo? Z98 has all the potential in the world, but it takes time and staying on top of the trends."

"I think they (Q105) do too many promotions . . . it makes them sound cluttered and confusing."

—Steve Davis

"Our research shows us it's time to begin evolving, and it also shows their weak spots, even though there are few of them. Their demo spread makes a lot of A/C stations look pale by comparison. However, I see W101 beginning to take a bite out of them. Combine that with so much clutter and so many listeners being put on the air, it sounds confusing."

"Z98 has positioned itself as the alternative to Q105. We're really are two different stations on two different paths, heading for the same place on the map. For the spring, I foresee another healthy increase for us, somewhere near a six share, and another slight downward trend for Q105, but I still think they'll have double digits."

"While we're going to draw from Q105 to a large degree, we're beginning to share with W101 and WMGG because we're very easy to listen to. In addition, my people are all high-personality talents who understand what we're trying to do with our restricted content. As we continue to evolve, we have the talent in-house to make the transition to a more full-service station effectively."

Motion

George Michael, who does sports at WRC-TV/ Washington, will be doing the same for Elliot & Woodside's morning show at Q107 in town . . . Tim Byrd, displaced by the end of Country WKHK/New York, has moved crosstown to weekends at WNBC. In addition, Frank Reed has made his midday shift an "all-request show" . . . WKPE/ Cape Cod, morning man Jon St. John becomes Operations Director, as Tom Casey joins from WFLY/Albany for afternoons and Al Matthews from WAPP/New York assumes MD and midday duties.

WKFM/Syracuse PD Steve O'Brien reports a new address: 1022 Wills Ave., Syracuse, NY 13204 . . . Laighanne Beet from KLZR/Law-

rence to weekends at Z99/Kansas City . . . Pat Garrett from WZYQ/Frederick to WOCM/Hagerstown . . . Duffy Spears from WAFB/Baton Rouge to evenings at WRNO/New Orleans . . . Bobby Day goes statewide, moving from KHTR/ St. Louis to KBEQ/Kansas City.

Kim Ashley joins KS103/San Diego as Director/Promotions & Publicity from the Nederlander organization . . . KLUCLas Vegas Assistant PD Mike O'Bryan segues to Q103/Grand Junction, with his old airshift assumed by Jeff Colson (a/k/a Jay Stone) . . . Tom Moffatt returns to radio for mornings at KIKI & KMAI/Honolulu.

The crosstown between Y100 & 195/Miami is filling up again, as Mary Beth Benivenga moves from the "Y" to the "T" as Research Director, maintaining her duties at WDZL-TV . . . At WVSR/Charleston, Tim Larson goes from nights to middays, and Margo moves from FM105/ Charleston into Tim's old slot . . . KWBE/ Odessa-Midland, TX has been up and rocking for more than a month now, with John Clay as PD and Larry Morgan handling MD chores.

Lineup: KRSP/Beck Lake City — 6-10am Steve Carlson, 10am-3pm Mera Holmes, 3-7pm Bob Jennings, 7-midnight Mike McCoy, midnight-6am Lyle Merritt.

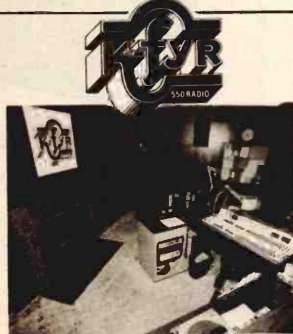
Station Profile

KFYR/Bismarck, ND
"K-FYR"
PO Box 1783
Bismarck, ND 58502
Owner: Meyer Broadcasting
Rep: Blair Radio
General Manager: Tom Barr
Program Director: Dan Brannan
MD: Sid Hardt
650 kHz
5000 watts
(701) 223-0900

"KFYR, or K-FYR as we call it, is the Midwest's 'Total' radio station, with the largest primary land coverage of any radio station in the U.S., reaching five states and two Canadian provinces. KFYR provides its listeners with music, news, weather (from our in-studio color radar monitor), sports, and entertainment."

"K-FYR's five-person award-winning news team is headed by radio news veteran Mark Swartzell. Our four-person sports department covers all levels of local and national sports news."

"Musically, K-FYR is a mixture of current hits and select oldies. Our lineup includes mornings with Of' Reb, who's been on the



The K-FYR control room, complete with working fireplace.

air for 40 years; middays with John Ruby, who's been here 14 years; afternoons with Bill Allen; Sid Hardt does 6-8pm and has been with us for 12 years; Dan Brannan from 8pm-1am; and all-nights K's Jeff Quinn. This lineup provides K-FYR listeners with 'people' radio around the clock."

—Dan Brannan

Bits

• KTFM/San Antonio got a "bell" of an idea after hearing America's Comedy Network's "Breaking Up Is Hard On You." The station held an "AT&T" weekend. Prizes were albums and tapes, with telephones as grand prizes.

38 SPECIAL'S

"BACK WHERE YOU BELONG," IS NOW PLAYING EVERYWHERE



"BACK WHERE YOU BELONG," The new single from **TOUR DE FORCE**
is currently playing on virtually every radio and television outlet possible

© 1984 AMERICA'S RECORDING INDUSTRY ASSOCIATION. ALL RIGHTS RESERVED. "BACK WHERE YOU BELONG" IS A REGISTERED TRADEMARK OF 38 SPECIAL. "TOUR DE FORCE" IS A TRADEMARK OF 38 SPECIAL.



MANAGED BY THE MARK SPEICER COMPANY

AOR



STEVE FEINSTEIN

DEVELOPING THE PERSONAL TOUCH

The Human Element In Being A PD

Most programmers devote a good deal of thought and attention to the three P's of radio: *Programming, Promotion, and (it's hoped) People*. Sometimes the most important P of them all, *People*, is overlooked, though.

Perhaps it's because dealing with the human element is often the most challenging, and sometimes the most exasperating, aspect of being a PD. Handling format clocks, rotations, music research, ratings analysis, and the like is relatively easy. Whereas working with human beings . . . heyyyyyy . . . they're wild, they're unpredictable, they drive ya crazy, but don't ya just love 'em?

My own social skills being about as well-developed as Attila the Hun's, I sounded out KBCO/Boulder Operations Manager Dennis Constantine, WYSP/Philadelphia PD Michael Picotzi, and KFOG/San Francisco PD Dave Logan for their thoughts on how to manage and motivate a staff to keep it happy and happenin'.

Management Welcomes Your Opinions

Music is an area where jocks often feel as though their input is disregarded. Constantine lets his staff feel they're part of the decision-making process by having the weekly music meeting open to the staff. He doesn't do it just for good form, either. If a staffer draws attention to a worthy tune that was missed by Constantine, PD John Bradley, and MD Doug Clifton, it'll get a shot, as did Industry's "State Of The Nation" recently.



Dennis Constantine

This egalitarian approach extends to the station's annual retreat, where all station employees spend a day and a half at a mountain lodge. The first night is spent socializing, with the following day devoted to meetings that address any communication problems at the station. Three times a year, the staff goes out to dinner, during which the owner reviews the station's direction and plans.

Family Affair

"There's a real openness among everybody," relates Constantine. "We operate like a family, with John and I sharing in the programming responsibilities. John's the mother, I'm the father, and we have our kids. We get together and do things as a family, and everybody has a say in how things are done."

Before you start smirking and brand Dennis a refugee from the Age Of Aquarius, be informed that all three programmers used the family analogy without any prompting on the part of your intrepid reporter.

Part of what makes 'BCO different from many stations is the employees' day-to-day contact with owner Bob Greenlee, whose office is on the premises. Constantine contrasts this with his own experience of working for stations owned by corporations where "I was treated like a number in the computer banks that could be replaced easily. I never felt that I could walk into my PD's office and suggest a record or a way to improve the presentation."

The skeptics among you may be thinking, "Well, yeah, that touchy-feely stuff is all well and good, but I'll bet these guys are working for minor dollars, with maybe some certificates for free ski-waxings thrown in." No way, Jose — not only are the salaries competitive with Denver bucks, according to Constantine, but there's a generous profit-sharing plan, too. Employees are able to borrow against the fund, which is also reinvested in a money market fund and qualifies as a tax shelter.

You Can't Stand Up Alone

Contrary to the claims of some of the megalomaniacs in the programming ranks, you can't do it all yourself. It pays to be receptive to new ideas from your airstaff, many of whom are often likely to come up with an innovative feature or promotion. An idea from a staffer led KBCO to do an April Fool's Day broadcast "from the year 2027," complete with futuristic spots and technological jargon. A staffer's flight of fancy also led to the annual "Kinetic Conveyance Challenge," in which listeners construct

PD Checklist

When dealing with your staff, do you . . .

- Keep an open mind to ideas and suggestions.
- Admit your mistakes when wrong.
- Get the staff together outside the station occasionally.
- Provide praise and compliments when deserved.
- Encourage involvement in station activities.
- Spread credit for success to the entire team.
- Treat each person as a unique individual.
- Avoid taking out on them the pressure you feel.
- When criticizing, offer suggestions on how to make improvements.
- Provide an environment conducive to creativity.

human-powered vehicles that can navigate both land and water. Seven years strong, the event has drawn crowds estimated at over 50,000.

Learning From Your Mistakes

Where do you learn to be a good people person? Do you take a course, read a book, attend a seminar, see a shrink, or get naked in an encounter group? The only way, of course, is through experience and observation.

When he was thrown into his first programming gig, Constantine "learned from my mistakes. I mistreated people, and wasn't sensitive to the way people react. When I started working for other PDs, I saw myself in them and felt what it was like to be taken for granted, treated like I didn't know what I was talking about, and looked down upon."

Part of the secret for Constantine is being "open to learning from my staff and situations that arise, and to admitting that I'm wrong."

Constantine makes a perceptive comment on the importance of affording the airstaff the proper respect and dignity. "I don't care how perfect your format is. The listener doesn't hear rotations, he hears a feeling the radio station has. He asks himself, 'Does this station make me feel good when I listen to it?' And that really gets back to what's going on in the halls, and how people are relating to each other. If there's harmony, that reflects on the airwaves in a subtle way that people sense."

The Right Setting

It's "supremely important" to Dave Logan "that the PD create a comfortable and secure environment for the jocks so

they can be themselves and bring their talents to the forefront. There should be nothing there to hassle them. When I helped produce Steve Dahl's show at WLUP/Chicago, he could get on the air and just let it happen when things were taken care of for him. When things were set up and coordinated, it just gave him that much less to worry about and that much more energy to put into his show."

Establishing an atmosphere of mutual trust and respect makes the task of explaining unpleasant news less difficult for Logan. "If you've treated your people well all along and your relationship is strong because you've been honest and open, they'll take bad news well. It can't be a 'Do as I say, not as I do' situation."

"I go out of my way to make sure that they know I care about them first as a person, then as an employee. I hired them because they were the person who was right to be the employee, not vice versa."

On Listening

Logan feels the area in which he's grown the most is listening. "There used to be a



Dave Logan

time when I was probably a little quick to just cut somebody off and say, 'Listen, just do it 'cause I'm the PD.' That's a bad attitude. You gain the respect of the people you work with if you project a willingness to listen."

One of his guiding principles is, "It doesn't matter where the best idea comes from as long as it surfaces. You're hiring these people because they're intelligent and talented, and to not use them as a source is to deny yourself."

Receptiveness to the staff's suggestions not only generates good ideas, but Logan notes that "they won't feel stifled and start cheating when the PD goes out of town because 'Now I can finally have my say.' They have their say here everyday." For instance, KFOG added Billy Idol's "White Wedding" after a jock made a strong case for it in a meeting with Logan.

Logan echoes Dennis Constantine when discussing the importance of a PD's people



HOW TO STRETCH YOUR OUTSIDE ADVERTISING BUDGET — Most radio stations spend bucks for billboard or bus space to increase visibility with listeners, but WCXT/Hart, MI had that process reversed for them. Without the station's advance knowledge, some loyal listeners built an X105 Fish Shanty on an ice lake. The structures are used for protection against the cold by ice fishermen, who sit inside while waiting for a nibble, often listening to the radio in front of a bonfire. No word yet on the possibility of a remote broadcast.

Modern English



RICOCHET DAYS

The New Album From Modern English Features "Hands Across The Sea" And "Rainbow's End"

PRODUCED BY HUGH JONES IN ASSOCIATION WITH MODERN ENGLISH • ON SIRE CASSETTES AND RECORDS • MARKETING BY WARNER BROS. RECORDS INC. • © 1984 WARNER BROS. RECORDS INC.



SEGUES

At WPKY/Albany, Bob Welsh is upped to Assistant PD and Andy Turco is tabbed as MD... Lisa Giles exits as KXZL/San Antonio MD... Steve Kelly resigns as MD of WKZL/Winston-Salem after serving for one week... The new Promotions & Advertising Director at KOMA/San Jose is Brian Anderson.

Mark Kloese, formerly of KSHE and KMOX, is now on mornings at KWK/S.L. Louis... Mark Keeler joins the morning crew at WZXR/Memphis from crosstown WMC-FM... Remember Terry David Mulligan, the voice of the Gap spots a few years back? He's segued from CFOX/Vancouver to mornings on its sister AM, CKLG...

The new morning man at KRXX/Brownsville is Jay Douglas... New to Q107/Toronto evenings is Kelly Rose from CKAR/Ontario, as All Night Andre moves to weekends and special projects... The morning slot at KZAP/Sacramento is open, as Kevin Anderson departs... Bob Kaufman takes on WRXL/Richmond evenings from K94/Myeok, NC... Afternoons at WEZX/Scranton are now handled by regional vet Dave London.

Marc Coppola, ex-WPLJ/New York, joins WAPP for weekends... Two new weekenders have come over to KOMA/San Jose: Laurie Roberts and Paul James... Doug Wendt is the resident Rastaman at KQAK/San Francisco, supplying the station's "Midnight Crew" reggae show.



WMMR ENVELOPED BY ENTRIES — Rock 'n' roll animals are capable of writing meaningful symbols on paper, as proven by the 145,000 entries WMMR/Philadelphia received for a chance to travel to see Yes on the first date on their tour. "Flight 90125" is sending 93 listeners aboard a "DC 93.3" (frequency 93.3) to the March 1st date in Columbus, OH. Shown swamped with paperwork are (l-r) the station's midday personality Pierre Robert, Assistant PD Joe Bonadonna, overminter Lyn Kratz, and evening man John Stevens.

RADIO ACTIVITY

• **Daughters, Don't Raise Your Mamas To Be Disk Jockeys:** What's a mother to do when her announcer daughter goes on vacation? Fill in for her, if the jock is WYSP/Philadelphia's Anita, whose noon-hour "Ask Anita" phone-in program dispenses advice to listeners. Her mom, Happenin' Janet, had already done several guest appearances, and handled the hour solo for a couple days during Anita's absence.

• **Contesting:** KQAK/San Francisco is holding a Two-Alarm Chili Cook-Off in support of the Alarm's new album. The winning recipe, as judged by the band, goes on the menu at a local eatery. The station is also sending a "Wire Train" to Reno for a show by, you guessed it, Wire Train. Aboard the Amtrak car will be winners, staffers, and the band.

In a variation of the Mystery Riffs contest, WPDH/Poughkeepsie played a snippet a day from a different Police song for 18 days, with each riff added in sequence to the ones played previously. Calling itself the "Police Station," the station logged 25,000 entries attempting to guess the song titles in the order in which they were played. The winner got a week in Hawaii, including priority seating at a Police concert. That promotion over, "PDH dubbed itself the "Vacation Station" and asked listeners to finish the lines "How cold is it? It's so cold that..." for a trip to a ski resort.

• **Pac It Up:** Already reputed to be the state Pac-Man champion, WKLC/West Virginia overnighter Jay W. (The Glove) racked up 30 million points in 72 nonstop hours to raise \$5000 for charity. Now we know what Jay slips out to do during "In-A-Gadda-Da-Vida."

• **Odds 'n' Sods:** In an attempt to build female listening, WKRT/Chicago runs a TV spot featuring morning woman Terri Hemmert in shows that skew female, such as "Dynasty" and "Dallas," while scheduling a male-targeted spot in sports programs... KATT/Oklahoma City drew a crowd of 1500 for an Ozzy Osbourne in-store contest where the Oz judged a "Bark At The Moon" howling contest... KLOS/Los Angeles is presenting a second free "thank you" concert for its listeners with Alcatraz and Ratt... Former WMYK/Norfolk MD James Seest is syndicating a "Leave It To Beaver" spoof called "Meet The Beaver." Details and a sampler by calling (804) 461-1194... Madness and the mad KROQ/Pasadena crew will be game and swinging it out in a softball game with proceeds going to "Alliance For Survival."

And how are things in your town? If you've got any good gossip, slander, or inuendo, drop me a line or call any day other than Tuesday. Confidentiality guaranteed at no extra charge.

The Human Element

Continued from Page 38

skills. "The greatest gameplan in the world on paper is no good if the guy in the endzone drops the ball."

Many jobs require the rote performance of a series of circumscribed procedures, whereas a good air personality does the exact opposite — he uses his creative juices to say and do things in ways that have never been done before. There's only so much guidance and direction a PD can provide a jock. Ultimately there's a tacit trust involved, with the PD in a sense dependent on the jock to go that extra step and really deliver the goods, to be great rather than settling for being adequate.

That's why, to Logan, "It's important for the jocks to feel actively involved. I rely on them to think ahead and find the right segue, to be in touch with the community. In order for that to happen, you've got to support them, help build their confidence, and be a benevolent dictator."

He values meetings held outside the station, where people are more willing to open up and less fearful of saying something wrong, as they may be while on the premises. "You need to get away from the station and get together as a crew. Some of the most profitable meetings we've ever had have been over at my house or at a restaurant."

Radio folk have never been known for being averse to partying, and the post-ARB party ranks second to none in building team spirit, as spirits of another kind diminish. "The first thing you do is go to the GM, say 'I'm burning off the trade,' and go out and host a few. It's like winning the big game and going in the locker room to scream and shout. I don't think there's anything as electric as that victorious feeling."

Egos Are Essential

"If you find yourself saying, 'There's no problems here... nobody's a star,' then you probably have a pretty boring radio station," reckons Michael Picozzi. "The jocks

"You should be a good audience. When they do a good show or bit, tell them it sounded good or how much it made you laugh. If they do something bad, don't tell them it sounded bad, tell them how to make it sound better."

"We all know that the jocks are doing it for the audience when they're on the air, but deep down inside they're really doing it for the PD sometimes. When they get positive feedback, the next show's going to be even better because they know he's paying attention and they want that stroke."

Deflecting The Heat From Above

Picozzi says part of a PD's job is acting as a buffer between management and the air crew. "A PD deals with the GM, GSM, and account executives, who are motivated differently and go at a different speed than the jocks. It's hammered into most PDs that this is a business. And make no mistake about it — it is."

"But don't bounce your job pressure on them. Don't tell them 'It's a business.' The GM tells the PD that, but the PD should make the jock feel like, 'Hey, this is fun, and I can't believe I still get paid for this!'"

Staff meetings at "YSP serve not only as a forum to discuss nuts 'n' bolts programming, but also to give the air corps a chance to see each other and engender a feeling of family. Picozzi notes that the joking and cutting up in the meetings invariably transfer to the air, projecting the image of a bunch of friends familiar enough with one another to kick around.

Sack The Defense

When Picozzi got his first PD job, he was younger than everybody on his staff. "I was too defensive about my abilities, and would resort to 'Well, I can do it better than you.' That's the absolute wrong way to do it. As my confidence as a PD grew, I became more aware of other people's feelings instead of worrying about protecting myself."



Michael Picozzi

should be so popular that their egos do get out of whack occasionally. It's my job to keep them confident while still keeping them on this planet."

"A lot of what makes them difficult at times is what makes them great on the air. You're dealing with very talented people, and each has his own idiosyncrasies. I may have the same problem with two air personalities, but handle them differently. One I may scold and praise, the other I may have to be logical with rather than scold. It's the same way as, when you have a bunch of friends, you approach your conversations with them in different manners."

Is Everybody Happy?

Picozzi sees a PD's role as "keeping the jocks on a roll, pumped-up and happy. They should feel unafraid to do anything they want on the air, to experiment. That makes for the difference between a disk jockey and a personality."

AOR Reporter Profile

WHMD

ROCK 107 FM!

WHMD/Hammond, LA Box 1829
Hammond, LA 70404
(504) 945-1070
Owner: Airweb, Inc.

GM: Nanette Guerin
PD/MD: Mark Seger
Rep: None
Consultant: none
107.1 MHz, 31w
"Rock 107"

"WHMD provides unique programming challenge to attract a large, broad-based audience of adult rock lovers in a fiercely competitive market. Hammond, LA is nestled midway between New Orleans and Baton Rouge, and we are among some 20 signals offered to listeners."

"The keys to our success have been fine-tuned music, aggressive promotion, and a well-defined, localized image, especially in terms of information and personality."

"Hammond is a mix of blue and white-collar workers, college students, and commuters. Its musical heritage embraces blues, jazz, reggae, and R&B, and this allows us to include variety within a rock image."

"Our jocks hit the street often, and our on-air promotions strive to be imaginative and classy. We sent two listeners on a dream date to see Duran Duran in Baton Rouge via limousine. We are also heavily involved in Mardi Gras and the New Orleans World Fair."

"Our personalities are up, aware, one-to-one, and very involved with the community. Their role is to link the listener with his world."

—PD Mark Seger
(WHMD is a new AOR reporter)

NEW SAN ANTONIO AM DUE APRIL 1

KSJL To Debut With McCann As PD

Kelly McCann has been named Program Director of Inner City Broadcasting's newest facility, KSJL/San Antonio. McCann, who formerly programmed KZZY/San Antonio, KSET-FM/EI Paso, and WHFM/Rochester, was most recently an air personality at WNYS/Buffalo. He indicated KSJL, a new 50kw AM at 760 kHz, will debut its "CHR format with an urban slant" on April 1.

KSJL President/GM Charles C. Andrews Jr. explained to R&R, "We're building this station from the ground up, and with our 50kw AM stereo signal, we'll not only serve San Antonio, but the regional population as well. Since this is my first opportunity to serve as a GM, I've surrounded myself with

the best radio professionals available, like Kelly. He has a complete understanding of what we're trying to accomplish, and I feel most fortunate to have him with me. KSJL will be very involved with all three of this community's major ethnic groups, and we'll provide what I think will be some very innovative programming."

McCann told R&R, "We're building the studios right across the street from the Alamo, the perfect place for a new station in this town. This is a rare opportunity to put a station on the air and not have to worry about cleaning up someone else's mistakes. We're going in with a clean slate and will do this right."

Killen, Moman, Walden Form Triad Label

Longtime recording industry figures Buddy Killen, Chips Moman, and Phil Walden have formed Triad Records in Nashville, and will serve as co-Presidents of the label, with Walden also Chief Operating Officer. Triad will be distributed by a new group of independent distributors headed by former Boardwalk chief Irv Biegel.

All three principals in the new company have headed labels in the past - Walden founded Capricorn, Killen ran Dial (and continues to administer the Tree International publishing operation), and Moman, in addition to studio holdings, helmed the AGP and Chips labels in the late sixties. Triad's first artists are Jessi Col-

ter, whose "Rock & Roll Lullaby" is the label's initial release in March; Tony Orlando; Tomi Wine (who, among numerous other credits, sang "Jingle Jangle" by the Archies); and the Atlanta Rhythm Section.

Walden told R&R, "Triad will be a broad-based label covering all aspects of popular music. Through the years, the number of record companies has diminished, rosters have decreased, and there's a lot of great talent unrecorded. We have no doubt that we will become an important force in the music industry." He added that the company will soon announce a permanent Nashville location.

Thibeault WSNE PD

WHEB-FM/Portsmouth, NH morning man Norm Thibeault has become PD at WSNE/Providence. He replaces Andy Carey, who departed after just five days with the station.

WSNE GM Mike Schwartz explained to R&R, "I've always had a lot of respect for Andy... I didn't sack him. He just came to me a few days after he started and said he was just not going to be able to do the job. Our consultant Pete Salant recommended Norm to me, and we're thrilled to have him. It's going to work out just fine."

Thibeault comes to WSNE after seven months as WHEB-FM's morning host, having previously operated his own recording studio for two years. Prior to that, he worked at WHEB-FM as evening personality. His background also includes a term as PD at WFTN/Franklin, NH, as well as airshifts at WGR-AM & FM/Manchester, NH and WJTO/Bath, ME. Thibeault said, "I look forward to working with Mike Schwartz and particularly Pete Salant. Pete and I have known each other for many years, and he's proven his intuition about what listeners want. Because we're such good friends, we can argue about issues and still get along. It's a very healthy relationship. Together, we're all

ready to do great things, and I'm very excited about this big career break."

Brown Upped To WLQV GSM

Jan Brown has been promoted from Senior Account Executive at Gannett's WCZY/Detroit to the newly-created position of General Sales Manager at AM sister outlet WLQV. Brown, who assumes the duties of former WLQV Local Sales Manager Sharon Fisher, was also given the responsibilities of Advertising Coordinator for WCZY.

Brown joined WCZY as an Account Executive three years ago, and was advanced to Senior AE a year later. She previously worked in media buying at two ad agencies. Brown told R&R, "Gannett believes in their people as far as what they can do. (WLQV & WCZY President/GM) James Mulla has been excellent at giving me special projects. There's been a lot of things I've been able to achieve as an account exec here that elsewhere I wouldn't be given the chance to do. It's great."

CALENDAR



BRAD MESSER

Pretaping News: Immoral Or Okay?

When a moral issue pops up in broadcast journalism, one path of least resistance is to organize one's personal opinion and fire off a righteous barrage at the poor misinformed clowns on the other side. That sort of thing is easy; in fact, it might be argued that it is a professional responsibility, when you know you're absolutely right about an issue.

Pretaping newscasts. That's wrong, right? I've always thought, so, and insisted that any recorded news that might be mistaken for a live broadcast be properly disclaimed. But in recent weeks several broadcasters have openly endorsed making a small news operation seem bigger by stretching coverage hours with pretaped newscasts. Some of the proponents are people whose experience and opinions I respect. Their stand surprises and disturbs.

Until now I had just assumed that everyone in broadcast journalism opposed deception — and that canned news always equals deception — but the pretapers insist they are trying to hoodwink no one. They're merely trying to extend the output of the news staff.

They avoid explaining why, if the intent is

not to deceive, they don't simply begin the taped newscast with a plain statement that it was recorded several hours ago.

But perhaps this isn't the time for a barrage. Maybe it's time to listen with at least a partially-open mind, because times change and rules evolve and ethics aren't carved in stone. Could undisclaimed pretaping of news be the new trend?

As the issue warms up, another now cooling in the background is the secret taping of telephone calls. That was a hot issue that burned me. Always believed it was okay to roll a tape during a phone conversation. When the matter came up for general discussion I discovered that everyone else on Earth thinks of that as unforgivably wrong. People in high places who had been taping their calls were suddenly up for severe criticism. Here in low places, I quietly changed my opinion to conform to the newly-realized convention and turned off my tape machine.

So the opinionated barrage at the pretape proponents is held in check. I'd like to hear some other opinions. Is the issue comfortably black-and-white, or confusing shades of grey?

Dillinger Not Bluffing: Real Gun

MONDAY, MARCH 5 — The superstar bank robber of the 1930s was the FBI's Public Enemy #1, John Dillinger, who made his famous "wooden gun" escape from an Indiana jail 50 years ago today. Newspapers said he carved a pistol from wood and colored it with shoe polish, but crime authorities say the legend is apocryphal. Dillinger used a real gun smuggled in by his lawyer.

During the Great Depression, President Roosevelt ordered a national "bank holiday" in 1933, closing financial institutions to allow time for audits, and to let panic subside in the wake of some 1600 bank failures.

Andy Gibb 26.

No Grave For Davy Crockett

TUESDAY MARCH 6 — The Battle of the Alamo ended 148 years ago today (1836) when some 5000 Mexicans eradicated 187 Texas revolutionaries. One might expect the grave of Davy Crockett and his fellow Alamo defenders to be a San Antonio historic site, but there are no graves: the bodies of the Alamo defenders are reported to have been mutilated and burned.

First commercial AC power plant 1886. Clarence Birdseye sells first frozen food 1930. Final day of Mardi Gras in New Orleans. Two weeks till Spring.

Valentina Tereshkova (1st woman in space 1963) is 47. Rob Reiner 39. Ed McMahon 61.

First Mass-Made Lookalike Houses

WEDNESDAY, MARCH 7 — The tradition of individually-built American homes began to end 35 years ago today (1949), when houses went on sale in Levittown, the first preplanned, mass-produced suburban subdivision. The first 17,000 homes on a former potato field on Long Island, New York, sold for an average of \$8,000.

Supreme Court pro-slavery Dred Scott decision 1957. Bell patents telephone 1876. Coin-op public locker patent 1911. Civil right demonstrators clubbed and whipped by lawmen at Selma, Alabama 1965.

Lyan Swann 32. Franco Harris 34. Janet Guthrie (1st female Indy-500 driver 1977) is 46.

Uncle Sam Goes To Vietnam

THURSDAY, MARCH 8 — Nineteen years ago today (1965) the first American combat ground troops arrived in Vietnam, for what they thought would be a quick clean-up operation. Steve Castle, now Treasurer of the Vietnam Veterans of America, was among those 3500 US Marines. "We thought we would march to Hanoi if we had to, and that we would win and come back home and be heroes like our fathers were in World War II."

First dog license law New York 1894. Commercial helicopter certified 1946. Last US Navy battleship mothballed 1958 (but tight military budgets later forced some recommissioning).

Ex-Monkee Micky Dolenz 39. Lyan Redgrave 41. Cyd Charisse 61.

Fake Names In Foreign Legion

FRIDAY, MARCH 9 — The French Foreign Legion is 153-years-old today. Although Legionnaires still serve under assumed names, the Legion now checks the real identities of volunteers to exclude escaped convicts.

Type of false teeth patented 1822. Civil War battle of ironclad ships Monitor and Merrimack 1862. Dog rocketed into space by USSR 1961.

Bobby Fischer (1st US World Chess champ 1972) is 41. Mickey Spillane 66: before Mike Hammer detective books, Spillane was a comic book writer who helped create Captain Marvel and Captain America.

Tomorrow (3-10) Dean Torrence 41. Sunday (3-11) Dr. Ralph Abernathy 58. Lawrence Welk, 81.

Adult / Contemporary



JEFF GREEN

WHAT'S YOUR OPINION?

PDs Ponder Programming Posers

R&R's '82 and '83 A/C debates on common programming theories and practices received such positive reader response that this week I'm pleased to offer a new package of problems posed to three prominent PDs. Addressing the issues are W101/Tampa VP/Operations Bob DeCarlo, WPRO/Providence OM/PD Tom Cuddy, and WMYX/Milwaukee PD Beth Fast. In comparing your own views with theirs, I'm sure you'll find much food for thought.

R&R: If you knew someone with an Arbitron diary, would you do anything about it?

TC: I'd ask him what he was putting down, as I'd be curious about the responses. But I'd leave it at that.

BF: No. I'd rather not know about it, and I wouldn't want to get involved.

BD: If a dear friend got one and asked me what to do with it, I'd say "Hey, if you like my station, sure, fill it out. But I'm not going to bribe you." If a stranger with a diary called asking for money in return for filling in my call letters, I'd get his name, report him to Arbitron, and make sure he was penalized to the full extent of the law. That's blackmail.

diense as possible. With proper dayparting, a radio station can be hugely successful.

BF: For the adult audience I'm trying to reach, no. Not unless I want to change demographics and try concentrating on the lower end. By moving to a younger demographic at night, I'm competing with stations that I can't beat. I'm more concerned with finding music that will bring in my adult-age audience, and I don't think nightparting rock is going to do it. In fact, we get softer at night!

R&R: Would you avoid a hit song that you personally hate?

TC: No! If I'm having a problem with a record, I'll ask the DJs about it, and watch the trades. There are four or five records



Sign Of The Times

W101/Tampa gave away three pairs of tickets to the Super Bowl in its "Biggest Sign" contest. The only rule was that the sign, featuring the station's call letters, had to be brought to the station. The winning entry was so big, we couldn't fit it in this space — it measured over 4000 square feet! Shown (far left and right) are W101 morning personalities Bob and Judd paying off the winners. Also pictured is one of the dinky runner-up entries, which still deserves an "E" for effort.



Bob DeCarlo



Tom Cuddy



Beth Fast



R&R: Does nightparting rock to maximum audience work or not?

BD: We tried it, and it didn't work. In fact, when we played a lot of rock and roll — being very current — it did not do as well for us.

TC: Yes, it does work. The people who came you do change from one daypart to another, and at night there are certainly many more younger people available than during the day. Since adults tend to watch the tube and read the newspaper at night, you might as well go for as much of the au-

every week which aren't my favorites, but we play them because we think the audience will like them.

BF: I wouldn't avoid it entirely, but I'd tend to wait for its acceptance to be shown a little more strongly than other songs might need to. It'd have to be proven to me. I'm not going to add something early that I personally can't hear.

BD: Yes, if I don't feel my audience will like it either, and if no one else in town is playing it. I don't feel as though a number forces me to play anything. However, if it's

a big hit in this market, I'd play it. By staying off it then, who'd I be kidding? I'm not dictating tastes, I'm following them.

R&R: Women prefer softer music than men. True or false?

TC: Definitely true. I've found in the past when we've taken chances on borderline records (as far as A/C standards are concerned), our research has shown that songs with a questionable guitar riff have appeared as negatives with women.

BF: False. Women prefer less irritating, less intense music.

BD: Softer may not be the word. Women probably appreciate familiar, rather than softer.

R&R: Listeners generally prefer male DJs over female. True or false?

BF: Given equal ability, I'd say that's false. The problem is there are more good-sounding male DJs than female. Speaking as a woman, a late-night female personality trying to sound masculine, sexy, or sultry obviously isn't talking to me, so why should I listen? I enjoy listening to people being themselves.

TC: WPRO's listenership core is female, and they tend to feel comfortable only with someone of the opposite sex. So, my answer is true. However, preferences have recently been changing. Over the next few years, you'll see more female A/C personalities, and that's a step in the right direction.

BD: It used to be true, but not anymore. Attitudinally, people nowadays prefer someone who speaks to them one-to-one in a natural way. Especially in A/C, there is virtually no discernible difference.

R&R: How many clocks are really necessary?

BD: I've always thought that you could probably get by with a couple of basic clocks, with adjustments for dayparting and drivetimes. But as I get older and wiser, I do believe in doing different things at different parts of the day.

TC: For an A/C station, you don't need many. Outside of mornings and nighttime, you can pretty much get along with the same clock.

BF: I get all the versatility I need out of two to three.

R&R: You can't get hurt by what you don't play. True or false?

TC: True. I don't feel a person tunes out a station because they haven't heard the latest Billy Joel record for the past hour.

BF: A qualified true, if it's an odd song here and there. But if you're talking about a whole genre of music — something that would appeal to your audience — not playing it will hurt you.

BD: A lot of times that philosophy only goes so far, and beyond that it becomes

Striking A Common Chord

The questions chosen for this article were those which elicited a variety of responses. The intent was to offer different perspectives, since there rarely is a "one and only" solution to any problem in this business.

There were some issues, however, that all three programmers did generally agree on. Beth, Bob, and Tom reached a consensus on the following points:

- DJ shows should not be aligned with Arbitron's time slots.
- A hit song should not be avoided because of an artist's image.

- Regarding how many weeks it takes to determine a record's value, the average response was three to four weeks.

- One bad record in heavy rotation for a few weeks will not harm your ratings.

- It's more important to appeal to the passive listeners than the active.

PDs Ponder Programming

ridiculous. In time, yes, not playing songs will hurt you. The ultimate end of that axiom is that you never play anything new!

R&R: Would you announce the score of an important ball game still in progress on another station?

BD: Yes. If people really want to hear the ball game, they'll be listening to that station. To the people who want to hear my station because they don't like play-by-play, they'll still be given the information.

TC: No. I would not want to bring to my listeners' attention that something else which could be of interest to them but was going on at another station; it could give them reason to change the dial. I'd wait until the game was over.

BF: Yes. I'm not going to give a blow-by-blow description, but we'll give a halftime score. I don't see any problem with that.

R&R: Do you announce the exact time when you'll be running a contest?

TC: Yes. We always give our audience reasons to keep listening, and I don't feel you should deceive them. At 'PRO, we like to say, "In 20 minutes, you will be able to participate in this contest." We're very exact here.

BF: It's not something we do on a regular basis. Sometimes we'll mention the hour when a contest will be happening, other times just the daypart. I'm experimenting with it now.

BD: Sure. Rather than say "Coming up soon," I'd rather be specific. I'd prefer not to give that frantic feeling of "God, if I leave the station for ten minutes, I'm going to miss out." A lot of people will wait ten minutes and if you don't hold the contest, they'll get frustrated and angry.

R&R: Would you fire a staffer who lied to you?

TC: On the second occasion, yes. In most instances, everyone's entitled to one mistake, unless it's a grossly serious incident. The worth of the employee would have a bearing on how much patience I'd have.

BD: Let the punishment fit the crime. One individual lie, no. For constant lying, perhaps. When the time comes to fulfill some responsibility, you have to have people you can trust. Lying is just an indication that the person is not going to be able to do the job.

BF: Lying is human nature, and sometimes that happens. It'd depend on what it was about and particularly on the employee's work history.

R&R: Would you hire a lesser-qualified minority over a more qualified non-minority?

BD: We run into this problem because how do you get qualifications? It's usually

by working in this business and gaining an education. Somewhere along the line, some responsible broadcaster has to afford opportunities for minorities to get ahead. If this means that on occasion I have to take a less-qualified minority, you're damn right I'm going to.

TC: No. It really gets down to who's the most qualified; that's all that matters to me.

BF: We don't always have choices for that. Through EEO programs, I've had to do it. It makes my job harder because you have to train them to reach the level of ability you want. Still, that's better than going months without finding someone with stronger qualifications. It might make more sense to hire a minority for overnights with two years' experience than go with an eight-year veteran non-minority. It does depend on the position available.

Adult/Contemporary

R&R: Are physical looks important in the hiring process?

BF: Appearance is extremely important. But that's more grooming than physical beauty. These people are going to be out in public representing the station. There is a certain way I would want them to look, handle themselves, and dress.

TC: Not terribly. They are taken into consideration only because for a station like 'PRO, we're very active in the community and look for those who would represent us well when working in front of the public on a day-to-day basis.

BD: I've never thought of it. So as far as I'm concerned, no.


R&R: Would you ever call an out-of-town PD who is seeking a new personality to recommend someone from your main competitor?

TC: I've never done it, but under the right circumstances, yes. I've experienced the reverse — when one of my competitors has recommended one of my jocks to a PD somewhere else. That's happened to me four times.

BF: I have friends in the business who call me looking for people, and if there was someone in the market who I thought would be good for him, I'd recommend him. But I can't see myself going on a campaign to try to get someone out of the market.

BD: Sure. I might be helping that jock as well as helping myself. I've recommended my competitors to other people.

Montana's Super Station
K99FM
100,000 Watts




'CHILD-FINDER' I.D. CARD

K-99™ AND WENDY'S BELIEVE OUR CHILDREN ARE SOME OF MOST IMPORTANT PARTS OF OUR LIVES, AND IT IS THEIR HOPE THAT YOU WILL NEVER HAVE TO USE THIS CARD. BUT, SHOULD YOUR CHILD BECOME ONE OF THE MORE 150,000 CHILDREN WHO DISAPPEAR EACH YEAR IN THIS COUNTRY HERE ARE SOME IMPORTANT STEPS FOR YOU TO REMEMBER:

1. FILL OUT ALL CURRENT INFORMATION REQUIRED ON THE REVERSE SIDE.
2. MAKE SURE THE PICTURE ATTACHED TO THIS CARD IS THE MOST CURRENT, CLEAR

CURRENT PHOTO OF CHILD



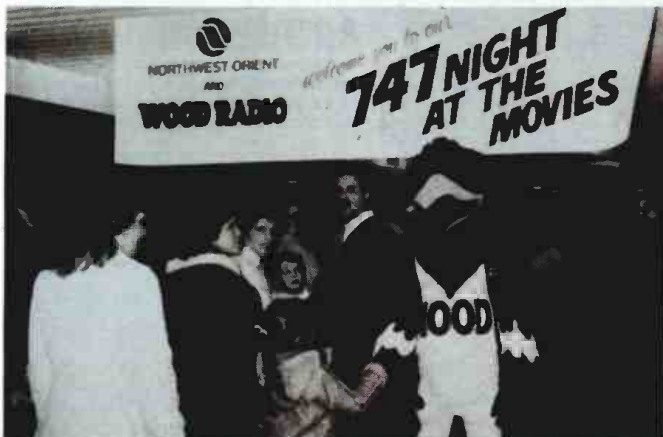
K99 Inks Important Identifications

K99/Great Falls News Director Jack Smith has been working on the problem of missing children for several years. Underwritten in part by Wendy's Hamburgers, K99's campaign to fingerprint all children is meeting with instant success. The governor proclaimed February "Child Identification Awareness Month," and K99 expects to get prints of 20,000 kids this year. Wendy's also distributed K99 "Child-Finder" ID cards to parents which, when completed, provide police with precise descriptions for future reference. Here, Jack (left) fingerprints five-year-old Erin Marie Anderson, while her grandfather/Governor Ted Schwenden (right) looks on.

Progress: Station News

Longtime progressive AOR KTIM/San Rafael, CA has switched to a "progressive A/C" approach, naming former Production Director Joel Abrams as the new MD. . . KGIL/San Fernando discontinues its own Nostalgia format for Radio Arts' "The Entertainers" MOR presentation. . . KEXX/Corpus Christi ends Drake-Chenault Contempo 300 for a live A/C format. . . A new A/C station has hit the air: KBBT/Casa Grande, AZ. The PD is Jack Blair. . . KTFA/Beaumont is a new A/C station em-

phasizing "lyrically positive" music, including some Christian artists. . . KREX/Grand Junction, CO drops News/Talk for A/C, while competitor KEXO ends A/C for Big Band. . . KRBE-AM & FM/Houston begins broadcasting "Oldies But Goodies Weekends." KRBE also announced it will broadcast the USFL Houston Gamblers this spring. . . KLAK/Denver will be the voice of the American Association's Denver Bears baseball team this spring. . . WFVR/Aurora, IL changes calls to WKKD.



LEAVING ON A JET PLANE—In conjunction with Northwest Airlines, WOOD/Grand Rapids offered listeners a roundtrip package on a 747 flight to Minneapolis for just \$49. The flight was sold out in two days. Welcoming passengers at the airport was WOOD's famous Woodpecker mascot.



SHE'S A MANIAC—WDRG-FM/Hartford morning personality Jerry Kristafer interviews 18-year-old Bernice DeLeo, winner of a special station promotion to find talent for the sequel to Paramount's "Flashdance." Over 1500 dancers competed for a chance to get a private casting audition in New York.



OFF THE LAMB AT WLAM—Here's WLAM/Lewiston, ME PD Charlie Phillips passing another brew to afternoon drive jock Chris Layne (in trooper's hat) and News Director Craig Robbins during the station's first annual "Drunk-In." Chris and Craig got anointed to prove drinking and driving (and DJ'ing) don't mix; the two finished off over a case of beer before they were finished themselves.

Black/Urban Radio



WALT LOVE

Community Involvement: The Name Of The Game

Here's a sampling of various promotional activities Black and Urban Contemporary stations are involved in to strengthen relationships with their listeners and communities. If you're starting a public service project, be sure to send it along for us to share in an upcoming column.

A Vote Of Support

During election years, many Black and Urban stations work in voter-registration campaigns. One station taking an especially active approach is WPDQ/Jacksonville. GM Seretha Tinsley, PD Marc Little, the air personalities, and eleven other staffers have all been deputized by county officials so they may officially register new voters at the station. (Now that they're all deputies, maybe they should borrow some clothes from the Gap Band!)

Black History Month Activities

WJMO/Cleveland is running "Black History - In Retrospect 1984," composed of six daily 60-second profiles on prominent black Clevelanders (and others). Also featured are close-ups of black organizations and athletes. Across town, WDMT has tied in with Pepsi-Cola, the NAACP and a local

community college to present "Black History Facts" on the air six times daily. WDMT and Pepsi also co-sponsored a recent NAACP 75th Anniversary dinner and dance.

How "Blues" Can You Get?

Besides Black History Month, National Blues Week will be wrapping up by the time you read this. The YBPC tied in with the MCA, Malaco, and Alligator labels to promote NBW by producing artist PSA messages. Robert Rosenthal of the Mid South Talent Agency reports that 84 stations took the labels up on the offer.

WDIA/Memphis (featured in R&R four weeks ago) is celebrating Blues Week with the return of the "Live At The Orpheum" series. Beale Street's Orpheum Theatre, which historically to Memphis residents was akin to New York's Apollo Theatre or Washington's Howard Theatre, reopened on February 13th with a tribute to Nat D. Williams. Part of the program included the founding of a scholarship at Booker T. Washington High School, where Williams taught.

Michael Jackson Gets Reaction

In the wake of Michael Jackson's accident, some stations felt things were blown out of proportion, and minimized on-air discussion of the incident. Meanwhile,



POLYGRAM HONORS MALEMEN IN ATLANTA — Atlanta Commissioner Morris Finley presented an "Outstanding Achievement" award to new PolyGram recording artists the Malemen, who all live in Atlanta. Pictured at the reception are (from left, first row) Otis, Mark, and Dexter Redding. Second row: Cynthia Badie, Director/National Publicity, Urban Contemporary/Black Music Division, PolyGram; Anthony Lockett, producer of the Malemen; Rich Head, Engineer, Song Bird Studios; Harold Childs, Senior VP, Urban Contemporary/Black Music Division, PolyGram; Joel Katz, attorney for the Malemen. Third row: Tom Toothman, manager of the Malemen; Tim Monnig, Sales Manager, PolyGram; Herb Heidt, Atlanta Branch Manager, PolyGram; Gerald Messingill and Greg Jones of the Malemen, and WENN/Birmingham MD Michael Starr. Fourth row: Jerome Gasper, A&R Director, Urban Contemporary/Black Music Division, PolyGram; Dennis Montford of the Malemen; Luther Terry, Southeast Regional Promotion Manager, PolyGram; Michael Hale and Darrell Kenny of the Malemen; WGO/Atlanta MD Mitch Fulker, and WENN/Birmingham PD Gene Wise.

others spearheaded listener drives to wish Michael a speedy recovery. Two stations taking the latter approach were WDMT/Cleveland and WDRQ/Detroit. WDMT collected get-well cards for Jackson; WDRQ asked listeners to sign a giant card at a local mall.

age of the group on its "Hit City" music-video TV program. Up the road a piece, KKDA-FM (K104)/Dallas is taking its "Street Beat Video" to the stage, making the show available for area schools and fund-raisers.

ACTION

Here's your scorecard to the "revolving door" this month: Former WXEL/New Orleans legend Reg Henry becomes Operations Manager at WJXZ/Cocoa, FL... Shannon replaces Leslie Stoval at KDIA/Oakland... Bob Long is the new PD at jazz daytimer WBEE/Chicago... Guy Brody is now Operations Manager at WTKL (TK-1260)/Baton Rouge... Patrick Spencer, formerly of RCA Records, becomes the National Promotion Director at Quality Records; he'll be based in New York... Jo Jo Davis moves from WYLD-FM/New Orleans to WUSL/Philadelphia's overnight slot recently vacated by Gary Sheppard... Two top-caliber MDs looking for new positions are Oscar Fields, who recently left WHUR/Washington, and Mike Cavet, who departed KRLY/Houston due to budget cut-backs.

KUKQ/Phoenix has hired former WABX/Detroit personality Keith Bell as its new morning man. KUKQ PD Rick Nuhn also announced staffer Alex Santamarie has been promoted to MD. Here's the station's new lineup: Keith 6-10am, Joe Bailey 10am-2pm, Rick Nuhn 2-6pm, Terry Walker 6-10pm, Alex 10pm-2am, and Tony Brown 2-6am. Weekenders include C.J. Brown, Randy Hellin, Jose Cortez, and Bryan Coleman. At KNOW/Austin, Michelle Madison moves from the 6pm-midnight shift to middays, while Mike Cash steps up from overnights to replace Michelle. Don Kelly has been named KNOW's Urban Contemporary consultant.

KZAY/Bakersfield VP/GM Cal Shields called to say he's looking for some good air talent. The station is completing its tower construction and expects to be on-the-air by early summer. If you're interested in a gig, send Cal a tape and resume: 5883 Doverwood Drive, Culver City, CA 90230.

Black & Urban Bulletins

Taking some cues from COOL/Fort Wayne, which used cable radio to give the area a Black outlet, new cable FM CTNT/Columbus, OH is billing itself as "Central Ohio's first Black-owned and operated 24-hour cable station." CTNT's sign-on provides the city with its first fulltime Black outlet since Josephson moved WVKO to daytime-only status.

WMAK/Nashville has become WQQK, and is now using the identifier 92Q. Not coincidentally, that's the same logo the station was known for a few years back when it was still CHR-formatted WBYQ.

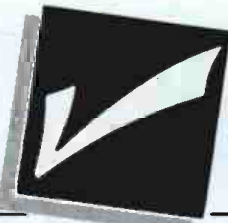
WVEE/Atlanta news reporter Myrna Taylor received a Pioneer Award from the Atlanta Association of Black Journalists for her coverage of a toxic spill last August. WVEE was also cited by the Atlanta Regional Minority Purchasing Council for its numerous PSAs on the council's behalf.



WESSON WINS HIS DREAM HOUSE — As reported in R&R (Action 2-3), WKYV (V103)/Baltimore recently awarded listener Eddie Wesson an \$80,000 townhouse in the city's "Ridgely's Delight" neighborhood. Seen here (l-r) in back: V103 PD Tim Watts, Wesson, V103's Sandy Malory, and Rose-Jones & Associates (RJA) President Tony Rose. In front: V103's Dee Meyers, MD Mark Williams, and RJA VP Zaira Jones.



WBLS WELCOMES STEVIE WOODS — Atlantic recording artist Stevie Woods recently stopped by WBLS/New York for an on-air interview with PD Frankie Crocker. Pictured (l-r) are: independent promoter Joe Glaco, Woods, and WBLS staffer Sergio Muntzabal.



COLUMBIA'S BLACK/URBAN PROGRAMMING CHECKLIST

JOHNNY MATHIS WITH DENIECE WILLIAMS

"Love Won't Let Me Wait"



JOHNNY MATHIS with DENIECE WILLIAMS
Love Won't Let Me Wait (Columbia)

Black/Urban BREAKERS

64% of our reporting stations on R. Rotations: Heavy 4/0, Medium 21/4, Light 20/1, Extra Adds 2. Total Adds 7. WVEE, WBMX, WLOU, WQQX, KHYS, WWDM, KDKO. Heavy: WILD, WAOK, WNHC, KJCB. Debuts at number 33 on the Black/Urban chart.



SHALAMAR "Dancing In The Sheets"

NEW & ACTIVE

From the Hit Movie "FOOTLOOSE"

WXVY	KDAY	WGIV	WLVW	WDAO
WDAS	KJLH	WPEG	WQQX	WLTH
WAOK	XHRM	WNOO	WPLZ	WLUM
KKDA-FM	KSOL	WJMI	KHYS	WWWS
KRNB	WNHC	WKXI	KOKA	WVOI
WYLD-FM	WRDW	WJAX	WWDM	KUKQ
WJMO	KNOW	WPDQ	WANM	
KACE	WATV	KJCB	WAAA	



GLADYS KNIGHT & THE PIPS "When You're Far Away"

NEW & ACTIVE

WHUR	KKDA-FM	WDMT	WZEN-FM	XHRM	WKXI	WANM
WAOK	WGCI	WJMO	KDAY	WKND	WJAX	WAAA
WVEE	WCIN	WZAK	KJLH	WNHC	WPDQ	WDAO
					WLOU	WKWM
					WENN	WTLC
					WGIV	WWWS
					WPEG	KDIA
					WJMI	KUKQ
					WRDW	
					WATV	
					WBLX	
					WLVW	
					KOKA	
					WWDM	



BILLY GRIFFIN "Serious"

Black/Urban Chart: 22



RODNEY FRANKLIN "Stay On In The Groove"

SIGNIFICANT ACTION

WGCI	KJLH	WJAX	WBLX	KHYS
WDRQ	WRDW	KJCB	WLVW	WANM

**A Special Thanks to the Columbia
Black/Urban Promotion Staff --
Have A Great Convention '84!**

**On Your Desk This Week
PETER BROWN
"They Only Come Out At Night"**

Columbia Records



Country



LON HELTON

YOU'VE GOT TO KNOW WHEN TO ADD THEM



Pop Goes The Country — Still

For years Country PDs and MDs have faced the problem of deciding just how "pop" a sound their audiences will accept. Without rehashing the "what is a country record" argument, I asked a number of PDs and MDs about the thought process they go through when deciding whether or not to add a record whose Country audience acceptance is in question. Along the way they also contributed their thoughts about the ratings threat of A/C stations who are now playing a lot of country product.

When it comes to adding records, the problems facing music decision-makers encompass a myriad of possibilities, each of which requires its own answer. What do you do with the familiar, longtime country artist whose records get more pop sounding with every release? Do you play the "non-country" artist whose record is being promoted to Country stations? What about the new artist whose first efforts sound pop, get a lot of Country airplay, and then cross over to other formats? How do you react to the former pop artists who are looking to rekindle their careers by "going country," or to a duet featuring a pop artist with a country artist?

Presented here are the thoughts of a few people who have to answer those tough questions every day. For a more in-depth view of the manner in which Country radio has been affected by the increased popularity and visibility of country music, I invite you to turn to our Country Radio Seminar Special, which is just a few pages down the road.

Bob Cole, PD
WMZQ/Washington, DC



"Cross-over product is somewhat of a paradox — a kind of Catch-22 — but from my perspective it is a welcome one. In Washington, whenever a Crystal or Willie & Jello or any monster song like that comes along it is my duty to superserve both my base Country audience and my listener who enjoys an occasional country diet on a regular basis.

"Since the timetables of burnout are likely to be radically different under both the formats (A/C and Country) and their conventional rotational systems, I believe that I safely gamble by immediately giving these types of songs my hottest rotation early, thereby satisfying my core audience and hopefully turning the tables on my A/C competitors by establishing the image of the song first and allowing them to suffer the negatives associated with the obvious burnout factors. I think many 18-34 Country listeners are spending less time with Country stations due to the resurgence of A/C

and CHR. However, I strongly contend that Country has become and will remain a viable format in the future, thanks in large part to its exposure on A/C and other adult stations. The only question mark for Country broadcasters is the proper equation for the rotation of crossover songs in each individual marketplace. The goal of each PD is to find that proper rotational mix in his market, and that comes from knowing your audience and what they will accept."

Sharing And Success

"One of the things you need to do is decide who you primarily share audience with and what percentage of that audience you share is important to you in terms of your total success. Our total success is predicated on not only having a good, solid Country core but in also being the alternative station for a lot of other formats, not the least of which is A/C. If we are playing the same songs that the audience has just tuned out of another station to escape from, then they are not going to be very happy with what they find at my radio station, and they will leave."

To give you an idea of what Bob and Jason Kane at WPKK are up against, Bob told me of one A/C in town that is not only playing a high percentage of country product, but will even run segments it calls "Two For Tuesdays" or "Three For Thursdays," when it will play two or three Ronnie Milsap or Crystal Gayle records back to back.

Bob describes another programmer's nightmare. "Part of our success is predicated on our being a refreshing change of pace. There are pop records that test out in just about everyone's research (with a Country audience) so well they would normally be in a power gold rotation. However, I can't play them in a power rotation because I can't risk upsetting those people who have just joined me as an alternative from that same type of music. The Catch-22 is that it is still a song my core wants to hear, so by slowing down its rotation I hopefully still satisfy my base audience while minimizing the risk among those who join me as an alternative.

"As far as A/C stations playing country product goes, I am glad to see that because every time they do it helps break down the stereotypes and barriers a lot of people still have for country music."

Bob also had some feelings about softening Country radio numbers.

"Up until the last few years there was no format for many of the middle-of-the-road-type younger demos to go, so they called Country home because they could at least partially identify with it. As A/C and CHR have grown lately, a lot of 18-34-year-olds



RIVERFEST '84 — Again this year KKYX/San Antonio ran its Great Country River Festival, the largest Country music festival in the U.S. sponsored by a single radio station and put on free for the public. The three-day crowd estimates ran at about 100,000 with the proceeds from the sale of refreshments going to the San Antonio River Association. Getting ready to introduce more of the star-studded lineup are morning duo David Foster (l) and Pat Talman (r). Razyzy Bailey, Moe Bandy, Boxcar Willie, and the Kendalls (shown) were just a few of the acts presented free to festival-goers.

have gone over there, with the result being they will occasionally come back to us but we don't get the same high quarter hours that we once got. Our whole challenge is to now take that 25-54 — or in some cases the 35+ — and figure out how to get them to listen more while getting those people who only come back and enjoy us occasionally to stay with us a little longer."

Edd Robinson, MD
WSOC-FM/Charlotte



"When I get a pop-sounding record by a country artist with a huge base, I play it without too much problem. There was an exception to that recently, though, when for the first time in a real long time I added a record and then pulled it after I heard it on the air because it just did not fit in with the rest of the stuff I was playing. Sometimes those things don't become apparent to you until you hear a record on the air in the regular music mix. If it doesn't sound right — get it off.

"Most of the time I won't jump on a pop act putting out a country-sounding record, but once it begins to prove itself — and if it fits our sound — I'll go with it. Here again, it really depends on what the record sounds like.

"First and foremost in my mind is we are a country music radio station and I want to maintain that sound. But the success of WSOC-FM is built on the fact we can and do play artists who appeal to a broad range of people. We are No. 1 12+ and very strong across the board, so maybe we have more leverage than most Country stations when it comes to playing stuff that some might consider too country and other stuff some might label as too pop. We are able to play those songs and get away with both of them."

Country On A/C

Edd told me that WSOC doesn't feel it needs to "protect" its numbers or to play A/C music to counteract an A/C station

which tries to get some of 'SOC's' come by playing country music. As a matter of fact, Edd said that even on the way up, WSOC did not play A/C product to try to add to its numbers. I asked Edd what he thought of A/C stations which play a healthy percentage of country product, and he told me, "I would hate to put myself in their position. We are the only Country station in the market and we are No. 1 12+. The major A/C in town, WBT, slipped to third this past book and they have been playing more country in their mix than they have in years past. I guess if I saw some of my audience disappearing I would have to say 'let's try it and see what happens.' However, I think it confuses their audience.

"To a degree, though, I'm always glad to see that happen because I think if someone gets a taste of country — and they like it — they might go to a station where they can hear it all the time. Here is another reason why I am reluctant to 'water down,' if you will, our country product with straight A/C stuff — because if they come to us to hear country and get the same stuff they left for, they may leave us too."

Gary Agnew, PD/MD
WSEN/Syracuse



WSEN
The Heart of
Syracuse
Country

"We play records that appeal to the 25-54 demo as a whole because there is enough 'country' product in what we play to satisfy the country partisan. I believe that a key to this whole thing is using the correct rotations to facilitate the perception you are trying to build. You can use a record by one type of artist as an image-builder while another record may act as a workhorse record. I think in the production of the music we are now at a point where you can satisfy both the broad (25-54 listener) and narrow (25-54 country partisan) sense of the target demo."

Continued on Page 50

RESEARCH PROVEN...

RCA&RADIO

1. ONE MUSIC TEAM HAS PRODUCED MORE #1 COUNTRY HITS THAN ANYONE ELSE IN THE LAST 10 YEARS!

2. ONE MUSIC TEAM HAS CHARTED MORE SINGLES AND MORE ALBUMS THAN ANYONE ELSE IN THE LAST 10 YEARS!

3. ONE MUSIC TEAM HAS FURNISHED MORE C.M.A. AWARD WINNERS THAN ANYONE ELSE!

4. ONE MUSIC TEAM HAS FURNISHED MORE GRAMMY AWARD WINNERS THAN ANYONE ELSE!

5. ONE MUSIC TEAM HAS BUILT MORE COUNTRY MUSIC LEGENDS THAN ANYONE ELSE!

ONLY ONE MUSIC TEAM
COULD DO ALL THIS...

RCA & RADIO

RCA

The House of Quill Repute



The Combine Music Group takes great pride and pleasure in sharing our family with you. Over the past two decades we have been successful in reaching the world through music and have attempted to expand the horizons and dimensions of Nashville as a total community.

Thanks, Country Radio For Playing Our Songs.



35 Music Sq., East Nashville, TN 37203
(615) 255-0624

Nashville This Week



SHARON ALLEN

Nashville's New Faces

Exciting, excitement, excitement . . . that sums up how the selected artists reacted to being asked to perform on the Country Radio Seminar New Faces Show, their thoughts about being on the show, and the quality of talent they bring to the show. Excerpts from their own comments give a feel for the scope and enthusiasm of their reactions . . .



Atlanta — "We were hoping, crossing our fingers when we heard that we might get to be on it and now that we know that we are, we're real excited and a little bit nervous. There's a lot of other good talent that's going to be on it. We'll be as good as we can. What makes us so nervous? Not only are you playing in front of your peers musicianwise, you're playing for the radio people who are really the people that need to be informed the most. They're the ones that make you or break you. We just want to show them that we can do a good show."

Lane Brody — "I'm thankful that they've (radio) allowed me into their lives. We keep in pretty close contact. I had a thing in my head . . . how nice it would be to get on the show and thank everybody and have a moving moment, rapport between myself and the DJs, and that's still drifting around in the back of my mind . . . those elusive little moments that I hope happen. I really didn't think about how it was going to help me or my career. I'm looking at it from the standpoint that it's my chance to finally see these people face to face and be able to thank them. That's all I hope to do. I want to thank them and let them enjoy a song or two."



Lane Brody



Exile — "Our way of looking at it is the best way to get to the public is through radio and obviously through programmers and music directors. So, that's really, I think, our whole reason for doing the show. We're not going to do anything different from what we usually do. The one thing we want to do is establish our credibility with the programmers as a country group."

Jim Glaser — "I feel great about being on the show. I'm the oldest new face on there. I understand really great talent is going to be there, and it's nice to be a part of things like that. I feel like a new act. You're always glad for recognition. I'm glad if people say, what is he doing here in the new faces show when he's been around so long? I really haven't been around a long time in this career. I'm a baby."



Jim Glaser



Jan Gray

Jan Gray — "It's good when the DJs get a record in, they'll be able to put a face to the name. There's a certain amount of fear to perform for your peers, but there's also a difference in the adrenalin flow when you perform live and when you record in the studio. There's a magic between the artist and the audience. If you feel like somebody is sharing some of the feelings you're having, it takes some of the burden off."



Rick & Janis Carnes — "We're looking forward to playing in it. As a matter of fact, a lot of people have kind of a misconception about us — always thinking that we're bluegrass or something. We might try to clear that up a little bit. I think it'll help to some degree for them (radio) to actually see us and hear what we really do. Janis is petrified, but I'm cool. I'll try to calm her down; you know, just before we go on I'll say something like 'You know Jan, this could mean my entire career!'"

Gus Hardin — "Last year I've gotten to meet an awful lot of radio people . . . We're friends already, and I think there will be many more that will be my friends. I've got a lot of respect for these guys. They've got a tough job. They get hundreds of records every week — phone calls from people everywhere. I'd hate to have to sit and pick out what songs to play and what not to play. You've got the people who actually get on stage and do it, you've got the record industry (all the promotion), and then you've got radio. It's like those three all go hand in hand . . ."



Gus Hardin

Continued on Page 50



Country News
Next Week's Guests:

GENE WATSON
STEVE WARINER

226 Main St., Suite R Venice, CA 90391 (313)392-8743

1-800-251-9600. Give your listeners this number to call Ronnie Milsap, Charlie Pride, Barbara Mandrell, Alabama, Ricky Skaggs, Conway Twitty, Roy Acuff, Shelly West, Jerry Reed, Merle Haggard, the Oak Ridge Boys, David Frizzel, T.G. Sheppard, Sylvia, Waylon Jennings, Janie Fricke, Lee Greenwood, Dottie West, Willie Nelson, Charlie Daniels, Gary Morris, Eddie Rabbitt and many more Superstars!



Music Country Radio Network puts country music fans on the line with their favorite country stars. It's America's only nighttime two-way variety radio show, hosted by country's most unpredictable D.J., Charlie Douglas.

Between talking to and listening to country newsmakers and hitmakers, your listeners get the latest News, sports and weather, and they hear their favorite artists singing today's top country music.

Put Charlie and his friends on the air at night, and put your listeners on the line.

MCRN proudly welcomes Joe Archer, our new Senior Vice President of Advertising Sales, Music Country Radio Network, (313) 649-3230.

For full information contact Glen Serafin, (202) 855-7214, or Charlie Douglas, (615) 859-6695.

MUSIC COUNTRY
Radio Network



BECOME A MEMBER OF THE LARGEST PROFESSIONAL MUSIC TRADE ASSOCIATION AND RECEIVE:

"CLOSE-UP" CMA's monthly magazine featuring special articles, interviews, trivia, calendar of events, and unique coverage of industry trends and issues.

REFERENCE GUIDE Detailed and up-to-date lists of publishers, publications, record company personnel, artist/label/agent/manager, producers, personal managers, talent agencies, recording studios, and promotion/publicity/PR companies.

RADIO SURVEY A complete listing of all full and part-time country radio stations in the U.S. and Canada. Information includes call letters, wattage, address, telephone number, frequency, station manager, music director, and other pertinent data. The only mailing label service for country radio is available exclusively to CMA members.

VOTING RIGHTS CMA Awards, Disc Jockey of the Year Awards, and the election of the Board of Directors.

CMA AWARDS SHOW CMA members, only, may request tickets to the spectacular annual Awards Show and gala Post Awards Party.

SPECIAL GROUP INSURANCE RATES Major medical, disability income, in-hospital income, group term life, personal accident, and musical instrument coverage.

HOTEL DISCOUNTS Major chains, including Best Western, Fairmont, Hyatt Regency, and Marriott.

CAR RENTAL DISCOUNTS Through both Hertz and Avis.

Name _____

Company _____

Mailing Address _____

City _____ State _____ Zip _____

Tel. No. _____

Job Description: _____

Annual membership fee: \$35 (U.S.)

METHOD OF PAYMENT: CHECK, MONEY ORDER
 VISA MASTERCARD

Charge Card Number _____

Expiration Date: _____

Signature For Charge Authorization _____

Country Music Association
P. O. Box 22299-R
Nashville, TN 37202

Pop Goes The Country — Still

Continued from Page 46

The 'Loyalty Myth'

"I don't think we are doing enough for our audiences because we have always relied on that 'loyalty' factor, which isn't there anymore. This is one of those great myths that will be perpetuated for many years. With A/C stations playing a good amount of country product, there are too many places for the listeners to get what we have to offer — and more! Give a good, hard listen to A/C stations in your market. They may be killing you and you don't even know it because you're sitting there saying 'Everybody who is into country music is listening to me.' Well, that is not the case any longer."



"We are competing for the same audience as A/C without the luxury of that loyal, exclusive cume Country radio used to have. To make sure they don't take our listeners for good, we have to do better radio while not losing our Country identity. When you listen to us you know you are listening to a Country station, but we are more palatable to the people who have grown up on a diet of rock and A/C who may be switching around the dial. I think they end up staying and deciding Country — as it sounds today — isn't half bad. Then, I think we have them hooked."

"The people who are programming country music are going to have to get a whole lot smarter about radio because now we are playing in the major leagues. Every Country radio station is tied very much to that music, and the quality of radio needs to catch up to the quality of music."

Tom Phifer, OM/MD KRMD/Shreveport



"My personal opinion is the problem with most people in Country radio is that they get afraid when an A/C station — especially the first book out — 'nicks' the Country numbers a little bit. I think the reason they get nicked a bit is because of the oldies, not the current music. The demos we're looking for will relate more to A/C oldies than they will to country oldies, because people don't know who the older country artists are — and they don't care. They know who the old artists are on the A/C stations because they grew up with them. That is why we are so careful with the sound of our oldies. If it doesn't sound as if it could have been produced in the past five years we just don't play it."

"When adding songs, we really go by the sound of our own station. We love it when an A/C station adds our records because it exposes more people to our music. Besides, I love it when they start to beef up their country mix, because then they are getting into our ballpark, where we can really play some hardball. One of the things we have seen is the more country an A/C adds the more our ratings seem to go up. On the other hand, we really don't go after any songs they may play — we just don't care."

"When it comes right down to it, many times we don't pay any attention to who the artist is; we are just looking for a particular sound for the station. We didn't play it at the time, but I suspect if Neil Diamond were to release 'Forever In Blue Jeans' today we might play it because it sounds like we want to sound today. I can't think of any A/C record itself we are playing, but you can bet we are playing A/C-sounding records that don't have anything to do with who the artist is."

Getting 'Country'

A lot of what is available, of course, has to do with what is being put out by Nashville. Tom said, "Lately I have been pleasantly surprised with the amount of 'country' product we are getting out of Nashville. I think we are getting more now than we

have in the last few years. The great thing is that because of the improved production over the years, the country stuff now blends in tremendously well with the more pop-sounding stuff." Tom told me that he is concerned about the balance of sound on the station because that's one way he keeps the demos attracted to his station in the 25-54 range. Overall, he is very happy with the sound of country music today because it allows him to attract that audience. As Tom says, "We're in the business of selling cars and refrigerators — not hearing aids."

Editor's Comments

No one has ever disputed that the sound of country music has changed dramatically over the past few years. The question is — what have you done to utilize what you are playing to your maximum benefit? The bottom line is obviously to know your listeners and what they will accept from your Country station. Once you know what you want to sound like, be true to it.

Having a quality radio station should always be your primary goal. If someone hears an "ad" for your Country station (in the form of a country song) on an A/C station, when they sample you your station had better favorably compare to theirs in all other aspects or those people will be gone as fast as they came. Do you sound as good as the other radio stations in your market?

Nashville's New Faces

Continued from Page 48

Bandana — "We're really excited about it. We've been wanting to be on... We're going to do two songs — we'll sing everything we know. As far as the crowd, we've heard it's kind of tough. We're just going to get up there and sing, you know, do our thing."



try to just put on a good show. One thing about this audience, we've talked to probably all of these guys at one time or another on the phone in the last few years. They've never seen our faces. Most of them we've never seen... that makes it a special kind of get-acquainted time."

Kathy Mattea — "I'm so blown away that they asked me to be on it. There's one thing that I've noticed about this year's show — they're people who've been in it for years, they've really done a lot of live playing and have recorded records and stuff... and me, with one record, and I'm just putting my band together... just getting my act together. If I can hold my own with those people, I'll really feel like I've done a good job."



Kathy Mattea

Dan Seals — "I'm very proud they asked me. I thought that this would take a little longer... maybe three to five years into the business, to build a base."

It's like a birthday present. I think the toughest show is when your mom and dad is in the audience. In the beginning of the other career (the one with John Ford Coley) radio people were the ones who were behind it before. Back in the old days, me and John, we'd have an album out... we could go in and play live on radio. So I feel very at home with the people in radio. They saw it first, I guess you might say. Looks that way with country too. They responded real strong. It'll be good to do the show."



Dan Seals

Back to those thrilling days
of yesteryear it's



Headlining
ROY HEAD

You'll see

Bruce Channel **Buzz Cason**
Tommy Roe **Gene Kennedy**
Dickey Lee **Norro Wilson**
Billy Lee Riley **Gene Hughes**

... and other surprise guests

there'll be

- A 50's Dance Contest with **JON & LYNN** and **LIBRA RISING**
- A Battle of the Bands between the **Promotion Band** & the **Radio Band**
- Prizes for **Best 50's Costume**

Friday, March 2, 1984

The Nashville Palace

2400 Music Valley Dr.

8:30pm til . . . (better come early for a seat)

Admission Price: \$6.00 Advance \$7.00 At The Door

Country Pictures



COZY AT KODY — Huddling up for a photo (it's cold in North Platte, you know) after a concert are (l-r) KODY PD Bruce James, David Frizzell, Shelley West, and morning personality Tony Beau.



SALT OF THE COUNTRY — After a recent performance at the Salt Palace, Kenny Rogers had some guests waiting backstage to offer their congratulations. Shown (l-r) are RCA labelmates the Judds, Naomi and Wynonna; KSOP/Salt Lake City PD Country Joe Flint; Kenny; Wade Jessen, KSOP MD; and Carson Schreiber, RCA Country Promotoin.



PICK MY NAME, LEON — On a recent trip to Augusta, GA, Leon Everette was given the honor of drawing the winners in a \$12,000 Sweepstakes run by Southeastern Jobs Directory. In the photo (l-r) are Leon, WGUS PD Brian Anstey, station GM Edith Buchanan, and Rod Glen, President of Southeastern Jobs Directory.



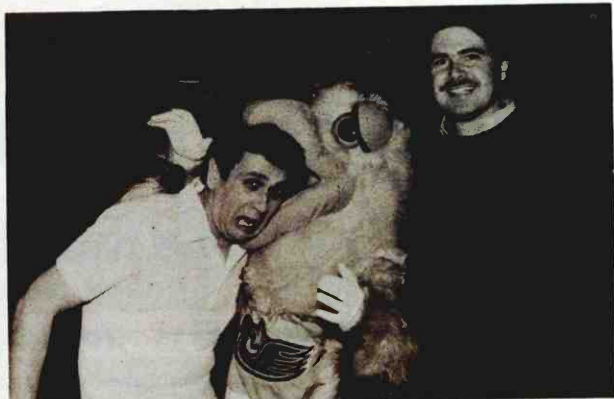
LIPS OVER MIAMI — KISS-FM/Miami recently held "The Most Beautiful Lips In Miami" contest. Shown here getting ready to judge the "originality" part of the contest with one of the contestants are KISS-FM personalities Collins-In-The-Morning (l) and Jay Michaels (r).



TAMMY'S BACK — After four months recovery time following surgery last year, Tammy Wynette has hit the concert trail again. Her first stop was Lansing, MI, where Tammy, along with husband George Richey (r) chatted with WKLH/Lansing OM Chuck Dees.



THE GARY MORRIS SEPTET — Gary really hasn't added six singers to his show — he just posed for this shot with the staff of WCMS/Norfolk after a recent concert. In the front row (l-r) are Mike Terry, Joe Hoppel, Russ Cassidy, and Jenie Cottrell. Back row (l-r) Dan McClain, Gary, and Steve Batton.



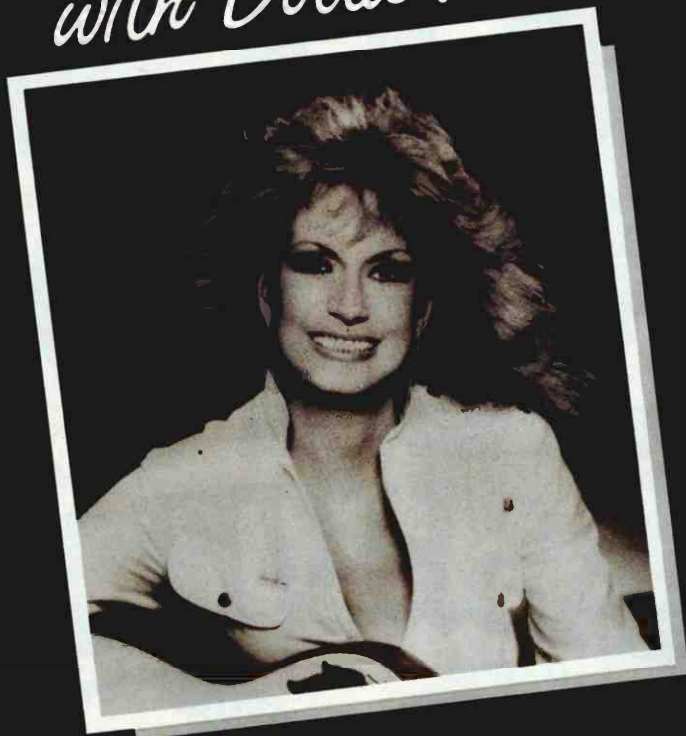
CHICKEN PECKED — KWEN (K95FM)/Tulsa brought in the San Diego Chicken to entertain during a basketball game between ORU and OSU. Obviously in a foul mood, the Chicken put a liplock on personality Bob Cooper while staffer Mike Wilson is shown being glad he's talk.



THANKS

Come by the Transtar Suite and meet
Dottie . . . and find out about the new
Transtar Country 24-hour satellite
format!

This Week in Country Music... with Dottie West!



THERE HAS NEVER BEEN ANYTHING IN COUNTRY MUSIC LIKE IT!

This unique weekly special features four hours of superstar interviews and artist features . . . behind-the-scenes Country music news, and a countdown of the week's top country hits . . . hosted by Country Superstar Dottie West.

TRANSTAR

For more information and market availability, call us toll-free at 1-800-654-3904.
Available on a barter basis in most markets.

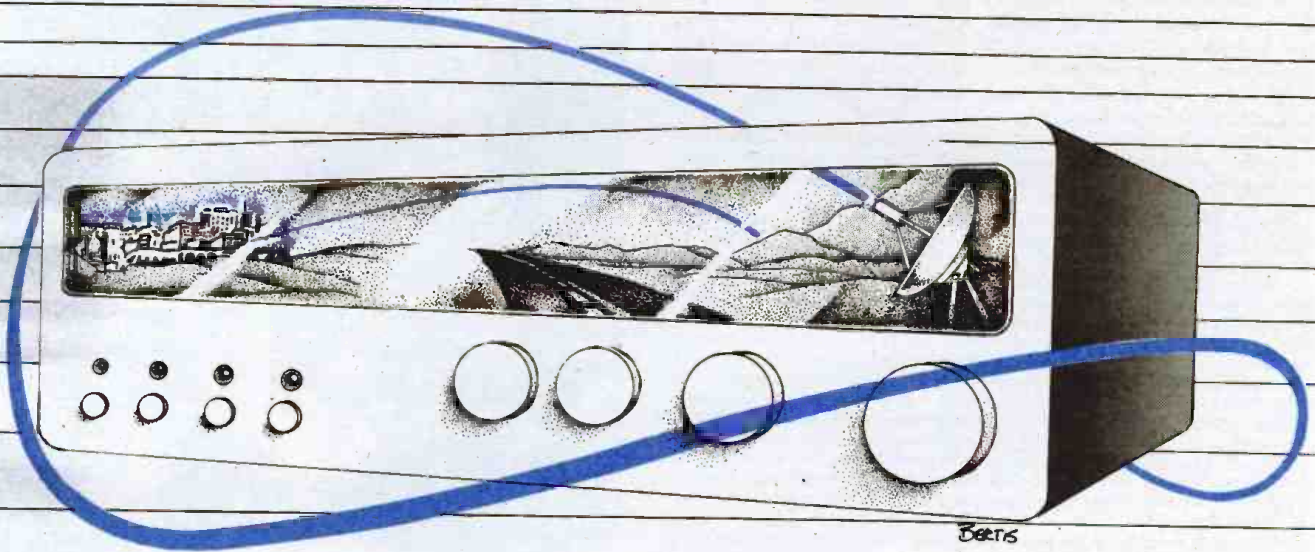
SPECIAL SUPPLEMENT

R&R

RADIO & RECORDS

CROSS-COUNTRY CURRENT:

COUNTRY RADIO IN A CROSSOVER ERA



1983 COUNTRY RADIO MUSIC POLL

COUNTRY: A FORMAT IN TRANSITION

COPING WITH THE A/C FACTOR

COUNTRY CROSSOVER: THE LAST 10 YEARS



1983 COUNTRY RADIO MUSIC POLL

Once again R&R is proud to announce the winners in our 8th annual Country Radio Music Poll, as ascertained by 863 individual entries received from the PDs, MDs, and air personalities at our reporting stations. The ballots they receive have only the categories listed and the voters are free to write in any artist, song, or album they wish. These are the only honors voted on solely by members of the radio community — the community which is closest to the people who listen to Country radio and to country music.

You'll note there are a number of repeat winners in this year's group. Alabama has once again proven the power of their artistry while Ricky Skaggs and Janie Fricke have shown the readers knew what they were doing when the two were chosen tops in their categories last year.

Thanks to all of you who took the time to vote in this year's poll, and our sincere congratulations to all of the 1983 winners!

Performers Of The Year

ALABAMA RCA



Album Of The Year

"THE CLOSER YOU GET" RCA

Best Group

ALABAMA RCA

For the second year in a row the boys from Fort Payne, Alabama have placed first in three categories of R&R's annual Country Radio Music Poll. Actually, while this is the second year in a row you have voted them Performers Of The Year, it is the *third* consecutive year they have been named Group Of The Year and been voted by people in radio as having the Album Of The Year. (In 1981 the album was "Feels So Right" and in 1982 they won for "Mountain Music.")

1983 was a year of accolades for Randy Owen, Jeff Cook, Teddy Gentry, and Mark Herndon, including both the CMA and ACM awards for Entertainers of the Year. Alabama released three singles from the "Closer You Get" album in 1983 and all of them went No. 1, for a total of five weeks.

With the release of their "Roll On" album, it looks like more of the same in '84. The single "Roll On" has already been No. 1 on the R&R National Airplay 50 for the last four weeks, and shows little sign of slowing down.

I talked to Randy Owen as the group was preparing for a concert in West Palm Beach, and we chatted about the incredible success of the current single.

"I wish I'd written it," Randy laughed, "but Dave Loggins beat me to it. He put everything in to that song, and was recently telling me the story about the way he wrote it. He was pulling into Nashville and this truck passed him and kinda wobbled back and forth when he pulled back in front of him. It was kind of dangerous, and Dave said 'Roll on, Brother,' and he went from that. He thought about what the guy's wife or girlfriend was doing back home, the way they looked, while he was out there doing his thing. So that's the way he started working on the song, and it came out wonderfully. The first time I heard it, I got tears in my eyes, because I'd never heard a trucker represented, I guess you'd say, so true to life — the way it really is — more like a regular guy than the pill-popping, whiskey-drinkin' trucker who's normally depicted in trucker songs. Plus, my brother-in-law's a trucker. He has three children, and the part about the three sad faces is real easy for me to identify with."

In years past, Randy has expressed just how special coming out on top of this poll was because "having the DJs, MDs, and PDs vote for us means everything, since they're certainly not getting paid to pick anyone — it's really a non-political thing for them to vote for us — and we deeply appreciate it."



Without question these guys have worked from day one on establishing a very close relationship with radio. As anyone who has had Alabama come to his or her town for a concert knows, they hold a press conference before the concert so the people who play their records get some time with the guys to ask questions. I asked Randy about the group's affection for radio.

"I always remember the days when Teddy, Jeff, Mark, and I would get in separate vehicles and go out to North and South Carolina and visit every radio station that we could. We would go out, look for radio towers, and go in to visit the station — whether it was Gospel, Black, Pop, Country — whatever. I'll never forget when Teddy and I went to this Black station in Chatford, North Carolina, and they ended up playing "I Want To Be With You Tonight" and were really nice to us. We were in the business to get radio to play Alabama, and we still are; we haven't lost that desire. There's no way that you can sell records in this day and age unless the people in radio play your music.

"Another thing that just knocks us out about radio is the way these ladies and gentlemen who play Alabama say, 'That's from Alabama's new album "Roll On"; that's really a neat song,' or 'I really like that song and Alabama's a really fine group; they're a bunch of good guys that work hard at their career.' Now, that ten seconds of special attention they pay to Alabama, in my opinion, makes all the difference in the world. That's why we sell four million albums as compared to 200,000. It's because of that special thing they say. They also throw in things like 'Alabama will be here March 17th and we're looking forward to seeing their concert.' Those kind of things, that's what it's all about, working hand in hand with people in radio."

As far as 1984 is concerned, there will be some new and different things happening for the group, as they will cross some borders to give others a taste of Alabama music.

"We're going to Canada for eight shows later this year," Randy told me. "Another thing we're tremendously excited about is 'Feels So Right' has come onto the charts in England. It was just released over there and is doing so well we may go over and do some press conference-type things."

Is there a European tour in the works? "I don't know about that," Randy laughed. "But if they want us, I imagine we might try and do something like that."

J&R



ALABAMA

Thanks for Your Help...

COUNTRY MUSIC ASSOCIATION & ACADEMY OF COUNTRY MUSIC
ENTERTAINERS OF THE YEAR!

DALE MORRIS
& ASSOCIATES, INC.

818 19th Avenue South
Nashville, Tenn. 37203
(615) 327-3400

Personal Manager
DALE MORRIS
(615) 327-3400

For Concerts

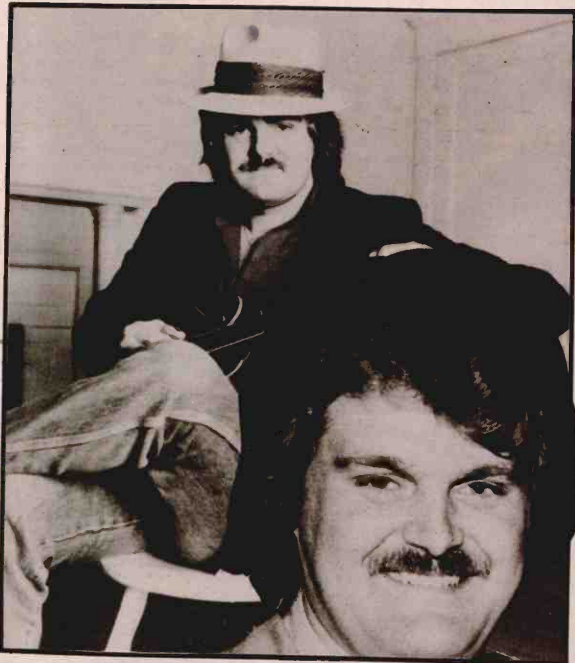
Keith Fowler Promotions Inc.

812 19th Ave So
Nashville, Tenn. 37203
(615) 320-0515

Exclusive Booking
BARBARA HARDIN
(615) 327-3400

Best Male Vocalist

RICKY SKAGGS EPIC



Ricky Skaggs is definitely on a hot streak when it comes to the R&R Readers Poll. Two years ago you voted him the Best New Artist and last year you selected him as the Best Male Vocalist. This year once again Ricky got the majority of votes as Best Male Vocalist. Hits like "I Wouldn't Change You If I Could," "Highway 40 Blues," and "You've Got A Lover" kept Ricky all over Country radio in 1983.

We caught up with Ricky on the road and as always he was most gracious when told of winning the Best Male Vocalist honor in this poll.

"I want to thank you all so much for the confidence you have placed in me and my music over the past few years," Ricky began. "Radio is where it all starts for an artist and I couldn't be more thrilled than to be named Best Male Vocalist by R&R readers. Words can't express my appreciation."

When Ricky burst upon the scene a few years ago many were surprised at the swell of support he received because his music was more traditional than most of the younger artists of today. His winning three consecutive years shows that Country radio and country listeners will indeed accept the traditional country sound. Ricky has been tremendously influential in the changing of the music guard as he told us in the past. "The young influence is helping the old style of music. People are not ashamed anymore to admit they like traditional country music, and they do like it when they hear it in an '80s fashion, where it's contemporary and up-to-date, yet still old sounding, traditional and pure."

Ricky's popularity is not slowing down in 1984 as both the single and album "Don't Cheat In Our Hometown" have enjoyed a tremendous amount of national airplay. As for what the year holds for him, Ricky told me, "1984 will find me in the concert halls of the U.S. and in the recording studio making more music which I hope you will continue to enjoy."

From all indications, Ricky doesn't have too much to worry about when it comes to the folks in radio enjoying his music.

Best Female Vocalist

JANIE FRICKE COLUMBIA



1983 seemed to be the year for Janie Fricke to be redundant. She won the CMA Female Vocalist Of The Year Award for the second consecutive time and you voted her the Best Female Vocalist for the second straight year in our readers poll. Last year Janie shared this honor with Sylvia in one of the rare ties in this poll. This year, thanks to singles like "You Don't Know Love," "He's A Heartache Waitin' For A Place To Happen," and "Tell Me A Lie," Janie stood alone at the top of this category.

One thing all of these awards certainly do is make Janie a much sought after guest for television. Last year she had her own TV special "You Oughta Be In Pictures" and this year has been busy already for Janie as she has done numerous TV guest shots including performing her latest hit single on the recent American Music Awards TV special. We caught up with this busy lady on the road and she told us, "I'm just thrilled to learn that the readers of R&R have again voted me Best Female Vocalist. I think that nothing is more gratifying than being honored by people in radio. I really enjoy making records and I'm glad everybody enjoys listening to them. My many, many thanks."

Janie will spend a good part of the month of April in Las Vegas with Mickey Gilley and she has been in the studio whipping up a little something with none other than Ray Charles! Besides her concerts and records there's another aspect of Janie you will see more of in 1984. One of her hobbies while on the road is fashion designing and she has just contracted with a major manufacturer to make and distribute her designs. Quite a talented lady and one of the nicest around, too.



Producing The Best, For The Best... *Country Radio!*

Tom Collins Productions

P.O. Box 121407 • Nashville, TN 37212 • (615) 255-5550

A LOVE AFFAIR IN EXILE

EPIC RECORDING ARTISTS EXILE
AND COUNTRY RADIO WORKING AS
STRONG LOVE AFFAIR WITNESSED BY THE PHENOMENAL
SUCCESS OF THE CURRENT SINGLE
"WOKE UP IN LOVE." SO EXILE
AND EPIC RECORDS WOULD LIKE
TO TAKE THIS OPPORTUNITY TO
SAY THANK YOU
COUNTRY RADIO
WE'LL BE SEEING
YOU AT THE NEW
FACES SHOW ON
FRIDAY NIGHT

Exile

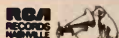


ON **Epic** RECORDS & CASSETTES

PRODUCED BY BUDDY KILLEN

"Epic" and "Epic" are trademarks of CBS, Inc. © 1984 CBS, Inc.

Best Duo DOLLY PARTON and KENNY ROGERS



Single Of The Year "ISLANDS IN THE STREAM" RCA

I would have to think the minute you walk into the studio with two superstars like **Kenny Rogers** and **Dolly Parton** you feel the magic begin to happen. Producer **Barry Gibb** not only felt that magic but captured it in the form of "Islands In The Stream." And who can forget the incredible performance of that song on last year's **CMA Awards** telecast. I was fortunate enough to be there and the electricity had everyone on the edge of their seats. "What a performance!" was all you heard for hours after the show. That alone could well have gotten enough people to cast their votes for **Best Single Of The Year** but the chemistry between **Dolly** and **Kenny** that night could have cinched their being voted **Duo Of The Year** by you. Of course, the fact that "Islands In The Stream" was number one for three weeks and was one of only two platinum singles for 1983 (in any kind of music) might have helped a little bit.

As always **Dolly** has an awful lot going on. The past few months have been spent working with **Sylvester Stallone** on the movie "Rhinestone" which currently has a release date of June 22, and there will be a soundtrack album from the movie as well. As for the present, her current single from the "Great Pretender" album, "Save The Last Dance For Me," is still getting strong response from radio stations all across America while her next single from that album will be "Downtown." **Dolly** was in Los Angeles doing some publicity for the movie "Rhinestone" when we informed her of the honors awarded her and **Kenny** by **R&R**'s readers. "I'm real pleased to have been chosen for these two honors by the readers of **R&R**. I feel very fortunate to have had the opportunity to work with such a wonderful recording artist such as **Kenny** who I've loved since way back when he was with the **First Edition**. When he moved to **RCA** I was very flattered to be asked to do a duet on his first album for the label. I'd also been a big fan of the **Bee Gees** and **Barry Gibb** and had actually been trying to contact **Barry** to talk to him about producing some records with me. It was a very fortunate opportunity that we could all work together and it was lucky for us that we did it at a time when the fans responded so well. I'm looking forward to doing more recording with **Kenny** in the future."

I'm sure she is, but not as much as we are!

R&R

Best New Artist DEBORAH ALLEN RCA



Some organizations may not include **Deborah Allen** in their newcomers category, but in the eyes — or should I say ears — of radio people she was the **Best New Artist** of the past year. In reality **Deborah** is no newcomer, having arrived in **Music City** at the ripe old age of 19 from her **Memphis** home. She quickly became one of the most respected background singers in **Nashville** and even had an album on the **Capitol** label which produced several charted singles.

When **Deborah** signed with **RCA** this past year it was a homecoming of sorts. Many in radio will remember her as the female voice overdubbed on the late **Jim Reeves** records in 1979. I'm sure you'll remember "Don't Let Me Crossover" and "Oh, How I Miss You Tonight" which became top ten singles.

Deborah was home in **Nashville** with her husband, songwriter **Rafe Van Hoy**, when I told her about topping the poll for **Best New Artist**.

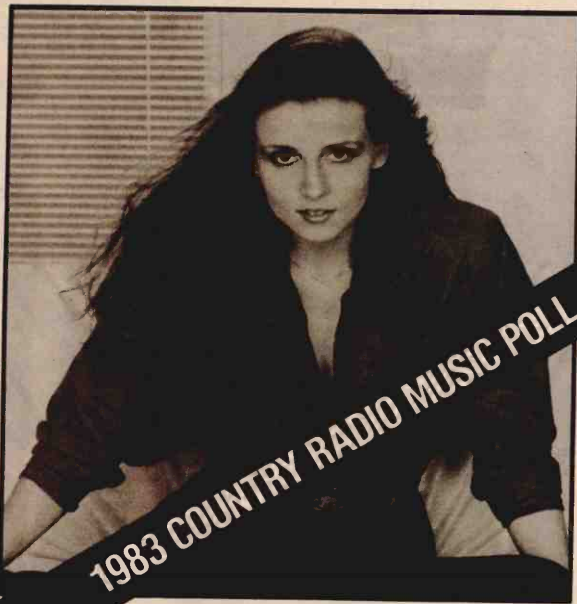
"This is really a wonderful surprise and incredible honor that your readers would choose me for this honor. I've always felt that I had made and had a lot of friends in radio and it makes me feel so good to know they think enough of me and what I'm doing to vote for me. I really feel like the years I spent at **Capitol** where I called all the **DJs** and got to know them were the years when I made friends with the people in radio and that is what has made this all possible. I've always felt like I've had friends out there that were pulling for me."

For **Deborah**, "Baby, I Lied" was a top five hit and her current song "I've Been Wrong Before" is still climbing **R&R**'s **National Airplay 50**. What's next?

"Right now I'm getting ready to go in the studio to record my new album. We are really excited about it because it will be totally digital. The next single won't be from that album but will be my favorite song on my current album ("Cheat The Night") called "I Hurt For You." I've done a lot of TV recently, shows like **Solid Gold** and **American Bandstand**, and I hope to do a lot more this year."

Deborah is in some pretty fast company in this category, it having been won the past two years by **Ricky Skaggs** in 1981 and **Lee Greenwood** in 1982. She's got her sights set high because, as she says, "I always think big. If you shoot for the stars you just might land on the moon. One more thing," she told me, "I just want to tell everybody that I love 'em and I appreciate everything that they have done to make this the very best year of my entire life and help make a dream I've had since I was four years old come true."

R&R



Introducing A New Group That Strikes A Familiar Chord. The TENNESSEE VALLEY BOYS Sing "Lo And Behold"

NWR 12684



Terry Kaufman



Mark McCauley



Jimmy Ponder



Chip Huffman

Originally
The CAPITALS

BARBARA MANDRELL/MCA



LOUISE MANDRELL/RCA



IRLENE MANDRELL



HEY RADIO,
YOU'RE
PLAYING
OUR SONG!

RANDY WRIGHT/MCA



THE CANNONS/MCA



Mandrell Management



COUNTRY'S FUTURE: Coping With The A/C Factor

BY JHAN HIBER

Where did the Country shares go? What can we do to recapture the numbers we had several books ago? Should I be concerned about the possibility of a new A/C station coming into my market?

These are questions that ring the halls whenever two or more Country-broadcasters get together to discuss the state of this format we love. It seems, in delving for answers to these and other perplexing questions, that Country music is facing a paradox today. Namely, as Country music's popularity has grown over the years the fortunes of Country-formatted stations have not necessarily kept pace. Why?

It seems to me that Adult Contemporary stations especially are most able to preempt some quarter hours from Country stations. A factor in the future of this format will to some extent depend on how well the A/C competition is able to be coped with. Specifically, let's look at the following points in this article.

• What markets are most susceptible to A/C intrusion?

• How can you find out if Country slippage in your area is due to sharing the music with competitively formatted properties?

• What to do when you find out how things stand in your market.

Are there particular parts of the nation—or certain types of markets—where the usage of country music (and its ratings appeal) are spread beyond the Country format? In a word, yes and no.

It certainly seems, from evaluation of the Arbitron data, that some of the larger, more diverse markets with multitudes of stations are not the most fertile breeding grounds for the Country-formatted

station. Take a look at the top markets, for instance.

In New York both WHN and WKHK had to cope with the adoption of country tunes by other competitors. WHN might worry about the fact that another AM, WNBC, would duplicate so much of the country sound in its playlist. Meanwhile, WKHK had to cope with FM A/C competition that was also targeting demos much like those the Country FM was after. As we now know it made things tough enough for Viacom that they gave up the Country battle in Gotham. However, that doesn't necessarily mean gray times for WHN. While the station is bound to recoup somewhat, some of those WKHK listeners were into FM and can get a dose of Country from their A/C choices.

In Chicago the story is similar. A strong A/C market has recently been bolstered by another entry featuring "Love Songs." Since love is a fairly notable theme in country music it will be interesting in upcoming Windy City books to see how WLAK does and what impact its growth has on the FM Country properties.

Even in more country-oriented areas, however, the siphoning of listening away from Country stations does occur. One major station in the Southwest has been having to cope with sharing a notable portion of its female core with a soft rock version of the A/C

genre, so to some extent geography is no guarantee of safety or vulnerability.

Finding The Problem

If you feel that your shares have been slipping — or have not been growing at the rate you'd like — how can you find out what's causing the problem? Well, when in doubt I've found it's often a good idea to ask the listeners what's on their minds. In other words, organized and objectively done market research can be a big help.

"Organized and objectively done market research can be a big help."

Depending on the size of your market, your goals, and the size of the budget you're willing to commit to reach those goals, here are some steps you can take to get to the root of the problem in your market.

• Focus Groups, small discussion groups that turn up how the public feels about your station, the competition, music, etc.

• Mall intercepts, in-person interviews done at heavily trafficked areas in your metro, where in the public is interviewed one-on-one regarding their perceptions and tastes.

• Telephone surveys, large-sample studies aimed at finding out how many people share certain perceptions or feelings (these last two techniques are usually done after focus groups have focused your attention on the issues of importance to your demos). You may also add some perceptu-

al research questions to your call-out research questionnaires if time and sample size permit. However, this context doesn't allow the station to probe in depth as in normal phone surveys devoted exclusively to attitudes and opinions.

What might such research tell you about your competitive environment? (And remember that every station is your competitor — they can all potentially siphon off quarter hours.) Here are some insights that I've seen market research provide:

• The size of the "Country Core" versus the fringe Country listener who might just come occasionally when their A/C choice is in a stop-set.

• The lifestyle and leisure-time activities of these two portions of the Country universe.

• Perceptions about your music versus other stations. Are you seen as too "twangy," or old-fashioned for the young demos (25-44 females for example) that you are striving for.

• If you own an AM and FM property, what should be the approach of each station to the potential Country listeners?

• What key semantics do people volunteer when you ask about what they most enjoy about country music? Do they want romance, escape, the macho image? Whatever, perhaps you can tie into that image and adapt your playlist accordingly.

What's Next

Where you go after conduct of the market research depends on a number of variables. First is your resources. Second is the nature of the competition. Finally, how patient are you willing to be in terms of turning things around? Establish your goals, commit some resources, then establish a timetable for success.

Remember that listeners are not cattle, waiting to be herded from one station to another. If the target listeners don't see your station as attractively as you'd like, you need to give them an incentive to try the station. You need to stake out a position and market your USP — Unique Selling Proposition.

Your USP can come from the research, and my guess is that it may involve marketing the lifestyle and features of your station. After all, if any A/C or other station can play your music what can you do to set your station apart in a positive way? Personalities, service, community involvement — all might go a long way to helping you stand out as an attractive outlet for those who enjoy country music but also want more from radio.

Given this perspective it might be that the future of some Country stations — especially those "Continuum Country" outlets — may be subject to erosion. Since A/Cs can play much of the music, perhaps an extra dimension is needed. Whatever the specifics in your competitive situation, the ability to get a handle on and cope with A/C intrusion may have much to do with the future of Country radio.

JRH

"Thanks For Playing Our Records!"



MUSIC MILL
RECORDING STUDIO
SUBSIDIARY OF MAGNA SOUND CORP.

1710 Roy Acuff Place Nashville, Tennessee 37203 (615) 254-5925

Discover A Gold Mine of Country Music With the Stars!



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

Country music has stayed loyal to its roots.

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



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


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

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

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

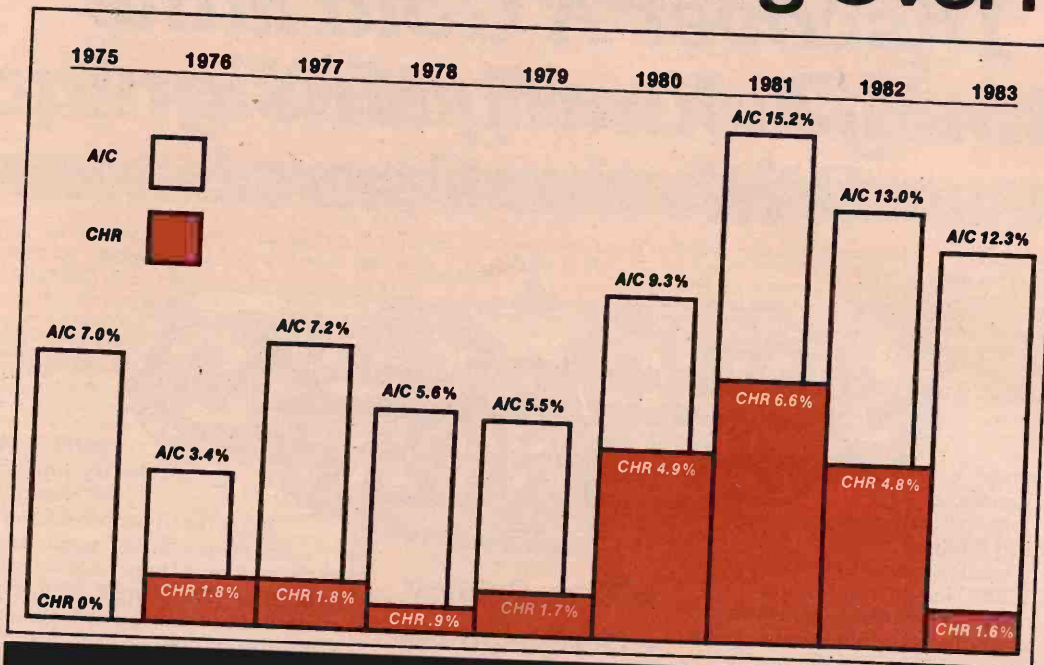


The United Stations

AMERICA'S TARGET RADIO NETWORKS 

New York • Los Angeles • Washington, D.C. • Detroit

Is Country Crossing Over?



BY KEN BARNES

One of the questions facing Country radio is whether it's lost its exclusive "ownership" of country music. Ever since "Urban Cowboy," much has been made in the media about Country's broadening appeal, and many country artists have scored substantial crossover success. The question then becomes, "How much country music can you hear on other formats?"

With country crossovers to AOR and Black/Urban still on the rare side, a survey was conducted in the CHR and A/C formats to determine the percentage of country artists scoring top 15 hits (records with substantial airplay, in other words) in those formats. The results are shown above.

The first conclusion we can draw is that there is some validity to the "Urban Cowboy" theory. In CHR, the country crossover percentage never topped 2% until 1980, the year of Johnny Lee's "Looking For Love" hit and the general "Urban Cowboy" furor. The figure climbed to 5% that year, almost 7% the next year, back to 5% in 1982 and down to pre-Urban Cowboy levels last year.

A/C has been more receptive to country, ranging in the 5-7% area until the year of the Urban Cowboy, when crossovers jumped to over 9%, then over 15% in 1981, and sustaining a 12% or better figure since then.

CHR can't really be considered much of an audience-sharer with Country radio, based on its low country crossover figures. But A/C is another story; when one out of every seven or eight A/C hits is by a country artist, that's a crossover pattern that shouldn't be ignored.

(Methodology note: any survey like this faces the problem of defining who's a country artist and who isn't. We tried to count only artists primarily considered country; Kenny Rogers counted as country; Olivia Newton-John, Juice Newton, and Anne Murray didn't.)

TKR

Thanks Country Radio

FOR PLAYING RECORDS PRODUCED BY
BOB MONTGOMERY

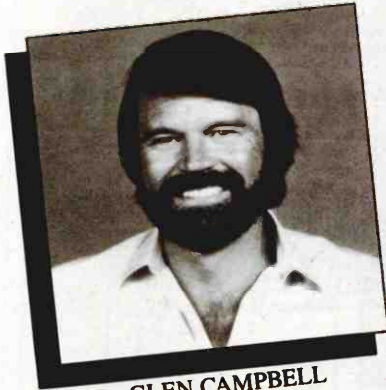


MCA COUNTRY...Pardon our dust!



® MCA RECORDS Nashville...on a roll.

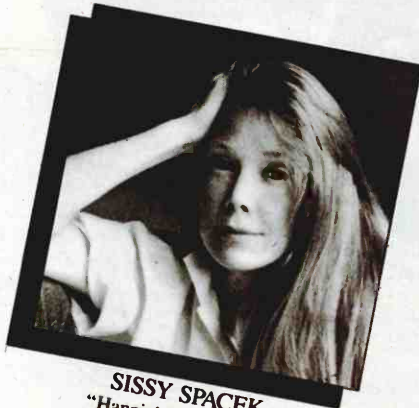
There's A New Star On The Horizon



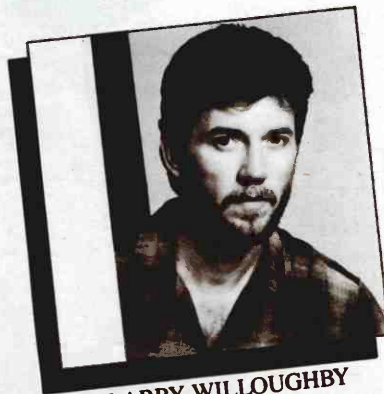
GLEN CAMPBELL
New release forthcoming



McGUFFEY LANE
New release forthcoming
(first on ATLANTIC/AMERICA)



SISSY SPACEK
"Hangin' Up My Heart"
90100



LARRY WILLOUGHBY
"Building Bridges"
90112

On Atlantic/America Records & Cassettes
A Division of Atlantic Recording Corp.

© 1984 Atlantic Recording Corp. A Warner Communications Co.

Country Crossover

A Format In Transition

Over the past few years the shares garnered by Country radio have fallen to the point where the format now ranks sixth (in terms of format preference) in the nation. This decline comes after a long period of ranking consistently in the top three, and in the face of country music experiencing tremendous gains in popularity and acceptance by the masses. Country artists are more visible than ever before, and guest appearances on "non-Country" television shows have exposed these artists and their music to millions of viewers and listeners who might never have actively sought out country music.

However, the increased exposure of country music has not necessarily translated into increased audience for Country radio. Why not? Has the growing acceptance of the music now made it a "safer add" on other formats — particularly A/C — to the point where some of the country cume spends more time away from Country radio than they used to? The fact that exclusive cumes are down for most Country stations would lend credence to this supposition. For years people have debated the question "what is a country record" while country music and the radio business in general have been constantly evolving. Has country radio lamented the fact that the "good ol' music is gone" to the point where they have failed to grow as the music has grown? More basically, has Country radio failed to give the audience what they want and has that audience left after finding that they could get the music they loved — and *more* — from other radio stations?

For some reason, what has been good for country music has not necessarily been good for Country radio. Our Country Radio Seminar Special this year focuses on the relationship between the musical form and its biggest fan and purveyor — Country radio. The people we talked to offer their views from various vantage points: PDs, MDs, radio station owners and managers, record producers, record company executives, artists, and consultants. The views obviously differ, for one's position on anything depends upon where your chair is located. The purpose of this special is not to provide a singular "answer" or guide for you to follow. It is solely to provide a broader view of what we are all involved in, in the hope of aiding Country radio and country music to realize their full potential together — the way it always has been. *RK*

By REED BUNZEL & LON HELTON



Tom Collins
President
Tom Collins Productions
Nashville, TN

Some people use the word "crossover" as a negative word, but to me it means a larger bottom line. Crossover has definitely increased our sales, and as a record company looks at that bottom line, that's how they judge how successful we are. No longer are just one or two gold albums a year coming out of Nashville — now we're seeing a lot of them. And most of this is due to the country crossover.

Changing The Cornbread

As the population grows and the demographics change, you'll find that the Country audience is changing. You can't serve the same cornbread every meal and expect everybody to eat it all the time. I'm a strong supporter of the tradition of country music, but I think if country music continues to put out the same product, it will not grow. To me a radio station cannot just play traditional music and expect to hang on to its ratings. It has to be with what is contemporary, what is now.

If you look at the different radio markets, you'll find stations who have a broad spectrum from the very traditional to the very contemporary country records, and they're doing extremely well. Their advertising power has increased. But if one guy says "I'm gonna have one little niche over here, and that's all I'm going to play," he is going to lose out. To say to the record companies, "Hey, we only want one kind of music," would really be harmful both commercially and creatively.

Crossover:

A Conscious Attempt?

I've never gone into the studio and said, "I'm going to cut a crossover record." I know where my main market is — the Country audience. I have gone in and cut a hit country record that I know will cross over, but I've never cut a pop record that will cross into

COLLINS/See Page 79



Mike Jorgenson
President
WOKY & WMIL
Milwaukee, WI

The degree to which Country stations are affected by crossover really depends on the marketplace. In our particular market — and in a lot of markets today — a good number of A/C stations are rushing to "CHR-up" their format. As a result, I think there is a terrible reluctance on their part to play some of the former crossover country artists such as Crystal Gayle, Kenny Rogers, or Eddie Rabbitt, simply because they don't mix well with Men At Work or the Police. As a result, Country radio stations have a greater distinction today than they have had in the last five years.

Actually, I think Country stations around the country are stronger than ever. I would guess there are some bastions where country music isn't doing as well as it did five years ago, but this isn't really the case in the markets we've studied. More stations than ever are programming Country, and country music is only a share point behind A/C as the most popular format.

Country:

A Diversifying Sound

If you take a close look, I think you'll find the newer Country audience is still listening to the Country station which is playing a mixture of traditional country and contemporary country crossover, because this comes closer to being their "ideal radio station." For instance, if you consider the difference in the sound between a Ricky Skaggs or a John Anderson, and some of the newer Eddie Rabbitt product or the Kenny Rogers album that was produced by the Bee Gees, you'll notice a wide

JORGENSEN/See Page 79



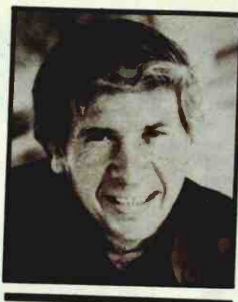
Mike Oatman
Chief Executive Officer
Great Empire Broadcasting
KFDI
Wichita, KS

Crossover is not a new phenomenon. It has been going on as long as I've been in the business, and I can remember when we were worried about Eddy Arnold and Elvis Presley being crossover artists. Personally I don't have a problem with crossover records; what I don't like is music that should be country that is being produced to be crossover.

Identifying The Problem

The problem is very hard to isolate. I think the market edge that Country radio has had in modern times is the label "Country," and its very distinctive sound. The thing I fear the very most as a group operator is that the efforts to produce crossover hits in Nashville is homogenizing the country edge to the extent that it is no longer identifiable enough for us to be able to market it on a Country radio station. In other words, if I go in and say I sound great because I have something unique, I no longer have anything unique. What I have is a hedge-

OATMAN/See Page 78



Buck Owens
KUZZ & KKXX
Bakersfield, CA
KNIX
Phoenix, AZ

I don't think the A/C crossover has threatened country all that much. If anything, I believe it has broadened our scope. It's gotten more people acquainted with country, and I would say no one should ever try to stem the flow of progress. It definitely is progress, and I think it is something we're all going to have to live with, whether you like it or don't. We have found in various different focus groups and conceptual surveys that you have a certain element of people out there who do not like all the crossover music, but what's interesting is that it is the same thing that rock got into a few years back. Country is becoming very fragmented and I think Country may have a problem. When Country is working it is a wonderful problem, and when it's not working - well, you go find a solution. There's a solution out there for everything.

B. OWENS/See Page 74



Mike Owens
VP/GM
KNIX
Phoenix, AZ

Crossover music can be a problem if a country music artist puts out a record we can't play. Whenever a name artist like Dolly Parton or even Kenny Rogers puts out an album that has too much rock or too much A/C, it can hurt us. These are the strong artists that attract not only the hardcore listener, but the fringe audience as well. When you can't play these artists, it's going to hurt. Of course, when you can play their music it's definitely going to help.

All In The Family

Because of my family I'm very familiar with the record industry. In my opinion the great quantity of crossover product coming out is probably a combination of effort by both the record companies and the artists. I say this only because record sales are everything to the industry, and everyone is trying to get the most out of it. It's only natural.

For the true Country listener, the crossover effect isn't all that visible. Those fringe listeners that will listen to an A/C to hear the "cream of the crop" are not the loyal country fan, and country music really needs to have a traditional base. This fringe consists of the listeners that you're glad if you've got 'em, but you never go to the bank with 'em.

Beyond The Country Fringe

I don't think A/C is really chipping away at the Country audience. I think they're playing the fringe country stuff just as Country plays the fringe A/C stuff, and Country is going to survive. If a listener wants to hear country he will continue to tune in to a Country station. The fringe listeners may be able to hear Kenny Rogers on five other stations, but if they want country, that Country station better be damned sure it has told those listeners where they can find it.

M. OWENS/See Page 74

Country Crossover:



Rick Blackburn
VP/GM
CBS Records
Nashville, TN

In the last 18 months a great phenomenon has taken place in the country music industry. It has to do with different categories of buyers, and how they affect record purchases. We used to have two different kinds of buyers, but now we're seeing a third type emerging from the fold.

Sizing Up The Consumer

The first kind of buyer is what we call the traditionalist, the buyer who basically grew up with country music. These people were raised on it. The sound was very palatable, it had a very traditional flavor, and the listener wanted to protect it the way it was. This may explain the success Ricky Skaggs has had.

Another kind of buyer is known as the convert. This type grew up on rock and roll, was a product of the '50s, and developed musical tastes in the late '60s and '70s with Led Zeppelin. Later he or she converted to country music because of Kenny Rogers, Crystal Gayle, and the "slicer" kinds of country sounds.

Now, in the last year and a half, we find the third type of buyer, called the "mainstream buyer." That particular purchaser tends to be a bit younger, right around 30, and in a given week will buy Michael Jackson's "Thriller," a classical album, an Earl King jazz album, and maybe a Ricky Skaggs. These people are all over the place in purchasing habits. They also tend to be into the video games. They respond to the videos, which are available on television, and punch around on the radio a little bit, too. They aren't locked into Country, just as they aren't locked into A/C, and they aren't locked into rock. They're all over. That mainstream buyer, in the view of the

BLACKBURN/See Page 76

SIERRA



Look For Their New Single
"BRANDED MAN"

Already Receiving Strong National Airplay

AWESOME RECORDS

25 Music Square E.
Nashville, TN 37203
(615) 255-7744

Personal Management
J.C. Arney
Route 1, Box 286
Troutville, VA 24175
(703) 992-2152



The Public Relations/
Media Management Company
P.O. Box 22765
Nashville, TN 37202
(615) 320-5491



THANKS YOU

MDJ
RECORDS

MDJ Productions, Inc.
PO Box 7340
Atlanta, Georgia 30357
(404) 892-5559

MCA RECORDS



Jim Foglesong
President/Nashville Division
MCA Records
Nashville, TN

To those critics who believe that a record company can't do well if they have traditional artists, I can only disagree. Ricky Skaggs, Loretta Lynn, and Conway Twitty are good examples of artists who have had gold albums — and even some platinum — without ever crossing over. That is unusual, but the potential is there. In this day and age since 1978 — toward the end of the era of the triple-platinum and quadruple-platinum pop albums — people are looking at 200,000 and 300,000 album sellers as being good sellers. You'll always have the Michael Jackson and Duran Duran exceptions, but on the other hand, when a crossover takes place it does lift the level of sales into another plateau. Everybody would like to have that.

To Cross Or Not To Cross

We have a lot of acts who we really don't expect crossover activity on because they're country.

FOGLESONG/See Page 74



Joel Rabb
Program Director
WHN
New York, NY

In the mid-seventies the Country stations relied heavily on the crossover material from people like Linda Ronstadt, Olivia Newton-John, John Denver, Kenny Rogers, and the Eagles. That music was important because at the time the country artists were not necessarily making music which was particularly compatible with the way a radio station needed to sound in a major market, so we needed to balance the sound of the music to introduce country to audiences that had never heard it before. We needed to give them music they felt comfortable with in addition to the regular country artists whose songs they had not heard before.

Now there is a definite listenership in most markets for country music, and they really want to hear the good-sounding country records by the country artists. They still want to hear the crossover stuff, but we don't have to re-

RABB/See Page 79



John Lund
President
The Lund Consultants
San Francisco, CA

There is no question that a lot of radio stations are playing a lot of crossover music today, and there is no big puzzle behind it. It was very easy for a lot of the country artists to figure out that if they got played on CHR, A/C, and Country, they'd get three times the exposure. Thus they would sell three times the records, and make three times the money.

In Search Of A Definition

This whole crossover thing traces back to "Urban Cowboy," but I think the term country crossover is being used too loosely and incorrectly. The correct definition of a crossover song is a valid Country hit that was also a valid hit on another chart — presumably A/C or Top 40. More often than not, though, the so-called crossover songs are not valid hits in another chart. I think a lot of crossovers are really never crossovers; they just happen to test well on other charts.

As a result of this increased popularity of country music, it certainly has to grieve a Country radio station that such a high percentage of what it plays is being heard on other stations as well. I believe a lot of Country stations are finding that they no longer have the exclusive hold on the music, and are going to have to share the pie. This could be one of the reasons why a lot of A/C stations held on very well in the fall books, while Country came down. A lot of the Country listeners weren't familiar with all the music; they knew the Kenny Rogerses and the Dolly Partons, and the Barbara Mandrells. They liked those songs, but the audience wasn't as familiar with the "older" or hard country. Some stations call this real country. A lot of A/C stations added the newer country music, and I have to believe that the closet Country listeners discovered them. As a result, they left the Country stations.

Country Comes Of Age

Country is going through the same thing today that A/C and MOR went through in recent years. Some of them are hurting, but we also see a lot of stations doing what they've been doing for years and are doing very well.

LUND/See Page 76

Country Crossover!



Gary Havens
Executive Vice President
Composite
Communications, Inc.
Indianapolis, IN

In my opinion the crossover of country has had both a positive and a negative effect. The positive effect is that as artists have crossed over into pop music, they have helped country music in exposing it to a wider audience. Artists such as Ronnie Milsap, Crystal Gayle, and Barbara Mandrell have attained a status that, when I got into country music in 1971, was not generally found. There were very few crossover performers at that time, other than Glen Campbell and a few others, who were widely known to people outside of true dyed-in-the-wool country music fans. The fact that these artists' records have crossed over has helped country music in that it has become a more marketable product.

A Bit Of Confusion

On the other side of this token is the fact that as records cross over, they can be heard not only on the local Country radio station but on other radio stations in town as well. I think the thing that has happened in most markets in the last five years is that there is no longer even just one Country station. Country can be heard on two or more, as well as two or three pop or A/C stations. What this has done is created a bit of confusion for those listeners who dial across, hear "The Sound of Goodbye" by Crystal Gayle, but can't be assured of what kind of a radio station it is. I think this has been negative because the Country stations no longer have the exclusivity.

However, I don't know that I would agree that the negative side is great enough to be concerned

HAVENS/See Page 76



Thanks to Country Radio

Latest Release:
"As Long As I'm Rockin' With You" #3251

From The Album:
"In My Eyes" #434



Produced by: Bud Logan

You
"Don't Make It Easy For Me." Thanks, **Country Radio!**



Earl Thomas Conley

MANAGEMENT PLUS

Georgeann Galante
(615) 255-5904

RCA
Records and Cassettes

Country Crossover!

COUNTRY CROSSOVER:

The Adult Contemporary View

Country music has long been a significant part of A/C playlists. Stations like WHHY/Montgomery, AL and WHBY/Appleton, WI use an even greater than average proportion of country crossovers, which prompted R&R to speak with their programmers and find out why.

WHBY PD Phil Horton said country can't be ignored in his market. "Country is a hot format, and the Country station in town is number one. If a record is top five in Country, it's likely to have great appeal among our listeners. We have several ways of determining whether country may be right for us. First, we look at the artists' image and check if they have appeal among our audience. Then we determine if the sound of the song will fit in. We also scan the top of the Country chart to find out how crossovers are performing. The types of artists we like to play are those that have a strong identity outside of Country circles; artists like Ronnie Milsap, the Oak Ridge Boys, and even Alabama. That group has now successfully crossed over; they've proven themselves as strong adult artists, and they don't have to top the Country charts in order to get airplay here. It's doubtful that we'll play an artist with too strong a country identification, such as George Jones."

Up north in Wisconsin, WHBY PD Rob Shannon said he felt comfortable playing country crossovers. "The purpose of us playing country is to provide our listeners with a broad spectrum of music. I will play a country record if I believe it has an adult contemporary sound to it. Anne Murray and Kenny Rogers have an appeal far beyond country, and if I believe that a country record will carry that effect, I'll play it. In fact, I believe country music sounds more pop than it did before. That new Anne Murray, for example, is rock and roll. Another is the current Jim Geeser record; it sounds more pop than country. We will use the Country charts to see what crossover material is hot. However, we're not going to play anything with a 'twangy' sound. Artists like Don Williams and Chet Atkins are pure country and will not likely get played here. Others like Crystal Gayle have a pop style to them, and they reach adults of all musical persuasions. Although there is some sharing between us and the Country station, we're not playing the crossovers to get their listeners. We're simply trying to find the best material available for our audience, and country plays a big part."

By RON RODRIGUES

BOBBY YOUNG PROMOTIONS

Thanks Country Radio
For A Great Year!

BOBBY YOUNG — DOUG BLOCK

315 W. Main (1st floor) Hendersonville, TN 37075
(615) 824-0834



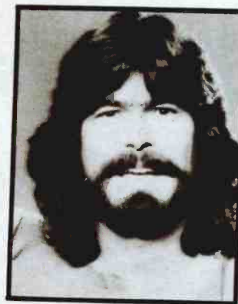
Ron Norwood
Program Director
KMPS-AM & FM
Seattle, WA

I believe that as country music goes more mainstream — or pop — it alienates a certain amount of Country listeners. In looking at an article about the Blair programming study regarding music preferences, it says among the one in four who said they enjoy different music styles more now than they did a few years ago, Country proved the most controversial. It (Country) not only ranked highest among music forms enjoyed more these days, but it also came in second among music forms enjoyed less. After reading this, I wondered if we aren't polarizing the audience. As the music goes in a new direction, maybe we are upsetting some people who don't like the new direction country music is heading. More than ever, in order to compete in the marketplace with other-format stations, Country programmers have to get to know their audience better and get to know what they will accept and be comfortable with.

Record companies make conscious decisions to record and market artists in a particular (crossover) manner because they are trying to continually broaden the base. It's the same old story; the heavy-duty country records don't sell as much as their pop sounding counterparts. Nashville has changed the overall sound of the product to sell more records, and in the process they have changed the sound of Country radio today. As the sound of A/C and Country stations has grown closer, there has been more shared listening. Today, if you have a 20% exclusive come, you are doing great. Of course, that means 80% of your audience is somewhere else.

Now, why are they somewhere else? Because they want to hear a variety of things. I don't think a station can afford to be all things

NORWOOD/See Page 76



Randy Owen
of
Alabama

Our number one priority is to have the number one country record, the number one country album; but if every station in the United States wants to play our music, that's great. We think it's worthy of being played and we also appreciate it very much. We think we're a country band but we also think that a country band can be, in the words of some people, contemporary or pop or whatever. My description of pop is not whether it's country, black, contemporary, rock, whatever; it's what's selling and what the people like to hear on the radio. Remember, pop is short for popular — that's the key — and that's why we have to constantly answer these questions about "How do you feel about being crossover?"

I think one of the reasons for our becoming popular is we work hard at having stage shows that appeal to a wide range of people on a very wholesome, family-oriented level. We appeal to young people who aren't old enough to go to a nightclub. Mom and Dad don't care if they go to an Alabama concert because they know our show is family entertainment. As a matter of fact, Mom and Dad — and probably Grandma and Grandpa, too — are more than likely to be in the audience anyway. We stay away from the four-letter words and the other distasteful things you can do on stage. I don't think the broad spectrum of the American public appreciates those kinds of things in an entertainer. They appreciate you standing for something that's basically decent and honest, and I think that is why we appeal to such a wide range of people without actually setting out to try and "cross over."

R&R

To All The D.J.'s



From My Heart To Yours

Dylwin

C.K. SPURLOCK
STARBOUND MANAGEMENT
128 Volunteer Dr.
Hendersonville, TN 37075
(615)824-6038

RCA
Records and Cassettes
30 Music Square West
Nashville, TN 37203
Telephone (615) 244-8888

JH THE JIM HALSEY CO. INC.
3225 SOUTH NORWOOD
TULSA, OKLAHOMA 74135
(918) 663-3883

Country Crossover:

B. Owens

Continued from Page 68

A Changing Sound

The most important thing Country radio should remember, just as rock & roll radio already knows, is that when you push the button to your station, it has to sound like your station. With the advent of all the television country programs, and the big country concerts, country has become a big production. These things are happenings. Country is no longer a guy or a group setting up and just performing. They have all kinds of lights and equipment. Personally I think it has been good for the industry. There may come a time when so much country crossover may not be great for radio, but it certainly is good for records. At this point I find it to be advantageous for the entire country market, especially from the radio ownership end.

When I came along in the early '60s people used to get mad at me because I had too much drums, and because they said the guitar sounded like rock & roll. Twenty-five years ago you always heard that — country is sounding too much like rock & roll. If there is a problem with that we have to figure out what it is, then figure out a way to turn it to our advantage. I don't think that Country is going to lose its identity. The only way we're going to lose our identity — and it is important that we don't — is if we allow it to happen to us. In the markets we're in, we're going to certainly maintain the guitar image, we're going to maintain the cowboy thing. We're not just going to sit around and say, "Oh, gee whiz, you're changing the music, and now our sound and our identity is down the drain." I don't believe in that.

Here in Bakersfield our FM is rock & roll. There's no question

that we will play some country music on our FM — and vice versa, depending on what the song is. If it's crossover and good for the rock audience, we'll play it. The audience likes both, and it is interesting to note that we share more audience with our sister station than any other, and up until last book they shared more audience with us. Of course, we have some Country competitors here, too, but we don't share as much of our audience with them. There is a great fringe audience out there that listens more than ever to both country and rock, even more than most of us thought.

Researching The Country Audience

We do research both in Phoenix and here in Bakersfield. We do a lot of music testing, and try to keep the research as unbiased as possible. And what we've been finding is a lot of fragmentation — in both country and rock — and there definitely is a segment of the audience that doesn't want to hear certain selections. Some people want hard rock, slow rock, or fast rock, and it's the same in Country. A lot of listeners say we're playing too much crossover country, or too much stuff with guitars, or too much rock & roll country. There is more than just a small amount of resistance out there, hitting us from both sides.

Everyone wishes he knew what lies ahead in the industry, and I wish I had a conception of what is going to happen. I certainly do not believe Country is going to go backwards. Like anything else it may revert back to the '50s, but I wouldn't be at all surprised if country and rock — because they have such a great amount of kinship already — will move even closer together. Country is definitely going to splinter even more, and heaven only knows where it is going.

M. Owens

Continued from Page 68

A Country station cannot really have long-range success and a long tenure in broadcasting without a good solid traditional base. It is necessary to play the contemporary and crossover records only to broaden your general audience somewhat, but not at the expense of your base. The real traditional hardcore audience isn't as attracted to the new country, but so long as you don't play more of that than the real traditional or good-sounding country music, they'll stay with you. The key is to respect your broad-based listeners, because if you drive them off, you're sunk.

The Travolta Effect

Country music is like a pendulum, and I think the pendulum started swinging back some time ago. Country had a good solid base before "Urban Cowboy." When that movie and that era came along, it brought a lot of those fringe listeners to country. It got them exposed. Some of them stayed, and those that treated it as a fad went on to something else. Country was somewhat trendy like disco was trendy, but disco did not have a base. That's why disco died.

Country is still very strong, but it just doesn't have all the fringe — the 12+ — that it had when "Urban Cowboy" came around. The target has gone back to more of the 25-54 audience. Country has a great reputation for being a big money-making format, and it's tough to argue with success. You're in this business for the bottom line. If you're Number 1 in the market 12+, but that's all really 12-17, you're not going to make much money. The demo of Country is 25-54, and that's the strongest demo there is.

I Before E, Except . . .

There are exceptions to every rule. Country needs to cross over if you're going to be a mass appeal station, but you really need the loyal base. The crossovers sell a great deal of records, but you need both types of music to get both types of audiences.

What we're going to see in the coming years is just a continuation of what we've seen in the post-"Urban Cowboy" era. The solid Country stations will continue with their traditional base, and when the pendulum swings back again they will be in the right place at the right time. Here in Phoenix we were positioned right when all that happened before. The ones who are committed to Country will find that the music is going to continue the way it is right now until that so-called fad or phenomenon comes around again. Country is never going to die, because it's very basic, it's very good, and it's very heart-and-soul stuff.

Foglesong

Continued from Page 70

However, the Oak Ridge Boys, Barbara Mandrell, and Don Williams obviously have a lot of fans who aren't just country fans, and if we can hit them from time to time, we want to be sure to do it.

I don't know if anybody sits around and says, "This percentage of our roster has to have crossover potential," but I think anybody who is in charge of putting a roster together and maintaining it does want some real contemporary acts on there that have that crossover possibility.

As a result, it is probably true that Country stations might be losing some of their audience to the contemporary stations. I think Country stations would prefer not to play the A/C-sounding cuts, and the A/C stations don't want to play the real country selections. However, they're pretty much forced to do it. Every country fan wants to hear a Kenny Rogers release, and "Coward of the County" and "Lucille" were very country cuts. By the same token, I think the A/C stations have to do the same thing if it's "Lady" or "She Believes In Me." I do think the bulk of the A/C stations look at product from Nashville with great suspicion. They really have to like the music, and I don't think a lot of them really want to play it. But that's just what keeps us all going in this business.

A Fragmenting Audience?

Another debate in country music is fragmentation, but we don't hear as much about the conflict between country "purists" and modern listeners as we used to. A few years ago there was a very vocal crowd that sent us hate mail for comments we made about country music and change. Everything changes, and country music changes along with it. Even the people who live in the back hills in West Virginia where I came from many years ago all have TV antennas now; they're better educated, they hear commercials, they see movies, and they hear sounds they want incorporated in their music. A big artist can get by with almost anything, once they're established. For at least a couple releases they can cut some very pop-sounding songs and the Country stations will play

them. But if they don't come back occasionally with a good country-sounding record, they'll hear about it.

A few years ago some artists were crossing over from A/C to country, and doing quite well. Olivia Newton-John is a good example. "Let Me Be There" actually was released as a pop single and was shipped out, but some of the people involved in country music thought it could make it in Country. They had it released, it was a smash, and then it came back and was a big hit in pop. She really broke with a country-sounding record. Today people are a little more liberal, but we still get the cries. The artists have to be aware that the Country listener wants to hear more country-sounding songs, but it is a lot more open today, as far as the songs, the instrumentation, and even the production are concerned.

Country:

The Next Best Thing?

I don't think there's any question that a lot of artists who are really having it difficult in the pop field say, "You know, I really should be cutting in Nashville." What they're saying is they can't get any records played at the pop stations and this is their only salvation. I know a lot of artists would rather be in the pop field, and this probably will be a temporary situation. Quite a few of the bands who were doing well a few years ago call and want a country date. Pop radio has gone by them.

Country radio really doesn't have much to worry about from the impact of A/C radio. These things fluctuate all the time, and I sense at this moment a little bit of a backlash. I think Country radio prefers to play the country records, and the A/C stations want to play the more pop-sounding cuts. But six months from now that could be totally changed. There's always going to be country music. It'll go through even more changes in the coming years, but I think that country is so big today that it is a very important segment of middle-of-the-road music. It may not be A/C, but a lot of the acts fit in. I think that the idea of country music, which is based on simple stories and melodies, will always find an audience.

Just a Note from **BILL**
CONGRATULATIONS C.M.A.
FOR JOINING IN THE
15th ANNUAL RADIO SEMINAR

RADIO AND RECORDS . . .
THEY GO TOGETHER!
LOWERY AND COUNTRY . . .
THEY GO TOGETHER!
LET'S KEEP IT THAT WAY!

Always Together,



3051 Clairmont Road, N.E.
Atlanta, Georgia 30329
404 / 359-0822

The Lowery Group
of Music Publishers
Companies

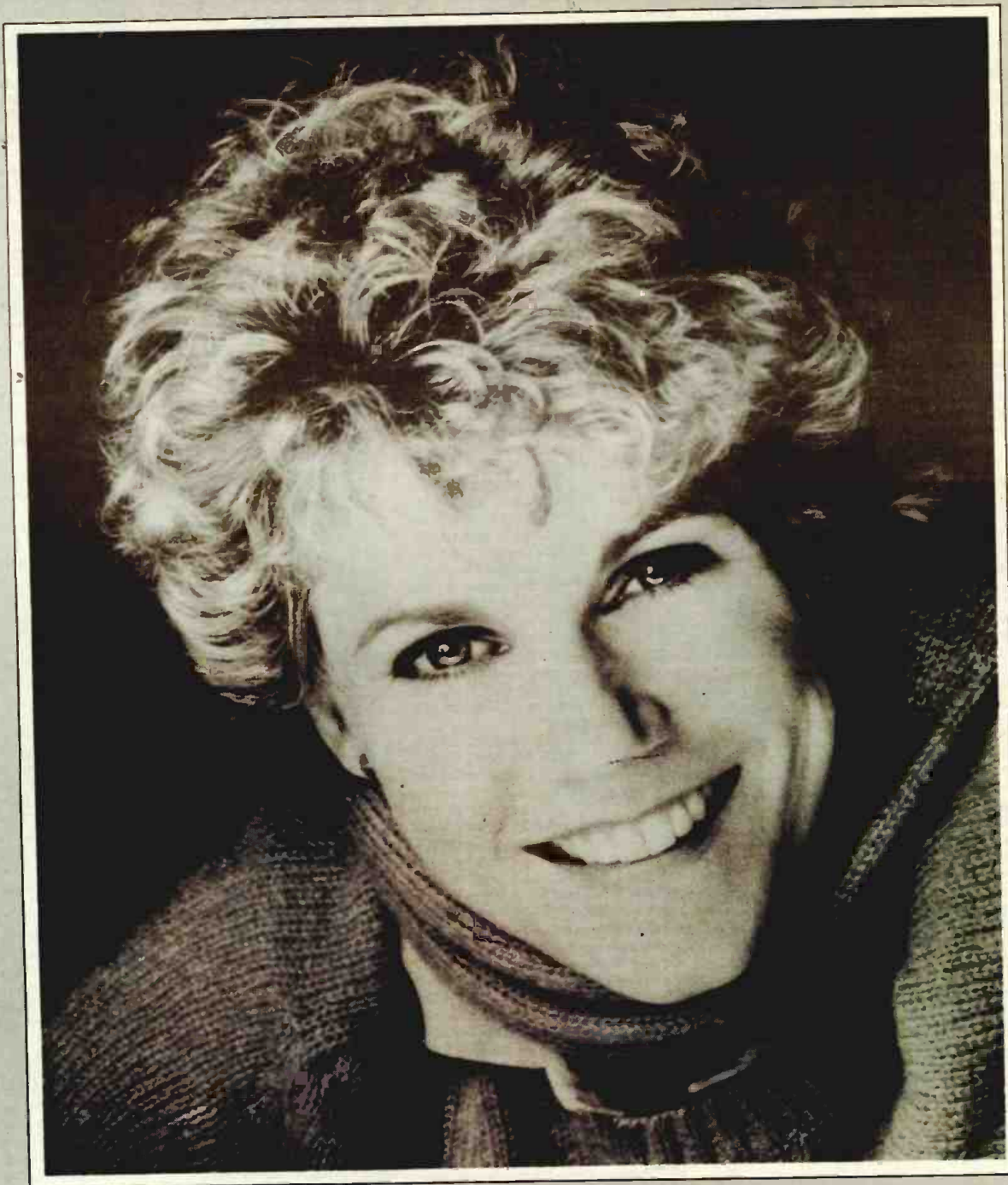
Bill Lowery

**POPIROCK/COUNTRY/JAZZ
GOSPEL/CLASSICAL/R&B
FILM/VIDEO**

If you are involved in any of
the above — you need to
be involved in the NMA.



Nashville Music Association
P.O. Box 25309
Nashville, TN 37202
(615) 321-5662/321-5NMA



THANKS COUNTRY RADIO

Anne Murray

Country Crossover

Blackburn

Continued from Page 68

record companies, has become a target. They're very active in their purchases, and they will be the ones who have CD equipment in their homes, they'll be the ones to support the video music, and we feel that if the country industry is going to grow, it needs to position itself to accommodate these tastes.

Music With A Punch

A lot of radio people tell me that their listeners who were traditionally locked into a Country format now are punching dials. A lot of these people tend to be motivated out of fear but I don't paint a doomsday picture at all. I do think country music will become even more difficult to define, but we've always had trouble defining what country music really is. In all honesty there are many shades of it, from Ricky Skaggs to Alabama to Deborah Allen, even to Joe Stampley doing his '50s/'60s oldies trip. All this is under the umbrella of country music, and I think that very definition is the success of country music.

I believe the record companies will be playing country further into the soft rock or A/C style. A lot of our records will fall into this category as we walk through the '80s. I also think videos will become a major factor there. More and more opportunities will be available for video, and I think country music has to position itself to take advantage of that. We will position our roster to be viewed on cable, and right now there are 97 regional cable systems available that will play our videos. There are 14 or 15 national systems that we can hit, and we wouldn't have to go near MTV. As far as country music goes, the MTV thing is not really compatible. Their audience is that 13-21 year-old age group that is defin-

itely not going to respond to "Are The Good Times Really Over" by Merle Haggard. But as country music grows, and we tend to view the A/C format as perhaps a supplement to the Country format, what is happening is that Nashville is now producing records that are compatible to another form of music. We used to say crossover was Top 40, but now crossover is A/C. In any case, radio really has nothing to fear.

We have the Moe Bandy's and the George Stratts and the Ricky Skaggs, and they'll always be there. But country music today is much bigger than just that definition. We're not going to do anything that will consciously hurt the Country radio station, but on the other hand we do run our operations down here to turn profits.

The Urban Ripple

A lot of attention has been given "Urban Cowboy" as a cause for much of this crossover. "Urban Cowboy" as a movie is one thing, but as a ripple effect, as a residual, it had a tremendous impact. It married country music to a lifestyle. It made it much more comfortable. It brought it out of the closet. Stockbrokers on Wall Street changed into cowboy hats and blue jeans and went to the Lone Star on Friday night to drink beer, as opposed to going to 21. What "Urban Cowboy" did was present the opportunity to weld a lifestyle with the music. At the same time Madison Avenue picked up on country music and used it to sell various products, from pickup trucks to aftershave lotions to beer. Country music presented more than just the stereotyped way of life, and people liked it.

The Video Complement

As we solidify the visual image with the audio image, our chances of a purchase become much greater. That video plays a very important role. Does this deemphasize Country radio? Perhaps it does, but I think now we've got a supplement and the industry is starting to branch out. There are some alternatives available where there weren't any before. In the long run I think it's good for country music. The individual who feels threatened by this, those Country radio people in those smaller markets, shouldn't be. As we grow, there's enough in there for everybody.

There is no doubt that radio has done a great job exposing country music, but the reason we went from 500 stations in 1977 to 2500 in 1983 is because somebody in the broadcasting industry said, "Hey, we could make a buck with this format!" The reason we're in this business is to make money, and as we run these operations down here for our parent record companies, the bottom line is the bottom line. This is no different from the way radio stations are run. I know enough general managers and owners who tend to feel as I do, who don't view it as a sellout. But often some radio critics say we should protect the traditional virtues and values. Well, we recognize that group of listeners, and we produce records for them, too.

Biting The Bullet

The country music industry is changing, and radio has to be aware of what is happening. You have to be aware of what your market is and what's going on, and what people like and don't like. I just feel so many times that music is programmed on the strength of bullets. I don't think this is research. It's cheap. These programmers want to be led. I'm not being critical of the chart process, because it does help. But I think if I owned a radio station and were a programmer - which I'm not - I would just want to be aware of what the needs of my market were, and not really be that influenced by a bullet on a chart.

As I mentioned before, the bottom line is the bottom line. But country will survive, and if I owned a radio station I would not feel threatened by the progress of country music. There's enough for everybody.

Norwood

Continued from Page 72

to all people. When I want Mexican food, I go to a Mexican restaurant; likewise with Chinese, Italian, or whatever. The same is true with the needs of listeners. When people are in the mood for a certain kind of music, they had better hear that kind of music when they go to the place where they believe they are going to get it or they will leave - it's as simple as that.

With regard to artists who "manipulate" their musical labels to benefit their career, I think that certainly one path to pop stardom is through traditional country beginnings. Time and time again, artists who have gone on to be major acts have received their initial airplay on Country stations. The people at the record labels understand this and try to utilize the larger-playlisted Country stations to break acts they believe can cross over if they could only get enough exposure. They get that exposure by building a solid Country base and then moving on. Even Olivia Newton-John began on Country stations nine or so years ago. There's no doubt they are using Country radio in this manner. I don't think this is necessarily bad as long as Country radio is discerning with regard to what is good product and what isn't.

I don't have any problem with a pop act who says they want to cut a country record. I think they can bring a tremendous amount of technical and performing expertise to Country audiences. The key to playing or not playing the record should be quality and whether or not it fits the sound of the station.

There has been considerable concern lately about Country radio losing its exclusivity of sound. A good number of the same records are showing up on differently-formatted stations, and the sound of the records in general - especially those in the A/C and Country formats - is moving closer together. This is happening more and more.

I try to maintain the exclusivity of sound at our station by keeping our product country. Seattle is a very competitive A/C market, and we have to keep our identity separate from the A/C stations. I don't mind other stations playing country artists and it doesn't affect what I do, because a separate decision must be made on each record individually to decide if it fits the sound of our station. I don't care who it is or what it is; if it doesn't fit the sound I am trying to achieve, I don't play it. One thing I have found is my audience in Seattle does not mind a pop-type sound as long as it does not fall into the category of rock & roll.

As a whole, I think too many records that people (the Country audience) don't like are being played on Country radio stations. There are too many radio people who will play almost anything that comes in the door - or anything

they are told to play. As was discussed in the R&R articles last November and December, the fact that most MDs are relatively inexperienced - thus susceptible to promotional pressure - leads them to add records on their station that should not air on a Country station. This, in turn, shows up in the trades and misleads other stations. It becomes a vicious cycle as people regurgitate what are basically falsehoods to one another through the trades.

The basic question of how one determines what is too pop and what is not gets back to a theory of mine that PDs and MDs are really not on top of what people in their markets want to hear. One doesn't need a sophisticated, computerized callout system. All it would take is two or three hours per week of going to country night clubs or concerts and talking to the people. Ask them what they like, who their favorite artists are. The margin of error is awesome and the sample size is terrible, but it sure is a lot better than what most programmers are now doing.

Seattle is a very tough A/C market, and a good number of them had been playing a considerable amount of country product. Interestingly enough, the percentage of country music played on A/C stations here in Seattle has been going down. There appears to have been some A/C listener resistance to those stations playing country product. Maybe, during the time of highest country play on A/C stations, the A/C programmers got caught up in the country hype and hoopla and made the same mistake I feel Country programmers who play pop crossover records are making today - that is not really listening to their audience but playing what they think the audience wants to hear. There is also the possibility that a couple of years ago there was not a lot of good A/C music out there. The A/C people know that country music appeals to the same demo and they figured they could deliver adults by adding country music, because a record already successfully tested on adults by a Country station is guaranteed 25-54.

Much of this stuff is negligible when adding records. Every time I listen to a record, foremost in my mind is whether or not the sound fits into what we are doing. I don't even care if it is a pop act, as long as it fits into what we are doing. We must be consistent in our sound. When listeners tune into a Country station, they have to know they are listening to a Country station. Especially if you are in a market where the stations are packed together on the dial - people have got to know who you are. Programmers have to quit blindly playing bad records by Country stars, who are trying to become major superstars via the crossover route. People have got to say to themselves, "Does it fit into our radio station and is it consistent with what we are trying to accomplish?" If not, come hell or high water, they shouldn't play the record if they don't believe in it. If they do believe in it, and truly understand who their audience is, then they should stick with it and play it no matter what it does nationally.

615/242-5845

816 18TH AVE. S.

Sam Cerami
Promotions

P.O. BOX 120502

NASHVILLE, TENN. 37212

Mickey Gilley, Johnny Lee and Gilleys Club Welcomes You To Nashville For The Annual Country Radio Seminar

*Thanks for playing our records and
listening to us with our partners!*



**"The Yellow Rose"
Johnny Lee & Lane Brody**

*Thanks to Steve Wax
Love, Johnny & Lane*



**"Candy Man"
Mickey Gilley & Charly McClain**

Gilley's

4500 Spencer Hwy. • Pasadena, Texas 77504 • (713) 941-7990

Warner Brothers Records

3300 Warner Boulevard
Burbank, CA. 91519

WILLIAM MORRIS AGENCY, inc.

2325 Crestmoor Road - Nashville, TN. 37215
Telephone: (615) 385-0310

IN CONCERT INTERNATIONAL, INC.

P.O. Box 22419
Nashville, TN 37202

The Brokaw Company

9255 Sunset Boulevard, Suite 411
Los Angeles, California 90069
(818) 273-8860

CBS Records

49 Music Square West
Nashville, TN 37203

EPIC Records

51 W. 52nd Street
New York, N.Y.

Country Crossover:

Oatman

Continued from Page 68

podge, sludgy mass of music that is neither fish nor fowl. It is not good A/C, and it's not good Country. It's not singable anymore because it's so overproduced, and I don't know who identifies with it.

I think the record companies hope that if they can cut a record of Dolly and make it sound sort of country, throw a guitar in there every now and then, then add all the stuff that the people in Adult Contemporary like, maybe we'll get a big A/C hit and the Country guys will automatically play it. Unfortunately, that's what happens, because the Country guys will play anything that has an established country artist's name on it.

The people in Nashville who are producing this music today don't know anything other than rock production, and they're out of their comfort zone. What they're trying to do is make the music sound like what they're comfortable with. In addition, the artists and the people marketing them think "Gosh, we already have a country base, and they don't sell many records in the country field, but let's go after that country base. When we get them, then we'll go over to the rock field and make our money." It is all done on the assumption that the country audience will buy anything, but country isn't a large audience by itself, so they have to cut a record to sell in the pop field. If they would just leave the music alone and cut pure country stuff, the crossover would take care of itself. The music would still sound country, but it would have enough of an edge to it that it wouldn't lose its identity.

Losing The Country Identity

I feel real strongly about the identity problem, and it isn't

because I'm a redneck traditionalist. It's because I make my living selling the difference between our music and Adult Contemporary. I make my living marketing the loyalty aspect of the Country audience. When the producers of this music take away the difference, then I no longer have a distinctive edge to what I'm trying to market.

What we're beginning to see is a lack of interest on the part of the audience. We're seeing an audience saying, "Hey, that isn't my stuff, I don't understand that anymore." So they don't care, and what we're seeing is an erosion of the loyalty of the listener. Now they can dial around and get the same kind of stuff on other stations.

We play a lot of traditional stuff, and we have to go to the oldies library to get it, because there isn't that much of it being made anymore. We mix a lot of the older stuff in with what we do, and it's tough finding anything coming out of Nashville that has any traditional country value to it at all. Even the so-called country artists are cutting newer stuff, and there's just a handful of people producing country music.

The purist is going out and buying tape and listening to it on his car stereo because he can't hear traditional country anymore. He's buying cutout albums because that's the only stuff that has it anymore, and he's saying, "Hell, I don't want to identify with that new stuff." The young people, the A/C listeners, aren't going to listen to country if you call it country. If you don't call it country, and it isn't country, then what the hell is it? The traditionalist is offended when Dolly Parton sings a song that the original artist put out. If Styx did a song that Dolly is trying to do, the Country listener laughs at her. We're making bad adult contemporary music to pass off as terrible country.

End Of A Fine Affair

The goose that laid the golden egg is dying. Country music and radio have had a great relationship, but it is beginning to fade. We're telling the Nashville promotion guys that the product must have some Country value to it. This means that Kenny Rogers could have a great record in the Country field, but if it doesn't have the Country value we aren't going to play it. A lot of programmers at Country stations come from a different format and they're out of their comfort zone, and they're trying to pull it over to what they're familiar with. They don't like the fiddle, the steels, the stuff like that, and the record producer goes out and cuts something that doesn't sound country, and these hotshots jump on it.

What seems to be the trick, as far as the record companies are concerned, is to take an artist, break him Country, get a couple country records, then get him over to the pop field. That's the established marketing pattern for an artist now. I'm not against the stuff, I'm just against so much of it with no thought toward the country edge. So many guys in Nashville don't want to be called country — they just want to be "music." That's fine, except it doesn't give me anything to sell on the street. When I go out against the AOR and A/C and CHR stations in the market, I want an edge. I don't have that when they merge the music into that twilight zone out there between good adult contemporary and good country. Somewhere in between is sludge.

What can happen if we don't catch it and do something about it? Well, in five years country music will have gone the way jazz did. It'll be a cult thing that people wish they could hear but can't, so they have old record collections and swap them and sit around and say, "Hey, remember Jimmy Newman?" If nobody's making it or producing it, there'll be no place to get it. Maybe live radio will come back. Maybe we'll go back to finding bands in the regional areas and having them live at the radio station.

The real heart of the problem is that in the day of research and computers and the ability to go out and track and study, the guys that are producing the stuff and the guys who are playing the stuff — us — aren't doing a very good job of finding out what those people want to listen to. What I'm doing, and what I think we're going to do even more of, is to see if we can't interest some of the talent and record companies in letting us direct-market an artist. The problem is that you talk to a producer, and he'll say, "Damn, you're right," and then he'll turn around and produce Barbara Mandrell so she sounds like Barbara Streisand. I'm for definitive, traditional country music, and I think it's dumb for a commercial reason not to produce more of it. I'm not saying that because I love fiddles and steel guitars, but because I love making a good living playing good country music.

Havens

Continued from Page 70

with. I think it has been a far more beneficial thing to have country artists gain popularity than it has been to worry about other radio stations playing the music. Those other stations also play a lot of music that country music fans won't like. When you come out of Crystal Gayle and go into Culture Club, you're not going to hold onto a real country music fan, so I'm not all that concerned about it. I think it is more of a positive than it is a negative.

The Dangers Of Over-Production

I think Country fragmentation — traditional vs. contemporary — goes back before "Urban Cowboy." This is a discussion we were having in country music years before that movie came out. I don't think it's anything particularly new. I tend to agree from a purely musical standpoint that there is some danger of country music losing its identity when it all becomes vanilla and it all sounds alike and is highly-produced. Probably the most dangerous aspect of this is to take a country-type song, use pop production techniques, and end up with a song that is more pop than country. It even becomes worse when you take a pop production, an old rock song, and try to turn it into something country.

There seems to be a trend in the record industry to retreat old rock songs, and I think this is a highly dangerous thing. Stations have a capability to put an end to this by refusing to play them, but when they are released by artists who are so popular and have such track records and high familiarity to country music listeners, they're almost forced to play them. For a Country station to not play a record by Conway Twitty, or any of the other major country music artists who have released re-makes in the last couple years, is really asking a station to make a pretty strong stand — especially when there are a lot of fans out there who like those artists' music.

Limited Protection Plan

What a radio station can do about the kind of music that is not really country music is very limited. I don't think a medium market station has a great deal of power to do much of anything, because they pretty much have to play whatever it is that's out, hot, and popular. To turn your back on music that is popular and not play it in favor of playing more obscure music just so you can pat yourself on the back and say you're supporting an art form I think is purely ridiculous. A station has to play what is hot.

What the local station has to do to protect itself in its own market is to become a bigger part of that market, and this generally involves doing things beyond just playing music. It involves getting involved in the community so that the radio station means something. For a long time Country music stations were just always there but they never made any appearances beyond the local honkytonk. They never bothered to do news, and they never bothered to have their disc jockeys do anything beyond going

to the local car dealer and try to sell a car. Those days are gone. The Country format is a viable one, and Country stations should be aware that the music they're playing is mass appeal. They have to adapt themselves to do the things the MOR and A/C stations have done for years.

Lund

Continued from Page 70

These operations have big news and personality, and usually a good signal. They are the "mass appeal" station of the market who just happen to play country product. I think two or three Country stations in a market are very good for Country. What it does is expose different kinds of Country programming to the would-be listener. Ten years ago there was really only one kind of Country programming, and I think that limited country's acceptance because people were only hearing that one sound. Today there are several kinds of Country formats.

We test songs on a per-song basis, and we've found there are at least two different Country listener groups. There is the modern country, and the traditional country. When you do music research, it's a good idea to find out what group each person hails from — do they like Kenny Rogers, Dolly Parton, and Barbara Mandrell, or Ricky Skaggs and Merle Haggard? Some programmers even divide the audience into three groups, the third being the crossover segment. The problem is that most of the newer artists are crossovers — the Oak Ridge Boys, Alabama, and so forth. If you test music within these "life groups," you'll find that the traditional country person will listen to the crossover mixed in with whatever they like.

The whole situation is similar to CHR and AOR, which are two separate rock & roll life groups. The album-oriented people really like the AOR artists, and another segment likes the CHR artists. But you'll find crossover artists in both — like Pat Benatar. This does not extend, however, to all songs — just certain ones.

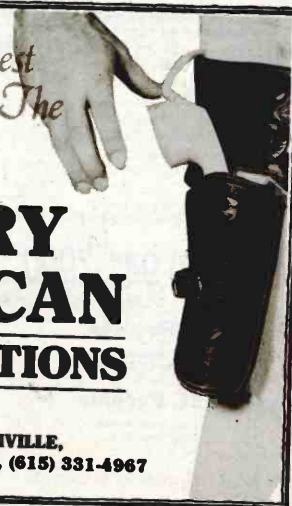
Over-Exaggerated Death

Because Country appeals to a 25-54 demo it is a very strong format, and I don't see it dying. What I do see is that Country programmers will become more market-oriented, and less intent on breaking lots of new artists and playing national formats. Too many stations have started sounding alike, and programmers have to become research-oriented and learn how to market their product. Instead of playing the role of being all things to all people, playing a crossover song, then a traditional song, then a modern country song, they're going to become more specialized. As soon as there gets to be more than one Country station in a market, specialization comes right down the pike. In the Country format, I think it has been slow in growing, and management needs to realize that it is more than a Country station that plays good country songs. They really have to sell to the advertising community as well as the listening community on a stronger basis.

"The Fastest
Drawl In The
South"

**JERRY
DUNCAN
PROMOTIONS**

BOX 110791, NASHVILLE,
TENNESSEE 37222, (615) 331-4967



Rabb

Continued from Page 70

ly on it as heavily.

The A/Cs are competing against us, and they will do whatever they can to take away some of our adult audience. I think the way that we counter that is to be very judicious in programming those records. If a country artist makes what we consider to be a subpar pop record, we should avoid it like the plague.

When it comes to adding what are generally considered to be pop acts, I like to make sure the record is already established on the A/C. Let them play those records first. Let them get established over there so that by the time our listeners hear them they're already used to it and it won't stick out so much.

There's no preconceived notion when a record comes on the desk as to whether this will sound good on the radio or not — you have to take each song on an individual basis. If you are not sure about a record, don't add it until you are sure that it will work. Call around to other PDs and ask if it's working for them. You live and die by your decisions, so when you're making the decision on whether or not your audience will accept a certain record, make sure you have as much input as possible.

When adding records, remember people tune to your station with a certain expectation of what they're going to hear. If you don't meet that expectation or if you play something in contrast to that expectation, you risk blowing them off. With the Country audience, it's sometimes as important who it is as what it is. Most of us have heard a lot of records, and sometimes we're right and sometimes we're wrong. It's such an

old cliché, "What you don't play won't hurt you," but if you're uncomfortable with the way a record sounds, don't play it. Let the other guys play it.

In this market our station is not the first choice of most of our listeners. We're their second or third choice, so we have to assume that to an extent they're listening to us to get away from a change of pace. If we play the same thing the A/Cs are playing we're doomed. I think the way you counter the A/Cs is to make sure you don't lose your identity; make sure that within a given 10 or 20 minutes people know they are listening to a country music station. How you flavor it between those records in that 10 or 20 minutes is your decision as a programmer.

This is a society of so much selectivity. Going to a radio station in your larger markets is almost like going up to a magazine rack. If I want news I go to Time magazine. If I want to read about sports, I go to Sports Illustrated. If I want to read about business, I take Business Week. I think radio's becoming the same way. If I want mellow rock, I go to this station; news, that station. If I want country, I go to the Country station. I can flavor the station with pop-compatible music, but the overall identity has to be Country.

In years past many stations were reluctant to use the word "country" on the air for fear of alienating the masses they were trying to attract. In my opinion, things have changed.

Using the word country on the air is more important than ever, because it billboards the unique thing we have to offer. Even if there are two Country stations in the market, you still have something unique to offer compared to the rest of the market, and nowadays it's so important to stress your identity.

Collins

Continued from Page 67

Country. I think it's all a matter of opinion, but the labels look primarily at the bottom line. It's what everybody looks at. If you're not selling records, you don't stay in the ball game.

I highly respect the traditional approach. I think you'll find it on most records that I do, and although there may be more crossover MOR country, there's always a traditional country song on there as well. The country MOR records we're making today will in ten years be looked at as country. Take the rockabilly music of the '50s — some people label that as country, but actually it was rock. What we're doing now is going to be viewed as country. It's always been this way, but I do think the change and growth of country music has to continue. You just can't keep doing the same thing.

I think "Urban Cowboy" got the whole fad started. All of a sudden the cry was "Hey, let's all wear cowboy hats and blue jeans." This happened from New York to L.A. to Paris, but now it's all over. Anything like that will only last a short time. The whole thing was just another fad, but it was great for country music. It's still great, but we're into something else now.

**Fragmentation:
A False Fear**

Country really isn't fragmenting as much as everyone thinks. The strength that country music has today lies in the songs. People always want to hear great songs. They also want to hear songs that are indicative of their lifestyle, their emotions, and the economy of the country. Country music has a way of using lyrics that people can identify with, and I really don't see that country music is going to be fragmented.

The industry is very competitive, and it will continue to be. Video will be a great tool for country and MOR product, and a continual change will be going on. All of a sudden somebody's going to run into the next Beatles, or Kenny Rogers, or Elvis, and everybody will be flocking into the record stores. It's a cycle that happens every so often, and I think we have to constantly be changing and building and developing. This growth and change is very important.

Jorgenson

Continued from Page 67

variance in sound between that real traditional mandolin and fiddle approach and the newer country-rock instrumentation. Country music is just much more diverse than it was, and you have to remember that the baby-boomers were weaned on a lot of country crossovers. Now they're growing up; they're growing older, and their tastes are growing more diverse.

Choosing Up Sides

I think a broad-based Country approach can really work, and I think it is working in a lot of markets. Of course, it all depends on the complexity of the market. If you had a station that was very much steeped in traditional country and was really shying away from the crossover artists, then certainly there is room for another station to come in and approach country from a different angle. This is also true of A/C, CHR, and album rock: they're all variations of any format within a broad definition, and I think this is a simple phenomenon that can also be applied to Country.

Twelve years ago when I ran a radio station in Denver, Country was much more traditional because of the kind of music that was available. There just wasn't as much crossover available back then. Now there is, and several splinter groups have started to form. But — traditional or contemporary — I think it's wrong for either group to factionalize. They shouldn't take sides, pointing at the other guy and saying, "Hey, your version of the music we enjoy is not acceptable to us." I think there's a lot out there for everyone to enjoy, and this kind of conflict should stop. I've never once seen or heard a crossover artist point the finger the other way and say "Hey, you traditional guys are trying to screw up our music for us." However, I have seen the traditional artists point back at the crossover artists and accuse them of destroying traditional country.

The Pith Of The Pendulum

Just look at how the pendulum has swung: we went through the crossover genre, and now we're coming back to the George Straits and the Ricky Skaggses and the John Andersons. Of course, some of that music is already beginning to cross over, like with John Anderson's "Swingin'." This is all just part of the Country evolution.

Obviously a lot of artists can make money without crossing over. Ricky Skaggs is making


money, as is George Strait. A lot of these performers are making a nice living, and I just feel it's a matter of degree. If they want to cut traditional records, that's their option. On the other hand, if someone feels he can make more money by doing crossover stuff, that's his prerogative.

Country music runs in cycles, and it always has. There's no question it comes in waves, and you'll see country grow and then decline to some extent and then grow again. The consumer is a moving target, and it's very difficult to predict what is going to be popular taste five years from now. There's no marketing genius in our culture who has been successful in doing that. I don't know what clothes are going to look like, and I have no idea what religious convictions may be like, and I have no idea really what the music world is going to look like in five years. But I do know one thing — there is a lot of room for country to grow.

There seems to be a popular notion that the country music consumer and the country music audience should be, or could be, narrowly defined. But they can't. Listeners and consumers come in all sizes and shapes, and they have a diversity of interests and a wide range of musical preferences. To simply say "If you like Eddie Rabbitt's 'Drivin' My Life Away' you ain't country" is wrong. One of the ironies of this entire situation is Barbara Mandrell's record, "I Was Country When Country Wasn't Cool." That was a very crossover song.

Death Of A Stereotype

What does a Country listener look like? Well, what does a News/Talk listener look like? Does he run around with a little press badge in his hat, with the brim turned back? Of course not — but for some reason there's an unbelievable stereotype that's been applied to Country and it's absolutely fallacious. We used to run up against a real Country bias. This bias still lingers but it doesn't have the impact as it once did because the buying community has grown up, and they realize country music is just as acceptable as any other music form is. There used to be a phenomenon known as the spotlight syndrome: if you were listening to country music in the days before air conditioning at a spotlight and somebody pulled up next to you, you'd either crank the radio down or roll the window up. Now Country's come out of the proverbial closet and is a very broad-based and acceptable form of music. Just because it carries the label "country" does not mean that it's not contemporary.



EMH RECORDS

CURRENT RELEASES
JACK GREENE
 "I'd Do As Much For You" 0028

RAY PENNINGTON
 "Drownin' My Troubles" 0029

Watch For Releases This Year By:
JESSE SHOFNER — LOIS JOHNSON

EMH RECORDS
 1300 DIVISION ST., SUITE 304, NASHVILLE, TN 37203
 (615) 255-3009

President Eugene Henry Operations Director Lynn Pennington National Promotion Director Roy Perry Marketing Director Lacy Elliott

CAROLYN PARKS PROMOTIONS
 P.O. Box 150546
 Nashville, TN 37215
 (615) 320-1759

"National Parks Service"
 Calling the R&R Reporting Stations

Marketplace

Current and Classic Airchecks!

Current Issue #47 features KFIM.G. Kelly's first show, WLUP/John Landecker's first show, Phoenix's KOPR/Howard Hoffman & KZZP/Chris Siebel, Nashville's WWKX, DC/Baltimore's new CHR's WAVA & WMAR-FM, KIS/Rick Dees, KABC/Ken & Bob, KYUU/Rick Shaw & Portland's KCNR. 90-minute cassette, \$5.50.

Special Issue #5-27 features SAN ANTONIO'S A/C's KLLS & KONO, CHR's K TSA, KTFM & KITY plus AOR's KXZL & KISS; AUSTIN'S CHR KHFI & AOR KLB; AMARILLO'S CHR's KOIZ, Z93 & KPUR, EL PASO'S A/C's KR0D & KYSR, and OKLAHOMA CITY'S A/C WKY & AOR KATT. 90-minute cassette, \$5.50.

Special Issue #5-28 features ALBUQUERQUE'S A/C's KOB, KOB-FM, KZZX & KQEO, CHR KNMQ, & AOR's KFMG & KWXL; TUCSON'S A/C's KCEE & KAIR, CHR's KTKT, KHYT & KRQO, & AOR's KLPX & KWFM; PHOENIX'S A/C's KOY & KOOL-FM plus Urban KUKQ, & SPOKANE'S A/C's KREM & KJRB, CHR KHQ-FM, plus AOR's KREM-FM & KEZE. 90-minute cassette, \$5.50.

Classic Issue #C-40 features KHJ/Roger Christian-1965, KFNB/Bill Balance-1959, KCBQ/Brian White-1976, WABC/Dan Ingram-1971, KWST/J.J. Jackson-1980, KHJ/Shana-1977, KING/Mike Brody-1971, KYA/Steve Jordan-Bill Holy-1973, & WGCL/"Shotgun Tom"-1975. Cassette, \$10.50.

STILL AVAILABLE: #5-24 (Detroit & Kansas City), #5-25 (Las Vegas & San Bernardino), #5-26 (Dallas-Ft. Worth), @ \$5.50 each.

CALIFORNIA AIRCHECK
Box 4408 — San Diego, CA 92104
(619) 460-6104

The Cat's Pajamas

Topical, Useable, Workable Humor.

For sample write:
P.O. Box 5591, Wilmington, NC 28403-4155
(919) 763-5356



Poor (announcer's name's) Almanac

Your own staff of writers and researchers do it all for you. Concise stories, timely quotes, celebrity profiles, meaningful facts, sports anecdotes, fresh, relevant material. For a Free Sample — P.A.N.A., P.O. Box 85152, San Diego, CA 92138.

SEXY SOAP OPERA FOR RADIO

Daily one-minute drama on tape.

A sophisticated daily drama of love and conflict between the sexes. BILLBOARD calls it a one-minute soap opera "fix."



PARTY LINE — All the action takes place in daily one-minute episodes. Call for free demo: FULLER (312) 579-9578



MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

	Per insertion
1 Time	\$50.00
6 insertions	\$45.00
13 insertions	\$40.00
26 insertions	\$35.00

Volume Rates Available

Additional \$10.00 per week charge for Blind Box ads.

Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, two weeks in advance of publication date. Marketplace ads are non-commissionable.

Submit to: **Marketplace**
RADIO & RECORDS 1830 Century Park West
Los Angeles, Calif. 90067 (213) 583-4330

CHANNEL ONE PRODUCTIONS

DALLAS

Custom Production For You
And Your Advertiser!

Original music jingles and production, new Country package available now! Call

1015 N. I-35, East, Suite 200
Carrollton, TX 75006

(214) 242-4284

ELECTRIC WEEENIE
RADIO'S MOST RESPECTED
DJ GAG SHEET SINCE 1970
DON COOK, Q102... "Dann near wet my shorts reading page one this month. Enclosed is check for another great year of the Weenie."
FOR FREE SAMPLES WRITE
The Electric Weenie, P.O. Box 25-066
Honolulu, Hawaii 96825 (808) 390-9800

Custom Station Promos

Station ID's • Logos • Other Production Services
All Formats • **Market Exclusive**

FREE DEMO
WRITE ON YOUR STATION LETTERHEAD

R. Dennis Steele

creative services

236 Bala Avenue • Bala Cynwyd, PA 19004



Scotchcart Aristocart Audiotape
Sales Reconditioning
BROADCAST CARTRIDGE SERVICE

Brochure 1714 898 7224

RADIOACTIVITY

Services that work!

We're unique in that we consult both stations and individual broadcasters:

- | | |
|---------------------|-------------------------|
| For Stations | For Announcers & PDs |
| • Format | • Aircheck/Resume |
| • Sales & Program | • Refinement |
| • Seminars | • Aircheck Analysis |
| • Aircheck & Market | • Employment Counseling |
| • Analysis | • Jingles/Shouts |
| • Jingles | |

Free details/call or write today:

3954 Peachtree Rd., Suite 202

Atlanta, GA 30319

MC
VISA

Money Back
Guarantee

Funny In 10 Seconds

... or Less!
For this month's comedy issue write on your station letterhead to:

FINE LINES

Write: Fine Lines
1000 Pine Hedges
Floor 1000
Sausalito, CA 94965

Contemporary COMEDY

Hundreds renewed again!

Free sample!

Write on station letterhead to

Contemporary Comedy

5804 D Twining
Dallas, TX 75227

O'Liners

FREE SAMPLE ISSUE
of radio's most popular humor service

For sample, write on station letterhead to: **O'Liners**

1237 Armacost Ave., Suite #6, Los Angeles, CA 90025

Get a FREE issue of

Goldmine

The world's largest record collector's publication! Thousands of records of all types from rare to common for sale in each issue. Fill the holes in your station's collection or your own personal collection. Also articles on recording stars of the past and present. All types of music including new jazz section and expanded country & western coverage. Published every two weeks. Sample free or send \$22 for 13 issues (1/2 year) to: **GOLDMINE**, Circulation Dept. AQ2, 700 E. State St., Iola, WI 54990. Mention this ad!

PROFESSIONAL CHEAP COMEDY

"... Was delighted to find P.C.C. a great source." Dick Durante/WCOZ. For action-packed sample package, send one dollar to...

P.O. Box 6344, Virginia Beach, VA. 23456

RADIO PERSONNEL NEEDED

For the past several weeks NATIONAL has received job orders from radio stations in California, Florida, Texas, Michigan, Tennessee, Virginia, Nebraska, Indiana, New York, Arizona, Pennsylvania, and Massachusetts, to name just a few. Radio stations in more than 25 different states looking for announcers, news people, programmers and sales people. These jobs are for small, medium & major markets. If you are looking to make a change, now is the time. NATIONAL the NATION'S LEADING RADIO PLACEMENT SERVICE places our registrants from coast to coast. For complete information, and registration form, enclose \$1.00 postage and handling fee.

NATIONAL BROADCAST TALENT COORDINATORS

Dept. R, P.O. Box 20551, Birmingham, AL 35216

ACT NOW! (205) 822-9144

Terry Marshall's

Daily Insider

• Entertainment News For Radio •

CHR, AOR, AC

Call for a free trial subscription

(415) 564-5800

KNOCKERS!

The only pre-recorded comedy service in the world. Guests for your show, gags; comedy news reports; sounds; gimmicks; features; exclusive material.

No Free Samples. Your KNOCKERS! 1 sample cassette costs \$5 and gets you started right away with top quality professional material. Catalog included with tape.

Send \$5 to KNOCKERS!

Box 153 La Grange, IL 60525

FREE ISSUE OF Galaxy

Radio's most complete personality biweekly. Current artist Bio & update, record facts, daily **celestial** almanac, trivia, etc. Send for sample on ALL AIRSHIFTS TODAY! Station letterhead:

Box 20093R, Long Beach, CA 90801

DIAL-L-O-G

HUMOR, CONVERSATION, CALLS, CALENDAR & MORE

For free sample write on station letterhead or call

(804) 270-7206 9AM-5PM EST Richmond, VA 23228

Radio Surveys

100 calls, \$495, \$127 down and \$33 per month. Daily raw data free. Surveys personalized and customized. Now in our 10th year of growth. Call Dick Warner, collect, (404) 733-0842.

S-A-M-S

Marketplace

Columbia School of Broadcasting

FREE PLACEMENT SERVICE

Takes the Headache out of Hiring . . .

- Qualified pre-screened graduates trained as DJ's, Account Executives, Writers, Engineers
- Trained beginners • Experienced Pros

• Offices Nationwide
Call the Job Placement Director
(213) 469-8321



COLUMBIA SCHOOL OF BROADCASTING
(not affiliated with CBS, Inc.)
6290 Sunset Blvd., Hollywood, CA 90078

Accountant Available

Experienced accountant. Record company and music publishing background. Corporations and royalties. Per diem or part-time, per hour. (213) 765-1439.

FUNNY FUNNY STUFF!!!!

Funny Horoscopes, Crazy Commercials, Silly Soap Operas, Ridiculous TV & Movie Reviews, over 1000 different bits (25 pages per month) delivered to you mouth. For FREE-BIE, write: **HYPE, INK**; Box 69581, Los Angeles, CA 90069

Increase Sales Results

The radio and record industries are big markets to cover with a limited sales force. So why not put R&R Marketplace to work for you?

It's a sure way to generate qualified sales leads.

Just call
(213) 553-4330
for more information.

Opportunities

Openings

EAST

South Jersey WJJC needs full and parttime announcers now. T&R: Bruce Crawford, WJJC, Box 132, Salem, NJ 08079. 609-935-1510. (3-2)

96.7XZ seeks morning personality. T&R: Tom Mitchell, WPXY, 55 St. Paul St., Rochester, NY 14604. EOE M/F (3-2)

Experienced morning personality needed. AM CHR format. T&R: Joe Montana, Futuremark, 490 N. Main St., #208, Pittston, PA 18640. 3 yrs. experience. EOE M/F (3-2)

Medium market sunbelt on the water needs a PM news anchor. T&R: John Walsh, Box 3087, Lake Charles, LA 70602. EOE M/F (3-2)

50kw FM next to DC needs T&R from experienced A/C for full & parttime shifts. NVB, Box 2108, Manassas, VA 22110. EOE M/F (3-2)

One of the South's legendary stations seeks full & parttime help. T&R: Larry Ryan, KEEL, Box 20007, Shreveport, LA 71120. No calls. EOE M/F (3-2)

PM 100, 300kw CHR looking to fill our 8-10pm personality slot. T&R: Robert John, PD, 1860 Union Ave., Memphis, TN 38104. EOE M/F (3-2)

Openings

MIDWEST

News reporter/anchor for midwest CHR. T&R, writing samples: Rob Young, WKNR/WFKR, 67 W. Michigan Mall, 612 American Bldg., Battle Creek, MI 49017. EOE M/F (3-2)

THE BEST WANTS THE BEST!

Major Midwest Powerhouse is accepting tapes for an entertaining personality who knows how to have fun! If you are ready to perform on a major market state-of-the art facility, we're ready to listen to you. Tapes & resumes only to: P.O. Box 41459, Chicago, IL 60641. An Equal Opportunity Employer.

Openings

Wanted: tape for future openings from high energy CHR jocks. Chris Cairns, WAHC, Box 707, Neenah, WI 54956. No calls. EOE M/F (3-2)

Top rated AOR has future openings full & parttime. T&R: Warren Williams, KATT, Box 25787, Oklahoma City, OK 73126. EOE M/F (3-2)

Want to make up? Midwest medium market accepting T&R, photos. Strong production a must. KWTO-FM, Box 4588GB, Springfield, MO 65804. EOE M/F (3-2)

96.0CK seeks an OM. Successful 100kw rock format. Organizational & administrative, promotion abilities. T&R: Bob Kirby, KGNU/KDCK, Box 1398, Dodge City, KS 67801. (3-2)

RARE OPENING!

Upper Midwest CHR FM. 19K+ for PM drive personality. Excellent benefits. Solid company. No beginners. Top rated station. T&R to Radio & Records, 1930 Century Park West, #639, Los Angeles, CA 90067.

"P.T. BARNUM"

★ was the Master of Promotion! ★

You think you're better? If so, we want to hear from you. If you're frustrated with not having the money you need for successful promotions, we want to hear from you. If you can make a top 10 broadcast operation shine, this is your chance to prove it.

Let us hear from you. All replies confidential. Grab our attention by sending your philosophies and samples of your latest creations to: Radio & Records, 1930 Century Park West, #635, Los Angeles, CA 90067. EOE M/F

PM news anchor for WYBT/Baltimore. Demanding workload desired. Dynamic air presence from experienced newscaster who is self-motivated. Scott Harris, 301-523-8900. EOE M/F (3-2)

WEAR, station with heavy news seeks professional, hard-working team player for future fulltime news reporter openings. T&R: Lisa Malina, Box 727, Fitchburg, MA 01420. (3-2)

OM, non-commercial FM station. BA degree, 3 yrs. professional, supervisory experience required. By March 18: Staff Relations, SUNY College, Brockport, NY 14420. (3-2)

North Jersey A/C with heavy news commitment seeking PD. T&R: WNNJ AM, Box 40, Newton, NJ 17860. EOE M/F (3-2)

WWJL 50kw AOR accepting T&R for possible full & parttime positions. Local applicants encouraged for parttime. T&R: Buzz Knight, Box 95, Danbury, CT 06810. EOE M/F (3-2)

WOBB has two immediate openings. One CHR, one A/C. T&R: Jay Sorenson, Box 927, Toms River, NJ 08754. EOE M/F (3-2)

Broadcast Unlimited is looking for A/C talent to fill positions throughout New England. T&R: 16 Cotsway, Wayland, MA 01776. EOE M/F (3-2)

Newscaster, 3 yrs. experience. Highly motivated & dependable for creatively challenging department. T&R: ND, 156 Broadway, Long Branch, NJ 07740. (3-2)

SOUTH

92FM, 100kw seeks future air talent/production. T&R: Mike Stewart, Jackson Plaza, #50 Old Hickory Bl., Jackson, TN 38305. No calls. (3-2)

KVOL needs personality-oriented announcer for PM drive. T&R: Jeff Nemetz, KVOL, Box 3030, Lafayette, LA 70502. EOE M/F (3-2)

Coastal Sunbelt large market looking for smooth, adult nighttime air talent capable of quick personality on up tempo A/C. Minorities and females encouraged. Send to: Radio & Records, 1930 Century Park West, #640, Los Angeles, CA 90067.

Top rated CHR in N. Texas is looking for high-energy AM drive. T&R, photo: Chuck Beck, QV103, Box 4327, Wichita Falls, TX 76308. No calls. EOE M/F (3-2)

THE SOUTH'S MOST COMPETITIVE SMALL MARKET

Hit rocker looking for aggressive, well-rounded pros who enjoy sunshine and hard, rewarding work. All shifts and responsibilities, especially mornings, music, production. Natural, relatable personalities. Immediate openings. Rush T&R, salary, goals to: Radio & Records, 1930 Century Park West, # 641, Los Angeles, CA 90067.

Engineer-announcer needed. Fast growing Texas chain. T&R: Lance Poling, KVRN, Sonora, TX 78950. EOE M/F (3-2)

Country 1290 needs a new morning man. T&R: Box 4327, Wichita Falls, TX 76308. EOE M/F (3-2)

WCOS AM&FM needs a reporter/anchor. Experience necessary. T&R, writing samples: ND, Box 746, Columbia, SC 29202. EOE M/F (3-2)

Needed yesterday. Meters, midday personality with great production for VA's top station. K92 FM, T&R: Bill Jordan, Box 92, Roanoke, VA 24022. EOE M/F (3-2)

NEED 2ND HALF OF MORNING TEAM

Medium market Modern Country station seeking personality to complement morning show team. Must be friendly and outgoing. Good benefits and opportunity for growth. Also seeking afternoon drive talent. T&R: Radio & Records, 1930 Century Park West, #638, Los Angeles, CA 90067. EOE M/F

wmjc 95fm

magic

•• OPPORTUNITY •• OPPORTUNITY •• OPPORTUNITY ••

Congratulations to

KIP GUTH

Program Director, WMJC "MAGIC" 95FM
Detroit, Michigan

on his recent station acquisition.

WMJC is now accepting resumes

for Program Director of Detroit's

1 Adult Contemporary Radio Station.

A Great Job as part of one of

America's Finest Broadcast Companies

Greater Media, Inc.

Send confidential work history to:

Richard J. Yankus, General Manager

WMJC - One Radio Plaza

Detroit, Michigan 48220

If you're qualified and interested... Don't wait - Because the opportunity won't.

WMJC W-IND - Greater Michigan Radio
An Equal Opportunity Employer

Opportunities

Openings

Looking for mature drive personality for AM Country. Must have 2 yrs. commercial experience & work well with people. Salary open. PD. 319-354-9500. (3-2)

WBNC/Canton needs 2 outstanding employees. Experienced on air personality & a newsproducer/reporter. Call Mike Dorn, 216-456-7166 before Noon. EOE M/F (3-2)

Needed before books: AM drive or middays at A/C AM stereo. Good bucks for right person. T&R Shewen Elliott, Box 1377, Bismarck, ND 58502. No calls. (3-2)

Midwest Medium Market

Full service A/C needs bright, entertaining personality with warmth & reliability. Pay around 20k. Cassette, resume, present salary and ratings history to: Radio & Records, 1930 Century Park West, #636, Los Angeles, CA 90067. EOE

WEST

NBSA productions opening for Secretary, Personal Assistant. Experience helpful. Resumes: 2210 Wilshire #202, Santa Monica, CA 90403. 213-306-8008. EOE M/F (3-2)

Air talent wanted. Versatile, 3 yrs. experience, strong production, desire for longevity. Marcia Hale, PD, KXJQ, Box 5068, Bend, OR 97701. EOE M/F (3-2)

ND at fastest-growing station in southern Colorado. Informal, personable, credible. Rush T&R: Chuck Finney, KKFM, 225 S. Academy Bl., Colorado Springs, CO 80910. EOE M/F (3-2)

KSNB-87 seeks afternoon A/C personality with strong voice, production, & versatile, creative writing ability. T&R, samples: Don Jaseop, Box 389, Salt Lake City, UT 84110. EOE M/F (3-2)

Seattle Urban-CHR looking for production person. Some air work involved. T&R: Steve Mitchell, KFKX, 1305 3rd., #700, Seattle, WA 98101. EOE M/F (3-2)

Rare full & parttime openings at KOME. Experienced AOR only. T&R: Pat Evans, PD, 1245 S. Winchester Bl., San Jose, CA 95128. No calls. EOE M/F (3-2)

MAJOR MARKET A/C

Looking for overnight talent that can do creative work in music intensive format. Good production skills a must. Starting salary \$13,000. Minorities encouraged to apply. Great opportunity for advancement. T&R to: Radio & Records, 1930 Century Park West, #642, Los Angeles, CA 90067. EOE

King Broadcasting. Great morale, working conditions, benefits & ratings. Beautiful city. T&R: KREM/KLHT, Bill Stairs, Box 8037, Spokane, WA 99203. EOE M/F (3-2)

ND for station with high news profile to gather & write. Salary + expense. T&R: Cliff Somers, KARS, Box 880, Helen, MN 57002. EOE M/F (3-2)

Ratios reporter/anchor needed for AM/PM in central California. T&R: MD, Box 12081, Fresno, CA 93776. EOE M/F (3-2)

Looking for fulltime? A/RH&T & production. Beginners, we will train. T&R: Eric T., Box 720, Alamogordo, NM 88310. EOE M/F (3-2)

Fast-growing multi-station company invites T&R for future expansion in all position. Program Director, KPCC-FM, Powell, WY 82435. (3-2)

KZAP

Immediate morning opening for energetic, creative pro that wants to win in Northern California with a great company. No calls please. T&R to: Program Director, P.O. Box 15985, Sacramento, CA 95815. EOE

CHR KTKY new seeking T&R for future on-air & production. Call 602-522-8711. Or, Box 5685, Tucson, AZ 85703. EOE M/F (3-2)

NBSA productions, immediate opening. Experienced national Sales Director. Heavy phones, knowledge of 80's Rock helpful. Resumes: 2210 Wilshire #202, Santa Monica, CA 90403. EOE M/F (3-2)

Openings

RARE OPENING

Perform and grow as a morning entertainer at one of America's leading CHR's. KYNO-FM/Fresno has an immediate opening for a witty and energetic personality who is fun to listen to. T&R to: Wayne Decker, P.O. Box 6029, Fresno, CA 93703. EOE M/F

Positions Sought

Female broadcast school graduate. 2 yrs. broadcast experience, newspaper background. Seeking entry news position. Prefer MW. Dobb, 616-941-7963. (3-2)

Hire a pro. 14 yrs. from Z83, WOUE-FM, JB105. Hungry, make me an offer. Seeks A/C, CHR. Production whiz. 205-823-2183. (3-2)

Help! I need yours. Hardworking, recent college grad would love a chance to work for you. Professional experience as jock, great production. BRUCE, 301-989-7233. (3-2)

Experienced MD/middays, afternoons, nights. Looking for PD, MD CA A/C, CHR. Proven adult ratings winner. Call RICK, 408-373-7514. (3-2)

Rise beginner with medium market experience seeks fulltime any market. BA in broadcasting, dependable, creative, dedicated. Will relocate. JIM, 313-464-8092. (3-2)

TALK SHOW HOST

New ownership and format change result in the availability of Top 15 major market talk show talent. Young articulate, politically conservative, strong interviewer. Will consider relocating anywhere for the right challenge. Let's talk! MARK (412) 231-4388

13 yr. pro with major market experience, good pipes, attitude & production. 110% team player. Medium or major market. MICHAEL, 218-365-5745. (3-2)

Sports Director/DJ seeks small or medium market. BA, 6 mos. small market experience. Professional, dedicated & conscientious. Here's talk: RON GOODMAN, 213-202-1249. (3-2)

Here's your last chance to hire a hardworking, enthusiastic, dedicated professional who takes his work seriously. Don't hesitate. Call DAVE, 402-488-1295. (3-2)

6 yr. pro, 3 yrs. in majors, all formats. Uptempo, personable delivery. Hot blade. 30+ voices. Team player. Contact ROGER, 303-965-8320. (3-2)

I live for California radio. Get me there now. Multi-talented personality works hard. 100% team player. Call K.C., 801-287-5059. (3-2)

COP-winning production. Many voices & effects. 13 yrs. on-air. Positive self-starter available now. Prefer west coast medium. ROGER, 603-969-8162. (3-2)

9 yr. news pro with MD experience. Strong writing skills, looking for medium or major market slot. LARRY, 618-522-0061 or 327-5002. (3-2)

Superb production artist. Original, creative ideas. Able to entertain 26+ A/C listeners. Good pipes. Intelligent phones. A total team player. REX, 414-637-8102. (3-2)

JOB ONE

Is ratings and revenue!!!! This act delivers dynamite AM Drive, programming know-how, innovative promotions. Available now to aggressive ACFM. Medium to major market. (609) 737-1421.

I need a new challenge. CHR, A/C, Country. 5 yrs experience. Prefer rockers. JD, 409-634-9350. (3-2)

5 yr. pro self programming aptitude, knowledge & some experience seeking PD position, A/C, CHR, AOR, BA & working on MA. T&R, credentials package: 419-255-5211. (3-2)

MD, talk host, UPI stringer, stable TV news. Seeks career advancement in Midwest or West Coast. Experienced, hard worker. JOHN, 805-864-3124. (3-2)

Jill McCloud, formerly KLAC/Los Angeles seeks PD or morning man position in top-50 market. Midwest or South. 801-785-9568. (3-2)

Woman news announcer seeking job. Articulate, creative, good writer, dependable, bright personality, trained. Prefer Midwest. FRAN VAN, 219-931-2196. (3-2)

Wanted: Solid FORD spot in small or medium market. Greatly interested in WJMO. 30 yr. pro, prefer Country. JD, 206-343-8422. (3-2)

The multi-talented guy with the funny name wants to work for you. A/C, CHR, news, sports, anything, anywhere. TRIPP ROBERTS, 201-228-1413. (3-2)

Positions Sought

Bob O. Tate, Midnight Cowboy, KTWO/Casper, 8 1/2 yrs. now looking. Over 2 decades as C&W entertainer. PD & creative production specialist. 307-265-5616. (3-2)

Insane announcer, dependable, hardworking, good pipes, stable. Call for T&R. CHR or A/C. Prefer within 75 miles of Chicago. Crazy TONY IMBURGIA, 312-442-1198. (3-2)

Personality morning man with major market experience. Excellent wit phones & promotions. AOR, CHR, top-30 markets. Call BILL, 612-541-1344. (3-2)

Radio news that sounds like USA Today reads. Contact JEFF MICHAELS with experience at WROR/Boston & KOPA/Phoenix. 617-236-1767. (3-2)

Morning Personality

LUV-A-BULL... "Ole" BOB considering new A/C challenge. Present contract about to expire. 15 years including San Diego, Dallas, L.A. Strong 18-34 Women... good phones... have fun. (606) 744-9100 6-10am EST (606) 273-9838 afternoons

Experienced A/C drive MD with production. 3 yrs. Midwest or northwest. MIKE, 218-262-1878. (3-2)

Air personality/Promotion Director. 7 yrs. experience AOR, A/C, CHR, Country, advertising degree. Creative concepts from inception through production. BILL, 616-637-6996. (3-2)

San Diego! No waiting, available now. AOR, CHR, parttime, fulltime, nighttime, daytime or anytime. GIL HERNADEZ, 714-770-4338. (3-2)

First phone, will travel. 7 yr. vet with MD experience. Good writing & production skills. AOR, CHR. Call BRIAN, 217-243-6797. (3-2)

White female, 29, with 4 yrs. on-air news & production. Seeking fulltime position. South, SW markets. T&R, SUZETTE, 517-843-5198. (3-2)

13 yrs. CHR, A/C seeking AM or PM drive. Formerly WMAK, WAPE, B104, & 0105. JOHN LEEDER, 301-822-1985. (3-2)

JEFF SCOTT, top morning man in Stockton, CA is available immediately for hot hits or CHR station in West. Also sports. 618-448-1767. (3-2)

Wendy White, black female announcer, newscaster, talk host, looking to do news, 8 yrs. experience, 8 yrs major market. Call 213-388-2653. (3-2)

Production pro A/C, CHR personality. No hype, just a 1-on-1 communicator. Medium FM's preferred, but will consider all. TOM, 203-366-3338. (3-2)

Need a PD. It's me. Experience includes 0105, WGGG, WJZD, Magic 98. Prefer A/C in small, medium market in South. Call PETE, 813-626-8943. (3-2)

Billboard Award Winner

Billboard AOR personality Of The Year for Small Markets seeks career opportunity. Presently Asst. PD at "Superstars" outlet. Over 7 years experience on-air; programming; production; promotions. BSC. Stable one-on-one communicator. MARK LAPIDUS (919) 347-1836.

12 yrs. WKIX-WYVD/PaloAlto. Available now. Mature, responsible, honest, loyal. Best references. AM/PM drive/middays. RON MCKAY, 819-467-3647, or 851-2711. (3-2)

RICH ECKSTEIN, WMGG, KLSI, KJR looking for major market airhost or medium market programming. Call 813-726-8120. (3-2)

Sports talk host/pro basketball & baseball PBP man who stylishly calls play, then explains knowledgeably. Has respect, rapport. Fun with callers. 518-785-3734.

Medium-market personality with 6 yrs. experience in production, programming & management. Prefer Country or A/C. TERRY, 502-945-4392. (3-2)

Nicole was born Tuesday, I got fired Friday. 6 yrs. experience PD, air talent. Heavy sports knowledge. Call DUANE, 414-497-2076. (3-2)

Black, looking for a CHR station, MD or PD. Excellent production, good voice, tight board. 6 yrs. experience. Serious replies only. 803-754-1187. RON FOLKS (3-2)

ND/DJ, 5 yrs. on-air, original comedy, news satire, strong production, seeking major market. AOR, CHR, news, talk. RICH ALCOTT, 707-837-0719 or 964-7277. (3-2)

AL PATTERSON would like to do commercials & voice-overs for your radio station, & is reachable at 312-781-5236. Will do live show for right people. (3-2)

JILL EBERLY, top Jack members at WTUE/Deyton & WMAA/Anderson, & Pittsburgh. Raised all categories 1st 2 weeks as WMAA PD. 215-482-6448. (3-2)

Positions Sought

6 yrs. experience Jax, MD, medium market with degree, looking to make your AOR #1. Ready to move. Call DAN WALSTON, 615-688-1019. (3-2)

PBP? I do it and do it well. Currently working & looking for exceptional opportunity. Don't let me slip away. FRANK, 505-325-7623. (3-2)

Moving to NYC, NJ, CT area. Currently in major market, good numbers. Will consider any challenge. Contact DAVE KERWIN, 4 Sunny Close, White Plains, NY 10607. 615-383-4487. (3-2)

Give me a break! 14 year PD, MD, air talent, production. KELLY FROST, 415-887-1629. (3-2)

Format change will leave a morning pro and family without. Another fun personality has gone. FRED, 817-939-0390. (3-2)

Changes

RADIO

Lynn Rego joins KGO/San Francisco as Account Executive.

Jessica Steward appointed Local Sales Manager, Love 94/Miami.

Bob Morency returns to Love 94/Miami as Account Executive.

Marci Warshell named Account Executive at WCAL-AM/Philadelphia.

RECORDS

Alvin Eng joins Island Records/New York as Publicity Coordinator.

Mary Ann Palmiotti has been appointed Pre-production & Packaging Manager, Island Records/New York.

Jeff J. White named National Retail Sales Coordinator, Island Records/New York.

INDUSTRY

Kenneth A. Giel named Deputy Director, Anti-Pracy Operations, RAA/New York.

Steven J. D'Onofrio appointed Coordinator of Investigative/Legal Services, RAA/New York.

Miscellaneous

100% Country station, needs record service from all labels. Bobby Davis, KYKZ, Box 959, Lake Charles, LA 70602. (3-2)

WWPA/Williamsport, PA is interested in hearing from former air talent for our 35th anniversary May 22. Contact Ken Sawyer Jr., Mgr., 717-323-7118. (3-2)

Dates appearing at the end of each listing signify first week listed.

R&R Opportunities Advertising

Radio & Records provides free listings (maximum 24 words or 3 lines) in Openings, Positions Sought, and Changes. You may place your free listings by phone on Wednesday, Thursday & Friday 9am-5pm (PST).

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: \$20 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$35 per inch per week (maximum 35 words per inch). \$20 for border, box number, \$15 for postage/handling.

Payable in Advance

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For Opportunities, call (213) 553-4330 (Wednesday, Thursday, or Friday only) or mail to: Radio & Records, 1930 Century Park West, Los Angeles, CA 90067.

The Music Section

National Music Formats Added This Week

Satellite Music Network

George Williams (214) 343-9205

The Starstation

CULTURE CLUB "Miss Me Blind"
PHIL COLLINS
"Against All Odds (Take A Look At Me Now)"
LIONEL RICHE "Hello"

Country Coast-To-Coast

RAZZY BAILEY "In The Midnight Hour"
GAIL DAVIES "Boys Like You"
WAYLON JENNINGS
"I May Be Used (But Baby I Ain't Used Up)"
JOHN CONLEE "As Long As I'm Rockin' With You"
SHELLY WEST "Now I Lay Me Down To Cheat"

Rock America

MATTHEW WILDER "The Kid's American"
TRACEY ULLMAN "They Don't Know"
CULTURE CLUB "Miss Me Blind"
PHIL COLLINS
"Against All Odds (Take A Look At Me Now)"
YES "Leave It"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

CULTURE CLUB "Miss Me Blind"
UB40 "Red Red Wine"
YES "Leave It"
LIONEL RICHE "Hello"
TINA TURNER "Let's Stay Together"

TM A/C

STEPHEN BISHOP "Unfaithfully Yours (One Love)"
LIONEL RICHE "Hello"

TM Country

JOHN CONLEE "As Long As I'm Rockin' With You"
RONNIE McDOWELL "I Dream Of Women Like You"
STEPHANIE WINSLOW "Dancin' With The Devil"
DAN SEALS "God Must Be A Cowboy"
GAIL DAVIES "Boys Like You"
MEL McDANIELS "Where'd That Woman Go"

Transtar

Chick Watkins (303) 578-0700

RAY PARKER JR. "I Still Can't Get Over Lovin' You"
PAUL McCARTNEY "So Bad"

BPI

John Iles (800) 426-9082

Adult Contemporary

MICHAEL JACKSON "Thriller"
EURYTHMICS "Here Comes The Rain Again"
STEPHEN BISHOP "Unfaithfully Yours (One Love)"
PHIL COLLINS
"Against All Odds (Take A Look At Me Now)"

Country Living

DAN SEALS "God Must Be A Cowboy"
RONNIE McDOWELL "I Dream Of Women Like You"
WAYLON JENNINGS
"I May Be Used (But Baby I Ain't Used Up)"
CRYSTAL GAYLE "I Don't Wanna Lose Your Love"
MOE BANDY
"It Took A Lot Of Drinkin' (To Get That Woman...)"

Drake-Chenault

Bob Laurence (213) 883-7400

XT-40

OLIVIA NEWTON-JOHN "(Livin' In) Desperate Times"
KC "Give It Up"
LIONEL RICHE "Hello"
YES "Leave It"
CULTURE CLUB "Miss Me Blind"

Contempo 300

CULTURE CLUB "Miss Me Blind"
PAUL YOUNG "Come Back & Stay"

Great American Country

WAYLON JENNINGS
"I May Be Used (But Baby I Ain't Used Up)"
CRYSTAL GAYLE "I Don't Wanna Lose Your Love"
HANK WILLIAMS JR. "Man Of Steel"
T.G. SHEPPARD w/C. EASTWOOD "Make My Day"

Century 21

Greg Stephens (214) 934-2121

The Z Format

CARS "You Might Think"
YES "Leave It"
RICK SPRINGFIELD "Love Somebody"
CULTURE CLUB "Miss Me Blind"
TONY CAREY "A Fine Fine Day"
ALAN PARSONS PROJECT "Don't Answer Me"
GENESIS "Regal Alien"

The A/C Format

ALAN PARSONS PROJECT "Don't Answer Me"
J. IGLESIAS & W. NELSON
"To All The Girls I've Loved Before"
MANHATTAN TRANSFER "Mystery"
LIONEL RICHE "Hello"

Super-Country

J. IGLESIAS & W. NELSON
"To All The Girls I've Loved Before"
SHELLY WEST "Now I Lay Me Down To Cheat"

Radio Arts

John Benedict (818) 841-0225

Country's Best

VINCE GILL "Victim Of Life's Circumstances"
RAZZY BAILEY "In The Midnight Hour"
WAYLON JENNINGS
"I May Be Used (But Baby I Ain't Used Up)"
RONNIE McDOWELL "I Dream Of Women Like You"
MOE BANDY
"It Took A Lot Of Drinkin' (To Get That Woman...)"

Soft Contemporary

J. MATHIS & D. WILLIAMS
"Love Won't Let Me Wait"
ALAN PARSONS PROJECT "Don't Answer Me"
JEFFREY OSBORNE "We're Going All The Way"
J. IGLESIAS & W. NELSON
"To All The Girls I've Loved Before"

Sound 10

CULTURE CLUB "Miss Me Blind"
TRACEY ULLMAN "They Don't Know"
ALAN PARSONS PROJECT "Don't Answer Me"
BARRY MANILOW "You're Lookin' Hot Tonight"

Concept Productions

Dick Wagner (916) 782-7754

CHR

CULTURE CLUB "Miss Me Blind"
YES "Leave It"
ALAN PARSONS PROJECT "Don't Answer Me"
LIONEL RICHE "Hello"
TRACEY ULLMAN "They Don't Know"

Peters Productions, Inc.

Debbie Welch (619) 565-8511

Country Lovin'

WAYLON JENNINGS
"I May Be Used (But Baby I Ain't Used Up)"
DAN SEALS "God Must Be A Cowboy"
CRYSTAL GAYLE "I Don't Wanna Lose Your Love"

The Great Ones

STEPHEN BISHOP "Unfaithfully Yours (One Love)"
JEFFREY OSBORNE "We're Going All The Way"
CULTURE CLUB "Miss Me Blind"

Media General Broadcast Services

Bob Dumais (901) 320-4433

Action

PHIL COLLINS
"Against All Odds (Take A Look At Me Now)"
JEFFREY OSBORNE "We're Going All The Way"
CRYSTAL GAYLE "I Don't Wanna Lose Your Love"
ALAN PARSONS PROJECT "Don't Answer Me"
DeBARGE "Love Me In A Special Way"
CULTURE CLUB "Miss Me Blind"
JOHNNY MATHIS w/DENICE WILLIAMS
"Love Won't Let Me Wait"
GEORGE FISCHOFF "Boogie Piano Man"

Your Country

VINCE GILL "Victim Of Life's Circumstances"
RAZZY BAILEY "In The Midnight Hour"
MOE BANDY
"It Took A Lot Of Drinkin' (To Get That Woman...)"

Hit Rock

CULTURE CLUB "Miss Me Blind"
PHIL COLLINS
"Against All Odds (Take A Look At Me Now)"
QUEEN "Radio Ga Ga"
ROLLING STONES "She Was Hot"

"The Earons Are Coming"



Country's Most Current Music

NATIONAL AIRPLAY/50

March 2, 1984

From Weeks	To Weeks	Last Week's Pos.		Total Reports/Adds	Heavy	Medium	Light
1	1	1	1 ALABAMA/Roll On (Eighteen Wheeler) (RCA)	155/0	144	9	2
5	4	2	2 KENNY ROGERS/Buried Treasure (RCA)	152/1	123	25	4
13	8	6	3 JANIE FRICKE/Let's Stop Talkin' About It (Columbia)	153/0	115	32	6
12	10	8	4 MICKEY GILLEY/You've Really Got A Hold On Me (Epic)	150/1	105	39	6
11	7	4	5 DOLLY PARTON/Save The Last Dance For Me (RCA)	143/1	103	30	10
4	3	3	6 STEVE WARINER/Lonely Women Make Good Lovers (RCA)	133/0	99	23	11
20	16	12	7 EARL THOMAS CONLEY/Don't Make It Easy For Me (RCA)	148/3	85	53	10
2	2	4	8 LEE GREENWOOD/Going, Going, Gone (MCA)	139/2	85	39	15
10	9	9	9 STATLER BROTHERS/Elizabeth (Mercury/PG)	135/0	95	26	14
27	22	16	10 DEBORAH ALLEN/I've Been Wrong Before (RCA)	151/1	51	87	13
25	21	17	11 MICHAEL MARTIN MURPHEY/Will It Be Love By Morning (Liberty)	149/1	55	83	11
21	17	14	12 LYNN ANDERSON & GARY MORRIS/You're Welcome To Tonight (Perman)	133/3	69	50	14
6	5	5	13 EXILE/Woke Up In Love (Epic)	124/0	86	26	12
30	26	20	14 JOHNNY LEE with LANE BRODDY/Yellow Rose (Full Moon/WB)	150/3	71	83	16
14	12	10	15 CONWAY TWITTY/Three Times A Lady (WB)	131/1	75	41	15
37	31	25	16 BARBARA MANDRELL/Happy Birthday Dear Heartache (MCA)	155/3	37	95	23
34	27	24	17 GEORGE STRAIT/Right Or Wrong (MCA)	148/5	46	82	20
28	25	23	18 KENDALLS/Thank God For The Radio (Mercury/PG)	142/2	46	74	22
49	38	33	19 T.G. SHEPPARD with CLINT EASTWOOD/Make My Day (WB/Curb)	145/13	30	79	36
28	23	21	20 JOHN ANDERSON/Let Somebody Else Drive (WB)	128/2	54	57	17
22	20	18	21 JUDDS/Had A Dream (For The Heart) (RCA/Curb)	131/2	50	56	25
-	43	34	22 OAK RIDGE BOYS/I Guess It Never Hurts To Hurt Sometimes (MCA)	150/15	22	83	45
33	30	28	23 JIM GLASER/If I Could Only Dance With You (Noble Vision)	139/2	32	77	30
35	32	29	24 LEON EVERETTE/I Could's Had You (RCA)	143/4	29	83	31
39	35	32	25 ATLANTA/Sweet Country Music (MCA)	146/2	23	88	35
31	28	27	26 TOM JONES/It've Been Rained On, Too (Mercury/PG)	117/3	33	63	21
16	15	13	27 WILLIE NELSON/Without A Song (Columbia)	114/0	54	44	16
36	33	31	28 JOHNNY RODRIGUEZ/Too Late To Go Home (Epic)	121/8	10	73	38
-	45	38	29 MICKEY GILLEY & CHARLY McCLAIN/Candy Man (Epic)	139/17	13	72	54
-	47	40	30 CRYSTAL GAYLE/Don't Wanna Lose Your Love (WB)	143/29	9	76	58
44	40	35	31 HANK WILLIAMS JR./Man Of Steel (WB/Curb)	139/10	11	76	52
7	6	11	32 SYLVIA/Never Quite Got Back (From Loving You) (RCA)	102/0	53	28	25
40	37	36	33 DAVID FRIZZELL & SHELLY WEST/Silent Partners (Viva)	129/8	3	75	51
41	39	37	34 MARK GRAY/Left Side Of The Bed (Columbia)	118/8	9	67	42
18	19	22	35 RAY CHARLES & GEORGE JONES/We Didn't See A Thing (Columbia)	98/1	47	32	19
19	18	16	36 REBA McENTIRE/There Ain't No Future (Mercury/PG)	92/0	33	41	18
-	49	43	37 JOE STAMPLEY/Brown Eyed Girl (Epic)	85/11	9	55	41
17	14	19	38 WHITES/Give Me Back That Old Familiar Feeling (WB/Curb)	89/2	26	36	27
3	11	30	39 WAYLON JENNINGS/I May Be Used (But Baby I Ain't Used Up) (RCA)	114/42	3	40	71
DEBUT	3	30	40 DON WILLIAMS/Stay Young (MCA)	71/0	21	28	22
DEBUT	4	31	41 J. IGLESIAS & W. NELSON/To All The Girls I've Loved Before (Columbia)	83/67	11	22	50
-	46	46	42 GAIL DAVIES/Boys Like You (WB)	103/17	2	46	56
8	13	26	43 B.J. THOMAS/Two Car Garage (Clev.Int/Col)	63/0	17	29	17
DEBUT	50	47	44 ANNE MURRAY/That's Not The Way (It's S'posed To Be) (Capitol)	74/10	9	34	31
DEBUT	46	46	45 RAZZY BAILEY/In The Midnight Hour (RCA)	103/19	7	39	57
DEBUT	46	46	46 RONNIE McDOWELL/I Dream Of Women Like You (Epic)	99/25	2	35	62
DEBUT	46	46	47 MAC DAVIS/Most Of All (Casablanca/PG)	81/11	3	35	43
DEBUT	46	46	48 JOHN CONLEE/As Long As I'm Rockin' With You (MCA)	85/75	0	19	66
DEBUT	46	46	49 MOE BANDY/It Took A Lot Of Drinkin' (To Get That Woman Over Me) (Columbia)	89/7	3	34	52
DEBUT	46	46	50 DAN SEALS/God Must Be A Cowboy (Liberty)	87/16	1	36	50

MOST ADDED

- JOHN CONLEE (75)
As Long As I'm Rockin' With You (MCA)
JULIO IGLESIAS & WILLIE NELSON (67)
To All The Girls I've Loved Before (Columbia)
WAYLON JENNINGS (42)
CRYSTAL GAYLE (29)
I May Be Used (But Baby I Ain't...) (RCA)
I Don't Wanna Lose Your Love (WB)
DAVID ALLAN COE (29)
Mona Lisa Lost Her Smile (Columbia)
SHELLY WEST (26)
Now I Lay Me Down To Cheat (Viva)
RONNIE McDOWELL (25)
I Dream Of Women Like You (Epic)
MEL McDANIEL w/OKLAHOMA WIND (25)
Where'd That Woman Go (Capitol)
ED HUNNICUTT (22)
In Real Life (MCA)
RAZZY BAILEY (19)
In The Midnight Hour (RCA)
EDDY RAVEN (18)
I Got Mexico (RCA)

HOTTEST

- ALABAMA (103)
Roll On (Eighteen Wheeler) (RCA)
KENNY ROGERS (54)
Buried Treasure (RCA)
T.G. SHEPPARD with C. EASTWOOD (39)
Make My Day (WB/Curb)
STATLER BROTHERS (39)
Elizabeth (Mercury/PolyGram)
DOLLY PARTON (33)
Save The Last Dance For Me (RCA)
JANIE FRICKE (28)
Let's Stop Talkin' About It (Columbia)
STEVE WARINER (26)
Lonely Women Make Good Lovers (RCA)
LEE GREENWOOD (25)
Going, Going, Gone (MCA)
JOHNNY LEE with LANE BRODDY (24)
Yellow Rose (Full Moon/WB)
GEORGE STRAIT (23)
Right Or Wrong (MCA)
EXILE (23)
Woke Up In Love (Epic)

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 indicates the total number of Country reporters adding the song the week or noting that the song is among their five hottest.

BREAKERS

WAYLON JENNINGS

I May Be Used (But Baby I Ain't Used Up) (RCA)

On 73% of reporting stations. Rotations: Heavy 3, Medium 40, Light 71. Total Adds 42 including WXY, WPOR, WZZK, WMC, KYXX, WHK, KJJY, WDAF, WDG, WXCL, K102, KUZZ, KYGO, KSON, KSAN. A Most Added Record. Debuts at number 39 on the Country chart.

RAZZY BAILEY

In The Midnight Hour (RCA)

On 68% of reporting stations. Rotations: Heavy 7, Medium 39, Light 57. Total Adds 19 including KIX106, KSSN, WLW, WQYK, WTQR, WSLR, KTKP, KVOO, KIK-FM, KGHL, KFRY, KRAK, KOTM, KCUB. Debuts at number 45 on the Country chart.

GAIL DAVIES

Boys Like You (WB)

On 66% of reporting stations. Rotations: Heavy 2, Medium 45, Light 56. Total Adds 17 including WAJR, WWVA, WKLO, KLLL, WHOO, WIRK, WKMF, WFMS, WDG, KCJB, WWJO, KUUY, KEIN, KCCY. Moves 46-42 on the Country chart.

RONNIE McDOWELL

I Dream Of Women Like You (Epic)

On 63% of reporting stations. Rotations: Heavy 2, Medium 35, Light 62. Total Adds 25 including WGNA, KIX106, KMML, KLVI, WCOS, KSSN, WKIX, WQYK, WDAF, WDG, K102, KTKP, KYGO, KFRY, KEIN. A Most Added Record. Debuts at number 46 on the Country chart.

The information shown on the National Airplay 50, Breakers, New & Active and Significant Action, is current. The results shown are based on reports taken from our reporters on Monday, 2-27-84.

NATIONAL INDEPENDENT RECORD PROMOTION

ALAN YOUNG — MIKE BORCHETTA

WE COVER ALL
R & R—BILLBOARD—CASHBOX & SELECTED BILL GAVIN STATIONS
COMPLETE MAILING SERVICE TO OVER 2500 RADIO STATIONS—RECORD PRESSING

WE DELIVER!!

12162 Monogram Avenue
Granada Hills, CA. 91344
(213) 368-8728

Box 23308
Nashville, TN 37203
(615) 758-2995



THE STARS SHINE BRIGHTER IN P

oly G Gram

Country



The
Kendalls



Kathy
Mattea



Steve
Clark



Mac Davis



The
Statler
Brothers



Tom Jones

PolyGram Records



Country's Most Current Music

NEW & ACTIVE

MOE BANDY "It Took A Lot Of Drinkin' (To Get That Woman Over Me)" (Columbia) 89/7
 Rotations: Heavy 3, Medium 34, Light 52, Total Adds 7, WKX, WYVA, WLD, KMML, WAMZ, KULL, KFRY, Heavy: WPTF, WDAF, KVOO, Medium: WSEN, KXYL, KIKK, WLWI, KRMD, WCXI, KCBQ, KFCB. Debuts at number 49 on the Country chart.

DAN SEALS "God Must Be A Cowboy" (Liberty) 87/18
 Rotations: Heavy 1, Medium 38, Light 50, Total Adds 16 including WAJR, WESC, WMC, WLWI, KYXX, WTOR, KSO, WDAF, WITL, WHBF, KYAK, KJOT, KCB. Heavy: WYMK. Debuts at number 50 on the Country chart.

VINCE GILL "Victim Of Life's Circumstances" (RCA) 87/12
 Rotations: Heavy 1, Medium 25, Light 81, Total Adds 12, WKX, WEZL, WFNC, KSSN, KISS-FM, WIRK, WITL, KJCB, KTTS, WTDQ. Heavy: WTVY, Medium: WBGW, CHOW, KSO, KXY, KMP5.

JOHN CONLEE "As Long As I'm Rockin' With You" (MCA) 85/75
 Rotations: Heavy 0, Medium 19, Light 86, Total Adds 75 including WPTF, WYRK, WHN, WSEN, WYMK, KIKK, WAMZ, WLWI, WUSQ, WTDQ, WFMS, WXCL, KUGN, KMAK, KNIX, KCKC, KSON, KMP5, KGA. Debuts at number 48 on the Country chart.

JULIO IGLESIAS & WILLIE NELSON "To All The Girls I've Loved Before" (Columbia) 83/67
 Rotations: Heavy 11, Medium 22, Light 50, Total Adds 87 including WPOC, WHN, KIX106, WSOQ, KPLX, WMC, WKX, KXYX, WTOR, WWWW, WFMS, WMLL, KOMA, KUGN, KSON, Heavy: WSNQ, WAMZ, WOKK, KISS-FM, WLWI, WCXI, WCUZ, WOV, KVOO, KFBI, KRST. Debuts at number 41 on the Country chart.

MAC DAVIS "Most Of All" (Casablanca/PolyGram) 81/11
 Rotations: Heavy 3, Medium 35, Light 43, Total Adds 11, WYVA, KPLX, WFNC, KLL, WLWI, KYXX, KSO, WCXI, KXYX, WKCL, KEN, Heavy: WPOC, KIKK, WYVA, Medium: WMQZ, KLV, WOW, KUZZ, KNIX. Debuts at number 47 on the Country chart.

DAVID WILLS "Lady In Waiting" (RCA) 76/11
 Rotations: Heavy 0, Medium 35, Light 41, Total Adds 11, WPOR, CHOW, WESC, KSSN, WRNL, WCXI, WDAF, WITL, KJOT, KWJJ, KGA.

KATHY MATTEA "Someone Is Falling In Love" (Mercury/PolyGram) 67/14
 Rotations: Heavy 0, Medium 11, Light 55, Total Adds 14, WPOR, WYVA, WESC, WKZZ, WOKK, WIRK, WTOR, KRK, KVM, WEE, WITL, WTSQ, KMAK, KEN, Heavy: WYVA, Medium: WMQZ, KLV, WOW, KUZZ, KNIX. Debuts at number 47 on the Country chart.

LARRY WILLOUGHBY "Building Bridges" (Atlantic America) 55/1
 Rotations: Heavy 1, Medium 12, Light 34, Total Adds 1, WYVA, Heavy: WTVY, Medium: WSEN, KMML, KSSN, WLWI, KXYX, WOV, KVO, KRK, KJL, KEN, KRST.

MICKI FUHRMAN "I Bet You Never Thought I'd Go This Far" (MCA) 53/12
 Rotations: Heavy 0, Medium 11, Light 42, Total Adds 12, WPTF, WEZL, WESC, WMC, WQYK, WIRK, WTOR, WCXI, WITL, KEN, KGA, Medium: WYLI, WLWI, KSO, WKJQ, KRKT, KUGN, WTDQ, WYVA, WCAO, WZL, WSOQ, WFNC, WNOX, KXYX, WOV, KTK, KRK, KGA.

FAMILY BROWN "Repeat After Me" (RCA) 49/15
 Rotations: Heavy 3, Medium 7, Light 38, Total Adds 15, WGN, WCAO, WKY, WRNL, WDAF, KEB, WHBF, KTTS, WTDQ, KTK, KKAL, KUZZ, KRWO, Heavy: WTVY, WXCL.

SIGNIFICANT ACTION

VICTORIA SHAW "Break My Heart" (MPB) 48/13
 Rotations: Heavy 0, Medium 11, Light 35, Total Adds 13, WGN, WCAO, WIXY, KIX106, KSSN, KISS-FM, WLWI, WHOO, WITL, KOMA, KTK, KRST, KSO.

MEL McDANIEL with OKLAHOMA WIND "Where'd That Woman Go" (Capitol) 45/25
 Rotations: Heavy 0, Medium 8, Light 38, Total Adds 25 including WSEN, KMML, WESC, KXYX, WTOR, WFMS, KTTS, KTK, KUGN, KMAK, KCKC, KCB.

SHELLY WEST "Now I Lay Me Down To Rest" (Viva) 42/28
 Rotations: Heavy 0, Medium 8, Light 38, Total Adds 28 including WYVA, WCAO, WEZL, WSOQ, WFNC, WNOX, KXYX, WOV, KTK, KRK, KGA.

STEVE CLARK "That It's All Over Feeling (All Over Again)" (Mercury/PolyGram) 36/4
 Rotations: Heavy 0, Medium 8, Light 28, Total Adds 4, WLWI, KXYX, KBMR, KGA, Medium: WKLO, KSO, KFBI, KRK, KUZZ, Q92.

PINKARD & BOWDEN "Adventures In Parodies" (WB) 35/12
 Rotations: Heavy 0, Medium 2, Light 33, Total Adds 12, WBGW, KIX106, KHEY, KXYX, KFQO, WDAF, WTDQ, KTK, KVOO, KUGN, KFRY, KSO, Medium: WITL, KRST.

REX ALLEN JR. "Sweet Roseanna" (Moon Shine) 34/14
 Rotations: Heavy 0, Medium 7, Light 27, Total Adds 14, WGN, WKY, WQBO, WSOQ, WLWI, WIRK, WUSQ, KBMR, KFQO, WTDQ, KTK, KAK, KWJJ, KRST, Medium: WSEN, KXYX, KVOO, KFBI, KOL, Q92.

DAVID ALLAN COE "Bilene Lisa Lost Her Smile" (Columbia) 31/29
 Rotations: Heavy 0, Medium 4, Light 27, Total Adds 29 including WOKQ, WYRK, WANZ, KRMD, WTOR, KVOO, KTK, KSO, KMP5, Medium: WHOO, WOW.

ED HUNNICUTT "In Real Life" (MCA) 31/22
 Rotations: Heavy 0, Medium 3, Light 28, Total Adds 22 including WCAO, WYLI, WEZL, WSOQ, WCM5, KXYX, WUSQ, WTOR, KTTS, WYVA, KCKC, Medium: KHEY, KOL.

LORRIE MORGAN "Don't Go Changing" (MCA) 25/13
 Rotations: Heavy 0, Medium 3, Light 22, Total Adds 13, WSEN, WCM5, WIRK, WUSQ, KRK, KEB, WOW, KTTS, KTK, KUZZ, KUGN, KSO, Medium: KRMD, KRK.

PAULETTE CARLSON "Can You Fool" (RCA) 23/7
 Rotations: Heavy 0, Medium 1, Light 22, Total Adds 7, WIXY, WTVY, WUSQ, KTTS, K102, KUUY, KRWO, Medium: KXYX.

MARIE OSMOND "Who's Counting" (RCA/Curb) 20/14
 Rotations: Heavy 0, Medium 3, Light 17, Total Adds 14 including WGN, WSEN, WOKK, KRK, KTK, KUZZ, KNIX, KSO, KGA, Medium: WSNQ.

SIERRA "Branded Man" (Awesome) 19/11
 Rotations: Heavy 0, Medium 2, Light 17, Total Adds 11, WXY, WYLI, KHEY, WCM5, KXYX, KRMD, WUSQ, KBMR, WONE, Q92, KRST, Medium: CHOW, WKQ.

EDDY RAVEN "I Got Mexico" (RCA) 18/18
 Rotations: Heavy 0, Medium 1, Light 17, Total Adds 18 including WBGW, KIX106, KEAN, WKSJ, KEB, KRKT, KIK-FM, KCKS, KIBK, KRK.

MARSHALL TUCKER BAND "I May Be Easy But You Make It Hard" (WB) 18/10
 Rotations: Heavy 0, Medium 2, Light 16, Total Adds 10, WXL, WSEN, WSOQ, WUSQ, WTOR, KRK, WOW, KTK, KSO, Medium: KTTS, KRK.

JIMMY BUFFETT "Brown Eyed Girl" (MCA) 18/1
 Rotations: Heavy 0, Medium 7, Light 10, Total Adds 1, WKQ, Heavy: WHOO, Medium: WPTF, KLL, WKSJ, KRK, KSON, KSN, KIBK.

DAVID ROGERS "I Am A Country Song" (Mr. Music) 16/2
 Rotations: Heavy 0, Medium 3, Light 13, Total Adds 2, WYVA, WITL, Medium: WGN, KBMR, WOW.

KIERAN KANE "Dedicate" (WB) 15/15
 Rotations: Heavy 0, Medium 1, Light 14, Total Adds 15, including WBGW, WSNQ, WTVY, WAMZ, KRMD, WIRK, KRK, KRST.

MIKE CAMPBELL "One Sided Love Affair" (Columbia) 15/14
 Rotations: Heavy 0, Medium 2, Light 13, Total Adds 14 including KRMD, WKQ, KEB, WOW, WXCL, KRK, KOL, KNIX, KMP5.

GUS HARDIN "I Pass" (RCA) 14/14
 Rotations: Heavy 0, Medium 1, Light 13, Total Adds 14 including WKSJ, KRK, KRST, KCKS, Medium: WSNQ.

MAINES BROTHERS BAND "You Are A Miracle" (Mercury/PolyGram) 14/3
 Rotations: Heavy 1, Medium 2, Light 11, Total Adds 3, WOV, KTTS, KRWO, Heavy: KLL, Medium: KMML.

RAY STEVENS "My Dad" (Mercury/PolyGram) 14/0
 Rotations: Heavy 0, Medium 2, Light 12, Total Adds 0, Medium: WTVY, Light: WCAO, KISS-FM, WIRK, WUSQ, WOW, KGA.

BRENTWOOD "Anything For Your Love" (Hot Schatz) 13/3
 Rotations: Heavy 0, Medium 0, Light 13, Total Adds 3, KRMD, WUSQ, KSO, Light: WCAO, WSEN, WTDQ, KRK.

TONY JOE WHITE "We Belong Together" (Columbia) 12/4
 Rotations: Heavy 0, Medium 5, Light 7, Total Adds 4, WOKQ, WSEN, KEB, KSO, Medium: KMML, WEZL, KRMD.

NARVEL FELTS "You Lay So Easy On My Mind" (Evergreen) 11/6
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 8, KHEY, WLWI, KTTS, WTDQ, KVOO, KSO, Light: KXYX, KRMD, WOW.

PETER ISAACSON "No Survivors" (Union Station) 11/6
 Rotations: Heavy 0, Medium 0, Light 11, Total Adds 6, KRKY, WOKK, WCM5, WXCL, KTTS, WTDQ, Light: KMML, KRMD, KBMR, Q92.

ROD RISHARD "The More I Go Blind" (Soundwaves) 10/2
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 2, WTDQ, KGA, Medium: WGN, Light: WLWI, KXYX, KRMD, KEB.

CON HUNLEY "Deep In The Arms Of Texas" (Prairie Dust) 10/1
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 4, WOKQ, WSEN, KEB, KSO, Light: WYMK, KSO.

JOHNNY LEE "Say When" (Full Moon/WB) 10/0
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 0, Heavy: WOV, WTH, KCCY, Medium: WXCL, Light: WOKQ, KASE, KLV, KIBK.

REBA McENTIRE "Just A Little Love" (MCA) 9/7
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 7, WBGW, WRNL, KRMD, WCXI, WCUZ, KRWO, KOL, Light: WCAO, WIRK.

MERLE HAGGARD "Someday When Things Are Good" (Epic) 8/8
 Rotations: Heavy 0, Medium 1, Light 7, Total Adds 8, WSNQ, KXYL, WKSJ, WRNL, KSO, KYGO, KNIX, KSO.

SLIM WHITMAN "Cry Baby Heart" (Epic) 8/3
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 3, WGTQ, KRK, KSO, Light: WSNQ, WKQ, KTK.

JOHNNY TILLOTSON "I Lay Back (In The Arms Of Someone)" (Reward/Curb) 8/2
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 2, WXCL, KTTS, Light: KMML, KISS-FM, KFQO, KVOO.

COUNTRY ALBUM TRACKS

Cuts are listed in order, with the first cut receiving the heaviest airplay.

ARTIST/Song Title (Label)	Album Title
GEORGE JONES/Radio Lover (Epic)	Jones Country
ALABAMA/If You're Gonna Play In Texas (RCA)	Roll On
RICKY SKAGGS/Honey (Open That Door) (Epic)	Don't Cheat In Our Hometown
DOLLY PARTON/Downtown (RCA)	The Great Pretender
RICKY SKAGGS/Uncle Pen (Epic)	Don't Cheat In Our Hometown
ALABAMA/The End Of The Lyin' (RCA)	Roll On
DOLLY PARTON/I Can't Help Myself (RCA)	The Great Pretender
HANK WILLIAMS JR./Lovesick Blues (WB/Curb)	Man Of Steel
EXILE/Take Me To The River (Epic)	Exile
JUDDS/Blue Nun Cafe (RCA)	Wynonna And Naomi: The Juds
MEL McDANIEL/All Around The Water Tank (Capitol)	Mel McDaniel With Oklahoma Wind
WAYLON JENNINGS/Mental Revenge (RCA)	It's Only Rock & Roll

DAVID WILLS

"Lady In Waiting" #1377

GREAT FEMALE PHONES!

New & Active 76/11

BB 58★ CB 52★

★ "In just three weeks, 'Lady In Waiting' is the third most requested by women in our audience. David Wills proves again that he can deliver female listeners."

Rich Kimball, WBGW-FM/Bangor

★ "Don't wait to add, very female oriented record."

Rhubarb Jones, WLWI-FM/Montgomery

★ "Best release yet — both male & female."

Kevin O'Neil, WPAP-FM/Panama City

★ "Great female phones, seems to be a great jukebox record."

Lynn Waggoner, KEBC-FM/Oklahoma City

★ "Everything we look for in a country song."

Burt O'Brien, WAXX-FM/Eau Claire

★ "Great early phones, the best yet for David."

Doug Roberts, KBMR/Bismarck



Black/Urban BREAKERS.

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

DeBARGE
Love Me In A Special Way (Gordy/Motown)
69% of our reporting stations on it. Rotations: Heavy 12/1, Medium 18/3, Light 18/0, Extra Adds 4, Total Adds 18, WKXY, WAMO, WAOK, WVEE, WBXW, WDMT, WGPR, WWHC, KNOW, WPEG, WJHM, WLOU, WJJS, WLWV, WART, WAAA, WVOL, KDKA. A Most Added Record. Debuts at number 24 on the Black/Urban chart.

S.O.S. BAND
For Your Love (Tabu/CBS)
65% of our reporting stations on it. Rotations: Heavy 8/0, Medium 21/0, Light 21/4, Extra Adds 0, Total Adds 4, KRLY, WJJS, WAAA, KDKA. Heavy: WRDW, WATV, WPEG, KOKA, WDDM, WDAO. Debuts at number 32 on the Black/Urban chart.

LAID BACK
White Horse (Sire/WB)
64% of our reporting stations on it. Rotations: Heavy 20/1, Medium 14/0, Light 12/4, Extra Adds 1, Total Adds 6, WCRN, KJLH, WPLZ, WTVY, WVKO, WDAO. Heavy: WLD, KRLY, WGGI, KDAY, WWSA 32-26 on the Black/Urban chart.

JOHNNY MATHEWS with DENECE WILLIAMS
Love Won't Let Me Wait (Columbia)
64% of our reporting stations on it. Rotations: Heavy 4/0, Medium 21/4, Light 20/1, Extra Adds 2, Total Adds 7, WVEE, WBXW, WLOU, WQOK, KHYS, WDDM, KDKA. Heavy: WLD, WAOK, WWHC, KJCB. Debuts at number 33 on the Black/Urban chart.

NEW & ACTIVE

CON FUNK SHUN "Don't Let Your Love Grow Cold" (Mercury/PolyGram) 44/4
Rotations: Heavy 2/0, Medium 30/2, Light 18/1, Extra Adds 1, Total Adds 4, WLD, KRYS, WYDK, WAAA, Heavy: WDOA, WATV, Medium: WXTV, WAMQ, WAOK, WAIL-FM, WZAK, WZEN-FM, KJLH, XHRM, WGV. Debuts at number 34 on the Black/Urban chart.

ART OF NOISE "Beat Box" (Island) 39/9
Rotations: Heavy 7/0, Medium 10/0, Light 20/2, Extra Adds 2, WHUR, WAOK, KRNB, WBXW, WGGI, WATV, WDDM, WTLZ, KDA. Heavy: KKDA-FM, WDMT, WZAK, WJAX, WAMM. Medium: WZEN-FM, KACE, WPEG, WLTH.
KENNY G "Hi, How Ya Doin'?" (Arista) 39/5
Rotations: Heavy 0/0, Medium 28/1, Light 14/4, Extra Adds 0, Total Adds 5, WLD, WRDQ, WGV, WJOL, WDAO, Medium: WRKS, WOC, WDMT, WZAK, KDAY, KJLH, XHRM, WWHC, WNOO, WAAA, WLTH, WKWM.

SHALAMAR "Dancing In The Streets" (Columbia) 38/8
Rotations: Heavy 3/0, Medium 18/1, Light 13/4, Extra Adds 1, Total Adds 6, KRNB, KNOW, WPLZ, WAAA, WLUM, WVOL. Heavy: WDAS, WWHC, WLWV, Medium: WAOK, KKDA-FM, KACE, WRDQ, WAM, WPDQ, WQOK, WQOK.
GLADYS KNIGHT & THE PIPS "When You're Far Away" (Columbia) 37/8
Rotations: Heavy 3/0, Medium 20/3, Light 13/4, Extra Adds 1, Total Adds 8, KKDA-FM, WOC, WZEN-FM, WRDQ, WGV, WLOU, WKRM, KURO, Heavy: WJAX, WLWV, WAMM, Medium: WAOK, WVEE, WJRD, XHRM, WWHC, WDSM, WPEG, WWWW, KDA.
LUTHER VANDROSS "Superstition/Let's Come Back To Me" (Epic) 36/10
Rotations: Heavy 13/0, Medium 8/2, Light 11/5, Extra Adds 3, Total Adds 10 including WDAS, WAOK, WYLD-FM, WBLZ, XHRM, WBN, WKO, KOKA, Heavy: WBXW, KACE, KDAY, KJLH, WLWV, Medium: WHUR, KRNB, WRDQ, WKVM. Debuts at number 31 on the Black/Urban chart.

TYNOSP DAVIS "Let Me Be Your Pacifier" (Ocean Front) 35/1
Rotations: Heavy 8/0, Medium 18/1, Light 10/3, Extra Adds 0, Total Adds 1, WLD, KRYS, WYDK, WAAA, Heavy: WDOA, WJMO, WGR, WPDQ, KJCB, KOKA, WDAO, Medium: WXTV, WDJY, WAOK, WEDR, WOC, WCN, KACE, WLWV, KURO. WWSA 39-37 on the Black/Urban chart.

LIONEL RICHIE "Hello" (Motown) 34/25
Rotations: Heavy 1/0, Medium 8/0, Light 18/4, Extra Adds 5, Total Adds 25 including WXTV, WLD, WRKS, WHUR, WVEE, KRNB, WAIL-FM, WGGI, WZAK, WJLS, WZEN-FM, XHRM, WWHC, KNOW, WPEG, Heavy: WAMM, Medium: WRDQ, KDAY, KDA.
PEABO BRYSON "D.C. Cab" (MCA) 34/8
Rotations: Heavy 0/0, Medium 18/3, Light 18/3, Extra Adds 0, Total Adds 6, WGV, WLOU, WPLZ, KHYS, WAAA, KURO, KURO, WLD, WDAS, KKDA-FM, KRNB, WZEN-FM, KJLH, XHRM, WPEG, WKX, WBLX, KOKA, WTLZ.
GEORGE CLAYTON "Last Dance" (Capitol) 33/8
Rotations: Heavy 2/0, Medium 8/1, Light 21/8, Extra Adds 1, Total Adds 8, WBXW, XHRM, WJAX, WLOU, WDDM, WAMM, WKVM, WTLZ, Heavy: WAOK, KRNB, Medium: WDAS, WOC, WZAK, WOC, WWHC, WYDK, WDAO.

MIDNIGHT STAR "No Parking (On The Dance Floor)" (Solar/Elektra) 31/3
Rotations: Heavy 8/0, Medium 8/0, Light 13/2, Extra Adds 2, Total Adds 3, WXTV, WLOU, WKVM, Heavy: WZAK, WZEN-FM, WATV, WOC, WBLZ, WANT, WAMM, WRDQ, Medium: WRDQ, KDA, KSO, WWHC, WYDK, WDAO.
EMOTIONS "You're The One" (Red Label) 30/13
Rotations: Heavy 1/0, Medium 6/2, Light 20/8, Extra Adds 4, Total Adds 13, WDAS, WAOK, WVEE, KKDA-FM, KRLY, WAIL-FM, WVEE, KRNB, WRDQ, WATV, WGV, WLWV, WVOL, WAAA, Medium: WYLD-FM, WRDQ, KJLH, WLTH.

MALCOLM MCLAREN "World Famous" (Island/Atco) 28/0
Rotations: Heavy 4/0, Medium 13/0, Light 7/0, Extra Adds 0, Total Adds 3, WAIL-FM, WYLD-FM, WTLZ, Medium: WXTV, WLD, WJLS, WOC, WBLZ, WYDK, WAMM, WEDR, WWHC, WDMT, KACE, WEN, WKX, WPDQ, KOKA.

DARYL HALL & JOHN OATES "Adult Education" (RCA) 27/9
Rotations: Heavy 2/1, Medium 10/2, Light 14/5, Extra Adds 1, Total Adds 8, WAIL-FM, WYLD-FM, KJLH, WRDQ, KNOW, KJCB, KHYS, WAMM, WWHC, Heavy: KSOL, Medium: WBLZ, WZAK, WRDQ, WWHC, WJAX, WLUM, KDA.
CLOCKWORK "I'm Your Candy Girl" (Private J/CBS) 27/3
Rotations: Heavy 1/0, Medium 6/0, Light 18/2, Extra Adds 1, Total Adds 5, WXTV, WGR, WGV, Heavy: KOKA, Medium: WAOK, WZEN-FM, WPDQ, WWWW, KDA.

HOTBOX "Do You Wanna Lover" (Polydor/PolyGram) 27/3
Rotations: Heavy 0/0, Medium 13/0, Light 12/1, Extra Adds 2, Total Adds 3, WJAX, WAMM, KURO, Heavy: WEDR, WPEG, WTLZ, KDAY, XHRM, KSOL, WRDQ, WGV, WLWV, KOKA, WDDM, WAAA, WWWW, KDA.

RAY PARKER JR. "Woman Out Of Control" (Arista) 27/1
Rotations: Heavy 0/0, Medium 14/0, Light 13/1, Extra Adds 0, Total Adds 1, KJLH, Medium: WEDR, WZAK, WRDQ, KDAY, XHRM, KSOL, WATV, WNOO, WJMI, WLWV, WDAO, WLTH, WWWW, KURO.

EVELYN "CHAMPAGNE" KING "Shake Down" (RCA) 26/15
Rotations: Heavy 4/1, Medium 7/2, Light 13/10, Extra Adds 2, Total Adds 6, WJMO, KRNB, WAIL-FM, WYLD-FM, WBLZ, WRDQ, WJMI, KJCB, WJLS, WBLX, WLWV, KOKA, WKVM, WWWW, WVOL, Heavy: KRLY, KDAY, KJLH, Medium: KJLJ, WGGI, WDMT.

SIGNIFICANT ACTION

SYLVESTER "Too Late" (Megatone) 26/3
Rotations: Heavy 3/0, Medium 8/1, Light 14/2, Extra Adds 2, Total Adds 3, WJAX, WAMM, KURO, Heavy: WEDR, WPEG, WTLZ, Medium: KRNB, WLD, WLOU, KOKA, WAAA, WWWW.

JEFFREY OSBORNE "We're Going All The Way" (A&M) 24/9
Rotations: Heavy 1/0, Medium 7/0, Light 13/6, Extra Adds 3, Total Adds 8, WXTV, WBXW, WWHC, WOC, WJAX, WPDQ, WKVM, WVOL, Heavy: WRDQ, Medium: WWSA, WZAK, KSOL, WRDQ, WNOO, WAM, WAMM.

TOM BROWNE "Crusin'" (Arista) 24/1
Rotations: Heavy 5/0, Medium 12/0, Light 8/0, Extra Adds 1, Total Adds 1, WXTV, Heavy: WCRN, WRDQ, WZEN-FM, WNOO, WWWW, WJMO, WVEE, KRNB, KJLH, KDAY, WRDQ, WWHC, WLOU, WLWV, WLTH, WKVM.

MAZE featuring FRANKIE BEVERLY "I Wanna Thank You" (Capitol) 23/1
Rotations: Heavy 8/0, Medium 8/1, Light 8/0, Extra Adds 0, Total Adds 1, WZEN-FM, Heavy: WVEE, KJLH, WATV, WQO, WAMM, Medium: WXTV, WLD, KRLY, XHRM, WNOO, WJAX, WAAA, WYDK, WAMM, WYLD-FM, WBLZ, WZAK, WOC, WWHC, WYDK, WDAO.

SYSTEM "I Wanna Make You Feel Good" (Nitrate/Atco) 22/5
Rotations: Heavy 4/0, Medium 8/0, Light 10/2, Extra Adds 3, Total Adds 5, KKDA-FM, WAIL-FM, WBLZ, WDMT, WGR, Heavy: WVEE, KDAY, WRDQ, WAAA, WZAK, WZAK, WWWW, KURO.

WORLD PREMIERE "Share The Night" (Easy Street) 22/2
Rotations: Heavy 10/0, Light 12/2, Extra Adds 0, Total Adds 2, WRDQ, WATV, Medium: WDAS, WVEE, WJMO, WOC, WPDQ, KOKA, WDDM, WAAA, WTLZ, KURO.

MOST ADDED

LIONEL RICHIE (25)
Hello (Motown)
DeBARGE (18)
Love Me In A Special Way (Gordy/Motown)
CHI-LITES (15)
Stop What You're Doing (Private I/CBS)
EVELYN "CHAMPAGNE" KING (15)
Shake Down (RCA)
EMOTIONS (13)
You're The One (Red Label)

HOTTEST

ROCKWELL (53)
Somebody's Watching Me (Motown)
CHERYL LYNN (32)
Encore (Columbia)
MICHAEL JACKSON (22)
Thriller (Epic)
BOBBY WOMACK & PATTI LABELLE (19)
Love Has Finally Come... (Beverly Glen)
POWTER SISTERS (17)
Automatic (Planet/RCA)
J. BLACKFOOT (17)
Taxi (Sound Town/Alegiance)

ENCHANTMENT "Don't Fight The Feeling" (Columbia) 21/0
Rotations: Heavy 4/0, Medium 10/0, Light 10/0, Extra Adds 0, Heavy: WLD, WYLD-FM, KOKA, WWWW, Medium: WAOK, WJMO, WGR, WBN, WGV, WKO, WDAO, WLTH, WKVM, KDKA.

ALFIE SILAS "Be Yourself" (RCA) 20/3
Rotations: Heavy 0/0, Medium 7/1, Light 12/1, Extra Adds 1, Total Adds 3, WLD, WBXW, WCN, Medium: XHRM, WATV, WGV, KJCB, WLTH, WTLZ.

CURTIS HARRISON "We All Are One" (Spring) 20/2
Rotations: Heavy 1/0, Medium 6/0, Light 13/2, Extra Adds 0, Total Adds 2, WPDQ, WDAO, Heavy: WBXW, Medium: WLD, WDAS, WDJY, WVEE, WAMM, WLTH.

AFRICA BAMBATAA/SOUL SONIC FORCE "Renegades Of Funk" (Tommy Boy) 19/3
Rotations: Heavy 0/0, Medium 3/0, Light 15/3, Extra Adds 0, Total Adds 3, WRDQ, WKO, WPDQ, Heavy: WAMM, Medium: KRNB, WGR, WWWW.

JIMMY CLIFF "We All Are One" (Columbia) 19/2
Rotations: Heavy 1/0, Medium 8/1, Light 13/1, Extra Adds 0, Total Adds 2, WPDQ, KDKA, Heavy: KOKA, Medium: WLD, KJLH, WNOO, WLWV.

CULTURE CLUB "Miss Me Blind" (Virgin/Epic) 18/11
Rotations: Heavy 2/0, Medium 7/0, Light 8/0, Extra Adds 1, Total Adds 11, WVEE, WAIL-FM, WDMT, WWHC, WJMI, WLWV, WNOO, WAMM, WKVM, WLUM, KURO, Heavy: WJLS, KSO, Medium: XHRM, KNOW.

KLEER "Next Time It's For Real" (Atlantic) 18/5
Rotations: Heavy 0/0, Medium 4/1, Light 13/2, Extra Adds 5, WAMO, WZAK, WKO, WPLZ, WWWW, Medium: WHUR, KKDA-FM, WLTH.

TEMPTATIONS "Sail Away" (Gordy/Motown) 18/1
Rotations: Heavy 1/0, Medium 8/0, Light 8/0, Extra Adds 1, Total Adds 1, WAOK, Heavy: WVEE, Medium: WXTV, WDAS, KKDA-FM, WGV, WOC, WBLX, WLTH, KDKA.

DEE "Just My Luck" (Solar/Elektra) 17/11
Rotations: Heavy 2/0, Medium 6/0, Light 8/0, Extra Adds 1, Total Adds 11, WDAS, WAMQ, KRNB, WDA, WYLD-FM, WGV, WOC, WLWV, KHYS, WDAO, WKVM, Heavy: KKDA-FM, KJCB, Medium: KSOL, WNOO.

CENTRAL LINE "Time For Some Fun" (Mercury/PolyGram) 17/8
Rotations: Heavy 0/0, Medium 8/0, Light 8/3, Extra Adds 3, Total Adds 6, WBXW, KSOL, WOC, WPLZ, WAMM, KDA, Medium: XHRM, WNOO, KJCB, WLWV, WWWW.

BRYAN LOREN "Lollipop Luv" (Philly World) 17/3
Rotations: Heavy 3/0, Medium 8/1, Light 8/1, Extra Adds 1, Total Adds 3, WXTV, WRDQ, WKO, Heavy: KKDA-FM, WEDR, WZAK, WDMT, WZAK, WOC, WBLZ, WYDK, WAAA, WJLS, KDAY, WAAA.

HOMI & JARVIS "I'm In Love Again" (GRP) 17/2
Rotations: Heavy 0/0, Medium 7/1, Light 10/1, Extra Adds 0, Total Adds 2, WLD, WGGI, Medium: WDMT, WJMO, WJLS, KJLH, WLTH, WWWW.

FREESTYLE "Freestyle Express" (Sunnyview) 17/1
Rotations: Heavy 0/0, Medium 7/0, Light 8/1, Extra Adds 0, Total Adds 1, WJLS, Heavy: WEDR, Medium: WDJY, WAIL-FM, WZAK, KDAY, WJAX, WPDQ, WAAA.

CHI-LITES "Stop What You're Doing" (Private J/CBS) 16/15
Rotations: Heavy 1/1, Medium 2/2, Light 11/10, Extra Adds 2, Total Adds 15, WDAS, WAOK, KRLY, WDA, WYLD-FM, WBXW, WGGI, WCRN, WWHC, WKO, KOKA, WYDK, WAMM, WTLZ, KDA.

DAYTON "The Sound Of Music" (Capitol) 16/3
Rotations: Heavy 3/0, Medium 8/2, Light 7/1, Extra Adds 0, Total Adds 3, WZAK, WZEN-FM, WBLX, Heavy: WRDQ, WOC, WAAA, Medium: KJCB, WLWV, WDAO, WWWW.

ASHFORD & SIMPSON "I'm Not That Tough" (Capitol) 16/2
Rotations: Heavy 1/0, Medium 10/1, Light 8/1, Extra Adds 0, Total Adds 2, KRNB, WKO, Heavy: WYLD-FM, Medium: WAIL-FM, WDMT, WZAK, WGV, WOC, KJCB, WPLZ, WDAO, WWWW.

ROCKERS REVENGE "There Goes My Heart" (Streetwise) 16/0
Rotations: Heavy 0/0, Medium 10/0, Light 8/0, Extra Adds 0, Total Adds 2, Medium: WDAS, WEDR, KJLH, WATV, WKO, WLOU, KOKA, WAMM, WAAA, WTLZ.

SHALAMAR "You Can Count On Me" (Solar/Elektra) 16/0
Rotations: Heavy 0/0, Medium 8/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WVEE, WZEN-FM, WATV, WGV, WAMM, Medium: WJMO, WBN, WNOO, WBLX, WPLZ, KHYS.

ANGELA BOFILL "Special Delivery" (Arista) 15/10
Rotations: Heavy 0/0, Medium 3/2, Light 11/7, Extra Adds 1, Total Adds 10, WAMQ, WAIL-FM, WRDQ, WGV, WLWV, WDAO, WWWW, WVOI, KDA, KURO, Medium: KDAY.

CITISPEAK "I Don't Need Your Handouts" (PartyTime/Streetwise) 14/3
Rotations: Heavy 0/0, Medium 1/0, Light 13/2, Extra Adds 0, Total Adds 3, WAMM, WVEE, WLOU, Medium: KOKA.

DAMARRIS "What About My Love?" (Columbia) 14/3
Rotations: Heavy 1/0, Medium 4/0, Light 9/3, Extra Adds 0, Total Adds 3, WDMT, KJLH, KDA, Heavy: WLWV, Medium: WLD, WDJY, WGGI, WWHC.

DAVY DMX "One For The Treble (Fresh)" (Tuff City/CBS) 14/3
Rotations: Heavy 0/0, Medium 4/0, Light 8/2, Extra Adds 1, Total Adds 3, WWHC, WTLZ, KDA, Medium: KRNB, WHRK, KDAY, WTLZ.

MARY JANE GIRLS "Jealousy" (Gordy/Motown) 14/1
Rotations: Heavy 3/0, Medium 3/0, Light 8/1, Extra Adds 0, Total Adds 1, WATV, Heavy: WVEE, WOC, WJMI, Medium: WRDQ, WLWV, WDAO.

SHANNON "Give Me Tonight" (Mirage/Atco) 13/8
Rotations: Heavy 1/0, Medium 3/1, Light 6/2, Extra Adds 2, Total Adds 6, WRKS, WGR, WJLS, WZEN-FM, WJMI, WAAA, WOC, WTLZ.

GRANDMASTER FLASH & MELLE MEL "Jesse" (Sugar Hill) 13/1
Rotations: Heavy 3/0, Medium 4/0, Light 8/1, Extra Adds 0, Total Adds 1, WLOU, Heavy: WBXW, WZEN-FM, WLTH, Medium: XHRM, WNOO, WLWV, WAMM.

SKYY "Married Man" (Salsoul/RCA) 13/1
Rotations: Heavy 1/0, Medium 4/0, Light 8/1, Extra Adds 0, Total Adds 1, KRNB, Heavy: WLWV, Medium: WBXW, WPEG, WLTH, WWWW.

WES PHILLIPS "Sucker For A Pretty Face" (Quality) 13/0
Rotations: Heavy 2/0, Medium 4/0, Light 7/0, Extra Adds 0, Total Adds 0, Heavy: WWHC, WAMM, Medium: WDAS, WZEN-FM, WOC, WTLZ.

REAL TO REEL "Love Me Like This" (Arista) 12/7
Rotations: Heavy 0/0, Medium 2/1, Light 8/4, Extra Adds 2, Total Adds 7, WAIL-FM, WZAK, KNOW, WPEG, WKX, WQOK, WAAA, Medium: KJLH.

WILLIE CLAYTON "Tell Me" (Compass/PolyGram) 12/2
Rotations: Heavy 0/0, Medium 5/0, Light 7/2, Extra Adds 0, Total Adds 2, WPEG, WAAA, Medium: KRNB, WEDR, WDDM, WAMM, WLTH.

MARLYN SCOTT "10 x 10" (Mercury/PolyGram) 11/2
Rotations: Heavy 0/0, Medium 1/0, Light 8/1, Extra Adds 1, Total Adds 2, WVEE, WBN, Medium: XHRM.

EURYTHMICS "Here Comes The Rain Again" (RCA) 11/1
Rotations: Heavy 4/0, Medium 3/0, Light 4/1, Extra Adds 0, Total Adds 1, WJAX, Heavy: WDJY, WVEE, WHRK, KSOL, Medium: KOKA, WLUM, KDA.

ROMANTICS "Talking In Your Sleep" (Nemperor/CBS) 11/0
Rotations: Heavy 2/0, Medium 8/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WHRK, WGGI, Medium: WHUR, WRDQ, WGR, KJLH, KSOL, WKVM.

SHAPE YOUR Playlist



LAI D BACK
"White Horse"

Produced by Laid Back / The Seven Dwarfs
From the forthcoming Sire album Keep Smiling



RUFUS & CHAKA KHAN
"One Million Kisses"

Produced by Russ Titelman
From the Warner Bros. album Stompin' At The Savoy



Marketed by Warner Bros. Records Inc.
© 1984 Warner Bros. Records Inc.

HITS THAT FIT.

Adult / Contemporary

Continued from Back Page

BREAKERS.

LIONEL RICHIE Hello (Motown)

85% of our reporters on it. Rotations: Heavy 20/3, Medium 57/22, Light 31/25, Extra Adds 3, Total Adds 53 including WTAE, WPRO, WRMM, WSB, KVIL-FM, W101, WARM98, WOMC, WMYX, WCCO, KHOW, KKLT, KEZR, WICC, WRNE, and 38 more. Debuts at number 10 on the A/C chart, the highest-charting Breaker in A/C history.

PHIL COLLINS

Against All Odds (Take A Look At Me Now) (Atlantic)
70% of our reporters on it. Rotations: Heavy 9/0, Medium 47/12, Light 35/21, Extra Adds 0, Total Adds 33 including Y97, WPRO, WLTT, WRMM, WSB-FM, W101, WCLR, WOMC, KUDL, WHB, WISN, WMYX, KKLT, B100, KBOI, and 18 more. Debuts at number 23 on the A/C chart.

ALAN PARSONS PROJECT Don't Answer Me (Arista)

52% of our reporters on it. Rotations: Heavy 0/0, Medium 33/16, Light 34/21, Extra Adds 0, Total Adds 37 including WSB, WSB-FM, WQUE-FM, WFYR, KUDL, WCCO, KHOW, KOST, KKLT, B100, KBEST, KEZR, WGY, WKGW, WAFB, and 22 more.

JEFFREY OSBORNE

We're Going All The Way (A&M)

52% of our reporters on it. Rotations: Heavy 0/0, Medium 32/5, Light 35/11, Extra Adds 0, Total Adds 16, WSB-FM, WFYR, WISN, WAEB, WRVR, WNAM, WING, KRNT, WMHE, KBOI, KMJJ, WTNV, WVBS, KWEB, KRNO, KALE.

BARBRA STREISAND

Papa Can You Hear Me (Columbia)

50% of our reporters on it. Rotations: Heavy 4/0, Medium 26/3, Light 34/12, Extra Adds 1, Total Adds 16, WFBR, WRMM, KKLT, KEY103, WAFB, WGOW, WRVR, 2WD, WSNY, WFMK, KOIL, 3WM, WMHE, KVIC, KRNO, KISN.

NEW & ACTIVE

JULIO IGLESIAS & WILLIE NELSON "To All The Girls I've Loved Before" (Columbia) 61/44
Rotations: Heavy 3/1, Medium 29/18, Light 27/21, Extra Adds 3, Total Adds 44, WFBR, WBEN, WPKX, WTAE, WPRO, WSB, WSB-FM, WQUE-FM, WFYR, WCCO, KHOW, B100, WAEB, WGY, KMJJ, KRBE-FM, WAHR, WVLK, WMAZ, WNAM, WHBC, KRNT, WMHE, KBOI, KKJL, KFI, KSL, KXII-FM, WNNR, WBNL, WHPA, KORO, WSKY, KVIC, KCRG, KFSS, KEZZ, KWEB, WNNN, WJON, KKJL, WBOW, KRBS, KISN, Heavy: WRVR, KALE, Medium: WTC, WPHY, WRVA, WBSY, WEM, WTKO, WJBC, KOSW.

CULTURE CLUB "Miss Me Blind" (Virgin/Epic) 60/34
Rotations: Heavy 2/0, Medium 29/13, Light 27/21, Extra Adds 2, Total Adds 34, WPKX, WPRO, WMLJ, WHB, KHOW, KOST, KGW, WAEB, WCC, WGY, WKGW, WVLK, WNNN, WBSY, WHEA, WFMK, WMMH, KRAB, KBOI, KKJL, KDI-FM, WNNR, WTKO, WTNV, WOSV, WKNE, WSKI, WCKQ, WAGE, KFSS, KEZZ, KWEB, WNNN, KFOD, K88, KRBS, Heavy: WEEZ, WBOW, Medium: WFBR, WQUE-FM, WPJB, WSRZ, KOIL, WMHE, KFI, KXII-FM, KORO, WSKY, WCHV, KVIC, WJON, KRNO, KOSW, KALE.

TRACEY ULLMAN "They Don't Know" (MCA) 49/30
Rotations: Heavy 1/0, Medium 14/7, Light 32/21, Extra Adds 2, Total Adds 30, WPKX, WSB-FM, WQUE-FM, WCCO, WAEB, WICC, WPJB, WKGW, KRBE-FM, 2WD, WSRZ, WNAM, WHBC, WSNY, KBOI, KALLI, KDI-FM, WNNR, WTKO, WTNV, WOSV, WJBC, KFSS, KWEB, WNNN, WJON, K89, KRNO, KRBS, KALE, Heavy: WGY, Medium: KWAV, WEM, WSKI, KVIC, KEZZ, KOSW, WFBR.

CRYSTAL GAYLE "I Don't Want To Lose Your Love" (WB) 47/9
Rotations: Heavy 1/0, Medium 21/5, Light 25/4, Extra Adds 0, Total Adds 9, WRMM, WSB, WOMC, KGW, WBT, WBSY, KBOI, KPFL, WJON, Heavy: WCCO, Medium: KHOW, WMAZ, KRNT, WMHE, KUGN, KSL, KDI-FM, WSKY, KORO, WSKY, WJBC, WCHV, WAGE, KWEB, KFOD, K89.

T.G. SHEPPARD with CLINT EASTWOOD "Make My Day" (WB/Curb) 43/5
Rotations: Heavy 2/0, Medium 15/0, Light 28/5, Extra Adds 0, Total Adds 5, WMLJ, WTNV, KVIC, KOSW, KALE, Heavy: WFBR, WAHR, Medium: KHOW, KGW, WGY, WKGW, WMAZ, WRVA, WHBC, WING, KRNT, WSKI, WCKQ, WJBC, WCL, WJON, KRNO.

DeBARGE "Love Me In A Special Way" (Gordy/Motown)
Rotations: Heavy 2/0, Medium 8/3, Light 27/10, Extra Adds 2, Total Adds 16, WFBR, KVIL-FM, WISN, WCCO, KGW, WVLK, WSRZ, WNAM, WHBC, WSNY, WFMK, WMKE, KWAV, KWEB, WJON, K88, Heavy: WCKQ, KVIC, Medium: WAHR, WMAZ, WRVA, KFI, WKNE, WSKI, WAGE.

BARRY MANLOW "You're Looking Hot Tonight" (Arista) 34/33
Rotations: Heavy 0/0, Medium 6/5, Light 28/28, Extra Adds 0, Total Adds 33, WFBR, WTAE, KVIL-FM, KGW, WAHR, WVLK, WKCA, WHBC, WLTE, WAHE, KBOI, KPFL, WNNR, WEM, WKNE, WSKI, WHPA, WSKY, WCKQ, WCHV, WOSV, WAGE, KVIC, KCRG, KFSS, KEZZ, KKJL, WBOW, KFOD, KRNO, KOSW, KRBS, KALE, Medium: KFI.

PONTER SISTERS "Automatic" (Planet/RCA) 34/8
Rotations: Heavy 3/0, Medium 18/2, Light 13/4, Extra Adds 0, Total Adds 6, WFYR, WAEB, WKGW, KBOI, WTNV, WSKY, Heavy: KMJJ, WHPA, KRBS, Medium: WFBR, KVIL-FM, WQUE-FM, KHOW, KRBE-FM, WMMH, KUDD, WEM, WSKI, KORO, WCKQ, WCHV, KVIC, KEZZ, KOSW, KALE.

PAUL YOUNG "Come Back And Stay" (Columbia) 33/1
Rotations: Heavy 2/0, Medium 18/0, Light 13/1, Extra Adds 0, Total Adds 1, KBOI, Heavy: WGY, KALE, Medium: WCCO, WMAZ, KUDD, KWAV, KXII-FM, WEM, WKNE, WSKI, WHPA, KORO, WSKY, WCKQ, WCHV, KVIC, WCL, KKJL, KOSW, KRBS.

ELBOW BONES & THE RACKETEERS "A Night In New York" (EMI America) 32/12
Rotations: Heavy 0/0, Medium 12/3, Light 19/8, Extra Adds 1, Total Adds 12, WHBC, WFMK, KKJL, WNNR, WKNE, WSKI, WHPA, KVIC, KCRG, KWEB, WBOW, KRBS, Medium: WCCO, WCC, WBT, WRVA, WHEY, KRNT, KORO, WJON, KRNO.

MOST ADDED

- LIONEL RICHIE (53)
Hello (Motown)
- JULIO IGLESIAS & WILLIE NELSON (44)
To All The Girls... (Columbia)
- ALAN PARSONS PROJECT (37)
Don't Answer Me (Arista)
- CULTURE CLUB (34)
Miss Me Blind (Virgin/Epic)
- PHIL COLLINS (33)
Against All Odds (Take A...) (Atlantic)
- BARRY MANLOW (33)
You're Looking Hot Tonight (Arista)

HOTTEST

- CHRISTINE McVIE (77)
Got A Hold On Me (WB)
- KENNY ROGERS (68)
This Woman (RCA)
- PAUL McCARTNEY (45)
So Bad (Columbia)
- GENESIS (43)
That's All (Atlantic)
- P. BRYSON/R. FLACK (36)
You're Looking Like Love To Me (Capitol)
- SHEENA EASTON (34)
Almost Over You (EMI America)

SIGNIFICANT ACTION

JOHNNY MATHS with DENECE WILLIAMS "Love Won't Let Me Wait" (Columbia) 29/8

Rotations: Heavy 1/0, Medium 11/3, Light 16/4, Extra Adds 1, Total Adds 6, WOMC, KGW, KBEST, WAHR, WNAM, KBOI, KORO, WSKY, Heavy: WHE, Medium: WSB-FM, WCCO, B100, WBSY, WMMG, WMHE, WEM, WSKI, Light: WFBR, 97.1A, WSPN, WHBC, KKJL, KWAV, WKNE, WCKQ, WAGE, WJBC, KKJL, KRBS.

MODERN ROMANCE "Just My Imagination" (Atlantic) 21/1

Rotations: Heavy 0/0, Medium 12/0, Light 9/1, Extra Adds 0, Total Adds 1, KBOI, Medium: WCCO, WMAZ, WHBC, KRNT, KUGN, KSL, KXII-FM, WEM, WKNE, WCHV, K88, KRBS, Light: WAHR, WBSY, KPFL, WGSV, WAGE, WNGS, KEZZ, WJON.

GEORGE FISCHOFF "Boogie Piano Man" (Reward/CBS) 19/3

Rotations: Heavy 0/0, Medium 3/0, Light 15/2, Extra Adds 1, Total Adds 3, KOIL, WBOW, KOSV, Medium: WCCO, KUGN, WKNE, Light: WYOR, WAHR, WVLK, WBSY, WHBC, WEM, WJBC, WCL, WNNN, WJON, KKJL, WOSV.

NENA "99 Luftballons (99 Red Balloons)" (Epic) 19/2

Rotations: Heavy 0/0, Medium 12/2, Light 1/0, Extra Adds 0, Total Adds 2, KOIL, WHPA, Heavy: WTAE, WAEB, WSRZ, KPFL, WCHV, KEZZ, Medium: WAXY, 97.1A, WFYR, WMLJ, KGW, WRVR, KMJJ, WTNV, KFSS, WNNN, Light: WQUE-FM.

DARYL HALL & JOHN OATES "Adult Education" (RCA) 17/3

Rotations: Heavy 2/0, Medium 9/0, Light 5/3, Extra Adds 0, Total Adds 2, WTRX, KOIL, KPFL, Heavy: WGY, WHPA, Medium: KVIL-FM, WQUE-FM, WSRZ, KWAV, WSKI, WSKY, WCHV, KEZZ, KOSW, Light: WAGE, 2WD, KVIC.

MOODY BLUES "Running Water" (Threshold/PolyGram) 16/2

Rotations: Heavy 0/0, Medium 5/0, Light 11/2, Extra Adds 0, Total Adds 2, WHBC, KWEB, Medium: WCCO, KXII-FM, WEM, WCHV, WAGE, Light: WSRZ, WTRX, WKNE, WSKI, WCKQ, WBOW, KTWO, KRBS, KALE.

KOOL & THE GANG "Tonight" (De-Lite/PolyGram) 15/5

Rotations: Heavy 0/0, Medium 5/1, Light 10/4, Extra Adds 0, Total Adds 5, WVLK, WEM, WCKQ, KVIC, KEZZ, Medium: WMHE, KWAV, WHPA, WCHV, Light: 97.1A, WTKO, WSKY, WAGE, WJON, KOSW.

KC "Give It Up" (Meca) 13/3

Rotations: Heavy 4/0, Medium 5/1, Light 4/2, Extra Adds 0, Total Adds 3, WFYR, WCC, KOIL, Heavy: WMHE, KFI, WSKY, WHPA, Medium: WQUE-FM, WZZP, WGY, WNAM, Light: V100, WEZS.

JOHN DENVER "World Games" (RCA) 13/2

Rotations: Heavy 0/0, Medium 9/1, Light 4/1, Extra Adds 0, Total Adds 2, WAHR, WBSY, Medium: KVIL-FM, WCCO, WMAZ, WRVA, KXII-FM, WEM, WJBC, KRNO, Light: WSKI, WSKY, KEZZ.

HOWARD JONES "New Song" (Elektra) 13/1

Rotations: Heavy 1/0, Medium 8/1, Light 4/0, Extra Adds 0, Total Adds 1, WMAZ, Heavy: WCKQ, Medium: 97.1A, WCCO, WBSY, WMMG, KUDD, WSKI, WSKY, Light: KRBE-FM, WHPA, KEZZ, KRBS.

MANHATTAN TRANSFER "Mystery" (Atlantic) 12/4

Rotations: Heavy 1/1, Medium 4/0, Light 7/3, Extra Adds 0, Total Adds 4, WCCO, WMHE, WEM, WCKQ, Medium: WMMG, KUGN, KSL, KXII-FM, Light: WBSY, WAGE, WJON, KTWO.

ROCKWELL "Somebody's Watching Me" (Motown) 12/1

Rotations: Heavy 5/0, Medium 4/0, Light 3/1, Extra Adds 0, Total Adds 1, WAGE, Heavy: WQUE-FM, WGY, WMHE, KPFL, WHPA, Medium: WFBR, WAEB, WSKY, KEZZ, Light: 97.1A, V100.

TINA TURNER "Let's Stay Together" (Capitol) 10/2

Rotations: Heavy 2/0, Medium 5/2, Light 3/0, Extra Adds 0, Total Adds 2, WPKX, WHPA, Heavy: 97.1A, WGY, Medium: WFBR, KEY103, KRBE-FM, Light: WQUE-FM, KWAV, KVIC.

GARY PORTNOY "Theme From 'Cheers' (Where Everybody Knows Your Name)" (Earthtone) 10/1
Rotations: Heavy 0/0, Medium 3/1, Light 7/0, Extra Adds 0, Total Adds 1, WMAZ, Medium: WROR, KUGN, Light: WTAE, WSPN, WAHR, WEM, WINGS, KEZZ, WJON.

STARBUCK "Another Beat Of My Heart" (AVI/MCA) 10/1

Rotations: Heavy 1/0, Medium 1/0, Light 8/0, Extra Adds 1, Total Adds 1, K88, Medium: KFSS, Light: WAHR, WTRX, KORO, WCHV, WGSV, WCL, KFOD, KTWO.

KENNY LOGGINS "Footloose" (Columbia) 9/1

Rotations: Heavy 3/0, Medium 5/0, Light 1/1, Extra Adds 0, Total Adds 1, WCKQ, Heavy: WQUE-FM, WSRZ, WSKI, Medium: WFBR, WPJB, KMJJ, WTNV, WHPA.

MAC DAVIS "Most Of All" (Casablanca/PolyGram) 8/2

Rotations: Heavy 1/0, Medium 3/1, Light 4/1, Extra Adds 0, Total Adds 2, WAHR, KWEB, Heavy: WRVA, Medium: WCCO, KRNT, Light: WCC, WJON, WLAC-FM.

MATTHEW WILDER "The Kid's American" (Private UCBS) 7/0

Rotations: Heavy 0/0, Medium 6/0, Light 1/0, Extra Adds 0, Total Adds 0, Medium: WCCO, KUDD, WSKI, WCHV, KFSS, KOSW, Light: KEZZ.

"WEIRD AL" YANKOVIC "Eat It" (Rock & Roll/CBS) 6/6

Rotations: Heavy 0/0, Medium 1/1, Light 4/4, Extra Adds 1, Total Adds 6, WFBR, KHOW, KFI, WCHV, KEZZ, KOSW.

VAN HALEN "Jump" (WB) 5/1

Rotations: Heavy 1/0, Medium 3/0, Light 1/2, Extra Adds 0, Total Adds 1, WCHV, Heavy: WAEB, Medium: WAXY, WQUE-FM, WTNV.

NEW & ACTIVE includes songs reported by at least 30 of our A/C reporting stations. The two numbers following the artist/album label designation indicate how many A/C reporters are on the record this week and, of those, how many added it for the first time this week. A/C stations report their playlists by rotations (Heavy, Medium, Light, and Add). The two numbers following each rotational designation indicate how many stations have the record in that particular rotation and, of those, how many added it directly into that same rotation.

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 indicates the total number of A/C reporters adding the song this week or noting that the song is among their five hottest.



AOR / ALBUMS

March 2, 1984

174 Reporters

Three Two Last
Weeks Weeks Weeks

Three Weeks	Two Weeks	Last Week	Album Title (Label)
1	1	1	1 VAN HALEN/1984 (WB)
9	5	2	2 FOOTLOOSE/Soundtrack (Columbia)
7	6	4	3 MANFRED MANN'S EARTH.../Somewhere In... (Arista)
2	2	3	4 PRETENDERS/Learning To Crawl (Sire/WB)
15	10	10	5 DAN FOGELBERG/Windows & Walls (Full Moon/Epic)
6	8	5	6 CHRISTINE McVIE/Christine McVie (WB)
4	4	7	7 YES/90125 (Atco)
14	11	11	8 DWIGHT TWILLEY/Jungle (EMI America)
6	7	8	9 38 SPECIAL/Tour De Force (A&M)
5	9	9	10 GENESIS/Genesis (Atlantic)
-	19	14	11 QUEEN/The Works (Capitol)
3	3	6	12 J. LENNON & Y. ONO/Milk And Honey (Polydor/PG)
DEBUT			13 SCORPIONS/Love At First Sting (Mercury/PG)
-	-	16	14 APRIL WINE/Animal Grace (Capitol)
17	14	13	15 EURYTHMICS/Touch (RCA)
16	15	15	16 HUEY LEWIS & THE NEWS/Sports (Chrysalis)
11	12	12	17 A NIGHT IN HEAVEN/Soundtrack (A&M)
DEBUT			18 ALAN PARSONS PROJECT/Ammonia Avenue (Arista)
19	18	17	19 JUDAS PRIEST/Defenders Of The Faith (Columbia)
DEBUT			20 DAVID GILMOUR/About Face (Columbia)
22	20	19	21 BON JOVI/Bon Jovi (Mercury/PG)
-	-	23	22 ROGER DALTREY/Parting Should Be Painless (Atlantic)
-	28	25	23 GOLDEN EARRING/N.E.W.S. (21/PG)
30	26	24	24 WANG CHUNG/Points On The Curve (Geffen)
21	21	21	25 TED NUGENT/Penetrator (Atlantic)
18	16	20	26 MOTLEY CRUE/Shout At The Devil (Elektra)
10	13	18	27 DURAN DURAN/Seven And The Ragged Tiger (Capitol)
12	17	22	28 JOHN COUGAR MELLENCAMP/Uh-Huh (Riva/PG)
36	30	26	29 DARYL HALL & JOHN OATES/Rock 'N Soul Part 1 (RCA)
26	27	28	30 NIGHT RANGER/Midnight Madness (Camel/MCA)
DEBUT			31 THOMPSON TWINS/Into The Gap (Arista)
26	23	27	32 ACCEPT/Balls To The Wall (Portrait/CBS)
-	34	32	33 BILLY RANKIN/Growin' Up Too Fast (A&M)
-	36	34	34 JON BUTCHER AXIS/Stare At The Sun (Polydor/PG)
26	28	28	35 UTOPIA/Oblivion (Passport)
23	29	31	36 BILLY IDOL/Rebel Yell (Chrysalis)
DEBUT			37 "WEIRD AL" YANKOVIC/In 3-D (Scotti Bros./CBS)
31	33	35	38 ROMANTICS/In Heat (Nemperor/CBS)
20	24	33	39 OZZY OSBOURNE/Bark At The Moon (CBS Associated)
28	32	36	40 CYNDI LAUPER/She's So Unusual (Portrait/CBS)

Album	Total Reports	Heavy Rotation	Medium Rotation	Total Adds All Rotations
"Jump" (130) "Panama" (119) "I'll Wait" (118)	163	157	6+	0-
"Footloose" (154) "Girl" (66) "Paradise" (14)	160	143+	17-	4+
"Runner" (157)	160	116+	44-	2+
"Time" (115) "Middle" (83) "Show Me" (28)	152	117-	35+	2=
"Language" (152) "Gone" (59)	157+	113+	44-	3-
"Got A Hold" (133) "Million" (86)	152+	121+	31-	4+
"Leave It" (103) "Happen" (59) "Changes" (42)	152	96-	56+	6+
"Girls" (154)	158=	75+	82-	2-
"Back Where" (119) "If I'd" (24) "One Time" (19)	134	93-	41-	2-
"Home" (73) "Illegal" (57) "That's" (28)	130	81-	49-	2-
"Radio" (104) "Tear It Up" (46) "Hammer" (22)	143+	59+	80-	8-
"Nobody" (114) "Stepping" (48) "Borrowed" (13)	128	84-	44+	2+
"Rock You" (139) "Big City" (10)	139+	49+	79+	28-
"This Could Be" (124) "Sons" (21)	133	42+	91-	5-
"Here Comes" (114) "Who's That Girl?" (10)	118=	77=	40-	4+
"New Drug" (62) "R&R" (56) "Walking" (18)	118	62-	54=	9-
"Heaven" (111)	111	80-	31-	1=
"Prime Time" (89) "Don't" (55) "Believe" (10)	136+	29+	96+	43-
"Some Heads" (99) "Rock" (22) "Freewheel" (11)	116-	40-	75-	4+
"Lovers" (114) "Blue" (17) "Murder" (13)	132+	22+	98+	28-
"Runaway" (118)	121-	27+	93-	2-
"Walking" (118)	122+	28+	93+	8-
"When The Lady Smiles (114)	122+	12+	104+	12+
"Dance Hall" (84) "Don't Let Go" (46)	117+	28+	88+	3-
"Tied Up In Love" (104)	109-	15-	94-	0-
"Looks That Kill" (85) "Shout" (32)	95	34-	61-	1=
"New Moon" (85)	87-	55-	32-	0-
"Authority" (57) "Guitar" (27) "Pink" (22)	92-	32-	59-	5=
"Adult Education" (91)	91+	37+	52-	5-
"Sister" (61) "Rumours" (25) "America" (15)	90+	26-	57+	23+
"Hold Me Now" (89) "Doctor! Doctor!" (10)	92+	25+	63+	13-
"Balls To The Wall" (90)	90-	12-	76-	3+
"Baby Come Back" (81)	91+	7+	78+	11-
"Don't Say Goodnight" (78)	83+	10+	67+	11-
"Crybaby" (74)	78-	19-	58-	1-
"Rebel Yell" (38) "Blue Highway" (29)	62-	23-	35-	8+
"Eat It" (84)	84+	4+	33+	83+
"Million" (38) "Talking" (18) "Rock You" (10)	59-	16-	41-	6-
"Bark" (33) "Rebel" (21) "Tired" (18)	57-	15-	40-	3+
"Girls" (48)	56-	27-	29=	0-

BREAKERS.

SCORPIONS

Love At First Sting (Mercury/PolyGram)

80% of our reporters on it. 139/28, including adds at WIYY, WDVE, WEBN, KISW, WPLR, WKLC, WLAV. Debuts at #13 on the Albums chart.

ALAN PARSONS PROJECT

Ammonia Avenue (Arista)

78% of our reporters on it. 136/43, including adds at WYNF, KYYS, WQFM, KDKB, KUPD, KFOG, KISW, WQMF, WZXR, WOOS, KICT, KILO. Debuts at #18 on the Albums chart.

DAVID GILMOUR

About Face (Columbia)

76% of our reporters on it. 132/28, including adds at WSKS, WQFM, KFOG, KLB, WZXR, KATT. Debuts at #20 on the Albums chart.

THOMPSON TWINS

Into The Gap (Arista)

53% of our reporters on it. 92/13, including adds at WDVE, KLOL, KYYS, WLVO, WFBO, KOMP. Debuts at #31 on the Albums chart.

BILLY RANKIN

Growin' Up Too Fast (A&M)

52% of our reporters on it. 91/11, including adds at KKCI, KMEL, CFOX, WOUR, WCKN, WFVY, WWCT, KIDD.

SHOUT SHOUT SHOUT

EMI AMERICA

Coming In March...

R&R
RADIO & RECORDS
RATINGS REPORT
THE COMPREHENSIVE ANALYSIS OF WEEKLY RADIO LISTENING

Now Featuring
THE TOP 100
Markets!

By popular request,
R&R's 1984 Ratings Reports
will include results for the
TOP 100 markets.

Volume I, featuring the
Fall '83 results,
is coming in March.

AOR ALBUMS

MOST ADDED

WEIRD AL YANKOVIC (83)
In 3-D (Scotti Bros./CBS)
ALAN PARSONS PROJECT (43)
Ammonia Avenue (Arista)
DAVID GILMOUR (28)
About Face (Columbia)
SCORPIONS (28)
Love At First Sting (Mercury/PolyGram)
NIGHT RANGER (23)
Midnight Madness (Camel/MCA)
MODERN ENGLISH (20)
Ricochet Days (Sire/WB)

MOST HOTS

VAN HALEN (157)
1984 (WB)
FOOTLOOSE (143)
Soundtrack (Columbia)
CHRISTINE MCVIE (121)
Christine McVie (WB)
PRETENDERS (117)
Learning To Crawl (Sire/WB)
MANFRED MANN'S EARTH BAND (116)
Somewhere In Afrika (Arista)
DAN FOGELBERG (113)
Windows & Walls (Full Moon/Epic)

NEW & ACTIVE

- THOMAS DOLBY/The Flat Earth (Capitol) 61/14 (53/13)**
Adds include WBCN, KBCO, KBPI, WCCC, WHCN, KMBO, WIOT, KPOI. Hots: 13 include KROQ, KOAK, WPDH, WQDR, WLAV. Mediums: 42 include WNEW-FM, WMMR, WLUP, WEBN, WPYX, WDHA, WAQY, WKCN, WKDF, KILO.
- ALARM/Declaration (IRS/A&M) 58/15 (45/11)**
Adds include KCAL, WKQQ, WTUE, WLAV, KATT, KFMG, KILO. Hots: 6 WLIR, CHUM-FM, CHEZ-FM, WKCO, CITI-FM, KTCL. Mediums: 43 include WBCN, WBAB, WNEW-FM, WHJY, WMMS, KYYS, KBCO, KAZY, WTPA, WPLR, WPDH, WAQY, WAQX, WWCK, KWXL.
- GREAT WHITE/Great White (EMI America) 44/5 (48/14)**
Adds: WPYX, WKTU, KQDS, KICT, KRQO. Hots: 3 KRCK, KSJO, KZOK. Mediums: 38 include WIYY, WDVE, WHJY, KTXQ, WQFM, KLOS, KGB, KRQR, KISW, WTPA, WKLC, KLAQ, KXZL, WLVO, WTUE, KLPX.
- MI-SEX/Where Do They Go? (Epic) 42/15 (31/15)**
Adds include KGB, KLAQ, KATT, KIDD, KLPX. Hots: 4 CHUM-FM, KBCO, KBPI, CITI-FM. Mediums: 30 include WRXT, WSKS, KROQ, KCAL, WPLR, WPDH, WAQY, WKLC, WYFV, WQMF, WQDR, KISS, KQDS, WKKE, KWFM.
- MODERN ENGLISH/Ricochet Days (Sire/WB) 39/20 (26/25)**
Adds include WPYX, WCMF, WKTU, WTUE, KZEL. Hots: 4 CHUM-FM, KBCO, KOAK, KTCL. Mediums: 23 include KCAL, WPDH, WCKN, KXZL, WLAV, KKDJ.
- PAUL YOUNG/No Parlez (Columbia) 39/5 (35/4)**
Adds: WMMR, WLUP, WEBN, KTMS. Hots: 8 include WMMS, KBCO, KBPI, KOAK. Mediums: 30 include WBCN, KMEL, WHCN, WKLC, WIMZ, WTKX, WKKE, KFIV-FM.
- WIRE TRAIN/In A Chamber Of Helos (415/Columbia) 39/3 (39/2)**
Adds: WLVO, WTUE, WGIR. Hots: 8 include KBCO, KROQ, 91X, KOAK. Mediums: 31 include WAAF, KLAQ, WLAV, KWXL, KWFM.
- JASON & THE SCORCHERS/Fervor (EMI America) 38/8 (39/13)**
Adds: KYYS, WAAL, WAQX, WKLC, WKQQ, KLYV. Hots: 1 WBCN. Mediums: 33 include WNEW-FM, WYSP, WYFN, WLUP, KBCO, KMEL, WZXY, WLAV, KLPX.
- ROCKWELL/Declaration (Motown) 36/3 (34/7)**
Adds: KEGL, KOAK, KAWY. Hots: 19 include WBCN, WLUP, WMET, WMMS, KWK, 91X. Mediums: 15 include WLIR, KROQ, KDKB, KCAL, WKLC, WWCK.
- SANDY STEWART/Cat Dancer (Modern/Atco) 34/8 (32/9)**
Adds: KLOL, WYFN, KBCO, KTMS. Hots: 8 include WLVO, WDEK, WYER, KTCL. Hots: 6 include WMMS. Mediums: 25 include KSRR, WAQX, KLBJ, WXLP, WTUE, WLAV, WWCT, KIDD.
- MR. MISTER/Wear The Face (RCA) 32/10 (27/12)**
Adds: CHUM-FM, KBCO, CFOX, WAAL, CHEZ-FM, WCMF, WOUR, WXLP, KLPX, KSPN. Hots: 1 WQBK. Mediums: 29 include WDVE, WEBN, WMMS, WPDH, WKLC, KLAQ.
- KIDD GLOVE/Kidd Glove (Morocco/Motown) 30/13 (18/5)**
Adds include WBCN, WBAB, WNEW-FM, WAAL, KISS. Hots: 0. Mediums: 16 include WYSP, WDVE, KTXQ, WSKS, WQFM, KRCK, KMEL, WTPA, WLAV, KLPX.
- KIND/Pain And Pleasure (380) 27/2 (27/1)**
Adds: WBAB, WLAV. Hots: 6 include WEBN, WSKS, WQFM, KSJO, KILO. Mediums: 20 include WYFN, WLUP, KRCK, KMEL, KOME, KZOK, WCMF, KMBO, WXLP, WYFF.
- MICHAEL SCHENKER GROUP/Built To Destroy (Chrysalis) 27/1 (27/2)**
Adds: KICT. Hots: 4 WQFM, KRCK, KZOK, CITI-FM. Mediums: 22 include WBAB, KTXQ, KLOL, KGON, KOME, KSJO, WPLR, WCMF, WIOT.
- SIMPLE MINDS/Sparkle In The Rain (Virgin/A&M) 24/3 (20/3)**
Adds: WBCN, KKDJ, KAWY. Hots: 11 include WLIR, KBCO, KROQ, 91X, KOAK. Mediums: 10 include WRXT, KFOG, KILO.
- MADNESS/Keep Moving (Geffen) 23/10 (15/15)**
Adds include CHUM-FM, KFOG, CHEZ-FM, WWCT. Hots: 2 WLIR, KTCL. Mediums: 14 include WBAB, WMMS, KBCO, WPDH, WTKX.
- ROBERT HAZARD/Wing Of Fire (RCA) 20/0 (22/0)**
Adds: 0. Hots: 2 WMGM, KTYD. Mediums: 18 include WMMR, WYSP, KBCO, KROQ, WPDH.
- UB40/Labour Of Love (Virgin/A&M) 18/3 (15/1)**
Adds: WDHA, WQDR, KSMB. Hots: 8 include WBCN, WMMS. Mediums: 8 include WBAB, WNEW-FM.
- RATT/Out Of The Cellar (Atlantic) 16/10 (7/6)**
Adds include WYSP, KLOL, KBPI, KRCK, KRQR, KSJO, KILO. Hots: 0. Mediums: 8 include WBAB, KTXQ, KLOS, KGON, KGB.
- RAVYNS/Ravyns (MCA) 14/13 (0/0)**
Adds include WRXT, WBAB, WHJY, WTPA, WDHA, WKLC, KMOD, KILO. Hots: 1 WIYY. Mediums: 3 include WWTR.
- SHRAPNEL/Shrapnel (Elektra) 13/1 (10/2)**
Adds: KAWY. Hots: 0. Mediums: 12 include KTXQ, KRQR, WCMF, KLAQ, WQMF, WZXR, KILO.
- SAXON/Crusader (Carrera/CBS) 12/8 (4/3)**
Adds include WAAL, KMJX, KEZE. Hots: 0. Mediums: 9 include CHUM-FM, KTXQ, WSKS, KISW, KFMG, KWXL, KSMB, KFMX.
- CHINA CRISIS/Working With Fire And Steel (Virgin/WB) 12/3 (10/2)**
Adds: WRXT, CHEZ-FM, WKXL. Hots: 5 include WLIR, KBCO, 91X. Mediums: 5 include KROQ, KOAK.
- PAUL BARRERE/Real Lies (Mirage/Atco) 10/5 (8/8)**
Adds: KINK, WPDH, WLAV, WDEK, KAWY. Hots: 2 KBCO, KSPN. Mediums: 7 include WCPZ, KTCL.

AOR ALBUMS — Compiles album airplay data from all reporting stations. Includes four-week trend of chart movement, plus cuts listed numerically by airplay. Current singles are **BOLDED**. Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal (=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.

R&R AOR /HOT TRACKS

Three Weeks Ago	Two Weeks Ago	One Week Ago	174 Reporters	Total	Heavy	Medium	Total Adds
6	5	2	1 KENNY LOGGINS/Footloose (Columbia)	154+	136+	18-	3=
5	3	3	2 MANFRED MANN'S EARTH.../Runner (Arista)	157-	115+	42-	1=
16	8	5	3 DAN FOGELBERG/The Language Of...(Full Moon/Epic)	162+	111+	41-	3=
1	1	1	4 VAN HALEN/Jump (WB)	130-	121-	9+	0-
7	7	6	5 CHRISTINE McVIE/Got A Hold On Me (WB)	133+	115+	18-	2+
12	9	8	6 DWIGHT TWILLEY/Girls (EMI America)	154-	74+	79-	1-
4	6	7	7 38 SPECIAL/Back Where You Belong (A&M)	119-	88-	31-	0-
-	-	22	8 SCORPIONS/Rock You Like A...(Mercury/Pg)	139+	48+	80+	26-
10	11	11	9 VAN HALEN/Panama (WB)	119-	70+	49-	0-
18	13	13	10 VAN HALEN/I'll Wait (WB)	118+	72+	46-	2=
9	10	10	11 BRYAN ADAMS/Heaven (A&M)	111-	80-	31-	1=
14	14	12	12 EURYTHMICS/Here Comes The Rain Again (RCA)	114-	74-	39-	4+
16	16	14	13 PRETENDERS/Time The Avenger (Sire/WB)	118-	67+	48-	2=
-	38	20	14 PHIL COLLINS/Against All Odds (Take A...) (Atlantic)	132+	48+	76-	19-
20	15	15	15 APRIL WINE/This Could Be The Right One (Capitol)	124-	42+	82-	2-
DEBUT	DEBUT	DEBUT	16 CARS/You Might Think (Elektra)	141+	37+	71+	138+
2	2	4	17 JOHN LENNON/Nobody Told Me (Polydor/Pg)	104-	73-	31+	2+
33	26	24	18 YES/Leave It (Atco)	103+	57+	46+	8+
38	29	23	19 ROGER DALTRY/Walking In My Sleep (Atlantic)	118+	27+	90+	8-
23	19	16	20 BON JOVI/Runaway (Mercury/Pg)	118-	26+	91-	2-
3	4	9	21 PRETENDERS/Middle Of The Road (Sire/WB)	83-	74-	9-	0-
37	22	18	22 QUEEN/Radio Ga-Ga (Capitol)	104-	49+	55-	2-
-	-	27	23 DAVID GILMOUR/All Lovers Are... (Columbia)	114+	20+	89+	18-
17	17	19	24 JUDAS PRIEST/Some Heads Are Gonna Roll (Columbia)	99-	35-	63-	1+
44	32	26	25 GOLDEN EARRING/When The Lady...(21/Pg)	114+	10+	100+	8-
8	12	17	26 DURAN DURAN/New Moon On Monday (Capitol)	85-	54-	30+	1=
22	20	21	27 TED NUGENT/Tied Up In Love (Atlantic)	104-	14-	90-	0-
53	37	33	28 DARYL HALL & JOHN OATES/Adult Education (RCA)	91+	35+	53-	5-
42	30	32	29 CHRISTINE McVIE/One In A Million (WB)	86+	38+	48+	4+
17	16	25	30 MOTLEY CRUE/Looks That Kill (Elektra)	85-	30-	55-	0-
28	27	30	31 GENESIS/Home By The Sea (Atlantic)	73-	40-	33-	1-
60	47	40	32 THOMPSON TWINS/Hold Me Now (Arista)	89+	23+	63+	11-
64	38	36	33 WANG CHUNG/Dance Hall Days (Geffen)	84+	23+	61-	2-
31	28	29	34 ACCEPT/Balls To The Wall (Portrait/CBS)	90-	12-	78-	3+
-	-	54	35 ALAN PARSONS PROJECT/Prime Time (Arista)	89+	12+	68+	33-
-	-	64	36 TONY CAREY/A Fine Fine Day (MCA)	86+	11+	60+	30-
21	24	31	37 HUEY LEWIS & THE NEWS/I Want A... (Chrysalis)	62-	43-	19-	0-
13	21	28	38 YES/It Can Happen (Atco)	59-	35-	24-	1+
-	57	44	39 JON BUTCHER AXIS/Don't Say Good... (Polydor/Pg)	78+	10+	62+	11-
-	50	41	40 BILLY RANKIN/Baby Come Back (A&M)	81+	6+	69+	10-
46	34	37	41 NENA/99 Luftballons (Epic)	65-	32-	31+	6-
41	31	34	42 SAMMY HAGAR/The Girl Gets Around (Columbia)	66-	26-	41+	7-
30	28	36	43 UTOPIA/Crybaby (Passport)	74-	17-	56-	1-
DEBUT	DEBUT	DEBUT	44 "WEIRD AL" YANKOVIC/Eat It (Scotti Bros./CBS)	84+	4+	33+	83+
-	42	43	45 GENESIS/Illegal Alien (Atlantic)	57-	29+	28-	1-
-	-	48	46 DAN FOGELBERG/Gone Too Far (Full Moon/Epic)	59+	26+	32-	4+
-	-	60	47 HUEY LEWIS & THE NEWS/The Heart Of... (Chrysalis)	56+	18+	36+	8-
49	48	48	48 HOWARD JONES/New Song (Elektra)	62-	12+	50-	1-
-	53	46	49 JOHN COUGAR MELLENCAMP/Authority... (Riva/Pg)	57+	17-	39-	6=
DEBUT	DEBUT	DEBUT	50 NIGHT RANGER/Sister Christian (Cameo/MCA)	61+	9+	45+	25+
-	60	52	51 THOMAS DOLBY/Hyperactive (Capitol)	58+	12-	42+	11-
26	33	42	52 YES/Changes (Atco)	42-	29-	13-	0=
35	35	38	53 JOHN LENNON/I'm Stepping Out (Polydor/Pg)	48-	25-	23-	0=
40	41	46	54 CYNDI LAUPER/Girls Just Want... (Portrait/CBS)	48-	25-	23-	0-
-	-	58	55 ALAN PARSONS PROJECT/Don't Answer Me (Arista)	55-	14+	38+	12-
DEBUT	DEBUT	DEBUT	56 RICK SPRINGFIELD/Love Somebody (RCA)	68+	4+	39+	67+
27	46	47	57 BILLY IDOL/Rebel Yell (Chrysalis)	38-	16-	22-	0=
DEBUT	DEBUT	DEBUT	58 QUEEN/Tear It Up (Capitol)	46+	11-	33+	5-
DEBUT	DEBUT	DEBUT	59 ALARM/Sixty Eight Guns (IRS/A&M)	51+	5+	37+	11+
11	23	39	60 ROLLING STONES/She Was Hot (RS/Atco)	41-	16-	25-	0-

BREAKERS.

CARS

You Might Think (Elektra)

81% of our reporters on it. 141/138, including adds at WBCN, WBAB, WYSP, KTXQ, KSRR, WMET, WEBN, WLLZ, WRIF, WOFM, KBPI, KLOS, KGB, KISW. Debuts at #16 on the Tracks chart.

DARYL HALL & JOHN OATES Adult Education (RCA)

52% of our reporters on it. 91/5, including adds at WMET, KWK, KDKB. Moves 33-28 on the Tracks chart.

THOMPSON TWINS Hold Me Now (Arista)

51% of our reporters on it. 89/11, including adds at WOVE, KLOL, KYYS, WLVO, WFBQ, KOMP. Moves 40-32 on the Tracks chart.

ALAN PARSONS PROJECT Prime Time (Arista)

51% of our reporters on it. 89/33, including adds at WIYY, WLUP, KYYS, WQFM, KUPD, KFOG, KISW. Moves 55-35 on the Tracks chart.

NEW & ACTIVE

WANG CHUNG "Don't Let Go" (Geffen) 48/2 (43/5)
 Adds: WBLM, KFMX. Hots: 12 include CHUM-FM, KBPI, KOAK, WKQQ. Mediums: 33 include WBCN, WBAB, WYMS, KDKB, KROR, WYX, WKZ, WOOD, WLVO, KGGG, KWFN.

GREAT WHITE "Stick It" (EMI America) 43/5 (48/12)
 Adds: WYX, WKTW, KODS, KICT, KROR. Hots: 3 KRCK, KSJO, KZOK. Mediums: 37 include WOVE, KTXQ, WOFM, KLOS, KGB, KROR, KISW, WTPA, KLAQ, WLVO, WTUE, KFMG, KWXL.

MISSING PERSONS "Give" (Capitol) 40/40 (1/1)
 Adds: KTXQ, KBCO, WAAL, WDHA, KNCH, WZVY, WMZ, KJUX. Hots: 5 WLJR, KRQO, KCAL, KKKJ, KFMF. Mediums: 16 include KLOL, KUPD, WPOH, KLAQ, WZDR, WLVO, KFMG, KZEL.

MI-SEX "Castaway" (Epic) 39/16 (26/15)
 Adds: WBCN, WHEW-FM, KGB, WAAL, KLAQ, KATT, KIDD. Hots: 3 CHUM-FM, KBPI, CTR-FM. Mediums: 28 include WBSB, WFLR, WAOY, WYVY, WCMF, KODS, KLPX, KWFN.

PAUL YOUNG "Come Back & Stay" (Columbia) 39/5 (35/4)
 Adds: WBLM, WLUP, WBSN, WOVE, KTXB. Hots: 8 include WYMS, KBCO, KBPI, KOAK, WTKX, WQDR. Mediums: 30 include WBCN, WBAB, KMEL, WHCN, WKLC, WAP, WKDF, KMBQ, WKKE, KFI-FM.

MODERN ENGLISH "Hands Across..." (Sire/WB) 38/20 (25/24)
 Adds: WJLY, KRQO, 91X, WYX, WCMF, KMJX, WTUE, KMOD. Hots: 3 KBCO, KOAK. Mediums: 23 include WPDH, WOUR, WCKN, WLAV, KZEL.

ROMANTICS "One In A Million" (Nemperor/CBS) 38/7 (35/12)
 Adds: WKLS, KMEL, WAOX, KNCH, WWCT, WKX, KZOO. Hots: 9 WBSN, WRF, KLOS, KISW, WCAF, KJLO. Mediums: 20 include WJLY, WYVY, WMMG, KFOG, WYX, WAOY, WZKY, KGGG, KATT.

JASON & SCORCHERS "Absolutely..." (EMI America) 37/6 (39/13)
 Adds: KYYS, WAAL, WAOX, WKLC, WKOD, KLYV. Hots: 1 WBCN. Mediums: 32 include WHEW-FM, WYSP, KBCO, WPDH, WZKY, WLAV, KFI-FM.

ROCKWELL "Somebody's Watching Me" (Motown) 36/3 (34/7)
 Adds: KZEL, KOAK, KAWY. Hots: 18 include WBCN, WLUP, WMET, WYMS, 91X, WYMX, KMBQ. Mediums: 15 include KDKB, WAAL, WKLC, WAP, WYX, KWXL.

ROLLING STONES "Think I'm..." (Rolling Stones/Atco) 33/3 (33/12)
 Adds: KLOL, WTKX, KISS. Hots: 7 include KBCO, WWCT. Mediums: 26 include WJLY, WOFM, KIK, KROR, WDMA, WEZK, WAAF, WKDF, KMOD, KREM.

MR. MISTER "Hunters Of The Night" (RCA) 32/10 (27/12)
 Adds: CHUM-FM, KBCO, CFOX, WAAL, CHEZ-FM, WCMF, WOUR, WLUP, KLPX, KSPN. Hots: 1 WOBK. Mediums: 29 include WOVE, WEBN, WYMS, KLAQ.

BILLY IDOL "Blue Highway" (Chrysalis) 29/8 (25/7)
 Adds: WBAB, WJLY, KLOL, KOLA, WTPA, WYMX, WTKM, KNCH. Hots: 9 include WLJR, WRF, KMEL, KOAK, WKQQ. Mediums: 16 include WYSP, WOVE, KROR, WLVO, KFMG, KLPX.

PRETENDERS "Show Me" (Sire/WB) 28/4 (20/2)
 Adds: WYMS, WYX, WEZK, WWTR. Hots: 17 include WTKX, KMEL, KOAK, WTPA, WPDH, WTKM, WTKX, WLVO, KMOD. Mediums: 11 include WBAB, WSHL, WLUP, WQDR, WWCT.

SANDY STEWART "Saddest Victory" (Modern/Atco) 27/5 (25/6)
 Adds: WYVY, WAPL, WLVO, WDEK, WYER. Hots: 8 include WYMS, WOBK, WCPZ, KSPN. Mediums: 20 include WDMA, WPDH, WAOX, WXLV, WTUE, WLAV.

KIND "I've Got You" (360) 26/2 (23/0)
 Adds: WBAB, WLAV. Hots: 6 WEBN, WSKS, WOFM, KSJO, WYX, KJLO. Mediums: 18 include WYVY, WLUP, KRCK, KMEL, KOME, KZOK, WCMF, KMBQ, WXLV.

WIRE TRAM "Chamber Of Hellos" (415/Columbia) 26/2 (26/0)
 Adds: WLVO, WTUE. Hots: 7 include WLJR, KBCO, KRQO, 91X, KOAK. Mediums: 19 include WBCN, WSHL, KFOG, WKLC, KLAQ, KWXL, KFMF.

ANDY FRASER "Do You Love Me" (Island) 22/9 (15/8)
 Adds: WBAB, WLUP, WYMX, KLEJ, WCKO, WODR, KGGG. Hots: 0. Mediums: 12 include WMET, WLLZ, KWK, KBCO, KISW.

QUEEN "Hammer To Fall" (Capitol) 22/5 (17/9)
 Adds: WBAB, CHOM-FM, Q107, KKCI, WAAF. Hots: 9 include WYVY, WRF, KBPI. Mediums: 13 include WAPP, WMET, WSKS, WLLZ, KWK, KROR, WXLV, WTUE, KJLO.

JUDAS PRIEST "Rock Hard, Ride Free" (Columbia) 22/3 (18/3)
 Adds: WLLZ, WOFM, KLOS. Hots: 6 WIYY, WOVE, WJLY, KTXQ, WYVY, KZEL. Mediums: 16 include KRCK, KZAP, KROR, WYX, WQZ, WTUE, KEZO, KOMP.

PRETENDERS "Thumalina" (Sire/WB) 22/2 (21/1)
 Adds: WZKY, KWFN. Hots: 13 include WYMS, KUPD, KOAK, WAPL, KJLO. Mediums: 9 include KGB, WAAF, KATT, WWCT, KWXL, KLPX.

EDDIE MONEY "Club Michellie" (Columbia) 21/4 (25/8)
 Adds: WYMS, KLAQ, KREM, KTXB. Hots: 5 KMEL, KROR, WYX, KMOD, KFMF. Mediums: 15 include WBAB, KKCI, WCMF, WOFM, KATT.

APRIL WINE "Sons Of The Pioneers" (Capitol) 21/3 (12/11)
 Adds: WYVY, WQDR. Hots: 4 include CFOX, CHEZ-FM, WPDH. Mediums: 17 include WOVE, KROR, WHCN, WDMA, WAOY, WZKR, WQZ, WCKC, KEZO, KWXL, KLPX.

MOST ADDED

- CARS (138)
- You Might Think (Elektra)
- WEIRD AL YANKOVIC (83)
- Eat It (Scotti Bros./CBS)
- RICK SPRINGFIELD (67)
- Love Somebody (RCA)
- MISSING PERSONS (40)
- Give (Capitol)
- ALAN PARSONS PROJECT (33)
- Prime Time (Arista)
- TONY CAREY (30)
- A Fine Fine Day (MCA)

MOST HOTS

- KENNY LOGGINS (138)
- Footloose (Columbia) (136)
- VAN HALEN (121)
- Jump (WB)
- CHRISTINE McVIE (115)
- Got A Hold On Me (WB)
- MANFRED MANN'S EARTH BAND (115)
- Runner (Arista)
- DAN FOGELBERG (111)
- The Language Of Love (Full Moon/Epic)
- 38 SPECIAL (88)
- Back Where You Belong (A&M)

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

NEW & ACTIVE — Records building in airplay and coming closest to charting for the first time. Numbers indicate total reports/total adds for this week and last; for example, 40/20 means 40 total station reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that have more than 10 adds this week.



WEST (continued)

* KDBP/Phoenix (602) 957-9300
KROQ/Passadena (714) 576-0666
KJZZ/Phoenix (602) 957-9300

KOME/San Jose (408) 346-0911
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KJZZ/Phoenix (602) 957-9300
KCAL/San Bernardino (916) 833-8888
KJZZ/Phoenix (602) 957-9300

* KJZZ/Phoenix (602) 957-9300
KAZA/Sacramento (916) 825-3700
KJZZ/Phoenix (602) 957-9300

KFOZ/San Francisco (415) 665-1045
KAZZ/Denver (303) 749-8800
KJZZ/Phoenix (602) 957-9300

* KRCK/Portland (503) 222-1844
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRCK/Portland (503) 222-1844
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

* KRSP/Salt Lake City (801) 252-6641
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

Parallel Two

KEZZ/Portland (503) 446-1000
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

Parallel Three

KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300
KJZZ/Phoenix (602) 957-9300

The following stations failed to report this week and therefore their lists were frozen:

- DC101/Washington
KNE/Edmonton
K9E/St. Louis
WJQ/Ann Arbor
WKZL/Winston-Salem
WNOR/Norfolk

The following stations reported their lists from this week:

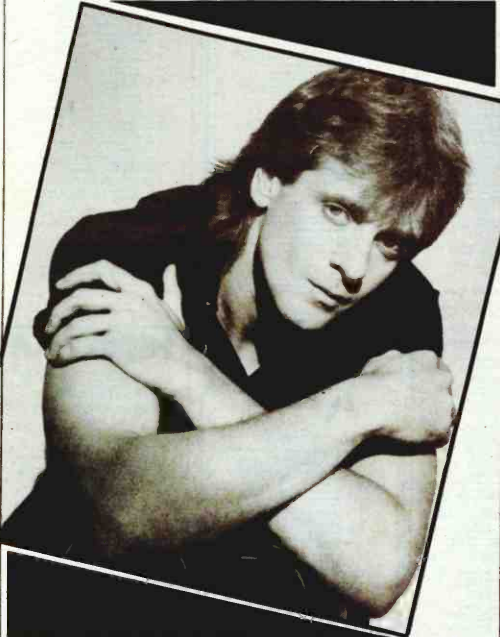
- KUFO/Oakdale
WRR/Chicago
WZZO/Albany

The following stations have failed to report for the past two weeks and therefore their data is not included in this week's chart:

- KMET/Los Angeles
KZEW/Dallas
WROZ/Charlotte

EDDIE MONEY

"Club Michelle"



CHIR NEW & ACTIVE

- WPHD 37
- CKOI add
- PRO-FM add
- KFRG add
- KIO4 40-34
- WYCR add
- WSPK add
- WKRZ-FM add
- WSSX add
- KSET-FM add
- WKDD add
- WORD 33
- WZPL 39
- WJXG 21-19
- ZIO4 40-35
- KBBK 37
- KYNO-FM add

- KTKT add
- WGUJ add
- WJBG add
- WJAD add
- WXLK 37-29
- WXV 39-34
- KYTN 32
- KBIM add
- WCAU-FM
- WSSQ
- QIO3
- WRCK
- WOKI
- WRQN
- WHOT-FM
- 13K
- KQMG
- KLUC

- KHOP
- KSKD
- WFBG
- WIGY
- WERZ
- OK100
- WKHI
- 95XIL
- WSQV
- KILE
- QIO1
- KKQV
- WBNG
- WBWB
- 99KQ
- KCDQ
- KHTX



WEST

Continued from Page 101

610 KFRG

San Francisco
 PD: Gerry Cagle
 MD: Lanette Abraham

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

KS 103FM

San Diego
 PD: Dave Parks
 MD: Mike Preston

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

FM 100.7 AM 1440

Phoenix
 PD: Reggie Blackwell
 MD: Art Morales

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

KWOD 106

Sacramento
 PD: Tom Chase
 MD: Mr. Ed

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

KWSS 94.5 FM

San Jose
 PD: Dave Van Stone
 MD: Robin Kippis

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

KPKE

Denver
 PD: Tim Fox
 Asst. PD: Mark Bolke

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

Hot Hits 105 KITS

San Francisco
 PD: Jeff Hunter

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

107.9 FM

Denver
 PD: Doug Erikson
 MD: Gloria Avila

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

107.9 FM

Portland
 PD: Jon Barry
 MD: Steve Naganuma

- 1 THE WALK/Comp
- 2 MICHELLE/Sombody's Making Me
- 3 CHRI LARRON/Just Want To Be
- 4 MIKE/You're A Lady
- 5 JIMMY LESTER & THE 4 TONS/Just A New Day
- 6 POLICE/Reggae Around Town
- 7 BOB DYLAN/Forever Young
- 8 CHRIS DEBARGE/Just Want To Be
- 9 CHRIS DEBARGE/Just Want To Be
- 10 CHRIS DEBARGE/Just Want To Be
- 11 BILL JOEL/Smoochy
- 12 JERRY LEROY/Smoochy
- 13 JERRY LEROY/Smoochy
- 14 JERRY LEROY/Smoochy
- 15 JERRY LEROY/Smoochy
- 16 JERRY LEROY/Smoochy
- 17 JERRY LEROY/Smoochy
- 18 JERRY LEROY/Smoochy
- 19 JERRY LEROY/Smoochy
- 20 JERRY LEROY/Smoochy
- 21 JERRY LEROY/Smoochy
- 22 JERRY LEROY/Smoochy
- 23 JERRY LEROY/Smoochy
- 24 JERRY LEROY/Smoochy
- 25 JERRY LEROY/Smoochy
- 26 JERRY LEROY/Smoochy
- 27 JERRY LEROY/Smoochy
- 28 JERRY LEROY/Smoochy
- 29 JERRY LEROY/Smoochy
- 30 JERRY LEROY/Smoochy

MIDWEST Most Added... Hottest

Rick Springfield Van Halen 'Weird Al' Yankovic Rockwell Kenny Loggins

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

WEST Most Added... Hottest

Rick Springfield Van Halen 'Weird Al' Yankovic Rockwell Lionel Richie Kenny Loggins

MIDWEST PARALLEL TWO

WFOU/Dan Regatta, MI J.J. Daling RICK SPRINGFIELD CAROLAN BARRING WEIRD AL YANKOVIC (dp) TONY CAREY

WABC/Applenton-Oakdale, WI Chris Cabre CULTURE CLUB TRACY ULLMAN THE BOSTON PATRIOTS

WKAM/Applenton-Oakdale, WI Ron Ross TRACY ULLMAN RICK SPRINGFIELD ALAN PARSONS

WZZM/Columbus, OH Joel Cook TRACY ULLMAN RICK SPRINGFIELD ADAM ANT

KIKU/Deerpark, IA Jim O'Hare CULTURE CLUB PHIL COLLINS THE BOSTON PATRIOTS

KAGQ/Den Moines, IA Al Brock TINA TURNER ALAN PARSONS RICK SPRINGFIELD TONY CAREY

WBCD/Duluth Dick Johnson PHIL COLLINS LIONEL RICHIE RONALD JONES

WTOE/Denver, CO Chas Todd CHAS TODD LIONEL RICHIE ALAN PARSONS

WVTV/Denver, CO Scott Dagan CULTURE CLUB RICK SPRINGFIELD WEIRD AL YANKOVIC (dp)

WPKR/Chicago-Milwaukee Pat Martin WEIRD AL YANKOVIC SCORPIOUS CARL

WFLA/Hanford/Huntington Beach, CA Ron Jovi RICK SPRINGFIELD TONY CAREY

WVIA/Indianapolis, IN Ryan Chesnut RICK SPRINGFIELD CAROLAN BARRING

WVPR/Indianapolis, IN Steve Chapman TRACY ULLMAN RICK SPRINGFIELD

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

WVTV/Indianapolis, IN Dan Regatta RICK SPRINGFIELD CAROLAN BARRING

241 Reporters

235 Current Reports

The following station reported a frozen playlist this week:

WROK/Greensboro

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

WHTT/Boston

CFTR/Cornwall

WAVE/Savannah

KDYL/Lafayette

KTVB/Reno

PARALLELS.

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

Parallel II: Selected stations in secondary markets that are format dominant and/or exert a significant local or regional influence. This parallel may also contain some major market stations that do not qualify for parallel one status.

Parallel III: Selected stations in smaller markets that are format dominant and/or exert a significant local influence. This parallel may contain some secondary market stations that do not qualify for parallel two status.

241 Reports

JOHN DOE
Hit Song (Anylabel)
LP: Hit Song

Regional: 100/25 44%
Summery Up 51
Debut: 20
Sales 4
Down 0
Add: 25

EXAMPLE

100/25 — 100 CHR reporting stations on 4 the week including 25 new adds

44% — Percentage of the week's reporters citing 4

Regional Breakdown — Percentage of reporters playing the song within each region

National Summary
Up 51 — Number of stations moving 4 up on the charts
Debut: 20 — Number of stations debuting the song this week
Same 24 — Number of stations reporting no movement this week (On to Ch. Add to Ch. 31-31, etc.)
Down 0 — Number of stations moving 4 down on their charts
Add: 25 — Total number of stations adding 4 this week

ADAM ANT
Strip (Epic)
LP: Strip

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

APRIL WINE
This Could Be... (Capitol)
LP: Animal Grace

Regional: 70/1 29%
Summery Up 15
Debut: 15
Sales 15
Down 0
Add: 1

CARS
You Might Think (Electric)
LP: Heartbreak City

Regional: 50/0 20%
Summery Up 0
Debut: 0
Sales 0
Down 0
Add: 0

THOMAS DOLBY
Hypersync (Capitol)
LP: Flat Earth

Regional: 80/4 22%
Summery Up 0
Debut: 0
Sales 0
Down 0
Add: 1

D. HALL & J. OATES
Adult Education (A&O)
LP: Rock 'N Soul Part 1

Regional: 23/4 97%
Summery Up 15
Debut: 15
Sales 15
Down 0
Add: 0

HOWARD JONES
New Song (Elektra)
LP: Rock 'N Soul Part 1

Regional: 18/15 77%
Summery Up 15
Debut: 15
Sales 15
Down 0
Add: 0

SON JOVI
Runaway (Mercury/PolyGram)
LP: Son Jovi

Regional: 94/31 30%
Summery Up 11
Debut: 11
Sales 11
Down 0
Add: 0

TONY CAREY
A Fine Fine Day (MCA)
LP: Some Tough City

Regional: 67/0 26%
Summery Up 0
Debut: 0
Sales 0
Down 0
Add: 0

PHIL COLLINS
Against All Odds... (Atlantic)
LP: Soundtrack Against All Odds

Regional: 28/46 84%
Summery Up 63
Debut: 63
Sales 63
Down 0
Add: 41

CULTURE CLUB
Miss Me Like This (Virgin/Epic)
LP: Colour By Numbers

Regional: 27/0 26%
Summery Up 0
Debut: 0
Sales 0
Down 0
Add: 0

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

PHIL COLLINS
Against All Odds... (Atlantic)
LP: Soundtrack Against All Odds

Regional: 28/46 84%
Summery Up 63
Debut: 63
Sales 63
Down 0
Add: 41

DURAN DURAN
New Moon On... (Capitol)
LP: Seven And The Ragged Tiger

Regional: 22/2 81%
Summery Up 0
Debut: 0
Sales 0
Down 0
Add: 0

CULTURE CLUB
Miss Me Like This (Virgin/Epic)
LP: Colour By Numbers

Regional: 27/0 26%
Summery Up 0
Debut: 0
Sales 0
Down 0
Add: 0

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

DURAN DURAN
New Moon On... (Capitol)
LP: Seven And The Ragged Tiger

Regional: 22/2 81%
Summery Up 0
Debut: 0
Sales 0
Down 0
Add: 0

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

THEY
They (Capitol)
LP: They

Regional: 100/10 47%
Summery Up 10
Debut: 10
Sales 10
Down 0
Add: 10

(Continued on Next Column)

(Continued on Next Column)

(Continued on Next Column)

(Parallels continued on Page 106)

Contemporary Hit Radio

Continued from Back Page

CHART EXTRAS

Chart Extras are records above the 60% airplay level without sufficient chart activity to debut on the National Airplay/40 this week.

TRACEY ULLMAN

They Don't Know (MCA)

73% of our reporters on it. Moves: Up 36, Debuts 54, Same 56, Down 0, Adds 30 including CKGM, WHTX, 93FM, Y100, KHTR, KHS-FM, KMJK, KUBE. Complete airplay in Parallels.

BREAKERS.

LIONEL RICHIE

Hello (Motown)

68% of our reporters on it. Moves: Up 27, Debuts 45, Same 24, Down 1, Adds 67 including WBLI, Q107, WAVA, Z93, WKTI, WLOL-FM, KMJK, KNBO. See Parallels, debuts at number 39 on the CHR chart.

YES

Leave It (Atco)

68% of our reporters on it. Moves: Up 13, Debuts 42, Same 50, Down 1, Adds 57 including WXKS-FM, CKOI, WGCL, KBEQ, KIMN, KZZP, KWSS. Complete airplay in Parallels.

UB40

Red Red Wine (Virgin/A&M)

61% of our reporters on it. Moves: Up 62, Debuts 14, Same 56, Down 2, Adds 14 including WBEN-FM, PRO-FM, Q105, FM102, KWOD, KS103, KITS. See Parallels, debuts at number 40 on the CHR chart.

NEW & ACTIVE

MATTHEW WILDER "The Kid's American" (Private I/CBS) 141/25
Moves: Up 37, Debuts 24, Same 55, Down 0, Adds 25 including WXKS-FM, CKGM, PRO-FM, KAFM, WHYY, KIMN, KITS, WFLY, WDOO, WSLF, WKDD, K107, KRSP, WZON, Q101.

TINA TURNER "Let's Stay Together" (Capitol) 139/12
Moves: Up 74, Debuts 14, Same 37, Down 2, Adds 12, WBEN-FM, WAVA, WHYY, WDCG, KIK, KMKG, KKFM, KCPX-FM, WOMP-FM, KQIZ-FM, KNOE-FM, WASH 28-23, Z93 5-4, WBGD 17-12. Moves 38-33 on the CHR chart.

KOOL & THE GANG "Tonight" (De-Lite/PolyGram) 134/32
Moves: Up 22, Debuts 34, Same 46, Down 0, Adds 32 including WCAU-FM, 894, 94Q, Y100, Q105, WGCL, Q103, KPRC, FM106, KSET-FM, KRQK, WKFR, KDON-FM, KTKT, Q104.

RICK SPRINGFIELD "Love Somebody" (RCA) 124/123
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 123 including B104, WBEN-FM, WPHD, 894, WHTX, 94Q, KAFM, 897, 898, KBEO, KDWB-FM, KPRC, KMJK, XTRA, KWSS.

BONNIE TYLER "Holding Out For A Hero" (Columbia) 120/32
Moves: Up 23, Debuts 17, Same 48, Down 0, Adds 32 including KAFM, WKTI, WMAZ, FM106, WSKZ, WKAU, KIK, 13K, KKFM, WKZZ, KISR, Z102, WBSB, KDWB, KXAZ.

ALAN PARSONS PROJECT "Don't Answer Me" (Arista) 119/61
Moves: Up 2, Debuts 0, Same 43, Down 0, Adds 61 including WBLI, CKOI, 894, PRO-FM, CHUM, WGCL, Q103, KNBO, WKEE, KITE, WRND, K107, KLUC, WOCM, KSLY.

ROLLING STONES "She Was Hot" (Rolling Stones/Atco) 117/1
Moves: Up 60, Debuts 5, Same 50, Down 1, Adds 1, KITS, WBEN-FM 31-28, WCAU-FM 23-16, KZZP 29-26, K104 15-10, WSPK 21-19, KHFI 27-24, KZZB 31-28, WNOX-FM 29-25, BU105 30-26, JITY 38-33, WZPL 31-29, WHOT-FM 32-29, KLUC 30-26, KYTN 30-27.

BILLY IDOL "Rebel Yell" (Chrysalis) 103/10
Moves: Up 40, Debuts 15, Same 35, Down 3, Adds 10, WBSR, WDOO, KMKG, KCPX-FM, 103CR, WKH, KOZ-FM, Y94, KFMW, KHGO, WCAU-FM 28-24, KHTR 15-10, KIS-FM 27-22, KZZB 29-22, 13K 30-19.

ROMANTICS "One In A Million" (Nemperor/CBS) 101/31
Moves: Up 16, Debuts 15, Same 39, Down 0, Adds 31 including WBLI, WCAU-FM, KAFM, WGCL, Q103, WTC-FM, WGFN, WBSB, KH104, KIK, K107, KO93, 13PEA, WYKS, WAZY-FM.

ADAM ANT "Strip" (Epic) 100/19
Moves: Up 41, Debuts 10, Same 27, Down 3, Adds 19 including KHTR, WLDF-FM, KWOD, KITS, WYSR, WDOO, WANS-FM, WABZ-FM, KRQV, Z98, 82X, WGUY, WKH, Z102, KJMA, KRQ.

"WEIRD AL" YANKOVIC "Eat It" (Rock & Roll/CBS) 97/89
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 89 including WXKS-FM, WBLI, WFLJ, Z100, WHTX, Q107, WASH, Y100, 897, Q102, WKTI, WLDF-FM, KIS-FM, KMJK, XTRA.

BON JOVI "Runaway" (Mercury/PolyGram) 94/31
Moves: Up 7, Debuts 11, Same 45, Down 0, Adds 31 including WGCL, KIMN, WFLY, Q100, WKEE, 89PXY, 84TYX, KTFM, WZPL, KLU, KCPX-FM, WZON.

CARS "You Might Think" (Elektra) 93/83
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 83 including B104, WXKS-FM, WPHD, Z100, WCAU-FM, WHTX, PRO-FM, Z93, 93FM, 897, 898, WKTI, KIS-FM, KMJK, KWOD, KWSS.

TONY CAREY "A Fine Fine Day" (MCA) 87/43
Moves: Up 1, Debuts 3, Same 40, Down 0, Adds 43 including WGCL, KIMN, WYSR, WKRF-FM, WFM, KBFM, KIK, WZPL, K107, 13K, KLUC, KRQ, 103CR, WFOK, KYTN.

MOTLEY CRUE "Looks Like Kid" (Elektra) 71/10
Moves: Up 22, Debuts 4, Same 32, Down 3, Adds 10, WBEN-FM, KBK, KSD, KDON-FM, WGUY, WGY, 99KG, KFMW, KHGO, KSLY, WCAU-FM 27-22, Q100 31-26, Z99 21-16, WRKR 6-5, KYTN 9-5.

MOST ADDED

- RICK SPRINGFIELD (123)
Love Somebody (RCA)
- CARS (93)
You Might Think (Elektra)
- "WEIRD AL" YANKOVIC (89)
Eat It (Rock & Roll/CBS)
- LIONEL RICHIE (87)
Hello (Motown)
- ALAN PARSONS PROJECT (81)
Don't Answer Me (Arista)
- CULTURE CLUB (58)
Miss Me Blind (Virgin/Epic)

HOTTEST

- VAN HALEN (207)
Jump (WB)
- ROCKWELL (168)
Somebody's Watching Me (Motown)
- KENNY LOGGINS (133)
Footloose (Columbia)
- CYNDI LAUPER (118)
Girls Just Want To Have Fun (Portrait/CBS)
- NENA (94)
99 Luftballons (99 Red Ballons) (Epic)
- HUEY LEWIS & THE NEWS (87)
I Want A New Drug (Chrysalis)

- APRIL WINE "This Could Be The Night One" (Capitol) 70/1
Moves: Up 19, Debuts 5, Same 45, Down 0, Adds 1, WVIC, K104 34-28, KITE 4-31, WOKI 38-35, WRNO 32-30, WGRD 24-21, KJ103 34-32, KCPX-FM 4-38, WERZ 36-32, OK100 38-35, 95XL 36-34, WOVY 4-38, KYTN 34-28, KCDO 31-29, KBM 36-38.
- JEFFREY OSBORNE "We're Going All The Way" (A&M) 63/15
Moves: Up 6, Debuts 3, Same 29, Down 0, Adds 15, KITS, WFST, WKRF-FM, Q106, FM100, 13K, KO93, KCPX-FM, KNOE-FM, WFM, Y94, KISS, KYTO-FM, KOZE, KHTR.
- THOMAS DOLBY "Hyperactive" (Capitol) 56/14
Moves: Up 9, Debuts 2, Same 32, Down 0, Adds 14, WXKS-FM, KITS, WYSR, KHFI, WZPY, WFM, KTFM, WZPL, K107, KDON-FM, WFBG, KLE, 99KG, KCAQ, WBCY 31-28.
- EDDIE MONEY "Club Michelle" (Columbia) 52/15
Moves: Up 10, Debuts 0, Same 27, Down 0, Adds 15, CKOI, PRO-FM, KFRV, WYCR, WSPK, WKRF-FM, WSSX, KSET-FM, WKDD, KYNO-FM, KTKT, WGUY, WJQJ, WJAD, KBM.
- JULIO IGLESIAS & WILLIE NELSON "To All The Girls I've Loved Before" (Columbia) 50/21
Moves: Up 4, Debuts 8, Same 16, Down 0, Adds 21 including 93FM, Y100, WLAN-FM, KC101, WOKI, KBFM, KIK, WHOT-FM, KIK, KSKD, KHYY, WKH, WCGO, KKRK, KIST.
- T.G. SHEPPARD with CLINT EASTWOOD "Make My Day" (WB/Curb) 50/0
Moves: Up 7, Debuts 0, Same 40, Down 0, WKBW on, WCAU-FM on, PRO-FM on, Q106 on, WZLD on, WOKI 38-31, WGRD 4-37, Z104 35-26, BKSD 24-19, KRQ 30-20, 103CR 4-35, WJQJ 18-15, WOMP-FM 4-38, WISE 20-17, WCGO 36-32.

SIGNIFICANT ACTION

- ROGER DALTRY "Walking in My Sleep" (Atlantic) 48/7
Moves: Up 7, Debuts 0, Same 27, Down 2, CHAM, KQMG, KHYY, WGUY, WZON, WBSB, KBM, WPHD 38-36, WFLY 4-34, WRCK 37-32, KITE 4-38, WRNO 4-39, WDCM 38-33, WJQJ 28-24, KXSS 5-36.
- DAZZ BAND "Jystick" (Motown) 44/4
Moves: Up 22, Debuts 5, Same 13, Down 0, Adds 4, KIS-FM, WHIT, KAMZ, WJAD, WXKS-FM 35-30, WCAU-FM 4-30, 195 4-30, FM102 28-20, KFRZ 12-11, KITS 29-25, WBSB 4-29, WOKI 37-32, KMKG 4-4, WISE 36-31, Z102 31-15.
- MADNESS "The Sun And The Rain" (Geffen) 42/19
Moves: Up 0, Debuts 2, Same 11, Down 0, Adds 19 including WPHD, WHIT, KSET-FM, WANS-FM, KBFM, WGRD, WJQJ, WRON, KSKB, WERZ, KNOE-FM, WAZY-FM, KHTR, KBM, KSLY.
- ANDY FRASER "Do You Love Me" (Island) 41/10
Moves: Up 5, Debuts 1, Same 25, Down 0, Adds 10, WGCL, WKRF-FM, WHIT, KMKG, WGY, 95XL, WISE, WJAD, WOVY, KHTR, K104 4-40, KZZB 38-35, WJXQ 29-26, KOXR 40-36, WDCM 39-35.
- MADONNA "Borderline" (Sire/WB) 40/27
Moves: Up 0, Debuts 3, Same 10, Down 0, Adds 27 including WCAU-FM, 195, WHYY, FM102, WFLY, WNY5, WYSR, K104, K101, 99PXY, WNOX-FM, WOKI, WJQJ, OK100, KZOO.
- DAVID BOWIE "Without You" (EMI America) 37/14
Moves: Up 0, Debuts 1, Same 22, Down 0, Adds 14, WXKS-FM, WCAU-FM, WGCL, Q106, WHIT, KITE, KHOP, WGUY, WISE, WDCG, KLE, WBSB, KBM, KSLY, WPHD 4-40.
- BILLY RANKIN "Baby Come Back" (A&M) 35/21
Moves: Up 1, Debuts 3, Same 10, Down 0, Adds 21 including WYCR, WLAN-FM, WKFM, WKRF-FM, Q106, WZLD, WZPY, WOKI, WHYY, WHOT-FM, KOXR, KQMG, WFBG, WOMP-FM, KXSS.
- B.E. TAYLOR GROUP "Vitamin L" (Sweet City/MCA) 31/1
Moves: Up 11, Debuts 2, Same 16, Down 1, Adds 1, WKDD, WXKS-FM 22-19, WCAU-FM 39-34, PRO-FM 26-25, XTRA on, WYCR 38-33, KZZB 14-12, WNOX-FM 4-40, WOKI 21-17, WKDD 11-10, KELI 6-5, WHOT-FM 29-27, KOMO 38-34, WGUY 20-19, WJQJ 4-40.
- GENESIS "Illegal Alien" (Atlantic) 30/26
Moves: Up 1, Debuts 1, Same 2, Down 0, Adds 26 including WPHD, KBEO, KZZP, WMAZ, WYSR, WYCR, WRCK, KITE, WJQJ, WRKR, WRON, K107, KELI, KCMO, KYTN.
- BERLIN "No More Words" (Geffen) 27/25
Moves: Up 0, Debuts 0, Same 2, Down 0, Adds 25 including WCAU-FM, KIS-FM, KZZB, KITE, WFM, WJQJ, 13K, KOXR, KBK, KMKG, KSKB, KIBK, WSOY, Q104, KCAQ.
- NIGHT RANGER "Sister Christian" (Cameo/MCA) 24/23
Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 23 including WPHD, WGCL, WRCK, WNOX-FM, WANS-FM, WOKI, WFM, KRQK, WKDD, WZPL, WJQJ, WVIC, WRON, WHOT-FM, KLUC.
- SHALAMAR "Dancing In The Streets" (Columbia) 23/9
Moves: Up 2, Debuts 2, Same 10, Down 0, Adds 9, WRVZ, WGCL, WFST, Z98, WKDD, KCDO, KCAQ, KZOO, CKOI on, 100 24-24, WTC-FM 28-25, KC101 4-28, WSR, 39-36, WRVO on.
- BRYAN ADAM "Haven't" (A&M) 22/0
Moves: Up 15, Debuts 1, Same 6, Down 0, Adds 0, KAFM 15-7, 93FM 28-24, KBEO 23-15, KDWB-FM 2-2, WLDF-FM 4-4, KRKE 6-6, K104 25-19, WSPK 4-35, WKRF-FM 16-9, WHIT 26-21, WJQJ 24-20, Z99 22-19, KZ93 19-7, WOVY 29-22, KYTN 24-17.
- GOLDEN EARRING "When The Lady Smiles" (21/PolyGram) 18/17
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 17 including WPHD, WKEE, WRCK, WANS-FM, WOKI, WFM, WGRD, WJQJ, WRON, WHOT-FM, WOVY, WDCG, KSR, WSPY, KZOO.
- MR. MISTER "Hunters Of The Night" (RCA) 17/11
Moves: Up 0, Debuts 0, Same 6, Down 0, Adds 11, WPHD, CKOI, WRCK, WZLD, KTFM, WJQJ, 13PEA, KSR, WFOK, KCDO, KBM, K104 on, WHOT-FM on, 95XL on, WOVY on.
- CHERYL LYNN "Encore" (Columbia) 15/2
Moves: Up 8, Debuts 1, Same 3, Down 1, Adds 2, Q107, KITY, WXKS-FM 28-22, WPLJ 14-14, WASH 29-26, 195 29-19, WNYZ 33-33, WMAZ 24-21, WNOX-FM 4-33, KFMW-FM 25-23, KCMO 38-31, WGUY 32-29, WJAD on, KCAQ 30-27.
- MISSING PERSONS "Give" (Capitol) 14/12
Moves: Up 0, Debuts 1, Same 1, Down 0, Adds 12, WCAU-FM, KITE, WOKI, KTFM, WRON, WHOT-FM, 13K, KSKD, SURV, KRQV, KHGO, KCDO on, KOZE 4-33.
- WERTICORP "I Never Stopped Loving You" (Scotti Bros./CBS) 14/1
Moves: Up 6, Debuts 0, Same 7, Down 0, Adds 1, KTRN, WYCR on, WGFN 36-34, WHIT on, WANS-FM 38-36, WZPL 37-34, WJQJ on, WOMP-FM on, Q101 23-17, WRNO on, KXLS-FM on, KHTR 38-38, KBM on, KZOO 40-37.
- MIDNIGHT STAR "No Parking On The Dance Floor" (Solar/Elektra) 12/1
Moves: Up 6, Debuts 1, Same 5, Down 0, Adds 1, KYNO-FM, 195 on, Q106 on, WNOX-FM 29-23, WZLD 35-32, Q100 on, KITY 30-20, 13K 4-38, KMKG on, KRSP 24-22, WCL-FM on, KCAQ 17-14.
- BARRY MANLOW "You're Looking Hot Tonight" (Arista) 11/10
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 10, WYSR, WLAN-FM, KTFM, KHOP, WHOT-FM, KQMG, KHOP, KHYY, WJAD, KISS, KBU on.
- OZZY OSBOURNE "So-Tired" (CBS Associated) 10/3
Moves: Up 1, Debuts 0, Same 6, Down 0, Adds 3, WFST, WKRF-FM, WZPL, WHIT on, KSET-FM on, WRNO 38-34, WJQJ 37-37, WFLM on, KFMW on, KHGO on.
- BLUE OYSTER CULT "Shooting Shark" (Columbia) 10/1
Moves: Up 2, Debuts 1, Same 5, Down 1, Adds 1, WVIC, WLDF-FM 33-30, KITE on, WKDD on, 103CR on, 95XL 26-22, WOVY 4-36, WNOX on.
- LAID BACK "White Horse" (Sire/WB) 10/1
Moves: Up 2, Debuts 1, Same 6, Down 0, Adds 1, WZLD, WXKS-FM on, 195 18-12, WRKR 31-24, KSKD on, WGUY on, WISE 4-34, WJAD on, WCL-FM 14-14, KCAQ on.

HEAD OVER HEELS ir9926

GOODS



the first single from

talk show *

sp70041

the new album

produced and engineered by
MARTIN RUSHENT at genetic sound, england

front line management

© 1984 International Record Syndicate, Inc. Manufactured and Distributed by A&M Records, Inc.



Contemporary Hit Radio

From Week's Chart	Peak	Last Week's Position	Title	Label
2	1	1	1 VAN HALEN/Jump (WB)	
8	5	4	2 CYNDI LAUPER/Girls Just Want To Have Fun (Portrait/CBS)	
1	2	3	3 MICHAEL JACKSON/Thriller (Epic)	
6	3	2	4 NENA/99 Luftballons (99 Red Balloons) (Epic)	
25	15	8	5 ROCKWELL/Somebody's Watching Me (Motown)	
17	11	7	6 HUEY LEWIS & THE NEWS/I Want A New Drug (Chrysalis)	
9	7	6	7 JOHN LENNON/Nobody Told Me (Polydor/PG)	
24	13	9	8 EURYTHMICS/Here Comes The Rain Again (RCA)	
26	19	12	9 KENNY LOGGINS/Footloose (Columbia)	
16	12	10	10 DURAN DURAN/New Moon On Monday (Capitol)	
5	4	5	11 POLICE/Wrapped Around Your Finger (A&M)	
23	16	13	12 CHRISTINE McVIE/Got A Hold On Me (WB)	
35	25	18	13 DAN FOGELBERG/The Language Of Love (Full Moon/Epic)	
12	9	11	14 SHANNON/Let The Music Play (Mirage/Atco)	
-	34	20	15 DARYL HALL & JOHN OATES/Adult Education (RCA)	
37	30	19	16 POINTER SISTERS/Automatic (Planet/RCA)	
40	37	26	17 38 SPECIAL/Back Where You Belong (A&M)	
15	14	15	18 J. INGRAM with M. McDONALD/Yah Mo B There (Qwest/WB)	
33	28	23	19 KC/Give It Up (Meca)	
3	6	14	20 CULTURE CLUB/Karma Chameleon (Virgin/Epic)	
28	24	21	21 KENNY ROGERS/This Woman (RCA)	
39	36	27	22 MANFRED MANN'S EARTH BAND/Runner (Arista)	
7	10	16	23 BILLY JOEL/An Innocent Man (Columbia)	
-	-	34	24 THOMPSON TWINS/Hold Me Now (Arista)	
38	35	30	25 RE-FLEX/The Politics Of Dancing (Capitol)	
36	32	29	26 SHEENA EASTON/Almost Over You (EMI America)	
4	8	17	27 GENESIS/That's All (Atlantic)	
DEBUT			28 CULTURE CLUB/Miss Me Blind (Virgin/Epic)	
-	40	33	29 HOWARD JONES/New Song (Elektra)	
-	-	35	30 PAUL YOUNG/Come Back And Stay (Columbia)	
-	-	39	31 OLIVIA NEWTON-JOHN/ (Livin' In) Desperate Times (MCA)	
DEBUT			32 PHIL COLLINS/Against All Odds (Take A Look...) (Atlantic)	
-	-	38	33 TINA TURNER/Let's Stay Together (Capitol)	
DEBUT			34 DWIGHT TWILLEY/Girls (EMI America)	
DEBUT			35 QUEEN/Radio Ga Ga (Capitol)	N&A Begins on Page 110
14	21	24	36 KOOL & THE GANG/Joanna (De-Lite/PG)	
13	17	22	37 PRETENDERS/Middle Of The Road (Sire/WB)	
DEBUT			38 WANG CHUNG/Don't Let Go (Geffen)	
BREAKER			39 LIONEL RICHIE/Hello (Motown)	
BREAKER			40 UB40/Red Red Wine (Virgin/A&M)	

Adult / Contemporary

From Week's Chart	Peak	Last Week's Position	Title	Label
10	5	3	1 CHRISTINE McVIE/Got A Hold On Me (WB)	
3	1	1	2 KENNY ROGERS/This Woman (RCA)	
2	2	2	3 PAUL McCARTNEY/So Bad (Columbia)	
6	4	4	4 SHEENA EASTON/Almost Over You (EMI America)	
12	10	8	5 P. BRYSON/R. FLACK/You're Looking Like Love To Me (Capitol)	
1	3	5	6 BILLY JOEL/An Innocent Man (Columbia)	
11	9	7	7 J. INGRAM with M. McDONALD/Yah Mo B There (Qwest/WB)	
7	6	6	8 GENESIS/That's All (Atlantic)	
15	13	11	9 POLICE/Wrapped Around Your Finger (A&M)	
BREAKER			10 LIONEL RICHIE/Hello (Motown)	N&A Begins on Page 91
18	14	12	11 JOHN LENNON/Nobody Told Me (Polydor/PG)	
23	18	15	12 DAN FOGELBERG/The Language Of Love (Full Moon/Epic)	
20	15	13	13 DONNA SUMMER/Love Has A Mind Of Its Own (Mercury/PG)	
30	24	17	14 ANNE MURRAY/That's Not The Way (It's S'posed...) (Capitol)	
5	8	10	15 KOOL & THE GANG/Joanna (De-Lite/PG)	
-	27	23	16 EURYTHMICS/Here Comes The Rain Again (RCA)	
29	25	19	17 JIMMY BUFFETT/Brown Eyed Girl (MCA)	
-	-	26	18 STEPHEN BISHOP/Unfaithfully Yours (One Love) (WB)	
26	23	22	19 CARPENTERS/Your Baby Doesn't Love You Any More (A&M)	
27	26	24	20 MICHAEL JACKSON/Thriller (Epic)	
24	22	21	21 MICHAEL SEMBELLO/Talk (WB)	
4	7	9	22 CHRISTOPHER CROSS/Think Of Laura (WB)	
BREAKER			23 PHIL COLLINS/Against All Odds (Take A Look At...) (Atlantic)	
-	29	27	24 L. RONSTADT & N. RIDDLE...I've Got A Crush... (Asylum)	
DEBUT			25 THOMPSON TWINS/Hold Me Now (Arista)	
-	30	28	26 CLIFF RICHARD/Donna (EMI America)	
9	11	14	27 LIONEL RICHIE/Running With The Night (Motown)	
21	19	18	28 LANI HALL/Send In The Clowns (A&M)	
6	12	16	29 CULTURE CLUB/Karma Chameleon (Virgin/Epic)	
16	20	20	30 ELTON JOHN/I Guess That's Why They Call It The Blues (Geffen)	

From Week's Chart	Peak	Last Week's Position	Title	Label
6	5	2	1 KENNY LOGGINS/Footloose (Columbia)	
5	3	3	2 MANFRED MANN'S EARTH.../Runner (Arista)	
15	8	5	3 DAN FOGELBERG/The Language Of... (Full Moon/Epic)	
1	1	1	4 VAN HALEN/Jump (WB)	
7	7	6	5 CHRISTINE McVIE/Got A Hold On Me (WB)	
12	9	8	6 DWIGHT TWILLEY/Girls (EMI America)	
4	6	7	7 38 SPECIAL/Back Where You Belong (A&M)	
-	-	22	8 SCORPIONS/Rock You Like A... (Mercury/PG)	
10	11	11	9 VAN HALEN/Panama (WB)	
18	13	13	10 VAN HALEN/I'll Wait (WB)	Complete Tracks Chart on Page 95
9	10	10	11 BRYAN ADAMS/Heaven (A&M)	
14	14	12	12 EURYTHMICS/Here Comes The Rain Again (RCA)	
16	15	14	13 PRETENDERS/Time The Avenger (Sire/WB)	
-	38	20	14 PHIL COLLINS/Against All Odds (Take A...) (Atlantic)	
20	16	15	15 APRIL WINE/This Could Be The Right One (Capitol)	
BREAKER			16 CARS/You Might Think (Elektra)	
2	2	4	17 JOHN LENNON/Nobody Told Me (Polydor/PG)	
33	26	24	18 YES/Leave It (Atco)	
38	28	23	19 ROGER DALTRY/Walking In My Sleep (Atlantic)	
23	19	16	20 BON JOVI/Runaway (Mercury/PG)	
3	4	9	21 PRETENDERS/Middle Of The Road (Sire/WB)	
37	22	18	22 QUEEN/Radio Ga-Ga (Capitol)	
-	-	27	23 DAVID GILMOUR/All Lovers Are... (Columbia)	
19	17	19	24 JUDAS PRIEST/Some Heads Are Gonna Roll (Columbia)	
44	32	26	25 GOLDEN EARRING/When The Lady... (21/PG)	
8	12	17	26 DURAN DURAN/New Moon On Monday (Capitol)	
22	20	21	27 TED NUGENT/Tied Up In Love (Atlantic)	
BREAKER			28 DARYL HALL & JOHN OATES/Adult Education (RCA)	
42	30	32	29 CHRISTINE McVIE/One In A Million (WB)	
17	18	25	30 MOTLEY CRUE/Looks That Kill (Elektra)	

Black/Urban

From Week's Chart	Peak	Last Week's Position	Title	Label
4	1	1	1 ROCKWELL/Somebody's Watching... (Motown)	
14	5	2	2 POINTER SISTERS/Automatic (Planet/RCA)	
31	15	7	3 B. WOMACK & P. LABELLE/Love Has... (Beverly Glen)	
11	7	4	4 MELBA MOORE/Livin' For Your Love (Capitol)	
17	9	6	5 TINA TURNER/Let's Stay Together (Capitol)	
-	27	11	6 CAMEO/She's Strange (Atl. Art./PG)	
32	20	10	7 PATTI AUSTIN/It's Gonna Be Special (Qwest/WB)	
16	10	8	8 EARTH, WIND & FIRE/Touch (Columbia)	
20	13	9	9 MICHAEL JACKSON/Thriller (Epic)	
1	2	5	10 CHERYL LYNN/Encore (Columbia)	N&A Begins on Page 88
7	3	3	11 JEFFREY OSBORNE/Plane Love (A&M)	
26	19	12	12 TYRONE BRUNSON/Fresh (Believe Drm/CBS)	
-	27	19	13 D. EDWARDS /S. GARRET/Don't Look... (Motown)	
-	33	23	14 KOOL & THE GANG/Tonight (De-Lite/PG)	
28	22	18	15 THE DELLS/You Just Can't Walk Away (Private I/CBS)	
-	40	29	16 S. LATTISAW & J. GILL/Perfect... (Cotillion/Atco)	
15	14	14	17 DREAMBOY/Don't Go (Qwest/WB)	
8	8	13	18 J. BLACKFOOT/Taxi (Sound Town/Allegiance)	
38	31	24	19 ATLANTIC STARR/More, More, More (A&M)	
29	28	28	20 IMAGINATION/This Means War... (Elektra)	
13	12	19	21 RUN D.M.C./Hard Times (Profile)	
-	36	30	22 BILLY GRIFFIN/Serious (Columbia)	
18	17	17	23 JENNY BURTON/Remember What You Like (Atlantic)	
BREAKER			24 DeBARGE/Love Me In A Special Way (Gordy/Motown)	
33	29	20	25 RUFUS & CHAKA KHAN/One Million Kisses (WB)	
BREAKER			26 LAID BACK/White Horse (Sire/WB)	
24	21	21	27 SHALAMAR/Deadline U.S.A. (MCA)	
-	-	35	28 STARPOINT/It's All Yours (Elektra)	
27	26	26	29 STEVE ARRINGTON'S.../Hump To The Bump (Atlantic)	
2	4	16	30 J. INGRAM w/M. McDONALD/Yah Mo B... (Qwest/WB)	
DEBUT			31 LUTHER VANDROSS/Superstar/Until You... (Epic)	
BREAKER			32 S.O.S. BAND/For Your Love (Tabu/CBS)	
BREAKER			33 J. MATHIS w/D. WILLIAMS/Love Won't Let... (Columbia)	
DEBUT			34 CON FUNK SHUN/Don't Let Your... (Mercury/PG)	
3	6	15	35 PATTI LABELLE/If Only You Knew (Phil. Int./CBS)	
19	23	31	36 ANITA BAKER/You're The Best Thing Yet (Beverly Glen)	
-	-	39	37 TYRONE DAVIS/Let Me Be Your Pacifier (Ocean Front)	
5	16	26	38 LIONEL RICHIE/Running With The Night (Motown)	
6	11	22	39 DAZZ BAND/Joystick (Motown)	
22	32	36	40 SHANNON/Let The Music Play (Mirage/Atco)	