

I N S I D E:

**THE COUNTRY PLAYLIST
WAR ESCALATES**

This week four top Nashville promotion executives fire both barrels at scrambled Country chart practices, covering:

- The "No. 1 To Off" Syndrome
- "Negative" Promotion
- Specific Requested Chart Jumps
- Premature Drops

and much more in an in-depth special by **Lon Helton**.

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**PROJECTING STATION
SALES PERFORMANCE**

"You feel a 15% increase is pushing it, but you go for it. That's a nice number, says the boss, but I want 25. No way, you say. You negotiate. The number is 25."

What does the resourceful radio manager do when corporate goals far exceed his own estimates? Consultant **Norman Goldsmith** launches a two-part series on the vital steps for successful sales projections.

Page 14

**BLACK RADIO: TWO
CONGRESSIONAL VIEWS**

Walt Love asks Reps. **Mickey Leland** and **Cardiss Collins** their opinions on Black radio in a special article tied in with the Young Black Programmers' Coalition meeting this weekend. Plus a look at resurgent **WGCI/Chicago**.

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**PEOPLE IN THE
NEWS THIS WEEK**

- **Eric Hauenstein, Bob Herpe** acquire **KNNN**
- **Bob Hamilton** buys **WCRO**
- **Frank Sciortino** Exec. Editor at **WINS**
- **Alan Gray, Jim Sumpter Malkan** VPs
- **Bill Weller** GM at **WKZL**
- **Hank Caldwell** Atlantic/Cotillion VP/GM
- **Jeff Kelly** PD at **WDMT**
- **Walter Berry Jr.** GSM at **WAPI-AM & FM**

Page 3, 23

**COUNTER-PROMOTIONS:
A NEW INTENSITY**

Radio's combative atmosphere is heating up, and stations are going to great lengths to take shots at their competitors, as both **Jeff Green** and **Steve Feinstein** report.

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**THE ARBITRENDS
DEBATE RAGES ON**

Jhan Hiber sets **KABC's George Green** and **Katz's Carol Mayberry** in a point-counterpoint discussion on the sales relevance of **Arbitron's** monthly **Arbitrends** information.

Page 14

**PERSONAL ATTACK RULE
CHANGE UNDER FIRE**

The **FCC** wants to modify personal attack and political editorializing rules, but a bipartisan Congressional group is trying to keep them just the way they are — including the requirement to furnish airtime to parties attacked or editorialized against.

Page 4

\$3.50 Single Copy



RADIO & RECORDS

**Hilliard Appointed
President Of New
Blair Radio Division**

John Blair & Co. has named former **Fairbanks Broadcasting Executive VP/GM Jim Hilliard** as President of its new **Owned Radio Stations Division**. The unit was set up Tuesday (11-15) when Blair completed the \$50 million acquisition of four Fairbanks stations, **KVIL-AM & FM/Dallas**, and **WIBC & WNAP/Indianapolis**.

Blair President/CEO **Jack Fritz** commented, "**Jim Hilliard** is an outstanding radio executive who knows how to build

stations to a position of leadership and keep them there. He has been responsible for the tremendous success of these stations and will continue to oversee their performance, along with the operations of our stations in **Boston** and **Tampa**."

Formerly, Blair's four radio and four television properties were operated by its **Owned Stations Division**, headed by **Reid Shaw**. Now Hilliard will oversee the eight radio properties from **Dallas**, while **Shaw** stays in **New York** as President of a new **Owned Television Stations Division**.

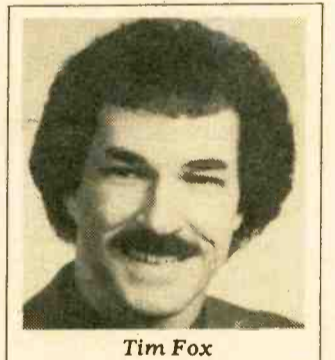
Blair says its **Fairbanks** deal is one of the largest transactions in radio history. No major changes are expected at the stations.

BOLKE NOW ASST. PD

**Fox Named
KPKE PD**

WZOK/Rockford PD **Tim Fox** has been named **Program Director** at **Doubleday's KPKE/Denver**. Current **KPKE** PD **Mark Bolke**, who oversaw the station's transition from **AOR** to **CHR** last August, will now become **Assistant PD**.

KPKE VP/GM **Eric Stenberg** commented to **R&R**,



Tim Fox

"**Mark** did a fine job, but we felt we'd be more comfortable with someone like **Tim**, who is so experienced in **CHR**. **Tim** strikes me as someone who is absorbed by radio and will put in whatever time needed to get things done. His promotional ideas and plans to tie us into the community will take our short-term success and develop it into longterm dominance. After a year's time, **Mark** will have learned a lot under **Tim** and have developed into a first-class **CHR** programmer in his own right."

After programming **WZOK** for the last 18 months, **Fox** admitted his reluctance to leave, telling **R&R**, "To work here is an education in itself in professional broadcasting. Look at the people that have come out of here... **Buddy Scott**, **Mark Larson**, **Charlie Quinn**, **Dallas Cole**, and **John Larson**. All are great examples of super broadcasters. I'm glad I've

FOX/See Page 23

DORSEY, FULSTONE, CALLAHAN PROMOTED

**KMOX & KHTR Set New
Management Structure**

CBS-owned KMOX & KHTR/St. Louis have announced a number of key management changes, including the promotion of **KHTR** Station Manager **Tim Dorsey** to the position of **KMOX** Station Manager, replacing **Virginia Daws**, who retired last summer. In addition, **KMOX** **GSM/National Sales Manager Bob Fulstone** has been named to replace **Dorsey** as **KHTR** Station Manager, with **KHTR** Sales Manager **Thomas Callahan** promoted to **Fulstone's** former position.

CBS Regional VP/GM **KMOX & KHTR** **Robert Hyland Jr.** commented on the promotions: "**KMOX** and **KHTR** hold both the number



Tim Dorsey



Bob Fulstone

one and number two positions respectively in the **St. Louis** market. This is the only major market where two **CBS-owned** stations hold these positions. These appointments will contribute to the continuing strength of both stations."

FITZGERALD, GERRITY, MAITLAND

WB Appoints Three VPs



Rich Fitzgerald

George Gerrity

Mark Maitland

Warner Bros. Records has named **Mark Maitland**, **Rich Fitzgerald**, and **George Gerrity** as **Vice Presidents** of **National Promotion**. All three will report to **Russ Thyret, Sr.** VP/Marketing and Promotion.

Maitland, most recently VP/National Singles Sales Manager for the label, will primarily supervise the promotional areas of singles, scheduling, and product flow. **Gerrity**, also a label veteran, will oversee album and video promotion. He previously served as **National Album Promotion Director** for five years. **Fitzgerald**, who joins **WB** from **Geffen Records' National Promotion Director** post, will be responsible for major market **CHR**.

WB/See Page 23

**Shaker, Aurichio
Upped At Arbitron**

Arbitron has promoted **Ted Shaker** from **President** to **Chairman/Chief Executive Officer**, and **Rick Aurichio** from **Exec. VP** to **President/Chief Operating Officer**. **Walter Bruning**, **President** of the **Computer Services Company** of **Arbitron's** parent **Control Data Corporation**, commented, "This promotion recognizes **Ted Shaker's** contribution in creating the modern **Arbitron**. Under his leadership and direction **Arbitron** has become one of the nation's foremost research companies and attained its position in

broadcast research."

Before joining **Arbitron** 12 years ago, **Shaker** was a **Group VP** at **ABC**, **President** of **ABC Television**, and **Director** of **CBS Television Network Program Sales**. He is a **Vice President** of **Control Data** and serves on the corporate policy committee. **Aurichio** joined the company in 1972 as **VP/Marketing**, becoming **Radio VP/GM** in 1977 and **TV VP/GM** in 1980. Last year he became **Exec. VP** of **Arbitron** and a **Control Data VP**. Both promotions take effect on **December 1**.

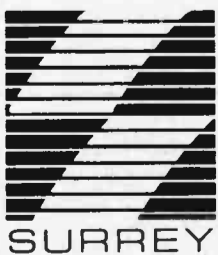
MEET SURREY'S DON ANTHONY

He's on the move alot ...

As Surrey's Vice President of Marketing his responsibilities encompass a wide range of areas including sales, advertising, promotion and a growing number of administrative duties. In essence, what Don's busy schedule translates into for our clients is more time for Surrey's researchers and consultants to properly address the main reasons you hire them — to research or consult.

Little is it known to most broadcast companies, that a growing number of researchers and consultants in our industry serve as both sales department and researcher/consultant. At a time you'd expect them to be analyzing your research or ratings, they could very well be preparing an overdue sales proposal. Imagine a Station G.M. who additionally was P.D. and covered an air shift as well. Would any of these positions receive their proper attention? It's doubtful.

So the next time you hear Don Anthony is visiting your market, be reminded of this — Surrey's researchers and consultants are busy doing what you hire them for: research and consulting.



For more information
call
today/303-989-9980



AOR'S HEAVY METAL THUNDER

Following up Steve Feinstein's discussion of AOR's heavy metal renaissance, Ken Barnes surveys metal's rise on AOR airwaves over the last six years. **Page 20**



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Gray, Sumpter Malkan VPs

WYMJ/Dayton GM Alan Gray and KEYS & KZFM/Corpus Christi GM Jim Sumpter have been promoted to corporate VPs for the parent Malkan Group, which in addition to the Ohio and Texas properties owns WKSJ/Ft. Wayne. Gray becomes VP/Sales & Marketing, while Sumpter assumes the post of VP/Programming. The twin appointments were set in preparation of further larger market acquisitions expected to be announced in the near future.

Principal Arnold Malkan, a former owner of KFJZ/Dallas and the Texas State Network, commented, "I have the utmost confidence in both men. They're very outstanding broadcasters of high character as well as ability, and represent the foundation of further growth for us."

Sumpter joined KEYS & KZFM as GM two weeks ago after 20 months as PD at KFMK/Houston. His programming experience also includes a two-year term as OM at KDOT & KFMY/Provo, as well as

PD stints at KIOY/Fresno, WIVY/Jacksonville, and WCKS/Cocoa Beach. He told R&R, "It's the ideal situation. When the Malkans and I first talked about my joining their company, they mentioned using my programming abilities for their other stations. Now, two weeks later, I've found out exactly what kind of help they meant! It's a great window of opportunity, and I'm jumping through it full force."

Gray has been GM at WYMJ for the past 15 months, having previously served three months as GSM. His prior sales background includes 11 months as Station Manager/Local Sales Manager at suburban WJAI/Eton, OH, seven years as Account Executive at sister station WING/Dayton, and an additional year in sales at competitor WAVI. He said, "Both Arnold and (co-principal) Audrey Malkan are amazing people. They're progressive in their approach to broadcasting, and through their desire to improve their stations, they've allowed me to improve myself tremendously. Together, Jim and I hope to provide the nucleus to a fast-growing and successful company."

TRANSACTIONS

Shamrock Purchases WTKN & WWSW

Shamrock Broadcasting has agreed to purchase WTKN & WWSW/Pittsburgh from WWSW, Inc., a wholly-owned subsidiary of the Pittsburgh Post-Gazette. Industry sources indicated the selling price was less than \$5 million; no broker was involved in the transaction.

Bill Clark, President/Shamrock Radio Division, told R&R, "We anticipate no changes at this time. Based on our observations thus far, we see no need for any major changes. The staff has done an excellent job developing the stations. So we're looking forward to continuing to build on what they've developed there." Talk-formatted WTKN operates at 5000 watts at 97.0 kHz; A/C WWSW is located at 94.5 mHz with 5000 watts. Antenna height is 810 feet above average terrain.

The FCC recently approved Shamrock's acquisition of WFOX/Gainesville, GA, with takeover expected next month. The WTKN & WWSW purchase will bring Shamrock's FM total to six, including: KMGC/Dallas, KUDL/Kansas City, WWWW/Detroit, and KABL-FM/San Francisco. KABL (AM) is Shamrock's only AM facility at this time.

Long Weekend

All of us at R&R hope you have a wonderful Thanksgiving. So that our employees may spend a long weekend with their families, R&R will be closed Thursday and Friday, November 24 & 25.

WINS Taps Sciortino As Exec. Editor

The programming reins at all-News WINS/New York have been handed to Frank Sciortino. The station's News Director since 1981, Sciortino has been promoted to Executive Editor. He succeeds Joe Gillespie, who left recently to become VP/Program Manager at KOGO/San Diego.

"It's a great challenge," Sciortino told R&R. "Since I was born and raised in Brooklyn and listened to WINS in its heyday as a rock 'n' roll station, it's a privilege to be sitting here now as Executive Editor." Sciortino says the WINS format will remain unchanged, with the possible exception of increased community and public affairs programming.

Prior to joining WINS in 1981, Sciortino spent 15 years at what is now the UPI Radio Network, where he became Director/News, Programming & Operations. From 1962 to 1966 he worked at Radio Press International, which merged with UPI.



Frank Sciortino

Moving up into the News Director's slot vacated by Sciortino is Assistant News Director Scott Herman.

Weller Set To Manage WKZL

WCMS-AM & FM/Norfolk President/GM Bill Weller has been named General Manager at Nationwide's WKZL/Winston-Salem, replacing Rick Fromme, who exited the station. Steve Berger, Nationwide VP/Radio, told R&R, "Ten years of success in Norfolk has led us to hire Bill Weller. We're looking forward to seeing him take WKZL to its full potential."

Commenting on his new station, Weller said, "It's a topnotch technical facility with a lot of potential; it just needs somebody to put it all together. The station had an abnormally bad ARB in the spring. Birches show the station doing quite well. Our objective is to get the numbers necessary to make the station a good money-producer for Nationwide."

The new President/GM of WCMS-AM & FM is Marjorie Crump, who's been associated with the outlets as a stockholder, officer, and director since 1961.

Caldwell VP/GM At Cotillion

Hank Caldwell has been named to the newly-created position of VP/GM for Atlantic/Cotillion Records. Caldwell, who was most recently VP/Black Music Marketing for WEA, will oversee R&B promotion and marketing for Atlantic, Ateco, Cotillion, and custom labels, and will work with Cotillion President Henry Allen in overseeing Atlantic/Cotillion's day-to-day operations.

Allen commented, "I am very pleased to welcome Hank back into the Atlantic/Cotillion family. With over two decades of experience, he is one of the most knowledgeable and admired executives in the business today."



Hank Caldwell

I can think of no one more qualified to assume this pivotal position in our organization."

Caldwell previously worked at Atlantic as National Promotion & Marketing Coordinator/Special Markets, earlier holding down a WEA regional merchandising position and working for 16 years in a variety of retailing posts.

Kelly Becomes PD At WDMT

Jeff Kelly, Operations Manager at Urban-formatted WDMT/Cleveland for the past two years, has been named PD. Kelly replaces Bobby Magic, who has increased his duties as National PD for the parent Beasley Broadcast Group.

Magic, who will continue to base himself in Cleveland, commented, "Jeff has been a big help and is deserving of the position, and I will work closely with him to keep WDMT great."

Kelly, who was PD at WDMT before taking on his most recent position, told R&R, "Our operations are pretty well organized now, so I'll dig into the next area where they need my help. That's why I'm back doing programming. We hope to keep growing and growing. We have a tremendous competitive battle right now and we're doing all we can to gear up and try to be the best we can. That's why there is such a necessity for a PD here day in and day out."

Hauenstein, Herpe Pay \$4 Million For KNNN/Phoenix

Two veteran broadcasters who had exited the business returned to the fold this week with the purchase of Spanish-formatted KNNN/Phoenix for \$4 million, pending FCC approval.

The buyer is TransCOM Communications. President/Chief Operating Officer is Eric Hauenstein, former owner of KDKB/Phoenix. Chairman/Chief Executive Officer is Robert Herpe. A former NRBA Chairman, Herpe earlier this year sold the three stations of his firm General Communicorp: WSCR & WPLR/New Haven and WHLY/Leesburg, FL.

KNNN is a Class "C" FM with 100kw; American International Development Corp., owned by Julia and Steve Zozaya, put the station on the air in July. Herpe told R&R a format decision for KNNN will hinge on market research now underway. He indicated TransCOM is in the market for other radio stations.

WVJS & WSTO Sold To Century Communications

Owensboro On The Air has sold WVJS & WSTO/Owensboro, KY (Evansville, IL) to Century Communications. Included in the deal is Owensboro Cablevision, which serves more than 17,000 homes. No price was disclosed, but sources estimated a \$17.5 million pricetag.

WVJS operates on 1420 kHz with 5kw days, 1kw nights. WSTO broadcasts with 100kw on

TRANSACTIONS/See Page 23

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Washington Report

Amway Fined \$20 Million After Guilty Plea

Amway Corp., owner of the Mutual Broadcasting System, WHN/New York, and (pending its sale's completion) WCFL/Chicago, ended its legal dispute with Canada last week by pleading guilty to charges of evading \$23 million in import duties by undervaluing shipments of Amway products into the country. The firm was fined \$20 million. In return for the guilty plea, Canada dropped criminal charges against four Amway executives, including Chairman Jay Van Andel and President Rich DeVos.

In full-page Sunday newspaper ads, Amway proclaimed its innocence, saying "the company was acting in full compliance with the law." It fixed blame on a misunderstanding about a 1965 agreement with Canadian customs officials. The ad said Van Andel and DeVos settled, against legal advice, "based on the overall best interests of the individuals within the Amway organization" and "to avoid the divisions, frictions, and tensions which would have occurred if the litigation continued."

1983 Deregulation Hopes Fade

It appeared almost certain this week that no broadcast deregulation will emerge this year from the House Telecommunications Subcommittee. The main reason is that Congress, which almost always stays in session until Christmas, has surprised everyone — including its own members — by wrapping up major budget items in time to meet this Friday's (11-18) deadline for adjournment. It won't return until January.

Early this fall there were intensive negotiations aimed at writing a "consensus" bill. But the original October 15 deadline slipped away, and then the subcommittee became preoccupied with telephone legislation. This week, with only a few days remaining, the subcommittee turned its attention to a major cable bill.

Although panel members were to meet on broadcast deregulation on Wednesday, the prospect of reaching any firm agreement or holding a subcommittee vote by Friday's adjournment was said by staffers to be remote.

FCC Upholds Lifting Cap On Buyout Agreements

Competing applicants can continue to buy out their competitors, even if they pay more than the opponent's reasonable expenses. The FCC last week refused to overturn that policy, which it first adopted in April.

Previously, settlement agreements were limited to "reasonable and prudent" expenses. But Congress last year ordered that cap lifted, as long as the FCC determines that none of the parties to the agreement filed its application for the sole purpose of making money by getting bought out.

The rule change was challenged by Mark Pierce of Sun Valley, CA, who argued there was no safeguard against illegal "strike" applications, which are only filed to hamper someone else's application. Saying its rule change followed the law exactly and has adequate safeguards, the FCC turned down Pierce's complaint.

Flynt Vows Hardcore Sex Ads

It appears FCC worries about potentially obscene campaign ads by Hustler publisher Larry Flynt (R&R 10-28) may be legitimate. Flynt, arrested last week in Washington for cursing the Supreme Court justices during a case, is a GOP presidential candidate.

According to the Washington Post, Flynt is determined to use his presidential campaign to test obscenity laws by airing campaign commercials featuring hardcore sex acts. If Flynt was a "legally qualified candidate" under FCC rules, federal law would prohibit stations from censoring the ads. So far, no candidate has met the Commission's "legally qualified" standard.

House Resolution Frowns On Election Projections

Two Congressmen this week introduced a nonbinding "sense of Congress" resolution that would call on broadcasters to refrain voluntarily from airing election projections before the polls close. Sponsors are Reps. Al Swift (D-WA) and Bill Thomas (R-CA). Chairman and ranking GOP member of the House Task Force on Elections.

In 1980, they contend, "studies have indicated that such projections may have caused voter turnout to decline in certain instances, and may even have affected the outcome of several close races." The Congressmen are seeking voluntary restraint by the networks, fearing the First Amendment implications of any mandatory curbs on election reporting imposed by Congress.

Other Key Developments:

- The latest targets of petitions to deny by the National Black Media Coalition are the pending sales of WSM-AM & FM/Nashville and WWDB/Philadelphia.

- KHTZ/Los Angeles is asking the FCC to reverse the denial of its request to change transmitter sites, go directional, drop power from 55kw to 20kw, and increase antenna height from 770 feet to 2989 feet.

- The deadline for filing comments on the FCC's proposal to let FM applicants certify their engineering data has been extended three weeks, to November 28. The delay was requested by the Association of Federal Communications Consulting Engineers (AFCCE).

- A coalition of groups which fought a losing battle to deny license renewal to San Francisco public stations KQED-FM & TV and KQEC-TV has appealed the FCC's renewal of those licenses in federal court.

KTTL's Nellie Babbs Jailed For 30 Days

Nellie Babbs, owner of embattled KTTL/Dodge City, KS, has been sentenced to 30 days in jail for contempt of court. Sheriff's deputies arrested Babbs at her studios early Tuesday morning (11-15) on bench warrants issued in two Kansas counties.

Hours later Babbs was found guilty on the Ford County charge of failing to answer a summons involving nonpayment of \$19,800 to TM Productions in Dallas. She began serving her 30-day sentence immediately in the Ford County Jail. On Wednesday she was scheduled for a second hearing relating to nonpayment of property taxes to Gray County, where KTTL's transmitter is located.

KTTL's broadcasts attacking blacks, Jews, and other minorities have prompted charges of hatemongering, petitions to deny its license, a competing application, and investigations by the FCC and the Kansas Attorney General. Asked if KTTL could remain on the air while Babbs is jailed, her daughter told R&R, "We're going to try." She confirmed the station was silent last weekend, but attributed the interruption to equipment failure.

EDITORIAL CURBS BACKED

Hill Leaders Mount Drive To Save Personal Attack Rule

One of the Fowler FCC's major initiatives to expand the First Amendment rights of broadcasters has run into fierce opposition on Capitol Hill. A bipartisan group of House leaders last week introduced legislation to block any change in the FCC's personal attack and political editorializing rules prior to the 1984 elections.

The bill would bar the FCC from changing either rule before January 1, 1985. After that, any change would trigger a 120-day waiting period to permit review and possible counteraction by Congress, whose decisions supercede FCC policies. Sponsors include Commerce Committee Chairman John Dingell (D-MI), the Chairman and ranking GOP member of the Telecommunications Subcommittee; Reps. Tim Wirth (D-CO) and Matthew Rinaldo (R-NJ); House Elections Task Force Chairman Al Swift (D-WA); and task force members Bill Thomas (R-CA) and Bill Frenzel (R-MN).

Responding to a petition by NAB, the FCC in May proposed either dropping or modifying both policies. The personal attack rule requires stations to notify the attacked party, provide a tape or transcript of the remarks, and furnish airtime to respond. Political editorials which either endorse or oppose candidates trigger similar obligations. NAB says the policies inhibit free and open discussion on the air and discourage most stations from editorializing.

Election Year Action "Shortsighted"

In a "dear colleague" letter sent to all members of the House last week, the Congressmen asked for cosponsors of their bill

AM SURVIVAL CITED

Class 4s Launch Rally Behind Nighttime Power Boost

The proposed quadrupling of nighttime power for Class 4 AM stations is drawing strong support in early comments arriving at the FCC. Even though comments aren't due until December 1, many Class 4s have already sent in endorsements of the plan to raise their 250 watts of nighttime power to 1kw, the same as daytime levels.

"One of the major complaints from our listeners has always been that they cannot get our AM station at night," wrote KWBE/Beatrice, NE VP/GM Jana Pentz-McBride. "During the winter, we end up reducing power around 4:30 and most of our coverage area cannot even hear our evening news report," as well as sporting events and severe weather reports.

Competing With FM

WOL/Washington VP/GM Catherine Hughes commented, "WOL is seriously

and attacked both the substance and timing of the FCC's move.

The editorial response rule "assures that the public airwaves are not used only to promote one candidate," they wrote. "Similarly, the personal attack rule during an election year guarantees the public will have adequately balanced information on which to base its choice. Repealing those rules just prior to a presidential election year is particularly shortsighted, unfair to the public and to the candidates, and will leave broadcasters uncertain about their responsibilities."

Dingell and Wirth first launched their counterattack in late June with a letter to FCC Chairman Mark Fowler (R&R 7-1). At the time, they accused Fowler of waging an "ideological crusade" and said the contemplated rule changes would have "a devastating impact on fairness in the political process."

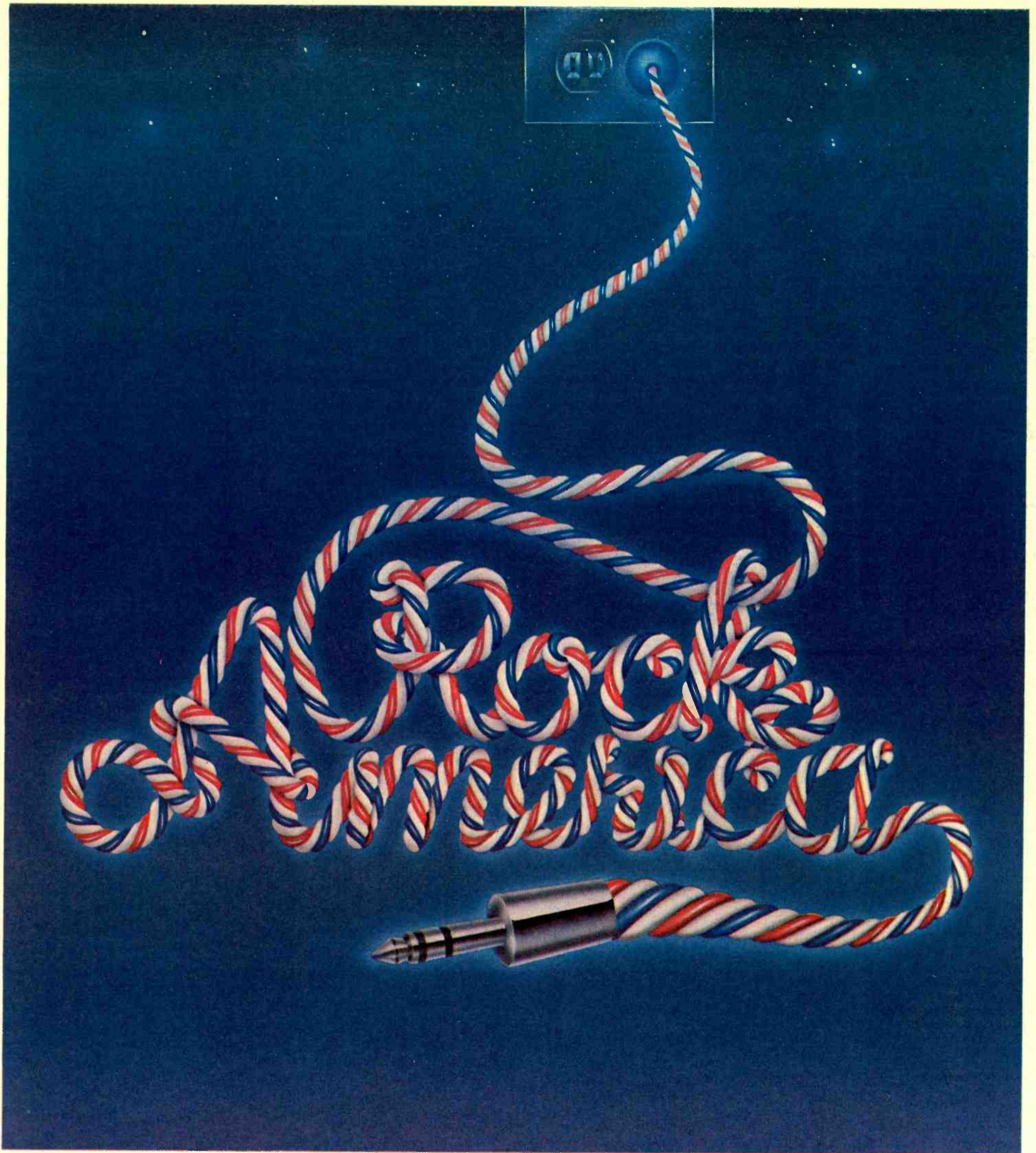
There are several recent precedents for Congress stepping in to block the FCC. Last week the House nixed a Commission-approved \$2/month "access fee" for AT&T long distance customers. And Congress appears well on the way to voting a moratorium on the FCC's decision allowing television networks, rather than program producers, to profit from syndicated reruns.

compromised in its ability to attract audience and advertisers with only 250 watts at nighttime. We need desperately to be 1000 watts, 24 hours a day, to give us a chance of survival in an overwhelmingly FM market. An increase in nighttime power could well be the difference in whether or not small AM stations can survive."

The attorney for WTSU/Stuart, FL wrote that service within its authorized service area has been curtailed "due to noise caused by extrinsic manmade factors." He added, "Preliminary studies have indicated that operation at 1000 watts would not cause interference to other co-channel or adjacent channel stations, nor would it increase WTSU's present coverage area. Rather, the net effect would be to clarify the station's nighttime signal to areas already within the authorized coverage area."

Interference Up, Set Quality Down

Also urging the FCC to adopt the power hike was Dennis Curley, President/Pathfinder Communications, owner of WBZA/Glens Falls, NY. He noted that manmade interference and increasingly inferior receivers have harmed reception of Class 4 stations at sunrise, sunset, and at night. Curley recommended bypassing an application process and letting stations adopt the new power levels automatically once the FCC approves the proposal.



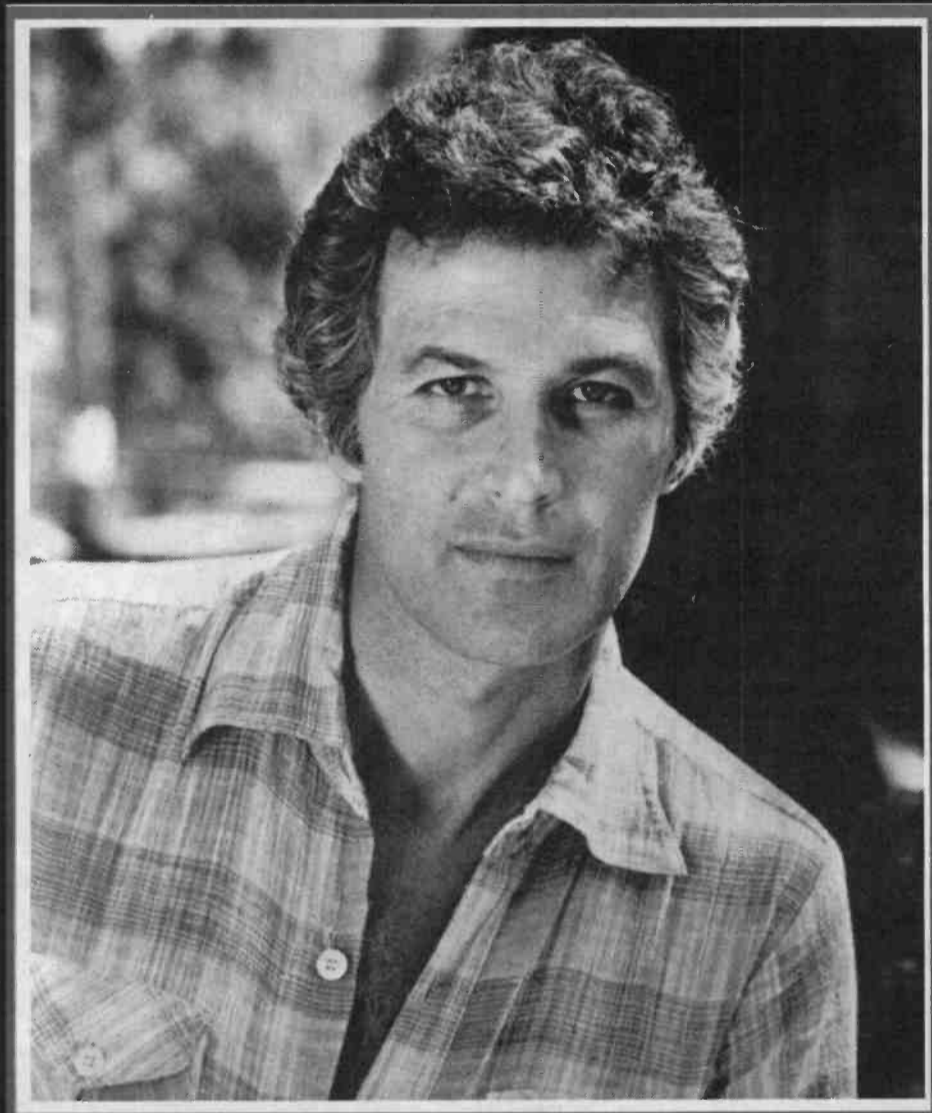
Rock America, Kent Burkhart's all new, all live Contemporary Top 40 format has it all. Researched and designed by Kent Burkhart, it's the new sound specifically designed to reach the 18-34 year olds. America's top DJ's bring a minimum of fifty-one minutes of music hourly, with the option of Satellite Music Network one minute of news. Rock America is available up to twenty-four hours a day, offering affiliate stations maximum flexibility to insert local programming whenever and as often as desired. Rock America stays current with weekly research, and it's a current whose time has come. For a demo and more information call (800) 527-4892 or (214) 991-9200.

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IT'S THE ALL-TIME SMASH WITH AN ALL-NEW STAR. IT'S
SOAP OPERA
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WITH JOHN GABRIEL.



AN IDOL

Host John Gabriel of "Ryan's Hope" is the biggest and hottest celebrity on daytime drama today.

AN IDEAL

Monday through Friday listeners get ten different :60 scoops on the soaps they missed.

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Soap Opera Update, the *first* radio network soap feature, is now in its fifth smash year.


RKO RADIO NETWORKS

Get a star-studded scoop of the soaps for your listeners by calling (212) 764-6702 now!

A subsidiary of RKO General, Inc.



All-Female Radio?

Radio has traditionally been a male-dominated industry. Women were generally relegated to the graveyard shifts. But females have come out of exile; it's not unusual anymore to find them holding down key station positions. And advancing the cause is **WWMM-AM/Flint** — an all-female radio outlet.

Touted as the "first and only station in the country programmed for and by women" (a claim the former **WOMN/New Haven** might dispute),

year-old **WWMM** stresses the music of female singers and emphasizes news features about women as well. Even the public service announcements are aimed at the ladies, ranging from pregnancy counseling to family activities. Claiming a 400% increase in female listenership in the latest ratings, PD **Linda Lanci** told **Mademoiselle** magazine the station's principal purpose is "to give women something they can relate to."

A Reel Learning Experience

Rather than searching outside the marketplace, radio stations frequently hire air talent who are already familiar with the said city. The DJ knows about various city landmarks and can pronounce street names without hesitation, cutting back on the acclimation time period. To have that extra edge the next time you're looking for a jock gig, learn your way around town with guided tour cassettes.

Originally conceived as a method of touring a city without being confined on a crowded bus, these cassettes

have become even more practical with the advent of personal portable tape players. Several firms currently manufacture the cassettes. The **November Co.**'s "Boston Walkabouts" retail for \$10.95 and are sold in hotels, airport gift shops, and bookstores. **Pathfinder Productions** guides you through five New York City neighborhoods, while New York-based **Acoustiguide** helps you find your way around smaller metropolises like Savannah, GA and Galveston, TX.

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

R&R
 SUBSCRIBE TODAY!

RADIO & RECORDS

Sky High Video



Ever wonder how your consultant whiles away the time during those airplane rides? By next April, he'll probably be playing Pac-Man, Frogger, or Centipede. Pasadena-based **Avicom International** tells the **San Francisco Examiner** that it plans to market sophisticated in-flight video games, renting for an estimated three dollars an hour. Units will also feature computerized chess and, in some cases, language lessons and stock reports. TWA and American Airlines start testing the system next spring.

Poland's Music Ban

Music and politics mix—at least in Poland. A week after the announcement of **Lech Walesa's** Nobel peace prize award, Polish government officials banned its radio stations from playing any American, Norwegian, or West German music. In changing the beat to the tune of politics, Poland is adhering to strict geographical guidelines. According to **Newsweek**, **Richard Wagner** maintains airplay status because his birthplace, Leipzig, is now located in East Germany. Munich-born **Richard Strauss** has been crossed off playlists because his birthplace is in West Germany. And since British bands are very popular in Poland, American rock and roll won't be difficult to replace. It seems Polish authorities want to get back at those they believe are responsible for Walesa's honor.

DJ Attributes Recorded

A good sense of humor charts No. 1 among desirable DJ attributes, as recorded by **Blair Radio**. Other preferred traits include not talking too much, being informative, having a good personality, and having interesting comments/opinions. Surprisingly, the 920 listeners who were polled listed playing good music as ninth.

Radio Scores In '84

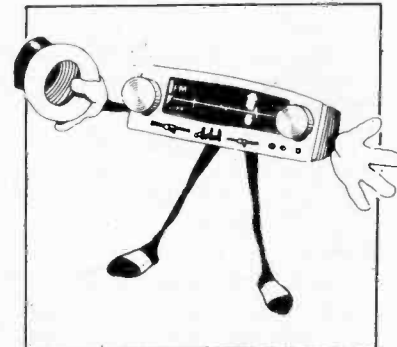
Earns "Bullish" Forecast; But Fragmentation, Audience Tracking Major Concerns

Amid an otherwise cautious media forecast for 1984, a panel of media directors is generally "bullish" about radio's prospects for the coming year. But the experts say they are concerned about format instability and audience tracking problems.

The **Advertising Age** panel says that most advertisers are being cautious in their media planning for next year. Many aren't sure that economic recovery is really here. Besides, after having been forced to economize for the past few years, not all are anxious to resume their normal pattern of advertising.

Despite this, the panel was generally pleased with radio, especially network radio. It cited the sponsor's ability to buy in frequencies impractical for the TV advertiser. They were also optimistic about using radio to support TV buys or to fill in demographic gaps left in television campaigns.

On the negative side, buyers complained about fragmentation. With the possibility of more radio stations, they expect the fragmentation to worsen. The panel was also worried about the increasing number of



drastic format changes and long commercial-free blocks that drive up the price of available time.

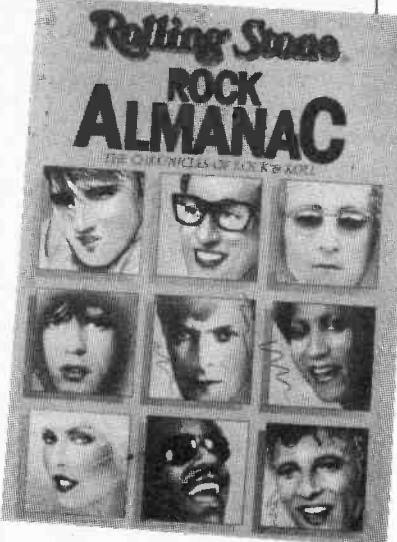
Another complaint cited by most buyers was the longstanding problem of audience measurement. "Never a strong point for radio," wrote the panel, "listener tracking services appear to be even less satisfactory, resulting more and more in judgmental buying of the medium."

Rolling Stone Rolls Out Rock Almanac

The annals of rock history are given a thorough going-over in **Rolling Stone's "Rock Almanac: The Chronicles Of Rock & Roll."** Covering the years from 1954 to the present, the paperback's chapters open with an essay on the year in music. A page is then devoted to each month, filled with the dated entries of various rock music events.

These entries run the gamut from the well-known — **Jerry Lee Lewis's** marriage to his 14-year-old cousin — to the obscure — **Aretha Franklin** arrested in 1969 for disorderly conduct. To satisfy record chart followers, the number one pop records in the U.S. and U.K., as well as the number one R&B hit in the U.S., are listed for each week. Complementing these sections are a comprehensive index, performers' birth and death dates, and over 200 photographs.

Available beginning November 18, the "Rock Almanac" also fea-



tures a foreword by **Peter Wolf** of **J. Geils Band** fame. It's published by **Macmillan** in either the \$10.95 paperback or \$19.95 cloth version. For more information contact **Diane McNulty** at (212) 702-4212.

Sales Volume Virtually Unaffected By Credit Cards

For years merchants have put up with the increased costs of accepting credit cards as a condition of the extra traffic they thought the cards brought. Now a Federal Reserve

Board survey says that while credit cards do increase a merchant's costs by two to three percent, their benefits are less tangible.



ROCK ALBUM COUNTDOWN

WESTWOOD ONE

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

Judge us by the companies we keep.

Some of the world's most prestigious and successful broadcast groups recently renewed membership agreements with Associated Press Broadcast Services. Several others have joined as new members of our growing family.

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We at the Broadcast Services Division of AP are proud to be Associated with all of them.



Associated Press Broadcast Services. Without a doubt.

ANOTHER **EXPLOSIVE** WEEK OF



BARBRA STREISAND

"The Way He Makes Me Feel"

WNYS 14-10

WXKS-FM 27-24
WNYS 14-10
WCAU-FM 29-26
WHTX on
PRO-FM 30-28
94Q deb 30
Z93 deb 35
93FM on
I95 deb 26
Q105 32-30
WGCL 19-18
KIMN 36
Q103 18-16
KEARTH 15-14
KIIS-FM 35-25
KIQQ deb 33
KOPA add
KCNR on
XTRA deb 35
KITS deb 36
WFLY on
WTRY 20-17

K104 on
WKEE on
WSPK add
WHFM 27
WKFM 35-32
WPST add
WKRZ-FM deb 40
Q106 27-24
WBBQ deb 37
WFMF 21-17
WNOK-FM on
KAMZ on
WRQK deb 38
WANS-FM on
WOKI 35-30
G100 29
WHHY-FM deb 28
KRGV 16
WSFL on
WNVZ on
KITY deb 40
KTFM 29-24

KTSA add 21
WKDD on
WNAM 38
KLIK 26-20
WEBC on
WMEE on
WZZR add
WZPL on
WKFR on
WHOT 32
KBBK on
KQMQ 23-21
KSKD on
KRSP on
WFBG on
WGUY 30-28
WIGY on
103CIR 28-22
WIKZ 36
WTSN 24-18
WERZ 29
WQCM on

OK100 on
13FEA 20-17
WKHI deb 40
95XIL on
WJBQ on
WISE 35-32
KISR on
WFOX deb 34
KILE deb 38
WIXV 39-36
KKQV 31
KFYR on
WBWB on
KXSS deb 14
WSPT on
KYA deb 29
KTRS 38
KGHO add
KDZA on
KBIM 35-33
KSLY on
KIST 31

From The Original Motion Picture
Soundtrack "YENTL"

CHR NEW & ACTIVE

A/C Chart:

4



EARTH, WIND & FIRE

"Magnetic"

CHR NEW & ACTIVE

BLACK Chart:

17

WXKS-FM add
WCAU-FM add
Q107 add
WGCL on
WABX on
Q103 add
KIQQ on
XTRA add
KFRC 33-28
KITS deb 38

WKFM add
WOKI add
KBFM add
KMGX add
KLUC add
KSKD add
OK100 add
WISE add
KZOZ add

KRGV deb 29
KIKI deb 32
KQMQ 30-26
KHYT 29-26
103CIR deb 40
WFLY
WVSR
K104
WKEE
WPST
WKRZ-FM

KZZB
WZLD
KSET-FM
WRQK
WANS-FM
WZYP
WSFL
WRVQ
KITY
WZZR
WHOT

KRQ
WGUY
WERZ
WQCM
WKHI
95XIL
WJBQ
WJAD
KCDQ



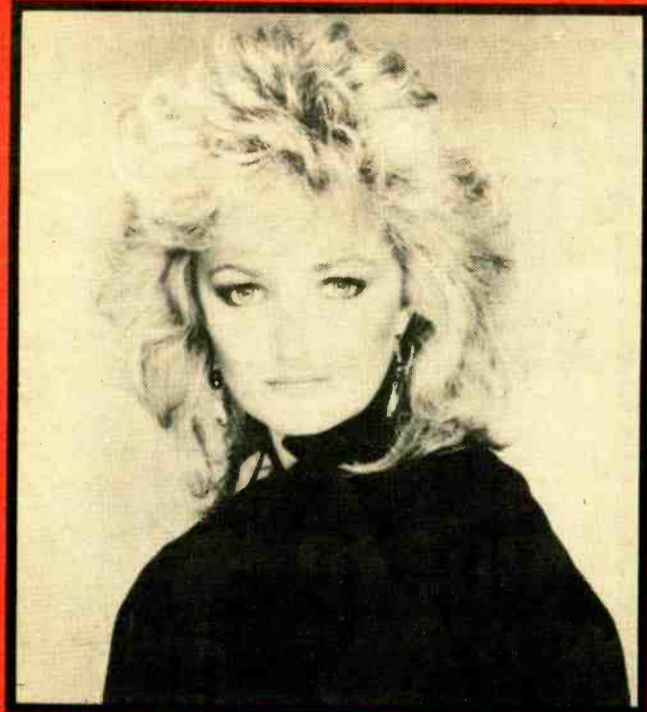
GLADYS KNIGHT & The PIPS

"Hero"

28 A/C Adds In 2 Weeks!

Sonny

AIRPLAY FROM COLUMBIA RECORDS



BONNIE TYLER

"Take Me Back"

Added Out Of The Box At:

| | | | |
|--------|-------|-------|------|
| PRO-FM | 98PXY | KJ103 | WJBQ |
| KIQQ | WDOQ | KMGX | WJAD |
| KMJK | WZYP | WZON | KYTN |
| WVSR | WZZR | WKHI | KCBN |

**CHR
SIGNIFICANT ACTION**

... Following Up Her Smash #1 Record
"Total Eclipse Of The Heart"

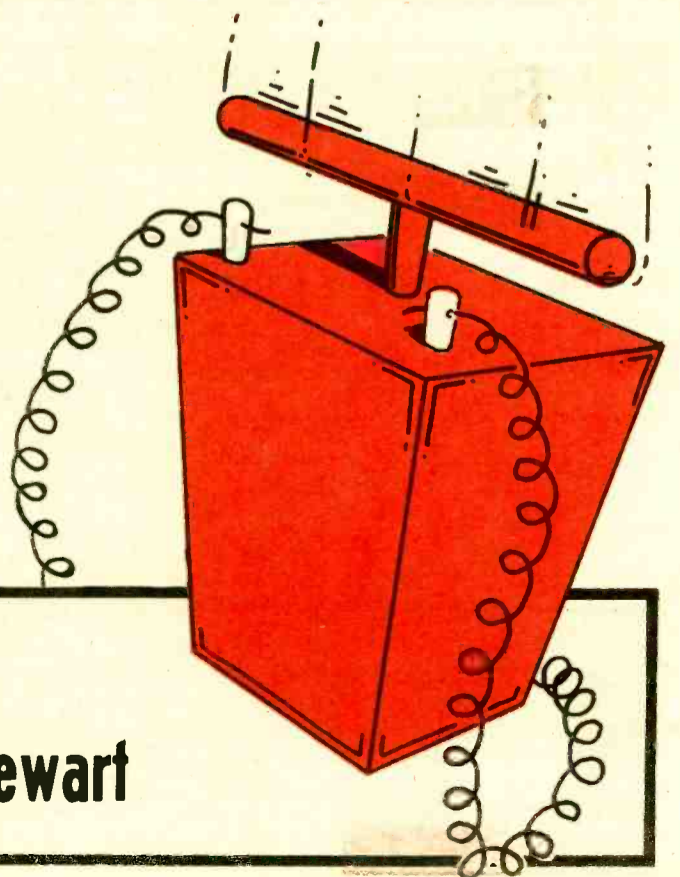


EDDIE MONEY

"The Big Crash"

| | | |
|---------|------|---------|
| WPHD | WJXQ | WHEB |
| WABX | ZZ99 | WSQV |
| XTRA | Z104 | WYKS |
| KITS | WRKR | KILE |
| WVSR | WRQN | KNOE-FM |
| WRCK | WHOT | WXLK |
| WKRZ-FM | KQMQ | WHSL |
| WSSX | KLUC | WBNQ |
| WZLD | KSKD | WBWB |
| WNFI | KHYT | KYTN |
| KRGV | WFBG | KGOT |
| WKDD | WIGY | KBIM |
| WNAM | WERZ | KSLY |
| WGRD | WQCM | KZOZ |
| WZZR | WJBQ | KIST |

**CHR
SIGNIFICANT ACTION**



... And Now Our First CHR "Heroes" Are:

Joe White, Tony Booth, Jim Randall, and Peter Stewart



WKTU GIVES AWAY THE BROOKLYN BRIDGE — In a recent contest WKTU New York gave away a piece of the Brooklyn Bridge to a lucky listener. Shown (l-r) are winner Barbara Amey, morning man Jay Thomas, and the daughter of the winner.



FRANK STALLONE GOES FOR HOT HITS — While on a promotion tour for his recent hit "Far From Over," Frank Stallone stopped by WCAU-FM to see how hot its hits really are. Shown (l-r) are MD Glenn Kalina, Stallone, air personalities Christy Springfield and Rich Hawkins, and PD Scott Walker.



QUARTERFLASH "TAKES ANOTHER PICTURE" — Geffen recording artists Quarterflash recently stopped by KPUR/Amarillo before their concert to promote their latest single "Take Another Picture." Standing outside KPUR (l-r) are air personality Eric Stevens, MD Jamey Karr, Quarterflash's Jack Randall, Mar and Rindy Ross, PD Janie Williams, and air personality Patrick Clark.

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

Pro:Motions

Blair Ups Two In Texas



Martin Toole Scott M. Lazare

At Blair Radio's Dallas office, **Martin Toole** has been named VP/Manager. He is a three-year company veteran and was most recently Office Manager at the rep's Houston branch. That position is filled by **Scott M. Lazare**. He also joined Blair in 1980 and was an Account Executive on the firm's New York sales staff.

W-Lite Promotes Cassidy

At W-Lite (WLTT)/Washington, **Celi Cassidy** has been upped to Local Sales Manager. She's an 11-year veteran of advertising and radio sales and has been with her present station for three years.

Dillon Directs Dance At A&M

Iris Dillon has been appointed Director of Dance Club Promotion at A&M. She had been working for **Jerry Moss** before accepting the newly-created position. Previously, she had been directing a dance pool in Los Angeles after club-jockeying in Los Angeles and Europe.



Iris Dillon

Rhino Forms Zyanya

Los Angeles-based **Rhino Records** has formed the **Zyanya** label (pronounced Zon'-ya), specializing in Latino rock and roll. New product from East Los Angeles-based bands and reissues of material from **Thee Midnighters** and other Hispanic rockers will follow shortly. Zyanya can be reached through Rhino at (213) 450-6323.

Johnson Joins KKYK

Clarence Johnson has joined **KKYK/Little Rock** as Local Sales Manager. He joins the station from **KXXY-AM & FM/Oklahoma City**, where he had been Assistant Sales Manager. He also spent a decade with **WMC-FM/Memphis** in programming and sales.



Clarence Johnson

T&T Responds To Street Pulse

Mike Shalett has been named President of the **Street Pulse** marketing research organization, which has changed its name from **T&T Productions** and moved from Minneapolis to Long Island. Shalett was the company's National Sales Rep for the last two years and has also worked for **RCA, Elektra**, and radio stations **WHCN/Hartford** and **WLIR/Long Island**. The new phone number is (516) 462-6960.

Sound Image Turns To Gold

Tracy Gold has been named National Promotion Manager at **Sound Image Records & Cassettes**. She will be based out of the company's Midwest regional office in Chicago.

Streiker Joins WMJJ

Stephen Streiker is named General Sales Manager at **Capitol Broadcasting's WMJJ/Birmingham**. He joins "Magic 96" from **KRQX & KZEW/Dallas**, where he was an Account Executive after having served in a similar position for **Arbitron**.

Two Manage INTERNET



Bob Lion Tony Miraglia

At the **INTERNET Radio Networks**, **Bob Lion** is named Manager. He had been Senior Network Account Executive for parent firm **McGavren Guild**. Also joining the networks as a Manager is **Tony Miraglia**. He was VP/Director of Network at **Major Market Radio** for the last 3 1/2 years and had served in a similar capacity at **Eastman**.

New Regional Sales Managers At WEA



Rich Cervino Ray Milanese

At **WEA's** New York branch, **Rich Cervino** is Regional Sales Manager. He moves north from similar duties at **WEA's** Philadelphia office. His 12 1/2-year industry career includes Promotion Manager at **RCA** and sales at **MCA**. Assuming Cervino's duties in Philly is **Ray Milanese**. He's a 12-year veteran of **WEA** and was previously Branch Marketing Coordinator.

Herron Launches Consultancy

Jim Herron, most recently PD of **WXTR/Washington**, has opened a consultancy which will operate in tandem with the advertising agency **Herron & Associates**. The new firm will offer programming and/or advertising advice to broadcast clients. Herron has also programmed **WAVA/Washington** and been VP/Programming for **Jeff Pollack Associates**. His firm can be reached at (703) 691-1212.

Nelson Manages A&R For MCA

Kathy Nelson has joined **MCA** in the newly-created position of West Coast Manager/A&R. She had been Professional Manager for **Chrysalis Music** and A&R Administrator for its sister label. She has also been an assistant to **Richard Perry** and his **Planet** label.



Kathy Nelson

Adams Gets "Easy" Job

Nillie Adams is the new Director of National Promotion for California-based **Easy Street Records**. She was previously a consultant to several independent labels.

KLEMM KORNER



Who are some of our clients? **KLBJ/Austin**; **Palmer Communications**; **Harte-Hanks**; **KVOO/Tulsa**; **WLTT/Washington**; **Mid-America**; **WESC/Greenville**; **KIKK/Quad Cities**. Check their ratings! **KM** offers **BIG Results!** **Top Ratings!** **Several formats!**

"How do you deal with your rep? Good question for these tough times. Need help? **KM** has fifteen years in

Find out why **KLEMM, Inc.** clients are so successful. **DAVID R. KLEMM** works quietly for major results.

the rep business. Learn how to get more national dollars by turning on your rep. CALL **KLEMM MEDIA**. (213) 868-0505!

Great seeing the New York Broadcasters at their October 25 Albany meeting. **KM** conducted "Building Blocks of Motivation" seminar, following former FCC Chairman, **Dick Wiley**.

Want to turn your staff on? Call us.

KLEMM MEDIA, INC.
RADIO PROGRAMMING
BOX 264, WASHINGTON, CT 06793



NBC Radio's Young Adult Network

A large, high-contrast black and white portrait of Mick Jagger with his signature wild, feathered hair. He is looking directly at the camera with a serious expression. The text 'MICK JAGGER UNDERCOVER' is overlaid on the top half of his face.

MICK JAGGER UNDERCOVER

The Source presents Mick Jagger, guest DJ. Personally introducing the new Rolling Stones album, "Undercover," track-by-track. Broadcast via satellite. Sunday, November 20, at 11PM EST.

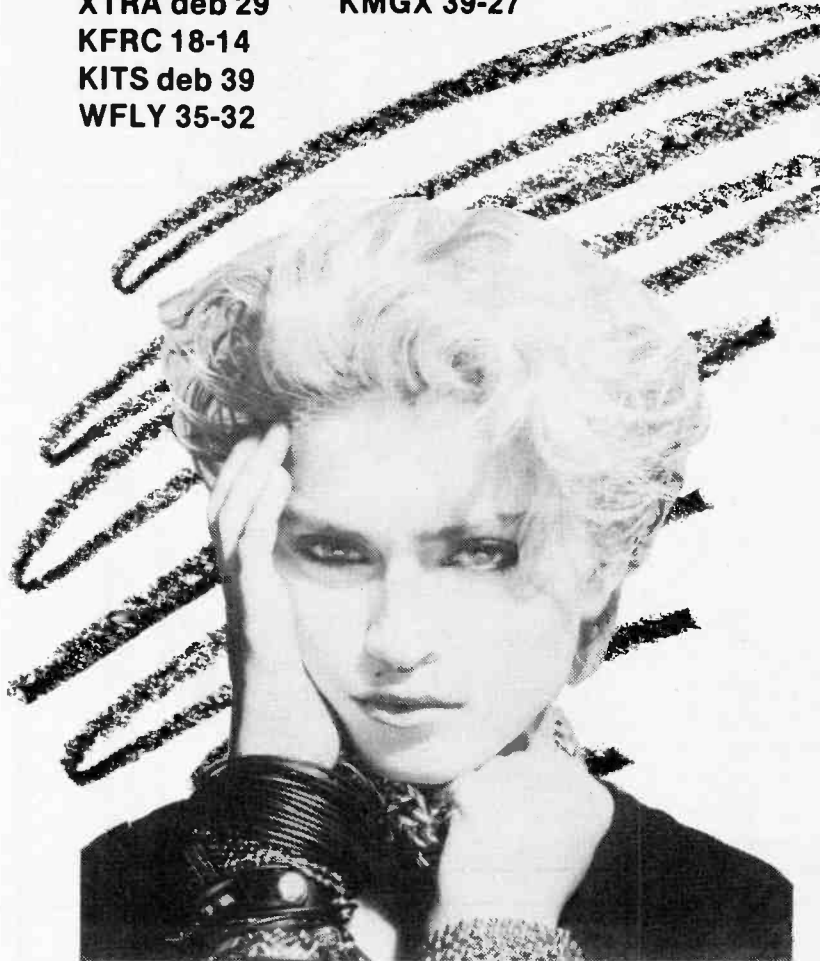
To secure this one hour exclusive Source event for your market, phone (212) 664-5538. Produced in cooperation with Lysonic Productions and Rolling Stones Records.

Sponsored, in part, by Agree Shampoo and Conditioner and Levi Strauss & Co.

EXCLUSIVE!

"Holiday" Presence!

| | | |
|----------------|---------------|----------------|
| WHTT add | WVSR 30-26 | KYNO-FM deb 28 |
| WXKS-FM 16-15 | WTIC-FM 29-20 | KQMQ deb 39 |
| WBEN-FM deb 16 | WKEE add | KGGI deb 30 |
| WBLI add | KC101 add | KHYT 20-14 |
| WPLJ 16-11 | WSPK add | KRQ add |
| WCAU-FM 31-28 | 98PXY add | WGUY 29-23 |
| B94 on | WKFM deb 39 | OK100 36-28 |
| PRO-FM add | WPST add | WJBQ 32-27 |
| Z93 add | WKRZ-FM add | WOMP-FM add |
| KAFM add | WBBQ add | WISE add |
| 93FM 30-28 | KHFI add 40 | Q104 add |
| I95 4-3 | KXX106 add | KILE add |
| Y100 4-3 | WZLD 35-26 | WIXV 40-33 |
| B104 on | WNFI 40-37 | WBWB deb 40 |
| WABX deb 38 | KAMZ 20-19 | 99KG add |
| WHYT add | WZYP add | KWTO-FM add |
| Q103 add | WFMI deb 38 | KCDQ deb 36 |
| KEARTH deb 24 | KITY deb 38 | KGHO add |
| KIIS-FM on | KTFM deb 40 | KBIM add |
| KIQQ deb 39 | KJ103 40-35 | |
| KMJK deb 40 | KQKQ add | |
| XTRA deb 29 | KMGX 39-27 | |
| KFRC 18-14 | | |
| KITS deb 39 | | |
| WFLY 35-32 | | |



MADONNA

"Holiday"

Produced by John "Jellybean" Benitez
for Jellybean Productions Inc.

Manufactured and Distributed by Warner Bros. Records



Sales

The Fine Art Of In-Depth Professional Projecting

Or . . . Heads I'll Try Seven Percent,
Tails I'll Push It To Ten And Pray A Lot *By Norman Goldsmith*

Let me begin by asking you to take part in a brief multiple choice quiz. Which of the following do you least enjoy?

- Root canal surgery
- Migraine headaches
- Pestilence, plague, and famine
- Doing annual sales projections

The fact that some of you probably had to stop and give it serious thought tells us a lot about the perceptions we have of the projection process. Whether your company requires detailed month-by-month, account-by-account projections, or simply quarterly totals, this annual event is something less than the highlight of the year.

The reasons why are quite obvious and very natural. You have to accept accountability for something that affects your income and growth potential, but that contains many factors you can't control, such as ratings, competition, turnover, and economic conditions. All of these variables make it extremely difficult for even the most conscientious and experienced managers to accurately predict what will happen.

Compounding the problem is the situation, rare as it may be, where corporate or ownership just might push you for a projection that is slightly higher than you believe to be realistic. Let's say you feel that a 15% increase is really pushing it, but, what the hell, you go for it. That's a nice number, says the boss, but I want 25. No way, you say. You negotiate. The number is 25. Your life flashes before your eyes, you reach for the Gelusil, and you hope to find a bottle with the Arbitron Genie inside.

Unfortunately, as many of us know all too well, this scenario is not always hypothetical. That, along with the other problems mentioned earlier, can cause us to miss the real value of projecting. In my opinion, it is one of the most important things you do as a manager. Before I am booted off the stage, let me explain.

Projection As Catalyst

If you do it thoughtfully and thoroughly, the projection exercise is the catalyst that forces you to think about what you are going to have to do differently in order to achieve your goals. We get so caught up in the numbers themselves that we lose sight of the real intention. Corporate or ownership may only be interested in the bottom line, but you have to know how you are going to make it. That is why you need to focus on such things as the overall balance of your sales effort, the most effective sales strategy, the best

structure for your sales staff, and contingency plans. If you regard the projection process in part as an annual checkup, a time to analyze where you want to go, and what you need to do to get there, then it can be extremely valuable.

Certainly it is important to be as accurate as possible. Group heads and owners are not particularly fond of surprises, and too many downward revisions can result in tradeout turkeys instead of cash at Christmas. However, just coming up with the exact total number may not be as important as ensuring that you have the effort, attitude, and personnel to take full advantage of good competitive situations, and to overcome bad ones. If you don't have them, any number you come up with is a definite maybe that you will probably be lucky to hit.

With all this in mind, let's talk about some of the specific factors to be considered in making projections.

1. Corporate/Ownership Requirements

This is listed first because it is. Period. It's their/his candy store, and whether you think the requirements are realistic or you don't, when the smoke clears, that is the number. It's hoped you will have enough input into the projections so that there is agreement on the final figure. If so, count your blessings. If not, try to make your case for what you believe can be done, and what you will need to help you do it. If you feel that you will need more budget for people, research, or promotion, speak now or you may have to forever hold your peace. The better prepared you are with a positive rationale for your projections, the better the chance for compromise and agreement.

2. Sales Staff Input

Just as sales managers would like to have meaningful input into their projections, rather than having them shoved down their throats, so would salespeople. And they should. The better handle managers have on what the staff honestly believes it can do, the more realistic the projections. By the same token, there are several factors that can significantly affect salespeople's projections. For instance, if a portion of their compensation is tied to hitting quota, salespeople will obviously project

low. If there is no tie-in, some salespeople will tend to blue-sky. Even if they are conscientious, there is a certain amount of assumption and guesswork in the projection process. Consequently, while the salespeople's input is one important ingredient of your projections, it should be put in the proper perspective. It can tell you how they think and how aggressive they are, but that might not be good enough.

A classic example of this is the case where you know you need to project a million dollars locally. (Incidentally, this same example holds nationally for the rep.) Your staff gives you aggregate projections totaling \$900,000. You have two choices. One, you can thank the staff for the nine hundred, and tell the boss you are going to be off by ten percent. Two, you can politely request that each salesperson give some consideration to increasing his or her commitment. Which would you choose? Assuming that you have some genuine interest in continuing in this line of work, you probably selected the second option.

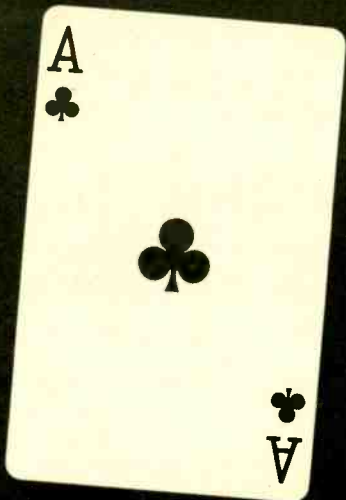
Let's face it, in many cases you are going to have to back into a number over which the salespeople have no real control. That is the reality of a profit-oriented business. However, their input is important as a beginning point, and a thought-starter for you to achieve the increases that will be required.

Rather than just equally dividing up the difference between their projections and your needs, work with each of the salespeople to come up with realistic increases for which you, and they, can develop a credible rationale. They don't have to like it, but you'll be better off if they understand why they have to perform up to the station's expectations rather than just their own. Remember the immortal words of Marconi, "Nowhere is it written that a sales department is a total democracy. In fact it is a democracy with a slight tint of fascism." *Next week: Part II*

Norman Goldsmith heads the sales and marketing consultancy Radio Marketing Concepts, Inc., which numbers most of the top broadcasting groups in the country among its clients. Before forming RMC in 1977, he was GM of the six-station Curt Gowdy Broadcasting Group, Director of Sales & Marketing for the ABC-owned AM stations, and Sales Manager at KGO/San Francisco. RMC can be reached at (703) 347-3555.

At E/P/A We're Not Bluffing!

ROMANTICS "Talking In Your Sleep"



157/50 CHR Chart Debut **35**

CHR BREAKER



AOR Albums: **6** AOR Tracks: **11**

On Mtv

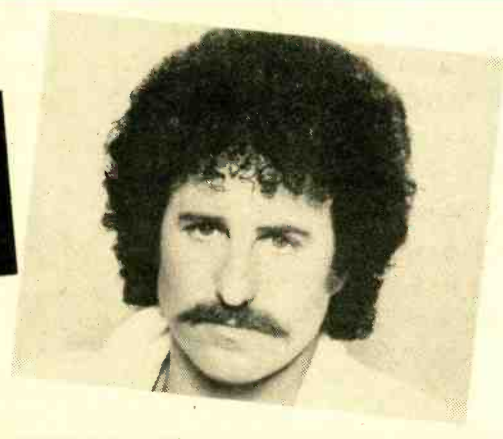


MATTHEW WILDER "Break My Stride"



141/31 CHR Chart Debut **36**

CHR BREAKER



A/C Chart: **7**



ALDO NOVA "Always Be Mine"



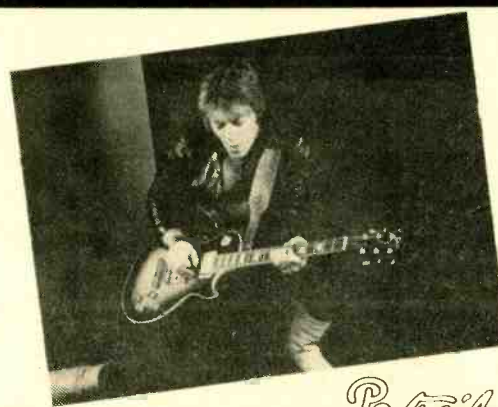
CHR SIGNIFICANT ACTION

WPHD
CFTR
WABX

WOKI
KRGV
WKDD

WGRD
WZZR
WJXQ
WHOT
WERZ
WZYQ

KQIZ-FM
Q104
WYKS
KKQV
KGHO
KZOZ



Portrait

SAGA "The Flyer"



CHR SIGNIFICANT ACTION

WPHD
CKGM
CFTR

Portrait

93FM
WABX
WLAN-FM
WKFM
WRCK
WNFI
KSET-FM
KBFM

WKDD
WZZR
WJXQ
WRQN
WHOT
KHYT
WERZ
KQIZ-FM

Q104
WYKS
WGLF
WBNQ
KCDQ
KZOZ

On Mtv



Distributed by CBS Records

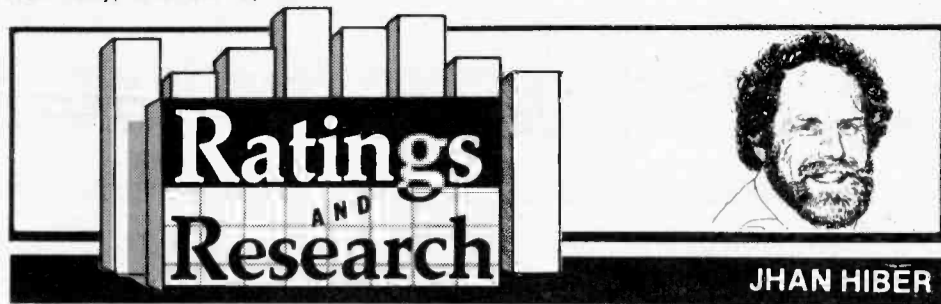
the more you hear, the more you're there.

REMEMBER THE NIGHTS

is the second hit single by
THE MOTELS.
From the album, **LITTLE ROBBERS**

Produced by Val Garay





Arbitrends: For Sales Or Not For Sales?

"It's a whole can of worms." "It's great sales ammunition that will help radio." "It's fraught with a lot of problems." While it seems unlikely that these comments are referring to the same thing, they are. The topic is **Arbitrends**, the three-month rolling averages that were explained here several weeks ago. The reaction to the columns I did has been strong and polarized — with opinions on both sides of the issue regarding whether or not such information should be used for sales.

In order to serve you a tasty entree as food for thought, I thought you might like to see these differing views expressed by some industry leaders espousing them. **Carol Mayberry**, Katz's VP for Research, and **George Green**, VP/GM of KABC/Los Angeles (and former Chairman of the **Arbitron Radio Advisory Council**), were interviewed. I think you'll find their feelings most interesting.

The issue of whether or not Arbitron expands the demos on Arbitrends beyond the 12+, Teens, and 18+ data that will initially be available comes to a head at the upcoming Arbitron Radio Advisory Council meeting with Arbitron executives in early December. Read the following viewpoints, then let your format's Council representative know how you feel. Speak up now — the future of the demos available from Arbitrends is in your hands!

Mayberry: "Reliable For Sales"

R&R: Carol, what are your overall feelings about Arbitrends?

CM: From an objective point of view I feel very positively towards the product. We need more information. However, Arbitron has rushed the introduction of this product and thus in some ways it is ill-conceived.

R&R: Why do you feel that way?

CM: I don't believe you should introduce a sales product to only half of your sales team. I think the three-month data is reliable for sales purposes and should be simultaneously in the hands of the station and its rep. However, a microcomputer (such as the IBM/PC recommended by Arbitron) is not the state-of-the-art way to access data to be used for sales nationally. Most reps have their own computer mainframes which will, for the time being, be unable to easily access Arbitrends.

R&R: That brings up the point of whether or not such a rolling-average tally should be used for sales. How do you feel?

CM: Since the Arbitrends data is based on a three-month sample it is therefore as reliable as any local

market report and is perfectly reliable for use in sales.

"All-Demo Access"

R&R: There are those who are in favor of keeping the limited demos that will initially be available, while others want to see all the demos broken out in Arbitrends? Which makes the most sense to you?

CM: We think it has to be one way or the other. Either the industry agrees to settle for the top-line demos, or there has to be all-demo access. A case can be made that since the sample size is as large as it is in a local market report, there should be no suppression of demos at all.

R&R: Do you see a danger in suppressing the demos?

"Since the sample size is as large as it is in a local market report, there should be no suppression of demos."

CM: The danger in suppressing the demos is that we don't sell with 12+ or 18+. Thus, as we get each new rolling report we'll have to interpolate the difference between the new number and the old local market report, and somehow estimate where the audience really is. And that projection could be wrong.

R&R: Why do you think Arbitron wanted to limit the available demos at the outset?

CM: I don't think Arbitron wanted to do that, but they were listening to those who are approaching this product cautiously, and I can understand that point of view. However, I think that eventually the demand from agencies will be for all-demo disclosure."

Green: "It's Not Supposed To Be A Sales Tool"

R&R: George, you seem very concerned that Arbitrends not become a sales vehicle. Why do you feel that way?

Week In Review

Balon Boosts Staff

Rob Balon has announced that Raymond Siri has joined research firm Balon & Associates as a Senior Research Analyst. Siri, who has degrees in Communications, has worked at KTSF/San Francisco, Border Radio, and Traffic Net.

Birch Lands Arbitron AE

Tom Birch told R&R that his firm has recently hired Dan Griffin, an Arbitron Radio Account Executive, to serve in the new Atlanta office of Birch Radio. Griffin will serve as Southeastern Regional Manager for Birch, and his appointment is effective immediately.

Station Research Systems Sold

Jon Coleman has announced the sale of Station Research Systems, a music research supplier, to Jefferson Data. Coleman told R&R, "Jefferson Data will now own the Auto Select and Breakout products and will be able to do a good job of marketing these systems." Coleman saw the sale, for a low six-figure sum, as a way of clearing up confusion regarding "which company I was associated with." Coleman remains President of his own perceptual research firm.

GG: The broadcasters don't want it, and it's not supposed to be a sales tool. The Advisory Council has repeatedly made that case to Arbitron, based on what we hear from our constituents. Radio doesn't need as much research as Arbitron would like for us to have.

R&R: Are you concerned about the extra cost of Arbitrends?

GG: Our Arbitron costs are exploding — we've got to look at those costs and only buy those items that will put money in our pockets. Monthlies will not.

R&R: Why do you say that?

GG: Radio is very hard to buy already and the rolling monthlies will only make it harder to buy.

R&R: Is the Arbitrends product good for radio then?

GG: It is the worst. This is the one issue that the Council has fought so hard for four years. If we don't put our backs up to Arbitron on this one and hold the line, we will not only have a chaotic marketplace but in my opinion we are going to partially destroy what looks like a very promising future for the radio industry.

R&R: Yet there are those who advocate using the rolling monthlies for sales, and even having more demos contained therein. Why do you think they feel this way?

GG: Perhaps they haven't thought this whole problem through. There is enough confusion in the marketplace now, and monthlies will only add to that sales confusion. I personally also feel that agencies will use monthlies to whipsaw broadcasters.

Agency Feelings?

R&R: How else do you think agencies will respond to Arbitrends if more of a sales emphasis was put on this product?

GG: With 50 station people rushing in with perhaps numbers from different monthlies, the media buyers will become confused. By the time they plan a buy there'll be another monthly produced which might upset their planning, and thus eventually hurt radio.

R&R: What then do you see as the proper role of Arbitrends?

GG: Arbitrends is supposed to be a

programming tool. It's not supposed to be a sales tool. It's a response to Birch — what they don't want is Birch in business.

R&R: Do you have any feel for how ad agencies currently feel about Arbitrends?

GG: The advertising agencies that I have talked to — many of the major agencies in the country — who Arbitron says are encouraging the monthlies and more demos tell me they are not endorsing that at all. What they do want is to be current regarding any major market changes — and 12+ demographics will keep them current."

My Perspectives

I think that Carol and George — as well as the dozens of broadcasters from whom I've heard in the last couple of weeks on this topic — make some excellent and persuasive points for their different views. In addition, since many have asked me for my thoughts — here goes.

It seems to me that there is a clash here between Arbitron, which would undoubtedly like to improve its revenue picture by expanding the sales utility of the monthlies, and broadcasters, who want to boost sales yet keep costs down. As a former media buyer I would counsel that while Arbitron might subtly suggest that there is a market for more demos, advertisers can probably survive with the top-line demos monthly — added to the full reports available each quarter.

Updates are fine. However, volumes of demos and data monthly will only hurt radio, as media buyers get tired of sorting out the claims of one salesperson from another each month. Let's see how Arbitrends works for a year or so with the top-line demos and be cautious about expanding the monthlies beyond the internal management tool they were originally meant to be.

Look at your station situation and what might be best given your circumstances. Then, in the next two weeks let your Arbitron Council member know how you feel — preferably in writing. Let's get this issue resolved so we can tackle '84 with some clear idea of what Arbitrends will mean.

JOBOXERS

Rock and Roll
to Reckon With!



JoBoxers are comin' on
like Gangbusters!

AFL1-4847

JOBOXERS like Gangbusters



Features
the hit single
"Just Got
Lucky"

7" PB-13601
12" PD-13581

Video on MTV

RCA

"Just Got Lucky"

Billboard 36*

Cashbox 41*

Radio & Records

29

TOUR:

| | | |
|---------|------------------|---------------------|
| Nov. 15 | Club Soda | Montreal, Can |
| Nov. 16 | El Mocambo | Toronto, Can |
| Nov. 17 | Red Creek | Syracuse, N.Y. |
| Nov. 18 | Phillies | Philadelphia, PA |
| Nov. 19 | Toads | New Haven, CT |
| Nov. 22 | Paradise | Boston, MA |
| Nov. 23 | Motions | Irvington, N.J. |
| Nov. 24 | The Ritz | New York City |
| Nov. 25 | Blondies | Pleasantville, N.J. |
| Nov. 26 | My Fathers Place | Roslyn, N.Y. |
| Nov. 27 | Bayou | Washington, D.C. |
| Dec. 1 | Agora | Cleveland, OH |
| Dec. 2 | Todds | Detroit, MI |
| Dec. 3 | Tutts | Chicago, Ill |
| Dec. 5 | Jakes | Bloomington, IN |
| Dec. 6 | Mables | Champaign, Ill |
| Dec. 7 | Blue Note | Columbia, MO |
| Dec. 16 | Spirit Club | San Diego, CA |
| Dec. 17 | Beverly Theatre | Beverly Hills, CA |
| Dec. 18 | Wolfgangs | San Francisco, CA |

Dates are subject to change

RCA
Records and Cassettes



STREET TALK

Ronald Kempff has resigned as VP/GM of WHIO-AM & FM/Dayton after nearly 12 years with the Cox Broadcasting outlets. No immediate replacement was named, and Kempff did not announce his future plans.

Eric Clapton, Jimmy Page, Jeff Beck, Bill Wyman, Charlie Watts, and others are performing a series of benefit concerts to fight multiple sclerosis, the disease that's hit former Small Faces member Ronnie Lane. WMMS/Cleveland has offered a \$10,000 contribution to MS if the tour will make a stop in Cleveland.

Sky Daniels, who has been off afternoon drive at WLUP/Chicago for the past few months, but still acting as MD, will be leaving the station in December. Sky's looking for a new challenge and can be reached at (312) 787-0999. WLUP's new MD will be Bill Evans, who'll give up his airshift to make room for John Landecker, returning to Chicago from CFTR/Toronto.

Speaking of the Loop, morning man Jonathon Brandmeier interviewed publisher/presidential candidate Larry Flynt via telephone last week and Mr. Flynt offered some of his (now-famous) colorful language. Brandmeier, who's not exactly Ward Cleaver himself, asked Flynt to cool it, but Flynt went on to describe in graphic detail just what was on the supposed Vicki Morgan sex videos before Brandmeier terminated the conversation. A second on-air interview with Flynt was cancelled by the station.

Marni Pingree has been promoted from MD to Assistant PD/MD at KOY/Phoenix.

Mike West, late of KMET/Los Angeles morning team Langan & West, has returned to KISW/Seattle, where the two were prior to their "Los Angeles experience." West will do news with the team that filled his vacancy back in August, Jim Arnold & Gary Larsen. No word on John Langan yet.

If you're a station currently using the phrase "Q-Zoo" to describe your morning show, you could be in for some legal problems. It seems the folks at WRBQ(Q105)/Tampa, who started using the phrase first, got the idea from then-Q-Zoo morning personality Scott Shannon and current "zookeeper" Cleveland Wheeler. Wheeler owns the copyright on the phrase, but is willing to license its use in other markets. Contact him at Q105 for more information.

Louie Newman, having completed a tour of duty with Allegiance Records, has been named West Coast Regional promo rep for Arista.

Not only is Don Cox back on the radio at 195/Miami, but it's Cox with wedding bells. Congratulations to Don and MCA South Florida promotion rep March Edgar on their November 19 wedding.



KIIS CROWNS L.A.'S UGLIEST CAR — KIIS morning man Rick Dees went on a one-man crusade recently to find L.A.'s "ugliest car." The thought became a full-fledged contest with a brand new Isuzu Impulse offered to the winner. More than 100 vehicles entered, and a panel of celebrity judges selected the auto pictured, aptly titled "The Zitmobile." The owner of this slightly restyled import drove away in a new car and KIIS reaped the benefit of all the attendant media coverage.

Get-well wishes to promotion veteran Chuck Dembrak, who's been in the hospital with a herniated disc (ouch!).

KPEN/San Jose PD Jim Bridges announces the completion of the transition from A/C to CHR. Interestingly enough, the station also airs two short comedy cuts an hour, around the clock.

Congratulations to A&M Sr. VP/Promotion Charlie Minor and Danica Bujic on their engagement! Look for a spring wedding, which will give most of the folks in the industry time to come out of shock.

WSLQ/Roanoke has switched from AOR to Adult/Contemporary.

KERN/Bakersfield drops Al Ham's "Music Of Your Life" format for A/C.

KDUK/Florence, OR (just outside Eugene), a new 100kw FM facility, has named Mike Groshung GM and Brian Burns PD. E. Karl is consulting the station.

WOOD/Grand Rapids PD Skip Essex will join Bloomington Broadcasting as PD of its new Western Michigan facility. Bloomington just closed the deal on WJBL/Holland, MI, which is now dark. The calls will be changing to WKLQ, and research is underway toward an eventual format determination. The station will serve the Grand Rapids-Kalamazoo area, once it returns to the air in early '84.

Congratulations to Sandusky's corporate award winners as announced at the company's annual meeting last week in Palm Springs, CA. Station of the Year: KLSI/Kansas City; GM: Tommy Vasocu, Senior VP/GM KDKB/Phoenix; Sales Manager: Weezie Crawford, GSM KBPI/Denver; PD: Jim Owens, KLSI.

DECALS.

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

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



NEW

LIONEL RICHIE

"Running With The Night"

#1 Most Added In CHR 10/1/99

DeBARGE "Time Will Reveal" ^{1705GF}

132/21

B104 24-21
 WBEN-FM deb 37
 WNYS add
 WBLI 34-30
 WPLJ 33-26
 Z100 19-14
 WCAU-FM 35-31
 B94 32-30
 WHTX 21-16
 PRO-FM on
 Q107 add
 94Q add 28
 Z93 15-12
 KAFM on
 I95 26-18
 Y100 24-18
 B97 14-10
 Q105 on
 WGCL 30-25
 WABX add
 KBEQ 30-29
 KIMN on
 Q103 deb 35
 KEARTH deb 26
 KIQQ 23-22

KOPA on
 KMJK deb 37
 XTRA 34-31
 KFRC 26-22
 KITS 23-22
 KNBQ add
 WTIC-FM 30-28
 WKEE 37-33
 WSPK add



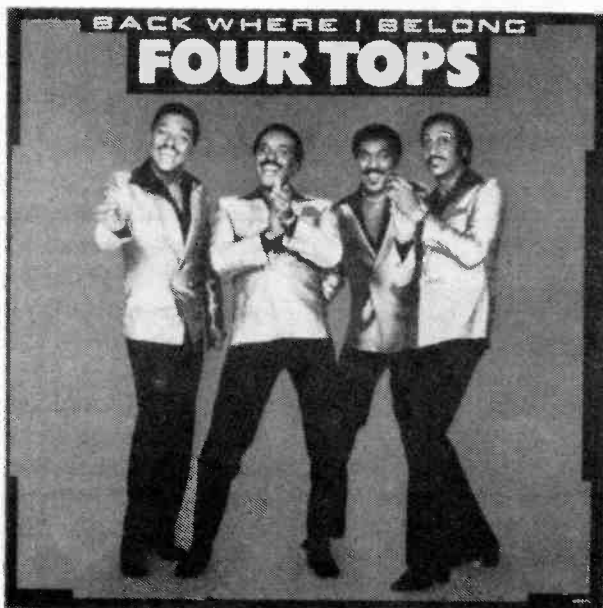
WHFM add
 WPST deb 40
 WBBQ 25-18
 WQID deb 38
 WBCY add
 KITE deb 39
 WRQK 19-14
 94TYX add
 WOKI 29-24
 WFMI deb 37
 WBFM deb 35
 FM100 30-24
 KTFM 31-26
 KTSA add 25
 WNAM 27-18
 KIIK 29-24
 KMGK add

WGRD add 40
 KMGX 4-4
 KYNO-FM 16-9
 KO93 15-13
 KHOP deb 39
 KIDD 29-18
 KGGI 10-7
 KHYT 28-25
 WFBG deb 39
 WGUY deb 34
 103CIR 34-29
 WIKZ add 38
 WOMP-FM add
 KQIZ-FM add
 WISE deb 30
 Q104 add
 KILE deb 35
 KTDY add
 Q101 add 37
 WPFM 34-28
 Z102 deb 35
 WGLF 15-13
 WBWB add
 KKAZ add
 KSLY deb 39
 KIST deb 35

THE FOUR TOPS

"I Just Can't Walk Away" ^{1706MF}

WXKS-FM
 WBEN-FM
 WNYS
 WBLI
 WCAU-FM
 PRO-FM
 Z93
 WGCL
 KHTR
 KEARTH
 KIQQ
 K104
 WKFM
 WZLD
 KAMZ
 WRQK
 WOKI
 WHHY-FM



WHOT
 KMGX
 KYNO-FM
 KQMQ
 KGGI
 WFBG
 WGUY
 WQCM
 OK100
 13FEA
 95XIL
 WJBQ
 WJAD
 WCGQ
 Q104
 WFOX
 WIXV

COMMODORES

"Only You" ^{1694MF}

B104 deb 29
 WXKS-FM on
 WBLI 40-39
 94Q 23-21
 I95 10-9
 Y100 14-10
 Q105 on
 WVSR 6-5
 WBBQ 38-33
 KXX106 13-9
 KITE deb 40
 WDCG deb 29
 KAMZ 3-3
 WRQK 7-4
 WANS-FM 37-34
 94TYX 27-24



WOKI 37-32
 G100 add
 KX104 deb 30
 KITY 18-12
 KTFM 8-7
 KTSA 8-7
 KROK 38-31

WNAM 7-7
 KIKI 27-21
 KQMQ 27-22
 KIDD 33-29
 KGGI 25-21
 KHYT 22-19
 WGUY 15-12
 103CIR 2-2
 13FEA 15
 WOMP-FM 13-11
 WJAD 28-25
 WFOX 14-7
 WAEV 29-27
 WGLF deb 32
 KXSS deb 33
 KSLY add



© 1983 Motown Record Corporation

On The Records



KEN BARNES

20 Years Of Stones

"Undercover Of The Night" comes out in the 20th year of the Rolling Stones' recording career, although they formed a bit earlier. Their first release was a British single in July 1963 called "Come On," a Chuck Berry tune. Their second single, "I Wanna Be Your Man," was custom-written for them by some newfound fans, John Lennon and Paul McCartney, and was their breakthrough British hit almost exactly 20 years ago. It later became their first American release, but vanished quickly, and "Not Fade Away," a Buddy Holly song, became their first

American chartmaker in May 1964 (with "I Wanna Be Your Man" as the flip). The Stones relied almost entirely on outside material for their early records, explaining that their own compositions were almost all pop ballads (such as "As Tears Go By," a hit for Marianne Faithfull in summer 1964).

The latest issue of Warner Bros.' useful



Birth Stones: Their first record (top) and a 1964 photo, complete with fan club pitch.

and amusing Word Of Mouth publication contains the fascinating datum that James Ingram used to play piano on rock & roll nostalgia tours backing some configuration or other of the Coasters (there are many).

Streets marks the return of former Kansas lead singer Steve Walsh, and the band also includes former City Boy guitarist Mike Slamer. Another new group with a long string of pedigrees is Local Boys, whose singer Andy Fairweather Low recorded several solo albums and was a British teen idol with Amen Corner in the '60s. Guitarist Jerry Donahue played with Fairport Convention, Fotheringay, Thieves, and the ever-memorable Consenting Adults, while Pat Donaldson was with

NUMBERS OF THE BEAST

AOR's Heavy Metal Renaissance

Steve Feinstein recently took an interesting look at AOR programmers' attitudes toward the new heavy metal boom. As a supplement of sorts, I thought it would be useful to scan the last few years of AOR album charts and see if there is a metal boom, and generally check out the proportion of metallic content over time.

I followed the same method I used in measuring black crossovers to CHR and A/C in an earlier column: looking at records that made the top 15 (in other words, solid hits). Here's the heavy metal percentages on the AOR album charts since 1978:

- 1978: 2.4%
- 1979: 4.1%
- 1980: 6.2%
- 1981: 11.4%
- 1982: 14.0%
- 1983 (through November 4): 11.5%

It's quite a growth pattern from the days of 1978 when Ted Nugent and Van Halen were the only metallists to score a hit to the peak of 1982 when 12 different heavy acts made top 15. The fallback of 1983 so far may stem from a whopping increase in "modern music" hits, which presumably squeezed some metal merchants out of hit status.

One question that's bound to come up is how is a heavy metal artist defined. Steve and I thrashed it out on each act until we were reasonably satisfied, but



in the interests of fair play and open reporting, we counted possibly borderline artists like AC/DC, Pat Travers, Joe Perry Project, Rush, Triumph, Aldo Nova, Night Ranger, and Rainbow as metal; while Aerosmith, Nazareth, Robin Trower, Blackfoot, Saga, and Loverboy were classified otherwise. And if you think it was tough to categorize these acts, wait till you see next week's survey on modern music artists in AOR.

Escape To Alcatraz

More veterans return: besides a couple former members of New England and a Swedish guitarist, Alcatraz features lead vocalist Graham Bonnet, who used to sing for Rainbow and had a few foreign hits under his own name. Graham started his career as part of a duo called Marbles, who were proteges of the Bee Gees in 1968 and recorded several Gibb Brothers songs, mostly ballads... not the normal training ground for a heavy metal singer.

TV News

Roberta Flack and Louise Mandrell portray themselves on NBC soap opera "Another World" November 18... "Solid Gold" presents a "Classic" oldies show the week of November 18, with **Kim Carnes, Kool & the Gang, Michael McDonald, Olivia Newton-John, Eddie Rabbitt, Lionel Richie, and Survivor** on hand... Showtime shows US Festival Day 3 once more November 18... **Huey Lewis & the News** are on the "Pop 'n' Rocker Game" the weekend of November 19... **Sparks** appear on "Rock Palace" November 19... MTV re-runs a **Thompson Twins** concert November 19, with a documentary on **Asia** set for November 20... **DeBarge** and **Herbie Hancock** are on "Soul Train" the weekend of November 19... **Irene Cara, Eddie Rabbitt, Taco, Bonnie Tyler, and Dionne Warwick** are guests on "Professor Hope's Thanksgiving Campus Comedy Capers" on NBC November 23.

PRODUCER PROFILE

Keith Olsen: Music Machinist



Keith Olsen Base Guitar

Pop star Keith Olsen, victimized by double misspelling

Keith Olsen has become one of the top names in rock production over the last ten years, thanks to albums by **Pat Benatar, Rick Springfield, Fleetwood Mac, Sammy Hagar**, and more. His latest projects include the current LPs by **Heart** and **Kim Carnes**, and he seemingly has no lack of stars to work with.

For a brief moment in 1966-67, Keith was a star himself, as bass player for the immortal **Music Machine**, whose hit "Talk Talk" is regarded as a garage rock classic. He came to the group from a gig with folksinger **Gale "We'll Sing In The Sunshine" Garnett**, and made an abrupt image change to the foreboding Music Machine uniform of all-black attire, featuring one everpresent black glove.

When the Machine broke down, Keith moved into producing, starting with various floating incarnations of L.A. musicians recording under the names **Sagittarius, Millennium**, and **Sandy Sallsbury**. His breakthrough was producing the **Buckingham Nicks** album in 1973; when **Lindsey and Stevie** joined Fleetwood Mac in 1975, they brought Keith along to co-produce the "Fleetwood Mac" LP, which established the band as superstars. Keith went on to produce **Santana**, the **Babys**, the **Grateful Dead**, and **Russ Ballard**, before achieving massive success with Pat Benatar's "Crimes Of Passion" and "Precious Time" LPs, Rick Springfield's "Working Class Dog" and "Success Hasn't Spoiled Me Yet," and Sammy Hagar's "Standing Hampton" and "Three Lock Box." His career so far is the antithesis of all "Talk Talk" and no action.

him in some of those affiliations and Tim Gorman played keyboards on tour with the **Who** and **Taxxi**.

Title Wave

Just after **Bette Midler** revived and retitled **Bill Medley's "Don't Know Much"** as "All I Need To Know," **Gladys Knight & the Pips** have recut "Wind Beneath My Wings," the song recorded by **Gary Morris** and **Lou Rawls**, under the new title "Hero."

Big Country's novel guitar sound (produced by a device called an E-bow) is often compared to the skirling of Scottish bagpipes, a comparison they tell interviewers they're not fond of (though it seems pretty valid to me). Leader **Stuart Adamson** developed his unique approach with the **Skids**, who had a few British hits in 1979-80, some of which sound similar to the Big Country style.

Foreign Breakthrough Department: In a similar vein as **Quiet Riot** and **Dokken**, **Saga** achieved their greatest success in Germany for a lengthy period, although they were fairly well-known in their native Canada. American acceptance lagged far behind, but is now making up for lost time.



5 Years Ago Today

- **ART CAMIOLA** NAMED PRESIDENT OF QUE BROADCASTING
- **DICK EDWARDS** PD AT WROR/BOSTON
- **KHIS-FM** GOES DISCO
- **NUMBER ONE FIVE YEARS AGO:** "MacArthur Park" — Donna Summer (Casablanca) (3rd week)
- **NUMBER ONE A/C:** "You Don't Bring Me Flowers" — Barbra & Neil (Columbia)
- **NUMBER ONE COUNTRY:** "I Just Want To Love You" — Eddie Rabbitt (Elektra)
- **NUMBER ONE LP:** "52nd Street" — Billy Joel (Columbia) (3rd week)



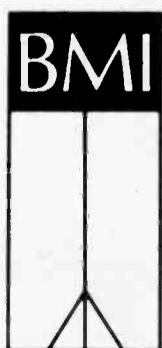
10 Years Ago Today

- **NUMBER ONE TEN YEARS AGO:** "Photograph" — Ringo Starr (Apple/Capitol) (2nd week)
- **NUMBER ONE COUNTRY:** "The Most Beautiful Girl In The World" — Charlie Rich (Epic)



**Anyone can play games with numbers,
but here's the bottom line:**

**This year, again,
most of the music
played on radio
is licensed by BMI.**



We bring you
the music
that brings in your audience.

STRAY CATS

"I Won't Stand In Your Way" B-8183

From the LP, *Rant N' Rave With The Stray Cats* SO-17102

Produced by Dave Edmunds.



CHR BREAKERS

NAKED EYES

"When The Lights Go Out" B-8183

From the LP, *Naked Eyes* ST-17089

Produced by Tony Mansfield.



CHR NEW & ACTIVE

NAKED EYES "When The Lights Go Out"
(EMI America) 128/16

Moves: Up 31, Debuts 17, Same 63, Down 1, Adds 16 including
WGCL, KEARTH, KITS, WSKZ, WDOQ, WHHY-FM, WNAM, WZPL,
K107, KEYN-FM, KIDD, KISR, Q101, KKXL-FM, KFRX.

SHEENA EASTON

"Almost Over You" B-8186

The New Single from the LP, *Best Kept Secret* ST-17109

Single produced by Greg Mathieson.



Available on EMI America Records and High-Quality XDR Cassettes.

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Berry Promoted To GSM At WAPI-AM & FM

Walter Berry Jr. has been promoted to General Sales Manager at WAPI-AM & FM/Birmingham, moving up from the Sales Manager position he assumed at WAPI (AM) eight months ago. He previously served six years as Sales Manager of WAAY & WTAK/Huntsville, AL.

WAPI-AM & FM GM Bernie Barker told R&R, "Since joining WAPI in March, Walter has demonstrated outstanding leadership qualities and has made substantial progress with the WAPI local sales effort. With his enthusiasm and drive being added to 95 Rock, and working with Local Sales Manager David Davis, we think we can achieve our goals ahead of schedule."

Berry commented, "We have two very diverse stations, a 100 kw Superstars 18-34 FM and a 50 kw 35+ AM. The company felt it was necessary to have one person coordinate the sales of these two outlets. I'm really excited about the opportunity to do so."



Fox

Continued from Page 1

had the opportunity to be here. "Doubleday is a young and exciting company looking for exciting things to happen. It's a very people-oriented company and one of the few headed by a former personality like (President) Gary Stevens. Everyone in Doubleday seems very committed to CHR for KPKE, and it was this aggressive behavior that convinced me to make this move. I'm looking forward to working with Eric Stenberg, and am pleased that Mark Bolke is going to stay on as my Assistant PD. With his help, and input from consultant Bobby Hatrik, we can't help but be number one."

Prior to joining WZOK, Fox was an air personality at WKRQ, WKRC, WYYS, and WSKS, all in Cincinnati. No replacement has been named for Fox at WZOK. He begins his new duties in early December.

KMOX & KHTR

Continued from Page 1

tion since 1977. "I'm filled with excitement about moving over to KHTR. Things have been wonderful for me at KMOX for many years now, and I'm looking forward to a lot of happy years at KHTR. This is an excellent opportunity to work with one of the hottest CHR stations in the country."

Noting Callahan's promotion, Fulstone said, "Tom is a very talented man who has worked very well with Tim, and I think he's ready to learn and grow in his new position." Fulstone has spent his entire broadcast career with CBS, having also worked for CBS-TV in New York before joining KMOX in 1977. Callahan has been with CBS for 13 years, the first ten with Columbia Records in various sales positions in New York and Dallas, and finally as the St. Louis Branch Manager before joining KMOX-TV sales in 1979. He later transferred over to KMOX-FM as Sales Manager,

TRANSACTIONS

Continued from Page 3

96.1 MHz and antenna height of 342 feet.

President/CEO of the selling company is Robert Steele, who has no other broadcast interests. Century is headquartered in New Canaan, CT and is headed by Leonard Tow.

Hamilton Acquires WCRO

Hamilton Communications, Inc., headed by KRTH/Los Angeles PD and RKO National Music Coordinator Bob Hamilton, has agreed to purchase WCRO/Johnstown, PA from Century Broadcasting of Pennsylvania principal Henry Gladstone for \$215,000 pending FCC approval. WCRO is Gladstone's only property and will become the first acquisition for the newly-formed Hamilton Communications, Inc.

Operating at 1230 kHz, WCRO is a Class IV facility with 1kw daytime and 250 watts at night. Hamilton, who served as an air personality at WCRO in 1969, indicated the station's format would remain CHR, and that he plans to continue his present duties at KRTH and RKO. Boston-based broker Chaney/McCarthy & Associates handled the transaction.

Springfield Turns Japanese



When Rick Springfield brought his "Living In Oz" tour to Japan, Masatoshi Yasukouchi, President of RCA's Japanese RVC label, hosted a party for the singer and top RCA brass. Shown on the bamboo (l-r): RCA President Bob Summer, Springfield, Yasukouchi, and RCA Pacific VP Ekke Schnabel.

WB

Continued from Page 1

WB Chairman Mo Ostin commented, "Rich, Mark, and George will provide us with the kind of effective leadership for which Warner Bros. has always been known." President Lenny Waronker added, "Experience and innovation makes this one of the most impressive teams in the industry. In their new positions they will continue as invaluable assets to the Warner Bros. promotion efforts." Thyret echoed those sentiments, stating, "We're tremendously excited that we've been able to assemble such a powerful force to head up this critical area. Our great local promotion staff, together with our national staff and the Gerrity-Maitland-Fitzgerald combination, should be the strongest in our industry."

WANTED: Experienced Top 50 Market AOR PD for great opportunity in growing company. Salary open.

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CHR NEW & ACTIVE

| | |
|---------------|----------------|
| B104 13-10 | WBBQ 34-28 |
| WXKS-FM 18 | WZLD add |
| WNYS on | WRQK add |
| WPLJ 31-23 | WANS-FM 39-33 |
| Z100 15 | WOKI add |
| WCAU-FM 37-33 | KRGV 27-14 |
| B94 31-28 | WSFL add |
| PRO-FM on | KITY add |
| 94Q 29-27 | KMGX 32-24 |
| Z93 30-28 | KYNO-FM add 26 |
| 195 13 | KIKI add |
| Y100 18-15 | KIDD add |
| B97 27-25 | WQCM add |
| Q105 on | WKHI add |
| WGCL on | KQIZ-FM add |
| WABX on | WISE add |
| KEARTH on | WCGQ add |
| KIIS-FM on | KILE add |
| KFRC 24 | KTDY add |
| KITS 24 | KDZA add |
| WVSR add | |
| WYCR add | |
| WKEE add | |

Now On Over 75 CHR Stations!



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Contemporary Hit Radio



JOEL DENVER

A Journey Through The Jingle Jungle

As we begin our journey through the "Jingle Jungle," a few quick cautions: First, don't be fooled by the first package that grabs your ears. You see, there are several jingle companies lurking in the undergrowth, all with many packages to offer. Each package is designed to entice you with its own set of charms and temptations. Look before you leap!

Some packages are wild, untamed creatures, ready to jump out of your transmitter to assault your listeners. Others are docile as a pussycat and only clutter what may be an already crowded air sound. But happily, there are energetic, dynamic jingle packages which do enhance and complement your programming. These are the ones you're looking for.

To safely pass through the Jingle Jungle, think about how much to spend, how many cuts to buy, what the jingles should sound like, and what purposes they will serve. I talked with some CHR programmers who have successfully hacked through the maze of flashy names, bright vocals, and all the other hype and have lived to tell how and why they use jingles. I also spoke with programmers who, for a variety of reasons, don't use them. In addition, I've provided a list of the most aggressive jingle companies and their hottest CHR packages.

Jingles Are Back

Time was when using jingles was perceived by many CHR PDs to be "unhip." When B96(WBBM-FM)/Chicago PD Buddy Scott programmed 92X(WXGT)/Columbus, he didn't use jingles. Why? "Our main competitor WNCI was using lots of jingles, and we wanted to sound different."

"Jingles give you an alive sound. They are fun, and more importantly they put a subliminal message into a listener's mind."

— Bill Shannon

Now programming against WLS-AM & FM, long known for playing jingles to highlight its calls and format, Buddy explained why this time he is using them. "When we first kicked on the 'Hot Hits' format, jingling was such an important part of it that to drop them would've been a dramatic change. People wouldn't have recognized our product.

"We're a hit-oriented radio station, and listeners equate hits with jingles. Because WLS never used them excessively, we've taken the jingle franchise away from them completely. If there's a Chicago station that's identified with jingles, it's B96."

K104/Erie PD Bill Shannon said, "Jingles give you an alive sound. They're fun, and more importantly, put a subliminal message into a listener's mind."

WKT1/Milwaukee PD Dallas Cole doesn't use jingles on his station, but told me, "Just a couple of years ago, no one was using jingles, as they weren't considered 'hip.' But if Levi Strauss, Anheuser Busch, and other major advertisers use jingles, how 'unhip' can they be?"

Without question, Mike Joseph's "Hot Hits" stations use more jingles than just about any others. KITS/San Francisco PD Jeff Hunter observed, "Jingles work for us especially well, since they help us stand out. With our dial location so close to KMEL and KFOG, you can tune across and hear a lot of the same music. Jingles help us brainwash the audience. Despite our heavy usage of jingles we get no negatives and the audience eventually becomes very accustomed to them."

WRVQ/Richmond's Bob McNeill offered, "We've been talking about jocks who talk too much for years. A simple way to create a 'more music' sound for your station is to use jingles. What could be easier than formatting a jingle between two records as a relief from too much jock clutter?"

Making The Best Use Of Jingles

As with other aspects of programming, jingles need to be formatted. Bill Shannon uses jingles quite extensively, and he explained his layout. "Counting weather jingles, jock jingles, and little a cappella shotguns between songs, we're using six or seven of them an hour. Specifically, the jock signatures appear between the first two records of the hour, and the weather jingles appear twice an hour in drivetimes. Our short a cappellas run in our 'four-plays' at :30. One of our long logos is locked in following drivetime news at :20 and :50."



Buddy Scott



Bill Shannon



Dallas Cole



Jeff Hunter



Garry Wall



Jon Berry

Pick A Package, Any Package

JAM TM
PRODUCTIONS



tuesday productions

P
PETERS PRODUCTIONS, INC.

OTIS CONNER PRODUCTIONS.

Looking for jingles? Here are the major CHR jingle suppliers. Included are the names of their hottest packages, as well as some of the stations currently using them.

JAM Creative Productions/Dallas, TX - (214) 526-7080

- **Hitradio:** KHTR/St. Louis, WCAU-FM/Philadelphia, KKHR/Los Angeles, WMJQ/Rochester, B104/Baltimore, WLPX/Milwaukee and WPLJ/New York, (airing its first jingle package ever.)
- **Outstanding:** KIIS-FM/Los Angeles, KS103/San Diego, KOPA/Phoenix, KPLZ/Seattle, WPXY/Rochester.
- **Nothing But Class:** WNBC/New York.
- **Music Now:** WLUM/Milwaukee.
- **AM & FM:** Custom package airing on WLS-AM & FM/Chicago. Q107/Washington is currently customizing their first jingle package, yet to be named. JAM also does the jingles for Rick Dees's "Weekly Top 40," and Dick Clark's "National Music Survey," and will be producing a new package for Casey Kasem's "American Top 40."

TM/Dallas, TX - (214) 634-8511

- **Airpower:** WHTZ/New York, WBBM-FM/Chicago, WHYT/Detroit, KZZP/Phoenix, WJZR/Charlotte, WHTT/Boston, and KWSS/San Jose.
- **DBSV:** a/k/a as 'Driving Bands, Screaming Vocals,' which can be heard on the Doubleday stations and others such as KWTO-FM/Springfield, MO, and KFRX/Lincoln.
- **Fusion:** On all Mike Joseph "Hot Hits" stations, including WNVZ/Norfolk, WMAR-FM/Baltimore, KITS/San Francisco. Also used by KBEQ/Kansas City.
- **Alternative:** WABX/Detroit and WHHY/Montgomery.
- **Airworks:** KFRC/San Francisco and WHLY/Orlando.
- **Hot Stuff:** WZOK/Rockford and WHKC/Evansville.
- **Shotgun:** Originators of this nationally-used jingle.

Tuesday Productions/San Diego, CA - (619) 272-7660

- **Bill Drake Format:** Original jingles being aired on KHJ/Los Angeles.
- **John Leader's Countdown America:** Produced custom jingles used on this RKO Network show. Company has been expanding into TV jingles lately, and has a number of syndicated radio packages for A/C stations, including "Mini Hits" and "Whispers."

Otis Conner Productions/Dallas, TX - (214) 358-5500

The newest production house to enter into syndicated jingles for radio. At present nothing specific for CHR but currently developing a new customized package for KFRC/San Francisco.

Peters Productions/San Diego, CA - (619) 565-8511

Specializing in custom jingles only.

While still liberally using jingles, Buddy Scott told me that when the station was doing Hot Hits, you could hear jingles in front of commercials, in between, and after — sometimes two or three in a row. "Now we primarily use jingles coming out of commercials. For instance, we have a weather jingle with a 13 1/2-second bed. The jocks read the weather, and before the record starts, the last thing out of their mouths is 'B96 Music.' This ties the music with the jingles. We also use them between songs in sweeps. We no longer double-jingle.

"The jingles must always be used to indicate music," he stressed, "and they're formatted to complement our radio station. Since B96 is generally an 'up' radio station, we have no downtempo jingles. We do the opposite of what many stations used to; that is, we tempo the jingle to the preceding

record. The music establishes the atmosphere. If we are sweeping from an up record to a slow one, we never jingle. We do have a couple of 'up' jingles that build, allowing us to go from a medium-tempo song into a real rocker."

"I've been thinking about different jingles for different dayparts to complement people's moods just to throw something unique into the way I might do a package."

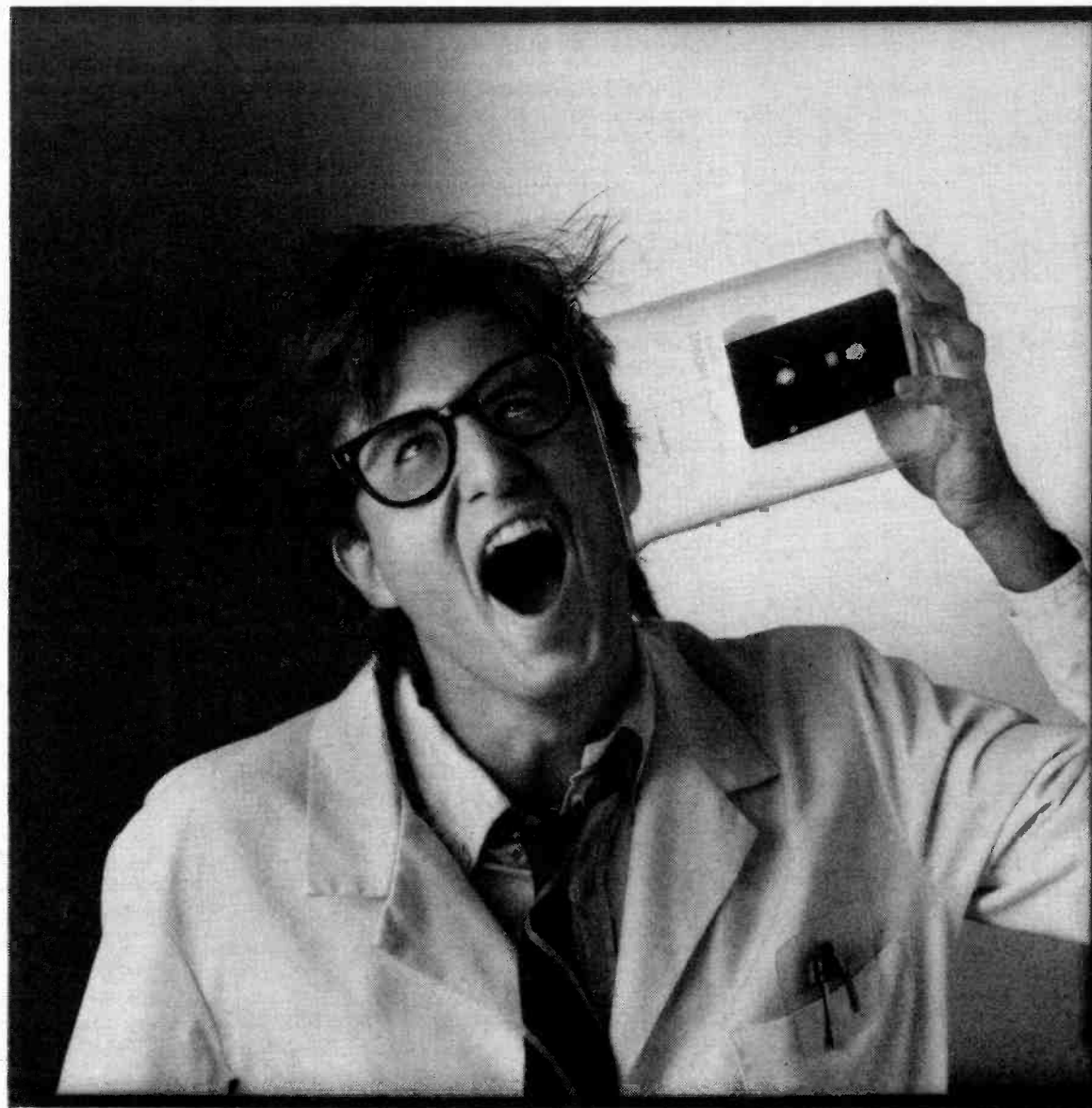
— Dallas Cole

Since B96 also refers to itself on-air as WBBM-FM, Buddy designed each jingle to end differently. Whichever jingle is played dictates what follows. Some end in "B96," while others sing "WBBM-FM." Whichever is sung by the jingle, the opposite is used by the jock when talking up the following record.

Jeff Hunter revealed some formative insight to his jingles. "We use a few at specific times. One is at :30, and inside is a slogan that says either 'Hot Hits' or '105 KITS.' They're alternated every other hour. We don't use jock IDs or name shouts. There are also two short slogan jingles played between a cold-ending record and a cold opener. No talk is allowed during a jingle over a bridge as it is at some stations. The rest are used to get us out of stopsets and for segues."

Continued on Page 26

Why Our Cassettes Sound Better.



"It definitely sounds better!" yells the lab-coated model in this silly photograph. Read on for details.

Cassettes from Warner Bros., Elektra/Asylum and Atlantic sound better than ever because they are better than ever.

Here are the *real* reasons why:

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Record companies such as Warner Bros., Elektra/Asylum and Atlantic are striving to meet the demands posed by sophisticated consumers and advanced playback equipment. At WEA Manufacturing, we're proud to implement the new technologies which meet these challenges.

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WEA Manufacturing: Music Made Better

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TALKING HEADS

NEW SINGLE

THIS
MUST
BE
THE
PLACE

FROM THE SIRE ALBUM SPEAKING IN TONGUES

FIRST WEEK!

WPHD
KMJE
WVSR
K104
WKFM
WRCK
WOKI
KQM
KSKD
WFBG
WGUY
WIGY

WERZ
WQCM
OK100
WJAD
WBNQ
WBWB
WAZY-FM
99KG
KDVV
KCDQ
KSLY
KZOZ
KIST

A Journey Through The Jingle Jungle

Continued from Page 24

Finding What You Want

You might think with all of the jingle packages available, the right one might be as close as the cassette sitting unopened on your desk corner. While there are many packages to choose from, some programmers haven't found exactly what they want.

KMJK/Portland PD Jon Berry remarked, "I couldn't even tell you how many packages I've listened to already, but out of the hottest ones available, I'm still not satisfied. They're all good, but none have hit the mark. If I find the sound I'm looking for, I'll feel a lot better about going into a studio and tailoring them to my own needs."

WTIC-FM/Hartford PD Garry Wall said, "I'm still looking for something that fits our flow and sound. They must have a retentive quality, just like a good piece of music does by helping convey and reinforce the station's identity and image."

Dallas Cole is also still looking for those that complement WKTT's sound. "I'm not knocking the great sounding jingles out there already," he said, "but to find something unique that really fits us is hard. How much can you do in four or five seconds anyway? I've been thinking about various jingles for different dayparts to complement people's moods."

Bob McNeill complained, "The hardest thing to find in a jingle package is flexibility to match different music intensities. It's hard to find medium and downtempo jingles that don't sound wimpy. We format ours such that they only come up once an hour at the :50 stopset. We rotate five different cuts. If I had a stronger jingle package, I would use them more. We're planning a new series right now and will probably use them a bit more when they arrive."

Because KMJK just went through an ownership change, budgeting a jingle package was not a top priority. Now with the dust settling, Jon Berry is thinking about buying one. "I want something fresh-sounding . . . something that will stand up like a hit record and not burn out. The package has to be deep, about 40 or 50 cuts."

"The hardest thing to find in a jingle package is flexibility to match different intensities of music. It's hard to find medium and downtempo jingles that don't sound wimpy." — Bob McNeill

Customizing Your Own Package

If you're not satisfied with the syndicated packages available, and you've got the money, ideas, and time, then customizing your own jingles might be worthwhile. B96 was the first station to use TM's "Air Power" package. While Buddy admitted the customization price was steep, he felt he got exactly what he wanted. "We talked about what I did and didn't like about jingles in general, and my feelings about my current package. I told them what I was looking for and how I wanted to use them."

As a result, the package Buddy put together has no brass, no female singers, and has a bit of a modern music dance feel to it. "I took examples of current hits to show them what I wanted. They composed the tracks. We worked together on getting the synthesizer feel, the heavy drums, the guitar overlays, and the all-male singers. It's a very aggressive package, and I'm so glad I was able to customize it."

Garry Wall has used jingles in the past, and shared his experience of going to the jingle company's studio to customize them. "It's quite educational and challenging. First, you must conceptualize your ideas into words. Put them down on paper along with the benefits you expect from using jingles. Take along pieces of music that fit the station and would work with your jingles."

"Then you need to convey these ideas to the people that are helping you design them. The chemistry between you and those helping you create the package is very important. If they don't feel it, then the package won't turn out like you want. But if you have the money to develop a package, I'd say go for it."

How Long Will A Package Last?

This is an important question, considering jingles are a sizable investment. Buddy offered a logical way of looking at it. "A lot depends on how heavily you use the package. For as much as we use ours, I'll get approximately a year or a bit more out of them. Updating your jingle package helps you update your station, preventing you from sounding monotonous. You shouldn't change the way your logo is sung, but changing the tracks to fit current trends is a good idea. When I update this package, I'd like to keep things within the same concept, adding a few more cuts just for variety's sake."

Jeff cautioned, "When you change a jingle package it's very noticeable. The listeners hear a big difference and it can be unsettling. I don't think jingles burn out, but I agree they need to be updated from time to time, keeping the same theme."

"If I'm going to invest thousands of dollars in customized or syndicated jingles, then I want a package that will stand up for a long time." — Jon Berry

"I've had the same jingles for six years," noted Bill, "and keep them because they're still as fresh as the first day. I don't get tired of them because we use the same beds and singers, but change the lyrics periodically. How many people have changed their entire radio station around because they thought it was going to fail or because a new competitor had come in? When you have an audience already comfortable with your station, don't make changes because you are nervous about a new competitor. It chases the listeners away. The same goes for jingles."

Jon Berry said, "If I'm going to invest thousands of dollars in customized or syndicated jingles, I want them to stand up for a long time. They need to have a rich, full, current sound, but not trendy. If it's too trendy, then your investment can be outdated in no time."

Editor's Comments

Do your homework before you sign on the dotted line. Ask yourself, "Do I really need jingles?" Have you shopped around and compared prices, services and packages from the various companies? A little time spent in mapping out your reasons, needs, and expectations will save you a lot of money in the long run, and demonstrate to your GM your ability to make a major business decision.

Motion

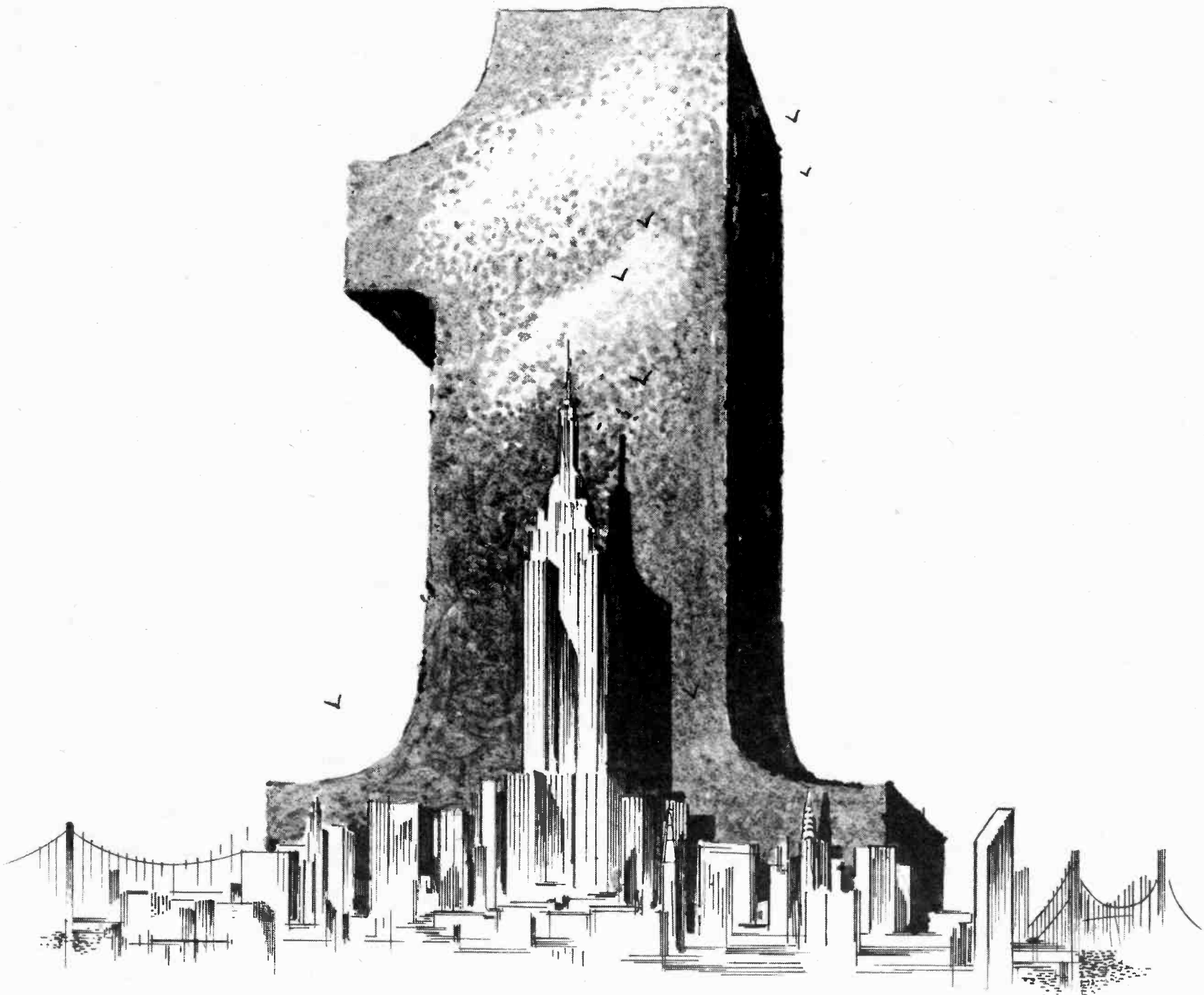
KIIS & KPRZ have promoted Susan Grill from Account Executive to Director of Promotions . . . WEAQ/Eau Claire morning man Dave Winston moves into a sales position and Laura Gannon moves from afternoon drive to mornings . . . Shannon West becomes MD at WMPZ/Soperton, GA . . . Joining WRQN/Toledo from WWET/Lafayette, IN are Jay Stevens in afternoons and Carey



Susan Grill

Carlton in middays, replacing Joan Major, who went into teaching . . . KNOE/Monroe, LA's Rick Knighten shifts from middays to mornings teaming up with Sam Shea.

M.J. Ryan exits WZOK/Rockford, IL to become Production Director at WCAU-FM/Philadelphia . . . KTRS/Casper is being consulted by Jamie Sears until a new PD is appointed . . . K107/Tulsa parttimer Terry Michaels goes fulltime . . . Overnighter Rick Stratton and evening man Tom Walsh switch shifts at KSLY/San Luis Obispo under PD Joe Collins . . . Bobby Ellerbee exits K104/Dallas and is looking. KYNR/Colorado Springs applies for a call letter change to KVCU and changes its Beautiful Music format to CHR . . . KMJK/Portland has a new nighttime lineup of Steve Naganuma nights, Ben Stone late-nights, and Alex Darby overnights.



WHTZ... #1 IN NEW YORK... IN 74 DAYS!

In Birch Radio's latest published ratings, WHTZ-FM...The New Z 100.. placed first with a Total Persons 12+ share of 8.9.

WHTZ signed on the air August 2, 1983. Z 100's personality-oriented contemporary hit format came from nowhere to #1 in only 74 days.

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A MALRITE COMMUNICATIONS GROUP STATION

TOP TEN

Birch Radio Monthly Trend Report*
New York Metropolitan Area
1-15 Sept/1-14 Oct 1983
Mon-Sun 6am-12mid
Total Persons 12+ AQH Shares

| | | |
|-----|------|-----|
| #1 | WHTZ | 8.9 |
| #2 | WOR | 6.2 |
| #3 | WKTU | 4.8 |
| #4 | WRKS | 4.8 |
| #5 | WAPP | 4.6 |
| #6 | WINS | 4.6 |
| #7 | WBLS | 4.4 |
| #8 | WPLJ | 3.5 |
| #9 | WYNY | 3.4 |
| #10 | WABC | 3.3 |

*The audience figures quoted are estimates, subject to the limitations of the techniques and procedures used by the service noted.

AOR



STEVE FEINSTEIN

Off The Beaten Track

EXCLUSIVELY YOURS

An awful lot of time and energy in AOR-land recently has been going into obtaining "exclusives" and "world premieres." When programmers aren't busy tearing their hair out trying to figure out how Brand X across the street got hold of a precious gem before they did, they're busy thumping their chest proudly after winning the latest round of one-upmanship themselves.

Exactly how are stations getting records early? A common route seems to be cajoling a label rep to give you some hot wax before your competitor receives it. Other means include a "Deep Throat" contact at a pressing plant, or a friendly ally in the press corps who feels no compunction in surreptitiously leaking you a copy he's received for review well in advance of the release date. (For instance, I'm always available to the highest bidder . . . just kidding, folks.) If you're really well-connected, you may receive special treatment directly from the artist or his management.

Some would argue the ethics of the methods outlined above. Others would say blithely, "Ethics, schmethics. Who cares? Radio, like war, is hell. The ends justify the means." Still others would pooh-pooh the value of exclusives in the first place, skeptical of listeners' awareness or concern for which station is "first" or has the "exclusive world premiere." (The territorial claims for premieres have grown at an alarming rate — from first in a city, to the country, and now the world, as though the competition extends to the Soviet bloc and perhaps even aboriginal tribesmen down under. No wonder the U.S. is perceived as a bully by the Third World — we keep scooping them on records! What's next — interplanetary premieres? "First in the known universe, as verified by Carl Sagan.")

I'm going to neatly sidestep discussing the moral imperatives involved here. I will offer, though, what I hope is some food for thought:

1) Exclusives, premieres, et al. only constitute a tiny percentage of your music mix, let alone your overall programming. Devoting a disproportionate amount of time and energy to scoring them or worrying over them can hurt, by neglect, the other 99% of your day-to-day airsound that really determines your station's image and relationship with the audience.

2) After a point, the on-air claims and counterclaims of exclusivity and premiereship may start to sound a bit childish, petty, and self-serving to listeners. Is it really being done for their benefit, or simply as gamesmanship and for false pride? They probably also aren't crazy about talkovers of "WXXX World Exclusive" delivered in a dramatic tone every 15 seconds in order to foil the competition from taping your nifty little number. This is to say nothing of how a station's credibility may be stretched by sometimes dubious claims made in the heat of battle; "how can both stations say they're first?" a listener might wonder.

I'm not altogether decrying the value of scooping the competition. Hey, if nothing else, it feels good to zing 'em once in a while, and it can give your airstaff a shot in the arm. I'm merely suggesting keeping it in perspective in terms of its relative value to the overall quality of your programming.

Singular Sensations

There's another source of "exclusives" that you may want to consider as programming tools. It's neither illegal, immoral, or fattening, and it's as near as your local record store. There is a wealth of records that radio doesn't get serviced with by record companies, including:

- B-sides on stock copies of singles released in advance of an album. Promotional copies, of course, have the A-side on both sides. If you hustle on down to ye olde record shoppe, you'll find yourself with a flip side to play in addition to the 12" that the record company has dropped off. Sometimes the song is not an absolute killer, and may not warrant repeated play, particularly once the full album is available. But either way, you'll have two new songs by a major artist at your disposal, rather than just one, until an album comes out.

It happened with pre-album singles on the latest releases by artists such as Pat Benatar, John Cougar, Loverboy, Motels, Tom Petty, Paul Rodgers, 38 Special, the Who, Yes, and the import of Genesis's "Mama."

- A- and B-sides of singles, available domestically or as imports, that never make it onto albums. Artists such as Men At Work, Clash, Pete Townshend, INXS, Stray Cats, ELO, Elvis Costello, U2, Police, and Genesis have a penchant for doing this. Often the songs are stinkers or throwaways; occasionally they're outstanding. Here's a sample of some you may want to be aware of. (An "i" denotes an import pressing, an "l" a live recording.)

Asia: Heat Of The Moment / Ride Easy; Don't Cry / Daylight; The Smile . . . / Lying To Yourself

Bob Dylan: Heart Of Mine / The Groom's Still Waiting At The Altar

Fleetwood Mac: Go Your Own Way / Silver Springs

Hayward & Lodge (of the Moody Blues): Blue Guitar

Elton John: Phila. Freedom / I Saw Her Standing There (l, with John Lennon)

Led Zeppelin: The Immigrant Song / Hey Hey What Can I Do

Payolas: Eyes Of A Stranger / Soldier (i)

Tom Petty: Here Comes My Girl / Don't Bring Me Down (l, 12"); live versions of "I Fought The Law" and "Route 66" have been issued in limited quantities in England

Robert Plant: Big Log / Far Post (also on an import 12")

Police: Every Breath . . . / Murder By Numbers

Rolling Stones: Brown Sugar / Let It Rock (i,l); Going To A Go Go / Beast Of Burden (l)

Steely Dan: Hey 19 / Bodhisattva (l)

Pete Townshend: Uniform/Dance It Away (i)

Of Great Import

- Records are often released overseas far in advance of their American release



dates, such as recent imports available by ABC, Adam Ant, Culture Club, Eurythmics, Madness, and Kim Wilde. A good thought is to keep an eye on British magazines such as New Musical Express or Melody Maker and consult your trusty import dealer.

- There are a number of import albums that either have never been released in the states, or contain material that is no longer available here. If you're looking for fresh pressings of vintage Animals, Kinks, and Yardbirds, import anthologies are your

best bet. It's A Beautiful Day and selected albums by Genesis and Jimi Hendrix are out of print in the U.S. The first two Stray Cats albums, from which songs were gleaned for America's "Built For Speed," are available in their unabridged form as imports. And there are collections of rare material by David Bowie, the Stones, and the Who that would be helpful for an A-Z special. In closing, let me know hidden gems you've found and I'll pass them on in future columns.

Hit Me With Your Best Shot

Nobody ever said that radio was pretty. It's a war out there, and sometimes it gets pretty nasty. Take the AOR battles in the otherwise tranquil metropolises of Philadelphia and Cincinnati, where some of the competitors are alluding to one another on the air in a somewhat less than complimentary manner.

Philadelphia

AOR radio in Philadelphia apparently feels no obligation to exemplify the town's reputation as the "City Of Brotherly Love." Consider as admissible evidence the following on-air barbs that WMMR PD George Harris has aimed at WYSP since arriving in August.

Spot 1:

"In June of 1981 WMMR introduced Philadelphia radio listeners to doubleshots. Two years later, others followed suit." (Parody of 'YSP promo saying "Double Shot Tuesday has moved.") "The truth is Double Shot Tuesday hadn't gone anywhere. It's still right here at WMMR where it began.

"Back in September of 1978, blocks of your favorite artist and block parties were heard for the first time anywhere at WMMR. Five years later, the followers finally caught on." (Parody of 'YSP promoting a "schlock block weekend.") "We here at WMMR are flattered that radio stations around the nation, and even in our own backyard, are copying us. WMMR will continue to uphold our integrity by coming up with more great, original ideas. We're Philadelphia's original rock 'n' roll radio station."

Spot 2:

Announcer: "We now take you to a staff meeting at Brand X radio."

Voice A: "We've all been listening to WMMR. Any thoughts?"

Various voices: "They invented blocks and double shots . . . they're the original rock 'n' roll radio station . . . they're the concert authority in Philadelphia . . . and the original Double Shot Tuesday station."

Voice A: "OK. Now what can we do to beat them?"

Various: "I know - let's steal their ideas . . . yeah, we can copy them."

Voice A: "But can we do it better?"

Voices: "Well . . . (pause) we can copy them . . . we can copy them . . . (repeated in unison)"

Announcer: "The original is still the best: 93.3 WMMR, Philadelphia."



George Harris



Michael Picozzi



Denton Marr



Paul Fredrics

The implication is clear — Harris is accusing WYSP of stealing features that WMMR started. His objective is to "separate the two images. The spots spoof that there's a radio station in town that's copying from us. Listeners needed to be reminded that 'MMR is the original, that this is where blocks and double shots started. It's based on truth."

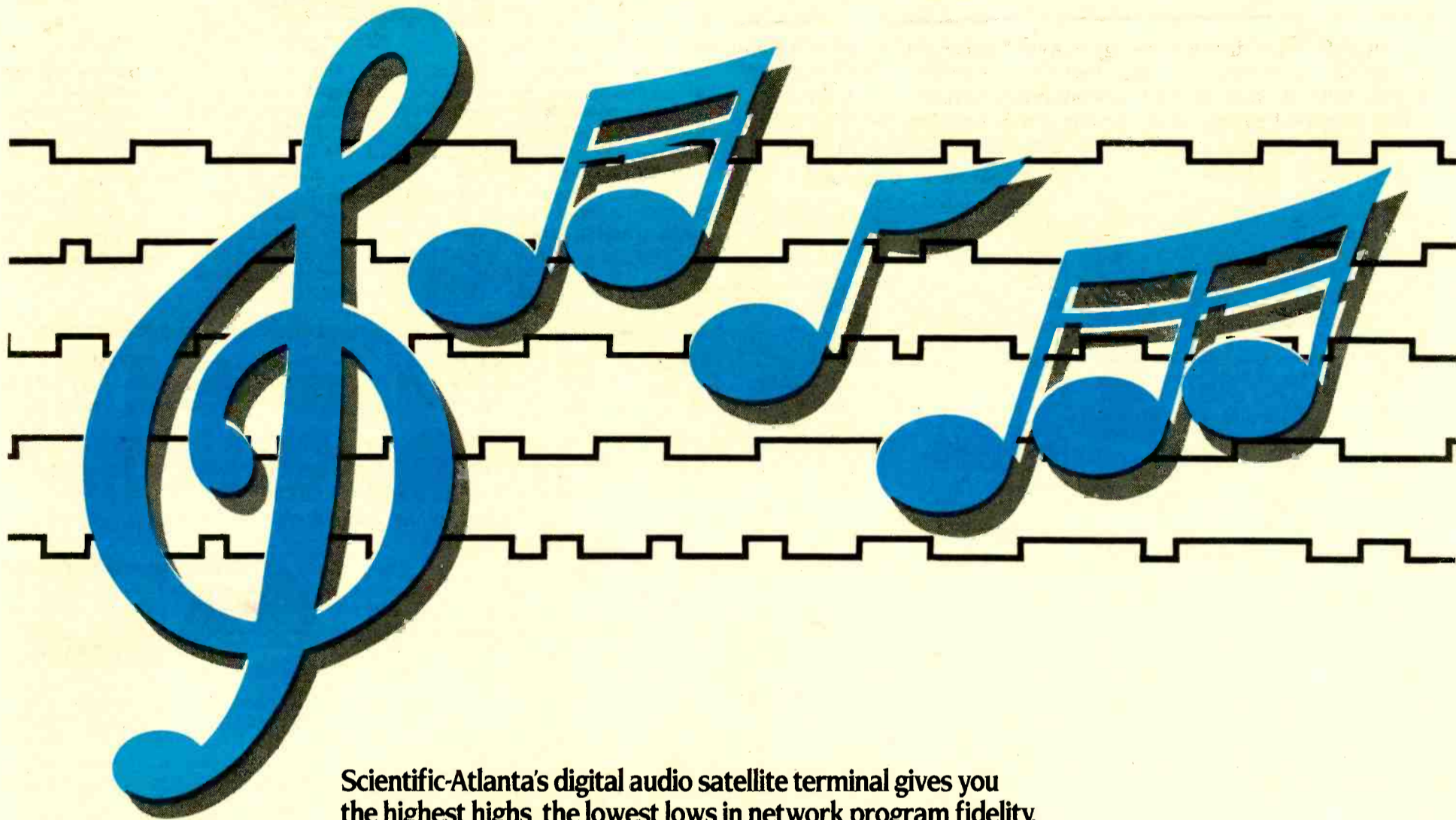
Harris says that he's already getting feedback that "listeners are associating us with the word 'original.' That's the bottom line that I want."

Is WMMR's claim of WYSP being a copycat true? "Absolutely not," states WYSP PD Michael Picozzi. "They dropped Double Shot Tuesday. I treated it as if it were a stolen disk jockey, and said in promos 'Double Shot Tuesday moves to WYSP.' That's the closest I've ever come to acknowledging there's another radio station. They subsequently read it, so I guess, in essence, they were the copycat."

One feature Harris would not lay claim to is "Ask Anita," in which, weekdays from noon to 1, WYSP's Anita does a live call-in show where she helps solve listeners' problems. Depending upon the nature of the problem, her responses range from compassionate advice to witty wisecracks.

Continued on Page 30

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Scientific-Atlanta's digital audio satellite terminal gives you the highest highs, the lowest lows in network program fidelity.

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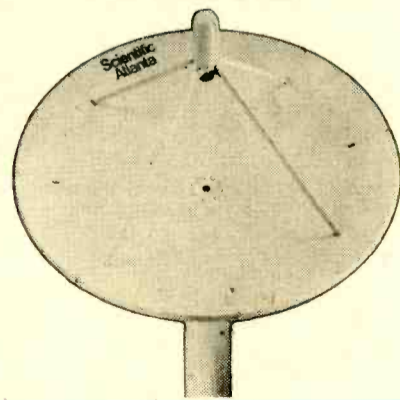
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Atlanta**



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"INVISIBLE HANDS"

SPRD-9042

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KIM CARNES LP
AOR NEW & ACTIVE
R&R 11/18



50-17106
FROM THE LP CAFE RACERS / BILLBOARD 140*
PRODUCED BY KEITH OLSEN FOR POGOLOGO CORP.
DIRECTION: MICHAEL BROKAW/KRAGEN & CO.



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SEGUES

WMET/Chicago now has two Assistant PDs, as former WAVA/Washington PD John Larson climbs aboard to do middays and concentrate on research. With that, PD Rich Meyer comes off the air, and the other Assistant PD, Bruce Wheeler, will handle music. John McCrae, who had been MD, continues in afternoon drive.

WYMX/Augusta owner Mills Fitzner has handed over the programming reins to Chuck Whitaker, who'll have Jay Sisson as his MD. Brian Ansley joins for afternoons, and Ron Montgomery is new to evenings.

WNOR/Norfolk signs for marketing advice with Media Strategies, the new company headed by ex-WRIF/Detroit PD Fred Jacobs.

Bill Wise makes the move from Promotions Director at WKLS/Atlanta to Assistant PD at WFBQ/Indianapolis . . . Matt Essken adds the MD chores to his midday routine at KFMQ/Lincoln.

Former KMTN/Jackson Hole PD David Luce becomes GSM at KFMU/Steamboat Springs . . . You'll find Jessica West holding down middays at KWHL/Anchorage . . . Ron Rodell exits WHCN/Hartford's late-nights . . . New weekend tricksters include Dave Fuller at WIQB/Ann Arbor and Alison Miller at KFMF/Chico.

AOR Reporter Profile

101 KKRQ

KKRQ/Iowa City, IA
PO Box 2388, Iowa City, IA 52244
(319) 354-9500

Owner: Tom Ingstad Broadcasting, Inc.
GM: Marc Renier
PD/MD: Ted Burton Jacobsen
Rep: Selcom
100.7 MHz, 100kw

"101 KKRQ is Iowa's best rock. Our signal covers over 100 counties in about five states. We're consulted by BIA/MD. KKRQ has evolved into a rock radio station that's as commercial as possible without losing its progressive identity.

"We're licensed to the dual market of Iowa City/Cedar Rapids. Iowa City's population is 52,000; Cedar Rapids's is 110,000. On December 18, 1982, KKRQ installed a new 100,000-watt transmitter between the two markets. The spring 1983 Arbitron found us with a 7.3 12+ to CHR competitor KRNA's 4.9 in the Cedar Rapids book. We were also #1 overall in our target demographic, Adults 18-34, with a 17.0.

"We're promotionally aggressive both on the air and in the marketplace. I have the advantage of having been with the station from its inception in early 1980, beginning as the all-night announcer.

"KKRQ is where Iowa comes to rock."

—Ted Burton Jacobsen

(KKRQ is a new AOR reporter.)

Hit Me With Your Best Shot

Continued from Page 28

Harris is no fan, labelling it "pretty ridiculous. It's a high awareness program, but a listener negative. It's a disc jockey trying to be a psychologist, and it doesn't work."

For a couple of weeks on 'MMR's morning show, "Ask Juanita" featured people calling in with ridiculous, unsolvable problems. "Juanita" answered the problems in Spanish, thus leaving the caller perplexed.

Harris called it a "minor feature. We were just having some fun. I'm possibly creating some sampling for the program, which is dangerous on my part, but I'm also comfortable that any sampling or awareness I create will come back negative."

WYSP listener reaction to the "Ask Juanita" sendup has been along the lines of "How childish," according to Picozzi. "Our research shows 'Ask Anita' to be one of the most positive radio shows in the market. I love the attention they give it. We've asked about advertising rates, and I'll gladly pay them if they'll keep doing it."

Picozzi has chosen not to counter WMMR's jabs, feeling that "We be a hotta radio station. As far as us calling attention to them, they don't do anything worth calling attention to.

"I'm on the offensive, not the defensive. They can react to me as often as they like, as long as they spell the call letters right."

Cincinnati

All Paul Fredrics, PD of WSKS/Cincinnati (now using 96 Rock as its identifier), wants to do is "make a little noise in the marketplace, get the market to wake up to a new product that's out." He seems unafraid to image the station as somewhat of a brash, confident upstart.

To that end, he's pulled out all his guns in a full frontal assault on perennial AOR giant WEBN/Cincinnati. Unsuspecting drivers at local colleges, bars, and sporting events have found 96 Rock bumper stickers under their windshield wipers. Along with it comes a letter informing them that "Cincinnati's new home of rock 'n' roll, 96 Rock, plays more of your favorite rock than WEBN."

Many PDs would be thrilled if their jocks delivered the call letters as often as Paul gives WEBN's on his own air. Since he took over in early August of this year, he's been running an hourly promo that says, "While WEBN's talkin', we're rockin'." WEBN runs a two-hour classical music show on Sunday mornings, and Fredrics tries to roll over Beethoven non-fans by countering with a "While WEBN's Bach, we're rockin'" promo. This attitude

extends to 96 Rock's TV spot, which declares "We play more rock 'n' roll than WEBN."

By now, you may have an image of Paul as an ambitious, cutthroat self-aggrandizer willing to step on anything and anyone in his way . . . a relentless WEBN-baiter, sort of a latter-day Senator Joe McCarthy of AOR. "Have you no shame, Mr. Fredrics?" you solemnly inquire.

Actually, Paul has a good deal of respect for his competitor, particularly for the famed WEBN Labor Day fireworks show. He concedes, "There's no way you can beat them on this. I have never seen anything like it. It's a great show, and everybody goes to see it."

Rather than make pretend the show doesn't exist, Fredrics took the tack of airing a :60 tribute starting a few days prior to the event. The text reads: "96 Rock salutes WEBN for the outstanding fireworks display they bring to the tri-state area. All of us at 96 Rock plan to take our friends and family to see this year's display, and we hope that you'll do the same . . ."

Right about now, you're starting to think there's hope for mankind, that we can live together in brotherhood. If so, prepare thy bubble to be burst, for the spot continues, "WEBN knows how to do fireworks right . . . just like we know how to deliver the best rock 'n' roll with more variety and less talk."

What's listener reaction been to this unique form of crossplugging? Fredrics has experienced a few negatives to some of the positioning statements, but reports the fireworks salute "got the most response of anything we've done. People called up and said 'That's classy. Let me hear that again!'"

Meanwhile, over at WEBN, PD Denton Marr says, "We refuse to acknowledge their existence. The theory is that when there's confusion, the leader wins. Call-letter confusion is the sum total of their TV spot, so we're fine."

The closest Denton has come to reacting is referring to 96 Rock as "The New Homos of Rock 'n' Roll" on the air. He's only "let it slide out a few times. It was suggested by a listener, and I'm really just giving it back to the listeners. When you have 100 teenagers saying something, pretty soon you've got 100,000 saying it. I've just breathed it a few times and let the public do the rest."

Hard core WEBN listeners take the jabs by 96 Rock personally. Their attitude is kind of, "Hey, how come they're running down my station?" according to Denton. "God bless the listeners. Otherwise, we'd all be working at Kinney Shoes."



End The Year The Way You Started It!



OZZY OSBOURNE BARK AT THE MOON



"Speak Of The Devil"

- He's Back -

The Original Heavy Metal Animal

OZZY OSBOURNE "Bark At The Moon"

Featuring "Rock 'N Roll Rebel" and

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"Friend Or Foe"?

He's **ADAM ANT** -

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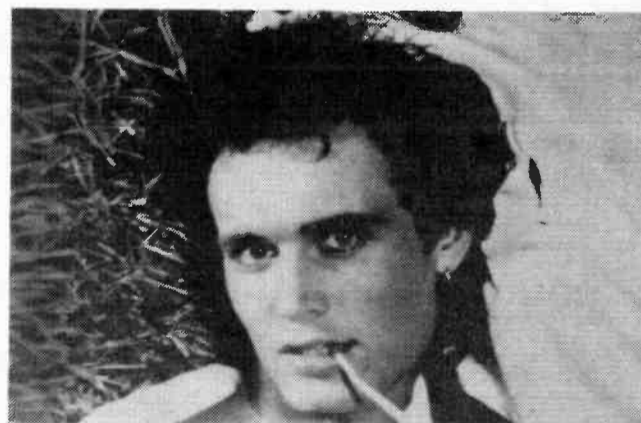
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Produced By Phil Collins

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CALENDAR



BRAD MESSER

We Don't Make Mistakes!

The news staff was gathered at the bulletin board, chortling and laughing at the memo from our pompous hot-stuff new News Director. Although the man sounded great on the air, he had quickly turned out to be an inconsiderate SOB, much despised by those under his command. Therefore we were delighted to learn that he happened to be a deliciously inept speller, further hampered by a lack of comprehension of even the rudiments of punctuation. His strident memo criticized some minor screwup in the morning's newscasts and closed with the admonition in the headline above, "We don't make mistakes!!!"

We underlings ate that right up, rushing around collecting jocks and salesmen to share in the fun of reading that memo. (I think in later years he became a teacher. The News Director job didn't last very long.)

That wonderful moment from years ago leaped into my mind last week when a letter arrived from some poor fellow who could be that ex-executive's son. The writer was very angry at me.

You and I understand that in compiling the thousands of facts that go into the Calendar section below, there are occasional oversights, or somewhere between typewriter and printing press a gremlin will change a date. When an error is detected, the calls and letters from R&R

readers are of a helpful and friendly nature. We appreciate not only the tone of the criticism, but the substance also, because at least that same error won't be repeated when the date rolls around next year.

The Angry Man was an exception. He was mad as hell and wasn't going to take it anymore, et cetera, and his letter brimmed with indignation over my error. Funny thing was, the critic's misspellings and punctuation errors were so outlandish that he'd be a shoo-in if nominated to be next year's Illiteracy Society poster kid.

Don't get me wrong. I know that spelling and punctuation come naturally to some people, whereas others are the equivalent of tone-deaf, and wonderful folks who just can't get the hang of spelling are no less wonderful for that particular weakness. On the other hand it should be acknowledged that a jerk is a jerk whether he can spell or not.

What a mistake needs is correction, not anger. What the mistake-maker requires is a helping hand, not a fist. Except, of course, in the case of pompous hot-stuff SOBs who aren't nice to underlings.

Spelling aside, I suspect that people who are intolerant of others' mistakes are the same people who believe in Weiler's Law, which is "Nothing is impossible for the guy who doesn't have to do it himself."

MONDAY, NOVEMBER 21 — The Pilgrims hopped off their little ship Mayflower 363 years ago (1620) and found farm land already cleared for them. Lawrence Pizar of the Pilgrim Society in Plymouth, Massachusetts, says the local Indian population had been "wiped out by an epidemic, possibly of chicken pox."

In 1973 the 18-minute erased gap in the Watergate tapes was revealed. In 1980 the Las Vegas MGM Grand Hotel fire killed 84 people.

Goldie Hawn is 38. She owns 7% of the movie "Shampoo" and reportedly makes a minimum of a million a year. Marlo Thomas, who became Mrs. Phil Donahue three years ago, turns 40. Baseball Hall of Fame member Stan Musial is 63.

TUESDAY, NOVEMBER 22 — The 20th anniversary of the Kennedy assassination. Richard Billings, editor of the final report of the House Select Committee on Assassinations, asserts that "about 80 percent of the American people don't believe what they've been told," and says he personally believes that "based on some pretty good circumstantial evidence [the] Mafia was behind the assassination."

Blackbeard the Pirate was captured and killed in 1718. California's Mt. Lassen volcano erupted in 1842. Greg Luzinski is 33. Billie Jean King is 40. Robert Vaughn is 51. Geraldine Page is 59.

WEDNESDAY, NOVEMBER 23 — An Edison cylinder phonograph rigged to accept coins was placed in a San Francisco hotel in 1899. It was the first coin-op jukebox. Leo Droste of the Amusement & Music Operators Association says the jukebox industry has been hurt by background music services, but "is still the single largest purchaser of 45rpm records, in the neighborhood of 45 million records a year, averaging two to three per week per jukebox." The average profit per machine is \$60 a year.

Susan Anspach is 41.

THURSDAY, NOVEMBER 24 — Many of the turkeys being gobbled up today, perhaps even most of them, were bought at supermarkets for less than actual cost. According to National Turkey Federation spokesman David Goldenberg, "Retailers take a loss on them just to help build traffic in stores to sell the add-on items such as cranberry sauce and pumpkin pie." The highest annual per-capita turkey consumption is in Israel, where beef and pork prices are astronomical.

"Dan Cooper" staged the world's first ransom skyjack in 1971, parachuting from a Northeast Airlines jetliner with \$200,000. A dozen years later the FBI is still checking out an occasional lead and has not closed the case.

It's the National Rifle Association's 112th anniversary. In 1944 American bombers made their first WWII air raids on Tokyo. In 1963 alleged Kennedy assassin Lee Harvey Oswald was killed by nightclub operator Jack Ruby while in Dallas police custody.

Rudy Tomjanovich is 35. William F. Buckley Jr. is 58.

FRIDAY, NOVEMBER 25 — The buried entrance to King Tut's tomb was discovered in Egypt's Valley of the Kings in 1922, prompting newspaper reports of a "death curse" on anyone who disturbed the burial place. The quick death of expedition money-man Lord Carnarvon from a mere insect bite heightened "curse" reports, but Pete Dorman of the Metropolitan Museum of Art discounts it thoroughly, saying archaeologists involved in the Tut project "turned out to have an average lifespan of 70 years."

In 1867 Alfred Nobel patented dynamite. In 1973 the President asked Americans to limit highway speed to 50 miles an hour because of the energy crunch.

John F. Kennedy Jr. is 23. Tina Turner is 42. "Fantasy Island" 's Ricardo Montalban is 63. Joltin' Joe DiMaggio is 69.

Tomorrow (11-26) Rich Little 45, Robert Goulet 50, cartoonist Charles "Peanuts" Schulz 61, Eric Sevareid 71. Sunday (11-27) Eddie Rabbitt 42.

The Music Section

National Music Formats Added This Week

BPI

John Iles (800) 426-9082

Adult Contemporary

LINDA RONSTADT "What's New"
PAUL SIMON "Allergies"

Country Living

MERLE HAGGARD "That's The Way Love Goes"
KENNY ROGERS "You Were A Good Friend"
JOHNNY RODRIGUEZ "Back On Her Mind Again"
KATHY MATTEA "Street Talk"

Century 21

Greg Stephens (214) 934-2121

The Z Format

ROBERT PLANT "In The Mood"
ROMANTICS "Talking In Your Sleep"
RAINBOW "Street Of Dreams"
EDDIE MONEY "The Big Crash"

The A/C Format

BARRY MANILOW "Read 'Em And Weep"
SMOKEY ROBINSON "Don't Play Another Love Song"
OLIVIA NEWTON-JOHN & JOHN TRAVOLTA
"Take A Chance"
GLADYS KNIGHT & THE PIPS "Hero"

Super-Country

MERLE HAGGARD "That's The Way Love Goes"
EMMYLOU HARRIS "Drivin' Wheel"
REBA McENTIRE "There Ain't No Future In This"
KENNY ROGERS "You Were A Good Friend"
DAN SEALS "You Really Go For The Heart"

Tanner Musical Spectrum

Kenny Bosak (901) 320-4433

Bright Blue A/C

BARRY MANILOW "Read 'Em And Weep"
SPANDAU BALLET "Gold"
MOODY BLUES "Blue World"
GEORGE BENSON "In Your Eyes"
PASADENA ROOF ORCHESTRA "Looney Tunes"

Tanner Country

RONNIE MILSAP "Show Her"
CHARLY McCLAIN "Sentimental Ol' You"
MOE BANDY
"You're Gonna Lose Her Like That"
ED BRUCE "After All"
MEL McDANIEL "I Call It Love"
KATHY MATTEA "Street Talk"
REX ALLEN JR. "The Air That I Breathe"

Red Satin Rock

RUFUS & CHAKA KHAN "Ain't Nobody"
ELTON JOHN
"I Guess That's Why They Call It The Blues"
ROLLING STONES "Undercover Of The Night"
PAUL SIMON "Allergies"
38 SPECIAL "If I'd Been The One"
STRAY CATS "I Won't Stand In Your Way"
MATTHEW WILDER "Break My Stride"

Radio Arts

John Benedict (213) 841-0225

Country's Best

MEL McDANIEL "I Call It Love"
DARRELL CLANTON "Lonesome 7-7203"
EMMYLOU HARRIS "Drivin' Wheel"
MERLE HAGGARD "That's The Way Love Goes"
JOHNNY RODRIGUEZ
"Back On Her Mind Again"
KENNY ROGERS "You Were A Good Friend"
MOE BANDY "You're Gonna Lose Her Like That"

Soft Contemporary

OLIVIA NEWTON-JOHN & JOHN TRAVOLTA
"Take A Chance"
ELTON JOHN "I Guess That's Why They Call It The Blues"

Sound 10

OLIVIA NEWTON-JOHN & JOHN TRAVOLTA
"Take A Chance"
BARRY MANILOW "Read 'Em And Weep"
STRAY CATS "I Won't Stand In Your Way"
GLADYS KNIGHT & THE PIPS "Hero"
GEORGE BENSON "In Your Eyes"
LIONEL RICHIE "Running With The Night"
MOODY BLUES "Blue World"
RAY PARKER JR. "I Still Can't Get Over Loving You"

Satellite Music Network

George Williams (214) 343-9205

The Starstation

BARRY MANILOW "Read 'Em And Weep"
FOUR TOPS "I Just Can't Walk Away"
ELTON JOHN
"I Guess That's Why They Call It The Blues"

Country Coast-To-Coast

STEPHANIE WINSLOW "Kiss Me Darling"
MARK GRAY "Wounded Hearts"
KENNY ROGERS "You Were A Good Friend"
EMMYLOU HARRIS "Drivin' Wheel"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

ROBERT PLANT "In The Mood"
SPANDAU BALLET "Gold"
BARRY MANILOW "Read 'Em And Weep"
MATTHEW WILDER "Break My Stride"
RAY PARKER JR. "I Still Can't Get Over Losing You"

TM Country

GARY MORRIS "Why Lady Why"
SHELLY WEST "Another Motel Memory"
MEL McDANIEL "I Call It Love"
JERRY REED "I'm A Slave"
DAVID WILLS "Miss Understanding"
KENNY ROGERS "You Were A Good Friend"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

GARY MORRIS "Why Lady Why"
RONNIE MILSAP "Show Her"
CHARLY McCLAIN "Sentimental Ol' You"

The Great Ones

POINTER SISTERS "I Need You"
JENNIFER WARNES/CHRIS THOMPSON
"All The Right Moves"
BARRY MANILOW "Read 'Em And Weep"
SPANDAU BALLET "Gold"
GEORGE BENSON "In Your Eyes"
KENNY ROGERS "You Were A Good Friend"

Transtar

Chick Watkins (303) 578-0700

DIONNE WARWICK & LUTHER VANDROSS
"How Many Times Can We Say Goodbye"
SERGIO MENDES "Rainbow's End"

Concept Productions

Dick Wagner (916) 782-7754

Adult Rock

OLIVIA NEWTON-JOHN "Twist Of Fate"
38 SPECIAL "If I'd Been The One"
RUFUS & CHAKA KHAN "Ain't Nobody"
ROMANTICS "Talking In Your Sleep"
ROLLING STONES "Undercover Of The Night"

Drake-Chenault

Bob Laurence (213) 883-7400

XT-40

PAUL SIMON "Allergies"
38 SPECIAL "If I'd Been The One"
PETER SCHILLING "Major Tom (Coming Home)"
MATTHEW WILDER "Break My Stride"
BARRY MANILOW "Read 'Em And Weep"
ROMANTICS "Talking In Your Sleep"

Contempo 300

MATTHEW WILDER "Break My Stride"
OLIVIA NEWTON-JOHN "Twist Of Fate"
PAUL SIMON "Allergies"
BARRY MANILOW "Read 'Em And Weep"

Great American Country

MERLE HAGGARD "That's The Way Love Goes"
EMMYLOU HARRIS "Drivin' Wheel"

THE YEAR-END SPECIAL

R&R

RADIO & RECORDS

'83 IN REVIEW



Year-end charts
for every format

Monthly news capsules

GET IT ALL
IN THE
DECEMBER 9th R&R

Congratulations

TO THE YOUNG BLACK
PROGRAMMERS' COALI-
TION FOR HELPING TO
CULTIVATE THE BEST MINDS
AND THE BEST MUSIC



DREAMBOY

"DON'T GO"

Produced by Jeffrey Stanton and Virgil Taylor for Pandora Productions On Qwest Records and Cassettes



RUFUS & CHAKA KHAN

"ONE MILLION KISSES"

Produced by Russ Titelman On Warner Bros. Records and Cassettes



JAMES INGRAM

(WITH
MICHAEL McDONALD)

"YAH MO B THERE"

Produced by Quincy Jones for Quincy Jones Productions On Qwest Records and Cassettes



JENNIFER HOLLIDAY

"JUST LET ME WAIT"

Produced by Maurice White for Kalimba Productions On Geffen Records and Cassettes



GOOD THINGS GROW IN THE SUN BELT

Black Radio Regionalized Adds & Hots

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

EAST

WXYV/Baltimore
Tim Watts
SHANG
WOMACK & WOMACK
LUTHER VANDROSS
HERBIE HANCOCK
IRENE CARA
ANGELA BOFILL
SMOKEY ROBINSON
JUNIOR
JIMMY CLIFF
RADIANCE
INSTANT PUNK
ASHAYE
Hottest:
JEFFREY OSBORNE
PATTI LABELLE
SHANNON
DEBARGE
MCCARTNEY & JACKS

WDSB/Philadelphia
Joe Tamburro
NEW EDITION
STARSK
GRAND MIXER
PLANET PATROL
CAPTAIN RAP
KWICK
PAUL YOUNG
Hottest:
GRANDMASTER FLASH
SHANNON
TWILIGHT 22
KOOL & THE GANG
RAY PARKER JR.
Hottest:
JEFFREY OSBORNE
PATTI LABELLE
SHANNON
DEBARGE
MCCARTNEY & JACKS

WJOL/Charlotte
Hal Merrill
GLADYS KNIGHT
ANGELA BOFILL
GEORGE CLINTON
PATTI LABELLE
GEORGE BENSON
RANNEY & DUKES
JUNIOR
LUTHER VANDROSS
TAVARES
SLAVE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
FOUR TOPS
KOOL & THE GANG

WRDQ/Detroit
Brian White
ANGELA BOFILL
D TRAIN
GLOBE & WHIZ KID
Hottest:
SMOKEY ROBINSON
MARY JANE GIRLS
ANGELA BOFILL
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WRDQ/Detroit
James Alexander
ANGELA BOFILL
D TRAIN
GLOBE & WHIZ KID
Hottest:
SMOKEY ROBINSON
MARY JANE GIRLS
ANGELA BOFILL
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WJOL/Charlotte
Hal Merrill
GLADYS KNIGHT
ANGELA BOFILL
GEORGE CLINTON
PATTI LABELLE
GEORGE BENSON
RANNEY & DUKES
JUNIOR
LUTHER VANDROSS
TAVARES
SLAVE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
FOUR TOPS
KOOL & THE GANG

WJOL/Charlotte
Hal Merrill
GLADYS KNIGHT
ANGELA BOFILL
GEORGE CLINTON
PATTI LABELLE
GEORGE BENSON
RANNEY & DUKES
JUNIOR
LUTHER VANDROSS
TAVARES
SLAVE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
FOUR TOPS
KOOL & THE GANG

WJOL/Charlotte
Hal Merrill
GLADYS KNIGHT
ANGELA BOFILL
GEORGE CLINTON
PATTI LABELLE
GEORGE BENSON
RANNEY & DUKES
JUNIOR
LUTHER VANDROSS
TAVARES
SLAVE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
FOUR TOPS
KOOL & THE GANG

SOUTH

WATV/Birmingham
Ron January
REAL TO REEL
LUTHER VANDROSS
MADONNA
FALLEN ANGEL
PATRI LABELLE
SMOKEY ROBINSON
ROYALCASH
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WVON/Chattanooga
Smokin' Sam Ervin
TONY TROUTMAN
KLIQUE
GEORGE BENSON
TAVARES
GEORGE CLINTON
ANGELA BOFILL
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WVON/Chattanooga
Smokin' Sam Ervin
TONY TROUTMAN
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KLIQUE
GEORGE BENSON
TAVARES
GEORGE CLINTON
ANGELA BOFILL
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

KMJO/Houston

KMJO/Houston
Jim Snowden
LUTHER VANDROSS
LUTHER VANDROSS
STAR STUDDIED STRU
NEW EDITION
Hottest:
DELE
ROYALCASH
GEORGE CLINTON
HARRY JANE GIRLS
TWILIGHT 22

KJCB/Lafayette
Baatrice Evans
JIMMY CLIFF
ROYALCASH
KWICK
Hottest:
LIONEL RICHIE
RICK JAMES
MIDNIGHT STAR
TOM BROWNE
DEBARGE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

KJCB/Lafayette
Baatrice Evans
JIMMY CLIFF
ROYALCASH
KWICK
Hottest:
LIONEL RICHIE
RICK JAMES
MIDNIGHT STAR
TOM BROWNE
DEBARGE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

KJCB/Lafayette

KJCB/Lafayette
Baatrice Evans
JIMMY CLIFF
ROYALCASH
KWICK
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RICK JAMES
MIDNIGHT STAR
TOM BROWNE
DEBARGE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

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Baatrice Evans
JIMMY CLIFF
ROYALCASH
KWICK
Hottest:
LIONEL RICHIE
RICK JAMES
MIDNIGHT STAR
TOM BROWNE
DEBARGE
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WHRK/Memphis

WHRK/Memphis
Jimmy Smith
ANGELA BOFILL
LUTHER VANDROSS
HOWARD JOHNSON
ROLLING STONES
PLANET PATROL
CAPTAIN RAP
D TRAIN
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WHRK/Memphis
Jimmy Smith
ANGELA BOFILL
LUTHER VANDROSS
HOWARD JOHNSON
ROLLING STONES
PLANET PATROL
CAPTAIN RAP
D TRAIN
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WMAK/Nashville

WMAK/Nashville
Doug Ellis
STEPHANIE MILLS
RENE & ANGELA
ELTON JOHN
ZAPP
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WMAK/Nashville
Doug Ellis
STEPHANIE MILLS
RENE & ANGELA
ELTON JOHN
ZAPP
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WANT/Richmond

WANT/Richmond
Kirby Carmichael
TWILIGHT 22
RAY PARKER JR.
MAJOR HARRIS
ANGELA BOFILL
MILLIE JACKSON
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WANT/Richmond
Kirby Carmichael
TWILIGHT 22
RAY PARKER JR.
MAJOR HARRIS
ANGELA BOFILL
MILLIE JACKSON
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WEST

KJLM/Los Angeles
J.B. Stone/Rice
PATTI LABELLE
CUBA GOODING
D TRAIN
FOUR TOPS
DENICE WILLIAMS
ANITA BAKER
HOWARD JOHNSON
FREZZE
KASHIF
TAVARES
GLOBE & WHIZ KID
LIONEL RICHIE
DEBARGE
KOOL & THE GANG
SOB BAND
SHALAMAR
ATLANTIC STARR
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

KJLM/Los Angeles
J.B. Stone/Rice
PATTI LABELLE
CUBA GOODING
D TRAIN
FOUR TOPS
DENICE WILLIAMS
ANITA BAKER
HOWARD JOHNSON
FREZZE
KASHIF
TAVARES
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LIONEL RICHIE
DEBARGE
KOOL & THE GANG
SOB BAND
SHALAMAR
ATLANTIC STARR
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

MIDWEST

WBMX/Chicago
Lee Michaels
ENFP
ASHFORD & SIMPSON
TWILIGHT 22
STEPHANIE MILLS
RAY PARKER JR.
DELE
DRCO
ACTIVE FORCE
DIANA ROSS
D TRAIN
Hottest:
LIONEL RICHIE
MIQUEL BROWN
P. PUNK ALL-STARS
SKRY
FOUR TOPS

WBMX/Chicago
Lee Michaels
ENFP
ASHFORD & SIMPSON
TWILIGHT 22
STEPHANIE MILLS
RAY PARKER JR.
DELE
DRCO
ACTIVE FORCE
DIANA ROSS
D TRAIN
Hottest:
LIONEL RICHIE
MIQUEL BROWN
P. PUNK ALL-STARS
SKRY
FOUR TOPS

WJMO/Cleveland

WJMO/Cleveland
Rod See
MAZE
CASHMERE
GLORIA GAYNOR
DAVID SANBORN
AL MCCALL
DONNA SUMMER
ANGELA BOFILL
P. PUNK ALL-STARS
TAVARES
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WJMO/Cleveland
Rod See
MAZE
CASHMERE
GLORIA GAYNOR
DAVID SANBORN
AL MCCALL
DONNA SUMMER
ANGELA BOFILL
P. PUNK ALL-STARS
TAVARES
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WVPR/Detroit

WVPR/Detroit
Joe Spencer
ANGELA BOFILL
LATEST
GLADYS KNIGHT
KEN C
LUTHER VANDROSS
DAZZ BAND
DELE
JOHNSON & D
D TRAIN
Hottest:
LIONEL RICHIE
TOM BROWNE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WVPR/Detroit
Joe Spencer
ANGELA BOFILL
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JOHNSON & D
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TOM BROWNE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WKWM/Grand Rapids

WKWM/Grand Rapids
Frank Grant
LUTHER VANDROSS
IRENE CARA
HALL & OATES
ROLLING STONES
MICHAEL SEMBELLO
STYLE COUNCIL
DELE
Hottest:
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JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WKWM/Grand Rapids
Frank Grant
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ROLLING STONES
MICHAEL SEMBELLO
STYLE COUNCIL
DELE
Hottest:
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JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

WVON/Chattanooga

WVON/Chattanooga
Smokin' Sam Ervin
TONY TROUTMAN
KLIQUE
GEORGE BENSON
TAVARES
GEORGE CLINTON
ANGELA BOFILL
Hottest:
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WVON/Chattanooga
Smokin' Sam Ervin
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TAVARES
GEORGE CLINTON
ANGELA BOFILL
Hottest:
LIONEL RICHIE
JEFFREY OSBORNE
MCCARTNEY & JACKS
TWILIGHT 22

JAZZ RADIO NATIONAL AIRPLAY/30

November 18, 1983

- | Week | Artist/Track |
|------|---|
| 1 | 1 BOB JAMES/Foxie (Columbia) |
| 2 | 2 GENERATION BAND/Soft Shoulder (Palo Alto) |
| 3 | 3 HUBERT LAWS/Make It Last (Columbia) |
| 4 | 4 MICHAEL FRANKS/Passionfruit (WB) |
| 5 | 5 TOM SCOTT/Target (Atlantic) |
| 6 | 6 JEAN-LUC PONTY/Individual Choice (Atlantic) |
| 7 | 7 SPYRO GYRA/City Kids (MCA) |
| 8 | 8 HERB ALPERT/Blow Your Own Horn (A&M) |
| 9 | 9 MANHATTAN TRANSFER/Bodies & Soul (Atlantic) |
| 10 | 10 JIMMY McGRIFF/The Countdown (Milestone) |
| 11 | 11 BEN SIDRAN/Bop City (Antilles) |
| 12 | 12 LES McCANN/The Longer You Wait (JAM) |
| 13 | 13 MARVIN STAMM/Stamppede (Palo Alto) |
| 14 | 14 SUPERSAX & L.A. VOICES/Supersax & L.A. Voices (Columbia) |
| 15 | 15 PAQUITO D'RIVERA/Live At Keystone Korner (Columbia) |
| 16 | 16 DAVID SANBORN/Backstreet (WB) |
| 17 | 17 ERIC GALE/Island Breeze (Musician/Elektra) |
| 18 | 18 JACO PASTORIUS/Invitation (WB) |
| 19 | 19 RED HOLLOWAY/Hittin' The Road Again (JAM) |
| 20 | 20 SADA O WATANABE/Fill Up the Night (Musician/Elektra) |
| 21 | 21 HIROSHIMA/Third Generation (Epic) |
| 22 | 22 MONGO SANTAMARIA/Mongo Magic (Roulette) |
| 23 | 23 JUDY ROBERTS with R. BROWN & J. HAMILTON/Trio (Pausa) |
| 24 | 24 AL DiMEOLA/Scenario (Columbia) |
| 25 | 25 DON LATARSKI/Lifeline (Pausa) |
| 26 | 26 DAVID BENOIT/Digits (AVI) |
| 27 | 27 GEORGE BENSON/In Your Eyes (WB) |
| 28 | 28 TOM GRANT/Tom Grant (Pausa) |
| 29 | 29 STEVE TURNER/Harbor Place (Booman) |
| 30 | 30 DAVE FRISBERG/Songbook, Vol. II (Omnisound) |

The Impressive Sounds Of...

DAVID SANBORN "Backstreet" **JAZZ CHART DEBUT 16**

MICHAEL FRANKS "Passion Fruit" **JAZZ CHART 10 - 4**

Featuring the single "Neither One Of Us"

Featuring the new single release "When Sly Calls (Don't Touch That Phone)"

ON YOUR DESK TODAY!

ON WB RECORDS & CASSETTES

JAZZ REPORTING STATIONS: WYBC/New Haven, Art Russell; KSAX/Dallas-Ft. Worth, Willie Culton; WMOG/Gainesville, FL, Phil Harman; WLOQ/Orlando, Paul Gerardi; WBYY/Columbus, OH, Zoot Strider; WNOP/Cincinnati, Geoffrey Nimmo; WJZZ/Detroit, John Hill; WXFM/Chicago, James Walsh; KJGO/Los Angeles, Cal Milner; KJAZ/San Francisco, Dick Conte; KJZZ/Seattle, Carol Handley.

The Next Order Of Business

“LOVE HAS A MIND
OF IT’S OWN”

A Sparkling New Single By

DONNA SUMMER



From

“SHE WORKS HARD
FOR THE MONEY”

*The Album That Keeps
Earning Interest!*

Distributed by

PolyGram Records



Regional Adds & Hots

Table with columns for regions: EAST, MIDWEST, SOUTH, WEST. Each column lists radio stations and their most added/hottest tracks.

149 Current Reports

The following station reported a frozen playlist this week:

KASE/Austin

Hottest Tracks:

"Disenchanted" (Liberty) MICHAEL MURPHEY

MICHAEL MURPHEY - The Heart Never Lies - (Liberty) "Disenchanted" "Will It Be Love By Morning" "Maybe This Time"

COUNTRY ALBUMS

- JOHN ANDERSON - All The People Are Talkin' - (WB) "Haunted House"
JIM GLASER - The Man In The Mirror - (Noble Vision) "The Man In The Mirror" "You're Gettin' To Me Again" "Close Friends" "If I Could Only Dance With You"
GEORGE JONES - Jones Country - (Epic) "Radio Lover"
BARBARA MANRELL - Spun Gold - (MCA) "Overnight Sensation" "Lovess" "You Are No Angel"

- ANNE MURRAY - A Little Good News - (Capitol) "Sentimental Favorite" "Come To Me" "Come On Love" "Heart Stealer"
OAK RIDGE BOYS - Deliver - (MCA) "Down Deep Inside" "Ain't No Cure For The Rock And Roll" "Break My Mind" "I Guess It Never Hurts To Hurt Sometimes"
KENNY ROGERS - Eyes That See In The Dark - (RCA) "Buried Treasure" "You And I" "Eyes That See In The Dark"
RICKY SKAGGS - Don't Cheat In Our Hometown - (Sugar Hill/Epic) "Honey (Open That Door)" "Uncle Pen" "Don't Cheat In Our Hometown"
GEORGE STRAIT - Right Or Wrong - (MCA) "Right Or Wrong" "80 Proof Bottle Of Tear Stopper"
STEVE WARINER - Midnight Fire (RCA) "Lonely Women Make Good Lovers" "Why Goodbye" "Honey Why" "Overnight Sensation"

Most Requested:

- JOHN ANDERSON "Black Sheep" (WB)
EARL THOMAS CONLEY "Holding Her And..." (RCA)
ANNE MURRAY "A Little Good News" (Capitol)
K. ROGERS with D. PARTON "Islands In The..." (RCA)
NITTY GRITTY DIRT BAND "Dance Little..." (Liberty)
GEORGE STRAIT "You Look So Good In Love" (MCA)
T.G. SHEPPARD "Slow Burn" (WB/Curb)
LARRY GATLIN... "Houston..." (Columbia)



HUEY LEWIS ROMANTICS BILLY IDOL...
A TWO OF A KIND
Medium
QUIT RIOT
PAT BENATAR

KZEW/Dallas (214) 748-8998
ALAN PARSONS
ROMANTICS
BILLY IDOL

WYNF/Tampa (813) 876-0455
JOHN COUGAR HELLEN
PAT BENATAR

KEGL/Dallas (817) 457-9700
ALAN PARSONS
ROMANTICS
BILLY IDOL

KLQB/Austin (512) 474-6543
ALAN PARSONS
ROMANTICS
BILLY IDOL

WZXR/Memphis (901) 726-0060
ALAN PARSONS
ROMANTICS
BILLY IDOL

WZXX/Charlotte (704) 392-6191
ALAN PARSONS
ROMANTICS
BILLY IDOL

WZXX/Knoxville (615) 525-8000
ALAN PARSONS
ROMANTICS
BILLY IDOL

WZXX/San Antonio (512) 226-6444
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Norfolk (804) 623-9667
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/New Orleans (504) 889-2424
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Little Rock (501) 329-3808
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Winston-Salem (919) 996-2217
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Dallas (214) 528-5500
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Lexington (606) 252-6694
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Miami (305) 581-1580
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Atlanta (404) 323-0960
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Orlando (305) 645-1802
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Charleston (803) 554-7154
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Richmond (804) 282-9731
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Greenville-Spartanburg (803) 226-1511
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Raleigh (919) 832-8111
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Beaumont (409) 899-7946
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Brownsville (512) 350-9999
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Kingsport (615) 246-8131
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Pensacola (904) 438-7543
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Norfolk (804) 461-1194
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Chicago (312) 828-9191
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Lafayette (318) 232-1311
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Corpus Christi (512) 855-4641
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Gainesville (904) 392-0771
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Milwaukee (414) 278-2040
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Lubbock (806) 747-1224
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Paso (915) 544-8884
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Ft. Pierce (305) 686-6505
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WVNO/Augusta (404) 722-1302
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ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Augusta (404) 722-1302
ALAN PARSONS
ROMANTICS
BILLY IDOL

MIDWEST MOST ADDED
Two of A Kind ST (19)
U2 (16)
Pat Rodgers (9)
Heaven (6)
Alcatraz (5)
38 Special (5)
Re-Flex (5)

HOTTEST
Rolling Stones (41)
John C. Mellencamp (39)
Yes (36)
Huey Lewis (36)
Genesis (33)

Parallel One
WVNO/Chicago (312) 440-5270
ALAN PARSONS
ROMANTICS
BILLY IDOL

Parallel Three
KUFQ/Odessa (915) 366-2801
ALAN PARSONS
ROMANTICS
BILLY IDOL

Parallel Two
WVNO/Lexington (606) 252-6694
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Miami (305) 581-1580
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Atlanta (404) 323-0960
ALAN PARSONS
ROMANTICS
BILLY IDOL

WVNO/Orlando (305) 645-1802
ALAN PARSONS
ROMANTICS
BILLY IDOL



BIG COUNTRY
KISS
JACKSON BROWNE
ROBERT PLANT
HEART
SAGA
AC/DC
MOODY BLUES
KSHI/St. Louis
(314) 842-1111
PO: JACK SILVER
ASST. PO: GORDON ATKINS
Notest: JOHN COUGAR HELLEN...

NICK REYNOLDS
HUW LEWIS
BIG COUNTRY
Medium
INDUSTRY
T-BONE BURNETT
EUPHONICS
DOORS
ROBERT PLANT
JOHN HEATT
PAYOLAS
WFBQ/Indianapolis
(317) 257-7565
PO: ALAN EDWARDS
MO: ROBIN LAISE
Notest: PAT BENATAR...

WCKF/Flint
(313) 744-1570
PO: MARK MILLER
MO: LINDA LANSI
Notest: JOHN COUGAR HELLEN (M)
YES (M)
HALL & OATES...

CITI-FM/Winnipeg
(204) 786-6181
PO: STEVE YOUNG
MO: ANDY FROST
Notest: BLACK SABBATH
NIGHT RANGER
EDDIE MONEY...

WTUE/Dayton
(513) 224-1501
PO: BILL HUGH
MO: BOB CLARE
Notest: HUW LEWIS (M)
PAT BENATAR
JOHN COUGAR HELLEN (M)...

WBA/Madison
(608) 274-5450
PO: DAVE SKVIN
Notest: HUW LEWIS (M)
PAT BENATAR
JOHN COUGAR HELLEN (M)...

WMA/Madison
(608) 248-9277
PO: JIM KINNEY
MO: DALE WOLTER
Notest: ROLLING STONES
GENESIS
YES...

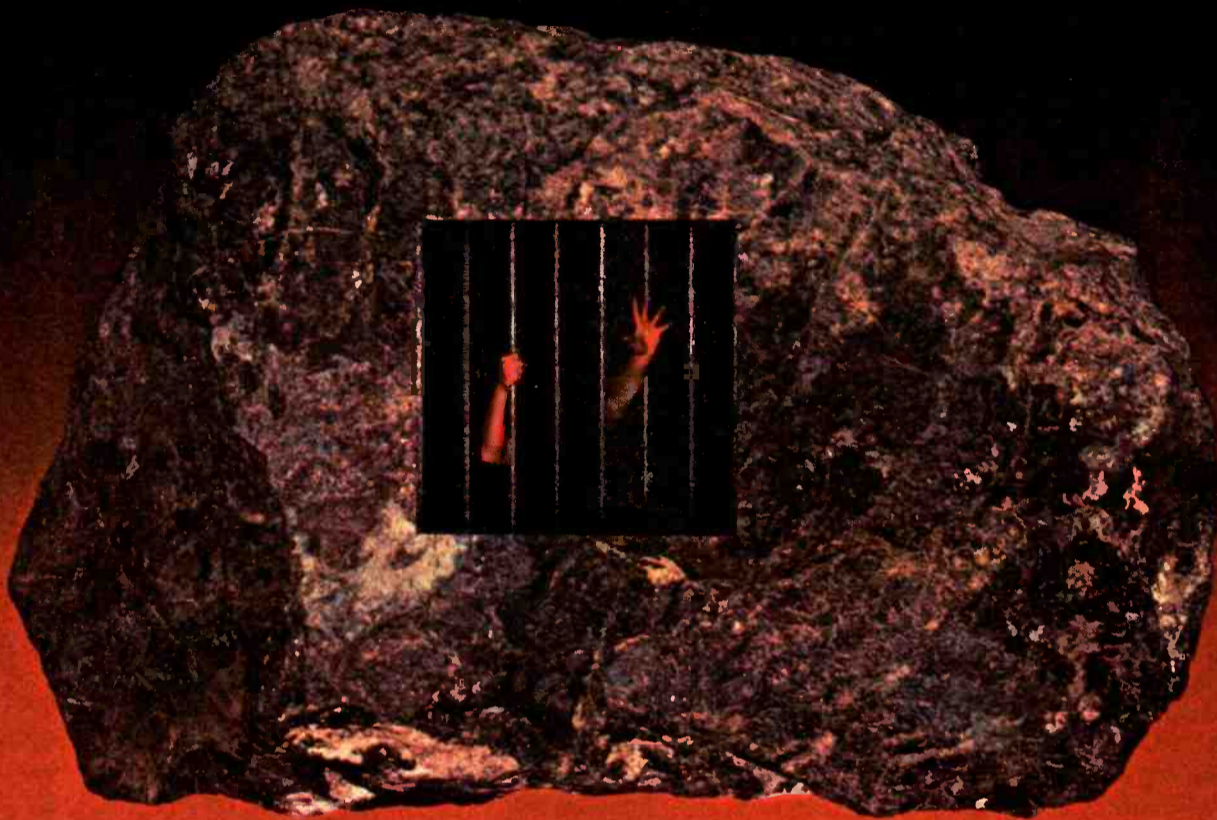
WYER/Mt. Carmel
(618) 262-5111
PO: PAUL VITTO
MO: CUREL VEFORD
Notest: JOHN COUGAR HELLEN
GENESIS
ROLLING STONES...

WYBY/Kankakee
(815) 939-4541
PO: BILL TAYLOR
MO: CHRISTIE RAYNELL
Notest: JOHN COUGAR HELLEN
ROLLING STONES
GENESIS...

WYBQ/Quad City
(319) 557-3533
PO: OREGG OLSON
MO: JEFF MICHAELS
Notest: ROLLING STONES (M)
GENESIS (M)
HUW LEWIS...

WYBQ/Quad City
(319) 557-3533
PO: OREGG OLSON
MO: JEFF MICHAELS
Notest: ROLLING STONES (M)
GENESIS (M)
HUW LEWIS...

ALCATRAZZ™



“NO PAROLE FROM ROCK ‘N’ ROLL”



Jan Uvena
Drums



Jimmy Waldo
Keyboards



Graham Bonnet
All Vocals



Yngwie Malmsteen
All Guitars



Gary Shea
Bass

Graham Bonnet: All vocals, formerly with Rainbow and Michael Shenker Group

Yngwie Malmsteen: All guitars, formerly with Rising Force and Steeler

Gary Shea: Bass, formerly with New England

Jimmy Waldo: Keyboards, formerly with New England

Jan Uvena: Drums, formerly with Alice Cooper and Jeff Beck

Rockshire Records
1240 N. Van Buren, Suite 100
Anaheim, CA 92801, Printed in U.S.A.
Distributed by MCA Home Corp.



“Home Of The Artists”

XR22016

AOR NEW & ACTIVE R&R 11/18

— ACTION AT STATIONS LIKE —
**WBAB, WDVE, WMMS, WQFM, KLOS, KGON, KRCK, KPRI,
KRQR, KOME, KZOK!**



AOR ALBUMS

Continued From the Back Page

This chart compiles data from reporting stations with a majority of listeners aged 12-24.

November 18, 1983

169 REPORTERS

Three Weeks Last
Weeks Weeks Week

| | | | Total Reports | Heavy Rotation | Medium Rotation | Adds Rotation | Adds All Rotations |
|-------|----|----|---------------|----------------|-----------------|---------------|--------------------|
| 2 | 1 | 1 | 166 | 153 | 13 | 0 | 0 |
| 1 | 1 | 1 | 164 | 150 | 14 | 0 | 1 |
| DEBUT | 3 | 1 | 161 | 150 | 8 | 3 | 9 |
| 2 | 2 | 3 | 165 | 138 | 27 | 0 | 3 |
| 3 | 3 | 4 | 156 | 125 | 31 | 0 | 2 |
| 10 | 8 | 6 | 149 | 77 | 72 | 0 | 7 |
| DEBUT | 7 | 1 | 157 | 94 | 61 | 2 | 15 |
| 4 | 4 | 5 | 123 | 105 | 18 | 0 | 0 |
| 18 | 11 | 10 | 145 | 39 | 104 | 2 | 11 |
| DEBUT | 10 | 1 | 150 | 33 | 102 | 13 | 24 |
| 7 | 7 | 8 | 117 | 79 | 37 | 1 | 1 |
| 26 | 17 | 17 | 141 | 35 | 100 | 4 | 14 |
| 32 | 20 | 18 | 131 | 35 | 91 | 4 | 10 |
| 17 | 17 | 15 | 106 | 56 | 48 | 2 | 3 |
| 26 | 26 | 26 | 128 | 25 | 94 | 9 | 21 |
| 6 | 6 | 9 | 117 | 51 | 65 | 1 | 1 |
| 33 | 29 | 24 | 118 | 28 | 86 | 2 | 9 |
| 5 | 5 | 7 | 101 | 55 | 45 | 1 | 3 |
| 40 | 28 | 28 | 126 | 21 | 99 | 5 | 17 |
| 31 | 27 | 25 | 118 | 23 | 91 | 4 | 9 |
| 9 | 9 | 11 | 112 | 36 | 76 | 0 | 0 |
| 8 | 14 | 14 | 92 | 50 | 42 | 0 | 0 |
| 27 | 23 | 23 | 98 | 48 | 49 | 1 | 5 |
| 15 | 13 | 12 | 95 | 46 | 49 | 0 | 0 |
| 12 | 10 | 13 | 101 | 32 | 69 | 0 | 1 |
| 24 | 19 | 20 | 100 | 26 | 74 | 0 | 1 |
| 28 | 28 | 27 | 81 | 40 | 39 | 1 | 2 |
| 19 | 16 | 22 | 94 | 22 | 71 | 1 | 1 |
| 16 | 18 | 21 | 84 | 31 | 53 | 0 | 0 |
| 11 | 12 | 16 | 82 | 42 | 40 | 0 | 1 |
| 36 | 36 | 33 | 82 | 21 | 56 | 4 | 19 |
| 14 | 15 | 19 | 71 | 12 | 59 | 0 | 9 |
| DEBUT | 24 | 1 | 70 | 18 | 51 | 1 | 2 |
| DEBUT | 35 | 1 | 71 | 11 | 39 | 21 | 66 |
| DEBUT | 36 | 1 | 76 | 3 | 66 | 6 | 18 |
| 37 | 37 | 37 | 55 | 25 | 30 | 0 | 3 |
| 21 | 22 | 29 | 83 | 7 | 30 | 46 | 79 |
| 22 | 24 | 31 | 66 | 18 | 48 | 0 | 0 |
| 38 | 35 | 35 | 47 | 23 | 23 | 1 | 2 |
| | | | 61 | 6 | 50 | 5 | 5 |

BREAKERS

YES 90125 (Atco)

"Owner" "Changes" "Happen." 95% of our 12-24 reporters on it. Total reports: 161. Hot 150, Medium 8, Extra Adds 3, Total Adds 9. Debuts #3 on the AOR Albums chart.

38 SPECIAL Tour De Force (A&M)

"If I'd" "Belong" "Twentieth." 93% of our 12-24 reporters on it. Total reports: 157. Hot 94, Medium 61, Extra Adds 2, Total Adds 15. Debuts #7 on the AOR Albums charts.

BILLY IDOL Rebel Yell (Chrysalis)

"Rebel Yell." 89% of our 12-24 reporters on it. Total reports: 150. Hot 33, Medium 102, Extra Adds 13, Total Adds 24. Debuts #10 on the AOR Albums chart.

NEW & ACTIVE

MANFRED MANN'S EARTH BAND/Somewhere In Afrika (Arista) "Demolition Man"
Total Reports: 63(55)/Total Adds: 11(15); Hots: 1(1)/Hot Adds: 0(0); Mediums: 56(46)/Medium Adds: 7(7)/Extra Adds: 4(8).

BRIAN MAY & FRIENDS/Star Fleet Project (Capitol) "Star Fleet"
Total Reports: 56(61)/Total Adds: 1(4); Hots: 2(4)/Hot Adds: 0(0); Mediums: 53(56)/Medium Adds: 0(3)/Extra Adds: 1(1).

SIMON TOWNSHEND/Sweet Sound (21/PolyGram) "I'm The Answer"
Total Reports: 52(47)/Total Adds: 8(10); Hots: 2(1)/Hot Adds: 0(0); Mediums: 45(41)/Medium Adds: 3(5)/Extra Adds: 5(5).

HEADPINS/Line Of Fire (Solid Gold/MCA) "Just One More Time"
Total Reports: 46(29)/Total Adds: 29(24); Hots: 3(3)/Hot Adds: 0(1); Mediums: 28(12)/Medium Adds: 15(9)/Extra Adds: 14(14).

RICK SPRINGFIELD/Living In Oz (RCA) "Souls"
Total Reports: 41(32)/Total Adds: 5(4); Hots: 7(6)/Hot Adds: 0(1); Mediums: 34(23)/Medium Adds: 5(0)/Extra Adds: 0(3).

JOBOXERS/Like Gangbusters (RCA) "Just Got Lucky"
Total Reports: 40(33)/Total Adds: 5(1); Hots: 8(9)/Hot Adds: 0(0); Mediums: 30(24)/Medium Adds: 3(1)/Extra Adds: 2(0).

MOST ADDED

| All Stations | |
|------------------|------|
| U2 | (81) |
| Two Of A Kind ST | (70) |
| Headpins | (29) |
| Billy Idol | (24) |
| Paul Rodgers | (21) |

HOTTEST

| All Stations | |
|--------------------|-------|
| Rolling Stones | (163) |
| Yes | (157) |
| John C. Mellencamp | (156) |
| Genesis | (150) |
| Huey Lewis | (134) |

KROKUS/Headhunter (Arista) "Stayed Awake All Night"
Total Reports: 38(33)/Total Adds: 6(4); Hots: 4(6)/Hot Adds: 0(0); Mediums: 32(25)/Medium Adds: 4(2)/Extra Adds: 2(2).

PAUL SIMON/Hearts And Bones (WB) "Allergies"
Total Reports: 36(30)/Total Adds: 9(10); Hots: 6(3)/Hot Adds: 1(0); Mediums: 27(19)/Medium Adds: 5(3)/Extra Adds: 3(7).

C.S. ANGELS/Land (Jive/Arista) "Will You Stay Tonight"
Total Reports: 35(42)/Total Adds: 2(1); Hots: 1(3)/Hot Adds: 0(0); Mediums: 33(39)/Medium Adds: 1(1)/Extra Adds: 1(0).

ALCATRAZZ/No Parole From Rock & Roll (Rocshire) "Island In The Sun"
Total Reports: 32(21)/Total Adds: 20(20); Hots: 0(0)/Hot Adds: 0(0); Mediums: 22(11)/Medium Adds: 10(10)/Extra Adds: 10(10).

KIM CARNES/Cafe Racers (EMI America) "Invisible Hands"
Total Reports: 32(23)/Total Adds: 12(10); Hots: 3(0)/Hot Adds: 1(0); Mediums: 24(17)/Medium Adds: 8(4)/Extra Adds: 3(6).

HEAVEN/Where Angels Fear To Tread (Columbia) "Rock School"
Total Reports: 31(25)/Total Adds: 15(22); Hots: 0(0)/Hot Adds: 0(0); Mediums: 22(11)/Medium Adds: 6(9)/Extra Adds: 9(13).

TALKING HEADS/Speaking In Tongues (Sire/WB) "Burning Down The House"
Total Reports: 29(25)/Total Adds: 8(0); Hots: 8(9)/Hot Adds: 0(0); Mediums: 16(16)/Medium Adds: 3(0)/Extra Adds: 5(0).

EDDIE AND THE CRUISERS/Eddie & Cruisers Sndtrk (Scotti Bros.) "On The Dark Side"
Total Reports: 25(25)/Total Adds: 3(2); Hots: 8(10)/Hot Adds: 0(0); Mediums: 15(13)/Medium Adds: 1(0)/Extra Adds: 2(2).

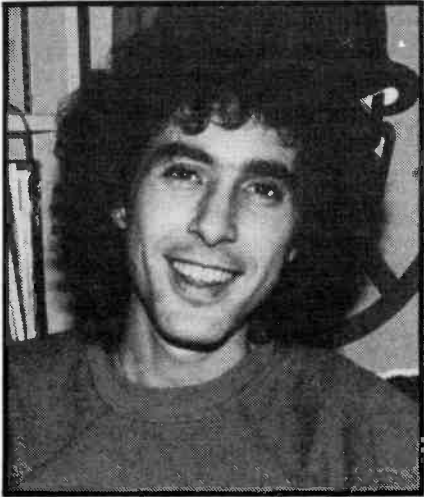
MIDNIGHT OIL/10, 9, 8, 7, 6, 5, 4, 3, 2, 1 (Columbia) "Power & The Passion"
Total Reports: 24(24)/Total Adds: 4(13); Hots: 5(4)/Hot Adds: 0(0); Mediums: 14(8)/Medium Adds: 2(1)/Extra Adds: 2(12).

JOHN HIATT/Riding With The King (Geffen) "I Don't Even Try"
Total Reports: 21(20)/Total Adds: 4(4); Hots: 3(2)/Hot Adds: 0(0); Mediums: 16(13)/Medium Adds: 2(0)/Extra Adds: 2(4).

Station Listings . . . See Page 60

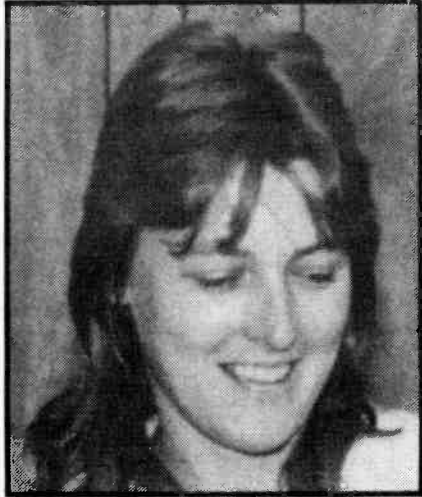
Australia's Best-kept Secret Is Getting Out-- **MIDNIGHT OIL** Is **BURNING!**

Just Ask...



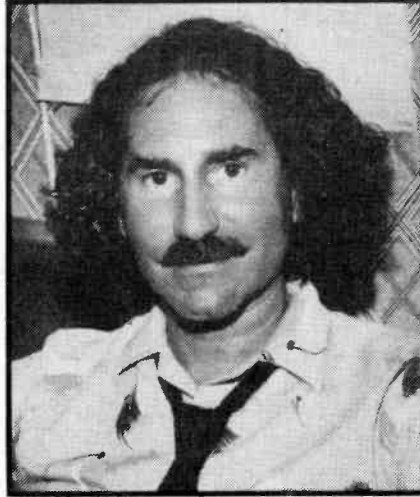
"At long last, a band from Australia that seems to really express and exemplify the true musical and political Australian spirit . . . not only from a 'down underground' perspective, but a worldwide view."

WBCN/Boston MD-Bob Kranes



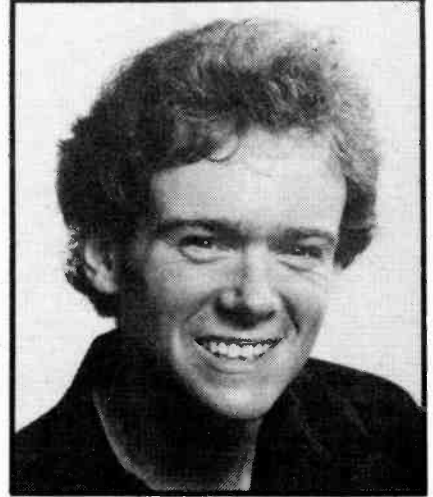
"'Power And The Passion' has the power that jumps out of the radio and grabs you with the passion that makes you want to hear it over and over again."

KUPD/Phoenix PD-Val McIntosh



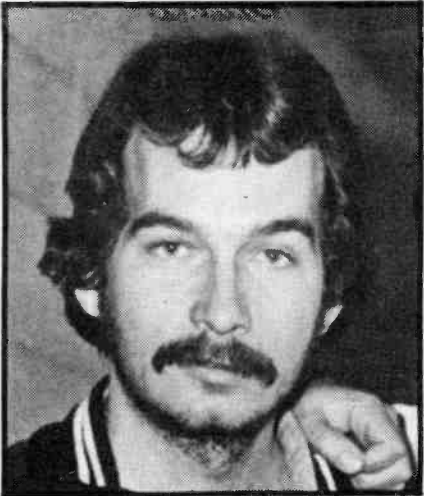
"They were the most exciting band I heard on my last trip to Australia. I brought back the record and the Rock of the '80s stations have been playing it ever since, to great response."

Consultant-Rick Carroll



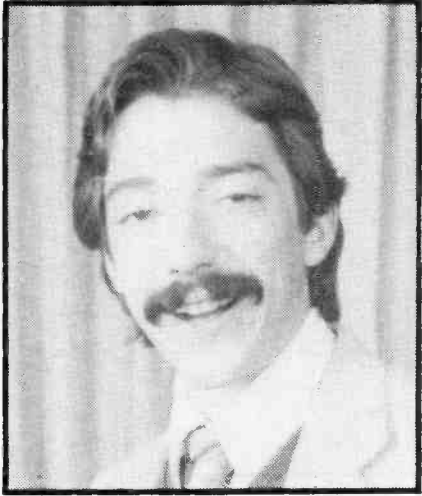
"Not just another band from down under. These guys can rock with a good raw edge. We've been burning Midnight Oil."

DC101/Washington MD-Dave Brown



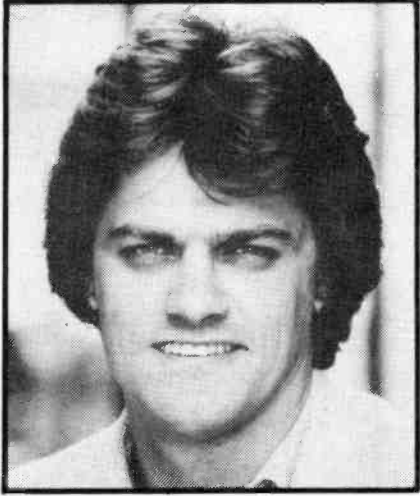
"KY is very excited to break this band in Kansas City. It's an absolutely intense record that fits in perfectly with what we're doing. I like it and have since the first listen. Midnight Oil? Strange name, strange album title, but excellent music!"

KYYS/Kansas City MD-Randy Raley



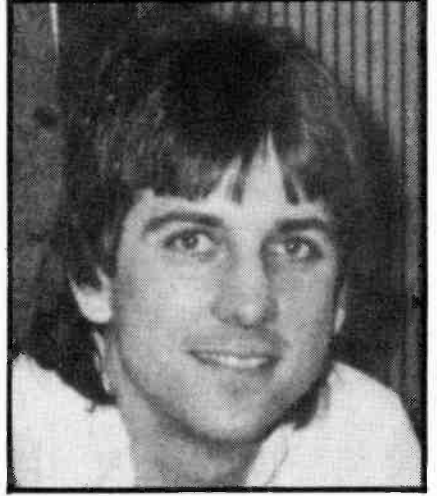
"They're a new and upcoming group and the type of album we need on the station. The strongest cuts equal or surpass anything on the superstars' new albums."

KWFM/Tucson MD-Rick Allen



"When you have the power and the passion within you, nothing can stand in your way. Midnight Oil sounds like they have plenty of both!"

KFOG/San Francisco PD-Dave Logan



"If you've listened to the music, if you've seen the video, you know it's all there."

KGB/San Diego MD-Ted Edwards

MIDNIGHT OIL

Featuring "POWER AND THE PASSION" and "READ ABOUT IT"

Management by
Jerry Weintraub/Management Three
in association with Gary Morris



Atlanta PD: John Young MD: Chris Thomas

Detroit WABX PD/MD: Paul Christy

Chicago Ops. Mgr.: Steve Casey MD: Steve Perun

WEST Tacoma-Seattle PD: Sean Lynch

TWO MORE POLYGRAM RECORDS A/C BREAKERS KOOL & THE GANG "Joanna" FROM THE ALBUM "IN THE HEART" JENNIFER WARNES/CHRIS THOMPSON "All The Right Moves" FROM THE SOUNDTRACK LP 'ALL THE RIGHT MOVES'

B-97FM New Orleans PD: Nick Bazoo

Cleveland WGLB PD: Bob Travis MD: Tom Jeffries

St. Louis PD: Bob Garrett

Portland KMKJ PD/MD: Jon Barry

Atlanta (94-G) PD: Jim Morrison MD: Jeff McCartney

Detroit WHT PD: Steve Goldstein MD: Bob Ransom

Chicago AM 57 Ops. Mgr.: Steve Casey MD: Steve Perun

Portland KCMR PD: Trevlyn Holdridge Asst. PD/MD: Bill Jackson

Atlanta PD: Jim Fox MD: Tony Galluzzo

Detroit WHT PD: Steve Goldstein MD: Bob Ransom

Chicago PD: Tac Hammer St. Paul Asst. PD/MD: Gregg Swedberg

Portland PD: Jack Regan MD: Alan Sledge

Cincinnati Q102 PD: Jim Fox MD: Tony Galluzzo

Detroit WHT PD: Steve Goldstein MD: Bob Ransom

Chicago PD: Buddy Scott MD: Dave Robbins

Portland PD: Jack Regan MD: Alan Sledge

Chicago B96 PD: Buddy Scott MD: Dave Robbins

Detroit WHT PD: Steve Goldstein MD: Bob Ransom

Chicago PD: Buddy Scott MD: Dave Robbins

Portland PD: Jack Regan MD: Alan Sledge

Milwaukee WTKI Ops. Mgr.: Dallas Cole MD: Danny Clayton

Chicago B96 PD: Buddy Scott MD: Dave Robbins

Chicago PD: Buddy Scott MD: Dave Robbins

Portland PD: Jack Regan MD: Alan Sledge

Milwaukee WTKI Ops. Mgr.: Dallas Cole MD: Danny Clayton

Chicago B96 PD: Buddy Scott MD: Dave Robbins

Kansas City Ops. Manager: Todd Chase MD: Pat McKay

Portland PD: Jack Regan MD: Alan Sledge

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.

230 Reports

JOHN DOE
"Hit Song" (Anylabel)
LP: Hit Song

| | | | |
|----------------|---------|-----|------------------|
| Regional Reach | 100/25 | 44% | National Summary |
| S 238 | UP 51 | | DEBITS 2 |
| M 21% | DOWN 5 | | ADDS 25 |
| S 56% | DOWN 0 | | |
| W 19% | ADDS 25 | | |

EXAMPLE

100/25 — 100 CHR reporting stations on it this week including 25 new adds.

44% — Percentage of this weeks reporters playing it.

Regional Reach — Percentage of reporters playing the song within each region.

National Summary

UP 31 — Number of stations moving it up on the charts.

DEBITS 20 — Number of stations debuting the song this week.

Same 24 — Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)

DOWN 0 — Number of stations moving it down on their charts.

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

DEBORAH ALLEN
Baby I Lied (RCA)
LP: Cheat The Night

| | | | |
|----------------|---------|-----|------------------|
| Regional Reach | 63/11 | 27% | National Summary |
| S 424 | UP 17 | | DEBITS 10 |
| M 12% | DOWN 0 | | ADDS 11 |
| W 28% | ADDS 11 | | |

ASIA
The Smile Has... (Geffen)
LP: Alpha

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 185/7 | 80% | National Summary |
| S 768 | UP 23 | | DEBITS 7 |
| M 88% | DOWN 0 | | ADDS 7 |
| W 78% | ADDS 7 | | |

BIG COUNTRY
In A Big... (Mercury/PolyGram)
LP: The Crossing

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 187/7 | 81% | National Summary |
| S 828 | UP 132 | | DEBITS 20 |
| M 80% | DOWN 3 | | ADDS 7 |
| W 88% | ADDS 7 | | |

JOHN DOE
"Hit Song" (Anylabel)
LP: Hit Song

| | | | |
|----------------|---------|-----|------------------|
| Regional Reach | 100/25 | 44% | National Summary |
| S 238 | UP 51 | | DEBITS 2 |
| M 21% | DOWN 5 | | ADDS 25 |
| S 56% | DOWN 0 | | |
| W 19% | ADDS 25 | | |

PAT BENATAR
Love Is A... (Chrysalis)
LP: Live From Earth

| | | | |
|----------------|---------|-----|------------------|
| Regional Reach | 216/3 | 84% | National Summary |
| S 974 | UP 16 | | DEBITS 1 |
| M 98% | DOWN 16 | | ADDS 3 |
| W 96% | ADDS 3 | | |

IRENE CARA
Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

ASIA
The Smile Has... (Geffen)
LP: Alpha

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 185/7 | 80% | National Summary |
| S 768 | UP 23 | | DEBITS 7 |
| M 88% | DOWN 0 | | ADDS 7 |
| W 78% | ADDS 7 | | |

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| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 187/7 | 81% | National Summary |
| S 828 | UP 132 | | DEBITS 20 |
| M 80% | DOWN 3 | | ADDS 7 |
| W 88% | ADDS 7 | | |

JACKSON BROWNE
Tender Is The... (Asylum)
LP: Lawyers In Love

| | | | |
|----------------|---------|-----|------------------|
| Regional Reach | 176/7 | 78% | National Summary |
| S 674 | UP 122 | | DEBITS 2 |
| M 78% | DOWN 11 | | ADDS 7 |
| W 74% | ADDS 7 | | |

IRENE CARA
Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

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LP: What A Feeling?

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|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

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Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

IRENE CARA
Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

BIG COUNTRY
In A Big... (Mercury/PolyGram)
LP: The Crossing

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 187/7 | 81% | National Summary |
| S 828 | UP 132 | | DEBITS 20 |
| M 80% | DOWN 3 | | ADDS 7 |
| W 88% | ADDS 7 | | |

JACKSON BROWNE
Tender Is The... (Asylum)
LP: Lawyers In Love

| | | | |
|----------------|---------|-----|------------------|
| Regional Reach | 176/7 | 78% | National Summary |
| S 674 | UP 122 | | DEBITS 2 |
| M 78% | DOWN 11 | | ADDS 7 |
| W 74% | ADDS 7 | | |

IRENE CARA
Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

IRENE CARA
Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

IRENE CARA
Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

IRENE CARA
Why Me? (A&M)
LP: What A Feeling?

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 203/6 | 88% | National Summary |
| S 911 | UP 170 | | DEBITS 15 |
| M 85% | DOWN 8 | | ADDS 6 |
| W 81% | ADDS 6 | | |

BIG COUNTRY
In A Big... (Mercury/PolyGram)
LP: The Crossing

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 187/7 | 81% | National Summary |
| S 828 | UP 132 | | DEBITS 20 |
| M 80% | DOWN 3 | | ADDS 7 |
| W 88% | ADDS 7 | | |

COMMODORES
Only You (Motown)
LP: Yes On 13

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 57/2 | 25% | National Summary |
| S 254 | UP 25 | | DEBITS 6 |
| M 40% | DOWN 2 | | ADDS 2 |
| W 21% | ADDS 2 | | |

COMMODORES
Only You (Motown)
LP: Yes On 13

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 57/2 | 25% | National Summary |
| S 254 | UP 25 | | DEBITS 6 |
| M 40% | DOWN 2 | | ADDS 2 |
| W 21% | ADDS 2 | | |

COMMODORES
Only You (Motown)
LP: Yes On 13

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 57/2 | 25% | National Summary |
| S 254 | UP 25 | | DEBITS 6 |
| M 40% | DOWN 2 | | ADDS 2 |
| W 21% | ADDS 2 | | |

COMMODORES
Only You (Motown)
LP: Yes On 13

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 57/2 | 25% | National Summary |
| S 254 | UP 25 | | DEBITS 6 |
| M 40% | DOWN 2 | | ADDS 2 |
| W 21% | ADDS 2 | | |

COMMODORES
Only You (Motown)
LP: Yes On 13

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 57/2 | 25% | National Summary |
| S 254 | UP 25 | | DEBITS 6 |
| M 40% | DOWN 2 | | ADDS 2 |
| W 21% | ADDS 2 | | |

BIG COUNTRY
In A Big... (Mercury/PolyGram)
LP: The Crossing

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 187/7 | 81% | National Summary |
| S 828 | UP 132 | | DEBITS 20 |
| M 80% | DOWN 3 | | ADDS 7 |
| W 88% | ADDS 7 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

EDDIE & THE CRUISERS
On The Rock... (Scotti Bros./CBS)
LP: Soundtrack Eddie & The Cruisers

| | | | |
|----------------|--------|-----|------------------|
| Regional Reach | 58/3 | 24% | National Summary |
| S 238 | UP 21 | | DEBITS 6 |
| M 21% | DOWN 0 | | ADDS 3 |
| W 19% | ADDS 3 | | |

JENNIFER HOLLIDAY
I Am Love (Geffen)
LP: Feel My Soul

Regional: 74/19
Reach: F 364, M 124, W 336

National Summary: UP 19, DEBITS 3, SAME 40, DOWN 1, ADDS 19

N & A

JOBOXERS
Just Got Lucky (RCA)
LP: Just Got Lucky

Regional: 159/1
Reach: F 738, S 768, M 584, W 674

National Summary: UP 109, DEBITS 7, SAME 36, DOWN 3, ADDS 29

29

HUMAN LEAGUE
Mirror Man (A&M)
LP: Fascination

Regional: 180/1
Reach: F 844, S 784, M 764, W 854

National Summary: UP 137, DEBITS 7, SAME 29, DOWN 6, ADDS 16

18

BILLY JOEL
Uptown Girl (Columbia)
LP: An Innocent Man

Regional: 224/0
Reach: F 958, S 978, M 808, W 988

National Summary: UP 128, DEBITS 0, SAME 7, DOWN 25, ADDS 0

2

MICHAEL JACKSON
P.Y.T. (Pretty Young Thing) (Epic)
LP: Thriller

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ELTON JOHN
I Guess That's Zero (Geffen)
LP: Too Low For S... (Geffen)

Regional: 185/11
Reach: F 774, S 774, M 804, W 854

National Summary: UP 122, DEBITS 0, SAME 2, DOWN 1, ADDS 11

27

ELTON JOHN (continued)

Regional: 185/11
Reach: F 774, S 774, M 804, W 854

National Summary: UP 122, DEBITS 0, SAME 2, DOWN 1, ADDS 11

12

JOURNEY
Send Her My... (Columbia)
LP: Frontiers

Regional: 185/1
Reach: F 774, S 774, M 804, W 854

National Summary: UP 131, DEBITS 0, SAME 3, DOWN 1, ADDS 1

12

BILLY JOEL (continued)

Regional: 224/0
Reach: F 958, S 978, M 808, W 988

National Summary: UP 128, DEBITS 0, SAME 7, DOWN 25, ADDS 0

2

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

HUEY LEWIS AND THE NEWS
Heart And Soul (Chrysalis)
LP: Sports

Regional: 200/5
Reach: F 848, S 848, M 938, W 854

National Summary: UP 112, DEBITS 3, SAME 40, DOWN 40, ADDS 5

6

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

PAUL McCARTNEY & MICHAEL JACKSON
Say Say Say (Columbia)
LP: Pipes Of Peace

Regional: 230/0
Reach: F 1004, S 1004, M 1104, W 1004

National Summary: UP 176, DEBITS 0, SAME 50, DOWN 4, ADDS 4

1

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

MOODY BLUES
Blue... (Threshold/PolyGram)
LP: The Present

Regional: 58/11
Reach: F 244, M 234, S 254, W 354

National Summary: UP 6, DEBITS 6, SAME 33, DOWN 0, ADDS 11

N & A

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10

ADDITIONAL ARTISTS

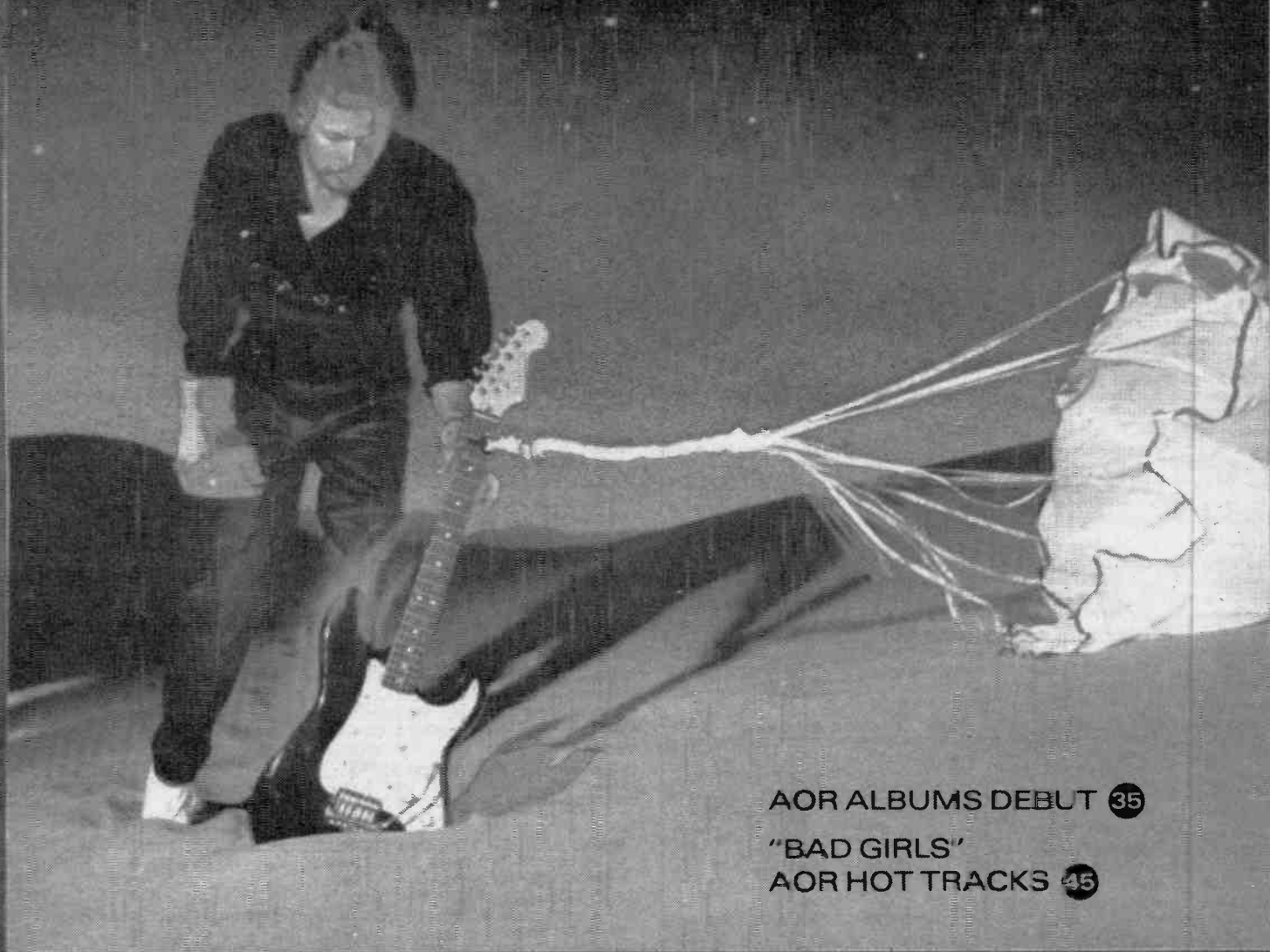
Regional: 182/8
Reach: F 754, S 774, M 584, W 554

National Summary: UP 121, DEBITS 0, SAME 3, DOWN 20, ADDS 6

10



DOWN Felder



AOR ALBUMS DEBUT **35**

"BAD GIRLS"
AOR HOT TRACKS **45**

THE FIRST SOLO ALBUM FROM THE EAGLES LEAD GUITARIST.

AIRBORNE

LOOK FOR THE "BAD GIRLS" VIDEO DIRECTED BY TIM NEWMAN.



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THEIR 2nd SINGLE FROM THE LP "BODIES AND SOULS"

THE MANHATTAN TRANSFER

POPS WITH

"AMERICAN
POP"

7-89720

B/W "Why Not"



**ON YOUR
DESK
THIS WEEK!**



On Atlantic Records & Cassettes.



Produced by Dick Rudolph in association with
The Manhattan Transfer.

Contemporary Hit Radio

| Three Weeks | Two Weeks | Last Week | |
|-------------|-----------|--|--|
| 8 | 3 | 3 | 1 P. McCARTNEY and M. JACKSON/Say Say Say (Col.) |
| 5 | 2 | 2 | 2 BILLY JOEL/Uptown Girl (Columbia) |
| 1 | 1 | 1 | 3 LIONEL RICHIE/All Night Long (All Night) (Motown) |
| 14 | 7 | 4 | 4 PAT BENATAR/Love Is A Battlefield (Chrysalis) |
| 27 | 17 | 10 | 5 DARYL HALL & JOHN OATES/Say It Isn't So (RCA) |
| 13 | 8 | 6 | 6 HUEY LEWIS & THE NEWS/Heart And Soul (Chrysalis) |
| 20 | 14 | 8 | 7 JOHN COUGAR MELLENCAMP/Crumblin' Down (Riva/PolyGram) |
| 34 | 24 | 13 | 8 CULTURE CLUB/Church Of The Poison Mind (Virgin/Epic) |
| 16 | 10 | 9 | 9 QUIET RIOT/Cum On Feel The Noize (Pasha/CBS) |
| 18 | 15 | 11 | 10 MICHAEL JACKSON/P.Y.T. (Pretty Young Thing) (Epic) |
| 2 | 4 | 5 | 11 K. ROGERS with D. PARTON/Islands In The Stream (RCA) |
| 19 | 16 | 12 | 12 JOURNEY/Send Her My Love (Columbia) |
| 6 | 5 | 7 | 13 MOTELS/Suddenly Last Summer (Capitol) |
| 38 | 27 | 18 | 14 IRENE CARA/Why Me? (Network/Geffen) |
| 24 | 22 | 16 | 15 JACKSON BROWNE/Tender Is The Night (Asylum) |
| - | 38 | 29 | 16 DURAN DURAN/Union Of The Snake (Capitol) |
| 33 | 26 | 21 | 17 ASIA/The Smile Has Left Your Eyes (Geffen) |
| 29 | 25 | 19 | 18 HUMAN LEAGUE/Mirror Man (Virgin/A&M) |
| 37 | 30 | 25 | 19 RICK SPRINGFIELD/Souls (RCA) |
| - | 34 | 27 | 20 PETER SCHILLING/Major Tom (Coming Home) (Elektra) |
| - | 39 | 33 | 21 OLIVIA NEWTON-JOHN/Twist Of Fate (MCA) |
| - | 36 | 31 | 22 POLICE/Synchronicity II (A&M) |
| 39 | 35 | 28 | 23 BIG COUNTRY/In A Big Country (Mercury/PolyGram) |
| - | - | 38 | 24 ROLLING STONES/Undercover Of The Night (Rolling Stones/Atco) |
| - | - | 39 | 25 YES/Owner Of A Lonely Heart (Atco) |
| 3 | 6 | 14 | 26 FIXX/One Thing Leads To Another (MCA) |
| - | 40 | 37 | 27 ELTON JOHN/I Guess That's Why They Call It The Blues (Geffen) |
| - | - | 36 | 28 RUFUS & CHAKA KHAN/Ain't Nobody (WB) |
| 35 | 32 | 30 | 29 JoBOXERS/Just Got Lucky (RCA) |
| 12 | 12 | 15 | 30 DAVID BOWIE/Modern Love (EMI America) |
| 17 | 19 | 20 | 31 P. BRYSON & R. FLACK/Tonight I Celebrate My Love (Capitol) |
| 36 | 33 | 32 | 32 D. WARWICK & L. VANDROSS/How Many Times Can... (Arista) |
| 7 | 9 | 17 | 33 PRINCE/Delirious (WB) |
| 40 | 37 | 35 | 34 KIM CARNES/Invisible Hands (EMI America) |
| BREAKER | 35 | ROMANTICS/Talking In Your Sleep (Nemperor/CBS) | |
| BREAKER | 36 | MATTHEW WILDER/Break My Stride (Private I/CBS) | |
| DEBUT | 37 | 38 SPECIAL/If I'd Been The One (A&M) | |
| - | - | 40 | 38 PAUL SIMON/Allergies (WB) |
| BREAKER | 39 | STRAY CATS/I Won't Stand In Your Way (EMI America) | |
| BREAKER | 40 | BARRY MANILOW/Read 'Em And Weep (Arista) | |

N&A Begins On Page 78

Adult / Contemporary

| | | | |
|---------|----|---|--|
| 3 | 2 | 2 | 1 BILLY JOEL/Uptown Girl (Columbia) |
| 1 | 1 | 1 | 2 LIONEL RICHIE/All Night Long (All Night) (Motown) |
| 6 | 4 | 3 | 3 P. McCARTNEY and M. JACKSON/Say Say Say (Columbia) |
| 13 | 9 | 5 | 4 BARBRA STREISAND/The Way He Makes Me Feel (Columbia) |
| 23 | 15 | 9 | 5 DARYL HALL & JOHN OATES/Say It Isn't So (RCA) |
| 10 | 6 | 6 | 6 D. WARWICK & L. VANDROSS/How Many Times Can... (Arista) |
| 12 | 10 | 8 | 7 MATTHEW WILDER/Break My Stride (Private I/CBS) |
| 2 | 3 | 4 | 8 K. ROGERS with D. PARTON/Islands In The Stream (RCA) |
| 8 | 7 | 7 | 9 COMMODORES/Only You (Motown) |
| - | - | 21 | 10 BARRY MANILOW/Read 'Em And Weep (Arista) |
| - | 29 | 20 | 11 ELTON JOHN/I Guess That's Why They Call It The Blues (Geffen) |
| 15 | 14 | 12 | 12 DEBORAH ALLEN/Baby I Lied (RCA) |
| 20 | 17 | 15 | 13 DeBARGE/Time Will Reveal (Gordy/Motown) |
| 21 | 18 | 16 | 14 CARPENTERS/Make Believe It's Your First Time (A&M) |
| 28 | 23 | 18 | 15 L. RONSTADT & N. RIDDLE ORCHESTRA/What's New (Asylum) |
| 24 | 19 | 17 | 16 MOTELS/Suddenly Last Summer (Capitol) |
| 7 | 11 | 14 | 17 P. BRYSON & R. FLACK/Tonight I Celebrate My Love (Capitol) |
| 14 | 13 | 13 | 18 ANNE MURRAY/A Little Good News (Capitol) |
| 30 | 28 | 23 | 19 POINTER SISTERS/I Need You (Planet/RCA) |
| 27 | 26 | 22 | 20 JACKSON BROWNE/Tender Is The Night (Asylum) |
| 5 | 5 | 10 | 21 MANHATTAN TRANSFER/Spice Of Life (Atlantic) |
| 4 | 8 | 11 | 22 SPANDAU BALLET/True (Chrysalis) |
| - | - | 28 | 23 FOUR TOPS/I Just Can't Walk Away (Motown) |
| - | - | 30 | 24 CRYSTAL GAYLE/The Sound Of Goodbye (WB) |
| 25 | 24 | 24 | 25 ALABAMA/Lady Down On Love (RCA) |
| 26 | 25 | 25 | 26 CLIFF RICHARD/Never Say Die (Give A Little...) (EMI America) |
| BREAKER | 27 | JOURNEY/Send Her My Love (Columbia) | |
| BREAKER | 28 | J. WARNES/C. THOMPSON/All The Right Moves (Casablanca/PG) | |
| - | 30 | 29 | 29 MELISSA MANCHESTER/No One Can Love You More... (Arista) |
| BREAKER | 30 | KOOL & THE GANG/Joanna (De-Lite/PolyGram) | |

N&A Begins On Page 58

| Three Weeks | Two Weeks | Last Week | |
|-------------|-----------|--|--|
| 15 | 4 | 2 | 1 YES/Owner Of A Lonely Heart (Atco) |
| - | 7 | 1 | 2 ROLLING STONES/Undercover Of The Night (RS/Atco) |
| 1 | 1 | 3 | 3 JOHN COUGAR MELLENCAMP/Crumblin' Down (Riva/PG) |
| - | 19 | 7 | 4 38 SPECIAL/If I'd Been The One (A&M) |
| 13 | 8 | 6 | 5 JOHN COUGAR MELLENCAMP/Pink Houses (Riva/PG) |
| 28 | 11 | 8 | 6 DURAN DURAN/Union Of The Snake (Capitol) |
| 2 | 2 | 5 | 7 PAT BENATAR/Love Is A Battlefield (Chrysalis) |
| - | - | 14 | 8 ROLLING STONES/She Was Hot (Rolling Stone/Atco) |
| 3 | 3 | 4 | 9 HUEY LEWIS & THE NEWS/Heart And Soul (Chrysalis) |
| 16 | 14 | 11 | 10 GENESIS/Just A Job To Do (Atlantic) |
| 22 | 17 | 12 | 11 ROMANTICS/Talking In Your Sleep (Nemperor/CBS) |
| - | 42 | 16 | 12 BILLY IDOL/Rebel Yell (Chrysalis) |
| 56 | 31 | 31 | 13 GENESIS/That's All (Atlantic) |
| 38 | 23 | 18 | 14 NIGHT RANGER/Rock In America (Camel/MCA) |
| 12 | 13 | 15 | 15 PETER SCHILLING/Major Tom (Coming Home) (Elektra) |
| 5 | 6 | 9 | 16 BIG COUNTRY/In A Big Country (Mercury/PolyGram) |
| 51 | 32 | 24 | 17 PAUL RODGERS/Cut Loose (Atlantic) |
| 18 | 20 | 19 | 18 HUEY LEWIS & THE NEWS/I Want A New Drug (Chrysalis) |
| 4 | 5 | 10 | 19 RAINBOW/Street Of Dreams (Mercury/PolyGram) |
| - | 50 | 29 | 20 ALAN PARSONS PROJECT/You Don't Believe (Arista) |
| 36 | 29 | 25 | 21 STREETS/If Love Should Go (Atlantic) |
| 7 | 9 | 13 | 22 SAGA/The Flyer (Portrait/CBS) |
| 23 | 21 | 21 | 23 DOORS/Gloria (Elektra) |
| BREAKER | 24 | BLUE OYSTER CULT/Take Me Away (Columbia) | |
| 9 | 10 | 17 | 25 ALDO NOVA/Monkey On Your Back (Portrait/CBS) |
| 14 | 15 | 23 | 26 KISS/Lick It Up (Mercury/PolyGram) |
| - | - | 34 | 27 ROLLING STONES/Too Tough (Rolling Stone/Atco) |
| 32 | 26 | 30 | 28 DARYL HALL & JOHN OATES/Say It Isn't So (RCA) |
| 31 | 28 | 27 | 29 POLICE/Synchronicity II (A&M) |
| 11 | 18 | 20 | 30 SURVIVOR/Caught In The Game (Scotti Bros./CBS) |

AOR / ALBUMS

| | | | |
|---------|----|--|--|
| - | - | 2 | 1 ROLLING STONES/Undercover (RS/Atco) |
| 1 | 1 | 1 | 2 JOHN COUGAR MELLENCAMP/Uh-Huh (Riva/PolyGram) |
| BREAKER | 3 | YES/90125 (Atco) | |
| 2 | 2 | 3 | 4 GENESIS/Genesis (Atlantic) |
| 3 | 3 | 4 | 5 HUEY LEWIS & THE NEWS/Sports (Chrysalis) |
| 10 | 8 | 6 | 6 ROMANTICS/In Heat (Nemperor/CBS) |
| BREAKER | 7 | 38 SPECIAL/Tour De Force (A&M) | |
| 4 | 4 | 5 | 8 PAT BENATAR/Live From Earth (Chrysalis) |
| 18 | 11 | 10 | 9 EDDIE MONEY/Where's The Party? (Columbia) |
| BREAKER | 10 | BILLY IDOL/Rebel Yell (Chrysalis) | |
| 7 | 7 | 8 | 11 BIG COUNTRY/The Crossing (Mercury/PolyGram) |
| - | 26 | 17 | 12 BLUE OYSTER CULT/The Revolution By Night (Columbia) |
| 32 | 20 | 18 | 13 NIGHT RANGER/Midnight Madness (Camel/MCA) |
| 17 | 17 | 15 | 14 PETER SCHILLING/Error In The System (Elektra) |
| - | - | 26 | 15 PAUL RODGERS/Cut Loose (Atlantic) |
| 6 | 6 | 9 | 16 RAINBOW/Bent Out Of Shape (Mercury/PolyGram) |
| 33 | 29 | 24 | 17 ZZ TOP/Eliminator (WB) |
| 5 | 5 | 7 | 18 MOTELS/Little Robbers (Capitol) |
| - | 40 | 28 | 19 ALAN PARSONS PROJECT/Best Of The Alan... (Arista) |
| 31 | 27 | 25 | 20 STREETS/1st (Atlantic) |
| 9 | 9 | 11 | 21 SAGA/Heads Or Tales (Portrait/CBS) |
| 8 | 14 | 14 | 22 POLICE/Synchronicity (A&M) |
| 27 | 23 | 23 | 23 DARYL HALL & JOHN OATES/Rock 'N Soul Part I (RCA) |
| 15 | 13 | 12 | 24 QUIET RIOT/Metal Health (Pasha/CBS) |
| 12 | 10 | 13 | 25 ALDO NOVA/Subject . . . Aldo Nova (Portrait/CBS) |
| 24 | 19 | 20 | 26 DOORS/Alive, She Cried (Elektra) |
| 28 | 28 | 27 | 27 CULTURE CLUB/Colour By Numbers (Virgin/Epic) |
| 19 | 16 | 22 | 28 KISS/Lick It Up (Mercury/PolyGram) |
| 16 | 18 | 21 | 29 SURVIVOR/Caught In The Game (Scotti Bros./CBS) |
| 11 | 12 | 16 | 30 JACKSON BROWNE/Lawyers In Love (Asylum) |
| - | - | 36 | 31 BOB DYLAN/Infidels (Columbia) |
| - | 36 | 33 | 32 MOTLEY CRUE/Shout At The Devil (Elektra) |
| 14 | 15 | 19 | 33 MICHAEL STANLEY.../You Can't Fight... (EMI America) |
| DEBUT | 34 | TWO OF A KIND/Soundtrack (MCA) | |
| DEBUT | 35 | DON FELDER/Airborne (Elektra) | |
| - | - | 37 | 36 PAUL McCARTNEY/Pipes Of Peace (Columbia) |
| DEBUT | 37 | U2/Under A Blood Red Sky (Island/Atco) | |
| 21 | 22 | 29 | 38 ASIA/Alpha (Geffen) |
| 22 | 24 | 31 | 39 HEART/Passion Works (Epic) |
| - | 38 | 35 | 40 WAS (NOT WAS)/Born To Laugh At Tornadoes (Geffen) |

N&A Begins On Page 66