

I N S I D E :

DR. KING REMEMBERED ON RADIO

An update on the Martin Luther King Day national radio simulcast drive, a roundup of network observances of the new holiday, and a look at how radio in Dr. King's hometown, Atlanta, is showcasing the day.

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ARBITRON SUMMARIES

- Boston: **WBZ** displaces **WBCN** at top
- Houston: **KMJQ** holds first, **KKBQ-FM** rebounds
- Washington: **WHUR** regains market lead
- Miami: **WLYF** slips but widens edge
- St. Louis: **KMOX** up to 22.6; good Country book
- Seattle: **KIRO** climbs; **KOMO** up two
- Minneapolis: **WCCO** off four; **KSTP-FM** passes 10
- Phoenix: **KNIX-FM**, **KUPD** hit double figures, tie for first
- Milwaukee: **WTMJ** down, **WQFM** steady, **WKTI** up
- Providence: **WLKW-FM** stable at top; **WWLI** up four
- Kansas City: **WDAF** increases lead
- Cincinnati: **WKRR** adds to edge; **WWEZ** over 10
- New Orleans: **WYLD-FM**, **WEZB** drop but hold lead

Complete 12+ results begin Page 20

NEW MUSIC INFORMATION

Steve Feinstein introduces some new, improved AOR music data. Plus the industry's first current B/U charts and information.

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IN THE NEWS THIS WEEK

- Power 106 debuts in L.A.
- Peter Ferrara VP/GM at **WBMW**
- Gene Hobicorn GM at **WPAT-AM & FM**
- Jim Sartorius VP, Vanessa Martinez Asst. OM at **KKBQ-AM & FM**
- Joe Bacarella Station Manager at **WXYT**
- RIAA chips away at home taping
- Larry Irons PD at **KHYL**
- Greg Ausham PD at **WCMF**
- George Toulas President, **Bill Stipsits** Station Mgr., **Bill Gable** PD at **WMGG**
- Garry Mitchell adds **KGLD** PD duties
- Scotty Morache GSM, Joyce Clark NSM at **Unidyne**
- Phil Norton GSM at **KHTT & KSJO**
- Bob Frisch GSM at **KMEZ-AM & FM**
- Steve Hill GSM at **KXXY-AM & FM**
- Group W puts **Muzak** on the block

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WPLJ OUTPOWERS THE ZOO

WPLJ has risen to the top in the New York marketplace. Both the victors and the vanquished tell their stories to Joel Denver.

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NEXT WEEK IN R&R

A special theme issue: Our editors asked programmers in all formats (plus nets execs and retailers) to imagine they were running their own record labels, and pick their ideal artist rosters. The results are very intriguing.

Newsstand Price \$3.50



SIAS CHAIRMAN

Mallardi Heads ABC Broadcasting

ABC Exec. VP/Chief Financial Officer **Michael Mallardi** will take on the additional responsibilities of President/ABC Broadcasting Division. Mallardi will oversee the company's radio, engineering, and broadcast

operations, as well as ABC Video Enterprises. He will also serve as Sr. VP at parent Cap Cities.

At the same time, **John Sias** has been named ABC Board Chairman, replacing **Frederick Pierce**, who resigned last week. Sias, a director and Exec. VP at Cap Cities, previously headed the company's publishing division. He will be chiefly responsible for ABC's news, entertainment, and sports divisions, as well as overseeing ABC Television.

Both events are the result of the completion of the Cap Cities-ABC merger, which was finalized January 3. In a state-

ment released last week, Cap Cities President **Daniel Burke** said that any and all changes were being implemented as part of a "natural evolution and growth of new internal alignments and reporting responsibilities."

Board Chairman **Thomas Murphy** added that these changes would include further ABC appointments, but no "wholesale housecleaning" was expected. One such appointment expected this week was replacing departing ABC Radio President **Ben Hoberman** with Cap Cities VP/Radio **James Arcara**.

Epstein KLAC & KZLA GM



Norm Epstein

Norm Epstein has been named GM for Malrite's newly acquired **KLAC & KZLA/Los Angeles**. He succeeds former GM **Vern Ore**, who resigned when Malrite took over two weeks ago.

Malrite VP/California Stations **Steve Edwards** said, "Norm is probably the most admired broadcaster in the Los Angeles market. With 25 years' experience in ownership, management, and research, he possesses the delicate blend of people skills and winning attitude Malrite required for this position."

Epstein commented, "I couldn't pass up this opportunity. I've always had a great deal of respect for Malrite's ability to win. I believe that **KLAC & KZLA** will become true leaders in the number one radio market."

Epstein's career includes eight years at **Golden West** and **KMPC/Los Angeles**, ten years at **XTRA** and **KOST**, and two years as part owner of a group of four California FM stations. He also co-developed the **Marketron** computer service company in 1969.

Popovich PolyGram's Sr. VP/Nashville

Steve Popovich, record industry veteran and founder of **Cleveland International Records**, has joined **PolyGram** as Sr. VP/Nashville Operations. He'll be responsible for all aspects of the company's country music division.

Commented PolyGram President/CEO **Dick Asher**, "We're extremely proud to have such an accomplished creative force on our team. Steve will bring a renewed effort and enthusiasm to PolyGram's endeavors in country music."

Popovich's record company



Steve Popovich career began at CBS in 1966. He rose to VP/Promotion for Col. POPOVICH/See Page 6

COUNTRY SECTION BASED IN MUSIC CITY

Helton Moving To Nashville

R&R will move its Country department, including charts and editorial, to the newspaper's Nashville Bureau. Country Editor **Lon Helton** will be relocating to Nashville as soon as is feasible, to head the operation, with additional personnel likely to be added. **Sharon Allen** will continue to helm R&R's Nashville sales efforts.

R&R Publisher **Dwight Case** stated, "We're always trying to

provide the best possible service to our readership. Looking at Country, we realized that the best move we could make was to move the operation to the heart of the Country industry, Nashville."

Helton remarked, "In the three years I've been here, R&R has continually supported the Country section with all the tools needed to provide the fastest and most accurate information available to the Country

Miller Elevated To Motown Executive VP



Skip Miller

Motown Senior VP **Skip Miller** has been elevated to the newly created post of Executive VP. He'll continue to be responsible for the operations of the label's marketing, promotion, press/publicity, and artist relations departments.

Motown Music Group President **Jay Lasker** said, "Skip continues to be one of the most effective record executives that I have worked with. He has a realistic approach to the importance of the relationship between artists, promotion, and sales."

Miller told R&R, "Being a Motown veteran of some 13 years and having worked my way through the system, I'm especially happy that the company continues to have faith in me and continues to give me the opportunity to make upward strides." MILLER/See Page 6

Lonneke New GM At WMAQ

KHOW/Denver VP/GM Mike Lonneke has been named VP/GM of NBC Country outlet **WMAQ/Chicago**. He fills a three-month-old vacancy created when former VP/GM **Tom Heft** left to start a sports promotion company. Lonneke, who had been with **KHOW** since last June, was previously VP/GM at **KRNT & KRNQ/Des Moines**. NBC Sr. VP/Radio **Bob Mounty** told R&R, "In today's radio the ability to position a station in the audience spectrum, as well as the marketing spectrum, is critical. Mike's background and experience have been conducive toward his gaining unique talents in those areas."

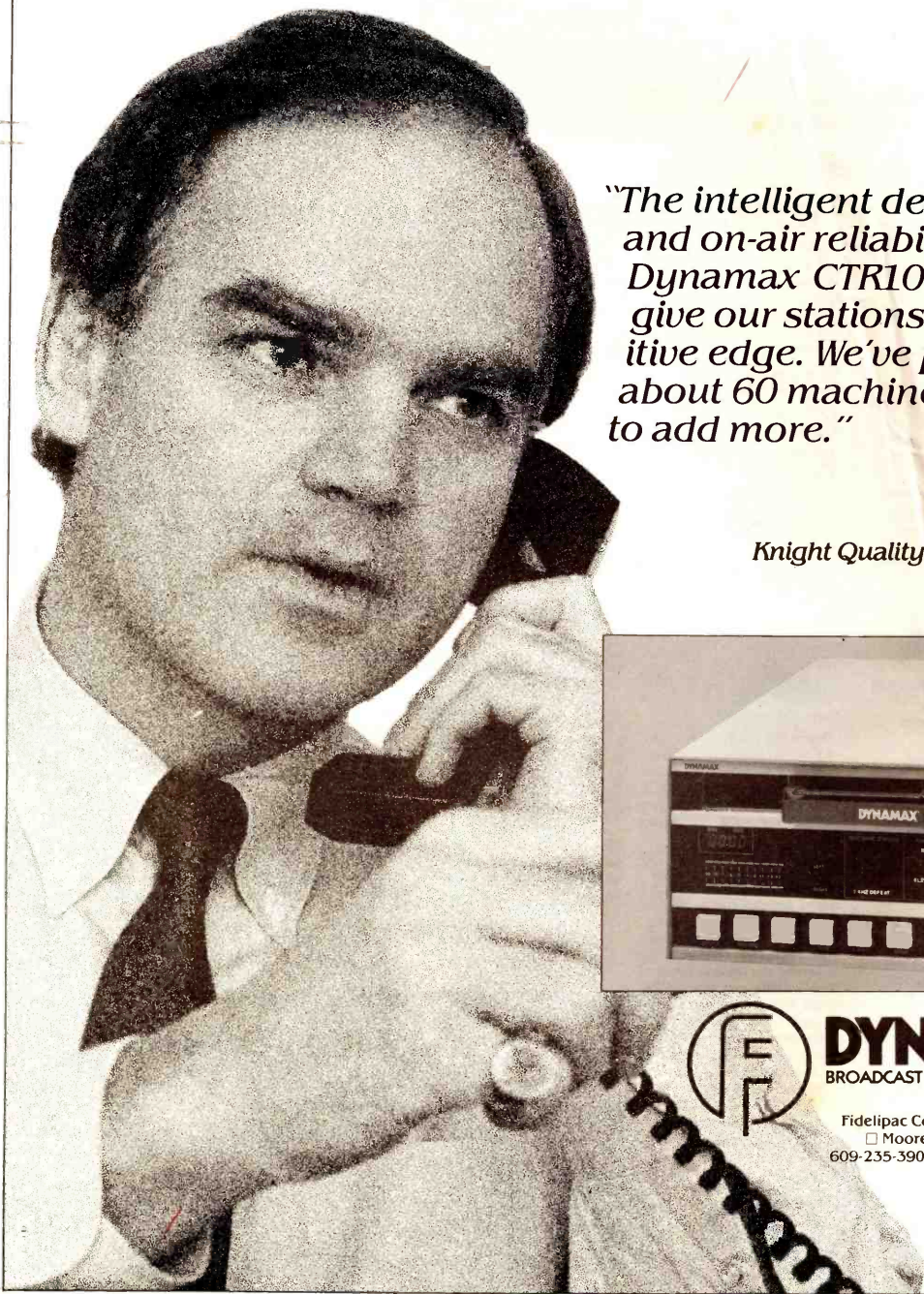
Lonneke said, "I agonized a great deal whether to stay at **KHOW** with (new owner) **Legacy Broadcasting** or join what I consider one of the great innovative companies in this industry. As much as I loved **Denver** and **KHOW**, working with (NBC Radio President) **Randy Bongarten** and **Bob Mounty** means working with the creme LONNEKE/See Page 6

industry. This move is another example of R&R's total commitment to that goal.

"I'm especially looking forward to getting involved with the Nashville music community. The working relationship between Country radio and the country recording industry has never been more critical. Having R&R's entire Country department located there will better enable us to keep close to the pulse of the business."

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JANUARY 17, 1986

FIVE A/C CONSULTANTS LOOK AT 1986

What does the new year hold for the nation's largest format? A quintet of A/C consultants share their views with **Donna Brake**.
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Bacarella Manages WXYT

Veteran Detroit broadcaster Joe Bacarella has joined News/Talk WXYT/Detroit as Station Manager. With some added responsibilities, he takes over the post left vacant when OM John Harper resigned on January 7.

Until recently Bacarella was OM at crosstown WJR. He had held a similar position at WWJ & WJOL/Detroit, and once served as GM at WDRQ.

"I'm delighted to have Joe back," said WXYT President Charles Fritz. "He worked at the station when it was WXYZ. He has a tremendous amount of experience with a lot of different kinds of radio, which will be helpful because we're looking to buy an FM this year to sell in tandem with the AM."

Bacarella commented, "I'm very happy. Radio is a people business and this is like going back home."

According to Fritz, since buying the station from ABC in October 1984, Fritz Broadcasting has succeeded in cutting operating expenses by 40% while boosting revenues by nearly 30%. The station's come has remained steady, but Fritz acknowledged that WXYT's share has slipped from 4.6 to 3.2 since fall 1985.

Fritz attributes the drop to a
BACARELLA/See Page 9

Emmis Turns On "Power 106"

Nelson, Rodrigues, Morgan Exit; Kelly Consults

L.A.'s long-anticipated full-metro FM station targeting 18-30 year-old Hispanics, blacks, and whites arrived at dawn Saturday (1-11), as Emmis Broadcasting switched upbeat A/C KMGG to KPWR "Power 106."

As part of the changes, GM Don Nelson, OM Ron Rodrigues, and morning personality Robert W. Morgan were let go. The remaining on-air talent has been auditioning this week for the new lineup; the sales staff remains intact. No

new GM or PD has been named, but consultant Don Kelly has come aboard to help develop the format. Candidates for the GM and PD posts are now being reviewed, and during the interim Emmis Regional VP Doyle Rose and National PD Rick Cummings are overseeing those responsibilities.

Emmis President Jeff Smulyan told R&R the new management team will include, broadcasters with track records in the new format. "Changing 'Magic' was very hard because we all believed in it," he said. "I'd hire Don, Ron, and Robert W. back in a minute, but we needed to make a change that none of them had done or would've been comfortable doing."
POWER 106/See Page 9

NETS PITCH IN

King Holiday Simulcast Gains Momentum

Despite a last-minute start, organizers of a January 20 simulcast of the late Dr. Martin Luther King's "I Have A Dream Speech" have lined up solid commitments from the national radio networks, and report growing interest at stations across the country. "The support has been fantastic," says Group W Radio Director/Communications Charlie Furlong.

The simulcast is set for 12:15 EST on Monday, January 20, the first federal holiday marking King's birthday. Participating radio networks include United Stations, AP Radio, Sheridan, National Black, ABC, NBC, CBS, Mutual, and possibly UPI Radio. Armed Forces Radio will satellite the speech to 800 military radio stations worldwide.

Most of the networks plan to pre-fee a five-minute excerpt from the famous speech and other holiday material on Friday, January 18. NBC also plans to feed the entire 17-minute speech at the time of Monday's simulcast.

The special five-minute excerpt was edited and prepared last weekend by independent producer Bob Oakes of Philadelphia. Current plans call for an open and close



narrated by entertainer Ben Vereen.

Few Stars Enlist

Furlong reports some "frustration" lining up celebrities to voice King holiday PSAs the networks will also feed to affiliates. At presstime, firm commitments had only been received from Barbra Streisand, Charlton Heston, Kenny Rogers, and Lou Brock, although organizers were in contact with "an active list of maybes."

Stations with no access to an audio network may be able to obtain tapes of the speech by contacting Furlong (212-307-3378) prior to the close of business Friday (1/18).

Hobicorn Upped To GM At WPAT-AM & FM

At Park Communications' newly-acquired Easy Listening combo WPAT-AM & FM/New York, Gene Hobicorn has been promoted from New York Sales Manager to GM. He replaces Fred Weinhaus, who has segued to a consulting capacity with former owner Cap Cities/ABC.

Commented Park Chairman Roy Park, "I'm delighted that Gene has assumed the top management post of our two largest radio stations."

He knows the WPAT stations and their markets, and has had firsthand experience in all aspects of their operations."

A 16-year veteran with the stations, Hobicorn started with WPAT in 1970 as an Account Executive, and after three years moved up to Director/Sales Development. He was advanced to his most recent position in 1980. Earlier in his career, Hobicorn worked for J. Walter Thompson, Ogilvy & Mather, and Telerep.

THE SPOILER SYSTEM

RIAA Chips Away At Home Taping

by Adam White

Question: what technological device has taken several years — and several hundred thousand dollars — to develop, and may be "given" to the consumer electronics industry at no cost? A clue: it's designed to help the music business stem losses put at \$600 million a year.

Answer: an integrated circuit (IC). When fitted into a home tape recorder, this one would prevent the machine from fully recording any music that's been pre-encoded

with a special signal. Thus would record companies and other copyright owners halt the widespread practice of home taping, and supposedly improve their sales and profitability.

Such a "spoiler" system has been in the background of the worldwide music industry's campaign against home taping for at least five years. Results of research and development by CBS Laboratories, for example, were shown to various industry officials

Irons PD At KHYL



Larry Irons

KCBN & KRNO/Reno PD Larry Irons has been appointed to the long-vacant PD post at KHYL/Sacramento, effective February 3.

KHYL VP/GM Ken Cunningham told R&R, "The Sacramento marketplace is probably more competitive than it's ever been, and we need somebody with Larry's expertise and people skills to take our talented staff to the top."

Cunningham added, "If he can get KHYL the same kind of shares he's used to getting in Reno, I'm going to be one happy general manager."

Irons commented, "Winning in Sacramento is not going to be a piece of cake. But I will have a few surprises up my sleeve. Ken Cunningham and I are both committed to winning."
IRON/See Page 9

Ausham WCMF's New PD

The search is over to fill the long-vacant PD chair at Stoner AOR WCMF/Rochester. Vacant since last September, when John Larson left for KDKB/Phoenix, the job goes to KBUG & KCPX/Salt Lake City PD Greg Ausham.

WCMF GM Pete Coughlin commented, "He's got experience in both AOR and CHR, with a good research and systems background. Greg knows how to develop personalities, and has a high energy level — he's one of those radio fanatics who will sit and talk about radio for weeks without sleeping. We're up to 15 stations and Greg will be able to provide assistance for the group."
AUSHAM/See Page 9



Peter Ferrara

Ferrara VP/GM At WBMW

NRBA Exec. VP Peter Ferrara will become VP/GM of EZ Communications' WBMW (B106)/Washington January 27. He replaces Bonnie Rich, who left the CHR outlet last week.

Ferrara said his departure from NRBA is not related to the association's pending merger with NAB. "The change is really coincidental with the merger," he explained. "This is a terrific opportunity, it's here in my town, and I'm going to take a shot at it."

He will continue to consult NRBA during the transition period, and said one of his accomplishments has been helping create the environment that allowed the merger to take place.

Ferrara said his goal is to make B106 "the dominant CHR in this market." He added that WAVA and Q107 "are both very good stations, but I intend to compete in a very aggressive way and hope this market can support three great CHR stations."
FERRARA/See Page 9

MARTINEZ ASST. OM Sartorius VP/Operations At KKBQ-AM & FM

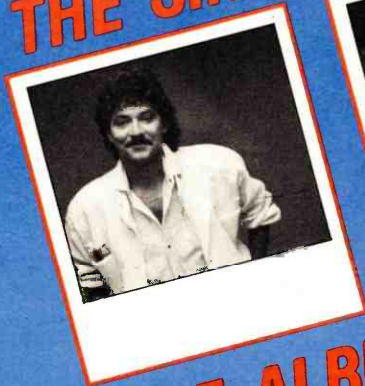
Gannett CHR combo KKBQ-AM & FM/Houston has promoted OM Jim Sartorius to VP/Operations. Additionally, Programming Assistant Vanessa Martinez, a four-year staffer, moves to Assistant OM.

KKBQ President/GM Jay Cook told R&R, "Jim has demonstrated, through his tireless efforts and constant commitment to excellence, that he is well deserving of broader responsibilities and a title acknowledging these contributions. Jim and Vanessa are a large part of the unique programming/promotion combination which helps make this the busiest and most active station I've seen since my days at WFIL."

Sartorius, who joined KKBQ in March 1982, just prior to its switch to CHR under VP/Programming John Lander, noted, "Working directly for John and Jay. I get my hands involved in the the budgets, personnel, and promotions of the station. Vanessa and I make sure all works smoothly, which frees John for more creativity and implementation of new programming concepts."

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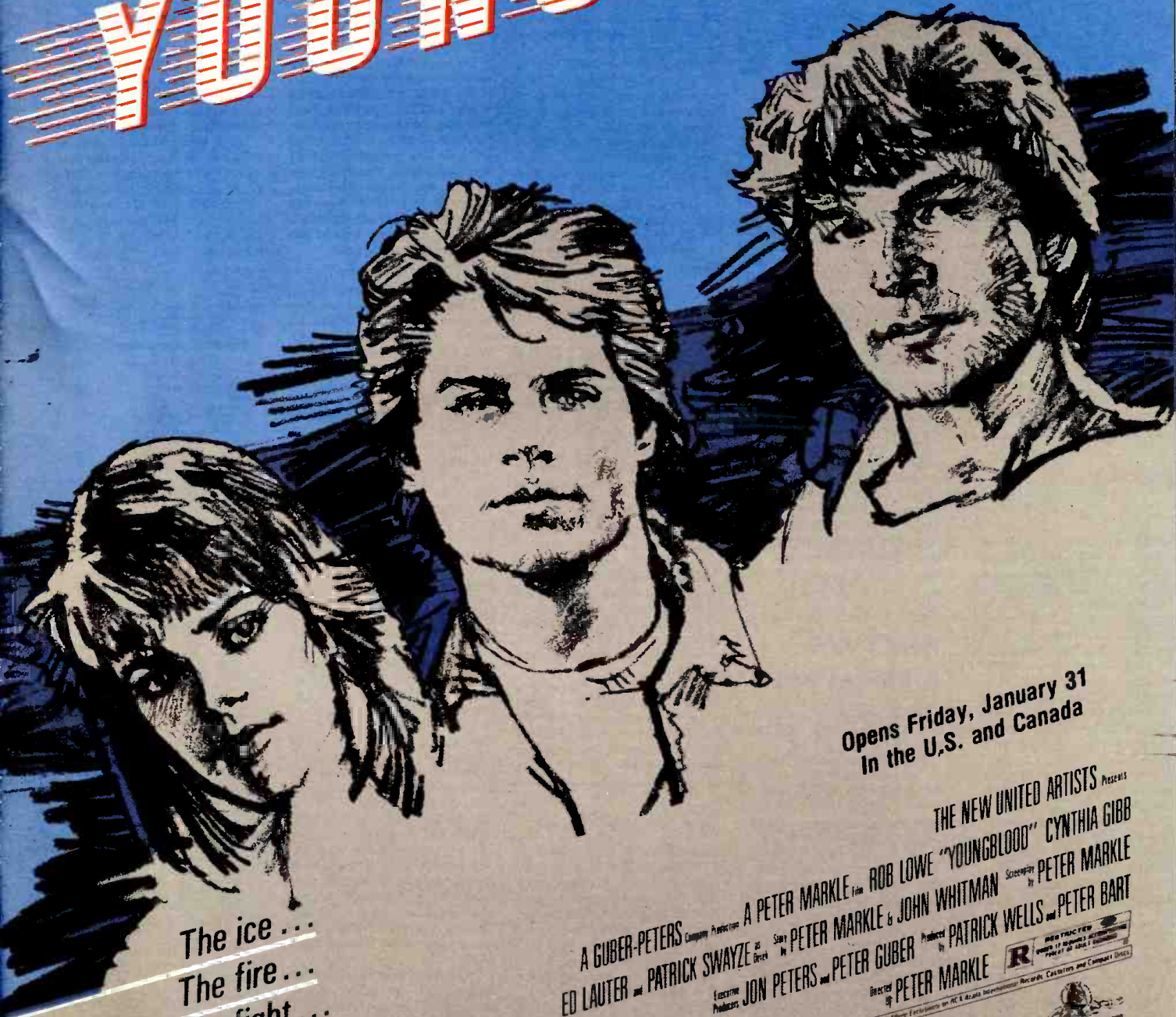
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TOULAS, STIPSITS, GABLE SET

WMGG Ready For Orlando Launch



George Toulas

Although the station's new format has not been revealed, American Media has installed the new management team for its recent acquisition of Orlando-area Country outlet WELE/DelLand, soon to become WMGG. Its executive line-up includes George Toulas as President, William Stipsits as Station Manager, and Bill Gable as PD.

As part of the changes, WMGG will broadcast from a new 1650-foot tower based in Orange City, enabling it to serve the entire Central Florida area, including Orlando and Daytona Beach, as well as DelLand.

Toulas joins WMGG after 11 years with co-owned WLIF/Balti-



Bill Gable

more, where he served the last five as VP/GM. Stipsits previously was Station Manager for WELE. Gable arrives from the PD post at WMAG/Greensboro, and earlier programmed WLW/Cincinnati and CKLW/Detroit.

Regarding the appointments, American Media President/COO Alan Beck said, "George is a dynamic and creative radio manager. His track record at WLIF shows he knows how to take a station to the top. Bill Stipsits's success at WELE makes him a valuable member of our new management team with his longterm involvement in the community. Bill Gable is one of America's top radio programmers, and we're fortunate he's joined us."

WMGG's new presentation is expected to kick off within the next few weeks. "We're excited about bringing a truly regionwide station to Central Florida," Beck added. "Our new tower is the best yet in the market and will allow us to be heard clearly throughout the area."

Popovich

Continued from Page 1

umbia and, later, VP/A&R for Epic. In 1976, he launched Cleveland International as a label (with CBS distribution) and management firm. Its acts included Meat Loaf and, more recently, B.J. Thomas and Donna Fargo. Popovich told R&R, "I have always had a love for country music. I first went to Nashville 20 years ago when I was playing in bands. I'm looking forward to working with the potent music community there."

Popovich had a relationship with PolyGram's country division before this appointment, when he brought Tom Jones to the Mercury label. It wasn't clear at presstime, however, whether Cleveland International itself will continue as a label through PolyGram.

Miller

Continued from Page 1

Miller joined Motown as a Regional Sales Manager and was later promoted to West Coast Sales Manager and Regional Manager. In 1975, he became Director/Artist Relations and, the following year, National R&B Director. He was promoted from VP/Promotion to Sr. VP and Director of Operations in January, 1984.

Mitchell Adds KGLD PD Duties

KWK/St. Louis PD Garry Mitchell has assumed the programming duties at sister AM oldies outlet KGLD. Mitchell takes over for Gary Brown, who will now concentrate exclusively on his morning show.

Commented VP/GM Bill Latz, "In the few short months Garry has been with us, he's provided a sense of direction, stability, and momentum previously lacking at our stations."

Mitchell, PD for the Embrescia-Robinson-Pollock-owned CHR FM since last August, remarked, "I look forward to the additional responsibility of overseeing K-GOLD's programming, and sincerely appreciate this vote of confidence from station management."

Prior to KWK, Mitchell programmed KBZT/San Diego and WBJW/Orlando, and also worked at Y95/Tampa, WGRD/Grand Rapids, and WVAF/Charleston, WV.

Norton Named GSM At KHTT & KSJO

WHJL & WHJY/Providence GSM Phil Norton has been appointed GSM at Narragansett CHR-AOR combo KHTT & KSJO/San Jose. The position is new at the stations; Michael Hernandez retains his Local Sales Manager post.

KHTT & KSJO VP/GM Gary Rodriguez told R&R, "Phil has extensive experience with the AOR format, and a proven track record in Providence. He'll assist me on a national level and inspire the local sales staff."

At the Providence combo, two Account Executives have been elevated to split Norton's old duties: David Place is National Sales Manager and Jimmy Corwin is now Local Sales Manager.

Lonneke

Continued from Page 1

de la creme of this business."

Regarding speculation on the station's future, Lonneke added, "We have tremendous opportunities here and NBC has a very strong commitment to the station. There may well be some evolution. If you don't evolve you become stagnant, but evolution happens very slowly."

Lonneke's background includes a GM stint at WGSO/New Orleans and the PD post at WCAU/Philadelphia. He was also with KCMO/Kansas City in a variety of programming and sales positions, which followed on-air posts in Topeka and Wichita under the name Mike McGee.

Chip

Continued from Page 3

in 1982 in Europe. But since hardware manufacturers were not expected to go along with any type of anti-duping device, it was not considered a feasible response to home taping.

The chip may now be an idea whose time has come. The coalition of copyright protection forces — especially the Recording Industry Association of America (RIAA) — has reason to believe that Congress would look more favorably on a technological solution than on the idea of a blank tape "royalty."

Members of the Senate subcommittee dealing with the Home Audio Recording Act asked about the system last fall, and RIAA President Stan Gortikov responded with details in November. Senate staffers were also given a demonstration just before Christmas, conducted by David Stebbings, Associate Director of Recording Technology at CBS Laboratories in Stamford, CT. They showed considerable interest, he says.

How It Works

A signal, inaudible and said not to interfere with normal sound reproduction, is encoded into the master (analog or digital) recording. The IC built into the tape recorder seeks out the signal and, on finding it, "neutralizes" the machine's record mechanism. This is done by eliminating passages of the recording every 20-25 seconds.

Thus, says Stebbings, "You would hear intermittent periods of nothing on the tape when playing it back. The source material would keep dropping out. After 20 seconds or so, the machine's record mechanism goes back on and the chip looks for the encoded signal once more. If it finds it, the 'drop' happens again, and so on."

The anti-recording device would also be activated when encoded material was broadcast over the airwaves. Any source material not encoded with the special signal could be recorded in the usual way.

The integrated circuit at the system's heart could itself be neutralized by electronic buffs, the CBS Laboratories executive agrees, but not by the average consumer. "Anything can be overcome, but this would be difficult," he says. "You couldn't neutralize it by cutting out the chip; you'd have to replace it with components. And, in fact, we've arranged to make the chip provide some of the normal record functions so that its cost doesn't become a complete penalty to the manufacturer. It might cost them, say, 75 cents, but they could be saving money on other functions."

The spoiler also offers the industry some protection against professional pirates, especially now that the Compact Disc represents a freely-available, studio-quality master from which counterfeiters can be made. The same applies — even more so — to the digital cassette, once that comes to market.

There's no likelihood that hardware manufacturers will use any anti-taping process without legisla-

tion. If it is made law, however, David Stebbings says, "Our policy will be to donate this to [consumer electronics] industry. We're already on our way to integrated circuit development, and there'll be samples in two-and-a-half months. It should be finalized by mid-year."

Dual Inventory?

One RIAA attorney has raised the possibility of labels manufacturing "dual inventory" if the anti-duping system becomes a reality. That is, unencoded records, tapes, and/or CDs would be produced for sale to consumers at a higher price than coded versions. Regardless, the industry would have to produce unencoded quantities for broadcast, promotion, internal, and other legitimate uses.

Assuming that legislation did force hardware makers to use the chip, it would go only into new tape machines. Home taping would continue unabated until "pre-chipped" models were replaced by new ones, and there would probably be a thriving trade in refurbished equipment, too.

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The hour-long simulcast presents the most exciting highlights of last September's historic all-star benefit concert in Champaign, Illinois' Memorial Stadium, organized by Willie Nelson with help from John Cougar Mellencamp and Neil Young.

Featured are spirited performances by Nelson, Bob Dylan, Johnny Cash, Billy Joel, Kenny Rogers, Young, Waylon Jennings, Mellencamp, Kris Kristofferson, Alabama, George Jones, Loretta Lynn and others, along with special appearances by Roger Miller (*Big River*), Charles Haid (*Hill Street Blues*), Sissy Spacek (Oscar-winning star of *Coal Miner's Daughter*) and Debra Winger (*Terms Of Endearment*, *Urban Cowboy*). And preceding the simulcast, Westwood One affiliates will present a special 15-minute salute to the Farm Aid project.

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NEWS IN BRIEF



Bob "Payton" Proud Keith Attomare Phil Costello Patti Oates

● **KCMA/Tulsa** has dropped its Classical format for an A/C "Light Rock" presentation with new calls **KVLT**. **Robert Elliott** and **John Curry**, VP/GM and OM, respectively, at co-owned **Federated Media** combo **WMEE & WQHK/Ft. Wayne**, are overseeing the transition; an on-site GM and PD will be named later after the airstaff is established. **Federated** is waiting for FCC approval of its acquisition of nearby **KEL-AM & FM**, and the FM will then be spun off.

● **BOB "PAYTON" PROUD**, GSM at **Thrash Broadcasting's KAMA & KAMZ/El Paso**, has been promoted to GM of the **CHR/Spanish Language** combo. A former PD in **El Paso** and **Cleveland**, **Proud** replaces **JOHN FRANKHOUSER**, who will enter ownership of **KGOL/Houston**. Also at **KAMA**, Sales Manager **FRED WITT** was upped to GSM, and he was succeeded by Sr. Account Executive **RICK RASH**.

● **RICHARD DOUCETTE** is the new Exec. VP/GM at **Justice Broadcasting's WCIB-FM/Cape Cod**. **Doucette** has managed his own radio rep firm for the last three years, and before that was GM of the Boston office of **Mejor Market Radio**.

● **DAN DEEB** has accepted the newly-created Station Manager/GSM post at **WAQX/Syracuse**. **Deeb** comes from cross-town **WSEN**, and replaces exiting **GM JOEL FRIEDMAN**.

● **KRSI/Minneapolis** has announced plans to discontinue its "all-request" approach, and using new call letters **KJJO**, is expected to soon begin simulcasting fulltime with its oldest-formatted sister station, now **KJJO-FM**.

● **IRS Records** has upped Midwest Retail & Promotion Director **KEITH ALTOMARE** to West Coast Sales Director. He is replaced by former Missouri nightclub owner **PHIL COSTELLO**. Also, producer/consultant **PAUL COLICHMAN** has joined as Director/Ancillary Markets, while Promotion Assistant **STACY BANET** advances to National Dance Club Director.

● **JEFF WEBER**, GM at **WKOL & WMVQ/Amsterdam, NY**, has been elevated to VP. At the same time, PD **BILL CHASE** was named an Account Executive for the stations, while **DANIEL MURPHY**, formerly of **WWCN/Albany**, is now News Director.

● **BARBARA PREDO** has been promoted to Music Director at **WGCI-FM/Chicago**. She has been Programming Assistant for the **Black/Urban** outlet for five years.

● **WILLIAM FOX** has joined **PolyGram Records** as Sr. VP/Operations, heading a newly created division which encompasses all functions in providing records, tapes, and promotional materials to label customers. **Fox** previously served as VP/Operations & Finance at **CBS/Records Group**.

● **JERRY LOUSTEAU**, PD at **KZZB/Beaumont, TX**, has accepted the PD post at **KLAZ-FM/Little Rock**, replacing **Rhonda Curtiss**. **KLAZ** has also changed format from A/C to CHR. At the same time, **KLAZ (AM)** announced plans to switch call letters to **KOKY**.

● **JON RAND** has become Station Manager at **KGEM & KJOT/Boise**. A longtime Northwest broadcaster, **Rand** transfers from the GSM slot at **Communications Investment Corp.** sister stations **KGHL & KIDX/Billings**.

● **PATTI OATES** has joined the **Warner Bros. Records** national promotion team. An eight-year label veteran, **Oates** has been Promotion Manager in **Los Angeles** for the past six years.

● **FRED BOHN** is now Station Manager at **WQLR & WQSN/Kalamazoo**, succeeding **DON HECKMAN**, who is entering station ownership in upstate **New York**. A 20-year broadcaster and partner in parent **Fairfield Broadcasting**, **Bohn** has been the combo's Sales Manager for four years.

● **STEVE FJESETH** has been appointed Station Manager at **KKPL-AM & FM/Spokane**, moving up after two years as Finance Administrator. Also, former **KIK-FM/Anahelm** programmer **STEVE THOMAS** joins the stations as PD, while **LSM KOSTA PANIDIS** adds National and Regional sales duties.

● **MICHAEL DELICH** is the new Director of Marketing for **American Gramophone Records**. He will coordinate sales among the network of independent distributors associated with the company.

Frisch GSM At KMEZ-AM & FM

After 12 years with **Knight Radio's WGIR-AM & FM/Manchester, NH**, **Bob Frisch** has been named GSM at **Group One Easy Listening** combo **KMEZ-AM & FM/Dallas**. Reporting to VP/GM **Chester Maxwell**, **Frisch** succeeds former Station Manager **Dusty Black**, who joined **KKNG/Oklahoma City** as VP/GM two weeks ago.

During his tenure with **WGIR**, **Frisch** served four years each as an Account Executive, GSM, and GM. Discussing his jump from the 172nd-ranked metro to the tenth, **Frisch** said, "Although **Manchester** was a much smaller market, it was a very intense, competitive situation, and we had strong billing. We have a fine station here, but plan to get a little more aggressive and go after some more business on a direct basis. It's a challenge I think we can overcome in a very short time."

Power 106

Continued from Page 3

Cummings put the weight of **KMGG's** ratings performance (1.8 12+ in the fall '85 Arbitron) primarily on the company. "The majority of the mistakes were probably made in **Indianapolis**, not **Los Angeles**. We had very good people here who gave 110%."

Of the black artist-based format, **Cummings** remarked, "The industry will say, 'Oh, it's Urban,' but we're not putting any labels on it. The best way to describe it is as a Contemporary station for L.A." Added **Smulyan**, "This has been the heart of (market-leading) **KIIS's** format."

Cummings said the switch was made immediately after the decision was reached. "We wanted to get it on the air before anybody else did." Detailing the direction, he continued, "It's heavily current with no jingles; those are tough to do for this format. There'll be, for lack of a better way to describe it, some interesting high-tech kinds of sounds. **Don Kelly's** had a lot of success with the 'Power' slogan, and the energy of the format lends itself to a name like that."

Regarding **Kelly**, a former **WRKS/New York** PD who consults several major market **Urban** outlets, **Smulyan** said, "We've got total confidence in him. He's the only guy in America we ever thought about." Observing that **KPWR's** potential is "almost limitless," **Kelly** added, "I'll be heavily involved in its development. This is the big one."

KPWR's Achilles heel has been its high dial position (105.9 MHz), sandwiched between AORs **KROQ** and **KNAC**, but **Cummings** is optimistic about the station's upcoming tower improvement from **Flint Peak** to **Mt. Wilson**, a climb of several thousand feet. "It's been imminent for six months," he said. "We're just waiting for the FCC's OK."

"We're extremely confident and pumped up," **Cummings** said. "You don't win big unless you take a risk, and no question we're taking one. But we really think the logic is there for a big payoff."

Ferrara

Continued from Page 3

Ferrara joined **NRBA** a year and a half ago after spending a year in broadcast financial and investment consulting. He was previously **GSM** at **WGAY/Washington** for six years, and had been an Account Exec at **WASH/Washington**.

Bacarella

Continued from Page 3

shorter time spent listening, as the station shares more of its older audience with **CKLW/Windsor**, which has surged from .8 to 5.4 with its **Music Of Your Life** format.

Irons

Continued from Page 3

Irons has been with **KCBN & KRNO** for the past ten years, serving as PD of **KRNO** for the past five. He is replaced by **Jim O'Neal**, who has been with the stations for five and a half years and was previously **KCBN PD**.

Ausham

Continued from Page 3

Ausham told **R&R**, "I started in **AOR**, and I've always wanted to get back to it. I'm inheriting a winning station, and **CMF's** heritage and rock 'n' roll history will make it a fun job."

Ausham started his radio career at 13, and his 16 years' experience includes positions as Assistant PD at **KDWB/Minneapolis**, **KSTP/Minneapolis MD**, and PD at **KOSO/Modesto**. He joined **KBUG & KCPX** two years ago.

WCMF moved 11.2-11.7, its highest 12+ share ever, in the fall book when it was programmed on an interim basis by a team that included Assistant PD **Simon Jeffries**.

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Muzak On The Block

Group W reports that Goldman Sachs has been retained to sell Muzak, which Westinghouse acquired in its 1981 takeover of Teleprompter, Inc. Although terms have not been disclosed, one financial analyst estimated Muzak's value at approximately \$40 million.

Westinghouse Chairman Douglas Danforth said the sale "is in line with the corporation's strategy of having Group W concentrate on commercial broadcasting and programming businesses where it has demonstrated consistent leadership and success."

Westinghouse Broadcasting & Cable Chairman Daniel Ritchie called Muzak "a strong, multiproduct service company capitalizing on satellite distribution." We believe Muzak now offers prospective buyers a significant opportunity in today's business communications environment.

Muzak provides background music to 135,000 subscribers through 186 U.S. and 15 foreign franchises. It also operates a CHR foreground music service called "Foreground Music One" and "Tones," described as "an original-artist, on-location cassette programming service."

First Come, First Served On Six FMs

Continuing its get-tough FM policy, the FCC has thrown out all 30 applications filed for new FMs in seven communities. The channels will now be awarded — without comparative hearing — to the first qualified applicant who files in each town.

The FMs are available in Chadron, NE (94.7 mHz), Ely, MN (92.1), Shel-

by, MT (97.9), Crane, TX (100.9), Kaneohe, HI (104.3), Boston, GA (106.3), and Woodlake, CA (104.1).

Since the original applicants still have time to file for review of their dismissals, the Commission cautions that new applications would be preempted by any review request found to have merit.

KLMR & KSEC/LAMAR, CO
 PRICE: \$1,650,000
 BUYER: A.B. Broadcasting, owned by F.B. Bequet (80%) and William Arnold (20%). Arnold is GM of the stations.
 SELLER: Behan Broadcasting, owned by Dennis Behan. It also holds KCEE & KWFM/Tucson and KKMI/Seattle.
 DIAL POSITION: 920 kHz; 93.3 mHz
 POWER: 5 kw days/500 watts nights; 100 kw at 229 feet
 FORMAT: Country; A/C
 BROKER: Chapman Associates

KLRZ/PROVO-SALT LAKE CITY
 PRICE: \$1.6 million, including a \$150,000 consulting/noncomplete agreement.
 BUYER: Salty Broadcasting Corp., headed by Jerome Maltz, who also owns KCKC/San Bernardino and KRCQ/Indio, CA. He has also contracted to purchase KZTR/Camarillo, CA.
 SELLER: Equivox, Inc., controlled by B. Eric Rhoads and Worldmark Corp., who also operate KEYI/Provo and KHAA/Port Sulphur, LA.
 DIAL POSITION: 94.9 mHz
 POWER: 100 kw at 4580 feet
 FORMAT: CHR
 BROKER: Chapman Associates

KAYC & KAYD/BEAUMONT-PORT ARTHUR, TX
 PRICE: \$1.5 million
 BUYER: Communication Investment Corp., principally owned by Ian (Sandy) Wheeler, who recently applied to purchase WKWF & WAIL/Key West, FL.
 SELLER: Long-Pride Broadcasting Company of Texas, owned by Jim Long and Charley Pride, who also own KQAM & KEYN/Wichita, KS.
 DIAL POSITION: 1450 kHz; 97.5 mHz
 POWER: 1 kw days, 250 w nights; 50 kw at 320 feet
 FORMAT: A/C; Country

KABS & KADL/PINE BLUFF, AR
 PRICE: \$1.2 million
 BUYER: Southern Starr of Arkansas, owned by Peter Starr.
 SELLER: Jefferson County Broadcasting, held by Louis Alford, Phillip Brady, and Albert Smith, who also own WAPF & WCCA/McComb, MS and WMDC-AM & FM/Hazelhurst, MS.
 DIAL POSITION: 1270 kHz; 94.9 mHz
 POWER: 5 kw daytime; 28 kw at 145 feet
 FORMAT: Gospel; Country

WGNV-AM & FM/NEWBURGH, NY
 PRICE: \$1.1 million, including a \$300,000 noncomplete agreement.
 BUYER: Advance Broadcasting, owned by Kelly Guglielmi
 SELLER: Hudson Horizons, Inc. (AM) and Stereo Newburgh Inc. (FM), both owned by Phillip Newman.
 DIAL POSITION: 1220 kHz; 103.1 mHz
 POWER: 5 kw daytime; 3 kw at 275 feet
 FORMAT: A/C; A/C

WLZR/MONTICELLO, IN
 PRICE: \$530,000
 BUYER: WLZR, Inc., owned by Marum and Kent Nussbaum.
 SELLER: Tippecanoe Broadcasting, owned by Neal Nussbaum, father of the buyers, who also has an interest in WRQN/Bowling Green, OH.
 DIAL POSITION: 95.3 mHz
 POWER: 3 kw at 135 feet
 FORMAT: A/C

WKEN/DOVER, DE
 PRICE: \$475,000
 BUYER: First State Broadcasting, principally owned by Joseph Farley.
 SELLER: Capital Broadcasting Co., held by Draw O'Keefe.
 DIAL POSITION: 1600 kHz
 POWER: 5 kw days/1 kw nights
 FORMAT: Full-service A/C

KJAC/EL DORADO, AR
 PRICE: \$415,000
 BUYER: Charles Shinn, an Arkansas tobacco wholesaler and motel operator.
 SELLER: Charles Henderson.
 DIAL POSITION: 95.9 mHz
 POWER: 3 kw at 300 feet
 FORMAT: Urban/Contemporary
 BROKER: Bill Whitley of Chapman Associates

KDTA/DELTA, CO
 PRICE: \$225,000
 BUYER: Seeber Pacific Broadcasting, owned by former radio personality/Account Executive Michael Seeber.
 SELLER: Columbine Broadcasting, owned by David and Kathleen Watts.
 DIAL POSITION: 1400 kHz
 POWER: 1 kw
 FORMAT: A/C
 BROKER: William A. Exline, Inc.

● The application for the sale of WFON/Fond du Lac, WI (R&R 1/10) has been withdrawn at the request of the applicants.

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Morache GSM, Clark NSM At Unidyne

Scotty Morache and Joyce Clark have been promoted from Local Sales Manager and National Sales Assistant to GSM and NSM, respectively, at Unidyne Broadcasting, agent for San Diego properties KIFM and XHITZ.

Unidyne VP/GM Bruce Walton commented, "Scotty really has been the GSM for the last several years. The growth that both KIFM and XHITZ have realized under her leadership in sales dictated

that she be appointed this position. "Joyce has worked very hard since she's been with us and has established an excellent working relationship with our national rep. It was time for her to take that next step up the ladder."

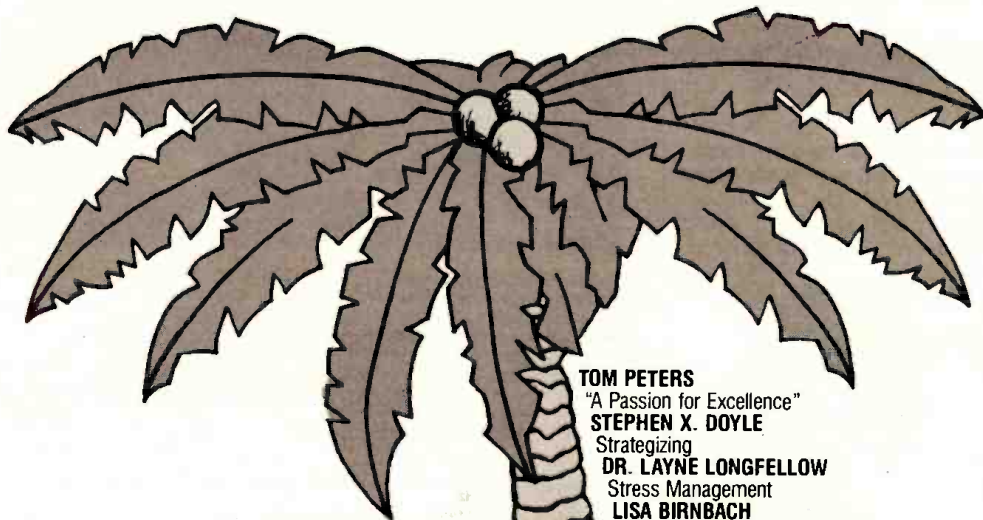
Morache had been LSM since 1982 and was previously with neighbors KCBQ-AM & FM. Clark joined KIFM a year ago, and earlier worked in San Diego at KOGO and KPRI.

Sluggers Up To Bat With Arista



Nashville-based rock band the Sluggers signed with Arista Records recently. The band's debut album is scheduled for release in the early part of 1986. Shown at the signing are (l-r) group's Tom Comet and Willis Baily, Arista President Clive Davis, group's Tim Kreckel, and Arista's Jamie Cohen.

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NLRB MEMBER

Patricia Diaz Dennis Is Likely FCC Nominee

It now appears that President Reagan will nominate National Labor Relations Board (NLRB) member Patricia Diaz Dennis to the Democratic FCC seat vacated last fall by Commissioner Henry Rivera. The nomination would continue the seat's minority heritage, since Dennis, 39, is a Hispanic female. Like Rivera, Dennis is a native of Albuquerque.

Although the White House has yet to formally announce Dennis's nomination, sources indicate the appointment will be made within the next few weeks. Dennis reportedly describes herself as a "conservative Democrat."

Reagan named Dennis to the NLRB early in 1983. The five-member agency conducts union elections and judges complaints of unfair labor practices.

One NLRB source described Dennis as "one tough cookie," who has hasn't been afraid to disagree with the agency's chairman: "With her concurring statements she has carved out a place for herself."

Dennis was described as "hard-working and well-respected," as well as interested in championing the rights of minorities, especially Hispanic women.

Labor Law Specialist, ABC Veteran

Dennis has specialized in labor law since receiving her law degree



Patricia Diaz Dennis

from Loyola University in Los Angeles in 1973. During five years in private practice she handled contract talks and arbitrations, including cases pending before the NLRB. Dennis joined ABC's Labor Relations Department/West Coast in 1978, and remained there until taking her NLRB seat in May of 1983.



RATINGS ALTERNATIVES SOUGHT — NAB's Radio Audience Measurement Task Force last week asked the industry to submit proposals for new ways to measure radio audiences. Setting a February 20 deadline, the task force said it especially welcomes reliable new local rating methods that would correlate listening figures to such qualitative factors as demographics, product purchase, and expanded demos. For further information contact Dr. Richard Ducey of NAB's Research & Planning Department at (202) 429-5382.

Task Force members shown above are (seated, left to right): George Green, KABC/Los Angeles; Marty Greenberg, Duffy Broadcasting; Chairman Ken MacDonald, MacDonald Broadcasting; John Scott Davenport, Bonneville; (standing, left to right): John Abel, NAB; Ed Giller, Gilcom Corp.; Herb Gross, Litchfield Broadcasting; Ronald Rogers, KVET/Austin; and Charlie Jones, Cosmos Broadcasting.

NEWS BRIEFS

Stations Urged To Sign BMI License Extensions

The committee that negotiates music licensing rates on behalf of the radio industry has urged all stations to sign and return license extensions offered by BMI. The **All-Industry Radio Music License Committee** and BMI have yet to reach a new agreement, even though the old one ran out at the end of 1985.

Under a 1984 settlement, existing licenses can be extended through the end of this year. Any price cut agreed to in the pact now being hammered out would be retroactive through all of 1986. The industry committee is trying to have rates rolled back to pre-1985 levels.

Any station that hasn't received a license extension form should call BMI's licensing department at (212) 586-2000.

Gannett, Evening News Merger Approved

The FCC Tuesday (1/14) approved the giant merger of Gannett and the Detroit-based **Evening News Association**. The grant was conditioned on the sale of **WWJ & WJQI/Detroit**, which must be divested if Gannett is to retain ENA's **Detroit News**. Federal Enterprises plans to buy the combo for \$39 million.

The Commission also ruled that its cross-ownership rules prohibiting creation of new broadcast/newspaper combinations do not forbid Gannett from simultaneously owning the national newspaper **USA Today** and ENA's **WDVM-TV**, both of which are based in Washington, DC.

News Management, Minority Meetings Planned

NAB and **RTNDA** have announced a joint seminar-retreat. "News and Team Management," for news directors and their GMS. It will be held March 12-15 at the Innisbrook Resort and Conference Center in Tarpon Springs, FL.

Limited to 30 pairs of NDs and GMS, the meeting will focus on how to manage a news department and achieve news leadership in a community. The seminar leader will be **Phil Grosnick** of **Block Petrella Weisbrod/Designated Learning, Inc.**

The cost is \$525 per person. For more information call **Ernie Schultz** at RTNDA (202-737-8657) or **Carolyn Wilkins** at NAB (202-429-5366).

Meanwhile, the five FCC Commissioners plan to hold an en banc public hearing February 12 in Washington on how to funnel more ad dollars onto minority-owned stations. Financing minority station acquisitions will also be explored. Contacts for the event are **Zora Brown Kramer** and **Delores Browder** at the FCC (202-254-7674).

LOGGING "SIGNIFICANT TREATMENT" OF ISSUES

Quarterly Program Lists Due Despite Court Setback

Radio station public files must contain a new list of five to ten community issues addressed by their programming over the past three months even though the FCC rules mandating such lists were struck down by the U.S. Court of Appeals just before Christmas.

The latest quarterly report was due in station files on January 10. An official in the FCC Policy & Rules Division said the January filing was not affected by the court order. He added that the Commission will definitely issue new guidelines for stations prior to the next filing deadline of April 10.

Drawn-Out Logging Dispute

In 1981 the FCC abolished detailed minute-by-minute program logs as part of its deregulation of commercial radio. Logs were replaced by an annual issues/programs lists of five to ten community concerns, with illustrative examples of how station programming addressed those issues.

The new requirement was struck down in 1983 by an appeals court which said the public needed more information on which to evaluate a station's performance. In response, the Commission decided to have stations update issues/programs lists quarterly. It also eliminated a cap of ten issues each station could place on its list.

The quarterly filing of "illustrative" lists was rejected by the court last month on grounds that "they will not assure a petitioner to deny the ability even to come close to making a prima facie case" against a station whose license it is challenging on programming grounds.

"Illustrative" Vs. Comprehensive Lists

Said the court, "It is simply impossible to determine whether the inadequate treatment of the issues on a merely illustrative list fairly reflects on the quality of a broadcaster's overall efforts."

In its decision, the court all but endorsed a proposal by ABC that stations keep lists of "programs that had provided 'significant treatment' of community issues during the relevant time period."

Pinning Down Broadcasters

The new FCC guidelines are expected to track the ABC plan, which, according to the court, would allow a petitioner to rely on a list "that by the broadcaster's own admission" included treatment of the most important issues of community concern.

The appeals court continued,

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President

RADIO PROGRAMMING & MARKETING

Introducing . . . The "Skim-Master"

Described as a compact, portable skimmer that allows you to easily monitor any radio station, the "Skim-Master" makes it possible to fit 24 hours' worth of station monitoring onto a single 90-minute cassette.

Weighing less than two pounds, the "Skim-Master" features front-mounted controls that can be adjusted for frequency (offtime) and record (ontime). Offtime from one minute, 20 seconds to three minutes, 10 seconds; ontime from four seconds to 20 seconds.



The "Skim-Master" works off any radio cassette deck with a remote input. In addition, the "Skim-Master" offers either one, two, or four outputs, so you can monitor up to four radio stations at once.

Priced between \$69.95-\$99.95 (depending on the number of outputs), the "Skim-Master" is also available in a battery-operated model. Please note that shipping costs are extra. For more information contact **Steve Allen Brooks** of the Wichita-based Skim-Master firm at (316)688-0940.

"Prospecting": Sales Software Package For Radio

Among all the reasons for a radio station to use a computer today, account list management is (arguably) where a computer should have been accessed yesterday. To this end, Louisville-based **Key Systems Inc.** recently introduced an IBM-compatible sales software package designed

specifically for radio stations, called "Prospecting."

This easily-customized sales tool enables you to store and organize prospect information, access this information easily, pinpoint different types of prospects, and determine which advertising methods are work-

ing best for your station. You can also use "Prospecting" to print labels, custom letters, reports, and follow-up lists, as well as use it as an after-sales support system.

For more information on "Prospecting" contact **Charles Brodbeck** of Key Systems at (800) 223-5637.

POWER TOOLS

In the high tech, ultra-competitive environment of 1980's radio, you don't go to battle without power tools. And when it comes to radio production, more stations come to us for power tools than anyone else. We fascinate the ears of 150 million people on three continents every day. With production libraries like **STARFIRE™** AND **ROCK TRAX™**, with the amazing new vocal technique, **VOICE TECH™**. And very soon, we will change the way News, Talk and A/C stations are produced forever. If winning is important, if production is important, you need Power Tools. We have the best: **STARFIRE™**, **ROCK TRAX™**, **VOICE TECH™**, and more to come in '86. Call for your demo today.

BROWN ISAG PRODUCTIONS

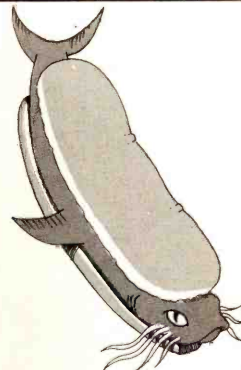
4134 S. EUDORA STREET
ENGLEWOOD COLO. 80110
(303) 756-9949



Cat Dogs

What's for dinner, Mom? "Cat Dogs"? Um-um-UM! Sound fishy? Might taste like it, too, seeing as how this frankfurter o' the future is in fact good ol'-fashioned *catfish* sausage.

Already being test-marketed by Jackson, MS-based **Delta Industries**, "Cat Dogs" are described by company President **Thomas Slough** as looking and tasting just like pork sausage but with less than half the calories. And if these finny franks take hold of America's taste buds, you can expect to see "Corn Cats" and "Cat Dogs On A Stik" lining the shelves of your local grocery store soon. What's that smell like fish, oh baby?



Electric Screwdriver



Designed for those hard-to-get places, the "Twist" cordless electric screwdriver enables you to drive literally hundreds of screws from a single charge. Each Twist comes complete with its own charging stand that can easily be mounted on a wall or bench.

Available from the Chicago-based **Skil** company, the Twist includes such features as high-torque planetary gearing, 130rpm output speed, a rocket-type forward/reverse switch, and bit storage capacity, allowing you to drive and remove Phillips heads, hex nuts, and more with ease.

POLLSTAR

CONCERT PULSE

TOP 20

- 1 ZZ TOP
- 2 GRATEFUL DEAD
- 3 DIRE STRAITS
- 5 4 KENNY ROGERS
- 2 5 BRYAN ADAMS
- 4 6 TINA TURNER
- 7 7 AC/DC
- 9 8 BARRY MANILOW
- 10 9 FOREIGNER
- 12 10 JAMES TAYLOR
- 14 11 HEART
- 13 12 MOTLEY CRUE
- 11 13 THOMPSON TWINS
- 14 KISS
- 16 15 SUPERTRAMP
- 15 16 DIO
- 20 17 RATT
- 19 18 SIMPLE MINDS
- 6 19 STING
- 20 NIGHT RANGER

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



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WESTWOOD ONE PRESENTS

INXS

IN CONCERT

The Westwood One Radio Networks' acclaimed *In Concert* series is proud to present the passionate, funky rock 'n' roll sound of Australia's INXS, airing the week of Monday, February 6 on Westwood One Radio Network affiliates throughout North America. It's an exclusive 90-minute performance recorded by Westwood One's mobile studios at the famed Hollywood Palladium during the Antipodean sextet's most recent U.S. tour. Featured are exciting live versions of all the hottest tracks from INXS' three U.S. LPs (*Shaboo Shoobah*, *The Swing* and *Listen Like Thieves*), including their latest hits, "This Time" and "What You Need." Call the Westwood One hotline now at (213) 204-5000 or Telex 4996015 WWONE so you and your listeners won't miss INXS *In Concert*, the latest exclusive from rock radio's favorite performance series.



FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

PRO:MOTIONS

Fox Chairs SCBA

KVEN & KHAY/Ventura, CA President/GM Robert Fox has been elected 1986 Chairman of the Board of the Southern California Broadcasters Association. Other officers are Vice Chairman Stanley Warwick, KGIL-AM & FM/Los Angeles Exec. VP/GM; Secretary Robert Moore, KRLA & KBZT/Los Angeles VP/GM; and Treasurer William Sommers, KLOS/Los Angeles VP/GM.

Infantino KSON LSM

Jim Infantino has been upped to Local Sales Manager at KSON-AM & FM/San Diego. Promoted from AE, Infantino is a five-year veteran of the stations.

York Promoted To KATT GSM

Trisha York has been upped to General Sales Manager at KATT/Oklahoma City. The former AE replaces Greg Diggs.

CHRONICLE

Married:

● KIOC/Beaumont MD Karyn Kasi to Clay Hannan, January 3.

Born To:

● Dudley Gorov Organization promotion head Ben Brooks and wife Clarissa, daughter Dylen Lia, December 17.

● WVIC/Lansing evening personality Dave Menard and wife Roseanne, daughter Kelly Marie, November 8.

● WNOR/Norfolk VP/Programming Roger Reeger and wife Honora, daughter Honora Louise.

● WMHE/Detroit weekend talent Gary Fullhart and wife Debbie, son Matthew Paul, January 2.

● Warner Bros. Midwest rep Steve Fingerett and MS Distributing rep Ricki Gale, daughter Allison.

Blair Names Adams, Oylear

David Adams has been appointed VP/Manager of Blair Radio's Los Angeles office, succeeding Patti Rouen. The 12-year station agency veteran was formerly Sr. VP/Western Divisional Manager of Selcom; prior to that he was VP/Western Division for Masla Radio in L.A. Donald Oylear has joined Blair/Northwest as Seattle Manager and will also oversee Blair/Northwest's Portland office. He was most recently an AE with Northwest Television.

EMC Acquires Combine

The Entertainment Music Company has acquired the Combine Music Group/Nashville. Combine includes the musical works of such writers as Kris Kristofferson, Bob Morrison, Larry Gatlin, and Tommy Joe White. Bob Beckham will continue to head Combine; Charles Koppelman and Martin Bandier are the partners in EMC.

Semsky Chairs RAB Council



Arnie Semsky

Arnie Semsky, Executive VP and Director of Media and Programming Services at BBDO, has been elected Chairman of the RAB Media Directors Advisory Council. The 40-member panel advises the RAB about trends and developments among ad agencies and their major national clients. It also conducts a radio planning seminar, consisting of four segments aimed at teaching agency planners and buyers how to approach radio.

Coleman Research Moves

Coleman Research has a new address: P.O. Box 13829, Research Triangle Park, NC 27709-3829; (919) 549-9004.

Nielsen Segues To MCA

Tina Nielsen has been appointed Associate Director of Copyright Administration for MCA Records. Nielsen comes to MCA after spending the last 30 months as Manager/Copyright and Licensing for Warner Bros. Records. Prior to that, she spent three years as Copyright Administrator for Elektra/Asylum.

Fastfire Enlists Rogan



Tom Rogan

Fastfire Records has named Tom Rogan as its National Promotion Manager and Director/Promotion for product released on Fastfire-distributed labels. Most recently an indie sales/promotion rep, Rogan formerly held promotion and sales executive posts with Capitol and Motown Records.

Predmest Manages WMXJ Sales

Michael Predmest has been tapped as Sales Manager at WMXJ/Miami-Ft. Lauderdale. He comes to the station from WINS/New York, where he was Director/Retail Sales.

RAB Relocates

Effective January 17, the Radio Advertising Bureau has moved to 304 Park Avenue South, New York, NY 10010; (212) 245-4800.

Schultz Joins WGCI

Jennifer Schultz has joined WGCI-AM & FM/Chicago as Director of Marketing. She comes to the outlets from the Aaron D. Cushman and Associates public relations firm, where she was an AE for the Association of Chicago and Northwest Indiana McDonald's restaurants.

CHANGES

Doreen Cappelli, formerly Sales Assistant at Christal Radio, has joined WINS/New York as Account Executive.

Jeanne Leibfried, formerly SA with KATZ Radio Group, has joined WINS/New York as AE.

Josh Nash, formerly National & Local Sales Manager at WKHQ/Traverse City, has joined Hillier, Newmark, Wechsler & Howard as AE.

Megan Kassube, formerly SA at Blair/RAR, Los Angeles, has joined Hillier, Newmark, Wechsler, & Howard as SA to the Los Angeles SM.

Mary Coon, formerly AE at KSFJ/San Francisco, has joined KGO/San Francisco as AE.

Elizabeth Flanigan, formerly in sales at John Blair & Co./Chicago, has been appointed National Account Representative in the RAB Sales & Marketing Division.

Susan James, formerly Administrative Assistant/Video Department at Atlantic Records/New York, has been promoted to Video Administration Coordinator.

Randy S. Freer, formerly Account Executive for Selcom Radio/New York, has been appointed AE specializing in Sports Programming Sales for Blair Radio/New York.

Mike Greenblatt, formerly Senior AE at The Press Office, Ltd., joins RCA/Ariola Int. as Publicist.

Deena Delany, formerly on the sales staff at WJSJ/Winston-Salem, has joined the sales staff at KISS/Greensboro.

Ken Walker, formerly AE at WGN/Chicago, joins WBBM/Chicago in the same capacity.

Deborah McCabe, formerly Senior AR at Pitney Bowes, joins WBBM/Chicago as AE.

Attention: GM's & PD's

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(CHR-A/C-B/U-GOLD)
TOP 50 MARKETS

AMERICAN MUSIC AWARDS NOMINATION SPECIAL



HOSTED BY DICK CLARK

1986 NOMINEES

Phil Collins • Prince • Bruce Springsteen • Tina Turner • Madonna • Whitney Houston • WHAM! • Huey Lewis & The News • Dire Straits • Stevie Wonder • Aretha Franklin • Diana Ross • Paul McCartney

American Music Awards Nomination Special ... a three-hour extravaganza focussing on those performers and groups who have earned nominations into music's elite ... the American Music Awards. Hear the best in contemporary music and hear interviews with some of this year's most exciting nominees.

Scheduled for broadcast January 25-26, the weekend directly preceding the actual telecast, the **American Music Awards Nomination Special** provides an excellent opportunity to capture your audience of music fans who have made this 13-year-old music awards show one of the highest rated in the history of television.

The American Music Awards is produced and distributed by the United Stations Programming Network and Dick Clark Television Productions.

For station clearance information, call the United Stations Programming Network in Washington, D.C. today at (703) 556-9870 to reserve this program package in your market.

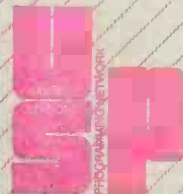
For national sales information, call our New York office at (212) 575-6100.

Sponsored in part by

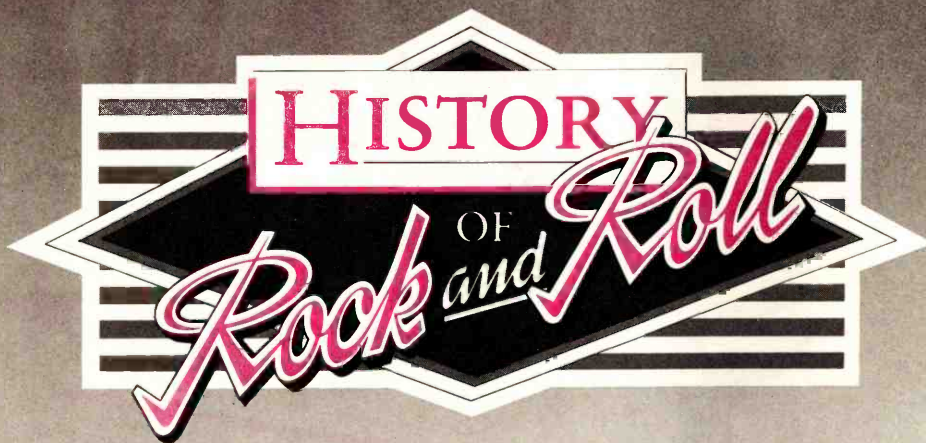


ABC Television Network

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Chicago
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RETURN OF A CLASSIC



The History of Rock and Roll...narrated by Bill Drake...is back.

All the music...the interviews...the production excellence that made the History of Rock and Roll the industry standard...is available again.

This classic 52-hour program is ideal for "the book" or during summer weekends like Memorial Day, the 4th of July and Labor Day.

The History of Rock and Roll delivers ... listeners ... advertisers ... memories. From

Rock's Roots to the 25-year montage of every #1 song. It's the radio promotion that works...every time. Put it on your station and get ready to answer the phones.

Now available on a market exclusive basis.

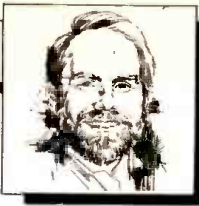
For complete information and rates, please call 800 423-5084 and ask for B. J. Anderson.

In Canada, call Randal-English Radio Enterprises (416) 898-4848 or (416) 898-4893.

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JHAN HIBER

WEEK IN REVIEW

Arbitron Offered As Collateral

Arbitron President Rick Aurichio tells R&R that the ratings firm "was put up, along with Commercial Credit Company, as collateral for loans needed to keep Control Data Corporation operating. The firm will be pledged as collateral for approximately one year."

When asked what impact this might have on Arbitron's operations, Aurichio stated, "The day-to-day major impact is that people will be looking over our shoulders. That will eliminate some of our flexibility. Bankers will cast a jaundiced eye about our spending a lot of money during this time frame."

Arbitron Considering Children Ratings

Arbitron spokesperson Nan Myers confirmed to R&R that the ratings company is "considering surveying children between the ages of 7-11." Arbitron is deciding whether to conduct a research project into the feasibility of this issue. Interested parties are encouraged to contact the firm with their thoughts on this matter.

Ray Gardella: New ARAC Chairman

Last month, WICC/Bridgeport VP/GM Ray Gardella, a former Arbitron employee, was elected by his peers as the 1986 Chairman of the Arbitron Radio Advisory Council (ARAC). Since you might be interested in what plans and perspectives he'll bring to this difficult position, here are the thoughts of Chairman Ray.

Review Of '85

R&R: Ray, begin by summarizing your broadcast career.

RG: I got into radio 21 years ago. Much of that time was spent at the Eastman radio rep firm. Later I worked for Arbitron for several years, managing its Dallas office. From there I joined the NBC Radio Network, and for the last four years I've been at WICC.

R&R: You've served on the Council for two years now. What can you say about that experience?

RG: One of the difficulties is that we Council members come to the meetings relatively unprepared. We may have a week or two to review the agenda and think about events that may take place, but it's really not enough time for us to do a thorough job.

R&R: What about the redesign of the ratings books? That was a major chore for ARAC last year.

RG: Yes, it certainly took up a lot of time, but most of the changes are really cosmetic. There may be some benefit on the street, and we certainly hope so. As for other items, such as reviewing the Hispanic methodology, I'm not sure it was worth the attention it received. After all, there are only a handful of markets and stations involved.

R&R: After the flap over Arbitron's Continuous Measurement announcement — and the fact they didn't discuss the move beforehand with ARAC — there are many in the industry



Ray Gardella

who feel that the Council is a toothless tiger. How would you respond?

RG: There aren't any bashful members on that Council. For example, Arbitron was about to renege on an agreement regarding one of the major matters that we worked on last year. When we heard their new stance, the Council voted in a private session to resign en masse if Arbitron didn't back off. They did. Thus, the Council has in many ways been willing to go to the wall for the industry.

What's Ahead?

R&R: Under your regime, or through your suggestions, what do you want to see done differently?

RG: In the past much of our time has been taken up with research nuts and bolts. Preplacement letters, premiums, and so on. These may be matters better handled by professional researchers. I think the Council, and the industry, would be better served if we dealt with other kinds of issues.

R&R: What are some of your priorities?

RG: I think we can be more effective if we establish more dialogue with other industry groups. We want to hear what RAB, NAB, and everyone else is up to, and we want them to know what we're doing. NAB Sr. VP/Research-Planning John Abel will join us to update our knowledge of what NAB's Ratings Taskforce is up to. Also, I'm going to suggest at the next private session of the Council that we set up a subcommittee to act as a channel between ARAC, the RAB Goals people, and any others worth keeping in touch with.

R&R: So you'll be concerned more with larger matters than with survey details?

RG: Yes. I think we need to broaden our horizons. There are some bigger issues we have not dealt with, such as response rates. That's absolutely a priority. The whole methodology

"Unless stations open their mouths, we're limited in what we can do for them."

may need review. Also, let's see if we can't use research to give us a club to help us beat up other media, not only other radio stations. That's certainly worth exploring. We don't know if Arbitron can or can't do that for us, but we're sure going to look at it.

R&R: So issues such as redesign won't get as much attention?

RC: We'll be serving the industry in a better fashion

by not worrying about whether we move this column heading or where we put this set of numbers. That's almost masturbation. We must go beyond that.

Continuous Measurement Deja Vu?

R&R: What would happen under your regime if Arbitron did not consult the Council on something as major as Continuous Measurement?

RG: We all went to the recent meeting knowing that Arbitron had made its announcement. There were a number of guys who were ready to resign after the first meeting was concluded. Cooler heads prevailed, however. I think there was some fire in the room and it could have burst into flame.

If Arbitron was to do such a thing again, I think several guys, if not all of them, would walk out. Arbitron would then have destroyed any meaning that the Council might have.

R&R: Do you see another matter of such stature as you prepare for '86?

RG: No. I'm in the process, though, of talking to Arbitron to get a peek at what they have planned. I hope to set, in a generalized fashion, an agenda for the whole year. I hope this will give stations and Council members time to compile feedback for us as we tackle the key issues.

How Are We Doing?

R&R: How do you feel the industry perceives the Council now?

RG: Arbitron surveys its subscribers annually to get a feel for how the Council is doing. And one of the things we don't get good marks for is being attentive to individual station interests. We've been a little lax at policing Arbitron's follow-through once station issues have been discussed at the meetings, and we'll do a better job of that in the future. I'd like to see a mechanism set up whereby we can get better input from the stations and also watch the follow-through on Arbitron's part.

R&R: Any specific thoughts on better communication with the stations?

RG: I'm going to propose that the Council sponsor a hospitality suite at one of the conventions this year. Probably the convention in New Orleans would be the best forum. There we could meet and have a give-and-take with stations regarding their key issues or concerns.

R&R: What's your message to Arbitron subscribers?

RG: I urge them to use their format's representative on the Council as a pipeline to Arbitron. Unless stations open their mouths, we're limited in what we can do for them.

Stay tuned as Ray Gardella — no shrinking violet — guides the Council through what may be a most interesting year of dealing with Arbitron.

Next week: a look at Birch's recent agency coups. Are they paying off on the street?

RATINGS

Fall '85 Arbitron Advances, 12 +

Kansas City

WDAF Extends Lead;
KCMO Climbs To Second;
KPRS Jumps Into Top 5;
WHB, KCFX Gain A
Share Each

	Spring '85	Fall '85
WDAF (City)	10.7	11.1
KCMO (N/T)	6.8	7.8
KMBR (B/EZ)	8.5	7.7
KBEQ (CHR)	7.1	7.0
KPRS (B/U)	4.7	6.1
KUDL (AC)	6.4	6.0
KYYS (AOR)	6.8	5.9
KFKF-FM (City)	5.4	5.8
KLSI (AC)	6.0	5.2
WHB (AC)	3.2	4.2
KMBZ (N/T)	4.6	4.1
KJLA (BBnd)	3.4	4.0
KZZC (CHR)	4.6	3.5
KCFX (AOR)	1.8	2.9
KBKC (CHR)*	—	2.7
KCXL (B/U)	1.2	1.9
KKCI (AOR)	2.3	1.9
KXTR (Clas)	1.7	1.9
KEXS (Rel)	.7	1.1

* Formerly KCMO-FM (City)

Phoenix

KNIX-FM, KUPD Soar To
Share Lead; KTAR Steady;
Both EZs Up; KOOL-FM
Picks Up Two As KOY
Jumps; KLFF, KUKQ, KNIX,
KPHX Gain

	Spring '85	Fall '85
KNIX-FM (City)	8.9	10.4
KUPD (AOR)	8.3	10.4
KTAR (N/T)	9.2	9.3
KOYT (B/EZ)	5.9	7.1
KMEO-FM (B/EZ)	5.9	6.7
KZZP-FM (CHR)	7.6	6.2
KOOL-FM (AC)	3.9	5.9
KOY (AC)	3.6	4.8
KKLT (AC)	6.4	4.6
KDKB (AOR)	3.7	3.7
KOPA-FM (CHR)	5.3	3.4
KLFF (BBnd)	2.2	3.3
KLZI (AC)	4.8	3.2
KUKQ (B/U)	2.0	2.9
KNIX (City)	1.7	2.4
KSTM (AOR)	2.5	2.0
KONC (Clas)	2.9	1.9
KPHX (Span)	.7	1.7
KOOL (AC)	2.2	1.4
KRDS (Rel)	1.1	1.3
KVVA (Span)	.8	1.3

Houston

KMJQ Steady; KKQB-FM
Bounces Back; KFMK New
A/C Champ; KODA Up

	Summer '85	Fall
KMJQ (B/U)	10.2	9.9
KKQB-FM (CHR)	7.8	8.6
KODA (B/EZ)	6.0	6.9
KIKK-FM (City)	7.2	6.7
KFMK (AC)	4.4	5.9
KLTR (AC)	6.3	5.6
KTTH (News)	6.4	5.3
KSRR (AOR)	5.4	5.0
KILT-FM (City)	4.5	4.5
KLLO (AOR)	5.3	4.5
KOUE (AC)	4.3	4.3
KRBE-FM (CHR)	4.7	3.5
KPRC (N/T)	3.3	3.2
KYOK (B/U)	2.3	1.9
KLOL (B/U)	.9	1.2
KILT (City)	1.5	1.4
KLAT (Span)	1.2	1.4
KKXX (Span)	.5	1.3
KLEF (Clas)	1.7	1.2
KXYZ (Span)	1.3	1.2
KEYH (Span)	.8	1.0
KGOL (Rel)	.9	1.0
KNUZ (Gold)	.7	1.0

Boston

WBZ Takes Over Lead;
WJB Sails To Fourth;
WSSH Gains Prominence;
WZLX Sets Improved Gold
Standard; WBOS Hits New
Heights; WILD,
WMRE Gain

	Summer '85	Fall '85
WBZ (AC)	7.4	8.6
WBCN (AOR)	9.4	7.4
WHDH (AC)	6.9	6.4
WJIB (B/EZ)	4.6	6.2
WRKO (Talk)	5.3	5.2
WEEI (News)	5.0	5.0
WXKS-FM (CHR)	5.9	5.0
WROR (AC)	4.2	4.4
WSSH (AC)	2.7	4.1
WHTT (CHR)	4.7	3.6
WVBF (AC)	3.7	3.3
WZLX (Gold)*	2.1	3.1
WBOS (City)	2.0	2.9
WZOU (CHR)	2.7	2.7
WILD (B/U)	1.6	2.5
WAAF (AOR)	3.6	2.4
WMJX (AC)	3.1	2.4
WXKS (BBnd)	2.0	2.1
WMRE (BBnd)	.7	1.4
WCGY (Gold)	1.3	1.1
WCRB (Clas)	1.1	1.1
WMEX (Gold)	1.5	1.0

* Switched from WKKT (CHR) in mid-book
(October 29, 1985).

Washington

WHUR Regains Top Spot;
WMAL Now Third; WTOP,
WDJY Gain; WAVA
Tightens CHR Race

	Summer '85	Fall '85
WHUR (B/U)	7.8	8.6
WGAY (B/EZ)	8.6	8.0
WMAL (AC)	6.7	7.1
WKYS (B/U)	7.5	7.0
WWDC-FM (AOR)	6.5	6.5
WTOP (News)	4.0	4.5
WROX (CHR)	5.7	4.3
WAVA (CHR)	3.9	4.0
WLTT (AC)	3.9	4.0
WDJY (B/U)	3.1	3.8
WMZQ-FM (City)	4.1	3.5
WCLY & WPGC (AC)	3.8	3.4
WASH (AC)	3.0	2.7
WXTR-AM & FM (Gold)	2.3	2.7
WGMS-AM & FM (Clas)	2.1	2.6
WBAM (CHR)	2.1	2.4
WWRC (B/EZ)	1.9	2.1
WPXK-FM (City)	2.7	1.9
WHFS (AOR)	1.1	1.8
WTKS (AC)	1.1	1.5
WOL (B/U)	1.0	1.2
WYCB (Rel)	1.1	1.0

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- Television
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Consulting
- Radio Programming
- Radio Engineering

SURREY
CONSULTING & DESIGN

St. Louis

KMOX Opens 10-Share
Lead; Country Stations Up;
KEZK Climbs

	Summer '85	Fall '85
KMOX (Talk)	22.0	22.6
KSHE (AOR)	14.1	12.4
KEZK (B/EZ)	5.8	6.4
WIL-FM (City)	5.0	6.3
KMJM (B/U)	6.3	5.8
KSD (AC)	6.1	5.5
KUSA (City)	3.4	4.5
KHTR (CHR)	5.9	3.9

WRTH (BBnd)	3.3	3.6
KWK (CHR)	3.9	3.4
KYKY (AC)	3.8	3.0
KXOK (Talk)	1.7	2.0
KATZ (B/U)	2.0	1.7
KADI (AC)	1.6	1.6
KGLD (Gold)	1.0	1.6
KLTH* (AC)	1.2	1.3
WZEN (B/U)	1.0	1.3
WESL (B/U)	.8	1.2
WTKS (City)	—	1.0

* Formerly KCFM

RADIO ONE® WINS!

WWSN—Doubles 12+ Share with RADIO ONE
WLTS—Surges as AC Leader with RADIO ONE
WKQA—Up again with RADIO ONE

	12+		Women 25-49		Men 25-49	
	Spring '85	Fall '85	Spring '85	Fall '85	Spring '85	Fall '85
Dayton—WWSN	3.2	6.4	4.3	12.4	6.3	7.5
New Orleans—WLTS	4.9	7.2	7.6	15.8	6.3	9.4
Peoria—WKQA	2.6	4.5	(N.A. at press time)	(N.A. at press time)	(N.A. at press time)	(N.A. at press time)

If you want ratings like this, call Tom Moran now at

602-264-3331

RADIO ONE...
A LITE ROCK FORMAT FROM CHURCHILL PRODUCTIONS!



Churchill Productions

1136 E. Campbell Ave./Phoenix, AZ 85014/(602) 264-3331

SOURCE: Arbitron Spring '85, Fall '85, M-S, 6a-12a

Make It The Best

Part three of a series.

You slide a cartridge securely into the cart machine. Your finger is poised above the start button. When you press it, you'll be making a definitive statement about your radio station. That's because the cart contains one of your jingles; your station's audio signature.

Will the jingle reflect your image in the best possible way? Will it have the sound you want? You know it will if your ID's come from JAM Creative Productions. We're jingle specialists. And for the past couple of weeks, we've been giving you tips on how to get exactly the kind of package you need.

The Session

Last time we described the steps leading up to the actual recording session for your jingle package. By this point you've decided exactly what you want your jingles to sound like. We've worked together on the lyrics. And we've scheduled just the right singers to create the vocal style you're after. All the music has been carefully written out ahead of time. Now it's time to sit back, relax, and let the magic happen.

Although you are certainly welcome to attend the recording session, we find that most of our clients don't feel it's necessary. If the lyrics and special instructions have been thoroughly discussed and documented prior to the session, everything will go smoothly.

After your jingles are sung, there is still much work to be done. Your jingles have been recorded on a 24-track master tape. They must now be "mixed". This is when the volume of the music track, singers, effects, and so on, are all set to form the final product which is recorded on a regular stereo or mono tape for you to use. We give a lot of attention to the mixing process because it really determines what your package will sound like. In the case of a custom package, it is not uncommon for the mixing to take several hours per cut. Syndicated packages go somewhat faster, but as a rule it still takes about as long to mix each jingle as it did to sing it. So if we've just spent 4 hours singing for you, there's at least another 4 hours of work left to do.

Fond Memories

Perhaps you or your GM remember cutting jingles somewhere in Dallas 10 or 15 years ago. The mixing process probably seemed shorter than what we've described. But consider the fact that almost everything was MONO back then. Stereo takes longer, because we have to insure that each mix will sound perfect in mono as well as stereo. Also consider that years ago if you ordered, say, 10 cuts that's exactly what you got ... 10 cuts. But when JAM began, we pioneered the concept of giving you several alternate mixes and the acappellas from each cut, whenever possible. It's our way of giving you more to work with on the air and in production. And it means you get more for your money. But remember, it takes more time to do.

When the mixdown is complete, your master spends several hours in our editing room. That's where we leader the individual cuts to make sure they start "clean". This makes it easier to work with the tape when you transfer the jingles to carts. We also make an extra copy of the package for you (so you can refer to it without having to put wear and tear on your valuable master), and a safety copy for us to keep (in case you lose or damage the master somehow.)

Finally, we provide you with a neat master tape log sheet. Now your package is ready to hit the air! We hope you'll look back at your JAM experience fondly, and be looking forward to your next package.

The Future of Jingles

Every now and then we read about someone making a prediction about the future of jingles. But the views of the jingle producers are hardly ever given as much coverage. Obviously, we have a vested interest in the future of our own industry. But we'd like to share our thoughts on the subject with you. And we're not going to stretch the truth to make our point ... We don't have to.

For years we've heard people say that "jingles are in" or "jingles are out". And for all those years our business has *increased* steadily. The

self-proclaimed experts have had their say, but it hasn't affected what the majority of programmers have elected to do. Jingles have *always* been an important part of modern radio. Their style and lyric content certainly change with the times, as they should. But the practice of using jingles as an effective method for identification is here to stay.

Another thing that mystifies us is when someone complains that jingle packages are "cranked out" in an assembly line manner. If you've read our description of how ID's are made, then you now know that it's *impossible* to mass-produce them. No one can walk up to a machine, pull a lever, and have your jingle package fall out. Instead, every cut of every package is individually written, recorded, and mixed for every station. They are hand made. One at a time. And like any hand made item, we tailor the product to fit the customer.

Our final point is directed to anyone who thinks that jingles have lost their creativity. We obviously disagree; JAM is constantly experimenting with new ideas designed to get your message across. But do remember this: the jingle packages which are on the air today are a direct reflection of what radio wants. (Just like the music you play is a reflection of what your listeners want.) We produce what our clients want to hear. So if you want to hear something different ... something new ... just tell us. Being creative is fun. And, more importantly, it's what keeps the medium alive.

Looking Ahead

We know that in a competitive market situation you need great sounding product, and you need it quickly. That's why JAM will be investing over \$2 million in the construction of a new studio/office complex later this year. Not only will it be a new home for the company, it will contain 2 of the most modern state-of-the-art recording studios in the country.

But one thing will never change: Our continuing commitment to finding new and exciting ways to make your station's image sparkle.

We'd be interested in your comments or questions about this series.

JAM
PRODUCTIONS®

4631 Insurance Lane • Dallas, Texas 75205 • Phone (214) 526-7080

RATINGS

Fall '85 Arbitron Advances, 12 +

Seattle

KIRO Stronger; KOMO Adds Two; KLSY-FM, KMGI Also Score Solid A/C Gains; KING-FM Enjoys Big Book

	Summer '85	Fall '85
KIRO (N/T)	10.1	10.9
KOMO (AC)	6.3	8.3
KUBE (CHR)	6.9	6.8
KISW (AOR)	7.3	6.2
KBRD (B/EZ)	4.8	5.1
KIXI (BBnd)	5.1	5.0
KSEA (B/EZ)	4.5	5.0
KMPS-FM (Ctry)	4.3	4.5
KLSY-FM (AC)	2.9	4.4
KING-FM (Clas)	2.5	3.9
KPLZ (CHR)	4.7	3.8
KMGJ (AC)	2.5	3.6
KNBQ (CHR)	3.1	3.3
KRPM (Ctry)	3.8	2.8
KZOK (AOR)	2.6	2.2
KEZX (AOR)	1.6	1.9
KJR (AC)	1.8	1.9
KMPS (Ctry)	2.4	1.9
KVI (Gold)	2.3	1.8
KCMS (Rel)	2.6	1.6
KING (News)	1.8	1.4
KIXI-FM (AC)	1.5	1.2
KQKT (AC)	.9	1.2
KHIT (Ctry)	1.9	1.0
KKFX (B/U)	1.6	1.0

New Orleans

Leaders Down But Still Dominate; WLTS Sweeps Into Third; Talkers Up; WAJY, WNOE-FM Climb; WWIW Doubles

	Spring '85	Fall '85
WYLD-FM (B/U)	16.8	14.7
WEZB (CHR)	12.4	10.5
WLTS (AC)	4.9	7.2
WQUE-FM (CHR)	8.0	6.9
WBYU (B/EZ)	5.9	6.2
WRNO (CHR)	6.1	6.2
WWL (N/T)	5.6	6.2
WBOK (Rel)	5.7	5.9
WAJY (AC)	4.5	5.3
WNOE-FM (Ctry)	4.2	4.8
WSMB (Talk)	4.0	4.4
WYLD (B/U)	3.0	3.1
WWIW (BBnd)	1.3	2.5
WTIX (AC)	3.6	2.4
WNOE (Ctry)	3.2	2.3
WYAT (Gold)	1.3	1.7

Providence-Warwick-Pawtucket

WLKW-FM Solid In First; WWLI Up Four For A/C Lead; WHJJ Up; WBRU, WERI-FM Surge

	Spring '85	Fall '85
WLKW-FM (B/EZ)	12.6	12.5
WPRO-FM (CHR)	11.6	9.3
WHJY (AOR)	9.8	9.2
WWLI (AC)	3.2	7.2
WHJJ (N/T)	6.4	7.0
WPRO (AC)	7.4	7.0
WBRU (AOR)	2.9	4.2
WERI-FM (CHR)	2.8	3.9
WMYS (AC)	3.0	3.1
WSNE (AC)	4.4	2.7
WBSM (Talk)	2.7	1.9
WEAN (B/EZ)	2.2	1.9
WBON (AOR)	1.2	1.6
WLKW (BBnd)	2.1	1.5
WHIM (Ctry)	1.6	1.4
WXKS-FM (CHR)	1.9	1.4
WBZ (AC)	1.2	1.3
WARA (AC)	.6	1.0
WHTT (CHR)	1.0	1.0

Cincinnati

WKRQ Strong Leader; WWEZ Scores Double Figures; WEBN Up; WUBE Nearly Doubles

	Spring '85	Fall '85
WKRQ (CHR)	10.6	11.3
WWEZ (B/EZ)	9.4	10.5
WEBN (AOR)	7.4	8.2
WLW (AC)	10.3	7.8
WUBE (Ctry)	4.2	7.8
WLKY (N/T)	5.5	7.2
WKRC (AC)	9.6	6.8
WBLZ (B/U)	6.3	6.6
WRRM (AC)	6.6	6.2
WLLT (AC)	5.1	4.2
WSKS (AOR)	2.8	2.9
WCIN (B/U)	2.3	2.6
WWNK-FM (AC)*	—	2.5
WDJO (Gold)	1.9	1.6

*Formerly WKXF (Ctry)

Milwaukee-Racine

WTMJ Down But Leads; WQFM Now Second; WKTI In Solid Move; WOKY, WISN Strong; WLTO Doubles, Country B/U Up

	Spring '85	Fall '85
WTMJ (AC)	12.3	9.7
WQFM (AOR)	8.2	8.4
WKTI (CHR)	7.4	8.3
WEZW (B/EZ)	8.7	8.1
WOKY (BBnd)	6.7	7.9
WLUM (B/U)	5.6	6.4
WISN (AC)	3.5	5.0
WMIL (Ctry)	4.1	4.6
WLTO (AC)	1.9	4.1
WBCS-FM (Ctry)	3.2	4.0
WMYX (AC)	4.6	3.3
WEMP (Gold)	3.6	2.8
WNOV (B/U)	2.0	2.7
WMGF (AC)	3.6	2.4
WZIU-FM (CHR)	4.0	2.4
WFMR (Clas)	1.6	2.2
WRKR-FM (CHR)	1.4	1.6
WGN (Talk)	.8	1.5

Miami

WLYF Down But Lead Widens; WAXY Leads A/C's; WEDR Makes Strong Move; WCMQ-FM Doubles

	Spring '85	Fall '85
WLYF (B/EZ)	8.1	7.4
WQBA (Span)	5.7	5.7
WSHE (AOR)	6.3	5.6
WHYI (CHR)	7.3	5.1
WAXY (AC)	2.7	4.3
WEDR (B/U)	3.5	4.2
WJQY (AC)	4.0	4.2
WCMQ-FM (Span)	2.0	4.0
WHQT (B/U)	3.9	3.9
WNWS (Talk)	3.3	3.9
WINZ-FM (CHR)	5.2	3.5
WINZ (N/T)	3.5	3.4
WKOS (Ctry)	3.1	3.4
WIOD (N/T)	3.4	3.3
WLVE (AC)	3.2	2.9
WRHC (Span)	3.1	2.9
WCMQ (Span)	2.7	2.5
WAIA (AC)	2.6	2.3
WQBA-FM (Span)	2.3	2.2
WTMI (Clas)	2.6	2.2
WCJX (CHR)	—	2.0
WAQI* (N/T)	1.8	1.8
WMXJ (CHR)	1.3	1.8
WSUA (Span)	1.0	1.8
WCN (Span)	2.8	1.7
WKAT (BBnd)	1.2	1.6
WQAM (Ctry)	.9	1.4
WFTL (AC)	1.0	1.3
WMBM (Rel)	1.6	1.0

*Formerly WGBS

Minneapolis

WCCO Off Four, Still Champ; KSTP-FM Back To Double Figures; KQRS Adds Two In Third; KEEY, KSTP, KJJO Climb

	Spring '85	Fall '85
WCCO (AC)	22.5	18.5
KSTP-FM (AC)	9.9	10.4
KQRS-AM & FM (AOR)	7.1	9.0

	Spring '85	Fall '85
WLWL (CHR)	9.4	8.6
WAYL (B/EZ)	7.0	7.0
KEEY (Ctry)	5.2	6.1
KDWB-FM (CHR)	7.0	5.5
KSTP (Talk)	2.7	4.0
WLTE (AC)	3.7	3.8
WDGY (Ctry)	3.3	3.3
KJJO (Gold)	2.3	3.2
KTCZ (AOR)	4.2	2.7
KMGW (AC)	2.1	2.0
KLBB (BBnd)	1.6	1.5
KDWB (CHR)	.9	1.0

For The Record

Corrections and additions to last week's advance ratings information: In Baltimore, **WYST-FM** actually went 3.3 to 3.2, not 1.2-3.2 as printed. **KHIT/Seattle** is CHR, not Country; **WHTX/Pittsburgh** is A/C, not CHR; and **WWCL/Pitts-**

burgh was listed mistakenly as **WWOL**. Four stations achieving a one share were omitted from the New York figures; they are: **WBLI (CHR)** .8-1.0; **WMCA (Talk)** 1.0-1.0; **WPAT (B/EZ)** 1.5-1.0; **WWRL (Rel)** 1.0-1.0.

Can You Wake Up America's Finest City?



KS 103FM
HOT HITS!

GANNETT
A WORLD OF DIFFERENT VOICES
WHERE FREEDOM SPEAKS

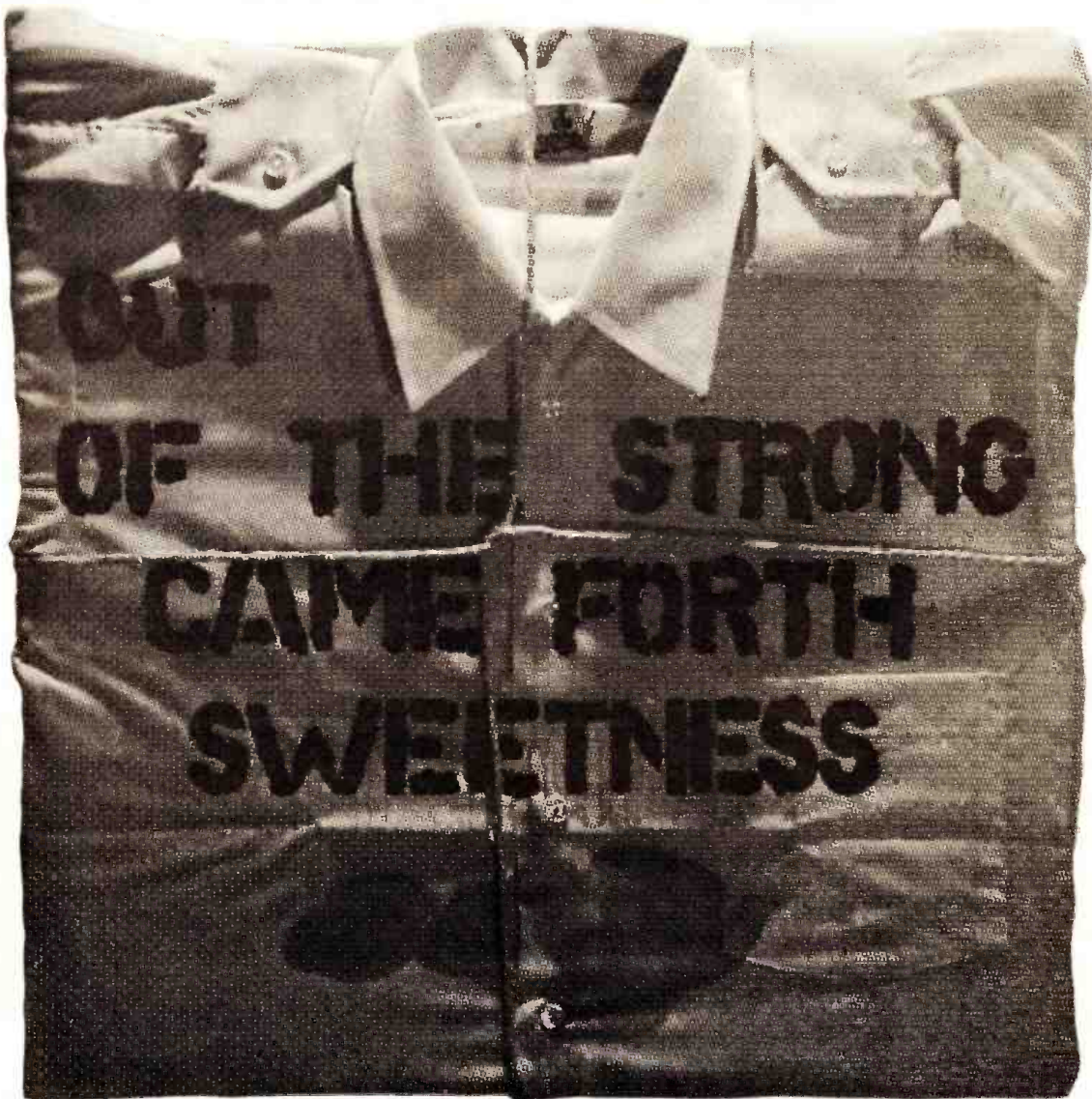
KS-103, San Diego's #1 CHR station, is searching for top-notch wakeup talent. The person or persons we select must possess the ability to think funny 24 hours a day and communicate that humor in a warm, relatable way to our target demographic audience. Must also possess a complete dedication to the station and the team concept of winning. In return, we'll give you a long term commitment and the promotional support necessary to dominate in one of the nation's most competitive markets.

No matter where you are now, if you're a **WINNER**, we want to hear from you. After all, we're a member of the Gannett family and we're used to **WINNING!**

Cassette & Resume to: KS-103, Dave Parks, VP/Operations, 3180 University Ave., San Diego, CA 92104 (No phone calls please!)

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SCRITTI POLITTI



"Wood Beez (Pray Like Aretha Franklin)" 7-28811

Produced by Arif Mardin
The New Single
From Cupid & Psyche 85
1/4-25302

Management: Bob Last
for Partisan Management Ltd.

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REED BUNZEL

NETWORKS/PROGRAM SUPPLIERS

PEACE CELEBRATION

Tribute Fit For A King

This Monday (1-20) marks the first recognition of Dr. Martin Luther King Jr.'s birthday as a federal holiday — nearly 18 years following his assassination on the balcony of a Memphis motel. Over the last two decades numerous attempts were made to recognize the Nobel prize-winning peace activist for his civil rights accomplishments, but all efforts fell short until 1983. That August the House of Representatives voted to designate the third Monday of January in honor of Dr. King, and the Senate followed with a similar vote in October. President Reagan signed the legislation into law the following month.

Men and women of all races and religions across the country (and around the world) will be celebrating January 20 (five days after King's real birthday) as a day to mark the peaceful coexistence of all people. As part of this event radio stations nationwide are circling the date on their calendars (see Black/Urban, this issue), while several radio networks are gearing up for a tribute worthy of a king.

man being who did great things for humanity, but the show exposes his frailties as well as his great strengths. When a great man dies, the legend tends to become larger than the person. What this show aims to do is remind people just what kind of person Dr. King really was."

The King Legacy

As part of this year's recognition, the NBC Radio Network produced

King: A Musical Tribute

Burbank-based Syndicate It has been distributing its three-hour tribute to Martin Luther King since January 1983. "King: A Musical Tribute" is a music/interview/actuality program dealing with King's life and times, hosted by Brock Peters, and is updated on an annual basis to adapt to changing times. This year, however, additional segments which deal specifically with the holiday were introduced to mark the celebration. Included in the new material are comments from children who weren't even born at the time of King's death, and reactions of some of those individuals who were instrumental in getting the holiday legislation passed. Also available is "King: Countdown To The Holiday," 15 vignettes excerpted from the program and scheduled to run during the past three weeks.

Syndicate It President Bob Dockery says the show is "a good blend of music and story," citing the interwoven music and narration. "The music was specifically chosen to relate to the things that Dr. King was writing about at the time. For instance, he gives a speech about blacks and whites living together like the keyboard of life, which obviously led into Paul McCartney's and Stevie Wonder's 'Ebony and Ivory.' We like to think of it as the type of program people sit down to listen to and don't get up again until it's over. They can laugh, cry, and learn."

Still, Dockery is quick to point out that the show does not idolize King. We don't try to elevate the man to a stature that is higher than human," he explains. "He was a hu-

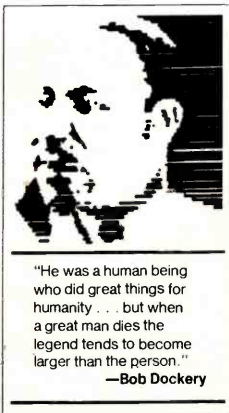
Westwood, Selkirk Form WW1/Canada

Westwood One and Selkirk Broadcasting have announced the formation of Westwood One/Canada. This new Toronto-based adjunct of WW1 International will market and distribute the entire catalog of Westwood programs, as well as all syndicated programming carried by newly-acquired Mutual Broadcasting System. Heading up the new division as VP/GM is A. John Rourke, long-time Canadian broadcaster and syndicator.

Selkirk President Ken Baker said, "We are delighted with our new association with Westwood One, and we expect Westwood One/Canada to follow their dramatic trend and become Canada's most dynamic distributor of first-class radio programs and specials."

Westwood One Chairman Norm Pattiz commented, "The establishment of Westwood One/Canada represents a significant commitment to having our programs and specials reach the greatest number of people throughout Canada. The reputation and professionalism of Selkirk is second to none and we look forward to a long, mutually-rewarding partnership."

For more information call (213) 204-5000.



"He was a human being who did great things for humanity... but when a great man dies the legend tends to become larger than the person."

—Bob Dockery

"The Legacy Of Martin Luther King Jr.," a special five-part Newsline Extra feature. The week-long program looks at Dr. King's civil rights efforts and focuses on how that work impacts on Americans today. It includes comments from Rev. Jesse Jackson and Stevie Wonder, "man-on-the-street" reports, as well as interviews with political analyst Linda Williams and NBC reporter Chuck Quinn. "Legacy" also recollects some of the individuals who were a

part of King's organization, including Jesse Jackson and former UN Ambassador/Atlanta Mayor Andrew Young.

New York King Project

On a much different front, Narwood Productions has produced a series of "King" PSAs and special programs for the state of New York. Late last year the New York State Martin Luther King Jr. Commission contracted with Narwood to develop a package of vignettes commemorating King's birth and highlighting his civil rights accomplishments. The programming was distributed earlier this month to all commercial and non-commercial radio stations in the state, and tentative plans called for possible distribution to stations around the country as well.

Narwood VP/Programming Ellen Silver says the company was contacted in early November and asked to produce the program. The result: A record album containing short segments featuring artists, public officials, and journalists speaking candidly on King's many contributions. She explains, "We produced a variety of short PSAs, ranging from 30 seconds to over two minutes. These pieces include comments from Bob Seger, Geraldo Rivera, Philip Bailey, Clarence Clemons, Richard Page, and Peter, Paul and Mary.

We also produced some longer segments built around the 'I Have A Dream' and 'I Have Been To The Mountaintop' speeches, which include excerpts of King's most memorable speeches and allow for stations to edit them into shorter pieces."

Narwood also produced a number of man-on-the-street interviews, eliciting memories from a broad range of people. Silver continues: "We talked with the old, the young, children, fishermen, all kinds of people who gave off-the-cuff remarks that even the best writer couldn't possibly think of. It just shows that almost everybody was in some way touched by what Dr. King did and what he meant."

United Stations Lands Lander

United Stations last weekend (1/11-12) launched the latest addition to its program line-up: "John Lander's Hit Music USA." The four-hour weekly program will feature the blend of music and comedy perpetrated daily by Landers at KKBQ/Houston's Q-Zoo, and is available on a barter basis to stations in the top 170 markets.



John Lander

"Hit Music USA" will combine virtually all the elements that contribute to Lander's success in the Houston "Zoo," including characters such as Dr. Fraud, Rosa the Hairdresser, Mr. Potato Head, and Timmy the Paper Boy. The "Weird World Of News," trivia information, concert calendars, and toll-free audience participation (1-800-DINGBAT) round out the show's features.

The program is written by Lander and David Krolin, and US Exec. VP Ed Salamon will serve as executive producer. Call (212) 575-6100 for further details.

Kenny Rogers To Host AC/CHR Grammy Show

MJI Broadcasting and Goodphone Communications have announced that RCA recording artist Kenny Rogers has been named to host the AC/CHR version of the 28th annual Grammy Awards specials. MJI and Goodphone are producing a series of nine format-specific programs (sanctioned by the National Academy of Recording Arts and Sciences) targeted to AOR, Country, Black, Jazz, Spanish, Classical, Nostalgia, Talk, and AC/CHR stations. In past years only one "official" radio special has been produced.

Rogers, who is also host of the Grammy Awards ceremony February 25, said, "I first hosted the Grammy Awards in 1980. These awards are particularly meaningful for every nominee and winner because they represent peer recognition, which is something every artist needs and wants. I'm

particularly glad to host the Grammy radio show because radio remains the single most effective vehicle for reaching the public with your music. Without radio no one would even hear the records nominated on Grammy night."

MJI President Josh Feigenbaum commented, "The Grammys cover a wide spectrum of music, and because of that — and because radio is such a vertical medium — each area of music has its own format. For this reason we are looking for hosts who fit the audience we're targeting. It's a very exciting proposition to get the most interesting and noteworthy artists for these shows, and we're thrilled to be associated with Kenny Rogers."

The nine radio specials are produced in cooperation with NARAS. Call (212) 245-5010 for further details.

**MJI
Broadcasting
Presents—
The News
About The
Grammys
From Start to Finish.**



MJI Broadcasting brings you everything you ever wanted to know about the Grammys! Your listeners can hear it first! With an exciting pre-Grammy show, chock-full of news and interviews! Pick one of our 9, two-hour shows specially produced to fit your format! AOR, Pop—including AC/CHR, Country, R&B, Jazz, Classical, Spanish Language, and News-Talk! Take a look at the year in music with our special in-depth coverage of the Grammy nominees!

And, when the Grammys are over, the fun just begins!

After the show, MJI Broadcasting is *live*, backstage at the Shrine Auditorium! Bringing you the very first, most exclusive look at the winners of the 28th Annual Grammy Awards! Before the press! Before TV! Your listeners get it first! A rare, insiders look at the Grammys and their winners!

Want news about the Grammys? From start to finish, MJI Broadcasting has it all.

For further information call:
MJI Broadcasting Affiliate Relations
(212) 245-5010

Produced in conjunction with Goodphone Communications and N.A.R.A.S.



666 Fifth Avenue, New York, NY 10103 Telephone (212) 245-5010

January 20-24

MUSIC FEATURES

The Week Of

January 27-31

American Music Magazine (USP)
With Rick Dees (USP)
 Cars (1/27)
 David Foster (1/28)
 Pat Benatar (1/29)
 Rocky IV soundtrack (1/30)
 Animation (1/31)

Country Calendar (CW)
 Chance (1/27)
 Patsy Bruce (1/28)
 Con Hunley (1/29)
 Marie Osmond (1/30)
 T.G. Sheppard (1/31)

Country Today (MJJ)
 Juice Newton

Earth News (WO)
 Marlin Sreen "Babies Having Babies" Danny
 Gover/Rae Dawn Cheng/Akousai Busa

Line One (WO)
 Little Steven Van Zandt

Live From Gilley's (WO)
 Asleep At The Wheel

Off The Record (WO)
 Pete Townshend Asia/Weng Chung

Off The Record Special (WO)
 Night Ranger

Pop Concert (WO)
 Dan Fogelberg

Shootin' The Breeze (WO)
 9/9 Jays/Maunce White

Solid Gold Country (US)
 Stars in the news (1/27)
 Truckin' favorites (1/28)
 Rate Van Hoy (1/29)
 Feature year 1979 (1/30)
 Bellamy Brothers (1/31)

Special Edition (WO)
 Shes E

Star Trak (WO)
 Rush/Jellybean/ Benitez/Sade

The Weekend

January 25-26

American Eagle (DIR)
 Gary Morris

The Countdown (WO)
 Maurice White/Fuli Force

Country Closeup (NP)
 Larry Butler

Dick Clark's Rock, Roll & Remember (USP)
 Jackson Five

Dr. Demento (WO)
 Weird this & that

Don & Daanna On Blecker Street (CB)
 Filmore nights

Entertainment Coast-To-Coast (CBSR)
 John Cougar Melencamp/Tommy Lee
 Jones/Danny Thomas

Future Hits (WO)
 Arcadia/John Cougar Melencamp

Gary Owens' Supertracks (CRN)
 John Phillips

Great Sounds (USP)
 Johnny Mathis

Jazz Show (NBCE)
 Wayne Shorter

King Biscuit Flower Hour (DIR)
 Pete Townshend Pt. 2

Metalshop (MJJ)
 Ozzy Osbourne

Musical! (WO)
 Gordon MacRae "Flower Drum Song"/Tony-winning actors

Pioneers In Music (DIR)
 Jethro Tull

Playback (SI)
 Featured year: 1980

Powercuts (GSN)
 Pete Townshend/Alan Parsons

Profile '86 (NBCE)
 Loverboy

Rick Dees Weekly Top 40 (USP)
 Ta Mara & The Seen

Rock Chronicles (WO)
 Nile Rodgers/Peter Wolf/Drimys/John Whitey

Rock Of The World (BRE)
 Elton John/Bryan Adams

Rock Reunion (BRE)
 Roger Daltrey

Rock Superstars (BRE)
 Steve Nicks/Pat Benatar

Rock Week (WO)
 Mr. Mister

Sassy Stars Of Rock & Roll (DIR)
 Sting live (1/26)

Scott Muni's Ticket To Ride (WO)
 Three favorite songs countdown Pt. 2

Scott Shannon's Rockin' America Countdown (WO)
 Cars/Scott Pollitt

Solid Gold Saturday Night (US)
 Great girl groups (1/25)

Street Beat (BRE)
 Lionel Richie/Morris Day

That's Love (WO)
 Survivor/Donna Dixon/Tina Turner

Top 30 USA (CBSE)
 Beatles' greatest solo hits

Weekly Country Music Countdown (USP)
 Belamy Brothers

GENERAL INFORMATION

Ed Busch Talk Show (AP)
 Medical tests/Democratic party (1/18)
 International bankers/parents Anne Burford (1/19)

Computer Program (PRN)
 Software for children/top computers/micros/compatibility standards

News Blimp (PRN)
 Supermoms give up/Superman/masochism/mail-order martial arts:tax-free frequent flyers

Newsline Extra (NBC)
 Once in a lifetime: Haley's Comet

Sound Advice (PRN)
 Direct-to-disc/digital sound/time delay/tricky timing

Sporting News Report (CW)
 Bob Trumpy/Johnny Unitas/Gerry Faust/Grete Watz/Marty Glickman

Sports Flashback (CW)
 Super Bowl V/Vince Lombardi's final game/Miami's perfect season:1976 NFL MVP

Waldenbooks Review (WO)
 Dr. Robert Schuller/Alan King/The Last Nazi/Anne Tyler

COMEDY

Comedy Show With Dick Cavett (CW)
 Coos & Criminas
Daily Feed (DCA)
 Max tax table/Columbia rams Challenger/ Reagan press conference/star wars update/the last to know

Laugh Machine (PRN)
 Steven Wright/Robert Klein/Rodney Dangerfield/Pat Paulsen/Bickersons/Alan Sherman

National Lampoon's True Facts (SLP)
 Bus fuss/what's up your nose/nice dice/babyface/monkeys don't see, monkeys don't do

Party Drop-Ins (ASR)
 Liberty soap/party training/party channel surprise/prize and sever/releif

Radio Hotline (ASR)
 Sit the Ares/are you/you give me a headache/tubbles the clown/environmental compression

Stevens & Grdnic's Comedy Drop-Ins (ASR)
 Don't miss this movie/live-in lover/funny school/deception/hitchhikers

United States Of America (ASR)
 In sounds from way out/green & yellow/public domain/USRR band/Eddie Peabody 65

PRODUCTION VALUES

Everyone talks about it. No compromise promos. Breathtaking logos. Sounds that capture the mind. For most radio stations it's just been talk. But for the leaders, it's been action. STARFIRE™, VOICE TECH™, and ROCK TRAX™, have revolutionized major market production values for stations like Z-93, WHYT, WMMR, WBBM-FM, WQXI, WAPP, KMET, Q107, WOVE, WSHE, WCAU-FM, KBPI, KZZP, KYYS, WNEW-FM, Y108, WZOU, B-97, WNOR-FM, B104, WLUP, WZPL, WTIC-FM, WHRK, KWSS, WLWQ, B-95, KOME, Hot 105, KAFM, WQFM, KQRS, KHIT, WCMF, KAY107, KDLZ, WHJY, Y106, KPOP-FM, WBAB, KOMP, WRAL, KQKT, KWFM, CIRK, CKMF, CHFM, SAFM, and many more. To find out what high production values are all about, all you have to do is listen to a demo of ROCK TRAX™, VOICE TECH™, or STARFIRE™.

BROWN BAG PRODUCTIONS

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 ENGLEWOOD COLO. 80110
 (303) 756-9949



NETWORKS/PROGRAM SUPPLIERS 8/21/84

ABC = ABC Direction Net (213) 887-7777 IN - Interview (213) 852-8710 PRN = Progressive Radio Network (212) 585-9400
 AP = Associated Press (202) 955-7200 LBP = Lee Bailey Prod. (213) 256-2778 PIA = Public Interest Affairs (312) 943-8588
 ASR = All Star Radio (213) 850-1198 LW = London Waveshield (814) 951-7500
 BRE = Barnett Robbins (818) 788-2331 MBS = Mutual Broadcasting (703) 525-2200 RBS = Radio Broadcasters (213) 686-2350
 CB = Continuum Broadcasting (212) 580-9235 SRS = Standard Broadcast (213) 316-1666
 CBS = CBS Radio (212) 975-4321 SLP = Satellite Production (213) 965-5010 US = Synboom (415) 380-1761
 CBSN = CBS Radio Radio (212) 975-4321 SPS = Synspace II (818) 841-9300
 CRE = Creative Radio Shows (818) 787-0410 SRS-OR22 = Steve Lehman Productions (213) 467-2348
 CW = Clayton Webster (314) 728-0906 NBCR = NBC Radio Entertainment (212) TRAM = Transair (213) 460-6383
 DCA = DC Radio (202) 638-4222 684-4444 US = The United Stations (703) 556-2870
 DIR = Dirf Broadcasting (213) 371-0550 NP = Nanowood Productions (212) 752-3220 WBN = Westback Radio Network (213) 806-1888
 GSN = Globe Satellite Net (818) 806-1888 NSBA = NSBA Network (213) 306-6009 WO = Westwood One (213) 204-5000

WEARABLE

PREMIUMS

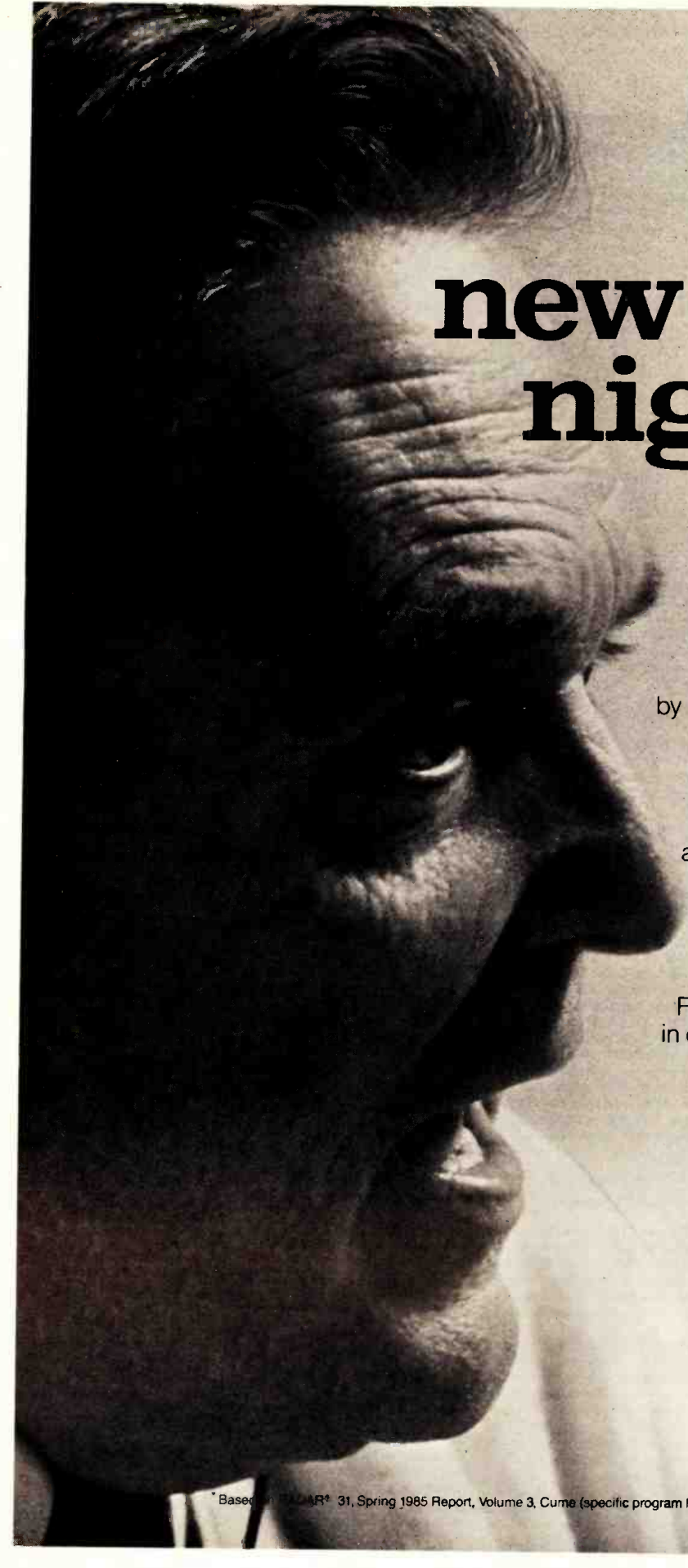
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Cash in on the new king of nighttime talk radio

Talknet's Bruce Williams is now heard by more people coast-to-coast than any other nighttime talk show host.* Why is he #1?

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Talknet

FROM NBC RADIO

Based on NABAR 31, Spring 1985 Report, Volume 3, Cumulative (specific program hours).



HARVEY MEDNICK

THE PROMOTION READER

A Look At Some New Books

I'd like to introduce you to a pair of useful new NAB publications which may serve as idea-starters/clarifiers as we get rolling in '86.

The first is Book III in NAB Radio's "Guidelines" series. Just in case you're not familiar with the series, this book is the sequel to NAB's 1981 publication "Guidelines for Radio: Promotion," and is compiled from the best promotion-related articles in NAB's RadioActive magazine. This new NAB "Guidelines" volume also contains some of the best ideas to come out of its AM Seminars, as well as never-before-printed transcripts of the highly successful "idea exchange" session at the last two NAB annual conventions.

An Outstanding Mix

High marks should go to NAB and particularly RadioActive Edi-

tor James Dawson for their thoughtfulness in repackaging eminently useful articles out of four years' worth of magazine issues. The volume is divided into eight sections, ranging from the already-mentioned idea exchange to the basics of promotion, station events, community service, jingles, TV, outdoor and print. It's a very handy primer for the new promotion person and also serves to reinforce how diversified and multifaceted a qualified promotion director is to station management.

In most cases the articles are authored by experts in the field or people working at NAB member stations who are directly concerned with the topics they cover. It's

very much a "real world" handbook and even contains a poignant article by our own Reed Bunzel (formerly RadioActive's Editor) on WSNB/Allentown's attempt to counter hard times. Other recognizable names who've contributed to Guidelines include Chuck Blore, Jack McCoy and Bill Alfredo.

A Lot To See

Another great virtue of "Guidelines" is in the examples of successful promotions they offer, as well as photos of billboards, newspaper ads, bumper stickers, and station/print campaigns.

These examples offer you an opportunity to compare what you're doing with your peers and/or competitors and evaluate how well you're representing your station in the marketplace and industry. I'm particularly drawn to community-related promotions and found the articles on child ID/registration (KOMO/Seattle, KGO/San Francisco) and organizing a radiothon (WPKX-AM & FM/Washington) extremely useful and adaptable.

I recommend getting a copy for your station. This is another of those NAB publications that you don't have to be a member to purchase, although you do pay a premium for not being one.

A Long Look At Lotteries

The other NAB publication is its second edition on "Lotteries & Contests." Perhaps no other area of promotion is more demanding legally than that of lotteries and contests. This handbook has been prepared to assist broadcasters in avoiding the most common problems involved in contest construction, advertising, and execution. The 1985 version is an update of the valuable 1980 edition, and although most existing lottery laws have not changed, the current booklet reflects FCC rulings since the previous publication.

This booklet is written in an easily understood, semilegal manner with margin notes that summarize the contents. Another added plus is the bold margin checkmark which

signals an extremely important item, such as a summary paragraph, suggested safeguard, or checklist.

Examples Galore

Since the case study method has proven to be a most effective teaching method, the booklet contains no fewer than 59 lottery and 24 typical contest examples with accompanying legal analyses. You'll be hard-pressed to find a situation (or a variation of one) that isn't covered.

Here's one interesting situation which applies to the infamous treasure-hunt promotion:

A money draft is hidden in the township of Tamarack. To be eligible to compete, a contestant must purchase the sponsor's product, which contains a list of helpful clues. Other clues are broadcast over the air which aid the contestant in deciphering the puzzle. Is it a lottery?

Answer: Although the elements of prize and consideration are present, if a successful search actually requires a good measure of skill, the element of chance would seem to be eliminated and it would not be a lottery.

Contests Are Covered Completely

Since lotteries begat contests, once you have determined that what you have promotionally planned is not a lottery, you only have to overlay the criteria outlined in Part Two of the booklet. The focus, from a contest perspective, is on avoiding the three key danger zones:

- Misleading contests
• Contests adversely affecting the public interest
• Rigged contests.

As in the lottery section, each area is carefully covered in the same, easily understood manner, complete with appropriate margin notes. To reinforce the usefulness of the publication safeguards, checklists and even suggested copy are included. There's also a vitally important contest-file checklist which is virtually bulletproof when it comes to FCC complaints, whether they're threatened or actually made to the Commission.

A Handy Pair

My recommendation is to get both books. To order, call NAB Services at (800)368-5644. Both booklets are \$7.50 each for NAB members; \$15 for nonmembers.

Our thanks to NAB Services and their publications manager Hal Schneider for keeping promotion people informed and up to date.

DATELINES

1986

February 1-4

Radio Advertising Bureau's 6th Annual Managing Sales Conference
Amlac Airport Hotel, Dallas

February 2-5

National Religious Broadcasters' 43rd Annual Convention
Sheraton Washington, Washington, DC

March 6-8

Country Radio Broadcasters' 17th Annual Country Radio Seminar
Opryland Hotel, Nashville

April 9-13

Alpha Epsilon Rho, National Broadcasting Society's 44th Annual Convention
Sheraton Park Towers, Dallas

April 13-16

National Association of Broadcasters' 64th Annual Convention
Dallas Convention Center, Dallas

April 13-17

National Public Radio Annual Convention
Town and Country Hotel, San Diego

May 14-17

American Association of Advertising Agencies' Annual Meeting
Greenbriar, White Sulphur Springs, WV

May 21-25

American Women in Radio and Television's 35th Annual Convention
Westin Hotel Galleria, Dallas

June 11-15

Broadcast Promotion and Marketing Executives/Broadcast Designers Association's Annual Seminar
Loew's Anatole, Dallas

ONE YEAR AGO TODAY

- Bob Dunphy PD at WRFM/New York
• Clarke Brown VP/IGM of KSON-AM & FM/San Diego
• Michael Mayer PD at WRIF/Detroit
• Harold Childs President of Qwest
• Mark Steinmetz VP/IGM of KQRS-AM & FM/Minneapolis
• C.C. Matthews PD at KWJK/St. Louis
• Reid Reker PD at WMET/Chicago
• #1 CHR: "You're The Inspiration" - Chicago (WB)
• #1 A/C: "You're The Inspiration" - Chicago (WB) (2 wks)
• #1 B/U: "Mr. Telephone Man" - New Edition (MCA) (2 wks)
• #1 Country: "Make My Life With You" - Oak Ridge Boys (MCA)
• #1 AOR Track: "The Old Man Down..." - John Fogerty (WB) (2 wks)
• #1 LP: "Centerfield" - John Fogerty (WB)

FIVE YEARS AGO TODAY

- Scott Shannon OM at WRBQ-FM/Tampa
• Art Snow PD at KFJZ/Ft. Worth
• Edward Hardy GM of KLZ/Denver
• Marvin Rosenberg GM of KAZY/Denver
• #1 CHR: "The Tide Is High" - Blondie (Chrysalis)
• #1 A/C: "I Made It Through The Rain" - Barry Manilow (Arista) (2 wks)
• #1 B/U: "Heartbreak Hotel" - Jacksons (Epic)
• #1 Country: "9 To 5" - Dolly Parton (RCA)
• #1 LP: "The River" - Bruce Springsteen (Columbia) (10 wks)

TEN YEARS AGO TODAY

- Bob Siner VP/Advertising & Merchandising at MCA
• #1 CHR: "I Write The Songs" - Barry Manilow (Arista) (3 wks)
• #1 A/C: "Convoy" - C. W. McCall (MGM)
• #1 Country: "Sometimes" - Bill Anderson & Mary Lou Turner (MCA)
• #1 LP: "Hissing Of Summer Lawns" - Joni Mitchell (Asylum) (5 wks)

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HLC

BROADCAST JINGLES

When you need to stand above the others.

(213) 464-6333

DAN SEALS

BOOP!

Produced by Kyle Lehning

93 Q—added at 11 - 4

““ Bop is a smash in Houston. Huge phones and big sales. 11 to 4 speaks for itself. ””

KKBQ (93 Q)—John Lander P.D. /Atlanta

KRBE—Debut to #23

““ You can't call yourself a mass appeal station without playing this one. It's a hit, our #1 requested song. ””

Paul Christie P.D.—KRBE/Houston

““ The Dan Seals is a smash. We've sold over 22,000 singles, 16,500 albums and cassettes and it's exploding. ””

Jim Sinclair—Lieberman Enterprises/Dallas

““ Dan Seals is Top 30 on the pop sales chart with no CHR or A/C airplay. Once we get this airplay, it will be a Top 10 record. ””

David Coleman—Turtles Single Buyer/Atlanta

Q105 add 30	WSSX add	KQKQ add	WCGQ add	Z102 add 38
WKRZ-FM add	WOKI add	WFBG add	KISR add	WGLF add
WTLO add	BJ105 add	WZON add	KNOE-FM add	99KG add
WBBO add	Y106 add	WKSF add	WPFM on	WSPT add
KZZB add	WKZL add	WJAD add		



The Other Half Of Sales Training

By Jonathan Crawford

Each year, radio stations across the country spend thousands of dollars, as well as thousands of hours, on "Sales Training." Time, effort, and lots of money are channeled into video tapes, seminars, books, audio cassettes and consultants, with the intention of helping salespeople sell better and, it's hoped, sell more.

The weekly sales training session at most stations consists of discussing and reviewing subjects like "Prospecting and Qualifying New Business," "Selling Against Newspaper," and "Handling Objections." Every possible sales situation imaginable is acted out in a role-playing session and then analyzed. Salespeople are required to memorize each and every fact and figure in the RAB's Radio Fact Book.

"Learning about various product and service categories is the other half of sales training."

And to what end? Many of these "well-trained" salespeople end up knowing how to sell radio but not how to help a businessperson sell his product or service (which is what selling radio is all about). These "knowledgeable sales professionals" don't understand or know anything about the actual workings of their clients' businesses.

Learn About Client

Today, more and more sales managers are discovering that the

duct and service categories is the other half of sales training.

Here are some suggestions that will help your sales staff learn more about the various businesses they call on.

1. Start with product and service categories that are most likely to advertise on your station. Identify these categories and divide them among your sales staff. Assign

each of your salespeople the duty of becoming a "specialist" in their various categories. They will have the responsibility of learning everything possible about these businesses as well as teaching the rest of the sales staff about them.

2. Get your entire sales staff library cards. The public library is an abundant source of business information. The periodical section



Jonathan Crawford currently serves as VP/GSM of WMGF/Milwaukee. Prior to that he was an Account Executive with WLUP/Chicago and Des Moines outlets KGGO and KSO.



SUPERNET CARRIES ON — Following John Blair & Company's acquisition of Selcom and Torbet, it was announced that the Supernet Unwired Radio Network partnership (between Torbet, Masla, Selcom/RAR, and Eastman Radio) would continue its operations. On hand for the joint announcement were (l-r, seated) Masla Radio President Jack Masla, John Blair & Company Exec. VP/Radio Representation Division Barbara Crooks, and Eastman Radio President/CEO Jerry Schubert; (l-r, standing) Torbet Radio President Anthony Fasolino, Blair Radio President Charlie Colombo, and Selcom/RAR President Frank Oxarart.

for inviting specific clients and, once the meeting is over, he or she should prepare a typewritten report for distribution to other staff members.

4. Have each of your salespeople prepare a 20-30-word client vocabulary list, making sure to define each word. This word list will help your staff talk like their clients as well as learn to incorporate the words into their written presentations. As Chris Lytle, sales trainer/consultant for the Advisory Board, preaches, "Salespeople who use industry buzzwords come across as more informed."

"Many 'well-trained' salespeople end up knowing how to sell radio but not how to help a businessperson sell his product."



CLIENT TARGETS — During year-end staff meetings, RAB reviewed and approved target clients for its national and regional sales teams. Sharing opinions and ideas were (l-r, seated) VP/Eastern Sales Bud Heck, VP Midwest Sales George Walther, VP/West Coast Sales J. Ray Padden, RAB Board Chairman Dick Harris, Board Vice Chairman Jim Arcara, and VP/Detroit Sales Ray Avedian; (l-r, standing) West Coast Regional Director David Brandeburg, Midwest Regional Director John Dussling, RAB President Bill Stakelin, and VP/Southeast Regional Director Bob Weed.

usually contains numerous industry magazines that frequently contain marketing and advertising articles. Check the periodical index as well for past issues that may be of interest. Not only will these articles provide your staff with insight into their clients' businesses, but they make great direct mail pieces. Don't forget to make a copy of your station's product/service files.

Hold An Open Forum

3. Invite clients to an open-forum sales meeting once a week to discuss their specific industry. Assure them there'll be no radio pitch or pressure from your staff, just business-oriented marketing questions. It's a great PR move that usually flatters and impresses the client. Many clients will soon realize that your station is truly interested in helping them.

One word of caution, though. Some clients may not want to divulge specific information about their own business, so keep questions industry-oriented. Each salesperson should be responsible

The Competitive Edge

5. Have your salespeople spend some time (other than the sales call) at the client's business. It's amazing what can be learned on a Saturday morning at a car dealership or retail clothing store. Just talking to some of the dealer's salespeople or the retailer's clerks will teach a salesperson a lot.

6. Contact industry publications. Many trade magazines have research departments that are incredible information sources. A simple phone call to them will unlock the doors to a vast amount of demographic and marketing information. Also consider industry trade associations — they too often have research departments that can answer specific questions.

When planning your sales training strategy for this and coming years, consider "the other half" of sales training. The more informed your salespeople are about the business they call on, the greater your competitive edge will be in the radio revenue war.

"WHAT YOU NEED" IS THE NEW SINGLE FROM INXS



(7-89460)

From the album,
LISTEN LIKE THIEVES
(81277)

PRODUCED BY CHRIS THOMAS

Management: MMA Management, Chris Murphy/
Gary Grant



On Atlantic Records and Cassettes
© 1986 Atlantic Recording Corp. • Warner Communications Co.

R&R STREET TALK

What's the straight poop about the **CAP CITIES** Cocaine Canine Corps? Seems a memo posted on the bulletin board at CC-owned *Kansas City Times* regarding an impending "drug crackdown" on staffers had folks buzzing about company-wide use of drug-detecting dogs and sudden searches of company premises/vehicles. CC execs have now cited a "strict anti-drug policy" spelling out steps to eliminate "employee drug trafficking/use/possession in the workplace." While urging medical counsel for affected employees, officials have yet to discuss specific methods. Will dogs be sniffing around corporate HQ? Possibly, but rumors of planned urine tests have been denied.

WLS/CHICAGO has apparently had enough of suspended **STEVE DAHL & GARRY MEIER**'s negative tirades about their new midday airshift, as the controversial duo is not expected to return. Taking over 'LS's midday slot is **DON WADE**, while the "Steve & Garry Hot Line" (312-976-4242) alluded to the tandem's premiere at a different station (**WLUP?**) February 17. Said WLS OM **JOHN GEHRON**, "Our audience cume is bigger than their phone cume. We're simply not worried about what they have to say on the phone."

Meanwhile, **WLS-FM** is changing calls to **WYTZ** ("Z95") to establish that station's own identity. Arbitron should have a picnic trying to ascribe Z95 mentions from folks in Northern Illinois, who can already hear Chicago's **WMET** (95.5) and **WJPC** (95.0 kHz), as well as **ROCK 95/KENOSHA** and **Z95 (WZUU-FM)/MILWAUKEE**. By the way, **WZUU (AM)** is now programming **SMN**'s "Heart & Soul" format with new calls **WMVP**.

WINZ-AM & FM/MIAMI's VP/GM **STAN COHEN** is headed for station ownership, with details available soon. That means **GUY GANNETT** VP/Broadcasting **CHUCK SANDFORD** will manage the News/Talk-CHR combo on an interim basis until a new GM is selected.

KMGG wasn't the only L.A. station to make changes this week (see Page 3). Three-year staffer **RICH PIOMBINO** is out at **KMET/LOS ANGELES** after five months as PD . . . Down in Long Beach, **KNAC** has indeed switched from modern rock to hard-rock AOR, consulted by **JEFF POLLACK**.

BILL STAIRS has left the PD chair at **KZZU/SPOKANE** to become National PD for **CONSTANT COMMUNICATIONS**. No replacement for Bill as yet . . . And **KMEL/SAN FRANCISCO** Asst. PD **JACK SILVER** is out after five years with **CENTURY BROADCASTING**.

The official pronouncements are expected any day by **ATLANTIC** about **DANNY BUCH** and **DAVID FLEISCHMAN** having been elevated to Director/National Album Promotion and Co-Director/National Album Promotion, respectively. Not only that, look for new Director and Associate Director **CHR** promotion posts for **ANDREA GANIS** and **LISA VELASQUEZ** and a new VP title for **ARLINE GIDION**.

Who started the talk about former **KABC** personalities settling in at another L.A. station? Don't look for 'em at **KFI**, whose decision to add **LARRY KING** starting Feb. 1 sparked speculation that a Talk format was coming. But PD **STEVE LABEAU** reports that **KFI** has no such plan, noting that doing so would jeopardize the successful.combo sell with sister FM **KOST**.

After seven years as National Singles Promotion Manager, **SUSAN WAX** is leaving **RCA** January 24. Reach Susan at (212) 249-2669.

WYSP/PHILADELPHIA morning man **SCRUFF CONNORS** was suspended for one day without pay after playing **CHARLIE DANIELS**'s "In America" seven times in a row as part of an anti-Libyan bit. Unfortunately, it happened on a "No-Repeat Thursday," costing the station \$700 in guarantees to listeners.

So you want to join the Jan. 20 "simulplay" of Dr. **MARTIN LUTHER KING**'s "I Have A Dream Speech" but your station's not a network affiliate? Not too long ago, **MOTOWN** issued a 12" offering three speech excerpts (including the "Dream"); the flip side features **STEVIE WONDER** singing "Happy Birthday" to Dr. King. If you'd like a copy, contact Motown's Promotion Dept.: (213) 468-3500.

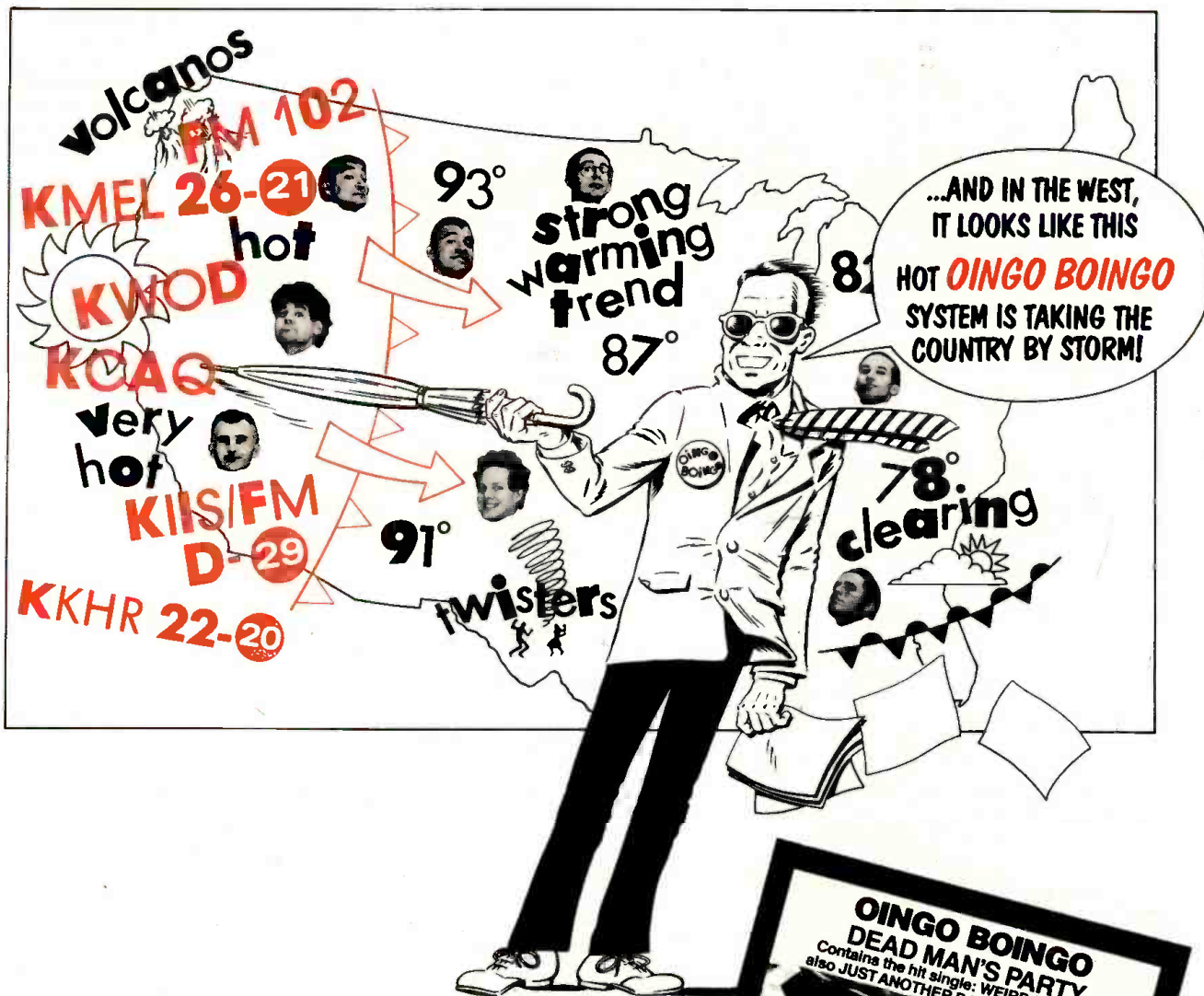
LBS RADIO VP/GM **STEVE SASLOW** has resigned, and taking over in an acting capacity is VP/Marketing **JACK REISENBACH**. **LBS Networks** President **PHIL HOWART** also told **R&R**, "We won't be going forward with all the shows we developed . . . why anybody'd expect that we would've is beyond me. Nobody bats 1,000 in program development."


CBS RADIO is celebrating the first annual Rock & Roll Hall Of Fame awards ceremony next Thursday (1-23) with a two-hour live broadcast from the Waldorf Astoria. Hosted by **WCBS-FM/NEW YORK** personality **NORM N. NITE**, the show will recap induction highlights and include some of the featured artists' music.

Continued on Page 34

B I O	TO	PROGRAM DIRECTORS	AIR DATE	SAT. FEB. 8	TIME	9:45 PM ET/PT
	FROM	WESTWOOD ONE	AREA CODE	213-204-5000	NUMBER	
M E S S A G E	"THE BEST OF FARM AID: AN AMERICAN EVENT"					
	EXCLUSIVE SIMULCAST WITH HBO!					
O	<input checked="" type="checkbox"/> FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY					

TODAY'S FORECAST:
"JUST ANOTHER DAY"
 IN THE WEST



FORECAST: SPREADING NATIONWIDE
OINGO BOINGO "JUST ANOTHER DAY"
 FROM "DEAD MAN'S PARTY"
OINGO BOINGO APPEARING IN CONCERT
 ON  **FEBRUARY 8, 1986**
 11:30 PM EST.



STREET TALK

Continued from Page 32



Lisa Glasberg

Now that men in radio have had their shot in *Playgirl* (see the February issue), check out GQ magazine, which has named **WNEW-FM/NEW YORK** News Director **LISA GLASBERG** one of America's "Most Eligible Women" in its February issue. Get to work, guys.

Happy to report that **MOE PRESKELL** has made a full recovery from brain surgery and is back on the phones at (305) 887-0279.

KFRC/SAN FRANCISCO is getting ready for its 20th anniversary as a CHR station. Former jocks and PDs should call **DAVE SHOLIN** at (415) 986-6100.

And it was 30 years ago when **WTAC/FLINT, MI** signed on the air as **MIKE JOSEPH's** first Top 40 station. He was PD then, and changed the name of his all-nighter to **J.P. McCARTHY**, now the morning master at **WJR/DETROIT**. Happy 30th, Mike.

Cheers to **BMI** President **ED CRAMER**, who's been reelected as President of the **BROADCAST PIONEERS**.

Time to install a tachometer on the revolving door at **KXX106/BIRMINGHAM**. Yep, **J.D. NORTH** was sacked after the down fall book, and he'd only been there since mid-August. That makes five PDs there in 18 months, probably a new industry record. However, whoever takes over next time may eventually land the post of VP/Programming for parent **SUNGROUP**. Contact VP/GM **JOHN BOWER** at (205) 591-7171.

In a major A&R restructuring at **MCA**, **STEVE MOIR** is the new National VP, **KATHY NELSON** becomes VP/Film Music, and **KAYTE HYMAN** steps in as East Coast Director.

BROADCAST PROPERTIES VP/Programming **SKIP BISHOP** is planning a Valentine's Day nationwide link-up of all stations (any format) using the handle "Kiss." The plan is to have a nationwide kiss take place at 7pm CST. Those interested in this super pucker-up should contact Skip at (409) 779-3272.

Not only is **STEVE POPOVICH** in the news for his PolyGram appointment (see Page 1), but he also coproduced an album nominated for a Grammy. Yes, it's "70 Years Of Hits" by polka legend **FRANK YANKOVIC**, contending for Best Polka Recording — a new category this year.

FOREIGNER bass player **RICK WILLS** has joined **WESTWOOD ONE** as Director/Talent Acquisition-East Coast, securing artists for WW1 programming. Wills insists his new "solo project" will not interfere with his band duties.

What's different in Dallas is **KDLZ's** all-women morning team. **LONNIE TAYLOR** (KMJQ/Houston) and **MD MICHELLE MADSION** host, **ALISA ROBINSON** handles news. The show's called "Storm At Sunrise," since the station does the "Quiet Storm" at night. Reporting great response, PD **KELLY McCANN** observed, "It's 1986. This should work very well."

Looks as if **KAREEM ABDUL-JABBAR's** first choice of a name for his record company ("Skyline") struck out. Scoop is that it'll now be called **CRANBERRY**, so you can get the "all-star jam" jokes ready. Seriously, though, **MCA** is handling distribution and the product emphasis will be jazz. The basketball star is expected to name an exec to run the label soon.

On the subject of **MCA**, that's apparently where **GREG MACK**, Asst. PD/MD of **KDAY/LOS ANGELES**, has a 12-inch deal for his group, **MIXMASTERS**.

Good with young talent? If you have solid A/C experience, **UNITED BROADCASTING** has an immediate need for a PD at **WINX/ROCKVILLE, MD**. T&R/calls ASAP to Nat'l PD **JACK BEACH**: (301) 652-7706.

For clarification, **EMI AMERICA's** newly-wedded **SHELLEY GREEN** has taken over National Video Promotion for the company. Her new husband, Michael, works in the motion picture industry.

Many promotions and new titles you used to see in Street Talk are now in "News In Brief," up on Page 9. In this way, we can get more in about each story, and include photos of more newsmakers each week.

The first new format for 1986 can be heard on **WHRS/WINCHESTER, KY**, installed without a hitch January 3. The new "Horseradio" is all about raising, selling, and especially racing horses, and is programmed to stirrup a following among leaders in the Central Kentucky equine industry. Where else would you find a Thoroughbred Assignment Editor? (OM **CHARLIE FOX**.) We've heard that this all-equest, all-the-time format will, if it's successful, be headed for saddlelite distribution.

WAXY/FT. LAUDERDALE morning man **GREG BUDELL** received a call last week from a listener last week who threatened to commit suicide unless he played "Sherry" by the **FOUR SEASONS** and **STEVE PERRY's** "Oh Sherrie." Greg obliged and managed to keep her on the phone while police tracked her down at a Miami Beach motel. Thanks to his actions, the listener was treated, and through his connections is headed for rehabilitation. Not bad for a day's work.

TALK TALK

"LIFE'S WHAT YOU MAKE IT"

CHR: WCAU-FM WKRZ-FM WBCN WSHS KBCO
KEGL WTLQ DC101 WLUP KROQ
KPLUS WZLD KTXQ WXRT 91X
Q100 WRQN KSRR WLVQ KFOG
K104 WHOT
WERZ KIKX
WRCK KCAO

... And Many More

AOR: TRACK 60

TALK TALK

From the forthcoming album, *The Colour of Spring*.
Produced by Tim Friese-Green.



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175/61 — 71%

ONE OF THE
MOST ADDED

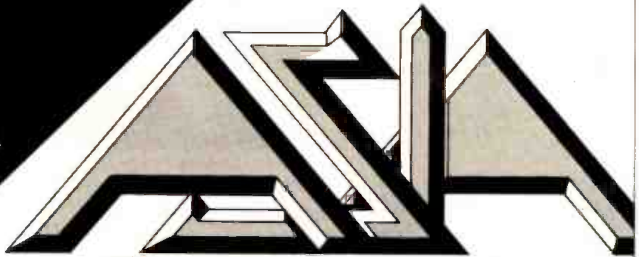
A/C BREAKERS

A/C CHART: DEBUT 19
#1 MOST ADDED

GERMANY #1 · HOLLAND #1 · IRELAND #1
SWITZERLAND #1 · BELGIUM #1
ENGLAND #3- (TOP 5 FOR
THREE WEEKS)
NORWAY #3 AUSTRALIA #4
PORTUGAL DEBUT #7

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KEN BARNES

ON THE RECORDS

UN-AMERICAN ACTIVITY

1985: Good Year For Foreign Music

A year ago my headline to this column was "American Music On The Rise." After surveying the Top 15 hits in CHR, AOR LPs, A/C, and Black/Urban, it's clear that a different headline is called for.

Foreign music staged a solid comeback in 1985, topping last year's figures in three of the four formats studied and nearly matching 1984's record A/C percentage. However, the CHR and AOR totals didn't come close to the standards set in 1983, by far the best year in R&R history for non-American records.



TFF helped England nearly rule the world again

Still, the sharp 1984 declines in CHR and AOR reversed themselves, and in particular British artists reestablished a strong presence. This year wasn't exactly an International Year of Song; the overwhelming majority of foreign hits were of British origin (84% in CHR, for instance).

Thanks mostly to Bryan Adams, Canada was the No. 3 hit source af-

ter the US and UK, and isolated hits came from Germany, Australia (which has slumped considerably since its '70s heyday), and (for the first time) Norway, among other locales.

Foreign Hits 1976-85

Following is a table showing the percentage of foreign artists among the Top 15 hits for the last ten years:

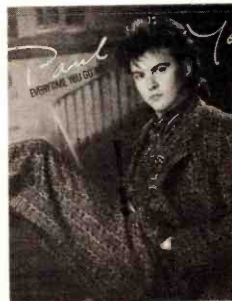
Year	CHR	AOR LP	A/C
1976	29.3%	15.0%	27.5%
1977	21.2	32.5*	18.0
1978	30.4	43.4	30.6
1979	30.6	39.4	30.3
1980	24.6	38.4	19.5
1981	32.0	45.5	22.3
1982	25.8	47.7	16.7
1983	48.8	53.6	27.4
1984	35.2	44.0	31.6
1985	39.4	46.3	30.7

* No AOR Top 15 information calculated; figures based on Top 40 LPs of the year tabulation

In CHR and A/C, the 1985 figure was the second highest ever recorded; AOR's was third. There seems to be no barrier to foreign artists in today's radio formats.

British Invade Black/Urban

In fact, Black/Urban, which used to be a virtually all-American format by definition, is becoming more receptive to foreign acts. In 1984 just 3.5% of the Top 15 hits were from outside this country, but that figure nearly tripled in 1985, to 9.7%.



Paul Young boosted Britain this year



Bryan Adams carries the flag for Canada

This boost is partially attributable to white British artists (Phil Collins, for instance) successfully synthesizing black styles and scoring hits in an increasingly colorblind format. But some of this year's foreign hitmakers are black as well: Sade, Five Star, Loose Ends, Princess.

It all points to a greater internationalization of popular music, which is obviously a good thing. But it will be interesting to see if in 1986, as America's new wave of patriotism continues to swell, American music will benefit.



A-Ha spearheaded 1985's Norwegian Invasion

3RD ANNUAL CONTEST

Return Of The Grammy Handicap

It's time once again to match your psychic powers against the actual votes of **National Academy of Recording Arts & Sciences** electors in Handicapping The Grammys. Postal employees are standing by for the usual flood of entries in this annual contest.

As a contest, the Grammys Handicap may not match up to the latest *National Enquirer* competition, which offers \$200 to the American family which owns the largest number of guns. ("They could be shotguns or rifles you use for hunting, handguns you keep for protection — even machine guns. Or perhaps you or somebody in your family collects guns as a hobby. If so, you're invited to enter the *Enquirer's* new fun contest.")

I wish we could promise so much fun, but at least this contest may be the most fun you can have with your gun stuck in its holster. How do you enter? It's simple. Just mark your guess of the Grammy winner in the following categories (use this page or a facsimile of your own devising) and mail it in to me at R&R by Friday, February 21.

The winner receives a free year's subscription to this very publication. In case of ties, we'll send you a case of ties. (I kid. Last year it was a three-way tie, and all three gifted guessers got a subscription.)

This year there are ten categories in which to prognosticate, instead of eight, as I thought it might be interesting to add one category each from the Rock, R&B, and Country field, as well as the Pop and general/overall sections. Nobody got them all right last year, so good luck to all — you'll need it.

Best Pop Vocal, Female

- Crazy For You — Madonna
- Lush Life (LP) — Linda Ronstadt
- Saving All My Love For You — Whitney Houston
- We Belong — Pat Benatar
- We Don't Need Another Hero — Tina Turner

Best Pop Vocal, Male

- Dream Of The Blue Turtles (LP) — Sting
- Everytime You Go Away — Paul Young
- Heat Is On — Glenn Frey
- No Jacket Required (LP) — Phil Collins
- Part-Time Lover — Stevie Wonder

Best Rock Vocal, Duo Or Group

- Heart (LP) — Heart
- It's Only Love — Bryan Adams & Tina Turner
- Money For Nothing — Dire Straits
- We Built This City — Starship
- Would I Lie To You — Eurythmics

Best R&B Vocal, Male

- Chinese Wall (LP) — Philip Bailey
- High Crime — Al Jarreau
- In Square Circle (LP) — Stevie Wonder
- The Night I Fell In Love (LP) — Luther Vandross
- You Are My Lady — Freddie Jackson

Best Country Vocal, Female

- Ballad Of Sally Rose (LP) — Emmylou Harris
- I Don't Know Why You Don't Want Me — Rosanne Cash
- Real Love (LP) — Dolly Parton
- She's Single Again — Janie Fricke
- You Make Me Want To Make You Mine — Juice Newton

Record Of The Year

- Born In The USA — Bruce Springsteen
- Boys Of Summer — Don Henley
- Money For Nothing — Dire Straits
- Power Of Love — Huey Lewis & The News
- We Are The World — USA For Africa

Album Of The Year

- Brothers In Arms — Dire Straits
- Dream Of The Blue Turtles — Sting
- No Jacket Required — Phil Collins

We Are The World — USA For Africa, etc.

Whitney Houston — Whitney Houston

Song Of The Year

- Boys Of Summer
- Everytime You Go Away
- I Want To Know What Love Is
- Money For Nothing
- We Are The World

Best New Artist

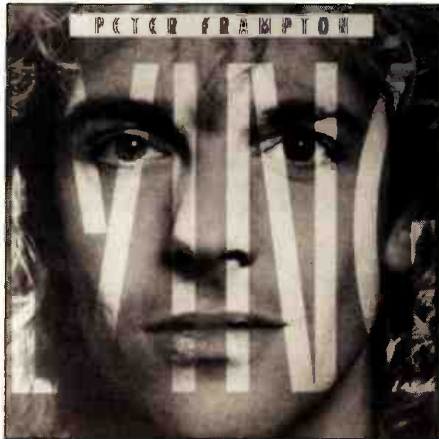
- A-Ha
- Freddie Jackson
- Katrina & The Waves
- Julian Lennon
- Sade

Best Pop Vocal, Duo Or Group

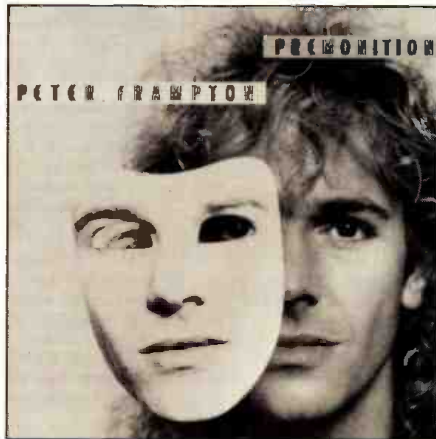
- Broken Wings — Mr. Mister
- Easy Lover — Philip Bailey & Phil Collins
- I Want To Know What Love Is — Foreigner
- Power Of Love — Huey Lewis & The News
- We Are The World — USA For Africa

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CHR BREAKER CHART 32

West Indian Ocean

When Billy Ocean first hit ten years ago, the London R&B scene — outside of reggae — was largely studio groups or white acts that sounded black. In 1985, there was a fairly consistent flow of British exports to America, but Ocean remains the only holdover from the UK R&B '70s scene. Ocean didn't perform his 1976 hit "Love Really Hurts Without You" on his American tour last year and, for a while, it seemed he was downplaying his first decade. That changed when "When The Going Gets Tough" was released last year and the old "Four Tops soundalike" comments surfaced again. (They're mentioned here only because being told you sound like the Tops is a compliment, especially when there are four of them and only one of you.) Ocean grew up on London's East End. He sang in several bands while working as a tailor during the day, but says "Love Really Hurts" was his first record ever. He'll be 36 on Tuesday.

MONDAY, JANUARY 20

1978/Formation of the ill-fated **Xeti Records** (pronounced EX-it-ee) is announced. Ostensibly a new major, the label folds without releasing anything.

1978/Harry Nilsson takes trade ads to thank staffers at his longtime label, **RCA**, for the "last decade-dance."

1982/Charlie Daniels and Rick Derringer headline a New York City benefit for UNICEF.

1982/Ozzy Osbourne decapitates a bat with his teeth and throws the remains back into the audience in Des Moines.

1984/One of the last left-field Country records to cross CHR, Deborah Allen's "Baby I Lied," peaks at #27.
Birthdays: Cyndi Lauper 1953, Paul Stanley (Kiss) 1949, Slim Whitman 1924, George Burns 1896, Joan Rivers 1937.

TUESDAY, JANUARY 21

1957/Patsy Cline appears on Arthur Godfrey's "Talent Scouts" program.

1975/Behind "Fire" and "Skin Tight," the **Ohio Players** begin their first tour of Europe.

1977/As "Year Of The Cat" is becoming his first mass-market hit, **Al Stewart** is menaced on stage in Bellingham, Washington by a fan who claims he's a character from one of Stewart's songs.

1977/Aerosmith's "Walk This Way" finally peaks at #5 on R&R's CHR chart, nearly two years after its release on "Toys In The Attic."

WEDNESDAY, JANUARY 22

1889/The Columbia Phonograph Co., later CBS, is formed in Washington DC.

1969/Glen Campbell's "Wichita Lineman" is awarded a gold record.

1971/Jimi Hendrix's father establishes a memorial foundation for the late artist.

1977/After several months as an LP cut, Daryl Hall & John Oates's "Rich Girl" is finally released as a single.

Birthdays: Steve Perry 1953, Sam Cooke would be 51.



Paul Stanley, Billy Ocean, Robin Zander, Cyndi Lauper

THURSDAY, JANUARY 23

1973/Neil Young celebrates the Vietnam cease-fire onstage in New York.

1976/Great moments in the CB novelty craze: **Red Sovine's** "Phantom 309" returns to the Country charts, largely because of **WMAQ/Chicago PD Bob Pittman**, who asked his announcer, **Lon Helton**, what the weirdest record he'd ever played was. When Helton cited "309," **WMAQ** readded it.

1979/Chicago vocalist **Terry Kath** accidentally kills himself while playing with a loaded gun.

Birthday: Robin Zander (Cheap Trick) 1953, Anita Pointer 1948, Kevan Staples (Rough Trade) 1950.

FRIDAY, JANUARY 24

1958/There's a great version of "I'm Gonna Love You Too" by **Terry Jacks** issued about a year before "Seasons In The Sun" and giving absolutely no hint as to what would be unleashed on us later. On this day, the original **Buddy Holly** version was released.

1984/Yoko Ono and Sean Lennon tour Liverpool.

1985/Three former **Mothers of Invention** sue **Frank Zappa** for back royalties; Zappa points out that drummer **Jimmy Carl Black** still owes him money for drum lessons in 1969.

Birthdays: Doug Kershaw 1936, Jack Scott 1938, Neil Diamond 1941, Ray Stevens 1941, Warren Zevon 1947, Matthew Wilder 1953, John Belushi would be 36.

SATURDAY, JANUARY 25

1970/**John Lennon** and **Yoko Ono** shave their heads and declare 1970 "Year One."

1980/**Paul McCartney** is released from jail in Japan.

1980/"Stomp" by the **Brothers Johnson** and "Baby Talks Dirty," the 45 that ends Knackmania are released.

SUNDAY, JANUARY 26

1977/**Patti Smith** (not Smyth) falls off stage in Tampa and later declares, "I look like an asshole."

1984/**Michael Jackson's** hair catches fire during the taping of a Pepsi commercial at L.A.'s Shrine Auditorium. The ad is assembled from alternate takes and airs anyway.

Birthday: Eddie Van Halen 1957.

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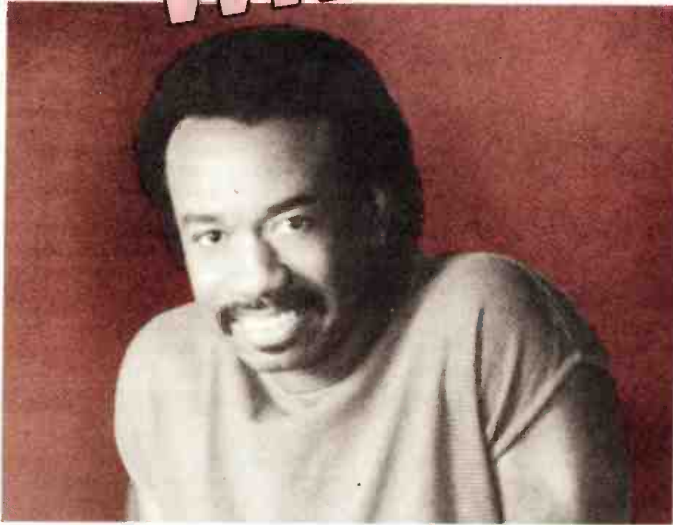
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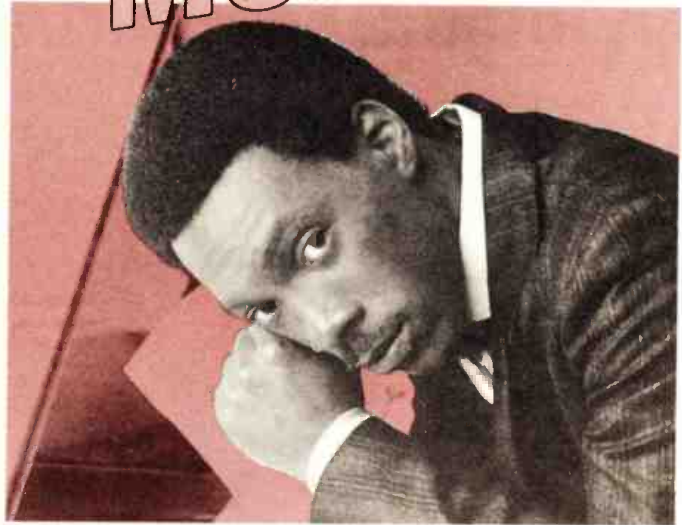
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*Produced by Aquil Fudge for Aquil Fudge Prop. Inc.
Executive Producer: Larkin Arnold
Photography: Annie Leibovitz*





ADAM WHITE

RECORDS

An Indie Goes Burbank

When Tom Silverman agreed to sell 50% of Black/Urban indie label Tommy Boy to Warner Bros. Records last month, it was hard not to reflect on the deal's ironies. Silverman has been a vociferous critic of the majors for some years. "The dinosaurs are growing bigger and bigger," he told one trade gathering in 1984. "The bigger they become, the harder they fall."

The Tommy Boy chief has also been actively involved in efforts to nourish and sustain the indie sector through the annual New Music Seminar, of which he is a director, and the Independent Label Coalition, formed in 1983 but ultimately a bust.

That Silverman's "gone Burbank" is disappointing to those who supported his pro-indie politics, including the distributors who've been carrying the line for the past few years. But Tom sees the change in broader terms. "The majors are going to get into the independent business. What I'm trying to do is usher them back in."

"I could have sold out altogether, but I didn't think that was a viable alternative. Instead, I let them join us. It's been too long that the majors have used the indie labels as a farm team but haven't paid for it. They take but don't give. I testified at the New Edition trial, and that made it obvious how things go." (Tom's referring to the time when the teenage group left Streetwise Records for MCA; the indie subsequently lost its lawsuit to regain the act).

Six To Four

"The branch majors can only get so big with distribution," observes Silverman. "We're now at six. Once we get down to four, that's when it's going to turn around. In the next five years, there'll be a big resurgence in indie distribution. My concept now is to have an entrepreneurial circle within a major corporation — the best of both worlds."

Tommy Boy's venture with Warner Bros. is unusual. The major has an option on album product, for which it pays an advance. Such releases go out on Tommy Boy through WB/WEA, and Warners also has the related 7-inch singles. "They spend all the money promoting the album, videos, everything," states Silverman, which includes working pop radio on any potential crossover hits.

The 12-inch singles from those albums appear on Tommy Boy through independent distribution, as do compilation albums (which may include cuts that were hits via WB) and the label's existing catalog. "And when the albums go cutout," explains Tom, "we have the option of buying them and carrying them as catalog for the independents, as opposed to letting the record die."



Tom Silverman

Albums which Warners does not want, or which Silverman feels "don't make sense" for the major, will go through indie distributors. What wouldn't make sense? "I don't know whether I'd want to go with a group like Run-DMC," he says. "I don't think that makes sense at a major label, ever."

Self-Negotiation

He continues, "Negotiating this whole deal was very different for Warners. First of all, they're buying half of me. Then they're negoti-

ating with me for the albums. So everything they give me, they get half of. It's not like normal negotiations; it's almost like dealing with yourself."

The way Silverman explains it, it's easy to see the potential advantages for Warner Bros., which include a share in profits generated by what Tommy Boy sells through independent distributors. That's assuming the latter will play ball. When I spoke to Silverman at the beginning of January, he had been threatened with legal action by some distributors over his part-exit. "I asked all the ones who said they were suing me, 'Well, does this mean you don't want to distribute my records any more?' 'No,' they said. 'As of now, we're going to keep it as is.' Talk about having your cake and eating it too. But that's what I'm trying to do, so I can't really complain."

"The majors are going to get into the independent business."

—Tom Silverman

Hold Those Acts

What are the advantages for Tommy Boy, aside from the infusion of funds and less worry about cash-flow and debtors during cold spells on the charts? "I can hold my artists longer," says Tom. "In the past, if I've had a promising act which wants to move to a major, that major will have a staff of lawyers ready to go to court. They could take our artists if they wanted because I couldn't really afford to fight it."

"Now," he continues, "we may even pick up acts that we couldn't before, and put them through Warner Bros. I've always been interested in artist development, but felt as if my hands were tied."

As an example, Silverman notes the Force MDs' recent management affiliation with Hush Productions, the company handling Freddie Jackson, among others. "We had meetings with Hush before the Warners deal, and their biggest concern was, 'Well, how are we going to cross this act?' They didn't ask me, but if they had I would've said, 'We're not.' Why? Because I'm not interested in crossing an act on Tommy Boy through independents."

Vicious Circle

Silverman explained, "You get a top 10 pop record and sell only

A New Landmark

The independent scene may have lost (at least partly) one of its better-known labels in **Tommy Boy**, but it's also recently gained a distributor — **Landmark**. Partners in the new firm are **Pat Monaco**, former VP/Operations at **Sunshine Distributors**; **Cory Robbins**, President of **Profile Records**; and **Steve Plotnicki**, VP at **Profile**.

Serving the New York market from its Long Island City base, Landmark carries the Profile and **Emergency** labels, and is looking to add others this year. Emergency, of course, is the indie with a split distribution deal that most resembles (and actually predated) the Tommy Boy/Warner Bros. tie. Certain label product goes through **WEA**-distributed **Mirage Records** on albums and 45s, while most Emergency 12-inch singles are handled independently.

Of indie distribution, Steve Plot-

nicki says, "It's both stronger and weaker than ever. Stronger because the industry's account structure has improved. Weaker because over the years the independents have never really learned that they should be acquiring distribution rights to labels on a longterm basis. Anyone can pick up and leave anytime they want now, making it easy for people to do exactly that. All the indies do is buy finished goods. A company like WEA does a lot more than that."

another 50,000 albums. That's a wash. Even if you sell another 100,000, it would be only break-even on my costs. The act would make more and they'd come back and renegotiate, so I'd end up making less profit on the next album. It's a vicious circle."

The crossover issue aside, Silverman says Tommy Boy will release "between three and five albums" through independents this year and "at least 15" 12-inch singles. Warner Bros. will probably get two albums for the first year, he adds.

Negotiating with Warner Bros. Chairman **Mo Ostin** involved some fast footwork on the Force MDs album, "Chillin'." Relates Silverman, "A couple of weeks before we reached an agreement, Mo said, 'Go on as if this deal wasn't happening... we don't want to hold you up, just in case.' So we began pushing the album to our independent distributors."

"Then they wanted it. WEA

didn't have parts or anything, so we ended up pressing the album ourselves and shipping it to their branches the Wednesday before Christmas. It was exciting — almost like they felt it was a little

"My concept now is to have an entrepreneurial circle within a major corporation — the best of both worlds."

—Tom Silverman

taste of the old days when you used to rush to beat everybody out on a cover record. They really put a rush behind it, and it showed their flexibility from the beginning. Let's hope that this kind of thing keeps up, because it's going to be important to us."

Do You Remember?

Chrysalis Records left independent distribution for **CBS** three years ago this month — and started a stampede for the door. By May of '83, **Arista** had quit for **RCA** and **Pickwick** had closed its nationwide distrib network. A couple of months later, **Motown** split for **MCA**.

Around the same time, **Total Experience** chief **Lonnie Simmons** explored the ill-wind theory and talked to indies about moving over from **PolyGram**. Some heavy up-front dollars were discussed, but no deal materialized and Simmons subsequently took his label to **RCA** also.

Do you also remember **Chris Blackwell's** short-lived independent fling in 1982? **Island Records** left **Warners Bros.** for the indies in May of that year, but rejoined **WEA** Distributing about, uh, one month later via a deal with **Atlantic**.



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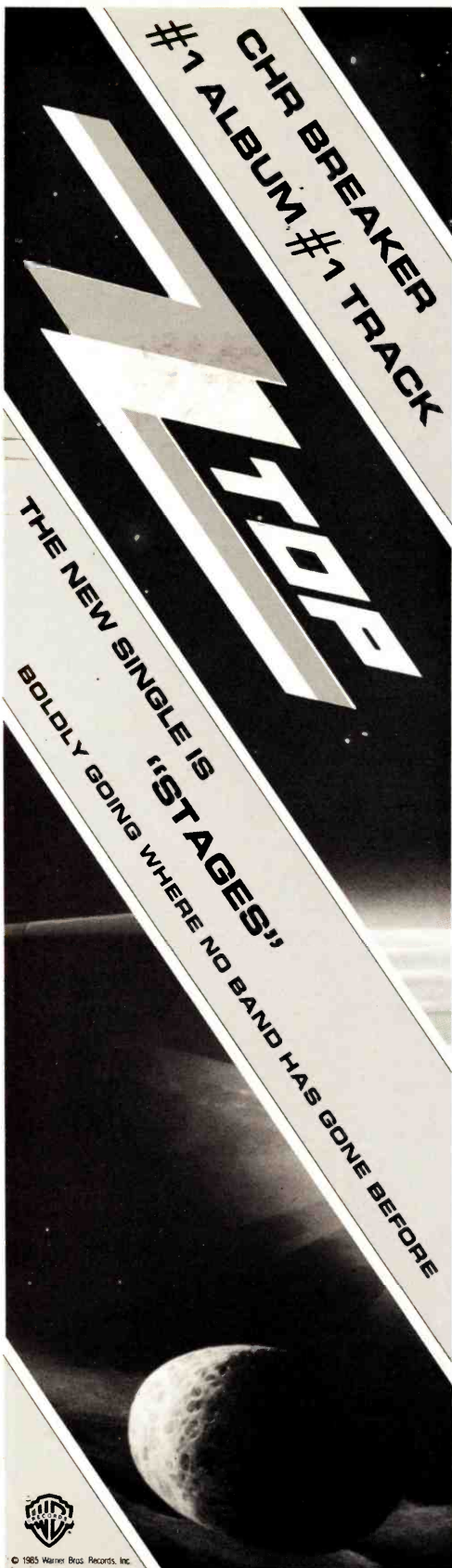
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FROM THEIR ALBUM AS THE BAND TURNS

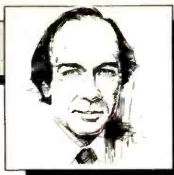
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BRAD MESSER

CALENDAR

Best Foot Forward

Folk wisdom often contradicts itself. Save the best for last *but* put your best foot forward. Well, which?

Practitioners of radio news traditionally have tried a little of each, saving a kicker for the end, while putting our best foot forward by leading with the most important and timely story. Nothing wrong with that . . . but there's another significant factor in choosing a lead: audio.

News purists (who gag at the very thought) appear to be outnumbered by other professionals who believe the decision on slotting a lead story should include consideration of what audio is available.

I believe that given two equally good stories, the one with sound should prevail.

In planning the pacing of an entire newscast, the editor who so carefully considers the order in which the stories will be presented also has a responsibility to be conscious of the flow of the sound elements, being willing to regulate the pacing so that good journalism and good radio are each given the attention they deserve.

The prevailing theory seems to be that the actualities should be

spread around fairly evenly to keep the newscast from sounding lopsided.

Why does such talk make some oldtime newspeople gag? They are convinced that story judgments must be laid directly at the foot of the altar called Pure News Value and they argue that actualities or cuts of ambient sound are not much more than tawdry gimmicks.

But I sense that the modern track record indicates that news professionals who consistently achieve balance in the flow of audio whip those old purists every time.

Iran Hostages Released

MONDAY, JANUARY 20 — Fifth anniversary of the release of America's Iran hostages, hours after Jimmy Carter was succeeded as president by **Ronald Reagan** (1981).

10th anniversary: Most widely used food coloring **Red Dye -2** banned by FDA as causing cancer. **1982** - First basketball game under standard rules, Springfield, Massachusetts YMCA. **1852** - East River froze over; thousands walked across ice between NYC and Brooklyn.

Federal holiday **Martin Luther King, Jr.** birthday observed.

Birthdays: Comedienne **Joan Rivers** (Joan Molinsky) 49. Astronaut **Edwin "Buzz" Aldrin** (2nd on moon) 56. Actress **Patricia Neal** 60. Singer **Slim Whitman** 62. Director **Federico Fellini** 66. Comedian **George Burns** (Nathan Birnbaum) 90.

First Supersonic Jetliner

TUESDAY, JANUARY 21 — Tenth anniversary of first passenger flights on the Concorde, the world's first supersonic airliner (1976). The aircraft carries 128 passengers at a cruise speed of 1450mph. Air France and British Airways simultaneously began service on Paris-Rio de Janeiro and London-Bahrain routes. (Concorde began NY-London service November 22, 1977.)

1977 — Vietnam draft evaders pardoned by President Carter.

1954 — First atomic-powered submarine "Nautilus" launched.

1915 — First Kiwanis Club chartered, Detroit, Michigan.

1908 — New York City banned tobacco smoking in public by women.

Birthdays: Singer **Mac Davis** 44. Musician **Richie Havens** 44. Tenor **Placido Domingo** 45. Golfer **Jack Nicklaus** 46. Actor (Aristoteles) **Telly Savalas** 62. **Thomas Jonathan "Stonewall" Jackson** born 1824. **John Charles Fremont** born 1813.

Buddy Holly's Last Recordings

WEDNESDAY, JANUARY 22 — Twenty-seven years ago today, in an apartment in New York City, using the same old Ampex tape machine on which he had cut "That'll Be The Day" and "Peggy Sue," **Buddy Holly** recorded his last songs (1959). Holly died in a plane crash four weeks later (February 23, 1959).

Birthdays: Actress **Linda Blair** 27. Writer **Joseph Wambaugh** 49. Actor **Bill Bixby** 52. Actress **Piper Laurie** (Rosetta Jacobs) 54. Singer **Sam Cooke** born 1935.

Record Temperature Change

THURSDAY, JANUARY 23 — The world record for one-day variation in temperature was established in 1916 when the Siberian Express roared into Montana. The temperature at Browning was a relatively mild 44 degrees. When the cold front hit, the thermometer quickly sank down thru freezing, kept falling past zero degrees, and didn't stop until the mercury reached 56 below zero. The one-day temperature variation at Browning was exactly 100 degrees.

1981 — The U.S. economy ended its second consecutive year of double-digit inflation, the worst performance since WWI.

1968 — North Korea seized the US intelligence ship "Pueblo" and held the crewmen hostage for 11 months.

1964 — Poll tax outlawed. **1942** — First educational TV.

1909 — First SOS from sinking ship at sea ("USS Republic").

Birthdays: Princess **Caroline** of Monaco 29. Football vet **Jerry Kramer** 50. Actress **Jean Moreau** 58. **Randolph Scott** born 1903. **John Hancock** born 1737.

California Gold Rush

FRIDAY, JANUARY 24 — The California Gold Rush was touched off 138 years ago today (1848). Nuggets were discovered alongside the American River (not far from Sacramento) by sawmill mechanic **James Marshall**. He tried to keep the lid on but word circulated fast. Eventually 80,000 people caught gold fever and migrated to California. For many years, Marshall himself was followed around and hounded by people who hoped he had the magic touch for finding gold. He didn't. He died flat busted.

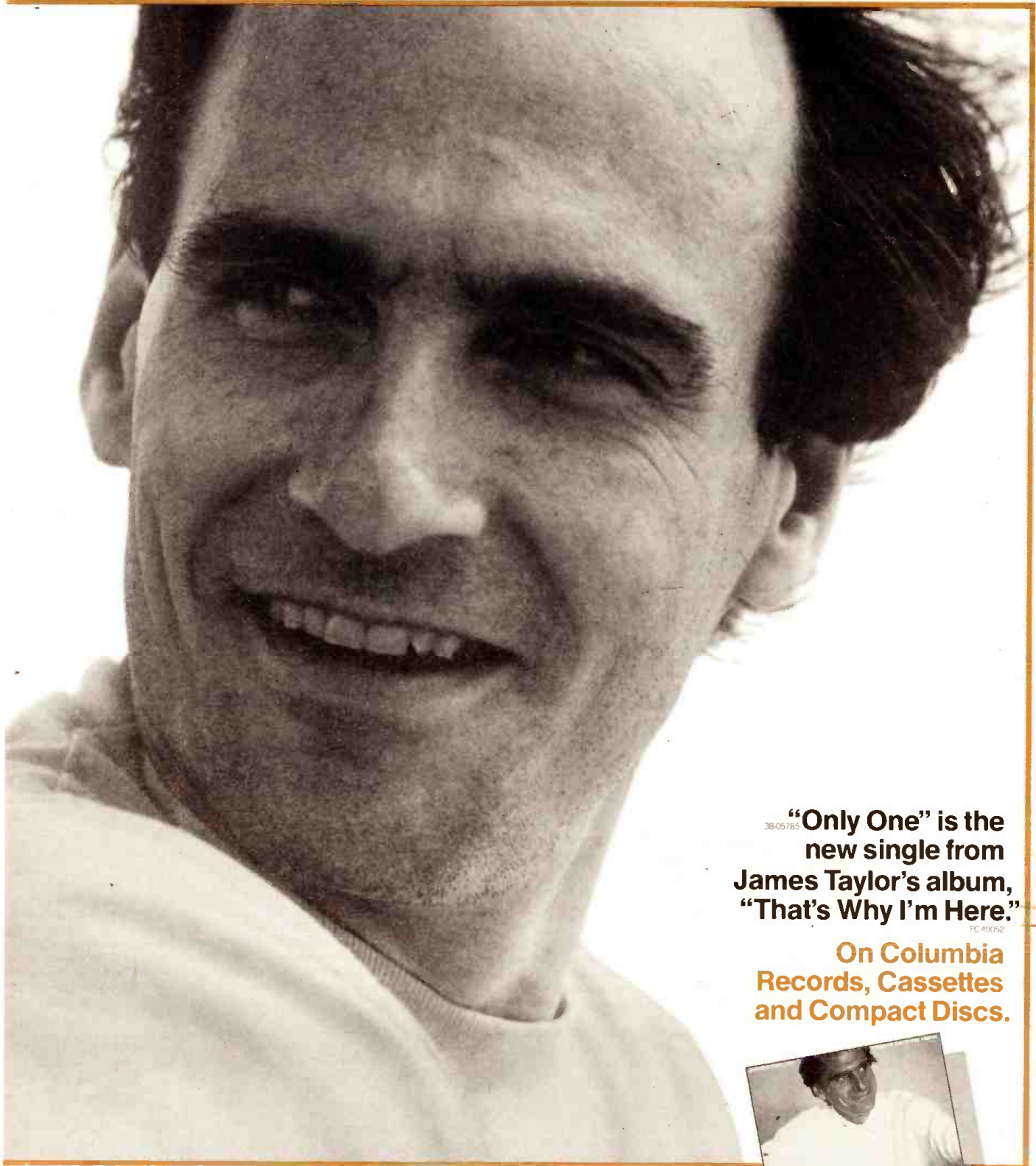
1984 — Apple introduced Macintosh personal computer.

1935 — First beer in cans. **1922** — Eskimo Pie patented.

1908 — Boy Scouts founded (England). **1888** — Typewriter ribbon patented.

Birthdays: Swimmer **Jim Montgomery** 31. Musicians **Neil Diamond** and **Ray Stevens** 45. Actor **Ernest Borgnine** 69. Evangelist **Orai Roberts** born 1918. Grocer **Bernard Kroger** born 1860.

There's Only One James Taylor.



38-05785
"Only One" is the
new single from
James Taylor's album,
"That's Why I'm Here."
FC #0092

**On Columbia
Records, Cassettes
and Compact Discs.**



Produced by James Taylor
and Frank Filipetti
Peter Asher Management
644 North Doheny Drive
Los Angeles, CA 90069
Photograph: Lynn Goldsmith Inc.

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JOEL DENVER

CONTEMPORARY HIT RADIO

BERGER ELATED, SHANNON VOWS RETURN

WPLJ Beats Z100; New York's #1

Arbitron was supposed to have phoned its New York subscribers with advance shares on New Year's Eve. But alas, a computer glitch prolonged the agony of not knowing until January 2. Fortunately, there was a bit of holiday partying to ease the pressure of the wait.

However, when the dust cleared, WPLJ (Power-95) emerged as the winner of not only the race for CHR supremacy, but for top honors in New York, rising 5.6-6.0 as WHTZ (Z100) slipped 5.9-5.5. A wonderful holiday present for veteran 'PLJ PD Larry Berger, VP/GM Joe Parish, and staff, especially with the Cap Cities/ABC merger just completed.

Christmas Coal

"I'm on my 30th cigarette today, and Larry's drinking a can of Tab. What a way for him to celebrate his first number one AQH victory in New York," quipped Joe.

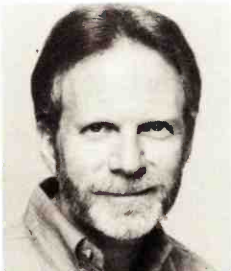
But those numbers were like the proverbial lump of coal in a Christmas stocking for Z100, unseated as the Big Apple's top CHR. "Scott called and congratulated me without any sarcasm. He was really a gentleman," said Larry. "In all this time we've never met or spoken before, so it was a real surprise to hear from him."

AOR To CHR

Discussing WPLJ's progression from a well-entrenched AOR to the number one CHR, Joe said, "When I became manager four years ago I inherited a superb AOR station and PD. My job was to not screw it up. When it came time to change the format, I had no qualms about doing it. Larry knew the market, and I knew we'd always be in the market's top three, due to the strength of CHR.

"But to be number one going against a fine property like Z100 is a wonderful achievement for Larry. He looked at their weaknesses and our strengths, and did an amazing job with all the abuse he took personally from Scott and Z100. I feel happier for him than I feel for me. He works very hard at making this station a success."

Many programmers can feel it when the ever-fickle "Mr. Momentum" has joined the audience. With Power-95 having risen 12+ three of the last four books, did Larry expect to win? "Unlike other markets, New York does not have that many cars for you to draw a lead



Larry Berger

from informal or happenstance listening patterns. However, due to the phones, response to our programming, and Birch and Arbitron monthlies over the last six to nine months, we had our hopes up."

Icing On The Cake

From a sales standpoint, Joe said being number one is icing on the cake. "Relative position will add a lot from a revenue standpoint, but because we have consistently shown growth in the demos we promised the advertisers, it means even more. The 12+ share is great for the ego, but it also gives the sales department a huge hook."

Larry discussed the realignment of 'PLJ from AOR to CHR and how it has affected sales. "When I changed the format, I didn't want us to become a top-heavy teen CHR station. Our audience composition now is 18% teens; the rest are 18+ adults. Z100 is running 30-35% teens."

Aside from a difference in on-air personality style that Larry sees as the reason for WPLJ's more adult audience composition, both stations are relatively similar in terms of music, and were especially so towards the end of the fall book. "We haven't changed our criteria at all," noted Larry. "From what I see, it seems Scott came closer toward us, being a bit tighter for the market. We are early on those records with an active Urban base. Sometimes they beat us to one and other times we beat them to playing them first, but we're very close."

Music Committee

New York has always been considered a late market in terms of its national music profile. Larry regards that condition as part of the market's heritage. "Relative to this market we play a white pop hit early. Now it may not appear that way on a national basis, but



Joe Parish

when you go back to the WABC days it was the same. People said the same about (then-WABC PD) Rick Sklar."

With WPLJ number one in both cumc and AQH, some might argue that it's important that Larry expose new product or it might not get heard, especially if Scott tightens up. His response? "I see no obligation to keep in step with any national trades for the sake of a record company. I keep WPLJ in step for N.Y."

"My MD, Lisa Tonacci, keeps me informed on our music needs, and she's an integral part of our music committee, a concept which began years ago at WABC. It in-

volves people from all parts of the station who help give us unbiased opinions. This is in addition to our sales, callout and request information."

Lots Of Fireworks

So if the music policies of WPLJ didn't change, what did Larry do to hit the top? "We had what I'd call a medium-sized TV campaign; ten-second spots using 'The Janitor,' who helped plug our Power-95 positioning slogan. We also made use of bus and subway advertising. The Power-95 identity really kicked in, as it makes a strong statement about us, especially to our newer listeners."

"But in the fourth quarter we really didn't have any gargantuan promotion. No massive cash prize, no cars, no forced-listening contests. We did a few sports promotions with some of the local pro teams. 1985 has been a big year for outdoor events for us. We've done three spectacular fireworks shows."

Those performances included a Vietnam Veterans' Celebration on Memorial Day, one on July 4, and most recently, the New Year's Eve show at the South Street Seaport. "If you watched the traditional ball dropping in Times Square this

Continued on Page 46

Losing Is Never A Learning Experience

You may recall recently reading on these pages (R&R 12-20-85) Z100/New York PD Scott Shannon being quoted from earlier in the year as saying, "In the end, it doesn't matter how many points you scored or how fast you ran the race. What's important is to be first." Scott still believes this to be true.

Other programmers might have ducked an interview in this situation, but not Scott or Z100 VP/GM Dean Thacker. Summing up his personal feelings, Scott said, "A friend called me and said, 'I bet you feel horrible.' People know how much I hate to lose. This is the second time in my career I've lost a ratings battle. The only other time came (while at WPGC/Washington) at the hands of another ABC station, Q107. I was beaten by one-tenth of a share."

Not Happy Losers

"But as I told this friend, 'Let's look at it this way: 'Larry Booger' felt like this for the last two and a half years and he lived through it.' I'm the only person who feels crushed to be #2 in New York."

Well, maybe not the only person. Dean isn't exactly pleased as punch about it either. "Our attitude

is really unified," he stressed. "We are not happy losers, but we're pros about it. I called Joe Parish to congratulate him, and left him a message when he wasn't available. "To sum my feelings up, the movie 'The Revenge Of The Nerds'



Scott Shannon

is simply the best analysis I can find for the results of this book."

Scott doesn't think there's any profit to be made from losing. "No matter what anyone tells you, losing is not a learning experience. If you are a real winner there isn't one damn thing good about it, and no one will ever convince me otherwise. Many people would be happy to be number two in New York, but not me. This won't happen again."

According to the Z100 Zoo Master, "WPLJ and Z100 have met on the 'Arbitron Battlefield' and we've won nine out of ten meetings. In the 11 years Berger's programmed in N.Y., this is his first number one book; in the two and a half years Malrite's been here, we've been number one six times. But I don't like to live in the past, and I won't."

Period Of Disorganization

Scott doesn't feel the book was a fluke, or that his numbers weren't justified. He was very candid about the factors which he feels "allowed this to happen."

"There came a period of disorganization at the beginning of the book. First Ross Brittain left for

Z100/Philadelphia. Then I took a ten-day belated honeymoon, and came back facing emergency kidney surgery. I have capable assistants, but Z100 is so closely aligned with me personally that it's an extension of myself and can go off-track when I'm not around."

"I really can't say what I'm going to do next to counterattack, but because I felt this coming I prepared a seven-page battle plan which

Continued on Page 46



Dean Thacker

Produced by Alex Sadkin + Arcadia *Capitol*

GOODBYE IS FOREVER

SIMON LE BON

NICK RHODES

ROGER TAYLOR

ARCADIA

THE NEXT HIT SINGLE FROM

Photo: Steve M. / AP

WPLJ Beats Z100

Continued from Page 44

year, then you saw it for the last time," said Larry. "Over 100,000 folks showed up at our location, which is to become the new site for all future New Year's events in New York."

Morning Crew, Morning Zoo

Other similarities between the two stations which market observers (and Scott Shannon in particular) point to is renaming the Jim Kerr morning show the 'Morning Crew.' "It was never an intentional thing to rhyme crew and zoo," maintained Larry. "That was a concept I ripped off from my days at WRIF/Detroit. As far as adding other voices to the show, there have always been a number of other characters and voices with Jim."

Changes Made From Within

Putting the drama of WPLJ's victory into perspective, Joe said, "We've been so close (WPLJ, WHTZ, and Urban outlet WRKS) over the past years — all within the top three — that we know we're up against some tough competitors. With the strokes of a few diaries it could be a different story at any minute."

And knowing that, Larry is planning to stick with what he knows works. "My philosophy is that you don't make changes unless you're certain they are positive changes. The hallmark of our success is that we have always been nonreactive to outsiders. They all take potshots

"My philosophy is that you don't make changes unless you're certain they are positive changes. The hallmark of our success is that we have always been nonreactive to outsiders."

— Larry Berger

at you. In 1982 WAPP came on as an AOR and came against us com-

mercial-free. When they began playing spots, we went right back up again.

"Whenever we make changes they are initiated from within, not without. I never let the competition program WPLJ. As a result, I've never paid attention to Scott's insults and on-air tactics. I spend my time listening to our morning show. My assistant, Andy Dean, listens to them for me.

"I don't like Scott's methods — they are low-budget. I like his professionalism and have a high regard for the amount of work and effort he puts into Z100. He's as devoted to that station as I am to WPLJ."

Losing Is Never A Learning Experience

Continued from Page 44

will go into effect shortly. WPLJ ran a million-dollar TV schedule, (the lack of) which (at our station) may have been our weakness. Z100 will continue to be a high-profile exciting radio station. This past book we did our Supersticker to give away a \$60,000 home in the Poconos. Maybe it all wasn't enough. I'll take the credit for our losses."

Scott also defended Z100's originality. "I firmly believe Z100 is still one of the most innovative stations in America. You don't hear anyone trying to copy WPLJ, do ya? I credit KHOU/Denver's Hal Moore, who at the time was programming WKYC/Cleveland in the '60s, with inventing the use of the 'Power' slogan. He and Jack Armstrong (now afternoons at KKHR/Los Angeles) made that a real catch-phrase. We made some mistakes and they've been corrected. Z100 will move ahead as the

"People know how much I hate to lose. This is the second time in my career I've lost a ratings battle."

— Scott Shannon

most exciting radio station in America."

Who's Zoomin' Who?

Speaking of copying, Scott wouldn't cop to his station sounding more like Power-95 musically. He denied he's being beaten to the punch on some key hit records, despite criticism from several market observers and record executives who feel he's been, as one put it, "filling those slots with burned-out oldies and recurrences." They see his present stance as a direct departure from Z100's ear-

New York Ratings Scorecard

Let's check out how WPLJ and Z100 have fared against each other, from the Summer '83 12+ Arbitron to the present. Note that Z100 and WPLJ changed format to CHR halfway through the first rating period displayed.

	Su 83 F 83 W 84 Sp 84	S 85 F 85		S 85 F 85
WPLJ	4.0 3.5 4.1 4.4		WPLJ	5.6 6.0
Z100	2.0 6.2 5.5 7.2		Z100	5.9 5.5
	Su 84 F 84 W 85 Sp 85			
WPLJ	5.3 4.3 4.8 5.1			
Z100	6.6 5.9 5.7 6.0			

No doubt, this is one of the tighter races in America!

BITS

• **Slip Into These** — WAVA/Washington celebrated the release of "Rocky IV" by giving listeners the chance to win boxing gloves signed by Rocky himself, Sylvester Stallone. The giveaway happened at the movie's premiere, which WAVA also hosted. All listeners who won movie passes were entered in the random drawing.

• **No Bracelet?** — KAMZ/El Paso recently came to the aid of Miss Texas when the city wasn't able to. It seems the city of El Paso promised Laurie Martinez a \$6000 bracelet to celebrate her crowning, and at the last minute couldn't deliver. So KAMZ kicked off a fundraiser for the event by donating \$900, and encouraged listeners to do the same. Morning man **Wayton Mesa** stayed on air until the goal was reached.

• **"No Thanks, I'm Driving"** — KTKS/Dallas joined the Dallas Council On Alcoholism to promote responsible drinking (and driving) throughout the holiday season. The station placed wrecked cars underneath freeway billboards that read, "No Thanks, I'm Driving." KTKS morning personality **Jim Zippo** appeared in several televised PSAs, encouraging everyone to get serious about the problem.

Hollywood Hotline Brings You Hard News

One of the many databases available on CompuServe not mentioned in R&R's Communications Special (1-3) is "Hollywood Hotline." SysOp **Eliot Stein** claims this to be the longest running entertainment database, in existence since 1982. It's also available through Western Union FYI, MCI Insights, (both accessible primarily through Telex worldwide), NEWSNET, Quantum (a Commodore computer database), and beginning later this year, through General Electric Information Services and Broadcaster's Database.

Twenty new items are added on a daily basis, each running from 40-80 words in length. They fall into one of the following five categories:

- Motion Pix
- TV
- Music
- Celebrities,
- Show Biz (emphasizing the business aspects)

When accessing the Hollywood Hotline through CompuServe there

is a \$6/hour surcharge. Included are previews/reviews of all major screenings, celebrity birthdays, trivia, as well as a backlog of information on the Academy Awards, Tony Awards, and Grammys. There's also Vid-Text software, which allows a picture of the major stars to be displayed on your screen and downloaded to a printer. For further information, call **Eliot** at (818) 843-2837.

er, more aggressive posture on breaking hits.

Instead, Scott turned the copying charges back on Larry. "His station sounds like ours in the use of slogans. Even the music clock is like ours. The morning show is now the 'Crew,' which rhymes with Zoo. People became confused about who they listen to, and their advertising helped defeat us."

Scott vowed, "I will make Z100 stand out from the crowd again. We were so different-sounding in the beginning. Now our competitors are using many of our winning elements against us. Larry uses the touch-tone to call in to win like we do, and he uses our 'Hit Radio' slogan."

"I have a fabulous staff of people whom I have the utmost faith in. It's a staff of winners. If a 5.5 share was the top of the market I'd be happy. The only thing wrong with the 5.5 was that someone had a larger number than us."

— Dean Thacker

A Staff Of Winners

Dean added, "While I can't discuss our future plans, they're really spectacular. We're not going to sit by and take this. Z100 will make any change necessary to beat WPLJ and become number one again. We believe in original radio concepts and will continue to be innovators in the market. We simply have to consider the methodology (Arbitron) involved and we'll work that methodology.

"I have a fabulous staff of people whom I have the utmost faith in; it's a staff of winners. If a 5.5 share was the top of the market I'd be happy. The only thing wrong with the 5.5 was that someone had a

larger number than us."

Scott likens the ratings race to combat: "Radio is war. It's just like wrestling, only no blood." Concluding in his usual modest style, Scott said, "I basically trained Larry Berger and the rest of the market. Larry learned his lessons well. He's twice the PD he was two years ago. The next three months will be the busiest of Larry's life."

MOTION

News at KPLUS/Seattle includes the exit of Assistant PD/MD **Devon Durrant**, the boost of partner **Alex Darby** to middays, and segues in the lineup: **Mark "In The Dark"** Allan moves from late nights to PM drive, and **Stitch Mitchell** slides into the late-night slot... **John David Wells** leaves WEZC/Charlotte for production work at WQUE-FM/New Orleans... **FM100/Memphis** ups reporter **Donna Jones** to News Director... **KITT/Las Vegas** changes calls to **KKLZ** and format to A/C... Congratulations to **WKAU/Appleton-Oshkosh** afternoon personality **Pat Reynolds** and wife **Lisa** on the birth of daughter **Ariah** December 12.

KHTR/St. Louis morning man **Tom Kelly** takes over nights at **WNCI/Columbus**... **Bill Hennes & Associates** Broadcast Consultants sign with the **Vaughn Broadcast Group**, handling **CHR** outlets **KKRC/Sioux Falls**, **KKXL-FM Grand Forks**, and **WLXR/LaCrosse**... **Shadow Haze** is new to nights at **WZOU/Boston**, joining from **Z95/Salt Lake City**... **Kathy King** is appointed **Research Analyst** for **WABC & WPLJ/New York**... **Alan Beagle** takes over PM drive at **Magie 91/Auckland, New Zealand**... **WYBR-FM/Rockford** boosts air personality **Dave Anthony** to **Asst. PD/MD**... **KKQV/Wichita Falls** PD **KJ Stone** segues into the sales department as an **AE**, and **PM driver Steve Chambers** steps in as **PD**... **Harmon & Holiday** return to morning drive at **WJXQ/Jackson-Lansing**... **Fritz Kuhlman** exits **KGLI/Sioux City** for afternoons at **KOKZ/Waterloo**.

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 Produced by David Kahne
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STEVE FEINSTEIN

AOR

MUSIC METHODOLOGY MANIFESTO

How To Use AOR Music Info For Fun & Profit

Time out for an overview of how R&R gathers and displays its AOR airplay information. There've been quite a few refinements in our music data over the last two years, and an explanation of our methodology should be helpful to both seasoned vets and people who've started using R&R recently.

Reporter Sample

We use a selective sample of reporters. Our reporters are ratings-dominant, professionally-staffed AORs in sizable markets. This ensures that our information reflects the music chosen by the most successful rock stations and heard by the greatest amount of listeners.

Each reporter is a proven ratings winner in a regularly-measured Arbitron metro, and has its reporting status reviewed after every book. The five reporters we have in unrated markets were added to provide geographical representation of a large area in which there was no rated AOR.

Any new reporter must have gone through a book as an AOR. That's why stations in markets of all sizes, from New York to the smallest burg, are not added automatically when they switch to AOR.

Stations don't become reporters at R&R simply by forking over the money for a subscription; that is not a prerequisite for reporting. From time to time, we have a few reporters who are not current subscribers.

Objectivity

Our role is to reflect, not influence airplay. When radio stations read or call R&R, they don't get "worked" or offered opinions on records. We don't editorialize on music or "pick" records.

Complete Statistics For Clearest Picture

Our charts provide breakdowns of total reports, adds, and rotations. Knowing the exact number of stations playing a record enables you to figure out the percentage of our reporting field playing it. Simply refer to the amount of reporters listed at the top of the chart.

The same goes for specific rotations: power, heavy, and medium, while the amount of lights can be determined by subtracting a record's heavies and mediums from its total reports. (Note that a record's heavy figure is a tally of its heavy reports and its powers, which are akin to "super-heavies" and included within the heavy rotation.)

Symbols (+, -, =) indicate a record's amount of reports compared

with last week. This lets you gauge a record's progress, showing you at a glance if a record is up, down, or flat in total reports and the various rotations from one week to the next. (When there are no symbols, the record is newly released, with no figures from the previous week).

Using these figures and symbols is critical in getting a true indication of a record's progress. They can actually be more telling than a record's chart movement from one week to the next.

When Down Is Up

The four-week trend shows a record's progress in chart position over four weeks, longer than most charts do.

But remember: chart positions are only relative rankings. A record's chart number tells you only how it's performing in relation to other records on a given week. If you look only at a record's chart number and don't also consider its rotational stats, you're only seeing half the picture. That incomplete view may be misleading.

For instance, it's possible for record "A" to drop a notch or two on the chart though actually having more airplay than it did the previous week, as indicated by "+" symbols next to some or all of its stats. This can happen because other records on the chart managed to accumulate even more overall points and jump ahead of record "A" in relative ranking.

In other words, while record "A" increased in airplay, other records increased even more or debuted higher. It's as if you were running in a race, and progressively increasing your own speed, but were still being passed by other faster runners. That's an undeniable setback for a competitive runner, but it shouldn't be interpreted as the death knell for a record. In real terms (increased reports and/or rotations), the record has had a good week, and is not "over." Often, the setback in chart rank is only temporary, and is not necessarily a sign that stations are dropping the record like a hot potato.

Weighting

Many people wonder, "How can a record have more total reports,

and even more reports in each rotation, than the record above it on the chart?"

The answer lies in the weighting of stations by parallel. Each P-1 report earns a record more points than a P-2, and a P-2 more points than a P-3.

At the same time, the higher the rotation a record is reported in, the higher the points. A power report gets more points than a heavy, and so on.

So, a record's point total is a function of three equally important factors:

- 1) total reports
- 2) distribution among rotations
- 3) parallels of the reporting stations

On the album chart, an additional consideration is critical: depth of tracks. For every additional track a station reports concurrently from the same album, that album receives progressively more points. For example, if a station is playing one track from album "A" and two tracks from album "B," album "B" receives more credit. If three tracks are reported from album "C," it earns more points than "B," and so on.

Note that an album's listing on the chart will show as many as three of its tracks that are receiving the most airplay, and specify how many reports each is getting. (For a track to be included, it must have at least ten reports.) Also, an album's current single is bolded.

Continued on Page 50

USE VS. ABUSE

Charts: Guides, Not Gospels

I make a living generating the AOR charts, in addition to covering our format's issues and events. I take great pride in the charts, and stand behind their accuracy and objectivity. But I'd never propose that they should be the final arbiter in a programmer's music decisions.

That's why I'm alarmed, not flattered, when I hear of stations that automatically drop a record when it loses its bullet or slips a couple of notches. I'm equally distressed by stations that fall in line and only add a record when it makes the "Back Page" or becomes a Breaker.

Thankfully, such knee-jerk programmers are in the minority; most AOR programmers are confident enough to trust their own



Introducing "Chart Climbers"

Didja ever wonder why, on R&R's AOR music pages, there are detailed breakdowns for tracks that are "New & Active," but none for those that have enough reports to "graduate" onto the Tracks chart? I have, and it's time to do something about it.

Starting this week, "Chart Climbers" will give you a more detailed profile of any track that's moving up the chart but has yet to become a Breaker (reported by 60% of our reporters). They'll provide the same data as "New & Active" does for records moving towards the chart: a representative sample of key call letters playing the tracks in heavy and medium rotation (call letters of stations reporting a record in power are not printed in the paper).

To accommodate this useful information, the station playlist pages are being condensed. Though we'll still take full playlists from all reporters, we will print only the heavies, medium adds, and lights adds for P-2

and P-3 stations. Full playlists of P-1 reporters will continue to be published.

Let me stress that P-2 and P-3 stations' medium and light rotations will still be reported and tabulated for the chart. Additionally, the tracking printouts that record companies receive will continue to list those stations' reports in the rotations.

The only change is that, as with every other format in R&R, P-2 and P-3 playlists will appear in an abridged form in the paper. Do note that even in their reduced length, the playlists for P-2 and P-3 AORs will still be considerably longer than those published in other formats.

ears and market-sense.

By all means, please use our charts... swear by them... erect a monument to them. But keep a few things in mind about all charts:

- They reflect a national consensus. You (should) know what's right for your market.
- They may, at times, reflect a consensus of error, or an outstanding promotional effort. What if ev-

erybody else is playing follow-the-leader and is actually wrong?

• Conversely, not playing or dropping a record strictly because "it has no national profile" or "there's no support" is, if I may say so, lame. If you believe in a song, judge it primarily by its performance in your own market, not exclusively by what everybody else thinks.

• They're only one of several tools to use as a check-and-balance against what are ultimately the most critical elements in music decisions: your own judgment and taste.

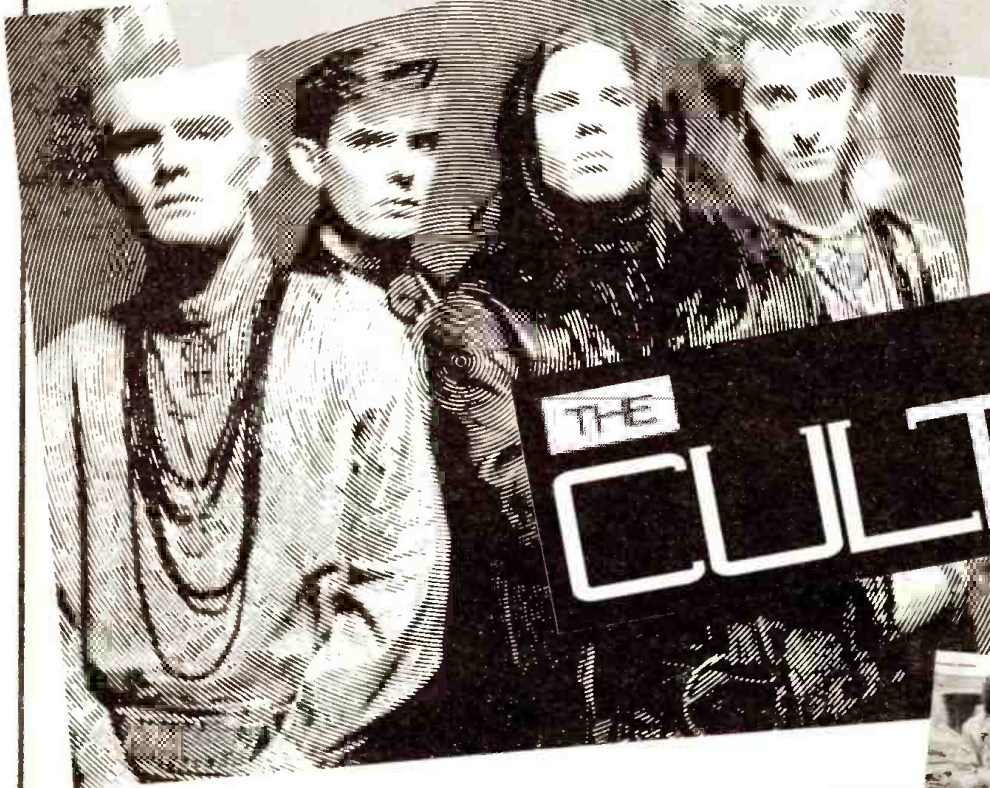
Comments, love letters, and advice? Let me hear from you.

THE FIRST
IN A SERIES OF
LAST MINUTE
ADS...

MAKE A DATE
WITH YOUR T.V. SET
THIS SATURDAY NITE

JAN. 18

"Rain" by
The Cult
PRO now
on your
desk.



"LIVE FROM
THE RITZ"
8:00 PACIFIC
11:00 EASTERN
ON
MTV =

THE REPLACEMENTS

"SATURDAY NIGHT LIVE"
11:30 E.S.T. ON NBC



How To Use AOR Music Info For Fun & Profit

Continued from Page 48

Adds

Another question from the audience: "How can a track have 50 adds, and the album it's on have only 20 adds?"

This is because an album is only considered to have been newly added when it's reported by a station that wasn't playing any of its tracks the previous week. This is related to our longstanding policy of—not asking for "conversions" from 12" to album, which amount to adding the same record twice.

When a track available on a 12" is included on a newly-released album, only stations reporting a track from the album — either the 12" or another track — for the first time are considered to be adding the album.

Adding additional tracks or switching to a different track is not considered to be adding the album, as a station would have already been playing the album the week

before. Of course, songs appearing on a station's list for the first time are considered *track*, rather than album, adds.

Chart Climbers, New & Active

Chart Climbers are tracks which are on the chart and increasing in airplay, but have not been Breakers yet. New & Actives are tracks or albums that are building but don't have enough airplay to chart this week.

Both Chart Climbers and New & Active listings give you a sampling of which stations are playing a record in the most significant rotations — heavy and medium. For powers, only the amount of stations is listed; call letters are excluded in respect to reporters' confidentiality.

More Fun Facts

Most Added and Hottest boxes. Provided for both albums and tracks, they give you concise, at-a-glance information for two critical barometers: which records have received the most adds, and which

are receiving the most reports in power.

Breakers. A record is a Breaker the first week it's reported by at least 60% of our reporters. An individual album or track can only be a Breaker once, though an album may have all of its tracks be Breakers.

Playlist Length. The maximum amount of tracks able to be reported is:

- 40 Heavy (inc. up to ten Power)
- 50 Medium
- 20 Light

Light Airplay. Defined as tracks played at least once a day between 6am-midnight.

Reporting Schedule: We take reports on Mondays and Tuesdays, 8am-5pm Pacific Time. Calls on Mondays, when there's less phone traffic, are appreciated.

Any Comments?

Virtually all the improvements to our systems have been in response to suggestions from the radio and record communities. Please feel free to call or write with any questions or comments.



SPIRIT OF RADIO — From coast to coast, AOR stations extend a helping hand to people in need. WBCN/Boston produced a 16-song cassette of holiday songs, "Christmas Presence Of Mind," and gave all the proceeds to Massachusetts Governor Michael Dukakis's Alliance Against Drugs. In a "Wheels For Meals" food drive, WLLZ/Detroit afternoon ace Bob Bauer vowed to live next to a 30-foot truck in a shopping center parking lot until the truck was filled with donated canned food. After 20 days, Bauer had elicited an estimated 15 tons of food, which was distributed by a regional food bank. KINK/Portland's "Lights Out" compilation album, inspired by the station's nightly program of the same name, features new age music and light jazz by artists such as Kenny G and Tom Grant. Proceeds benefit a local food bank.

SEGUES

KDXR/Amarillo is a new, 100,000-watt AOR programmed by **Matt Frontera**. Reach him at (806) 273-7575. Consultant **Jon Sinton** inks WWCK/Flint. **Burkhardt/Abrams** signs KTYD/Santa Barbara.

Programmer Directory: KZAM/Eugene PD **Jeff Hanley** exits; **Cindy Paulos** of co-owned KVRE/Santa Paulos will now program both stations. WIZN/Burlington ups **PD Roger Mayer** to OM. WZZQ/Terre Haute's new PD is **Don Rivers** from KBIU/Lake Charles. **Rich Berlin** replaces **KMBY/Monterey's Mark Kaufmann**. At KMYZ/Tulsa, PD **Jim Ray** and MD **Paul DeWitt** both ex-

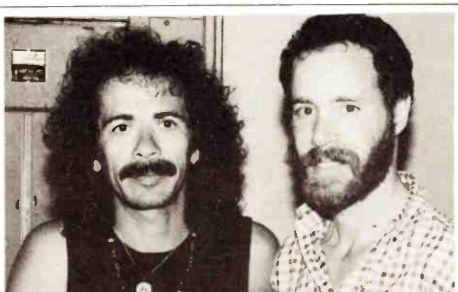
it. **Music Mavens:** WKLC/Charleston names **Beau Michael Moore** MD and adds **Doug Kline** to mornings. **Jessie Brice** replaces **Steve Laramee** as KRKE/Albuquerque MD. **Bob Allen** is now MD at KFMQ/Lincoln.

Jock Jumps: The airstaff at new AOR WFXR/Charleston, SC is PD **Jon Erdahl** on mornings, **Tim Burns** on middays, MD **LaVonne Adams** on afternoons, and **Steve Kelly** at night. **Jerry Abear** leaves WYSP/Philadelphia after 12 years. **Jack Strap** exits WYNF/Tampa mornings, which now feature **Jeff Jensen** and **Nick**

Van Cleve, with **Ron Diaz** moving to afternoons. KNAC/Long Beach afternoon/MD **Roland West** and night man **Rick Stewart** exit. **Sam Freeze** is on PM drive and **Wild Bill Scott** does evenings. KOME/San Jose has **Stephen Page** in middays and **Don West** on late-nights. **Willobee** and **Ralph Cooper Jr.** exit WLIR/Long Island, which adds parttimers **Delphine Blue**, **D.J. Bird**, **Max**, and **Dave Cagliano**.

At WWCT/Peoria, **Ken Johnson** returns for mornings and **Mike Carroll** leaves middays for WJTC/Jollette. **Jill McVay** departs KRQU/Laramie middays. KZEW/Dallas moves Oz into 6-10pm, as **Doc Morgan** exits, while parttimer **Nancy Johnson** is upped to overnights. WRKI/Danbury gives all-nights to weekender **Jim Clarke**. At WRUF/Gainesville, **Ed Cox** & **Lynn Gordon** are new to mornings, as **Bob London** exits and **Rick Richards** moves to 9am-noon. **Randy Childs** returns to KCAL/Redlands, CA for middays. WJHR/Jackson, TN changes calls to WRJX, and brings on **Jim Callahan** for afternoons and **Stan Bell** for late-nights.

Odds 'n' Sods: KBPI's new address is One Tabor Center, 1200 17th Street, Suite 2300, Denver, CO 80202. Its phone # is (303) 572-6200. WXQR's new address is Box 1356, Jacksonville, NC 28540. WHTF/York Promotions Director **John Michaels** exits.



SING IT AGAIN — Carlos Santana (left) does the backstage boogie with KSTM/Phoenix PD Jeff Parets.



BIGFOOT COMETH? — 299/Regina, Saskatchewan received a limited-edition print of the cover of Gowan's "Strange Animal." From left, PD Ed Walker, MD Gayle Fox, and Calgary CBS rep Rudy LeValley.

ARBITRON ORIENTED ROCK

... GLAD TO SEE AOR GETTING EVEN HEAVIER!

— HEAVY LENNY

RADIO'S SWEET NEW SOUND OF SUCCESS

Looking for something to jazz up your weekend programming?

We've got it. The Jazz Show With David Sanborn.

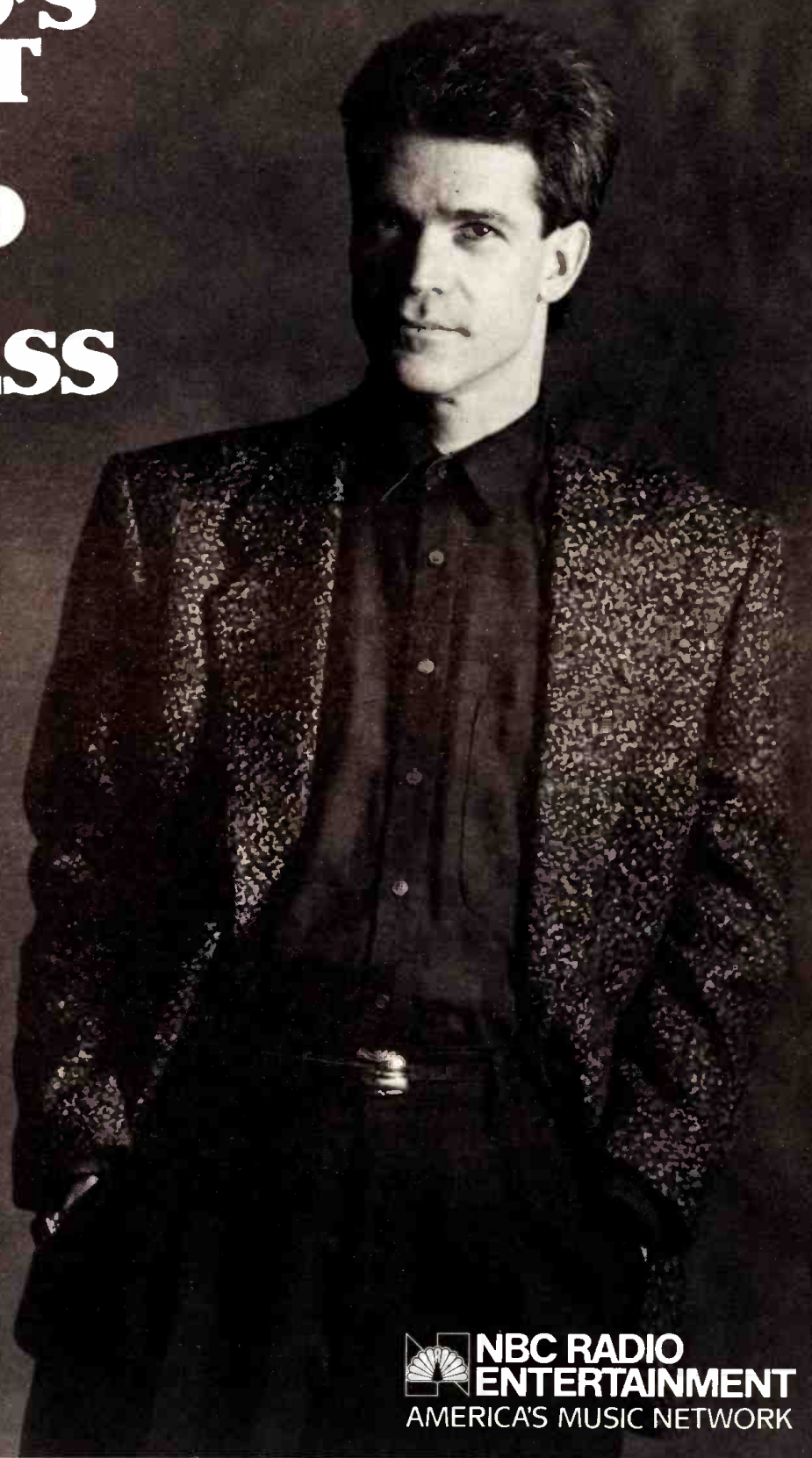
Two hours of the best in contemporary jazz, hosted by popular musician David Sanborn. Featuring artists like Pat Metheny, Spyro Gyra, George Benson and Weather Report. Plus, such new jazz talents as Stanley Jordan, Andreas Vollenweider and Shadowfax.

The Jazz Show With David Sanborn. Innovative, quality programming specifically designed for today's upscale listener.

Sweeten up your programming. Call Shirley Maldonado at (212) 664-5538 for more information.

Fed each weekend via digital satellite.

THE JAZZ SHOW
WITH DAVID SANBORN



 **NBC RADIO
ENTERTAINMENT**
AMERICA'S MUSIC NETWORK



DONNA BRAKE

EXPERTS LOOK AHEAD

'86: A Time For Acceleration

Change was the key word describing A/C in 1985. Programmers recognized a changing audience and, in many cases, modified the programming of their stations to respond to those needs.

With all that in mind, I asked the following A/C experts to look in their crystal balls and make some predictions on what they expect to see in 1986 and/or what A/C radio should do to stay healthy in the upcoming year: Donna Halper, President, Donna Halper & Associates; Dan Vallie, VP/Programming, EZ Communications; Al Peterson, President, Al Peterson and Associates; Mike McVay, President, McVay Media; and E. Alvin Davis, President, E. Alvin Davis & Associates.

Donna Halper

This past couple of years has shown programmers that there's a real problem with the way they've been defining Adult/Contemporary. Even R&R has had to address the fact that there are really two kinds of A/C and may wind up being three or four.

Make The News More Meaningful

What I see a lot of A/Cs doing is taking the format out of the realm of lots of news and information and making the news more meaningful and interesting to the younger end of the demo; i.e., making the A/C station a mature CHR.

Concern For AM

On another subject, I'm concerned with what's happening on AM radio. I don't think AM radio is dead, nor should it roll over and die.

tion is. This perception didn't occur overnight, but people have allowed it to exist for a long time and now it's time for us to change that.

Dan Vallie

In 1986, not only will more people figure out and solve more problems and alleged problems facing A/C radio, but also more people will realize that A/C is not dead as many people have said it is or is about to be.

Confusion

Some A/C programmers are really confused by what A/C is and what people expect from the format. There are several different kinds. Some A/C stations are light rock, others are personality-oriented, and then there are those which are very contemporary.

Help From The Record Industry

One of the areas where A/C can strengthen depends on the music industry. The format does need new stars and/or at least a period of time where we see a lot of good A/C product available.

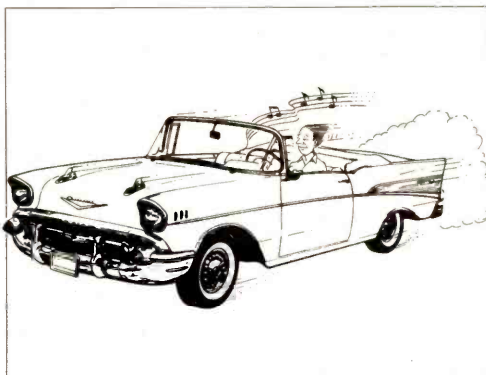
Miscellaneous Predictions

I believe CHR is going to level off in 1986 and that's going to help clear up the picture for A/C.

But the winning elements for A/C? Consistency and being true to your target audience are the keys to having a successful station.

Al Peterson

On the plus side, I think A/C will continue for the most part as it has to produce the most all-around salable demos management and advertisers look for.



be that there's virtually no waste in the demos as far as the sales department is concerned.

Male Appeal

I still see A/C as primarily a female-oriented format, but you're going to find more 25-34 and 30-40 year-old males embracing the format, for a variety of reasons.

Fear Of Being Background

On a negative side, the biggest threat to A/C radio is, as a beast, it is generally too background-oriented. I think, over the long haul, it runs the danger of putting itself in the same position that Beautiful Music eventually found itself in - a background music service that neither offended anyone nor attracted attention.

A lack of personality through most dayparts, including (for the most part) morning drive, is dangerous. Just having "John Good Voice" saying "That was... this is" is the death of this format.

Not A Cure-All

There is too much belief overall by management that A/C is the panacea for all their ratings woes, especially in already-crowded markets. It is the format that, overall, produces the most salable demographics, but if there are already several well-established A/Cs in the market, you're going to have as tough a time as with any other format.

Programming Talent Search

There is a need for the development of A/C programmers who really understand the format. Frankly, I've seen a lot of good A/C programmers develop out of AOR. I think a lot of the basics and attitudes of AOR work very well in A/C.

Who would have thought that in 1986 what used to be alternative music, such as the Byrds and Creedence Clearwater, would be standard oldies for A/C stations? But there's a real lack of strong A/C programming talent.

Looking Ahead

In 1986, the future of A/C is CHR without the teens. It's a broad, mass appeal format with an adult presentation and contemporary music. Contemporary is the operative word in A/C and that's something it hasn't been, for the most part, over the last several years.

Mike McVay

You have to look at four main areas: music, information, promotion, and personality. As far as personality goes, we're going to see A/C radio stations start expanding their personalities again, pulling

them off liner cards because it's the one area of the station that can't be copied.

At our music-intensive FMs we become real concerned because what's to prevent a competitor from playing the exact same songs with fewer commercials? So personality is going to play a larger role at established radio stations, even if that means a high-profile morning show and a music machine the rest of the day.

More A/C Artists

Musically, A/C needs to start having its own artists again. Right now A/C is only getting what's left over from CHR. There are not that many format-exclusive artists. If A/C is to survive as a format over the next decade, we must have more format-exclusive artists - something to differentiate us from the other formats.

News And Promotion

News has to pass the "who cares" test. The news and information should be more listener-oriented, and especially during the afternoon it should be more like the "news briefs" on TV.

Promotionally, A/C has to be as active as CHR stations. That means not only big, direct-mail prize catalogs, but also getting involved in the community.

If you build a station that's a hybrid between a community-active, full-service A/C and one that plays music, you have a situation where if you tune out you miss something. That's a strong radio station.

E. Alvin Davis

I expect to see the really successful A/C's fulfilling and serving the needs of "Community." More and more radio stations can seize a big opportunity by responding to and truly serving their community. Community involvement means reflecting what's happening in the market.

No Jukeboxes Allowed

Also, A/C stations need to be more than environmental sources of entertainment. There is an inherent vulnerability of any station, regardless of format, that is merely a jukebox.

There are great opportunities for expanded A/C presentations that emphasize more personality, news, services, etc. Those are the winners, if they do it well.



EDENS BROADCASTING
 840 North Central Avenue
 Phoenix, Arizona 85004
 602 258-5293

Gary D. Edens
 President and Chief Executive

**If you've been reading
 our mail...**

December 20, 1985

Mr. Pat Shaughnessy
 President
 TM Communications
 1349 Regal Row
 Dallas, TX 75247

Dear Pat:

The TM custom series you just did for KOY is another winner. Working with Tom, Jim, Bob, Dan and all the other musicians is really a pleasure for us.

It's easy to see how TM stays on top. You people are the best in the business.

Thanks for your hospitality at dinner. I hope you'll let us host you sometime when you get out to Phoenix.

Congratulations on your recent acquisition.

Sincerely,

Gary

GDE:lh

Patrick Shaughnessy
 President

*Attn: PD
 Call Janie Auty
 @ 1-800-527-7759
 for your new ID's.
 We'll have you on
 the air before you
 know it!*

Pat

**...you'll know why
 you should
 give us a call!**



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LON HELTON

GUERRA, WOOD OUTLINE KLAC & KZLA PLANS

New Hands Steering Los Angeles Country

Malrite Communications, owner of Country outlets KNEW & KSAN/San Francisco and WDGW & KEYE/Minneapolis-St. Paul, added two more Country outlets to its stable with the January 3 acquisition of KLAC & KZLA/Los Angeles. The big question, of course, is in what direction the stations will be heading. Answering the \$64,000 query are former KNEW PD Bob Guerra, who was just named OM for KLAC &



Bob Guerra

KZLA, and Malrite National PD Jim Wood.

Wood began the conversation chuckling. "We've been saying for months that we're gonna be staying Country on the AM and FM, but I guess the message didn't get across. I'm now the proud owner of 5000 CHR aircheck cassettes.

"There were a number of properties available in L.A. before we bought these stations," he continued more seriously. "We bought these two in particular because of their Country heritage. We wanted to couple that with our experience not only in programming the format but in running and selling this format. We know Country. The object of the game is to make money. These two stations are already pro-

Early ARBs Show Country On The Rise

It's hoped this isn't premature, but a cursory glance at the Arbitrons issued thus far indicates this to be the best Country showing in quite some time. If the rest of the books still to be issued continue in this vein, it may well indicate that Country has turned the corner — at least in radio ratings.

There are a number of individual success stories, which will be spotlighted in the weeks to come. But the best news is that the vast majority of markets have seen increases in the total Country share. This optimism is based solely on the 12+ numbers which have been released, so the real story

can't be told until we see the 25-54 breakouts.

Also, once the books for the top 100 markets are issued, the scoreboard of results for all the country stations will provide a more definitive profile of what happened. But so far so good!

fitable. We believe with our sales, programming, and promotional expertise we can become even more successful. Bob is here because we believe there's a higher

profitable products, which means creating two distinct sounds and two different reasons to listen. KZLA will basically be a jukebox. We'll pump out the hit records and develop a strong marketing campaign to build the name. We'll also do more contesting than has been done in the past."

"It's of no benefit for KLAC to go in and beat KZLA to death, or vice versa."

Commenting on the FM's music, Guerra said, "We've had the chance to look at what's currently on the air and found a tremendous amount of music that needs to go in and a likewise amount that needs to come out. The FM will be much more hit-oriented than it is now. Our philosophy is to basically play only those records that have gone to number one, old and new, rotating them through the dayparts."

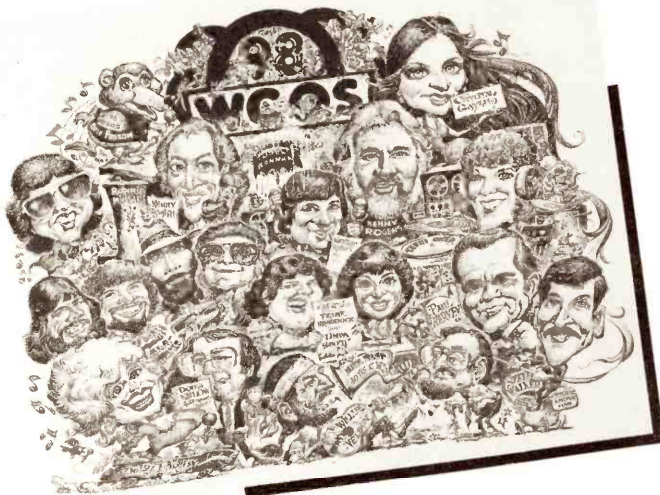
potential for ratings in this market, and we're gonna go get those too."

KZLA: Hit-Oriented Jukebox

Picking up on the ratings cue, OM Bob Guerra outlined the plan to get those numbers. "The aim is to create two identifiable radio stations. The key to creating a good solid combo is creating two iden-

Continued on Page 56

'Twas The Season



OK, OK. So you've finally thrown away all your Christmas cards and are looking forward to not having to deal with them for another 340 days. Now, lo and behold, here's one more. Well, I promise it's the last one you'll have to see this year — at least from me.

I've included it this week 'cause it's the neatest radio station card I got this past year. I also thought those of you who are really organized might already be looking for fresh ideas for next year's station card. So voila: unique greetings from WCOS/Columbia.

The drawing contains caricatures of the 'COS air personnel and key Country artists. Outlining the project expenses, GM Jake Bogan told me the art cost around \$500 while the printing cost for 1000 cards was \$900.

The hefty price was due to something you can't see on this page. The WCOS call letters are green, and the rings above the calls are red with "Modern Country" in black letters. The box around the calls is also bordered in red. Color, of course, means a few extra bucks.

Jake's one caveat is all too indicative of the radio biz: "Our only problem was that one of the air personalities left between the planning stage and when we sent it out." This also resulted in an agreement with the artist for next year's card — substitutions, \$50.

A Tribute To Jim Clemens

In a pair of industries (radio & records) which tends to use and discard folks as quickly as Rosie disposes of paper towels, it's great to see some folks get together to give something back to a man who's given Country so much. A number of friends and business associates are organizing a salute to longtime Country radio vet and former WPLO/Atlanta OM Jim Clemens.

The tribute notion grew from an idea generated by WB's Nick Hunter, who said, "At one time, Jim was far and away the most important person in this business. For years, WPLO was the radio station. He's done so much for this industry that he deserves much more than even what this ends up being."

WPLO's Karon Morgan liked the idea when she heard it and through her efforts the tribute is now a reality. The event will be held Wednesday, January 29, at the Atlanta Airport Marriott Hotel, starting at 7pm. Karon is coordinating the night's activities, which include an industry celebrity-studded dais.

If you're a friend, former co-worker, or somebody in the biz who



Jim Clemens

can't make it to Atlanta but would like to send your thanks via telegram or taped message, contact Karon Morgan at (404) 955-0101. She can also help with other details if you can't get to Atlanta.

Since I can't be there, I'll take this moment to offer my congratulations on a most distinguished career. Salud, Jim!

Every morning before
his airshift, **JAKE** would
WAKE with an ear**ACHE**.
So, he would **TAKE** a swim
in the **LAKE** and for the
SAKE of country music,
would **FAKE** his way
through his playlist. This
would **MAKE** his PD mad.
“We’ve got to find some-
thing to **WAKE JAKE** up
and get him excited,” he
would say. One particular
January day in 1986, the
station decided to **RAKE**
through their records to
find something that would
MAKE JAKE come alive.
That’s when they found
PAKE. “This is a piece of
CAKE,” said **JAKE**. Soon,
the station’s numbers
began to **BAKE**. In fact,
“EVERY NIGHT.”

JK-14220

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HIBERNETICS

A Guide to Radio Ratings and Research

by Jhan Hiber



Here's what you get in simple, easy to read and useable form.

- Chapter 1
Radio Research Overview
— a history of research
- Chapter 2
Focus On Focus Groups
— Definition, use, do-it-yourself
- Chapter 3
Telephone Studies
— strengths/weaknesses, do's and don'ts
- Chapter 4
Other Market Research Techniques
— Mail, in-person, when/how to
- Chapter 5
A Look Inside Arbitron
— Intro and production
- Chapter 6
The Almighty Diary
— evolution, longevity, history
- Chapter 7
Diary Analysis
— how to get the other 75% of information
- Chapter 8
Quarterly Measurement
— how to succeed, history and problems
- Chapter 9
Birch Radio
— background, methodology, comparison with ARB
- Chapter 10
Sales Research — a key to better revenues
- Chapter 11
Sales Breakouts
— computer options, types of breakouts



COUNTRY

New Hands Steering L.A. Country

Continued from Page 54

tion because they're too old and worn out."

Wood went on to say that while the FM will not move toward a ton of personality, the people on the air at KZLA will be those who "thoroughly enjoy what they're doing. Saying the FM's a jukebox does not mean the people on the air are not important. It's not a machine. The personalities on the FM are very carefully selected. They need to be the type of people who are genuinely thrilled that they have another great song coming up, as opposed to the AM guy who's thrilled he has a good bit coming after the next record."

Both Guerra and Wood emphasized that while KZLA will be playing a lot of music, it won't be a "Continuous Country" station in the purest sense of the phrase. Wood pointed out, "There's a tremendous difference between Continuous Country as it's defined and what we do. (Practitioners of

the format) don't care much about the experience, training, and value of the disc jockey; we do. Continuous Country has historically deemphasized the human element. Our personalities will be warm, alive, and comfortably fit into the lifestyle. Along with our 'alive' approach, the music will be more uptempo than usually found on Continuous Country outlets."

KLAC: More Mass Appeal

Explaining KLAC's future direction, Guerra said, "In order for its base to expand, the AM has to be more mass appeal. This will be done both musically and through the services we'll provide. KLAC will be a full-service station leaning more to the contemporary side of country music. As in all formats, music is important on both stations. However, the AM will be a showcase for personality and service. We'll continue traffic reports and our emphasis on local news. We'll be doing a lot of contesting on

the AM to stretch out those quarter-hours."

Asked to be more specific about the AM music, Guerra said, "In the past KLAC has leaned traditional, and we'll take it more mass appeal. We won't be playing A/C artists, but the country we play will be more modern. We'll be very selective. It's not that we won't play the traditional artists, but we'll tend to daypart them."

As far as playlist size is concerned, Guerra said that neither station is locked into a set number of records per week. Playlists for both stations, however, would range between 30-35 titles.

Explaining the target, Guerra said, "We want to appeal to the casual cumers who enjoy country music and listen to the AM band. We want to become their second or third station. Our plan is to build on the 1.5 share that's been fairly constant of late."

Wood added, "We look at the radio station as a necklace. There's a bead on there that's news and information, a bead each for personality, contesting, community involvement, and other elements. The string which ties this necklace together is country music."

Outlining the overall concept of running a Country combo, Wood said, "The balance between KLAC and KZLA, as at our other stations, is very delicate. It's of no benefit for KLAC to go in and beat KZLA to death, or vice versa. The opportunity for growth on both radio stations is more restricted to the band they're on than to the format they're in. It's more important to us for KLAC to pick up casual cumers from a News/Talk radio station, or from another AM radio station, than to try and pick them up from the FM dial."



BACKSTAGE SUMMIT — Johnny Rodriguez visits with legendary managers Col. Tom Parker (left) and Jack D. Johnson backstage at the Grand Ole Opry when he appeared to debut his new single "She Don't Cry Like She Used To." Parker used to manage Elvis Presley, Johnson, Chairman of the Board of Artists International Management, Inc., once managed Charley Pride and Ronnie Milsap. Rodriguez is currently being managed by Artists International.

CLOSE-UPS

• **WUSN/Chicago** presented its Fourth Annual Christmas Cash For Kids Radiothon. Supporting the promotion with interviews were the **Oak Ridge Boys**, **Anne Murray**, the **Bella-mys**, and **Alabama**. The function raised over \$35,000, which provided food and clothing to more than 20,000 needy children on Christmas Day.

• **WIVK/Knoxville** helped raise money for ill children with two separate promotions over the holidays. Ten pairs of Cabbage Patch Twins and ten Teddy Ruxpin Bears were auctioned off on behalf of the East Tennessee Children's Hospital. \$3000 was raised to buy new equipment. A two-hour radiothon was also held on behalf of the Dream Connection, a new organization that makes terminally ill children's dreams come true. That event netted \$12,000, exceeding the original target by \$8000.

• **KASE/Austin** raised over \$5000 for the local Ronald McDonald House at a University of Texas Lady Longhorn/USC basketball game. During halftime, the KASE personalities did a special show for the record-breaking crowd, and a portion of the ticket proceeds went to the McDonald House.



THE MISTRESS OF FORT WAYNE — WBTU morning man Gary Allen (r) did a three-hour live broadcast while padlocked inside a casket at a local video shop. Elvira, on the other hand, stood outside the casket and signed hundreds of autographs. (You've got to read the fine print in your contract, Gar.) Don Moore (l) made sure there was no dead air.

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SHARON ALLEN

NASHVILLE THIS WEEK

Morris Taps Primetime Television Audience

No sooner had Gary Morris appeared in his first episode on the primetime TV series the "Colbys" than it was announced that Morris's option for additional episodes had been extended through the end of the season.

Gary's character, Wayne Master-son, was written to appear in the eighth episode. Episode eight was shot, Morris relates, "They called me and said, 'We've written you into episodes nine and ten.' Then eleven. You can imagine how these calls helped my self confidence. I think they wanted to see if I had the ability and look they needed."

Gary went on to relay incidents about himself, the cast and activities he's been involved with since he's been on the "Colbys" set. "The first time I read for the part it was in front of eight people ... all the stars, and I was shaking. Then, I had a re-call to screen test with Tracy Scoggins. Scheduled on location, I sat watching Barbara Stanwyck and Charlton Heston finishing a scene. It was like watching God, or Moses, and following that act was unbelievably frightening. I was kinda surprised, and of course, so happy that they liked what they saw on the screen test.

"I felt insecure and uncomfortable when we first started, much the way I felt in music when I began recording. But as the episodes are taped, and I progress, it's becoming natural.

"At first, some of the cast were a bit apprehensive, but now, everybody is warm and friendly and very outgoing. I play on the softball team, and one of the techs brought a cassette deck to the park one day and played my tapes while we played baseball. I was very complimented.

"I think music brings a new dimension to 'Colbys' and a bit of reality to a make-believe world."

In The Family

Ricky Skaggs, the songwriter, is doing some collaborating, and while the work is expected to be "hit material," the effort is taking more time than usual. The new cowriters have homework to do, chores to attend, and games to

play in addition to their musical activities. Skaggs's songwriting partners are his children Mandy, 8, and Andrew, 6. Dad says they're already discussing royalties, because he's promised to record the composition titled "I Need Your Love." The tune has been written for the most part by Miss Mandy on piano. So far, Andrew has contributed only one line, but he insists he's searching for just the right rhyming lyrics.

Clower's Movie

Jerry Clower will star in a movie depicting his life story. Atlanta-based Life Productions began shooting in November with a release date expected in the spring of 1986. Research for the scripting focused on information published in Clower's two inspirational books, "Ain't God Good!" and "Let the Hammer Down," in addition to in-depth interviews with Clower and his manager Tandy Rice. Primary markets for the film will be churches, prisons, military bases, schools, colleges, civic organizations, etc.

NASHVILLE IN MOTION

Ron Baird joined the Jim Halsey Company as VP of Big Sky, Southwest, and Midwest Territories, based in the company's Tulsa office ... Mickey Gilley was named honorary trustee of the Arthritis Foundation in recognition of his dedicated service to the arthritis cause. In addition to Gilley's on-stage telethon contributions, he works year-round promoting the program through

personal appearances and PSAs. The 1986 telethon will air April 27 ... The Nashville Music Association added two new staff members. Angella J. Mahoney was appointed Director of Media Relations on a free-lance basis and she will also serve as editor of NMA publications. Diane Rankin is the new Executive Assistant.

WHO'S NEW

Who's New: Patty Loveless, MCA's new singles artist, came to Nashville from Pikeville, KY. As a teenager she brought her own catalog of songs to Music City and started "knocking on doors" up and down Music Row. **Teddy and Doyle Wilburn** signed Patty to **Sure Fire Music**. They were also impressed with her pure country vocals, and the duo featured Patty in their television and road show from 1973-75. She then moved to Charlotte, NC and subsequently opened for several artists such as **Pure Prairie League**, **Jerry Reed**, and **Hank Williams Jr.** when they toured locally. 1985 found Patty back in Nashville to record some of her own tunes. MCA's A&R VP **Tony Brown** heard the demos and offered a recording contract. They went back into the studio with coproducer **Emory Gordy Jr.**, and the current single "Lonely Days, Lonely



Nights" is Ms. Loveless's debut release.

Who's New is a recurring Nashville This Week feature spotlighting artists making their debut in R&R's Country New & Active section.

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BLACK/URBAN

KING HOLIDAY CELEBRATED

Radio Goes To The Mountaintop

1986 is shaping up to be a year of positive promise for our industry and the country. This year also marks the first time we'll celebrate Dr. Martin Luther King Jr.'s birthday as a national holiday (January 20, 1986). This is something of which all Americans should be proud.

In honor of the holiday, Black/Urban stations around the country are planning various events. Since Dr. King was based in Atlanta, I contacted that market's WAOK and WVEE and asked about their plans for this special day.

WAOK PD Larry Tinsley said, "We're all looking forward to January 20. And the city of Atlanta is going to be alive with celebrations everywhere. We're participating in a fundraising project benefitting the King Center For Social Change here in town. On January 20 the WAOK station van will be part of the local Martin Luther King Jr. parade that will be held on Peachtree Street. The King Center and Coca-Cola also have some wonderful billboards throughout the city advertising the King week observance."

I asked Larry if he remembered what he was doing the day Dr. King was shot. "I remember very well. I was attending Lambuth College in Jackson, TN. We were out in the streets working; I was a census taker at the time. While in my car, I heard the radio announcer at WDXI/Jackson say that Associated Press had just reported Dr. King had been shot in Memphis. I

stopped my car because I just couldn't believe it. It was really a tough time for me.

"Do you know there are people and cities who don't want to celebrate Dr. King's birthday? The

mayor of Claxton, GA said the people of his city would rather celebrate his birthday than Dr. King's. Our news department carried that as a story last month. I think we can all live without that kind of negative attitude."

WVEE (V103) MD/Research Director Ray Boyd said his station's activities include playing "vignettes of speeches made by Dr. King. We began running these 60-second themes three times a day on January 2 and will continue through the 20th. A three-hour special from Syndicate It was also presented on January 5 and 12; it will run again on the 19th.

"We will also be involved with the Freedom Bowl activities, which include a football game between the all-stars of the Southwest Athletic and Mideast Athletic football conferences. All of the proceeds will go to the King Center For Social Change. Grambling's Eddie Robinson will coach the SWAC All-Stars. And you know how everyone respects the coach."

WPDQ/Jacksonville presented "15 Days To The Holiday," a daily two-minute tribute which aired at 9:45am and 6:45pm, beginning January 1. OM Marc Little said, "This tribute is only a small part of the activity that should be going on in the community to honor a man who almost singlehandedly changed the course of race relations in this country and earned the Nobel

Peace Prize for doing so. The involvement of Georgia State Representative Julian Bond and Martin Luther King III added much credibility to this tasteful production."

- Dedication of MLK bust at the Capitol Rotunda (1/16)
- Reception for the Washington diplomatic corps (1/16)
- Peter Osborne & Jennifer Holliday in benefit concert for mural unveiling at the MLK Library (1/19)
- Stevie Wonder & Friends concert at Kennedy Center (1/20)

By far, one of the hottest tickets in the country is the Stevie Wonder & Friends Concert, scheduled for January 20, 6pm at Washington, DC's Kennedy Center for Performing Arts. As you're all aware, Wonder was an instrumental force behind the King holiday bill movement. The people of Washington will also be unveiling a mural of the civil rights activist at the Martin Luther King Jr. Library at noon that same day.

Peace to everyone on this momentous occasion.

KING HOLIDAY
KING DREAM CHORUS & HOLIDAY CREW
JANUARY 20, 1986

A KING-SIZE TRIBUTE — PolyGram Records has released a 12-inch and 45 version of "King Holiday" on the Mercury label. It's performed by the King Dream Chorus & Holiday Crew, which features a notable array of artists ranging from Whitney Houston to Kurtis Blow. Proceeds from the record sales and music publishing are being donated to the Atlanta-based Martin Luther King Jr. Center For Nonviolent Social Change, Inc.

ACTION

The first weeks of the New Year have seen a good deal of format flux already, and this year it looks like the station totals will come out on the plus side. WJY/La Grange, newly acquired sister station of WZAK/Cleveland, is now "Kiss 104," programmed by morning man Mitch Faulkner, previously a jock across town at WVEE. The station will change calls to WEKS, and signed on the air by playing Bruce Springsteen's "Born In The U.S.A." and Grace Jones's "Slave To The Rhythm" over and over. There's also been a few converts to SMN's "Heart & Soul" format. Purvis Spam's WXSS/Memphis has adopted the format, as have the formerly shadowcast AMs of CHRs WZUU/Milwaukee and WQUE/New Orleans.

Right here the New Year, WZZT/Columbus PD Mike Davis called to tell us that Z103, which went dark last month by a tower accident that killed one worker, returned to the air with a "Welcome Back" party December 28

that drew over 2000 people. Several days later, Davis left the station; Keith Antoine is handling his duties for now. Other personnel news: James Walton moves from afternoon drive to PD at WJDY/Salisbury. Jay Michael comes to WDPN/Columbia as a weekender from WPUB/Camden. Due to budget cutbacks, Alvin Stowe is no longer consultant at WTHP/Thomasville, NC. Richard Steele has left his late-night talk show on WGCI/Chicago; the statement issued by the station states that Steele "resigned his position for personal reasons." Veteran announcer E. Rodney Jones recently added Asst. PD stripes to his midday duties at WTKL/Baton Rouge. Henry Tyler is now working 8pm-midnight at WGPR/Detroit, replacing Nat Morris (now hosting "The Scene" on WGPR-TV exclusively), and Reg Brown before him.

Landsman-Webster Communications recently acquired WIDO/Fayetteville, the top B/U outlet in the market for the

past two years. The calls have been changed to WDKS to avoid confusion with former sister station WIDU, but the on-air identifier D-103 remains the same.

Since its reemergence last fall, KDIA/Oakland has set quickly about reestablishing its reputation for community service. GM Ray Hawkins says the station has been feeding 300 people breakfast each morning from the station's mobile kitchens and that Hawkins has been out making breakfast himself. (He also handles the gospel show.) Hawkins also states that KDIA's sign-on editorial encouraged other stations, not Bay Area listeners as some understood it, to "slither out from under their rocks and join us."

It had to happen: Cecil & Linda "Womack & Womack" Womack named their new son Womack Womack. They will call the child "Friendly" Womack. That probably makes Ciaffe Archie, newborn daughter of WHUR/Washington MD Mike Archie, feel like

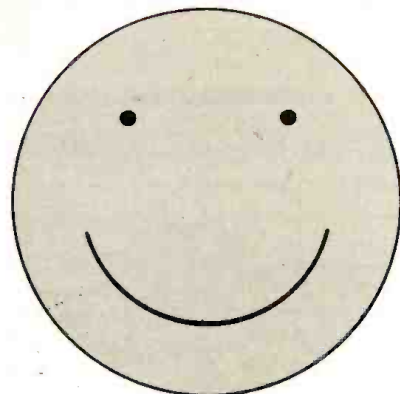
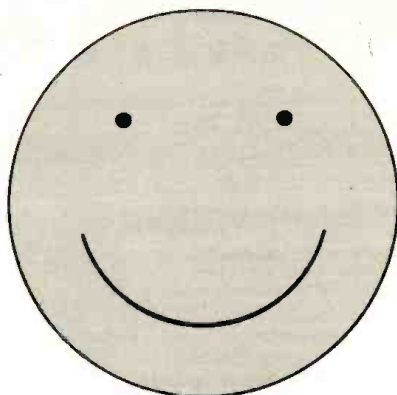
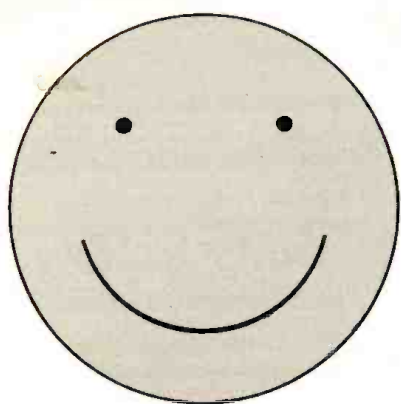
she has a mundane name. Congratulations to both sets of new parents.

WPDQ/Jacksonville's month-long celebration of its 13th anniversary as a B/U station includes a testimonial roast January 31 saluting longtime broadcaster (and current GSM) Willie J. Martin. The station is also planning a

documentary on the progress of blacks since 1968 entitled, "Life After King," which began airing on Martin Luther King's Birthday. WAOK Atlanta will run "Black History Notes" and "A Salute To Black America" twice daily throughout February for Black History Month.



TORN BETWEEN TWO TEAMS—This football season commuting DJ Tom Joyner tried to balance his loyalties to two football teams by rooting for the Chicago/Dallas "Cowboys." Joyner (l) interviews Cowboys Dexter Clinksdale, Everson Walls, and Ron Fellows during a live remote from their practice field.



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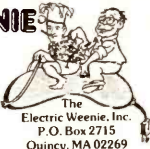
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OPPORTUNITIES

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YOU GET \$1000!

Just send us the tape that leads us to our next hot morning show. Our company specializes in top-rated morning shows in Louisville, Birmingham, Charlotte, Mobile and Charleston, and we're expanding. We'll pay you \$1000 in cash the day our next morning act hits the air... if you were the first to send us a cassette tape (and other information) that led to its discovery!

Get the competition out of town... or find a

great job for a friend! State-of-the-art facilities and incredible compensation! EOE
Send your entry to:
Star Search 86
c/o Bill Thomas
Vice President/Programming
CAPITOL BROADCASTING CORPORATION
530 Beacon Parkway West
Suite 600
Birmingham, AL 35209



Self-motivated newperson needed for hip A/C NC. Enthusiasm, stability, creativity a must. C&R/news philosophy. Tom Cassidy, Box 2956, Asheville, NC 28802. EOE M/F (1-17)

Future openings at hip A/C in the mountains. C&R/salary requirements: Tom Cassidy, WSKY, Box 2956, Asheville, NC 28802. No calls please. EOE M/F (1-17)

AOR has immediate openings for air/production. Prime shifts available. T&R: Glen Martin, KXZL, 427 E. 9th, San Antonio, TX 78215. EOE M/F (1-17)

PROGRAM DIRECTOR

3 years experience * Marketing * Salable promotions * Air personality * Production skills * Deliver 35+ audience * Major market adult music FM. Resume plus critiqued aircheck tape of your station. Radio & Records, 1930 Century Park West, #235, Los Angeles, CA 90067. EOE

100 kw CHR, A/C seeks clever morning person. Other positions available. T&R: Kirk Sherwood, 221 Willowbrook Dr., Jackson, MS 39056. EOE M/F (1-17)

Morning anchor/reporter for TX combo needed now. One year's experience. T&R: Quinn, KIKS/KILZ, Box 880, Killen, TX 76540. EOE M/F (1-17)

Assistant ND full-service 50 kw AM. Experience a must. T&R: Mike Blackman, ND, WPTF-AM, Box 1511, Raleigh, NC 27602. EOE M/F (1-17)



Progressive, adult-oriented station with a strong commitment to news looking for News Anchor/Reporter. If you're a good writer, energetic street reporter, and have a smooth, unique delivery style, send T&R to Deana Hunley, WBHP Radio, P.O. Box 1230, Huntsville, AL 35807. EOE

WORX has immediate opening for afternoon air talent/sales representative. T&R: Chris James, Box 309, Valley Head, AL 35989. EOE M/F (1-17)

WPEG/Charlotte seeks two announcers. T&R: Doug St. John, Box 128, Concord, NC 28025. EOE M/F (1-17)

KQTY seeks on-air. Team player with winning attitude. New facility. Good benefits. T&R: P. Moon, Box 165, Berger, TX 79007, or (806) 273-7533 EOE M/F (1-17)

New Station Needs Staff

Tulsa's new music-intensive adult contemporary FM station needs an entire staff. Immediate openings for mornings, middays, afternoons, nights, overnights and weekend air personalities. We also need newpeople and production director immediately. Good production skills a must. Rush cassettes and resume to John Curry, KVLTV, Box 900, Owasso, OK 74055. EOE M/F

\$\$\$

Perennial #1-rated gulf coast CHR looking for morning drive exciter! Excellent dollars for the right person, attitude and talent! Send T&R to: Radio & Records, 1930 Century Park West, #153, Los Angeles, CA 90067. EOE

OPENINGS

MIDWEST

Experienced engineer for Class C FM/ultimate directional AM. Great benefits. Resume: Bill Bromley, WBCB/WAVC, 1001 E. 9th St., Duluth, MN 55805, or (218) 728-4484 EOE M/F (1-17)

K95-FM is still looking for the right night talent. T&R: Bob Cooper, K95-FM, Tulsa, OK 74119. EOE M/F (1-17)

Bristol Broadcasting seeks future air talent. C&R: Bruce Clark, Box 2000, Evansville, IN 47714. No calls please. EOE M/F (1-17)

WQWQ

Muskegon, MI 50 KW FM coastal/regional CHR looking for winning air talent to fill all day positions including morning drive and production director. You'll be working with first class facilities and radio professionals and be provided excellent benefits. Send cassettes and resumes to:
Goodrich Broadcasting
3565 29th Street, SE
Kentwood, MI 49508

Air personality/MD position waiting for you now. US89/Chicago's Contemporary Country station. T&R: PD, 875 N. Michigan, #1310, Chicago, IL 60611. EOE M/F (1-17)

Mid-Missouri's top-rated station needs experienced newperson. T&R/writing samples/salary requirements: ND, KLIK, Box 414, Jefferson City, MO 65102. No calls please. EOE M/F (1-17)

NEWS PEOPLE

Small-medium market in Midwest AM/FM wants to build resume pool of News People who can lead the shop anticipating future openings. Send resumes to: Radio & Records, 1930 Century Park West, #137, Los Angeles, CA 90067. EOE

Needed now. Afternoon personality Central KS CHR. Good pipes/production a must. Great place to grow. T&R: Scott James, KHOK, 171 S. Main St., Herington, KS 67544. EOE M/F (1-17)

Join a top-rated NE WI station. Need fulltime air talents, local parttime announcers. C&R: Jeff McCarthy, WIXX, Box 1991, Green Bay, WI 54305. EOE M/F (1-17)

PRODUCTION DIRECTOR

Full multi-track production studio equipped with all the latest in processing equipment, including harmonizer, etc. and any other production tools you would want. Need an imaginative copywriter who has creative voice skills. Must have 2 years production management experience. Excellent benefits, top salary. Production is key to WVIC's 20 share in Lansing, MI. As we grow so will you. Send resume and cassette to Bob Goodrich, Goodrich Broadcasting, 3565 29th Street, SE, Kentwood, MI 49508.

OPENINGS

CREATE PRODUCTION FOR



KSYZ-FM is currently seeking an experienced production pro to work in our 4-track state-of-the-art studio. If you are creative, can write and produce top quality spots and understand production techniques that SELL, we need YOU!

Our 100kw CHR signal is heard over most of Nebraska and ranks #1 in our 13-station market. KSYZ has great facilities, pays competitive wages, and offers good benefits. Our company is growing and your chance to move up in our organization is limited only by your skills, ability and willingness to work.

The position includes a 3-hour midday air shift. No calls, please. EEO/Females urged to apply. Send your best stuff (production and aircheck) to:

CHIP DOUGLAS MOSLEY
OPERATIONS MANAGER
KSYZ-FM 108
3280 Woodridge Boulevard
Grand Island, NE 68801

NEBRASKA'S NEWEST AC/CHR COMBO

Needs team players NOW! All dayparts, aggressive "lifestyle" news director and creative production director with winning attitudes. Are you the BEST small market talent around? Show us! Send T&R to: Radio & Records, 1930 Century Park West, #215, Los Angeles, CA 90067. EOE

Two Openings

Country Personality Production Director

AM/FM combo moving to new facilities with 4-track. Commercial experience required. Application deadline January 24. Resume and aircheck to:

Charlotte Webb
WTT5/WGTC
535 S. Walnut St.
Bloomington, IN 47401
Tapes not returned. EOE

"TELEPHONE TALK"

Major market stations wants personality with provocative, humorous, imaginative telephone finesse. Send tape and resume to: Radio & Records, 1930 Century Park West, #204, Los Angeles, CA 90067. EOE

A/C Morning Show

We're one of the country's top-rated A/C's in a Top 20 market, with one of America's hottest groups. We're searching for a morning entertainer who is extraordinarily warm, sincere, topical, local and has quick, to-the-point, relatable humor. Drop-ins and phone bits are fine but the most important quality you'll need is to have fun on the air and make it sound that way. An incredible opportunity with great money and great people! RUSH cassette, resume and references to: Radio & Records, 1930 Century Park West, #224, Los Angeles, CA 90067. EOE M/F

OPENINGS

WEST

KERN/Bakersfield N/T needs ND. T&R: Rogers Brandon, Box 2700, Bakersfield, CA 93303. No calls please. EOE M/F (1-17)

50 kw CHR near Sacramento needs morning talent. Minimum three years' experience. T&R: Scott Mitchell, K100, Box 631, Marysville, CA 95901. No calls please. EOE M/F (1-17)

MORNING MAN (or team)

If you have been waiting for the opportunity to move to the very best market in the country and to shine on the *Hottest* station, and to make *major* dollars, now is the time to rush your very best to us. We're CHR, but A/C-leaning presentation acceptable. Send T&R to: Radio & Records, 1930 Century Park West, #239, Los Angeles, CA 90067. EOE

KSPN-FM seeks morning talent. 25+ AOR. Emphasis on humor/lifestyle/entertainment. Pros only. T&R: Gary Whipple, Box 8598, Aspen, CO 81612. EOE M/F (1-17)

No. A2's top-rated CHR seeks experienced PD/morning talent. Must be outstanding talent with proven track record/leadership quality. T&R: Don Cann, (602) 634-3693 EOE M/F (1-17)

Immediate opening for creative morning talent. We have fun & we're top-rated. T&R: Gary Wolcott, KQVY, 743 Main, Lebanon, OR 97355, or (503) 259-2414 EOE M/F (1-17)

EXPERIENCED SALESPERSON

KZQZ/KKAL Central Coast's #1 AM & FM stations, have an immediate opening for an experienced salesperson. Must have minimum of 3 years experience. Top account list, benefits, and income. ONLY KILLERS NEED APPLY. Also opening for one entry-level position. Send resume to P.O. Box 220, Arroyo Grande, CA 93420. EOE



KKHR Is Looking For A Production Director

Los Angeles's hottest CHR station is seeking a creative self-starter to handle its on-air production.

The person we want must be able to produce innovative commercials and exciting station promos, have a warm, energetic, fun delivery, work well with the station sales staff, and be able to handle the pressure of deadlines.

If this sounds like something you'd like, we'd like to hear from you. Send a cassette of your best production work (no phone calls, please) to Ed Scarborough, Program Director, KKHR, 6121 Sunset Blvd., Los Angeles, CA 90028.

KKHR, A CBS Owned station An Equal Opportunity Employer.

THE BOOKSHELF

370) THE RECORD PRODUCERS. John Tabler & Stuart Grundy
Profiles based on exclusive interviews with 13 of the greatest hitmakers. Leiber & Stoller, Tom Dowd, Phil Spector, Richard Perry, Bill Szymczyk, Todd Rundgren, George Martin, Mickie Most, Glynn Johns, Tony Visconti, Chinn & Chapman, Roy Thomas Baker, and Chris Thomas. 248 pp.(P) \$10.95

345) THE PROGRAM DIRECTOR'S HANDBOOK. Bob Paiva
The author strips away mystique and misinformation to provide a wealth of practical information and thoughtful examination of the program director's functions, the creative, the administrative, and the profit-making responsibilities, as well as special talents required for success. 162 pp.(P) \$9.95

340) MAKING MONEY MAKING MUSIC (NO MATTER WHERE YOU LIVE). James Dearing
Dearing shows practical ways to make reliable music income by developing a solid professional reputation within your own community, diversifying your talents, and building business savvy; maximizing club performance earnings, casuals, teaching, jingle work, session work, operating a home studio, renting out your equipment, and more useful ideas. 310 pp.(P) \$12.95

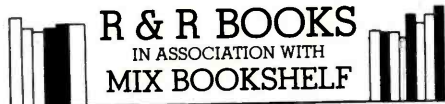
311) MUSICIAN'S GUIDE TO INDEPENDENT RECORD PRODUCTION. Will Connelly
Practical and realistic advice on the whole process of record-making for the aspiring producer. Describes the interplay of creative, technical, and business aspects, and explains the techniques and methods for planning, directing, and budgeting the production. 208 pp.(H) \$12.95

304) BREAKIN' INTO THE MUSIC BUSINESS. Alan Siegel
Written by one of the top entertainment lawyers, this is a concise, complete and well-documented guide filled with straight talk and practical advice on making your break. In addition to detailed explanations of the mechanics of music deals, it also includes pointed interviews with top industry execs, managers, producers, and artists. 288 pp.(H) \$14.95

160) DICTIONARY OF CREATIVE AUDIO TERMS. CAMEO
The first comprehensive dictionary of creative audio terminology containing over 1,000 definitions for those without much technical training. Focuses on creative audio musical equipment, techniques, systems, and practices. Illustrated to give a quick and comprehensive grasp of meanings. 100 pp.(P) \$4.95

130) BUILDING A RECORDING STUDIO. Jeff Cooper, M. Arch., S.M., S.B., B.S.A.D.
A step-by-step guide to recording studio construction for small or large budgets. Thorough coverage of the principles of acoustics, how acoustics affect recording, soundproofing a room, plus chapters on the studio, the control room, and a glossary of the 100 most misunderstood terms in acoustics. 209 pp.(P) \$30.00

120) CRITICAL LISTENING COURSE. F. Alton Everest
This invaluable course specifically addresses the important nuances of the audio world. The 106 page training manual with ten pre-recorded lessons on cassette tapes lead you from basic to advanced listening techniques in increasing progression. Topics include estimating frequency, frequency band limitations, sound level changes, components of sound quality, frequency response irregularities, various types of distortion, reverberation effects on speech and music, signal vs. noise, and voice colorations. \$129.95



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CREDIT CARD # _____ EXP. DATE _____

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NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcast System

Kevin McCarthy (800) 631-1600
Love Sounds

JUICE NEWTON "Hurt"
RAY PARKER JR. "One Sided Love Affair"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

ELTON JOHN "Nikita"
DIANA ROSS "Chain Reaction"
COREY HART "Everything In My Heart"

Modern Country

MAC DAVIS "Sexy Young Girl"
ANNE MURRAY "Now And Forever"
DON WILLIAMS "We've Got A Good Fire Goin' "

Century 21

Grag Stephens (214) 934-2121

The Z Format

ELTON JOHN "Nikita"
HEART "These Dreams"
ATLANTIC STARR "Secret Lovers"
THOMPSON TWINS "King For A Day"
ARETHA FRANKLIN "Another Night"

The AC Format

STARSHIP "Sara"
MR. MISTER "Kyrie"
ELTON JOHN "Nikita"
CARS "Tonight She Comes"
THOMPSON TWINS "King For A Day"

Super-Country

ALABAMA "She And I"
RANDY TRAVIS "1992"
SAWYER BROWN "Heart Don't Fall Now"
MERLE HAGGARD "I Had A Beautiful Time"
ANNE MURRAY "Now And Forever (You And Me)"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

STING "Russians"
ELTON JOHN "Nikita"
HEART "These Dreams"
SHEILA E. "A Love Bizarre"
ABC "How To Be A Millionaire"
LOVERBOY "This Could Be The Night"

Country

MEL McDANIEL "Shoe String"
REBA McENTIRE "Every Night"
SAWYER BROWN "Heart Don't Fall"
MERLE HAGGARD "I Had A Beautiful Time"
ANNE MURRAY "Now And Forever (You And Me)"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

ZZ TOP "Stages"
STING "Russians"
ELTON JOHN "Nikita"
HEART "These Dreams"

Contempo 300

STARSHIP "Sara"
ELTON JOHN "Nikita"

DRAKE-CHENAULT CONTINUED

Great American Country

DON WILLIAMS "We've Got A Good Fire Goin'"
GEORGE STRAIT "You're Something Special To Me"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

RICKY SKAGGS "Cajun Moon"
STATLER BROTHERS "Sweeter And Sweeter"
MERLE HAGGARD "I Had A Beautiful Time"
SYLVIA & MICHAEL JOHNSON "I Love You By Heart"

Radio Arts

John Benedict (818) 841-0225

Country's Best

ALABAMA "She And I"
MEL McDANIEL "Shoe String"

Soft Contemporary

ELTON JOHN "Nikita"
RANDY GOODRUM "Silhouette"
DIANA ROSS "Chain Reaction"
ANNE MURRAY "Now And Forever (You And Me)"

Sound 10

MR. MISTER "Kyrie"
ELTON JOHN "Nikita"
HEART "These Dreams"
THOMPSON TWINS "King For A Day"
C. CLEMONS & J. BROWNE "You're A Friend Of Mine"
M. FRANKS /B. RUSSELL "When I Give My Love To You"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

STARSHIP "Sara"
MR. MISTER "Kyrie"
BILLY OCEAN "When The Going Gets Tough . . ."
EL DeBARGE w/DeBARGE "The Heart is Not So Smart"

Rock 'N' Hits

STING "Russians"
HEART "These Dreams"
BALTIMORA "Tarzan Boy"
SIMPLE MINDS "Sanctify Yourself"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

ZZ TOP "Stages"
STING "Russians"
HEART "These Dreams"
LOVERBOY "This Could Be The Night"

TM AC

STARSHIP "Sara"

TM Country

JOHN DENVER "Dreamland Express"
STATLER BROTHERS "Sweeter And Sweeter"
DON WILLIAMS "We've Got A Good Fire Goin' "
LACY J. DALTON "Don't Fall In Love With Me"

Transtar

Adult Contemporary

Dave Bogart (303) 578-0700

LIONEL RICIE "Say You, Say Me"
FREDDIE JACKSON "You Are My Lady"

COUNTRY

JANUARY 17, 1986

TOP 50

Four Two Last
Weeks Weeks Weeks

5	1	1	CRYSTAL GAYLE & GARY MORRIS/Makin' Up For Lost Time (WB)
10	3	3	OAK RIDGE BOYS/Come On In (You Did The Best You Could Do) (MCA)
14	9	5	STEVE WARINER/You Can Dream Of Me (MCA)
13	8	6	MARIE OSMOND/There's No Stopping Your Heart (Capitol/Curb)
7	4	2	JUICE NEWTON/Hurt (RCA)
18	14	11	GEORGE JONES/The One I Loved Back Then (Epic)
16	13	9	T. GRAHAM BROWN/If Tell It Like It Used To Be (Capitol)
17	15	10	GLEN CAMPBELL/It's Just A Matter Of Time (Atlantic America)
20	16	12	DOLLY PARTON/Think About Love (RCA)
23	19	14	EXILE/If Could Get Used To You (Epic)
3	2	4	FORESTER SISTERS/Just In Case (WB)
11	10	7	JOHN CONLEE/The Old School (MCA)
26	21	16	BARBARA MANDELL/Fast Lanes & Country Roads (MCA)
25	23	19	SYLVIA & MICHAEL JOHNSON/I Love You By Heart (RCA)
21	20	18	WAYLON JENNINGS/The Devil's On The Loose (RCA)
27	24	22	SOUTHERN PACIFIC/Perfect Stranger (WB)
24	22	20	BILLY JOE ROYAL/Burned Like A Rocket (Atlantic America)
34	27	25	EDDY RAVEN/You Should Have Been Gone By Now (RCA)
29	25	23	VINCE GILL/Oklahoma Borderline (RCA)
36	30	28	JOHN SCHNEIDER/What's A Memory Like You... (MCA)
31	26	24	CHARLY McCLAIN W/ WAYNE MASSEY/You Are My Music, You Are My Song (Epic)
1	3	8	DAN SEALS/Bop (EMI America)
33	29	27	MARK GRAY/Please Be Love (Columbia)
32	28	26	JOHN ANDERSON/Down In Tennessee (WB)
38	32	29	JOHN DENVER/Dreamland Express (RCA)
47	37	31	LEE GREENWOOD/Don't Underestimate My Love (MCA)
—	46	38	GARY MORRIS/100% Chance Of Rain (WB)
45	38	34	MICKY GILLEY/Your Memory Ain't What It Used To Be (Epic)
40	35	33	JUDY RODMAN/I Sure Need Your Lovin' (MTM)
39	34	32	JAMES TAYLOR/Everyday (Columbia)
12	13	13	GENE WATSON/Memories To Burn (Epic)
50	41	36	T.G. SHEPPARD/In Over My Heart (Columbia)
4	6	15	ROSANNE CASH/Never Be You (Columbia)
46	40	37	LOUISE MANDELL/Some Girls Have All The Luck (RCA)
BREAKER	35	35	DON WILLIAMS/We've Got A Good Fire Goin' (Capitol)
9	11	21	RESTLESS HEART/Heartbreak Kid (RCA)
44	42	40	CHARLIE DANIELS BAND/Still Hurtin' Me (Epic)
BREAKER	40	40	RICKY SKAGGS/Cajun Moon (Epic)
7	17	39	NITTY GRITTY DIRT BAND/Home Again In My Heart (WB)
BREAKER	40	40	ALABAMA/She And I (RCA)
BREAKER	41	41	GEORGE STRAIT/You're Something Special To Me (MCA)
—	46	42	STATLER BROTHERS/Sweeter And Sweeter (Mercury/PG)
DEBUT	45	45	ANNE MURRAY/Now And Forever (You And Me) (Capitol)
—	50	47	RANDY TRAVIS/1982 (WB)
41	39	39	TOM JONES/It's Four In The Morning (PolyGram)
6	17	30	KENNY ROGERS/Morning Desire (RCA)
8	18	35	REBA McENTIRE/Only In My Mind (MCA)
—	49	49	SHOPPE/While The Moon's In Town (MTM)
—	49	49	RAZZY BAILEY/Old Blue Yodeler (MCA)
DEBUT	50	50	PAKE McENTIRE/Every Night (RCA)

Total Reports/Adds Heavy Medium Light

159/0	138	16	5
162/0	133	27	2
164/0	129	30	5
161/1	131	25	5
161/0	129	24	8
156/1	100	44	12
154/0	94	50	10
162/2	82	73	7
162/3	81	73	8
162/2	71	82	9
142/0	92	34	16
139/1	95	32	12
160/1	51	95	14
158/3	55	88	15
150/1	49	85	16
152/6	46	86	20
133/2	60	56	17
158/6	23	108	27
152/4	31	97	24
145/6	34	86	25
110/0	52	35	23
147/9	26	92	29
144/4	26	86	32
152/8	12	100	40
152/15	6	100	46
141/22	3	72	66
133/9	6	74	53
126/9	13	63	50
112/6	10	72	30
106/0	53	38	15
132/15	7	71	54
98/0	47	30	21
123/7	4	71	48
133/38	4	47	82
83/1	28	33	27
102/8	5	60	37
116/22	5	51	60
77/0	25	33	19
115/72	2	31	82
106/28	5	44	57
92/13	1	55	36
96/68	1	12	83
76/10	4	36	36
77/1	9	43	25
54/0	11	20	23
42/0	12	13	17
61/4	1	27	33
58/2	3	28	27
73/27	0	16	57

MOST ADDED

- ALABAMA (72)
She And I (RCA)
- ANNE MURRAY (68)
Now And Forever (You And Me) (Capitol)
- DON WILLIAMS (38)
We've Got A Good Fire Goin' (38)
- MERLE HAGGARD (35)
I Had A Beautiful Time (Epic)
- MEL McDANIEL (34)
Shoe String (Capitol)
- GEORGE STRAIT (28)
You're Something Special To Me (MCA)
- REBA McENTIRE (27)
Every Night (RCA)
- GARY MORRIS (22)
100% Chance Of Rain (WB)
- RICKY SKAGGS (22)
Cajun Moon (Epic)
- LARRY GATLIN & THE GATLIN BROS. (22)
Nothing But Your Love Matters (Epic)

HOTTEST

- CRYSTAL GAYLE & GARY MORRIS (96)
Makin' Up For Lost Time (WB)
- OAK RIDGE BOYS (71)
Come On In (You Did The Best...) (MCA)
- MARIE OSMOND (64)
There's No Stopping Your Heart (Capitol/Curb)
- JUICE NEWTON (61)
Hurt (RCA)
- GEORGE JONES (49)
The One I Loved Back Then (Epic)
- STEVE WARINER (40)
You Can Dream Of Me (MCA)
- FORESTER SISTERS (37)
Just In Case (WB)
- BILLY JOE ROYAL (33)
Burned Like A Rocket (Atlantic America)
- T. GRAHAM BROWN (31)
I Tell It Like It Used To Be (Capitol)
- DAN SEALS (30)
Bop (EMI America)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

DON WILLIAMS

We've Got A Good Fire Goin' (Capitol)

On 81% of reporting stations. Rotations: Heavy 4, Medium 47, Light 82, Total Adds 38 including WCAO, WAJR, WPOR, KIX106, WYNK, KPLX, KIKK, WSIX, WQHK, WMIL, KXXY, KIZN, KYGO, KUPL, KSAN, KMPS. A most added record. Moves 41-35 on the Country chart.

RICKY SKAGGS Cajun Moon (Epic)

On 70% of reporting stations. Rotations: Heavy 5, Medium 51, Light 60, Total Adds 22 including WGNA, WHN, CHOW, WKLO, KIKK, KYKX, WWKA, WTQR, WGAR-FM, WWWV, WIL, WTOD, KYAK, KLZ, KEIN. Moves 48-42-38 on the Country chart.

ALABAMA

She And I (RCA)

On 70% of reporting stations. Rotations: Heavy 2, Medium 31, Light 82, Total Adds 72 including WBOS, WHN, WDSY, WNYR, WKHX, KASE, WMC, WKSJ, WLWI, WUBE, WFMS, WXCL, KLZ, KOLO, KRAK, KSAN. A most added record. Debuts at number 40 on the Country chart.

GEORGE STRAIT

You're Something Special To Me (MCA)

On 64% of reporting stations. Rotations: Heavy 5, Medium 44, Light 57, Total Adds 28 including WPTR, WQBE, WPOR, CHOW, WEZL, WESC, WWKA, KJNE, WTQR, KWMT, WTOD, KFDI, KGHL, KUGN, KMPS. A most added record. Moves 45-41 on the Country chart.

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A LOOK OVER THE HORIZON



MARTY STUART

"ARLENE" (38-05724)

PRODUCED BY CURTIS ALLEN

Marty Stuart, though young in years, is already an entertainment veteran. This multi-instrumentalist began his career at age 13, playing with blue grass legend Lester Flatt. The relationship lasted six years. In 1980, Marty met his hero Johnny Cash. Cash ended up calling upon Stuart to join his band.

In 1982, Marty put the finishing touches on an acoustic album titled *Busy Bee Cafe for Sugarhill Records*. Hailed as a "performers album," Stuart's critically-acclaimed project brought together such respected players as Doc and Merle Watson, Earl Scruggs, Jerry Douglas and Johnny Cash, who provided the vocal work. During this period, Marty began working in the studio and on concert trails with such performers as Bob Dylan, Emmylou Harris, Pure Prairie League, Billy Joel, and most recently, the "Highwaymen," Johnny Cash, Waylon Jennings, Kris Kristofferson and Willie Nelson.

Stuart is ready to bring country music into the latter part of the '80s. His musical elements reach back to bluegrass and rockabilly, creating his own style of country-rock for today's listeners. "Arlene" is a high energy single that gives him a brand new spotlight of his own.

R&R 50/6

BB 51



LEWIS STOREY

"AIN'T NO TELLIN'" (34-05786)

Lewis Storey delivers a gut-wrenching honesty in his music that can only come from the heart. There is something about this music and this artist that instantly draws you in — a sensitivity and an awareness that attracts immediate emotional involvement on the part of the listener.

You can hear it in his voice and you can feel it in his songs. His is a music that in a moment touches you deep down inside, then leaves you wanting for more as the last note fades away.

Lewis Storey is a second generation Arizonan and comes from a family who has lived and worked on the land for generations. His music is and always has been a driving force in his life — with one listen, you will know why.

"AIN'T NO TELLIN'"

The infectious debut single
from Lewis Storey.

Produced by Norbert Putnam

Written by Lewis Storey

On Epic Records

HORIZON 86
CBS RECORDS / NASHVILLE



COUNTRY

NEW & ACTIVE

- ANNE MURRAY "Now And Forever (You And Me)" (Capitol) 96/68**
 Rotations: Heavy 1, Medium 12, Light 83, Total Adds 68 Including WCAO, WBOS, WHN, WWVA, KYKR, WSOC, WIVK, WCMS, WIRK, WDAF, WDFY, K102, KVEG, KSOP, KSAN. Debuts at number 43 on the Country chart.
- STATLER BROTHERS "Sweeter And Sweeter" (Mercury/PolyGram) 92/13**
 Rotations: Heavy 1, Medium 55, Light 36, Total Adds 13, WCAO, WAJR, CHOW, WKLO, KIKK, WLVI, WPAP, WSLR, WTL, WBOS, WKCL, KVEG, KIMA. Moves 46-42 on the Country chart.
- RANDY TRAVIS "1982" (WB) 76/10**
 Rotations: Heavy 4, Medium 36, Light 36, Total Adds 10, KEAN, WAMZ, WSM, WIRK, WTQR, WMNI, WBOS, WKCL, WTHI, KYGO, Heavy, WCVR, WOKK, WOW, KFDI. Moves 50-47-44 on the Country chart.
- PAKE McENTIRE "Every Night" (RCA) 73/27**
 Rotations: Heavy 0, Medium 16, Light 57, Total Adds 27 including WPOC, WXL, WWVA, KRRV, WTVY, KSSN, WOYK, WUSD, WMNI, WCUI, WKCO, KTRK, KIK-FM, KTDW, KSOP. A most added record. Debuts at number 50 on the Country chart.
- SHOPPE "While The Moon's In Town" (MTM) 61/4**
 Rotations: Heavy 1, Medium 27, Light 33, Total Adds 4, KCJB, KXXY, WTHI, KWJJ, Heavy, KRPM, Medium, WVAM, WBGW, WAJR, WTVY, WWKA, WOYK, WIRK, WTCM, KRKT, KQIL. Moves 49-48 on the Country chart.
- LARRY GATLIN & THE GATLIN BROTHERS "Nothing But Your Love Matters" (Columbia) 58/22**
 Rotations: Heavy 1, Medium 12, Light 45, Total Adds 22 including WXL, WPOR, KEAN, KRRV, KIKK, WLVI, WOYK, WTQR, KSO, WTL, WOV, WKCO, KTRK, KIKAL, KIGO.
- JIM GLASER "If I Don't Love You" (MCA/Noblevision) 54/9**
 Rotations: Heavy 0, Medium 19, Light 35, Total Adds 9, WVAM, WXBO, KSSN, KYKK, WOKK, WWKA, WUSD, KFDI, KUUY, Medium, WBGW, WTVY, KXIK, WGEI, WOV, KTTS, KUGN.
- JOHNNY RODRIGUEZ "She Don't Cry Like She Used To" (Epic) 54/2**
 Rotations: Heavy 2, Medium 30, Light 22, Total Adds 2, WQSG, KOLO, Heavy, WCVR, KASE, Medium, WTSV, WOKK, WLVI, KXKY, KSO, KFGO, WBOS, KFDI, KUUY, KFRE, KSOP.
- LACY J. DALTON "Don't Fall In Love With Me" (Columbia) 50/14**
 Rotations: Heavy 0, Medium 11, Light 39, Total Adds 14, WXL, WUSY, WTVY, WOKK, WSIX, KXKY, WTQR, WTL, KXXY, WKCL, WWOJ, WTDW, KFDI, KSOP.
- MARTY STEWART "Ariene" (Columbia) 50/6**
 Rotations: Heavy 0, Medium 17, Light 31, Total Adds 6, KEAN, WEZL, KKAL, KQIL, KVEG, KWJJ, Heavy, WOKK, KIGO, Medium, WAMZ, KRMD, WIRK, WONE, WTL, KTTS, WTCM, KVOD.

SIGNIFICANT ACTION

- MEL McDANIEL "Shoe String" (Capitol) 46/34**
 Rotations: Heavy 1, Medium 7, Light 38, Total Adds 34 including WVAM, WIXL, WYII, KASE, WLVI, WBOS, KTRK, KFDI, KRST, KKAL.
- BRENDA LEE "Why You Been Gone So Long" (MCA) 45/5**
 Rotations: Heavy 0, Medium 16, Light 29, Total Adds 5, WPOR, KEAN, WLVI, WTDW, KOLO, Medium, WGNA, KIKK, WTCM, KRKT, KSOP.
- MERLE HAGGARD "I Had A Beautiful Time" (Epic) 44/35**
 Rotations: Heavy 0, Medium 5, Light 39, Total Adds 35 including WBGW, WYII, KILT-FM, WOKK, KXKY, KSO, WGEI, WTCM, KUZZ, KNIX.
- JOHNNY LEE "The Loneliness In Lucy's Eyes" (WB) 42/11**
 Rotations: Heavy 0, Medium 15, Light 27, Total Adds 11, WPOR, WXBO, WGTG, KSSN, WAMZ, KXKY, WKKO, KVOD, KIK-FM, KKAL, KCCY.
- RAY STEVENS "The Ballad Of The Blue Guitar" (MCA) 41/18**
 Rotations: Heavy 0, Medium 10, Light 31, Total Adds 18 including WBGW, WQBE, WLVI, WWKA, KJNE, KBMR, KXXY, WTCM, KKAL, KVEG.
- KENNY ROGERS "Goodbye Marie" (Liberty) 38/7**
 Rotations: Heavy 1, Medium 16, Light 21, Total Adds 7, KPLX, WTVY, KIKK, WOKK, KWMT, KFDI, KFRE. Heavy, KOKC, Medium, WMC, KTRK.
- GIRLS NEXT DOOR "Love Will Get You Through Times With No Money" (MTM) 29/13**
 Rotations: Heavy 1, Medium 5, Light 23, Total Adds 13 including WGNA, WTCR, WIXL, WPOR, WUSY, WOKK, WPAP, KFGO, WOW, KSOP.
- GUS HARDIN "What We Gonna Do" (RCA) 29/1**
 Rotations: Heavy 0, Medium 18, Light 11, Total Adds 1, KCCY, Medium, WBGW, WOKD, WGTG, KLLL, KXKY, WTL, KTTS, WTCM, KVOC, KRWO.
- CHARLEY PRIDE "The Best There Is" (RCA) 29/1**
 Rotations: Heavy 0, Medium 12, Light 17, Total Adds 1, KFRE, Medium, WTSV, KXKY, KFGO, WOW, WTHI, WTCM, KEIN, KSOP, KIM.
- PAM TILLIS "Those Memories Of You" (WB) 28/12**
 Rotations: Heavy 0, Medium 4, Light 24, Total Adds 12 including WBGW, KRRV, WOYK, KBMR, WTL, KFDI, KIK-FM, KUZZ, KTCM, KIGO.
- RAY PRICE "Five Fingers" (Step One) 24/0**
 Rotations: Heavy 0, Medium 7, Light 17, Total Adds 0, Medium, KBMR, WTL, KRKT, KYAK, KEIN, KSOP, KIGO, Light, WTCR, WCVR, WESC, WDXE.

- MAC DAVIS "Sexy Young Girl" (MCA) 23/11**
 Rotations: Heavy 0, Medium 3, Light 20, Total Adds 11, WCAO, WQBE, KRRV, WIVK, WOKK, WOW, KVOD, KFDI, KVOC, KEIN, KVEG.
- SONNY CURTIS "Now I've Got A Heart Of Gold" (Steem) 23/5**
 Rotations: Heavy 0, Medium 4, Light 19, Total Adds 5, WGNA, WPAP, WIRK, KFGO, KEIN, Medium, WLVI, WTL, KRWO, KSOP.
- MASON DIXON "Got My Heart Set On You" (Texas) 22/2**
 Rotations: Heavy 0, Medium 5, Light 20, Total Adds 2, WTCM, KRKT, Medium, KPLX, WTVY, WPAP, KXKY, KIGO, Light, WVAM, WBGW, WKCL.
- EARL THOMAS CONLEY "Once In A Blue Moon" (RCA) 20/19**
 Rotations: Heavy 0, Medium 2, Light 18, Total Adds 19 including WQNA, WRKZ, WXTU, WAMZ, WIRK, WMNI, KVOD, KUZZ, KYGO, KVEG.
- SAWYER BROWN "Heart Don't Fall Now" (Capitol/Curb) 19/19**
 Rotations: Heavy 0, Medium 3, Light 16, Total Adds 19 including WBGW, WAJR, WESC, WIVK, WDXE, WCUI, KXXY, KUZZ, KQIL, KSAN.
- BOBBY BLUE "Once Upon A Time" (Nite) 15/3**
 Rotations: Heavy 1, Medium 2, Light 12, Total Adds 3 including WQNA, WCAO, KVOD, Heavy, KRKT, Medium, WBGW, KIGO, Light, KXKY, WUSD, KGA.
- BILLY BURNETTE "Try Me" (MCA/Curb) 15/1**
 Rotations: Heavy 0, Medium 9, Light 6, Total Adds 1, WEZL, Medium, WOKD, WKSJ, WQMS, WOYK, WKCL, WTCM, KRWO, KCCY, KSOP.
- BRUCE SPRINGSTEEN "My Hometown" (Columbia) 14/5**
 Rotations: Heavy 0, Medium 1, Light 13, Total Adds 5, WXL, KJNE, WYNG, KRWO, KSON, Medium, WBGW, Light, WBOS, WOKK, WWDY, K102.
- CHUCK PYLE "Breathless In The Night" (Urban Sound) 14/1**
 Rotations: Heavy 1, Medium 4, Light 9, Total Adds 1, WEZL, Heavy, KIGO, Medium, WVAM, WTVY, KRKT, KRWO, Light, WBGW, WPAP, WAXX, KFGO.
- CARL JACKSON "You Are The Rock (And I'm A Rolling Stone)" (Columbia) 13/0**
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 0, Medium, WTVY, WESC, KRVO, Light, KRRV, WPAP, WAXX, WCUI, KUZZ.
- TONI PRICE "Mississippi Breakdown" (Luv) 11/5**
 Rotations: Heavy 0, Medium 0, Light 11, Total Adds 5, WGNA, WCAO, KTTS, WTCM, KFDI, Light, WGTG, WTVY, WLVI, KFGO, KSOP, KIGO.
- DAVID FRIZZELL "She Ain't Whistlin' Dixie" (America) 11/3**
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 3, WBGW, WLVI, KRWO, Medium, WTL, KRKT, Light, WVAM, WCVR, KRRV, WQBE, WPAP, KSOP.
- JOE STAMPLEY "When You Were Blue And I Was Green" (Epic) 10/2**
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 2, KRRV, KSOP, Medium, KTTS, Light, WYII, WPAP, KSO, KFGO, WOW, KVOD, KKAL.
- JAMIE FRICKE "Easy To Please" (Columbia) 9/9**
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 9, WBGW, WIXL, WCVR, WDXE, KSSN, WSM, KXXY, KUZZ, KQIL.

ALBUM TRACKS

ARTIST/Song Title (Label)

Album Title

- JUDDS/Rockin' With The Rhythm... (RCA/Curb) *Rockin' With The Rhythm...*
- FORESTER SISTERS/Mama's Never Seen Those Eyes (WB) *The Forester Sisters*
- CONWAY TWITTY/Lay Me Down Carolina (WB) *Chasin' Rainbows*
- KENNY ROGERS/Tomb Of The Unknown Love (RCA) *Heart Of The Matter*
- GEORGE STRAIT/In Too Deep (MCA) *Something Special*
- SAWYER BROWN/Shakin' (Capitol/Curb) *Shakin'*
- GEORGE STRAIT/Dance Time In Texas (MCA) *Something Special*
- BIG RIVER/Muddy Water (MCA) *Big River Soundtrack*
- STEVE WARINER/Life's Highway (MCA) *Life's Highway*
- STEVE WARINER/She's Crazy For Leaving (MCA) *Life's Highway*
- JUICE NEWTON/Let Your Woman Take Care Of You (RCA) *Old Flame*
- NITTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB) *Partners, Brothers, And...*
- JUDDS/Grandpa (RCA/Curb) *Rockin' With The Rhythm...*
- JUDDS/I Wish She Wouldn't Treat You That Way (RCA/Curb) *Rockin' With The Rhythm...*
- SHOPPE/Like A Rose In The Sand (MTM) *The Shoppe*

Simply....

PERFORMANCE

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WHAT HAVE YOU DONE FOR ME LATELY



BREAKER

BLACK/URBAN: DEBUT **33**
66/43 — 78%
#1 MOST ADDED

The new 7" AM-2812 and
12" SP-12167 single from
JANET JACKSON'S
upcoming album

CONTROL SP-5106

PRODUCED BY JIMMY JAM AND TERRY LEWIS FOR
FLYTE TYME PRODUCTIONS, INC.
Co-Producer: Janet Jackson
Executive Producer: John McClain

ON A&M RECORDS

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0881, ST YPAUMAL, YACIAP, RBH, 005

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE A/C

TOP 20

Four Weeks	Two Weeks	Last Week		
2	1	1	1	DIONNE & FRIENDS/That's What Friends Are For (Arista)
4	4	4	2	BARBRA STREISAND/Somewhere (Columbia)
8	5	5	3	STEVIE WONDER/Go Home (Tamlia/Motown)
1	2	2	4	LIONEL RICHIE/Say You, Say Me (Motown)
17	13	8	5	BRUCE SPRINGSTEEN/My Hometown (Columbia)
9	6	6	6	DIRE STRAITS/Walk Of Life (WB)
13	10	7	7	SADE/The Sweetest Taboo (Portrait/CBS)
3	3	3	8	KLYMAXX/I Miss You (Constellation/MCA)
11	11	11	9	EI DeBARGE with DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
7	7	9	10	JAMES TAYLOR/Everyday (Columbia)
—	—	18	11	BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
—	—	16	12	WHITNEY HOUSTON/How Will I Know (Arista)
14	14	13	13	JOHN DENVER/Dreamland Express (RCA)
20	18	15	14	WHAMI/I'm Your Man (Columbia)
6	8	10	15	MR. MISTER/Broken Wings (RCA)
5	9	12	16	PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
BREAKER	17	17	17	DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
BREAKER	18	14	18	MICHAEL FRANKS featuring BRENDA RUSSELL/When I Give My Love To You (WB)
—	—	19	19	MAURICE WHITE/I Need You (Columbia)
—	—	20	20	PIA ZADRA with LONDDN PHILHARMONIC/Come Rain Or Come Shine (CBS Associated)

JANUARY 17, 1986

Total Reports/Adds	Heavy	Medium	Light
40/0	37	3	0
41/1	31	9	1
37/0	32	5	0
37/0	28	8	1
41/4	24	14	3
34/1	26	8	0
36/2	25	9	2
35/0	26	8	1
29/0	15	13	1
25/1	11	10	4
28/6	7	17	4
26/3	12	12	2
26/1	10	16	0
26/2	7	17	2
25/0	7	16	2
23/0	7	12	4
26/7	4	17	5
24/3	5	14	5
24/0	4	18	2
21/0	5	12	4

MOST ADDED

ELTON JOHN (16)
Nikita (Geffen)
ANNE MURRAY (13)
Now And Forever (You And Me) (Capitol)
STARSHIP (12)
Sara (Grunt/RCA)
HEART (10)
These Dreams (Capitol)
DREAM ACADEMY (7)
Life In A Northern Town (Reprise/WB)

HOTTEST

DIONNE & FRIENDS (29)
That's What Friends Are For (Arista)
STEVIE WONDER (24)
Go Home (Tamlia/Motown)
BARBRA STREISAND (21)
Somewhere (Columbia)
DIRE STRAITS (19)
Walk Of Life (WB)
SADE (17)
The Sweetest Taboo (Portrait/CBS)

BREAKERS

STARSHIP

Sara (Grunt/RCA)

63% of our reporters on it. Rotations: Heavy 2, Medium 16, Light 9, Total Adds 12, WWKB, WPRO, WTVN, KHOW, KFI, KFMB, WICC, WCHS, WRVA, KBOI, WCIL, KFQD.

DREAM ACADEMY

Life In A Northern Town (Reprise/WB)

60% of our reporters on it. Rotations: Heavy 17, Medium 5, Light 7, WFBR, WWKB, WICC, WGW, WJBC, WCIL, KFQD. Debuts at number 17 on the Full-Service chart.

ELTON JOHN

Nikita (Geffen)

60% of our reporters on it. Rotations: Heavy 3, Medium 13, Light 10, Total Adds 16 including WWKB, WISN, WCCO, KHOW, KFMB, WICC, WCHS, WBT, WGW, WHBC, WIBC, WIBA, WSPD.

MICHAEL FRANKS featuring BRENDA RUSSELL

When I Give My Love To You (WB)

56% of our reporters on it. Rotations: Heavy 5, Medium 14, Light 5, Total Adds 3, WBT, WTKO, KFQD. Moves 19-18 on the Full-Service chart.

RANDY GOODRUM

Silhouette (GRP)

51% of our reporters on it. Rotations: Heavy 3, Medium 11, Light 8, Total Adds 3, WGY, KBOI, WNNR.

NEW & ACTIVE

GARY MORRIS & CRYSTAL GAYLE "Making Up For Lost Time" (WB) 2/3
Rotations: Heavy 2/0, Medium 14/0, Light 5/3, Total Adds 3, KFMB, KBOI, KFQD. Heavy: WISN, WCIL. Medium including WFBR, WCCO, WGY, WRVA, WHBY, WHBC, WING, WSPD, KSL.

PEABO BRYSON "Love Always Finds A Way" (Elektra) 2/4
Rotations: Heavy 2/0, Medium 10/1, Light 8/3, Total Adds 4, WGY, WIBA, WJBC. Heavy: WTKO, WISN. Medium including WWKB, WCCO, WHBY, KSL, WPOE, WTKO, WGBR.

ANNE MURRAY "Now And Forever (You And Me)" (Capitol) 19/13
Rotations: Heavy 3/0, Medium 9/6, Light 7/7, Total Adds 13 including WISN, KFMB, WICC, WRVA, WHBY, WING, WSPD, KSL, KTWO, KVEC. Heavy: WCCO, WTKO, WGY. Medium including WFBR.

HEART "These Dreams" (Capitol) 16/10
Rotations: Heavy 0, Medium 9/4, Light 7/6, Total Adds 10, WFBR, KJR, WICC, WHBC, WING, WIBA, WPOE, WWPA, WGBR, KFQD, KTWO. Medium including WCCO, KSL, WCIL.

DIANA ROSS "Chain Reaction" (RCA) 15/1
Rotations: Heavy 1/0, Medium 11/1, Light 3/0, Total Adds 1, WBT. Heavy: WWKB. Medium including WFBR, KHOW, KFMB, WING, WPOE, WTKO, WGBR, KFQD, KTWO, KVEC.

JILL MICHAELS "Where Did The Feeling Go" (Scotti Bros./CBS) 15/0
Rotations: Heavy 3/0, Medium 6/0, Light 6/0, Total Adds 0. Heavy: WHBY, WTKO, KVEC. Medium: WCCO, WPOE, WJBC, WCIL, KTWO.

STEVIE NICKS "Talk To Me" (Modern/Atco) 14/2
Rotations: Heavy 6/1, Medium 7/0, Light 1/1, Total Adds 2, WTAE, 55KRC. Heavy including WWKB, WICC, WHAS, WNNR, WPA. Medium: WFBR, KFMB, WCHS, WBT, WING, WSPD, WGBR.

JUICE NEWTON "Hurt" (RCA) 13/1
Rotations: Heavy 3/0, Medium 6/0, Light 4/1, Total Adds 1, WIBC. Heavy: WTKO, WHBY, WCIL. Medium including WCCO, WING, WPOE, WJBC, KVEC.

FREDDIE JACKSON "He'll Never Love You (Like I Do)" (Capitol) 10/4
Rotations: Heavy 1/0, Medium 5/2, Light 4/2, Total Adds 4, KHOW, WCHS, KFQD, KVEC. Heavy: WWPA. Medium including WWKB, WICC, WING.

CLARENCE CLEMENS & JACKSON BROWNE "You're A Friend Of Mine" (Columbia) 9/3
Rotations: Heavy 2/0, Medium 5/1, Light 2/2, Total Adds 3, WWKB, WHBC, WGBR. Heavy: WGW, WWPA. Medium including WTVN, KHOW, KFMB, WCHS.

SIGNIFICANT ACTION

DAN SEALS "Bop" (EMI America) 5/3
Rotations: Heavy 0, Medium 2/0, Light 3/3, Total Adds 3, WCCO, WJBC, KTWO. Medium: WHAS, WGBR.

KIRI TE KANAWA "Blue Skies" (London/PolyGram) 5/5
Rotations: Heavy 0, Medium 2/0, Light 3/0, Total Adds 3, WCCO, WHBC, WJBC. Medium: WFBR, WPOE.

CARS "Tonight She Comes" (Elektra) 5/3
Rotations: Heavy 1/0, Medium 2/2, Light 2/1, Total Adds 3, KHOW, WICC, WCHS. Heavy: WWPA.

MR. MISTER "Kylie" (RCA) 5/2
Rotations: Heavy 0, Medium 1/0, Light 4/2, Total Adds 2, KBOI, KFQD. Medium: WWPA.

ISLEY, JASPER, ISLEY "Caravan Of Love" (CBS Associated) 5/1
Rotations: Heavy 0, Medium 3/0, Light 2/1, Total Adds 1, KFQD. Medium: WCHS, WGW, WING.

EUGENE WILDE "Don't Say No Tonight" (Philly World/Atlantic) 5/0
Rotations: Heavy 0, Medium 2/0, Light 3/0, Total Adds 0. Medium: WPOE, KVEC.

JAMES TAYLOR "Only One" (Columbia) 4/4
Rotations: Heavy 0, Medium 0, Light 4/4, Total Adds 4, WING, WIBC, WJBC, WCIL.

MIKE & THE MECHANICS "Silent Running" (Atlantic) 4/1
Rotations: Heavy 0, Medium 1/0, Light 3/1, Total Adds 1, WWPA. Medium: WPOE.

JENNIFER RUSH "The Power Of Love" (Epic) 4/1
Rotations: Heavy 0, Medium 2/1, Light 2/0, Total Adds 1, WFBR. Medium including WTKO.

SURVIVOR "Burning Heart" (Scotti Bros./CBS) 4/1
Rotations: Heavy 0, Medium 3/1, Light 1/0, Total Adds 1, 55KRC. Medium including WHAS, WWPA.

ATLANTIC STARR "Secret Lovers" (A&M) 3/2
Rotations: Heavy 0, Medium 0, Light 3/2, Total Adds 2, WHBY, WGR.

BILLY JOE ROYAL "Burned Like A Rocket" (Atlantic/America) 3/2
Rotations: Heavy 0, Medium 3/2, Light 0, Total Adds 2, WFBR, WPOE. Medium including KVEC.

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ADULT/CONTEMPORARY

BREAKERS

ELTON JOHN Nikita (Geffen)

75% of our reporters on it. Rotations: Heavy 1, Medium 47, Light 32, Total Adds 19 including W101, WARM98, WOMC, WMGF, KS94, KKLT, KGW, B100, WAEB, V100. Debuts at number 19 on the A/C chart.

FREDDIE JACKSON

He'll Never Love You (Like I Do) (Capitol)

54% of our reporters on it. Rotations: Heavy 3, Medium 31, Light 24, Total Adds 13 including KVIL-FM, WSFM, WKYE, WJDX, U102, KVLU, KKUA, WMT-FM, WXUS, KMGQ. Moves 27-25 on the A/C chart.

CLARENCE CLEMONS & JACKSON BROWNE

You're A Friend Of Mine (Columbia)

52% of our reporters on it. Rotations: Heavy 16, Medium 28, Light 12, Total Adds 12 including WMJI, KYKY, KGW, U102, KRLB, WZLQ, KWEB. Moves 24-22 on the A/C chart.

COREY HART

Everything In My Heart (EMI America)

52% of our reporters on it. Rotations: Heavy 2, Medium 29, Light 25, Total Adds 9, 97A1A, KMJI, WAEB, WKYE, WXTC, U102, KLYF, KRLB, WJON. Debuts at number 28 on the A/C chart.

THOMPSON TWINS

King For A Day (Arista)

51% of our reporters on it. Rotations: Heavy 1, Medium 15, Light 39, Total Adds 27 including WARM99, KVIL-FM, WSNY, KUDL, WMGF, KS94, B100, WKYE, WKGW, KVVU, KKUA.

OMD

Secret (A&M)

51% of our reporters on it. Rotations: Heavy 2, Medium 33, Light 20, Total Adds 4, KGW, WXTC, KELT, WAVE. Debuts at number 29 on the A/C chart.

PEABO BRYSON

Love Always Finds A Way (50)

50% of our reporters on it. Rotations: Heavy 38, Medium 11, Light 4, Total Adds 4, WLTS, WMYX, WDLT, WRAL. Moves 30-27 on the A/C chart.

ROTATION BREAKOUTS

	Total Reports/Adds	Rotation		
		Heavy	Medium	Light
1 BRUCE SPRINGSTEEN	106/0	83	23	0
2 STEVIE WONDER	104/0	84	20	0
3 SADE	103/1	79	23	1
4 DIRE STRAITS	101/1	81	16	4
5 WHITNEY HOUSTON	105/2	67	33	5
6 DIONNE & FRIENDS	94/0	66	24	4
7 BILLY OCEAN	101/3	61	34	6
8 DREAM ACADEMY	101/3	55	40	6
9 BARBRA STREISAND	96/1	58	29	9
10 LIONEL RICHIE	86/0	47	30	9
11 KLYMAXX	84/0	38	33	13
12 STARSHIP	99/27	12	63	24
13 WHAMI	88/7	33	47	8
14 STEVIE NICKS	79/2	37	31	11
15 El DeBARGE w/DeBARGE	77/2	26	41	10
16 ISLEY, JASPER, ISLEY	78/8	21	40	17
17 JOHN COUGAR MELLENCAMP	65/0	24	33	8
18 MR. MISTER	63/0	11	38	14
19 ELTON JOHN	80/35	1	47	32
20 MAURICE WHITE	62/3	17	37	8
21 JAMES TAYLOR	52/0	9	25	18
22 CLARENCE CLEMONS & JACKSON BROWNE	56/12	16	28	12
23 MICHAEL FRANKS /BRENDA RUSSELL	66/7	7	48	11
24 PHIL COLLINS & MARILYN MARTIN	50/0	1	32	17
25 FREDDIE JACKSON	58/13	3	31	24
26 DIANA ROSS	54/3	7	37	10
27 PEABO BRYSON	53/4	4	38	11
28 COREY HART	56/9	2	29	25
29 OMD	55/4	2	33	20
30 CARs	31/2	7	15	9

MOST ADDED

ELTON JOHN (35)
Nikita (Geffen)
STARSHIP (27)
Sara (GrunT/RCA)
THOMPSON TWINS (27)
King For A Day (Arista)
MIKE & THE MECHANICS (26)
Silent Running (Atlantic)
ANNE MURRAY (25)
Now And Forever (You And Me) (Capitol)

HOTTEST

DIRE STRAITS (66)
Walk Of Life (WB)
STEVIE WONDER (66)
Go Home (Tamlia/Motown)
BRUCE SPRINGSTEEN (48)
My Hometown (Columbia)
SADE (46)
The Sweetest Taboo (Portrait/CBS)
WHITNEY HOUSTON (43)
How Will I Know (Arista)

NEW & ACTIVE

ARETHA FRANKLIN "Another Night" (Arista) 48/20
Rotations: Heavy 0, Medium 215, Light 27/15. Total Adds 20 including WCLY, KGW, KIFM, WKGW, KO99, KDUK, KWAV, KWFM, WGLL, WTNV, WMT-FM. Medium including WPX, WARM99, WAEB, WFSL, KIOA, WMGN.

MR. MISTER "Kyrie" (RCA) 46/15
Rotations: Heavy 2/0, Medium 23/6, Light 21/9. Total Adds 15 including WSNV, KYKY, WKGW, U102, WRKA, WFSL, KIOA, WMHE, KRAV, KWFM, Heavy: KEY103, SKVIL, Medium including WHTX, WARM99, KVIL-FM, 2WD, V100, WMGN, WHNN.

MIKE & THE MECHANICS "Silent Running" (Atlantic) 42/26
Rotations: Heavy 2/0, Medium 13/4, Light 27/22. Total Adds 26. 2WD, KUDL, WMGF, WMYX, WFSM, KEY103, K106, U102, WRKA, WNAM, KIOA, WENS, KDUK, KKUA, Heavy: WSKY, WCKQ, Medium including WARM99, WFSL, WAVE, WMGN, WMHE.

RANDY GOODRUM "Silhouette" (GRP) 42/2
Rotations: Heavy 3/0, Medium 23/0, Light 16/2. Total Adds 2, KWAV, KKPL, Heavy: KOST, KIFM, WORG, Medium including WAEB, WKYE, WJDX, WDLT, WMGN, KOIL, KDUK.

FORTUNE "Stacy" (Cameo/MCA) 36/2
Rotations: Heavy 0, Medium 14/0, Light 22/2. Total Adds 2, KOIL, KWAV, Medium including KOST, WAEB, KDUK, WSKI, WFFX, KFSB, KKLV, KMGO.

ANNY MURRAY "Now And Forever (You And Me)" (Capitol) 34/25
Rotations: Heavy 0, Medium 10/4, Light 24/21. Total Adds 25 including WCLY, KIFM, WAEB, WKYE, WJDX, WNAM, KIOA, KOIL, WJON, WBOV, Medium including WDLT, KWAV, WEIM, WAHR, KRLB, KTYL.

HEART "These Dreams" (Capitol) 31/22
Rotations: Heavy 0, Medium 12/7, Light 19/15. Total Adds 22, WSB-FM, KOST, B100, WKGW, K106, WIVY, KKUA, KWFM, WCHV, WMT-FM, Medium including 2WD, KIFM, WMGN, KTYL, KFSB.

ATLANTIC STAR "Secret Lovers" (A&M) 31/20
Rotations: Heavy 0, Medium 12/5, Light 13/15. Total Adds 20 including 97A1A, WLTS, WNIC, WEZC, WDLT, WEZS, WMJL, WEIM, WGLL, WSKI, Medium including WHTX, WSNY, KOST.

STING "Russians" (A&M) 31/13
Rotations: Heavy 1/0, Medium 11/2, Light 19/11. Total Adds 13, B100, WKGW, WJDX, WTRX, KKUA, KWFM, WAEV, WZLQ, KTYL, WMT-FM, 194, KRNO, KOSW, Heavy: KEY103, Medium including KIFM, KDUK.

CARS "Tonight She Comes" (Elektra) 31/2
Rotations: Heavy 7/0, Medium 15/1, Light 9/1. Total Adds 2, U102, WSTF, Heavy: WARM99, WAVE, KO99, WLHT, WFMK, WHGN, WKYX, Medium including 2WD, WMJI, B100, V100.

DAN SEALS "Bop" (EMI America) 25/6
Rotations: Heavy 4/0, Medium 10/0, Light 11/6. Total Adds 6, WAEB, KEY103, WTRX, KOIL, WSKY, WKYX, Heavy: WKBV, WEIM, KRLB, KTYL, Medium including WEZC, WLAC-FM, KKLV, KALE.

SIGNIFICANT ACTION

SURVIVOR "Burning Heart" (Scotti Bros./CBS) 22/3
Rotations: Heavy 5/0, Medium 8/1, Light 9/2. Total Adds 3, WXTX, 3WM, KRLB, Heavy: WARM99, WMJI, KUDL, WTNV, WCKQ, Medium including WHTX, WLLT, WLTF, B100, V100.

MIDGE URE "If I Was" (Chrysalis) 18/10
Rotations: Heavy 0, Medium 1/0, Light 17/10. Total Adds 10, KEY103, WNAM, WAGE, WORG, WAEV, WZLQ, WBOV, KKLV, KOSW, KALE, Medium: WEIM.

JENNIFER RUSH "The Power Of Love" (Epic) 17/0
Rotations: Heavy 0, Medium 4/0, Light 13/0. Total Adds 0, Medium: WEIM, WGLL, WCKQ, KALE.

SIMPLE MINDS "Alive & Kicking" (Virgin/A&M) 17/0
Rotations: Heavy 7/0, Medium 5/0, Light 5/0. Total Adds 0, Heavy: WKYE, WAVE, KO99, WMGN, WMHE, KKUA, WCHV, Medium: WARM99, V100, WHNN, WTNV, KRLB.

NIGHT RANGER "Goodbye" (Cameo/MCA) 15/2
Rotations: Heavy 2/0, Medium 7/0, Light 6/2. Total Adds 2, KO99, WHNN, Heavy: WENS, WCKQ, Medium: WHTX, KVIL-FM, WMHE, WTNV, KTYL, WXUS, KALE.

JUICE NEWTON "Hurt" (RCA) 14/8
Rotations: Heavy 1/0, Medium 2/0, Light 11/8. Total Adds 8, WAEB, WSKI, WAEV, WZLQ, WBOV, KKLV, KOSW, KALE, Heavy: WAHR, Medium: WDLT, WEIM.

EDDIE MURPHY "Party All The Time" (Columbia) 14/1
Rotations: Heavy 1/0, Medium 7/1, Light 6/0. Total Adds 1, KLYF, Heavy: WMGN, Medium: V100, WSFM, WKYE, KVVU, KKUA, KRLB.

STEVE ARCHER & MARILYN MCCOY "Safe" (A&M) 12/2
Rotations: Heavy 0, Medium 1/2, Light 11/2. Total Adds 2, WKNE, WBOV, Medium: WMT-FM.

ROB TRIO "Thrill Of The Chase" (JameX) 10/5
Rotations: Heavy 0, Medium 0, Light 10/5. Total Adds 5, WSKI, WCHV, WAEV, WZLQ, KTYL.

JAMES TAYLOR "Only One" (Columbia) 9/9
Rotations: Heavy 1/1, Medium 2/2, Light 6/6. Total Adds 9, WARM98, WSNV, WAVE, WEIM, WGLL, WSKY, WCKQ, WAHR, WMT-FM.

PAUL McCARTNEY "Spies Like Us" (Capitol) 9/1
Rotations: Heavy 0, Medium 6/0, Light 3/1. Total Adds 1, KVIL-FM, Medium: WARM99, V100, K106, WAVE, KRLB, KTYL.

Breakers are those records that have achieved concurrent airplay at 50% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

ADD-ON

EAST

PARALLEL ONE
 WKYC/Cleveland
 STING
 ANTHONY FRANKLIN
 THOMPSON TWINS
 MR. NISTER
 HEART
 BOBBI
 ROBERTA
 ISABEL JASPER, IS
 SYLVIA
 WILMIEY HOUSTON
 SADE
 STEVE WONDER

WSPN/Washington
 TRACY CARROLL
 MR. NISTER
 ROBERTA
 STEVE WONDER
 DINE STRAITS
 BRUCE SPRINGSTEEN
 STEVE NICKS
 WHITNEY HOUSTON

WHTZ/Pittsburgh
 KATH ALPHEA
 ELTON JOHN
 BOBBI
 BARBARA STRAISAND
 BRUCE SPRINGSTEEN
 DREAM ACADEMY
 MR. NISTER

WCLY/Washington D.C.
 HOLLY FAZZ
 STACY ST
 ANTHONY FRANKLIN
 ANNE MURRAY
 FREDDIE JACKSON
 ROBERTA
 DINE STRAITS
 STEVE WONDER
 SADE
 BRUCE SPRINGSTEEN
 WHITNEY HOUSTON

PARALLEL TWO

WALBY/Wilmington
 MICK HUGHERY
 ELTON JOHN
 ANNE MURRAY
 COREY HART
 DAN SEALS
 BOBBI
 BARBARA STRAISAND
 BRUCE SPRINGSTEEN
 SADE
 STEVE WONDER

WGLL/Maryland
 GIENE
 LOWE/SCHULTZ
 ISLEY, JASPER, IS
 ANTHONY FRANKLIN
 ATLANTIC STAR
 HEART
 JAMES TAYLOR
 BOBBI
 STEVE WONDER
 DINE STRAITS

WVBE/Washington
 JAMES BRADON
 ANNE MURRAY
 ELTON JOHN
 NICKY ROSS
 BOBBI
 DREAM ACADEMY
 WHITNEY HOUSTON
 LIONEL RICIE
 WAMI

WSPN/Washington
 RAY MASSEY
 NICE & THE MECAN
 FREDDIE JACKSON
 MIAMI SOUND MACHINE
 JAMES BRADON
 BOBBI
 DREAM ACADEMY
 BRUCE SPRINGSTEEN
 STEVE WONDER
 DINE STRAITS

WVBE/Washington
 JACK MICHAEL
 JACKSON TWINS
 FREDDIE JACKSON
 COREY HART
 ANNE MURRAY
 ROBERTA
 DINE STRAITS
 STEVE WONDER
 WHITNEY HOUSTON
 BILLY OCEAN

WEST

PARALLEL ONE
 KJLH/Denver
 BRADY/ELIOT
 STARR
 COREY HART
 BOBBI
 LIONEL RICIE
 DIONE & FRIENDS
 DINE STRAITS
 BARBARA STRAISAND

KJLH/Denver
 HEART
 LIONEL RICIE
 DIONE & FRIENDS
 DINE STRAITS
 BARBARA STRAISAND
 STEVE NICKS

KFVS/Denver
 HEART
 ANTHONY FRANKLIN
 ANNE MURRAY
 DINE STRAITS
 WILMIEY HOUSTON
 SADE
 MICHAEL FRANKS

KJLH/Denver
 HEART
 ANTHONY FRANKLIN
 ANNE MURRAY
 DINE STRAITS
 WILMIEY HOUSTON
 SADE
 MICHAEL FRANKS

KJLH/Denver
 HEART
 ANTHONY FRANKLIN
 ANNE MURRAY
 DINE STRAITS
 WILMIEY HOUSTON
 SADE
 MICHAEL FRANKS

PARALLEL TWO

KJLH/Denver
 HEART
 ANTHONY FRANKLIN
 ANNE MURRAY
 DINE STRAITS
 WILMIEY HOUSTON
 SADE
 MICHAEL FRANKS

SOUTH

PARALLEL ONE
 WAFB/Winston-Salem
 FREDDIE JACKSON
 MIAMI SOUND MACHINE
 JAMES BRADON
 BOBBI
 DREAM ACADEMY
 BRUCE SPRINGSTEEN
 STEVE WONDER
 DINE STRAITS

WAFB/Winston-Salem
 FREDDIE JACKSON
 MIAMI SOUND MACHINE
 JAMES BRADON
 BOBBI
 DREAM ACADEMY
 BRUCE SPRINGSTEEN
 STEVE WONDER
 DINE STRAITS

WAFB/Winston-Salem
 FREDDIE JACKSON
 MIAMI SOUND MACHINE
 JAMES BRADON
 BOBBI
 DREAM ACADEMY
 BRUCE SPRINGSTEEN
 STEVE WONDER
 DINE STRAITS

PARALLEL TWO

WAFB/Winston-Salem
 FREDDIE JACKSON
 MIAMI SOUND MACHINE
 JAMES BRADON
 BOBBI
 DREAM ACADEMY
 BRUCE SPRINGSTEEN
 STEVE WONDER
 DINE STRAITS

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 DREAM ACADEMY
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PARALLEL THREE

WAFB/Winston-Salem
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PARALLEL THREE

WAFB/Winston-Salem
 FREDDIE JACKSON
 MIAMI SOUND MACHINE
 JAMES BRADON
 BOBBI
 DREAM ACADEMY
 BRUCE SPRINGSTEEN
 STEVE WONDER
 DINE STRAITS

MIDWEST

PARALLEL ONE
 WYZZ/Charlotte
 JIMMYE ROSS
 BOBBI
 BARBARA STRAISAND
 BRUCE SPRINGSTEEN
 STEVE NICKS
 WHITNEY HOUSTON

WYZZ/Charlotte
 JIMMYE ROSS
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PARALLEL TWO

WYZZ/Charlotte
 JIMMYE ROSS
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PARALLEL THREE

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FULL-SERVICE A/C

PARALLEL ONE
 WYZZ/Charlotte
 JIMMYE ROSS
 BOBBI
 BARBARA STRAISAND
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 STEVE NICKS
 WHITNEY HOUSTON

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107 Reporters
 104 Current Reports
 One station reported a frozen list this week: WFFX/Tulsa
 Two stations failed to report this week. Their rotations were frozen: K99/Great Falls, WPIX/New York
 KMG/Los Angeles is no longer an A/C Reporter.

One station reported a frozen list this week: KOB/Albuquerque
 Two stations failed to report this week and therefore their rotations were frozen: KOKA/Pittsburgh, WTMJ/Milwaukee

MIDWEST

PARALLEL ONE
 WYZZ/Charlotte
 JIMMYE ROSS
 BOBBI
 BARBARA STRAISAND
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 STEVE NICKS
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PARALLEL THREE

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 BRUCE SPRINGSTEEN
 STEVE NICKS
 WHITNEY HOUSTON

DIRE STRAITS

"Ride Across The River"

AOR TRACKS BREAKERS

26 - 16

PRODUCED BY MARK KNOPFLER AND NEIL DORFSMAN



On Warner Bros. Records, Cassettes and Compact Discs

© 1985 Phonogram Ltd. (London)

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

Four Weeks	Two Weeks	One Week	156 REPORTS	Total Reports/Airplay	Power	Heavy	Medium
4	2	3	1 ZZ TOP/Stages (WB)	141+/3	52+	127+	11-
5	3	2	2 MR. MISTER/Kyrie (RCA)	132-/0	63+	126+	6-
1	1	1	3 MIKE & THE MECHANICS/Silent Running (Atlantic)	133-/1	33-	113-	18+
17	11	4	4 HOOTERS/Day By Day (Columbia)	133-/1	18+	86+	45-
26	16	5	5 SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)	130+/5	22+	86+	40-
11	8	7	6 PETE TOWNSHEND/Give Blood (Atco)	123+/3	14+	76+	43-
9	9	6	7 STEVE NICKS/I Can't Wait (Modern/Atco)	120-/3	23+	77+	38-
10	10	9	8 DREAM ACADEMY/Life In A Northern Town (Reprise/WB)	110-/2	25+	88+	20-
—	—	17	9 ALAN PARSONS PROJECT/Stereotomy (Arista)	127+/15	3+	38+	83-
25	24	14	10 STARSHIP/Sara (Grunt/RCA)	99-/4	24+	67+	31-
20	12	11	11 TOM PETTY &.../So You Want To Be A Rock & Roll Star (MCA)	104-/1	11+	59+	41-
—	—	32	12 HEART/These Dreams (Capitol)	112+/28	14+	40+	65+
15	13	15	13 RUSH/Manhattan Project (Mercury/PG)	102-/1	6+	35-	60-
55	40	27	14 INXS/What You Need (Atlantic)	112+/30	7+	25+	79+
21	21	16	15 ROGER DALTRY/Let Me Down Easy (Atlantic)	89-/5	8+	38+	49-
40	34	26	16 DIRE STRAITS/Ride Across The River (WB)	104+/15	5+	34+	63+
33	33	20	17 JOHN C. MELLENCAMP/Justice And Independence '85 (Riva/PG)	79+/4	7+	45+	32-
6	6	8	18 BRUCE SPRINGSTEEN/My Hometown (Columbia)	74-/0	16-	57-	14-
22	22	19	19 QUEEN/One Vision (Capitol)	104-/3	3+	22+	73-
7	7	13	20 ALARM/Strength (IRS/MCA)	86-/1	7-	34-	46-
28	27	21	21 BON JOVI/Silent Night (Mercury/PG)	101+/3	3+	26+	61-
41	36	28	22 ASIA/Too Late (Geffen)	97+/12	3+	30+	60+
30	29	23	23 AEROSMITH/Shela (Geffen)	102+/6	2+	16+	73-
27	26	25	24 TOM PETTY & THE.../Needles And Pins (MCA)	81+/5	4+	37+	40-
24	23	18	25 NIGHT RANGER/Goodbye (Cameo/MCA)	71-/0	15+	47+	23-
31	28	22	26 DOKKEN/The Hunter (Elektra)	96-/0	0=	17+	71+
52	44	31	27 PAT BENATAR/Le Bel Age (Chrysalis)	89+/16	3=	31+	55+
3	4	10	28 PETE TOWNSHEND/Face The Face (Atco)	62-/1	17-	54-	6-
2	5	12	29 STEVE NICKS/Talk To Me (Modern/Atco)	62-/0	15-	49-	11-
34	31	30	30 CHARLIE SEXTON/Beat's So Lonely (MCA)	85+/6	4+	17+	60+
—	—	56	31 JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)	69+/20	4+	35+	32+
43	39	35	32 OUTFIELD/Your Love (Columbia)	85+/13	3+	20+	53-
DEBUT	14	14	33 PETER FRAMPTON/Lying (Atlantic)	93 /92	0	7	72-
14	14	24	34 ZZ TOP/Can't Stop Rockin' (WB)	60-/3	3=	33-	27-
35	35	34	35 STING/Russians (A&M)	73-/3	1=	23+	45+
46	41	37	36 PHANTOM, ROCKER & SLICK/My Mistake (EMI America)	87+/10	0-	13+	61+
57	51	40	37 THOMPSON TWINS/King For A Day (Arista)	67+/11	5+	23+	41+
36	37	38	38 ZZ TOP/Rough Boy (WB)	58-/6	2=	25-	31+
—	—	56	39 LOVERBOY/This Could Be The Night (Columbia)	75+/32	0=	8+	57+
18	20	29	40 DIVINYLS/Pleasure And Pain (Chrysalis)	57-/0	1-	13-	37-
51	48	46	41 TOM PETTY & THE.../Don't Bring Me Down (MCA)	45+/4	0-	14-	26+
DEBUT	—	60	42 ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)	59+/27	0=	11+	34+
—	—	50	43 PETE TOWNSHEND/Hiding Out (Atco)	47+/10	4+	17+	26+
50	42	44	44 JOHN C. MELLENCAMP/Rain On The Scarecrow (Riva/PG)	34-/1	7=	20-	12-
—	—	60	45 JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)	38+/15	5+	19+	18+
DEBUT	—	60	46 ROGER DALTRY/Quicksilver Lightning (Atlantic)	50 /49	0	8	34
DEBUT	—	60	47 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)	44+/22	1=	17+	23+
12	15	36	48 SURVIVOR/Burning Heart (Scotti Bros./CBS)	35-/0	6-	22-	12-
59	58	49	49 RUSH/Territories (Mercury/PG)	35+/7	1=	13-	19+
16	18	33	50 ASIA/Go (Geffen)	38-/0	5+	20-	15-
13	19	42	51 PAT BENATAR/Sex As A Weapon (Chrysalis)	34-/0	3-	18-	15-
—	—	54	52 CRUZADOS/Hanging Out In California (Arista)	51+/9	0=	4+	39+
19	25	41	53 SIMPLE MINDS/Alive & Kicking (Virgin/A&M)	27-/0	6-	24-	3-
DEBUT	—	54	54 MARILYN MARTIN/Night Moves (Atlantic)	52+/33	0=	1+	38+
DEBUT	—	54	55 ALARM/Spirit Of '76 (IRS/MCA)	37+/12	3=	12+	21+
DEBUT	—	54	56 ROBERT PALMER/Addicted To Love (Island)	40+/9	0-	9+	25+
8	17	44	57 CARS/Tonight She Comes (Elektra)	31-/0	4-	12-	17-
DEBUT	—	54	58 JOE LYNN TURNER/Losing You (Elektra)	44+/9	0=	3+	25+
45	43	45	59 BRYAN ADAMS/It's Only Love (A&M)	28-/0	4-	13-	14-
DEBUT	—	54	60 TALK TALK/Life's What You Make It (EMI America)	46 /31	2	5	25

BREAKERS

HEART
These Dreams (Capitol)
72% of our reporters on it. 112/28 including adds at: WSHE, WNOR, WYWF, WLVO, KAZY, KBPI, CFOX.

INXS
What You Need (Atlantic)
72% of our reporters on it. 112/30 including adds at: WNEW, DC101, WKLS, KLOL, WLVO, KMET, KZAP.

DIRE STRAITS
Ride Across The River (WB)
67% of our reporters on it. 104/15 including adds at: CHOM, WNEW, KZEW, KINK, KZAP, KNCN, KOMP.

ASIA
Too Late (Geffen)
62% of our reporters on it. 97/12 including adds at: KTXG, KZEW, WLVO, KMET, WOUR, WAAF, KOMP.

PETER FRAMPTON
Lying (Atlantic)
60% of our reporters on it. 93/92 including adds at: WBAB, WNEW, DC101, KSRR, WLUP, WRIF, KSHE, KGB.

STEP UP TO DIGITAL CONTROL.



Digital technology is changing the way we live. In 1972 a Bowmar four-function calculator cost over three-hundred dollars. Today the same calculating power is the size of a credit card and costs under two dollars. Many program directors and general managers today have more computing power on their desks than fit in a whole room a few short years ago.

That's great for analyzing ratings trends and keeping track of the billing, but can digital circuits do more than crunch numbers? You bet your quarter-hours they can! Digital technology lands the Space Shuttle and makes the digital Compact Disk audio player possible. Digital circuits are also right at home in your program audio processor.

Many of America's most visible radio stations are now using the digitally-controlled TEXAR AUDIO PRISM™ as their primary program processor. The AUDIO PRISM™ is now on the air on six major FM's in New York, three major FM's in Los Angeles, and in nineteen of the top twenty markets.

Digital control delivers on-air clarity simply not possible with analog-based processors, but without sacrificing power. Station after station is discovering that digital control delivers the same or greater signal punch as the most expensive analog-based processors, but without the grunge and processing artifacts. Fewer

processing artifacts mean less listener fatigue and better quarter-hour maintenance.

Considering placing a multi-band processor in front of your Optimod* for extra punch? Check out the AUDIO PRISM™. With nearly two-hundred AUDIO PRISM-and-OPTIMOD systems installed worldwide, we wrote the book on it.

To hear how the AUDIO PRISM™ would sound on your station, call Barry Honel or Glen Clark at (412) 85-MICRO.

Try the digitally-controlled AUDIO PRISM™ in your station for 10 days with no obligation. See if you don't agree that digital control isn't just the latest high-tech buzzword. It really does make a difference.

TEXAR

TEXAR INCORPORATED
616 Beatty Road
Monroeville, PA 15146-1502
(412) 856-4276
(412) 85-MICRO

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AOR ALBUMS

Pos. Last
Weeks Weeks

156 REPORTS

JANUARY 17, 1986

Total
Reports/Adds

Power Heavy Medium

1	1	1	ZZ TOP /Afterburner (WB)	"Stages" (141) "Can't Stop" (60) "Rough" (58)	146-0	57=	131-	13+
2	2	2	PETE TOWNSHEND /White City (Atco)	"Blood" (123) "Face" (62) "Hiding" (47)	147-2	37-	116-	30+
3	3	3	STEVE NICKS /Rock A Little (Modern/Atco)	"Wait" (120) "Talk" (62) "Imperial" (18)	148+1	39-	110-	36+
4	4	5	JOHN C. MELLENCAMP /Scarecrow (Riva/PG)	"Justice" (79) "Minutes" (69) "R.O.C.K." (38)	138+6	22+	91+	47=
5	4	5	MIKE & THE MECHANICS /Mike & The Mechanics (Atlantic)	"Silent" (133) "All I Need" (44)	147-0	37-	121-	25+
6	6	6	TOM PETTY & THE...Pack Up The Plantation - Live (MCA)	"Star" (104) "Needles" (81) "Bring" (45)	137=1	15+	70+	61-
9	8	7	MR. MISTER /Welcome To The Real World (RCA)	"Kyrie" (132) "Broken" (10)	137-0	63+	128+	8-
7	7	8	SIMPLE MINDS /Once Upon A Time (Virgin/A&M)	"Sanctify" (130) "Alive" (27) "Once" (11)	139-1	30+	101+	35-
12	12	10	DIRE STRAITS /Brothers In Arms (WB)	"Ride" (104) "The Man's" (19) "Walk" (17)	129+13	14-	53+	70=
19	17	11	HOOTERS /Nervous Night (Columbia)	"Day" (133)	134-1	18+	86+	45-
16	15	12	DREAM ACADEMY /Dream Academy (Reprise/WB)	"Life" (110)	118-2	26+	90+	26-
8	9	12	RUSH /Power Windows (Mercury/PG)	"Manhattan" (102) "Territories" (35) "Marathon" (13)	114-1	7=	43-	64-
35	35	20	HEART /Heart (Capitol)	"These Dreams" (112) "If Looks" (21)	125+25	18+	47+	73+
—	21	16	ALAN PARSONS PROJECT /Stereotomy (Arista)	"Stereotomy" (127)	134+20	4+	42+	86-
21	20	16	STARSHIP /Knee Deep In The Hoopla (Grunt/RCA)	"Sara" (99) "Tomorrow" (16)	113-4	25+	70+	38-
23	19	19	INXS /Listen Like Thieves (Atlantic)	"What You Need" (112)	125+29	8+	35+	82+
11	10	14	ASIA /Astra (Geffen)	"Too Late" (97) "Go" (38)	112-3	8+	42-	61-
10	11	17	PAT BENATAR /Seven The Hard Way (Chrysalis)	"Le Bel Age" (89) "Sex" (34)	110+8	6-	43-	63+
14	14	15	ALARM /Strength (IRS/MCA)	"Strength" (86) "Spirit Of '76" (37)	112-4	10-	44-	60-
18	18	20	ROGER DALTRY /Under A Ragging Moon (Atlantic)	"Let Me Down Easy" (89)	93-4	8-	39+	51-
15	16	22	ROCKY IV /Soundtrack (Scotti Bros./CBS)	"No Easy Way" (59) "Burning" (35) "America" (31)	92+15	7-	35-	47+
22	23	23	AEROSMITH /Done With Mirrors (Geffen)	"Sheila" (102)	103+6	2+	17+	73=
13	13	23	BRUCE SPRINGSTEEN /Born In The U.S.A. (Columbia)	"My Hometown" (74)	74-0	17-	57-	14-
27	25	25	DOKKEN /Under Lock And Key (Elektra)	"The Hunter" (96) "In My Dreams" (10)	101-1	0=	17+	75+
30	27	26	BON JOVI /7800 Fahrenheit (Mercury/PG)	"Silent Night" (101)	101=3	3+	26+	61-
25	24	24	NIGHT RANGER /7 Wishes (Camel/MCA)	"Goodbye" (71)	71-0	15+	47+	23-
31	29	28	CHARLIE SEXTON /Pictures For Pleasure (MCA)	"Beat's So Lonely" (85)	91+6	4+	18-	64+
37	36	31	OUTFIELD /Play Deep (Columbia)	"Your Love" (85)	89+13	4+	22+	55-
33	31	30	THOMPSON TWINS /Here's To Future Days (Arista)	"King" (67) "Roll Over (13)	77+9	6+	25+	49+
34	32	32	PHANTOM, ROCKER & SLICK /Phantom, Rocker & Slick (EMI America)	"My Mistake" (87)	90+10	0=	14+	62+
36	37	33	LOVERBOY /Lovin' Every Minute Of It (Columbia)	"This Could Be" (75) "Dangerous" (17)	88+21	0=	13+	65+
26	26	29	STING /The Dream Of The Blue Turtles (A&M)	"Russians" (73)	75-3	1=	24+	45-
20	22	33	DIVINYLS /What A Life (Chrysalis)	"Pleasure" (57) "In My Life" (15)	71-0	3-	15-	43-
28	30	34	TWISTED SISTER /Come Out And Play (Atlantic)	"Leader" (31) "Be Chrool" (17)	45-0	2+	7-	33-
29	33	35	JONI MITCHELL /Dog Eat Dog (Geffen)	"Good Friends" (20) "Shiny Toys" (12)	33-1	4-	14+	17-
DEBUT	37	37	ROBERT PALMER /Riptide (Island)	"Addicted To Love" (40)	45+6	0=	9+	29+
DEBUT	38	38	CRUZADOS /Cruzados (Arista)	"Hanging Out" (51)	51+8	0=	4+	39+
DEBUT	38	38	SADE /Promise (Portrait/CBS)	"Sweetest Taboo" (23)	26+1	8+	17+	6-
17	21	36	CARS /Greatest Hits (Elektra)	"Tonight She Comes" (31)	33-2	4-	12-	18-
DEBUT	40	40	JOE LYNN TURNER /Rescue You (Elektra)	"Losing You" (44)	45+8	0=	3=	26+



BREAKERS

No albums qualified
for Breaker status this week.

MOST ADDED

INXS (29)
Listen Like Thieves (Atlantic)
HEART (25)
Heart (Capitol)
LOVERBOY (21)
Lovin' Every Minute Of It (Columbia)
ALAN PARSONS PROJECT (20)
Stereotomy (Arista)
BANGLES (16)
Different Light (Columbia)

HOTTEST

MR. MISTER (63)
Welcome To The Real World (RCA)
ZZ TOP (57)
Afterburner (WB)
STEVE NICKS (39)
Rock A Little (Modern/Atco)
MIKE & THE MECHANICS (37)
Mike & The Mechanics (Atlantic)
PETE TOWNSHEND (37)
White City (Atco)

CHR PARADE ONE PLAYLISTS

EAST
B104 WBSB
PD: Steve Kington
MD: Amy Kronthal
Baltimore

103.5 WCAU
Philadelphia
PD: Scott Walker
MD: Glenn Kalin
AM 12:30-1:30
12:30 AMERICAN MORNING NEWS
12:45 NEWS
1:00 NEWS
1:05 NEWS
1:15 NEWS
1:30 NEWS
1:45 NEWS
1:55 NEWS
2:00 NEWS
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11:45 NEWS
11:55 NEWS
12:00 NEWS

1050 chum
Toronto
PD: Jim Waters
MD: Brad "Knobby" Jones

ckoj97 Montreal
PD: Bob Beauchamp
MD: Guy Brouillard

103 WPHD Buffalo
Ops Dir: John Hager
MD: Mindy Michaels

Hot 104 Buffalo
PD: Jim Randall
MD: P.J. Foad

POWER 95
New York
PD: Larry Berger
MD: Lisa Tonacci
WPLJ-FM RADIO

108.5 FM WBTT
Boston
PD: Bob Travis
MD: Chris Knight

92 PRO-FM
Operations Manager: Providence
Tom Cuddy

CFTR 680
Toronto
VP/Programming: Sandy Sandersen
MD: Bob Saint

WBLI
Long Island
PD: Bill Terry
MD: Ruth Tolson

Q107
Washington D.C.
PD: Randy Lane
ASST. PD: Mary Tate

WKWV
Baltimore
PD: Ralph Wimmer
MD: Tim Watts

108.5 FM
Boston
PD: Bob Travis
MD: Chris Knight

92 PRO-FM
Operations Manager: Providence
Tom Cuddy

CFTR 680
Toronto
VP/Programming: Sandy Sandersen
MD: Bob Saint

WBLI
Long Island
PD: Bill Terry
MD: Ruth Tolson

Q107
Washington D.C.
PD: Randy Lane
ASST. PD: Mary Tate

Kiss 98.2
Buffalo
PD: Scott Robbins
MD: Boom Boon Cannon

ckgm Montreal
PD: David Wolfe
MD: Stephen Anthony

Z400 New York
PD: Scott Shannon
MD: Frankie Blue

WXKS-FM Kiss
Boston
PD: Sunny Joe White
MD: Geni Donaghey

B94 Pittsburgh
PD: Nick Bazzoli
MD: Lori Campbell

Z106 WZGO
Philadelphia
ALL HIT RADIO
Ops. Mgr: Steve Davis
MD: Andre Gardner

Kiss 98.2
Buffalo
PD: Scott Robbins
MD: Boom Boon Cannon

ckgm Montreal
PD: David Wolfe
MD: Stephen Anthony

WAVA Washington
PD: Smoky Rivers
MD: Gene Baxter

Kiss
Boston
PD: Sunny Joe White
MD: Geni Donaghey

ROCK 102
Buffalo
PD: Hank Nevins
MD: Roger Christian

all hit 97.1 NEGL Dallas
PD: Randy Brown
MD: Joe Folger

Kiss 98.2
Buffalo
PD: Scott Robbins
MD: Boom Boon Cannon

ckgm Montreal
PD: David Wolfe
MD: Stephen Anthony

WAVA Washington
PD: Smoky Rivers
MD: Gene Baxter

Kiss
Boston
PD: Sunny Joe White
MD: Geni Donaghey

ROCK 102
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PD: Hank Nevins
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MD: Joe Folger

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ckgm Montreal
PD: David Wolfe
MD: Stephen Anthony

WAVA Washington
PD: Smoky Rivers
MD: Gene Baxter

Kiss
Boston
PD: Sunny Joe White
MD: Geni Donaghey

ROCK 102
Buffalo
PD: Hank Nevins
MD: Roger Christian

all hit 97.1 NEGL Dallas
PD: Randy Brown
MD: Joe Folger

MIDWEST

MQST ADDED HOTTEST
Simple Minds Dionne & Friends
Heat Survivor
Elton John Lionel Richie

MIDWEST PARALLEL TWO

WKDD/Akron, OH
WZPL/Indianapolis, IN
WQXI/Gainesville, FL
WVBT/Chapel Hill, NC
WVBC/Charlotte, NC
WVBT/Charlotte, NC
WVBT/Charlotte, NC
WVBT/Charlotte, NC
WVBT/Charlotte, NC

CHRADD & HOTS

WEST
MOST ADDED HOTTEST
Simple Minds Dionne & Friends
Artha Franklin Survivor
Elton John Stevie Nicks

WEST PARALLEL TWO

KAY107/Tulsa, OK
KCMQ/Columbia, MO
WDBN/Springfield, IL
KDVV/Topeka, KS
KPOP/Sacramento, CA
KTRC/Casper, WY

WEST PARALLEL TWO

KMGZ/Baton Rouge, LA
KQZ-FM/Amarillo
KMGZ/Baton Rouge, LA
KQZ-FM/Amarillo
KMGZ/Baton Rouge, LA
KQZ-FM/Amarillo

PARALLEL THREE

KYTV/Bismarck, ND
KMGZ/Baton Rouge, LA
KQZ-FM/Amarillo
KMGZ/Baton Rouge, LA
KQZ-FM/Amarillo

PARALLEL THREE

KGOT/Anchorage, AK
KQZ-FM/Amarillo
KMGZ/Baton Rouge, LA
KQZ-FM/Amarillo

The following stations failed to report this week and therefore their playlists were frozen:
CKGM/Montreal
KGGG/Rapid City
WBWB/Bloomington

245 Reporters
240 Current Reports
The following stations reported a frozen playlist this week:
KMGZ/Baton Rouge
KQZ-FM/Amarillo

PARALLELS

Parallel 1: Selected stations in major markets that are formal dominant and/or exert a significant national influence.

Parallel 2: Selected stations in secondary markets that are formal 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 3: Selected stations in smaller markets that are formal dominant and/or exert a significant local influence. This parallel may contain some secondary market stations that do not qualify for parallel two status.

245 Reports

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

Regional: 100/25 44%
National: 21% 33%
Debut: 0%
Same: 4%
Add: 2%

EXAMPLE

100/25 - 100 CHR reporting stations on which this week including 25 new adds.
44% - Percentage of this weeks regional reach - Percentage of reporters playing the song within each region.
National Summary
Up 51 - Number of stations moving it up on the charts.
Debut: 20 - Number of stations debuting this song this week.
Same: 4 - Number of stations reporting no movement this week. (N to O, Add to O, O to C, etc.)
Down 0 - Number of stations moving it down on the charts.
Add: 25 - Total number of stations adding it this week.

A

ABC
(How To...) Millionaire (Mercury/PG)
LP: How To Be A Millionaire

Regional: 111/54 45%
National: 21% 33%
Debut: 0%
Same: 4%
Add: 2%

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

A-HA

The Sun Always Shines On TV
LP: Morning High And Low (Reprise/WB)

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

ATLANTIC STARR

Secret Lovers (A&M)
LP: The Band Turns

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

JAMES BROWN

Living In America (Scott Bros./CBS)
LP: Rocky Soundtrack

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

DONNE & FRIENDS

That's What Friends Are For (Arista)
LP: Friends

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

ARETHA FRANKLIN

Anchor Night (Arista)
LP: Who's Zoomin' Who?

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

B

BALTIMORA
Tarzan Boy (Meridian)

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

DIRE STRAITS

Brothers In Arms (A&M)

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

DREAM ACADEMY

Life In A Northern Town (Reprise/WB)
LP: Dream Academy

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

COREY HART

Everything In My Heart (EMI America)
LP: Boy In The Box

Market	Station	Report
N.A.A.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
S.E.	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86
	WABC-TV	1/11/86

PARALLELS

HEART
These Dreams (Capitol)
LP Heart

Table for HEART album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

WHITNEY HOUSTON
How Will I Know (Arista)
LP Whitney Houston

Table for WHITNEY HOUSTON album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

ISLEY JASPER & ISLEY
Caribbean Of Love (CBS Associated)
LP Cavalier Of Love

Table for ISLEY JASPER & ISLEY album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

JELLYBEAN
Sideshow Talk (EMI America)
LP Dance Mat

Table for JELLYBEAN album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

CHAKA KHAN
Own The Night (MCA)
LP Miami Voo Soundtrack

Table for CHAKA KHAN album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

MARILYN MARTIN
Night Moves (Atlantic)
LP Marilyn

Table for MARILYN MARTIN album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

HOOTERS
Day By Day (Columbia)
LP Nervous Night

Table for HOOTERS album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

INXS
What You Need (Atlantic)
LP Listen Like Thieves

Table for INXS album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

FREDDIE JACKSON
He's Never Loved You... (Capitol)
LP Rock Me Tonight

Table for FREDDIE JACKSON album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

ELTON JOHN
Nikita (Geffen)
LP Ice On Fire

Table for ELTON JOHN album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

LOVERBOY
This Could Be The Night (Columbia)
LP Lovin' Every Minute Of It

Table for LOVERBOY album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

PAUL McCARTNEY
Spies Like Us (Capitol)
LP Spies Like Us Soundtrack

Table for PAUL McCARTNEY album with columns for National, Regional, and various market codes (P1, P2, P3) and radio stations.

PARALLELS

SIMPLE MINDS (Virgin/A&M) LP: Once Upon A Time

122/121 50% Regional Summary: DEPT 15, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Simple Minds.

STARSHIP (Gnuff/RCA) LP: Knee Deep In The Hoopla

230/7 94% Regional Summary: DEPT 24, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Starship.

BARRERA STREISAND (Columbia) LP: The Broadway Album

58/5 24% Regional Summary: DEPT 14, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Barbara Streisand.

ROBERT TEPPER (Scott Bros/CBS) LP: Rocky IV Soundtrack

84/40 28% Regional Summary: DEPT 13, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Robert Tepper.

PETE TOWNSHEND (A&W) LP: Face The Face (Atco)

156/1 84% Regional Summary: DEPT 29, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Pete Townshend.

STEVIE WONDER (Tamiel/Motown) LP: In Square Circle

22/3 91% Regional Summary: DEPT 11, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Stevie Wonder.

BRUCE SPRINGSTEEN (Columbia) LP: Born In The U.S.A.

231/2 94% Regional Summary: DEPT 7, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Bruce Springsteen.

STING (A&M) LP: Russians (A&M)

108/50 69% Regional Summary: DEPT 7, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Sting.

SURVIVOR (Scott Bros/CBS) LP: Burning Heat (Scott Bros/CBS)

238/2 96% Regional Summary: DEPT 2, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Survivor.

THOMPSON TWINS (Arista) LP: King For A Day (Arista)

208/45 84% Regional Summary: DEPT 36, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Thompson Twins.

WHAM! (Columbia) LP: I'm Your Man (Columbia)

231/3 94% Regional Summary: DEPT 5, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for Wham!.

ZZ TOP (WB) LP: Afterburner

184/60 75% Regional Summary: DEPT 40, JUNE 18, JUNE 10, JUNE 8

Table with 3 columns: Regional, National, and Album/Artist data for ZZ Top.

Parallels Continued on Page 92



Isn't It Time You Were A Winner!

AIR's CHR Competition #5 begins in February of 1986. To date radio personnel across the nation have shared 84 prizes worth over a quarter of a million dollars. Now is the time for you to be a part of the industry's longest running contest.

All you should have to do is spend an average of twenty minutes per week listening to the AIR priority records. Then phone in your predictions on the hit potential of each. That's it! The grand prize is your choice of a brand new 1987 Chevrolet Corvette or Porsche 944. Thirty runners up will win TVs, VCRs or complete audio outfits. (A complete prize list and rules will be mailed to you upon registration)

CHR Competition #5 is open to all CHR PDs, MDs and consultants, as well as record company personnel. If you have the best ears in the business, prove it. Register today by calling AIR at (301) 964-5544. Remember, twenty minutes a week is all it takes.

WEEK #23

AIR Priorities

WEEK #23

Listen to the selections listed below. Decide if each has the potential to attain Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, January 22, 1986.

TITLE	ARTIST	LABEL
STAGES	ZZ TOP	WB
LIVE IS LIFE	OPUS	POLYDOR/POLYGRAM
WHAT YOU NEED	INXS	ATLANTIC
LIFE IS WHAT YOU MAKE IT	TALK TALK	EMI AMERICA
DO ME BABY	MELI'SA MORGAN	CAPITOL

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

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CONTEMPORARY HIT RADIO

BREAKERS

ZZ TOP Stages (WB)

75% of our reporters playing it. Moves: Up 39, Debuts 59, Same 40, Down 0, Adds 46 including WHTT, WAVA, 94Q, KRBB, WCZY, Y108, KNBQ. See Parallels, debuts at number 40 on the CHR chart.

ELTON JOHN Nikita (Geffen)

71% of our reporters playing it. Moves: Up 16, Debuts 54, Same 40, Down 0, Adds 65 including WBFM-FM, WNYS, PRO-FM, Z93, Q105, KDWB-FM, KITS. Complete airplay in Parallels.

STING Russians (A&M)

69% of our reporters playing it. Moves: Up 40, Debuts 40, Same 39, Down 0, Adds 50 including B104, WKSE, 195, WNVZ, WLS, Q103, KMEL. Complete airplay in Parallels.

SHEILA E. A Love Bizarre (WB)

68% of our reporters playing it. Moves: Up 101, Debuts 23, Same 14, Down 1, Adds 28 including Z106, WQUE-FM, B96, Q102, KZZP, KMJK, KNBQ. See Parallels, moves 37-32 on the CHR chart.

HOOTERS Day By Day (Columbia)

62% of our reporters playing it. Moves: Up 78, Debuts 16, Same 35, Down 0, Adds 23 including WNVZ, Q105, B96, KDWB-FM, KZZP, KKRZ, KNBQ. See Parallels, debuts at number 39 on the CHR chart.

NEW & ACTIVE

- LOVERBOY "This Could Be The Night" (Columbia) 129/64
ARETHA FRANKLIN "Another Night" (Arista) 125/61
ATLANTIC STARR "Secret Lovers" (A&M) 124/48
SIMPLE MINDS "Sanctify Yourself" (Virgin/A&M) 122/121
ABC "(How To Be A) Millionaire" (Mercury/PolyGram) 111/54
MARILYN MARTIN "Night Moves" (Atlantic) 109/47
CHAKA KHAN "Own The Night" (MCA) 98/7
READY FOR THE WORLD "Digital Display" (MCA) 78/12
CHARLIE SEXTON "Beat's So Lonely" (MCA) 71/4
INXS "What You Need" (Atlantic) 69/39
ROBERT TEPPER "No Easy Way Out" (Scotti Bros./CBS) 64/40
QUEEN "One Vision" (Capitol) 64/0
ISLEY JASPER, ISLEY "Caravan Of Love" (CBS Associated) 59/10
BARBRA STREISAND "Somewhere" (Columbia) 59/5
OMD "Secret" (A&M) 58/0

SIGNIFICANT ACTION

SLY FOX "Let's Go All The Way" (Capitol) 47/17
Moves: Up 11, Debuts 7, Same 12, Down 0, Adds 17 including WNYS, KITS, KMEL, 93Q, WRCK, WRQO, WNOK-FM, WKDD, WRQJ, KIXX, KDON-FM, KRBE 8-2, WMMS 26-20, KZBB 12-4, WTU 28-15.

MOST ADDED

- SIMPLE MINDS (121) Sanctify Yourself (A&M)
ELTON JOHN (65) Nikita (Geffen)
HEART (64) These Dreams (Capitol)
LOVERBOY (64) This Could Be The Night (Columbia)
ARETHA FRANKLIN (61) Another Night (Arista)

HOTTEST

- DIONNE & FRIENDS (159) That's What Friends Are For (Arista)
SURVIVOR (91) Burning Heart (Scotti Bros./CBS)
WHAMI! (76) I'm Your Man (Columbia)
STEVE NICKS (74) Talk To Me (Modern/A&M)
LIDONEL RICHIE (71) Say You, Say Me (Motown)

- ALARM "Strength" (IRS/MCA) 35/5
OPUS "Live Is Life" (Polydor/PolyGram) 35/21
DIVINYLS "Pleasure And Pain" (Chrysalis) 33/15
BANGLES "Manic Monday" (Columbia) 30/18
TALK TALK "Life Is What You Make It" (EMI America) 30/14
PETER DINKlage "Lying" (Atlantic) 26/26
DAN SEALS "Boop" (EMI America) 25/22
FORTUNE "Stacy" (Cameo/MCA) 24/0
DAVID PACK "Prove Me Wrong" (WB) 23/11
SAM HARRIS "I'll Do It All Again" (Motown) 22/22
JENNIFER HOLLIDAY "No Frills Love" (Geffen) 16/8
CHICAGO BEARS SHUFFLIN' CREW "Superbowl Shuffle" (Red Label/Capitol) 15/9
MAURICE WHITE "I Need You" (Columbia) 14/8
EUGENE WILDE "Don't Say No Tonight" (Philly World/Atlantic) 14/1
MELI'SA MORGAN "Do Me Baby" (Capitol) 12/9
GRACE JONES "Slave To The Rhythm" (Manhattan/Island) 12/6
ALISHA "Baby Talk" (Vanguard) 12/2
JENNIFER RUSH "The Power Of Love" (Epic) 12/2
TINGO BINGO "Just Another Day" (MCA) 11/6
LISA LISA & CULT JAM with FULL FORCE "Can You Feel The Beat" (Columbia) 11/2
EVELYN "CHAMPAGNE" KING "Your Personal Touch" (RCA) 10/1

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title (label) designation indicate the total number, how many added if for the first time this week. Moves indicate the type of activity this week. Up for upward chart movement. Same for sideways or continued unranked activity. Down for downward chart activity, and Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Records that lack the required 50% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40. CHR Rotation Criteria — Fulltime Adds and/or Ons: four plays in a 24-hour period, three of them before midnight. Dayparted Adds and/or Ons: two plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 88
Adds & Hits Begin on Page 86
P-1 Playlists Begin on Page 83

CONTEMPORARY HIT RADIO

Four Two Last
Weeks Weeks Weeks

- 5 4 2 **1** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 11 10 5 **2** SURVIVOR/Burning Heart (Scotti Bros./CBS)
- 8 5 3 **3** STEVIE NICKS/Talk To Me (Modern/Atco)
- 1 1 1 4 LIONEL RICHIE/Say You, Say Me (Motown)
- 12 11 8 **5** WHAM!/I'm Your Man (Columbia)
- 7 7 6 **6** DIRE STRAITS/Walk Of Life (WB)
- 20 14 10 **7** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 23 18 14 **8** BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
- 31 24 17 **9** WHITNEY HOUSTON/How Will I Know (Arista)
- 19 15 13 **10** PAUL McCARTNEY/Spies Like Us (Capitol)
- 21 17 15 **11** STEVIE WONDER/Go Home (Tamla/Motown)
- 2 2 4 **12** SIMPLE MINDS/Alive & Kicking (Virgin/A&M)
- 3 3 7 **13** EDDIE MURPHY/Party All The Time (Columbia)
- 40 35 21 **14** MR. MISTER/Kyrie (RCA)
- 38 33 23 **15** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 37 32 24 **16** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 32 28 20 **17** MIAMI SOUND MACHINE/Conga (Epic)
- 26 22 19 **18** JELLYBEAN/Sidewalk Talk (EMI America)
- 6 6 9 **19** CARS/Tonight She Comes (Elektra)
- 9 9 12 **20** KLYMAXX/I Miss You (Constellation/MCA)
- 27 25 22 **21** NIGHT RANGER/Goodbye (Camel/MCA)
- 39 36 30 **22** SADE/The Sweetest Taboo (Portrait/CBS)
- 4 8 11 **23** JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
- 34 **24** STARSHIP/Sara (GrunT/RCA)
- 40 **25** MIKE & THE MECHANICS/Silent Running (Atlantic)
- 36 34 31 **26** A-HA/The Sun Always Shines On T.V. (Reprise/WB)
- 14 12 16 **27** BRYAN ADAMS with TINA TURNER/It's Only Love (A&M)
- 33 31 29 **28** COREY HART/Everything In My Heart (EMI America)
- 28 26 25 **29** PETE TOWNSHEND/Face The Face (Atco)
- 17 16 18 **30** C. CLEMONS & J. BROWNE/You're A Friend Of Mine (Columbia)
- 29 27 26 **31** PAT BENATAR/Sex As A Weapon (Chrysalis)
- BREAKER 32** SHEILA E./A Love Bizarre (WB)
- 39 36 **33** BALTIMORA/Tarzan Boy (Manhattan)
- 10 13 27 **34** MR. MISTER/Broken Wings (RCA)
- 40 **35** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- DEBUT** **36** THOMPSON TWINS/King For A Day (Arista)
- DEBUT** **37** HEART/These Dreams (Capitol)
- 39 **38** ASIA/Go (Geffen)
- BREAKER 39** HOOTERS/Day By Day (Columbia)
- BREAKER 40** ZZ TOP/Stages (WB)

N&A Begins on Page 94

ADULT CONTEMPORARY

- 14 8 3 **1** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 4 2 1 2 STEVIE WONDER/Go Home (Tamla/Motown)
- 8 6 5 **3** SADE/The Sweetest Taboo (Portrait/CBS)
- 6 5 4 4 DIRE STRAITS/Walk Of Life (WB)
- 15 12 8 **5** WHITNEY HOUSTON/How Will I Know (Arista)
- 1 1 2 6 DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 16 13 9 **7** BILLY OCEAN/When The Going Gets Tough, The Tough Get Going (Jive/Arista)
- 19 16 12 **8** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 12 11 10 **9** BARBRA STREISAND/Somewhere (Columbia)
- 2 3 6 10 LIONEL RICHIE/Say You, Say Me (Motown)
- 3 4 7 11 KLYMAXX/I Miss You (Constellation/MCA)
- 39 21 **12** STARSHIP/Sara (GrunT/RCA)
- 22 19 15 **13** WHAM!/I'm Your Man (Columbia)
- 9 9 11 14 STEVIE NICKS/Talk To Me (Modern/Atco)
- 21 20 17 **15** El DeBARGE w/DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- 27 23 19 **16** ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)
- 10 10 13 17 JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
- 5 7 14 18 MR. MISTER/Broken Wings (RCA)
- BREAKER 19** ELTON JOHN/Nikita (Geffen)
- 25 22 22 **20** MAURICE WHITE/I Need You (Columbia)
- 7 14 16 21 JAMES TAYLOR/Everyday (Columbia)
- BREAKER 22** CLARENCE CLEMONS & JACKSON BROWNE/You're A Friend... (Columbia)
- 37 30 25 **23** MICHAEL FRANKS feat. B. RUSSELL/When I Give My Love To You (WB)
- 13 15 18 24 PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
- BREAKER 25** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- 29 28 26 **26** DIANA ROSS/Chain Reaction (RCA)
- BREAKER 27** PEABO BRYSON/Love Always Finds A Way (Elektra)
- BREAKER 28** COREY HART/Everything In My Heart (EMI America)
- BREAKER 29** OMD/Secret (A&M)
- 36 33 28 30 CARS/Tonight She Comes (Elektra)

N&A Begins on Page 74

AOR TRACKS

Four Two Last
Weeks Weeks Weeks

- 4 2 3 **1** ZZ TOP/Stages (WB)
- 5 3 2 **2** MR. MISTER/Kyrie (RCA)
- 1 1 1 3 MIKE & THE MECHANICS/Silent Running (Atlantic)
- 17 11 4 **4** HOOTERS/Day By Day (Columbia)
- 26 16 5 **5** SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
- 11 8 7 **6** PETE TOWNSHEND/Give Blood (Atco)
- 9 9 6 **7** STEVIE NICKS/I Can't Wait (Modern/Atco)
- 10 10 9 **8** DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
- 17 **9** ALAN PARSONS PROJECT/Stereotomy (Arista)
- 25 24 14 **10** STARSHIP/Sara (GrunT/RCA)
- 20 12 11 **11** TOM PETTY &.../So You Want To Be A Rock & Roll Star (MCA)
- BREAKER 12** HEART/These Dreams (Capitol)
- 15 13 15 **13** RUSH/Manhattan Project (Mercury/PG)
- BREAKER 14** INXS/What You Need (Atlantic)
- 21 21 16 **15** ROGER DALTRY/Let Me Down Easy (Atlantic)
- BREAKER 16** DIRE STRAITS/Ride Across The River (WB)
- 33 33 20 **17** JOHN C. MELLENCAMP/Justice And Independence '85 (Riva/PG)
- 6 6 8 **18** BRUCE SPRINGSTEEN/My Hometown (Columbia)
- 22 22 19 **19** QUEEN/One Vision (Capitol)
- 7 7 13 20 ALARM/Strength (IRS/MCA)
- 28 27 21 **21** BON JOVI/Silent Night (Mercury/PG)
- BREAKER 22** ASIA/Too Late (Geffen)
- 30 29 23 **23** AEROSMITH/Shela (Geffen)
- 27 26 25 **24** TOM PETTY & THE.../Needles And Pins (MCA)
- 24 23 18 **25** NIGHT RANGER/Goodbye (Camel/MCA)
- 31 28 22 **26** DOKKEN/The Hunter (Elektra)
- 52 44 31 **27** PAT BENATAR/Le Bel Age (Chrysalis)
- 3 4 10 28 PETE TOWNSHEND/Face The Face (Atco)
- 2 5 12 29 STEVIE NICKS/Talk To Me (Modern/Atco)
- 34 31 30 **30** CHARLIE SEXTON/That's So Lonely (MCA)

Complete Tracks Chart
Begins on Page 76

BLACK & URBAN

- 5 4 2 **1** DIONNE & FRIENDS/That's What Friends Are For (Arista)
- 4 2 1 2 STEVIE WONDER/Go Home (Tamla/Motown)
- 7 5 3 **3** SADE/Sweetest Taboo (Portrait/CBS)
- 12 10 8 **4** MELI'SA MORGAN/Do Me Baby (Capitol)
- 14 12 7 **5** FIVE STAR/Let Me Be The One (RCA)
- 6 6 6 **6** ATLANTIC STARR/Secret Lovers (A&M)
- 17 16 10 **7** BILLY OCEAN/When The Going Gets Tough (Jive/Arista)
- 16 15 11 **8** FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
- 10 9 9 **9** STARPOINT/What You Been Missin' (Elektra)
- 34 17 **10** WHITNEY HOUSTON/How Will I Know (Arista)
- 37 25 15 **11** FORCE MD'S/Tender Love (Tommy Boy/WB)
- 18 17 14 **12** YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
- 30 18 **13** RENE & ANGELA/Your Smile (Mercury/PG)
- 26 19 16 **14** STEPHANIE MILLS/Stand Back (MCA)
- 1 1 4 15 LIONEL RICHIE/Say You Say Me (Motown)
- 3 3 5 16 READY FOR THE WORLD/Digital Display (MCA)
- 31 24 19 **17** TA MARA & SEEN/Affection (A&M)
- 40 29 21 **18** MORRIS DAY/Color Of Success (WB)
- 36 25 **19** JAMES BROWN/Living In America (Scotti Bros./CBS)
- 8 8 12 20 EVELYN "CHAMPAGNE" KING/Your Personal Touch (RCA)
- 35 28 24 **21** FAMILY/High Fashion (WB)
- 28 23 22 **22** MAURICE WHITE/I Need You (Columbia)
- 31 23 **23** ZAPP/Computer Love (WB)
- 25 21 20 **24** GRACE JONES/Slave To The Rhythm (Manhattan/Island)
- 30 27 26 **25** El DeBARGE with DeBARGE/The Heart Is Not So Smart (Gordy/Motown)
- 13 13 13 **26** TEMPTATIONS/Do You Really Love Your Baby (Gordy/Motown)
- BREAKER 27** CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)
- 40 34 **28** DURELL COLEMAN/Do You Love Me (Island)
- 23 22 28 **29** POINTER SISTERS/Freedom (RCA)
- 35 32 **30** L.L. COOL J/I Can't Live Without My Radio (Def Jam/Columbia)
- 35 31 **31** JENNIFER HOLLIDAY/No Frills Love (Geffen)
- BREAKER 32** ISLEY JASPER ISLEY/Insatiable Woman (CBS Associated)
- BREAKER 33** JANET JACKSON/What Have You Done For Me Lately (A&M)
- 11 11 23 34 ISLEY BROTHERS/Colder Are My Nights (WB)
- 29 26 33 35 KURTIS BLOW/If I Ruled The World (Mercury/PG)
- BREAKER 36** SMOKEY ROBINSON/Hold On To Your Love (Tamla/Motown)
- 20 20 29 37 FULL FORCE/Alice, I Want You Just For Me (Columbia)
- 19 18 27 38 9.9/I Like The Way You Dance (RCA)
- 2 7 30 39 EUGENE WILDE/Don't Say No Tonight (Philly World/Atlantic)
- DEBUT** **40** ROY AYERS/Hot (Columbia)

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