

**I N S I D E:**

**STRAIGHT FROM THE HEART**

A special Valentine's Day gift from Reed Bunzel: an interview with "good sex" proponent Dr. Ruth.

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**COMPUTER PROGRAMMING**

Computerized music systems are the targets of many love/hate relationships. Joel Denver talks to several programmers about the pros and cons.

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**FINES SET FOR ID VIOLATIONS**

The FCC set a schedule of fines for violating its ID requirements, and plans to crack down.

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**IN THE NEWS THIS WEEK.**

- Al Grosby President of Chester Radio in Fresno
- Tommy Edwards PD at WKQX
- Rob Edwards Bonneville Division PD
- Peter Moore Exec. VP Masla
- Coca-Cola, United Stations, Dick Clark join Hands Across America
- Phil LoCasco PD at WGCL
- Lou Mann VP at MCA
- Daniel Cook PD at KXZL
- Bruce Hanson OM at WAYL
- Ted Wolfe GM at WLFF
- Dick Wingate Sr. VP at PolyGram
- Kip Gilbert GSM at KBPI & KNUS
- Monte Maupin GSM at WARM-FM
- Tricia York GSM at KATR & KATT
- Harry Conlin VP/GSM at KLUB & KISN
- Brian Krueger GSM at WMRV
- Caravelle buys two in Charleston for \$2.8 million

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**NEW AGE & ALL THAT JAZZ**

Lee Abrams's suggestion that AORs consider New Age and jazz music stirred up more than its share of controversy. Steve Feinstein canvasses a cross-section of stations.

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**BIRCH RATINGS RESULTS**

Fall 1984 figures for Atlanta, Baltimore, Cleveland, Denver, Milwaukee, Minneapolis, Phoenix, Providence, St. Louis, and Seattle.

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**PROGRESS REPORT: NAB ON RATINGS**

Jhan Hiber checks upon the NAB's Radio Audience Measurement Task Force.

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**HALTING ADVERTISER ATTRITION**

KIOI/San Francisco's Cindy Najarian explains how stations can minimize the revenue loss caused by radio's public enemy #1.

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**NEXT WEEK IN R&R**

Jhan Hiber reports on round three of the Continuous Measurement battle between Arbitron and Birch, while Adam White delves further into music marketing at record labels.

Newsstand Price \$5.00



**Wyatt PD At KPWR, Gray Programs WUSL**



**Jeff Wyatt**  
WUSL/Philadelphia PD Jeff Wyatt has accepted the PD chair at Emmis Broadcasting's



**Tony Gray**  
KPWR (Power 106)/Los Angeles, which four weeks ago revamped its programming with consultant Don Kelly to target 18-30 year-old Hispanics, blacks, and white listeners. Taking over for Wyatt at the Philadelphia Urban leader is MD Teay Gray.

**CHAIRS MANAGES WIOQ**

**Outlet Set For Sale To Management-Led Group**

The Rockefeller Group (RGI) has signed a definitive agreement to sell its Outlet Communications, Inc. subsidiary to an investor group that includes the management of Outlet, Wesray

Capital Corp., and Mutual Benefit Life Insurance Company. Pending FCC approval, the transaction is valued at \$625 million in cash, plus securities. Outlet Communications,

headed by Chairman/CEO Bruce Sandlin and President/COO David Henderson, operates KRQQ/Los Angeles, WIOQ/Philadelphia, and WTOF & WTKS/Washington, as well as five network-affiliated and two UHF independent TV stations. Wesray is an investment company whose Chairman is former Treasury Secretary William Simon.

The Rockefeller group acquired the Outlet company in OUTLET/See Page 6

**Hulleberg McGavren-Guild President**



**Ellen Hulleberg**

McGavren Guild Radio's Executive Committee has elected Exec. VP/Marketing Communications Ellen Hulleberg as the rep firm's new President. Succeeding Ralph Guild, who continues as President of parent In-

terrep, she will be responsible for the three divisional managers, the research and communications departments, and become Chairman of the Executive Committee.

Commented Guild, "Passing on the presidency of McGavren-Guild Radio after a 29-year association with the company (20 as President) has not been an easy decision. However, it was made easier because I feel Ellen can provide the company with the leadership needed for McGavren Guild's continued growth. I expect her to operate McGavren-Guild as independently as the presidents of the other four Interrep companies."

HULLEBERG/See Page 6

**Butler President/GM At KGLD & KWK**

Robinson Broadcasting's KGLD & KWK/St. Louis have promoted GSM Steve Butler to President/GM of the Gold/CHR combo. Butler replaces VP/GM Bill Latz, who resigned last week.

Co-principal Tom Embrescia said, "Steve's a hometown St. Louis radio man. He's come up through the ranks with us rather quickly because he has a real good handle on the market, accounts, and the people."

Butler, was an Account Executive at KSHE, before joining KWK two years ago. He told R&R, "We're going for more of a local flavor with our station's programming, and I'm very pleased with the work that



**Steve Butler**  
(KWK PD) Garry Mitchell has done so far. When I came over here I promised we would out-hustle the others in the area of sales, and now we are going to take that winning attitude and carry it above and beyond sales into all departments."

**Rumore Sudbrink President**



**Vic Rumore**

Vic Rumore has been promoted from Exec. VP to President of Sudbrink Broadcasting, assuming responsibility for the company's radio and TV properties. Rumore, who will remain in Nashville, had been overseeing Sudbrink's radio stations while managing WLAC-AM & FM, which was recently sold to Price Communications.

Sudbrink operates radio outlets WCBF/Tampa, WYDE/Birmingham, KPOI/Honolulu, WBIX/Jacksonville, KAAV/Little Rock, and KBCQ & KCKN/Roswell; Denver AM acquisition KJIM is pending FCC approval. The company owns a TV station in Mt. Vernon, IL; a Richmond, VA TV property is also pending.

Sudbrink Chairman Woody Sudbrink said, "Vic has done an RUMORE/See Page 6

WFIL & WUSL President/GM Bruce Holberg told R&R, "Jeff's contribution to the fantastic success of this radio station is undeniable, and I wish him every bit of good luck in L.A. We're in a wonderful position to have somebody with Tony's programming credentials onstaff already, as he's someone who's been a part of our gameplan since he came here a year ago. I'm sure Tony will do the very good and conscientious job that he's been known for in his other programming positions."

Emmis National PD Rick Cummings said, "Without a doubt, we've got the best man in the country for the job. From the minute Jeff stepped off the plane for his interview, we liked his style and felt he fit our way of doing things. We know he'll do a terrific job for us, and very importantly, are delighted we got him in here as close to the beginning of this format as possible."

Wyatt, a former Asst. PD at WXKS-FM/Boston and PD at WUSL since late 1982, told R&R, "I'm really going to miss everybody at Power 99FM and must thank Bruce Holberg for his incredible radio sense. Meanwhile, I'm joining an all-star cast with (interim GM) Doyle Rose, Rick Cummings, and Don Kelly. I hope we really get to shake up Southern California real fast because L.A. deserves another top-quality CHR/Dance music station."

WYATT & GRAY/See Page 14

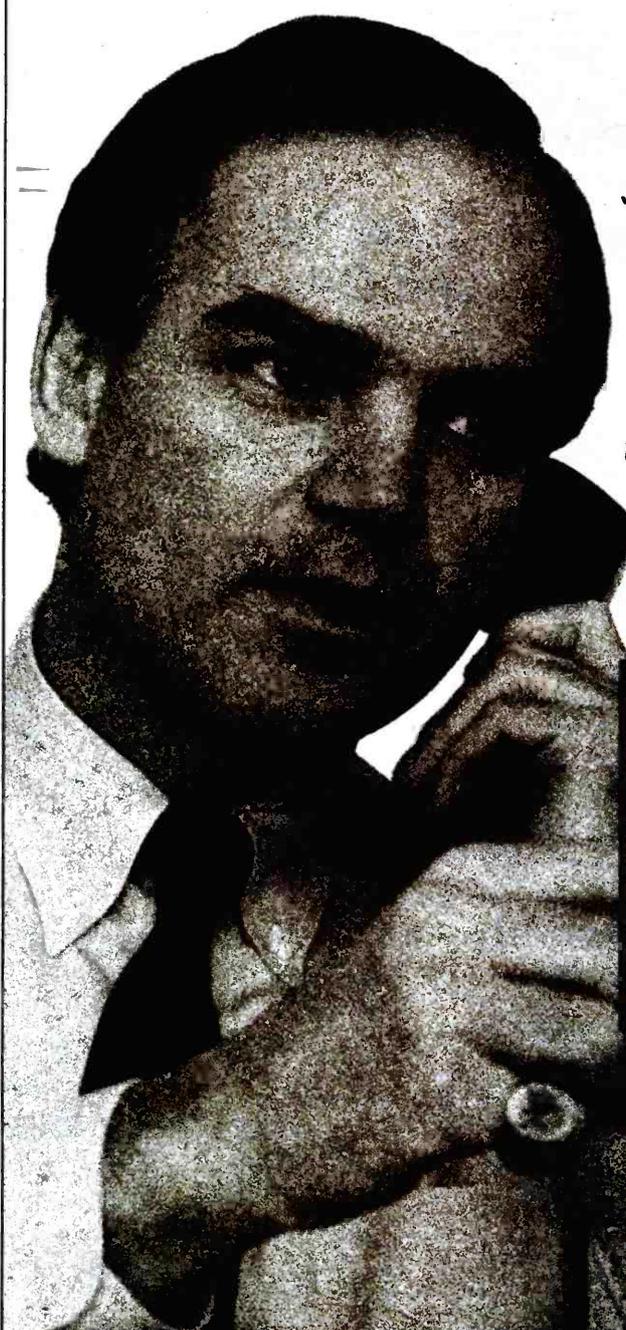
**NOTE FROM THE PUBLISHER NAB-NRBA Merger: Way To Go, Radio**

Just a short note to say we at R&R have been for an NAB/NRBA merger for a long time, and now we're getting the sense that just about everyone is. We're happy radio's making a decision for unity.

— Dwight Case

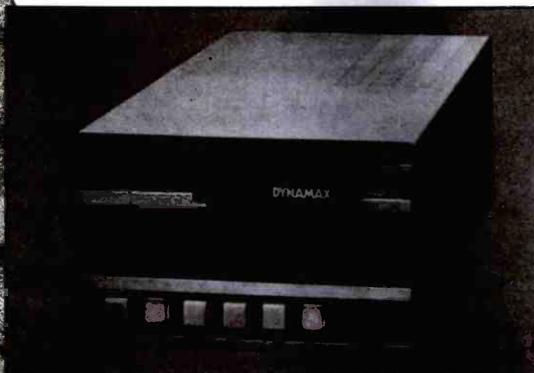
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FEBRUARY 14, 1986

**RADIO, WRITERS SQUARE OFF**

A recent panel gave songwriters the chance to probe Country PDs' mind-set. Lon Helton covers the freewheeling exchange. His column featuring country record execs' ideal label rosters will appear in the next several weeks.

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**ROSENBERG ADDS KLZ GM DUTIES**

**Grosby President Of Chester Radio**

Group One Broadcasting President Al Grosby has accepted the President's post at Chester Radio Corporation, the new owner of KPFE & KFRY/Fresno, beginning March 1. Giving up his concurrent post as GM of KLZ/Denver, Grosby joins partner and Interop President Ralph Guild, and will serve as GM for the Fresno combo. As part of the change, veteran KAZY/Denver VP/GM Marvin Rosenberg has assumed management duties for KLZ.

A 20-year industry veteran who began his career as a DJ at



Al Grosby KELP/EI Paso, Grosby leaves Group One after four years at the helm. He previously was Exec. VP

at Affiliated Broadcasting for nine years, and before that served a decade with Group One as VP.

Grosby told R&R, "I made the decision for a combination of reasons: working with Ralph, having an equity position, being in a terrific market, and being closer to family. The chance to enter ownership is something that at some point in our lives everybody in this business wants to do."

Added Guild, "Al and I have been friends for many years, and this is the consummation of that long friendship. I'm excited about these stations, as the Stockton-Modesto-Fresno area is the hot growth section of California."

**Coca-Cola, United Stations Join Hands Across America**



Coca-Cola USA and United Stations co-founder Dick Clark, along with the network itself, have joined forces to support the forthcoming Hands Across America project, designed to link 10 million people from New York to Los Angeles May 25. Through a massive promotional campaign and an ad hoc network of radio stations around the country (and the world), Coca-Cola and US are helping to coordinate the 16 states, 187 cities, and thousands of civic groups which have also volunteered their support. The ultimate goal of this project is to raise \$100 million for American hungry and homeless.

Pictured (l-r): Nick Verbitsky, Brian Dyeon, Ken Krogen, and Dick Clark

Coca-Cola USA President Brian Dyeon said, "The Coca-Cola Company is an integral part of the American fabric. We are honored to demonstrate that social responsibility by playing a major role in this program that not only helps the hungry and homeless of this country, but all Americans."

United Stations President Nick Verbitsky told R&R, "Hands Across America will be one of our nation's proudest moments as we join hands to fight hunger and homelessness among our own. We congratulate Coca-Cola USA for their leadership in this endeavor. United Stations is honored to be the broadcast link for the Hands Across America project, because radio will prove to be critical to unifying America."

The radio network being organized by Coca-Cola and United Stations will distribute a series of 55:00 Hands Across America updates, beginning April. In addition, a live three-hour special is slated for worldwide broadcast the day of the event.

**Cook PD At KXZL**



**Daniel Cook**  
Veteran KOZZ/Reno PD Daniel Cook has transferred to the programming chair at co-owned Lotus Communications AOR KXZL/San Antonio. He replaces Glen Martin, who is keeping his airshift. Taking over for Cook at KOZZ is MD Steve Funk.

Cook joined KOZZ for overnights in 1976 at the tail end of its tenure as KJLR. "It was an AOR that didn't really have the right idea," he recalls. "We were playing 'Mistret Love' in power and 'Car Wash' in hot." Cook became PD the following year, and has kept KOZZ top-rated since the fall of 1983.

Now entering a three-way AOR race, Cook plans to counter hard-rock KISS and soft EOR KISS by

COOK/See Page 14

**Hanson Appointed WAYL OM**

WSHH/Pittsburgh Production Director Bruce Hanson has become OM at WAYL/Minneapolis, the market's only Easy Listening outlet. He replaces Joe Hanson, who has left to pursue a radio sales career.

VP/GM Peg Dempsey said, "Joe did a wonderful job, and was very well respected by this company. Although we are very successful, we feel we can do even better. I was very impressed by Bruce; he's a warm human being and we're very happy he's here."

A 13-year format veteran, HANSON/See Page 14

**Edwards Heads Bonneville Programming**



Rob Edwards

Bonneville International has appointed 26-year programming veteran Rob Edwards as Divisional Program Coordinator for its stations in New York, Los Angeles, Chicago, San Francisco, and Salt Lake City. In addition to his new post, Edwards will continue as VP/Programming of KBMG/Los Angeles.

He has served as VP/Programming for Bonneville's California Division (including KOIT-AM & FM/San Francisco) for the past four years. EDWARDS/See Page 8

**LoCasco Programs WGCL**

"Dr." Phil LoCasco, PD at WYYY (94-FM)/Syracuse for two years, has been named PD at WGCL/Cleveland. He replaces Tom Jeffries, who left last month.

WERE & WGCL President/GM Kim Colebrook told R&R, "Phil's background in research and programming has been fully demonstrated by the way he made things happen in Syracuse, where he leaves with a 16.6 share. The sound of WGCL will remain constant, playing the hits, but I think Phil will help us from a marketing and image standpoint."

VP/Programming George Oliva added, "We needed someone who's committed to winning, with some real fight in him. Because he's a young, Phil will be resilient, and a step ahead of the kinds of tricks WSHH might want to try."

LoCasco commented, "I've LoCASCO/See Page 8



Tommy Edwards

**O'TOOLE BOWS CONSULTANCY**

**Edwards PD At WKQX**

Thirteen-year veteran WLS-AM & FM/Chicago air personality and former WLS (AM) programmer Tommy Edwards has been named PD at NBC's WKQX (Q101)/Chicago. Edwards replaces Dan O'Toole, who will launch a programming consultancy to be based in Philadelphia.

VP/GM G. Michael Donovan told R&R, "1986 represents the biggest year of opportunity for Q101 in a long time. The guy to lead the way is Tommy Edwards. He's got unmatched experience in the marketplace. I'm most impressed with his energy, creativity, and genuine love of radio."

Edwards, who left WLS almost two months ago, earlier program- WKQX/See Page 14

**Moore Joins Masla As Exec. VP**



Peter Moore

Former Selcom, Inc. President/CEO Peter Moore has become Exec. VP of Masla Radio. The rep firm handles over 180 client stations.

President Jack Masla commented, "I've known Peter for over-15 years, and I've grown to admire his work style, leadership, and understanding of this changing rep business. Hiring Peter is a key step in Masla Radio's commitment to continually improve our sales performance and service and to remain among the leaders in the rep field."

Moore started in the rep business in 1968 as Research Director at Turbet Radio, and worked his way up to President, a post he held for six years before advancing within the parent company. "The majority of the reps today sell volume through an unwired network or a 'conglomerate' that may have several stations in one market," he said. "The way I was brought up in the rep business is that you do your damndest to sell and service individually, and that's the credo Masla operates under. I'm having a lot of fun."



Lou Mann

**Mann MCA's VP/Marketing**

After four years with Arista Records, Lou Mann has been appointed to the newly created post of VP/Marketing for MCA Records, assuming responsibility of molding and implementing marketing plans for all MCA artists.

Said MCA Exec. VP/Marketing & Promotion Richard Palmese, "Lou's extensive background and his intuitive understanding of the needs of artists and the marketplace make him the perfect choice for this pivotal new position. Lou is a most welcome new addition to our team." MANN/See Page 14

**R&R Closed For President's Day**

R&R's offices in L.A., New York, Washington, and Nashville will be closed Monday February 17, President's Day. We'll be open for business as usual February 18.

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**LOS ANGELES:**

KIQQ-FM From #30 adult 25-54 women to #3 after just 5 months on air.

**PROVIDENCE:**

WWLI-FM From 3.2 12+ share to 7.2. #1 adults 25-54.

**MIAMI-FT. LAUDERDALE:**

WJQY-FM #1 adult 25-54 women for 3rd book in a row-12+ from 4.0 to 4.2.

**GREENSBORO-HIGH POINT:**

WOJY-FM 5.6 to 9.3 12+, #2 women 25-54.

**DETROIT:**

WLTI-FM Just started on the satellite and up from 1.8 to 2.9 12+ ...all in adults.

**MILWAUKEE:**

WLTQ-FM 12+ share: 1.9 to 4.1 adults 25-49; 2.7 to 7.1 share (13th to 4th place).

**RALEIGH-DURHAM:**

WYLT-FM 2.7 to 6.5 12+ share-women 25-54 from 3.5 to 9.9.

**SALT LAKE CITY:**

KMGR-FM Debuts at 2.7 12+ share (jumps 11 rank positions). Up 24th to 7th adults 25-54.

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Ready For The World Keys On Flint



Ready For The World played their hometown Flint recently, and received not only gold plaques for their debut LP but keys to the city. Pictured (l-r) are group's Gerald Valentine and Melvin Riley, co-manager Steve Mechat, Flint Mayor James Sharp, MCA Sr. VP Jheryl Busby, group's Willie Triplett, John Eaton, and Gordon Strozler, co-manager Rick Smith, group's Gregory Potts, and MCA's Loull Sites.

Starship Reaches Gold



Members of the Starship were presented with gold records for their "Knee Deep In The Hoopla" album. Pictured (l-r) are group's Donny Baldwin, RCA's Susan Wax, band's Mickey Thomas and Grace Slick, label's Alan Wolmark, manager Bill Thompson, RCA VP-USA & Canada John Ford, group's Craig Chaquico, and management's Nadine Condon.

Honeymoon Suite Double Platinum



Honeymoon Suite's debut album passed the Canadian double platinum mark just in time for Christmas. Shown (l-r) at WEA Canada's headquarters in Toronto are group's Derry Grehan, WEA President Stan Kulin, group's Johnnie Dee, WEA's Bob Roper, manager Steve Prendergast, group's Dave Betts and Gary Lalonde, WEA VP Garry Newman, and group's Ray Coburn.

Wolfe GM At WLFF



Ted Wolfe

After two and a half years as GSM, Ted Wolfe has been promoted to the new post of GM for Century Broadcasting's WLFF/Tampa, a Bonneville-programmed Big Band daytimer. A new GSM is expected to be named later this year.

Century President Howard Grafmaa said, "Ted is well-known in this dynamic and explosive market. He's done an outstanding job for us as GSM and we know his new responsibilities will escalate the growing momentum we're enjoying."

Prior to joining Century, Wolfe worked in the publishing business in the Tampa Bay area. Discussing the station's revenue strengths despite its modest ratings position, Wolfe told R&R, "Those ratings

are a little deceiving, as we have a very specific 45+ demographic target. We're in Pinellas County, which is 55% 50+, and that's the market we program to. I'll work very hard to make 'Life 680' one of the premier stations in this market."

Rumore

Continued from Page 1

excellent job building up our stations. This is a very exciting time for us right now, particularly with the developments in Denver and planned power increases to 50 kw in Jacksonville and Tampa."

Rumore told R&R, "If there is anything in this business I'm proud of, it's that I was able to work with people who've moved up to higher capacities. In Nashville, three radio managers who worked for me are now running stations: Steve Dickert (WKDA & WKDF), Dave Manning (WLAC-AM & FM), and John Haggard (WVOL & WQQC)."

A former ad agency executive and a 20-year broadcaster, Rumore managed WLAC for two years, having previously been GM at WKDA & WKDF. He explained that Sudorink is proceeding on a "slow-growth pattern," saying, "It will be carefully planned in because we want to build up what we have so as not to spread ourselves too thin. Now that I'm free from the day-to-day operations, we are looking to expand."

LoCascio

Continued from Page 3

been following Cleveland closely for quite a while and firmly believe there is room for two great stations in Cleveland. We are ready to clip some 'Buzzard' wings."

Outlet

Continued from Page 1

February, 1984 for \$332 million and subsequently acquired the two UHF stations for an additional \$55 million. Upon completion of the proposed deal, Outlet will sell KSAT-TV/San Antonio to Houston-based H-C Communications for \$153 million.

Separately, it was announced that Outlet VP/Radio Group Joseph Chairs will assume the additional duties of GM for WIOQ. A 13-year company veteran with earlier experience at MetroMedia and Group W, Chairs succeeds Don Pettibone, who headed the AOR station for five years until his death from cancer last month.

Hulleberg

Continued from Page 1

Hulleberg steps up after seven years in her most recent position. She joined the company in 1989 in the research department, quickly advancing to Research Director, and in 1976, she became VP/Research & Client Services. Said Hulleberg, "I'm very excited to accept the position of President. During my 17 years here, I've experienced tremendous growth with the company, together with the teamwork and support of the entire management team. I believe we will take McCavren Guild Radio to even greater heights."

We never have any fun anymore . . .

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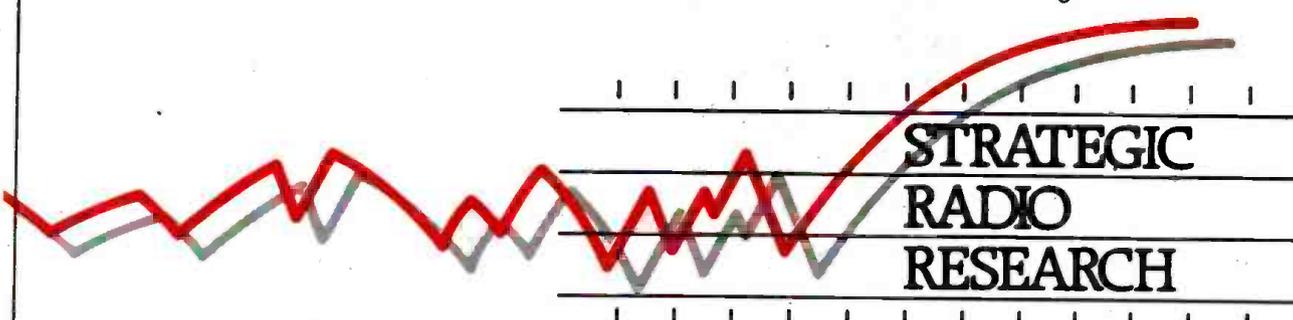
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**Mr. Mister Musters Gold**



RCA's Mr. Mister received gold awards for the "Welcome To The Real World" LP. Pictured at a New York reception are (l-r standing) RCA VP Eddie Mascolo, group's Steve Farris and Steve George, RCA VPs Mike Ormanak and Paul Atkinson, VP-USA & Canada John Ford, Exec. VP Jose Merendez, group's Richard Page, co-producer Paul DeVillers, and manager George Ghiz; (l-r kneeling) group's Pat Mastelotto and RCA's Alan Wolmark.

**Face To Face With Townshend**



Pete Townshend visited New York for interviews recently, and met with Atco/Atlantic executives. Pictured (l-r) are Atco's Marc Nathan, GM Margo Kneez, and Paul Brown, Townshend, Atco's Michael Prince, Atlantic's Bruce Tenenbaum, and Atlantic VP Perry Cooper.

**PolyGram Promotes King Disc**



PolyGram's top executives made a show of force recently in support of the "King Holiday" single. Pictured (l-r) are company's Larry Smith, record co-producer Phillip Jones, PolyGram President Dick Asher, executive producer Dexter Scott King, Sr. VP John Betancourt, and VP Leroy Little.

**Gilbert Takes On KBPI GSM Duties**

KNUS/Deaver General Sales Manager SM Kip Gilbert has been promoted to GSM for both the News/Talk station and co-owned Sandusky AOR KBPI. The KBPI title had been unfilled since Weezle Crawford became GSM at WFYR/Chicago a year ago. At the same time, Elizabeth McDonnell, a KBPI Account Executive since the fall of 1982, was advanced to Local Sales Manager.

"It's like realizing a dream. KBPI has been a force in this market for a long time," said Gilbert, who moved up to his most recent post a year ago, having started out as LSM for KNUS in



Kip Gilbert

May, 1984. His background includes AE stints at the market's KIMN & KYGO and KLAK & KPPL (now KRXY-AM & FM), and District Promotion Manager stints for Capitol Records in Denver and Chicago.

**Maupin GSM At WARM-FM**



Monte Maupin

Monte Maupin has been named GSM of WARM-FM/Atlanta, leaving crossstown WSB-AM & FM, where she'd been an AE for over five years.

A ten-year radio sales executive, Maupin's experience also includes terms as an AE at WBEK/Nashville, the Tennessee Radio Network, and KHOW/Deaver. Joining WARM-FM marks the second time she's been united with VP/GM Bill Phippen; they previously worked together when Phippen was GSM at WSB.

Maupin commented, "I'm very happy about being at WARM and working with Bill again, and to have this chance without leaving Atlanta. Susquehanna is a very aggressive, exciting company to work with."

**York Upped To GSM At KATR & KATT**

KATR & KATT/Oklahoma City Account Executive Tricia York has moved up to General Sales Manager for the Surrey AOR combo. The daytimer AM, formerly KATT, changed call letters to KATR February 10, but continues to simulcast the FM during drive-times.

York has been with the station since 1982, having previously been an AE at crossstown KJYO and KVOA. "Not every first-time GSM is fortunate enough to have a such an outstanding product to sell," she told R&R. "Through its aggressive promotion and intelligent programming, KATT has staked out a solid market position."

**Edwards**

Continued from Page 3

spent seven years as KBIG PD and, prior to that, programmed KOST/Los Angeles for seven years.

Commenting on Edwards's appointment, Bonneville International Sr. VP Jack Adamson said, "Rob has the respect of our program directors and managers, and is the ideal choice for bringing together our wealth of talent and experience." Added Edwards, "We are building for the future, and our programmers are key to the growth of our properties and Bonneville. The best is yet to come."

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## HOURLY ID MANDATORY

# FCC Plans \$500 Fines For Sloppy Station IDs

The FCC says many radio stations have become lax about their official hourly identifications (IDs) in recent years and it plans to begin cracking down on violators for the first time with fines of \$500. Official IDs must include a station's call letters and actual community of license. (See sidebar on official ID rules.)

"It's been obvious in spot-checking from time to time that you get everything under the sun," according to W.E. Ours of the FCC Field Operations Bureau (FOB). "Some stations are and some stations aren't complying with the rule."

Ours said compliance is especially lax away from metro areas, where FCC inspections are less frequent. He told of listening to some stations for "hours on end" without hearing an official ID, while other stations are "very precise." Ours observed, "It runs the whole gamut from nothing up to perfection."

The increased use of on-air promotional slogans in place of call signs is undoubtedly a major factor in the lack of compliance. Some broadcasters may also have been confused by the 1983 rule change permitting stations to adopt dual or multiple-city IDs at will.

"It's been obvious in spotchecking from time to time that you get everything under the sun."

— W.E. Ours, FCC

### Advance Warning

The decision to begin issuing fines for ID errors was contained in a new Mass Media Bureau policy statement adopted in December and released last month. FOB's Ours explained, "We wanted to tell them in advance before we started dumping on them."

He noted that inspectors won't be specifically searching for ID violations. Rather, he said, transgressions will be noted in the course of routine monitoring, or monitoring that precedes a station inspection. Ours said fines will typically be

\$500, but could be higher or lower, depending on circumstances.

### \$10,000 On-The-Spot Fines

In other changes under the new policy, FOB now has the authority

to issue on-the-spot fines up to \$10,000. Previously, any violation warranting a fine over \$3000 had to be referred to the Mass Media Bureau for action.

The Commission also warned stations that, once notified of a fine, they have 30 days to report on what corrective measures have been taken. Otherwise, a second fine of \$1000 will be imposed for the reporting failure.

### EBS Violations Rampant

The policy statement lists over 40 specific violations for which broadcasters may be fined anywhere from \$300 to \$3000. One of the most troublesome areas for stations in recent years has been the Emergency Broadcast System (EBS).

Stations are frequently cited for failure to conduct EBS tests (\$300), failure to install or have operational an EBS monitor receiver and/or tone generator (\$1000), or failure to have available the EBS checklist or authenticator word list (\$300).

## ID Dos And Don'ts

There are no guidelines governing how stations may promote themselves during unofficial IDs that don't occur at the top of the hour. However, the rules on official IDs are very specific:

- Stations must ID themselves at the beginning and end of each "line of operation" plus "hourly, as close to the hour as feasible, at a natural break in program offerings."

- Official IDs must consist of calls, followed immediately by the actual community or communities of license. The only insertion permitted between the calls and community is the name of the li-

cence, the station's frequency or channel number, or both.

- Stations may add extra towns or cities onto their official IDs, as long as the community of license is mentioned first.

- Simulcasting AM-FM combos may air joint IDs, but "if the call letters of the FM station do not clearly reveal that it is an FM station, the joint announcement shall so identify it."

## NEWS BRIEFS

### FCC Eyes New Consumer Radio Service

The FCC last week released a Notice of Inquiry (NOI) seeking comments on a wide range of issues related to creation of a new Consumer Radio Service that would meet "the communications needs of the contemporary citizen living and traveling in our mobile society."

Unlike Citizens Band (CB) radio, which requires continuous monitoring, the new service would permit users to direct a message to a specific receiver, and to have some degree of privacy.

The FCC envisions the new service being useful to people at large outdoor events such as picnics, sporting events, and parades. It also sees the radios aiding campers, hikers, cycl-

ists, commuters, shoppers, travelers, neighborhood watch groups, and rally organizers.

No license would be required to operate the low-cost transceivers. Comments in the proceeding (Docket #86-38) are due May 30.

### Senate Balks At Broadcasts

Despite an optimistic outlook earlier in the week, opposition forces led by Sen. Russell Long (D-LA) last week managed to block final action on a resolution opening up the Senate chamber to broadcast coverage. The measure may be scheduled for further debate later in the winter.

Long and other foes argue that, before microphones and cameras are admitted, the Senate must streamline

and update its internal procedures, such as time-consuming roll call votes, so it doesn't end up looking foolish to the public.

### Filing Window On 14 FMs

Applicants have been given from February 14 to March 17 to apply for 14 new FM stations whose licensees will be chosen by comparative hearing. One of the outlets is a Class B facility on 104.3 mhz in Casey, IL.

The others are all smaller Class A's on 105.1 mhz. They'll be located in Kearny, AZ; Century, FL; Sac City, IA; Harlan, KY; Lancaster, KY; Shepherdsville, KY; Great Barrington, MA; Lakeville, MN; Tracy, MN; Lindsay, OK; Johnsonville, SC; Robstown, TX; Bridgewater, VA.

### FCC Budget Up, CPB Funds Down

The FCC budget sent to Capitol Hill last week by President Reagan calls for a \$1.96 million increase in the agency's budget, for a total of \$96.3 million. The prospective increase is exactly the opposite of the trend at most federal agencies, whose budgets are being slashed severely under the Gramm-Rudman-Hollings Balanced Budget Act.

If the budget is approved, the Commission would get 20 new positions, including ten to help process applications. Despite next year's apparent reprieve, the FCC's current budget has been squeezed slightly under the balanced budget measure. The Commission has been forced to econom-

ize in several areas, including staff and Commissioner travel expenses.

The Reagan budget proposes no changes in the Corporation for Public Broadcasting's (CPB) funds for 1986 or 1987. However, a \$44 million cut is in store for the CPB's 1988 budget. Another program, which funds public radio and TV facilities, is slated for \$22 million in cuts this year, and total abolition next year.

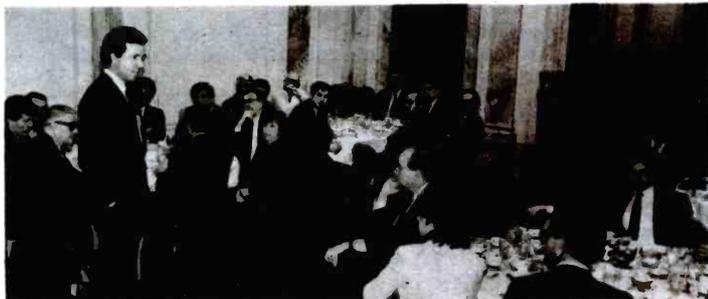
### Other Key Developments:

- Motorola reports that Brazil, South America's most populous country, has chosen its C-QUAM transmitting system as the nation's AM stereo standard.

- WIOD/Miami has been granted \$84,026 by the FCC as compensation for the cost of raising power from 5 to 10 kw and changing antenna arrays to offset interference from Cuba. Only WJUN/Tampa and WWSB/Miami have received similar reimbursement to date.

- NAB officials plan a meeting in the near future with Sen. David Boren (D-OK), and report they're "hopeful" he'll agree to stop pushing for free broadcast response time for candidates attacked in political ads placed by independent political action committees or PACs.

- Richard Stoppel has been named an administrative law judge (ALJ), presiding over comparative hearings at the FCC. He was previously an ALJ with the U.S. Labor Department in Pittsburgh.



**PENNSYLVANIA DELEGATION** — Pennsylvania broadcasters visited Washington last week to lobby on Capitol Hill, and attend a series of briefings arranged by NAB. Sen. John Heinz (R-PA) addressed the group at the Capitol, while FCC Commissioner Dennis Patrick (right) told a breakfast gathering the Mass Media Bureau's comprehensive report on AM radio will be completed next month.



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## Caravelle Buys Charleston Combo For \$2.8 Million

**WKCN & WDXZ/  
CHARLESTON, SC**  
PRICE: \$2,825,000

**BUYER:** Caravelle Broadcast Group of Charleston, a subsidiary of Caravelle Broadcast Group. The parent also owns WISF & WQWV/Greenville, NC; WOPX-AM & FM/Gulfport-Biloxi, MS; and WIOU & WZWZ/Kokomo, IN.  
**SELLER:** For the AM: Southeast Communications; for the FM: Dudley Broadcasting. Both licensees are headed by William Dudley.  
**DIAL POSITION:** 910 kHz; 104.9 mHz

**POWER:** 500 watts; 3 kw at 400 feet, with a permit to improve to C2 status (50 kw at 500 feet).  
**FORMAT:** News/Talk; Easy Listening

**BROKER:** Tom Gammon of Americom Media Brokers

**WMGR & WJAD/  
BAINBRIDGE, GA**

PRICE: \$1.8 million

**BUYER:** Guardian Communications, principally owned by Leon Dunn.

**SELLER:** Decatur Broadcasting  
**DIAL POSITION:** 930 kHz; 97.3 mHz  
**POWER:** 5 kw daytime; 100 kw at 1050 feet

**FORMAT:** Country; CHR  
**BROKER:** Communications Brokers, Inc.

**KDSO & KKAJ/  
ARDMORE, OK**  
PRICE: \$1,750,000

**BUYER:** Patrick Nugent, who also owns KCTV/Gonzales, TX and is the licensee for a new FM there.

**SELLER:** Ardmore Broadcasting Co. (KDSO) and Okta, Inc. (KKAJ), both principally held by Harold McEwen.  
**DIAL POSITION:** 1240 kHz; 95.7 mHz

**POWER:** 1 kw days/250 watts nights; 100 kw at 450 feet  
**FORMAT:** A/C; Country  
**BROKER:** Norman Fisher & Associates, Inc.

**WHCU-AM & FM/ITHACA, NY**  
PRICE: \$1,475,000, including 15% noncomplete agreement.

**BUYER:** Eagle Broadcasting, principally owned by brothers Charles and Kenneth Cowan, Barrie Semmerfield and family, and Stanley Thaler and family. It formerly owned KZTR/Camarillo, CA.

**SELLER:** Cornell University, which had operated the stations commercially.

**DIAL POSITION:** 870 kHz; 97.3 mHz  
**POWER:** 5 kw days/500 watts nights; 52 kw at 880 feet  
**FORMAT:** A/C; Classical and Black  
**BROKER:** R.C. Crisler & Company

**WYEA & WMLS/  
SYLACAUGA, AL**  
PRICE: \$705,000

**BUYER:** Action Communications Enterprise, principally owned by David Phillips, who also has an interest in WNC & WFMX/Stateville, NC and WFBC & WFRX/Franklin, NC.

**SELLER:** Samsel Broadcasting  
**DIAL POSITION:** 1290 kHz; 96.3 mHz

**POWER:** 1 kw; 2.7 kw at 502 feet  
**FORMAT:** Gospel; Country  
**BROKER:** Business Broker Associates

**WHLF/SOUTH BOSTON, VA**  
PRICE: \$400,000

**BUYER:** South Boston Radio, Inc., owned by Robert Harrison, Al Hawkins, and Timothy Moran. Moran is President and Hawkins is GM of WPTM/Roanoke Rapids, NC and Harrison is GM of WGAF/Valdosta, GA.

**SELLER:** Fever Broadcasting Income Fund Ltd., a limited partnership principally held by general partners William Woodell and Ronald Verlander, which recently purchased WVA/Danville, VA (R&R 1/31/86).

**DIAL POSITION:** 1400 kHz  
**POWER:** 1 kw days/250 watts nights  
**FORMAT:** Country

**KAOW/WAILUKU, HI**  
PRICE: \$300,000; \$150,000 in cash, the balance in a five-year 10% note.

**BUYER:** KA OI Communications, owned by Roger Whitehurst, a Dallas businessman.

**SELLER:** Meul Broadcasting Corp., owned by Kirk Munroe, who will become GSM for the new owner.  
**DIAL POSITION:** 96.1 mHz

**POWER:** 100 kw at 1250 feet  
**FORMAT:** AOR  
**BROKER:** Roy Rosen of Blackburn & Co.



Dick Wingate

## Wingate PolyGram's Sr. VP/A&R

Epic Records Director/Talent Acquisition Dick Wingate has been named Sr. VP/A&R for PolyGram Records. Taking his post March 3, Wingate will have A&R responsibilities for all areas of music except country and classical, and for all PolyGram labels except Casablanca.

Commented PolyGram President/CEO Dick Asker, "Dick's ear for fresh talent is exceptional. His creative insights throughout a broad spectrum of music will be a valuable asset to PolyGram."

A onetime staffer at Chess/Janes, Wingate held a product management post at Columbia before joining Epic in 1979 as Assistant to the Vice President. In his most recent post, Wingate was responsible for the acquisition of "Til Tuesday (serving as Exec. Producer of their debut album), and was involved in signing Dead Or Alive, Eddie Grant, and Face To Face, among other acts.

Wingate said, "While it's difficult to leave a place I have been with for so long, coming to PolyGram presents an exciting opportunity," adding that he was looking forward to "working together with a talented team of professionals to develop new artists."

### Cook

Continued from Page 3

"zeroing in on a spot that's not being taken care of — mainstream rock that's not being played on AORs here. I'm not hearing much of big artists like Bruce Springsteen, Dire Straits, and Simple Minds," he said, tracing KXZZ's lost audience not to KESI and KISS, but to San Antonio CHRs that play those artists.

### Hanson

Continued from Page 3

son spent the last 11 months with WSHH; during the first seven he simultaneously worked a weekend airstrip at WQAL/Cleveland. Previously, he programmed WPNT/Pittsburgh and WATI/Indianapolis, both for five years. Hanson, who will also handle morning drive, told R&R, "WAYL is a solid station with tremendous heritage, approaching 25 years with Easy Listening. I believe we can maximize its potential."

### Wyatt & Gray

Continued from Page 1

WUSJ's MD for the last 13 months, Gray previously programmed WDRQ/Detroit, KMJM/St. Louis, WOWI/Norfolk, and WTKL/Baton Rouge, having also worked on-air in New Orleans at WTKL, WEZZ, and WYLD. Gray, who will change airstrips from evenings to afternoons, said, "We're pleased with the way Power 99 has been structured up to this point. I expect to maintain our current position and hope to move forward. I believe wholeheartedly in combining the science of our industry with the streets for this format because that is what's made Power 99 one of the most important Urban stations in the country."

Noting that the KPWR airstrip is still in the developing stages, Wyatt added, "We're open for people who feel they have the talent for an energy music station — L.A. style. We're searching the entire country."

### Mann

Continued from Page 3

The majority of the time Mann spent with Arista was as VP/Sales & Distribution. He previously worked at CBS Records in sales and distribution for nine years. "MCA has made tremendous strides over the past couple of years," Mann told R&R, "I feel that we as an industry can become more sophisticated in the marketing of music, and I want to help make that happen."

### WKQX

Continued from Page 3

med WOR-FM/New York. He said, "Together, Mike and I created a lot of great promotions at WLS when he was Promotions Director. (Morning personality) Robert Murphy is the point man on what I think is the finest airstrip in America, and I'm most optimistic about the future of Q101. All the station needs is a bit of fine-tuning."

O'Toole noted, "I helped create the 'Today's Music' slogan and image which has established the station as a 18-49 market leader. Now I'll be bringing some unique and winning philosophies to the table for a select group of clients." Prior to Q101, O'Toole was Capital Broadcasting's National PD, and PD at WRKA/Louisville. He can be reached at (312) 953-2863.

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**JAMES BOYLE**  
Manager/Cable Div

Financial News Cable Network—1 year, Cable Advertising Bureau—3 years

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**Peter Stromquist**  
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May 25, 1986



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Beginning April 1, a different celebrity each day will narrate a 60-second news-and-information report on Hands Across America. This update will be distributed by satellite to all stations on the Coca-Cola Hands Across America Network, in cooperation with United Stations Radio Networks.

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KTKS-FM  
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KWK-FM  
ST. LOUIS

KSDO-FM  
SAN DIEGO

Hee  
Hee  
Hee!

Dummy copy. Do not read this. You'd have to be a little nuts to be reading this dummy copy. You'd have to be as crazy as John Lander himself (you know, that loony DJ with the music & comedy show) to read this dummy copy. Hey! Stop reading this dummy copy.

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# PRO:MOTIONS

## Baird Returns To Halsey Company

Ron Baird has returned to the Jim Halsey Company as VP/Big Sky, Southwest and Midwest Territories. He worked for the company in 1978-79 as an agent, but then left to work for The Good Music Agency in Minneapolis. He also headed Baird & Associates in Missoula, Montana.

## Elektra Promotes Three

Elektra Records has announced three appointments. Ray Gmeliner, who previously handled West Coast Regional AOR Promotion, will now be responsible for West Coast Marketing/Promotion. Ornella Barber has been upped from Director to Senior Director/National Marketing Research. Byron Montes has been named Manager/West Coast Publicity. He was formerly an assistant in that department.

## PROS ON THE LOOSE

Bob Bolton — Afternoons  
WFBW/Baltimore (301) 337-8707  
Chuck Beall — Mornings KXXY/  
Denver (303) 752-3331

Jan Deane — Morning News  
KRXV/Denver (303) 978-1345  
Helle Gilbert — Air Talent WBB-  
FM/Atlanta (404) 636-2404

Peter Jonsson — Mornings  
WNYJ/Atlanta (716) 691-7029  
Brian Roberts — Middays  
KMGQ/Los Angeles (818) 894-  
7682

Jim Tyler — Mornings WQKX/  
Memphis (901) 795-8555  
Woody Wood — Nights KDLZ/  
Dallas (817) 265-1858

## CHRONICLE

### Born To:

•Columbia L.A. promotion rep Bob Garland and his wife Jan, daughter Stacy, February 1.

•AOR independent promotion rep Pat Martine and MCA Administrative Asst. Talitha Embry, daughter Francesca Ana, February 4.

•KDKA/Pittsburgh PD Chris Whitting and his wife Gale, daughter Karen Ann, January 17.

•WEA Marketing Coordinator Tony Casarido and his wife Dorene, son Nicholas James, January 25.

•KKOW/Pittsburg, KS Traffic Director Pam Virande and husband Sam, daughter Jayla, December 19.

•KPSB/Jefferson OM Joe Durkee and his wife Carol, daughter Mary Elizabeth, January 23.

•CHEZ/Ottawa PM Drive personality Mike Glantz and his wife Colleen, daughter Katelyn, December 29.

•WKLS/Atlanta PD Bill Wise and his wife Sarah, son Benjamin, February 1.

•Talent Masters President Don Anthony and his wife Patricia, their second son, Robert Cole, February 2.

•KJQ/Spokane PD Paul Wilson and his wife Jo Anne, son Jeffrey Joseph, February 2.

### Married:

•KLOS/Los Angeles Director/Marketing & Promotions Steve Smith to Lindy Loundagin, February 8.

•WONE-FM/Alton afternoon personality Mike Michelli to Carla, February 22.

•Paras Group's Regional Sales Manager John Enrico to Sandra Leppe, February 1.

## IDB Communications Taps Flauding



Beth Flauding

Beth Flauding has joined IDB Communications Group, Ltd. as Director/Advertising & Promotion. She comes to IDB after eight years with Watermark, Inc., the last three as Manager/Advertising and Promotion. Following ABC's purchase of Watermark in 1982, she also assumed the West Coast advertising and promotion duties for all ABC radio network special programming and Watermark's international division.

## Christal Ups Plotkin, Davidman

Christal Radio has promoted Steven Plotkin to VP/Manager of its Minneapolis office. Plotkin joined Christal in 1982 as an AE. His background also includes AE positions with Bernard Howard Co., Buxley Radio Sales, McGraw-Hill Radio, and WESP & WNUW/Minneapolis. Also at Christal, Ken Davidman has been upped to VP/Manager of the Chicago office. Davidman, who joined the firm in 1977 as an AE, was most recently Manager of the Chicago office.

## MTV Names Seven VPs

MTV Networks has appointed seven VPs: Robert Friedman, former MTV Director/Marketing, has been upped to VP/Marketing & Promotional Development, MTV Networks; former Atlanta Regional Director Ruth Otis is now VP/Marketing, MTV & VH-1; and Leslye Schaefer, previously Director/Eastern Region, has been named VP/Special Markets & Services, MTVN. There are also four new Regional VPs: Christine Edwards, Southeast Region; Mark Rosenthal, Western Region; Harriet Seltzer, Central Region; and John Shaker, Eastern Region.

## MTV Promotes Three More

MTV Networks, Inc. has appointed Mayo Stuntz Jr. Sr. VP/Business Management and Development. Stuntz was most recently VP/Business Development. Former VP/National Accounts John Reardon has been named Sr. VP & GM/Affiliate Sales & Marketing. And Mark Booth has been upped to VP/Affiliate Sales & Marketing. He had been VP/Regional Operations.

## Arista Elevates Simpson



Ed Simpson

Ed Simpson has been promoted to National Sales Director at Arista Records. He formerly served as Associate Director/Regional Marketing.

## Stevens Establishes STA



Ty Stevens

Ty Stevens has formed Broadcast Talent Agency, a broadcast talent placement organization. Stevens' background includes 22 years of broadcast talent, management, and programming experience; and ten years as director of a Southern California employment agency. STA is located at 555 S. Palm Canyon Drive, 110-A, Suite 350, Palm Springs, CA 92263; (619) 341-0225.

## Soseman Named MD VP

Ned Soseman has been named VP of Master Digital, Inc. He was most recently in engineering management at Taft Broadcasting. His 19-year broadcast engineering career includes serving as Engineering Supervisor for WDAF-TV/Kansas City and Sales Manager for the Sony Corporation.

## Freitas LSM at KLOK-FM

Teress Freitas has been appointed LSM at KLOK-FM/San Francisco. Freitas joined the station a year ago as an AE. Before that she worked at crosstown KITS-FM.

## Fidelipac Expands Staff

Broadcast tape manufacturer Fidelipac Corporation has increased its staff. Raymond Sherlock has been named Materials Control Supervisor, while Bill Franklin assumes the Engineering Support Manager post. And Amy Walton comes aboard as Sales and Marketing Assistant.

## Verstraete Korn/Ferry VP & Partner

Executive search firm Korn/Ferry International has named Paul Verstraete VP & Partner. He will be leading the company's broadcast/entertainment industry search efforts. Verstraete joined K/F in 1983 and later advanced to Managing Associate. His previous business experience includes stints with Stanley Consultants, Booz, Allen and Hamilton, and Martin Marietta Aerospace.

## CHANGES

Michael Frohm, formerly AE at Blair/RAA, Los Angeles, has joined WNS/New York as AE.

Lucy Stout, former AE KOA & KMGK/Des Moines, has joined WHO/Des Moines as AE.

Scott Leslie, formerly at WEAR-TV/Jacksonville, has joined WCRJ/Jacksonville as AE.

Hal Tunis, formerly at WSPF/FL, Lauderdale, has joined WKAT/Miami as AE.

Michael E. Blum, former AE at WNPV/Lansdale, has joined WKAT/Miami as AE.

Warren Edelman, formerly at Roalin Radio/New York, has joined Hiller, Newmark, Wechsler & Howard as AE.

Madelaine A. Dubrowski, former AE at WNS/New York, has joined ABC Radio Networks/New York as AE.

Frank S. Kelly, formerly a VP with Blair Radio/Los Angeles, has joined ABC Radio/New York as AE.

Barry Glassgold, Gene Rumsey, Don Newkirk have been named new Regional Video Sales Managers at Capitol Records/Los Angeles.

Pat Lindert, formerly with KSON-FM/San Diego, has joined KYYX/San Diego as AE.

Warren Edelman, formerly with Roalin Radio Sales, joins Hiller, Newmark, Wechsler, & Howard/New York as Account Executive.

Jack Weinlein, formerly AE at WWCL/Pittsburgh, joins WOVN/Lancaster as GSM.

Bobby Finn, most recently Managing Editor at CBS Masterworks/Ew York, has taken the new post of Director/Editorial Services.

Michael Denlinger, former AE at WKRL/Clearwater, has joined WYNN/Tampa as AE.

Elaine Fichera, former AE at KSCI/Los Angeles, joins WXKS/Boston as an AE.

Coleen Graham, former Marketing Representative for Thomas McCann & Associates/Boston, joins WXKS/Boston as an AE.

Marylou Eales, former assistant at Mismanagement Inc./L.A., has been promoted to Professional Manager.

UNITED KINGDOM #1 GOLD  
IRELAND #2  
NEWZEALAND #3  
HOLLAND #4  
SWITZERLAND #4  
SWEDEN #4  
U.S. RELEASE DATE-FEB. 12th  
"WEST END GIRLS"  
THE FIRST SINGLE FROM THE ALBUM  
PLEASE  
EMI  
AMERICA

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## When It Feels This Good, Once Is Not Enough.

"Feel It Again"  
By Honeymoon Suite  
From Their  
Forthcoming Album  
*The Big Prize*

WNYS	KSKD
WPHD	KFMN
CKOI	WJAD
CFTR	WCGQ
CHUM	Q104
WMMS	WZYP
KPLUS	WHSI
Q100	KQCR
K104	KKLS-FM
WRCK	KOZE
WBBQ	OK95
WNOK-FM	

**TRACKS BREAKERS**

# 1 MOST ADDED

Produced by Bruce Fairbairn  
Management: Stephen Prendergast/Head Office Management  
© 1986 Warner Bros. Records Inc.

The New York morning race just got hotter. Joining the fray is **HOWARD STERN**, who switches from afternoons to wake-up duties at AOR **WXRK (K-ROCK)** on Monday (2-17). Why is he doing it? "I'm **WNBC's** worst nightmare," he declared. "They unleashed me, and now I'm going to deal them the blow they deserve." The demure Howard doesn't reserve his scorn only for his former employer; he promises to defeat "all the third-rate **Abbott & Costello** on the air here." Along for the ride will be longtime cohorts **ROBIN QUIVERS** and **FRED NORRIS**, joined by newer members **STEVE CHACONIS** and **JACKIE THE JOKEMAN**. Howard, whose PM counterpart is yet to be named, will broadcast live from London the week of March 24, taking along 30 listeners.

In Washington, students from Howard University have set up picketing outside **DC101** following the faux pas morning man **THE GREASEMAN (Doug Tracht)** made over the **MARTIN LUTHER KING** holiday (that if the assassination of the black leader was cause for a day off, then "killing four more would result in getting the rest of the week off.") They vow not to stop until he's removed, despite the station's offer to suspend him, make a public apology at the university, and provide scholarships for black Communications students. Doug even went on local TV with three apologies in response to a station editorial labeling him "the insensitive boob of the year," and urging **DC101** management to make him "spend six months working in the community to make amends." The *Washington Post* reports that students have also taken up a call-in/letter-writing campaign to the FCC, **DC101**, and Grease's advertisers. Last week a major drugstore chain (People's) pulled its spots from his show. **DC101's** top brass were unavailable for comment.

Street Talk hears that **MCA National Director/R&B Promotion ERNIE SINGLETON** will be needing new business cards soon to reflect his elevation to VP. The same is true of **CHRYSALIS Sr. Director/National Promotion DANNY GLASS**, who's moving up to VP at that label soon.

**RCA's** Division VP/Black Music **MIKE KIDD** has left the company. Insiders say that Product Director **BASIL MARSHALL** is a strong candidate as his successor... Coincidentally, **CORTEZ THOMPSON** has exited **WARNER BROS.** as VP/Black Music Promotion. Meanwhile, **RUBEN RODRIGUEZ** is indeed in place as **COLUMBIA's** new VP/Black Music Promotion. Expect the official pronouncement any day now.

Advance congratulations to **PAM WELLS**, who's been named PD at Urban outlet **WHRK/MEMPHIS**.

That avalanche you heard in Denver was **CHR KRXV (Y106)** letting go its entire morning team. Out are **CHUCK BUELL**, **JON DUANE**, and 23-year station veteran "Coach" **CON SCHADER**, who's seen those calls and formats come and go. Until a new morning show arrives, **OM/PPD JOHN DRISCOLL** will fill the seat. Rumor has it that former **KIMN** personality **STEVE KELLY**, most recently at **KS94/St. Louis**, is being talked to, as are some other big-name morning talents.

**KRIS O'KELLY** has announced his resignation as PD at **EZ's B97/NEW ORLEANS** to accept a major new gig. But his new employer won't confirm the news, despite the fact that everyone in the South knows all about it.

Pillow fight in Detroit? That's what the Detroit papers are calling the nighttime battle between **WMJC's ALAN ALMOND** and **WNC's JOHNNY WILLIAMS**. Almond originated and hosted 'NIC's "Pillowtalk" for ten years before being wooed away by **WMJC** with a three-year, million-dollar deal. Unfortunately for him, 'NIC owns the rights to the "Pillowtalk" name, and obviously won't give them up. We hear Alan's repeatedly referred to "the imposter at the other station," and has encouraged his listeners to call Williams to criticize his show. "I spearheaded its development, growth, and popularity," Alan said. "Anything else is a cheap imitation." In any case, some think Almond's display of negative emotions may be damaging to his show... after all, it is about love.

**WKVO & WSNY/COLUMBUS** Station Manager **HARRY LYLES** has resigned from the successful **Black/AC** combo effective Feb. 24 to "pursue personal interests," effective February 24. That means **JOSEPHSON COMMUNICATIONS VP/Programming STEVE GOLDSTEIN** will like to talk with interested candidates. (313) 567-4040.

In other changes this week, veteran programmer **GERRY CAGLE** has left as **OM** at **KCMO & KBKC/KANSAS CITY**... **JEFF COELHO**, longtime VP/GM at **KIKI & KMAI/HONOLULU**, has resigned to pursue a position on the mainland.

The cat's out of the bag: **MIKE JOSEPH** has indeed returned to Philadelphia to consult Cox's **WZGO (Z106)**, which presently has no PD. Mike's former client, competitor **WCAU-FM**, still refers to itself in TV spots as "Hot Hits," but never uses the phrase on-air. Market observers point to a softening of 'CAU-FM's sound with more recurrences and oldies. Mike will soon announce what form of **CHR** he'll do at **Z106**, the fifth Philly frequency Mike's fraternized with. Twenty stations have licensed "Hot Hits," the latest being **WKZL/WINSTON-SALEM**.

Continued on Page 24

What do  
**ANDREAS VOLLENWEIDER, PATRICK O'HEARN, JERRY GOODMAN,**  
**EDDIE JOBSON, PHILIP GLASS, and AL DIMEOLA** have in common?

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What It Takes For Multi-Format Success



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*"Let Me Be The One"*

The Top 5 Black/Urban Record Is Now Crossing Big At:

WXKS-FM deb 26	KRBE add	Q100	KQMQ
WBEN-FM add	WCZY 33	WSPK	KPTV
WKSE 33-29	WHYT deb 35	RI-104	KCAQ
WNYS on	FM102 deb 23	WTLQ	KDON-FM
WCAU-FM on	KITS add	WBBO	95XXX
PRO-FM on	KMEL 23-16	WNOK-FM	KQZ-FM
		KBPM	WJAD
		KTUX	WGLF
		WHOT	WVBS
		KMGX	



**EURYTHMICS**  
*"It's All Right  
(Baby's Comin' Back)"*

**CHR NEW & ACTIVE**

CKOI	Q100	KNMQ
CFTR	WVSR	KSND
CHUM	KZZB	WKSF
KWK	WSSX	WVBS
KMLK	KIK	99KG
KPLUS	WKFR	KKAZ



**POINTER SISTERS**  
*"Twist My Arm"*

Look For Their Exciting New Video — Now In Power Rotation At MTV!  
PRODUCED BY RICHARD PERRY

First Week Action:

WPHD	KQKQ	WKSF
WMMS	KIKX	WJAD
Q100	KSKD	WJZR
WERZ	WKHI	KYYY
WOKI	WOMP-FM	KBIM
WFMI		



**YARBROUGH  
& PEOPLES**  
*"Guilty"*

Black/Urban **B** And Crossing Quickly At:

KITS  
KAMZ  
KYUU  
B100  
HOT105



The Only Way To Follow-Up Two  
#1 Hits — Is With Two More!

**STARSHIP**  
*"Sara"*

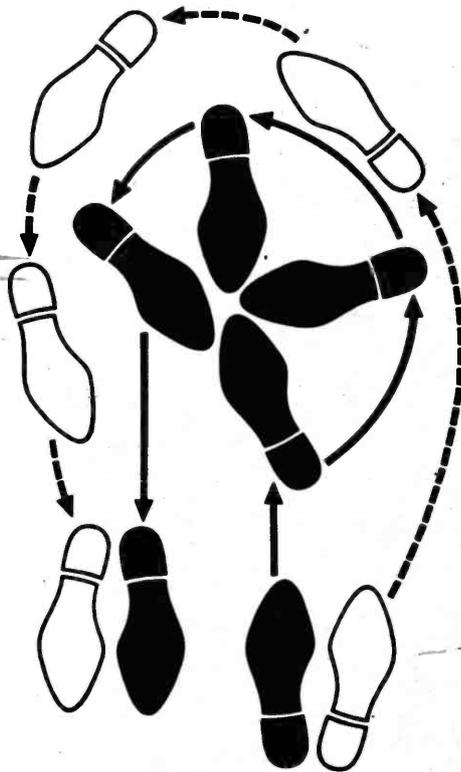
3

**MR. MISTER**  
*"Kyrie"*

2



# NU SHOOZ ARE A SHOE-IN!



With their new single  
"I CAN'T WAIT"

(7-9944)  
(Available on a 12" 0-98828)

#1 most-added single  
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## BREAKERS.

Kicking up a storm in airplay  
and sales, too.

Produced by John Smith & Rick Wartz



On Atlantic Records & Cassettes

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24/R&R FRIDAY, FEBRUARY 14, 1986

## STREET TALK

Continued from Page 22

While Mike works on Z106, look for a Philadelphia PD to enter the consultancy ranks shortly.

Ladies and gentlemen, prepare your AOR resumes: four major-market PD chairs are vacant. WHJY/PROVIDENCE is open, as IAN GRACE has resigned for personal reasons and is returning to Australia. Posts at WYYY/BALTIMORE, KBPD/DENVER, and KYYS/KANSAS CITY are also unfilled.

KFRC/SAN FRANCISCO's 20th anniversary celebration over the Valentine's Day weekend will feature the "610 Biggest Hits Of All Time," and spotlight many famous ex-KFRC super jocks from the '60s-'80s. Members of AA (Aircheckers Anonymous) can hear "MARVELOUS" MARK McKAY, CHARLIE VAN DYKE, STEVE O'SHEA, MIKE PHILLIPS, BEAU WEAVER, BILL LEE, J.J. JOHNSON, CHUCK BUELL, TERRY NELSON, CANDY CHAMBERLAIN, SHANA, and JAY STEVENS. The whole bash will be co-chaired by DR. DON ROSE and BOBBY OCEAN.

In a Charlotte shocker, WBCY morning personality JOHN BOY ISLEY walked into PD BILL MARTIN's office and announced he's leaving radio. If you're looking for a great opportunity, send Bill your T&Rs immediately.

KAFM/DALLAS has switched calls to KZPW, with the slogan "Z92.5, Your Power Station." The format remains CHR.

Popular voiceover talent and former WKTU/NYC jock JAY THOMAS has been heard recently on WNYS/BUFFALO. Could this be permanent?

Long Live Rock: Happy 15th anniversary to AOR dynasties WRIF/DETROIT and KOME/SAN JOSE. Also, WBCN/BOSTON is celebrating its 18th birthday by picking up the tab for 13,000 listeners to see AEROSMITH and the LYRES March 14 at the Worcester Centrum, which the station calls the "BCN-Trum."

After listeners inundated KTXQ/DALLAS with calls asking what they could do after the Challenger exploded, the station used PETE TOWNSHEND's "Give Blood" as the theme for a Challenger Blood Drive to aid a local youngster gored by a dog. In memory of the astronauts, donors came forth with 850 pints in two and a half days.

KUPD/PHOENIX morning star DAVE PRATT is a ramblin' kinda guy. Last month, he traveled all over Arizona with a U-Haul van, visiting 98 cities in seven days to collect 101,000 cans of food for the needy. On Monday, the peripatetic Pratt will board a bicycle-built-for-two and ride 100 miles from Flagstaff to Phoenix to raise money for MS. The back-seat drivers will be his two morning sidekicks, who'll alternate turns.

The WARNER BROS. agreement to buy 50% of TOMMY BOY (R&R 1/3) is not yet consummated because of the indie label's legal hassles with its former distributors. CALIFORNIA RECORD DISTRIBUTORS, for example, is suing both companies and TB Chairman TOM SILVERMAN for more than \$50 million in connection with the deal. Tommy Boy's ties with WB for the FORCE MDe' "Chillin'" album is a one-off arrangement, bridging the gap until the longterm contract is signed.

Drive, They Said: Chevrolet is SponSoring separate national tours by ALABAMA and the POINTER SISTERS as part of a high-gear music merchandising effort which also involves cross-promotions with Sony consumer audio products. Various vehicle giveaway sweepstakes will be orchestrated in each tour city, where there'll also be an official "Chevy Super Tour '86" radio station. WESTWOOD ONE specials featuring the groups will air via those outlets prior to the concerts.

Confirmed is that ALONZO MILLER will direct Black Music A&R at MCA. Meanwhile, moving into a comparable slot at POLYGRAM is TONY PRENDATT. He reports to B/U Division VP JEROME GASPAR.

CHRYSALIS National Director/Merchandising KEN BAUMSTEIN is reportedly departing that post for MANHATTAN RECORDS — and VP stripes. He'll also have marketing responsibilities.

Our condolences go out to UPPER MIDWEST COMMUNICATIONS' TOM KAY, whose mother passed away recently.

From the correction department: The US Court Of Appeals has granted an "emergency" stay, not a permanent stay, of the US District Court injunction against IS INC. (brought by UNITED STATIONS in reaction to the proposed "Countdown USA" program).

Also to be corrected from our Jan. 24 issue is that PETE FRANKLIN is still working at WWWE/CLEVELAND, but he's also handling two regular shows at KMOX/ST. LOUIS.

Facing multimillion-dollar debts, Talk/sports outlet KPRO/RIVERSIDE has gone dark and is now up for sale.

Last but not least is the latest in benefit collaborations: "Home Aid" is a coalition of 18 studio musicians and 50 of Madison Avenue's top radio/TV jingle singers, including PATTI AUSTIN, ROBERTA FLACK, RICHELLE HAVENS, and PETER YARROW. They'll record "Not A Handout, Just A Hand" to benefit New York's homeless. The project's led by EASY-WRITER MUSIC's RICK & LORI BRECKMAN. For details, call (212) 758-6555.

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On Warner Bros. Records, Cassettes and Compact Discs  
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JHAN HIBER

## NAB: Reinventing The Ratings Wheel?

Tired of having to deal with Arbitron and/or Birch? How about Acme Research? What do you think of Footman Surveys? Does Ratings R Us have the technology to measure radio in a better way?

You say you've never heard of the last three ratings companies? Well, they are fictitious. The point is that in the not-too-distant-future some now-unknown firm may come up with a new ratings-research mousetrap that may make Arbitron and Birch distant memories.

What may precipitate that eventuality is that the NAB is looking in to available ratings alternatives. Last year the trade group gave birth to the Radio Audience Measurement Task Force in hope of generating some new radio ratings options. While (for obvious reasons) no one will go on the record, it's clear that unhappiness with Arbitron has led to this development. However, Birch isn't tickled about the prospect of another possible ratings technique either.

In order to give you an update on where the Task Force stands, it's time for my quarterly chat with NAB Exec. VP/Research & Planning John Abel. Let's see how the key NAB staffer involved in this search for ratings nirvana views the Task Force's efforts and its future.

### What's Next?

R&R: What's ahead for the Task Force?

JA: There are two major areas we want to move ahead on. First, they have put out a release asking for proposals on new audience measurement systems. This announcement is aimed at the consulting, research, and academic communities; we want to encourage their interest.

R&R: What if people are interested in offering their ideas?

JA: They'd submit a two-phase proposal. First, we're asking the potential proposers to give a brief

description of their ideas — their new methods for collecting audience research data. This could simply be in the form of a letter.

Those ideas would be reviewed by a technical subcommittee. If there are one or more worthwhile ideas, the second phase would kick in: those persons involved would be asked to submit a more complete proposal.

R&R: Will the NAB be offering any assistance to those interested?

JA: We might even be able to offer financial support to help the proposers write a more complete description of what they have in mind. At that stage, the proposals should be almost at the place where one could then go to a market test of the technique. We're not asking for a market test at this point, however.

If it became appropriate at the conclusion of phase two to conduct a market test, they might do that either by some participation of NAB, some participation by those proposing the technique, or some backing from broadcasters.

R&R: Who determines if a proposal is promising enough to go to the market test stage?

JA: I think the Task Force decides that, in cooperation with the technical subcommittee.

R&R: What kind of time frame do you see regarding when a decision might be made about going to market testing?

JA: The first phase submission deadline is the end of February. The second phase — the more complete proposals — would be due around April 15. At this time, the discussion about market testing centers on a timetable coinciding with the fall '86 sweeps.

R&R: Any thoughts about what size market might host the tests?

JA: You have to recall that this task force grew out of impetus from our Medium Market Committee. Thus, one might be done in a medium or small market.

### Non-Response Concerns

R&R: What is the second major aspect of what the Task Force is looking at?

JA: The second thrust of the task force has been an interest in non-response. At one time, we discussed doing a study specifically looking into the area of low response rates. Now our thinking is to wait and see what the proposals we receive look like. We have specified in the solicitations we've sent out an emphasis and interest in a system that would focus on response rate. It must, of course, be reliable, valid, projectable, and have a high response rate. A prominent part of the market test will have to do with the response rate achieved.

R&R: Is there a particular response rate goal you're seeking?

JA: There's no specific goal, but we're certainly looking for something in excess of 55-60%. (Ed. note: Arbitron's is now around 40%). Those rates would be considered good, but not excellent.

### "Sunset" In June

R&R: Isn't there a limitation on the life of the Task Force?

JA: Yes. The Task Force goes sunset June 30. As a result, we'll have some kind of report at the

June NAB board meeting.

R&R: What happens then?

JA: We don't know. No one knows what we'll find when we review the first phase proposals. Perhaps the market test will be warranted.

R&R: Have you been receiving proposals already?

JA: We've already been contacted by several firms and by some professors, all of whom claim they have ideas on how to improve on what's currently been done. However, I don't know whether any of the responses will be of such quality as to go to a market test.

If the market test stage is called for, then the work of the Task Force will be either passed on to or combined with another NAB committee, the Committee On Local Radio Audience Measurement.

R&R: Do you have any idea as to what new techniques are being hinted at?

JA: Some of them are looking at a kind of electronic technology. Others appear to be enhancements of existing methods. Perhaps we'll see something that looks a lot like the old TRAC-7 effort of the late '70s. So far, it's both enhancements and, I hope, some very experimental approaches that might be technology/hardware-based. Who knows? Maybe the "electronic diary" will emerge.

### Advertiser Involvement?

R&R: What about the folks who

buy and use radio? Is there any effort being made to get them involved in this search for the holy grail of ratings?

JA: There is a subcommittee of the Task Force that's interested in exploring that, and it's made some contacts with the advertising community, largely through the AAAA. We're looking at the concept of broadcasters and advertisers getting together on some kind of ratings methodology. This was done in the '40s, known as the Cooperative Analysis of Broadcasting.

The hope would be to agree on a methodology that could receive a wider degree of acceptance in the ad community. Perhaps the efforts of this subcommittee will dovetail with the narrowing-down of proposals suitable for market tests.

R&R: It would seem crucial to have ad community involvement at some stage. Otherwise, you folks may just be spinning your wheels.

JA: Yes, some have said that it may be swell if we do come up with some new technology, but maybe people won't buy it. At this point, however, that has not really been a concern. Maybe we should look in to that aspect, though. The Task Force's primary focus has been to search for any new systems and introduce those to the broadcasters. That's been the general hope.

### Calling All Entrepreneurs

As you can detect from John's comments, the NAB is really opening the doors to anyone with a serious alternative ratings proposal. There will undoubtedly be some crazy or impractical suggestions, but maybe there's one gem of an idea out there. If you or anyone you know ever wanted to get into the radio ratings field, now's the time to step forward.

I'll check back with John in the spring to see what's brewing at the Task Force. In the meantime, good luck coping with your Arbitron or Birch numbers.

## WEEK IN REVIEW

### Spring Information Packets Mailed

Arbitron has mailed a spring 1986 Station Information Packet to stations in its surveyed markets. All stations need to fill in the programming and other requested information in order to insure proper audience listening credit. Deadline for returning the completed packet is March 10. Please be sure to return the SP; many stations fail to do so and thus may be inadvertently hurting their ratings chances.

<b>B I O  M E S S A G E  O</b>	TO	AIR DATE	TIME
	PROGRAM DIRECTORS	WK OF FEB. 24	90 MINS.
FROM	AREA CODE	NUMBER	
WESTWOOD ONE	213-204-5000		
M E S S A G E	<b>"IN CONCERT" starring El Tuesday &amp; MARSHALL CRENSHAW!</b>		
	<b>RADIO'S FAVORITE PERFORMANCE SERIES!</b>		
<input checked="" type="checkbox"/>	FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY		

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Available.**

Know a GM who *still* hasn't sent for the new 1986  
Film House demo reel yet?  
Tape this to his forehead.

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# RATINGS

## Birch Quarterly Fall '85 Results, 12 +

### Baltimore

**WBAL Increases; WXYV Takes Healthy Jump; WLIF Up; WCAO Doubles To Tighten Country Race**

	Spring '85	Fall '85
WBAL (AC)	10.3	10.9
WXYV (B/U)	7.2	8.5
WYVY (AOR)	7.8	7.4
WBSS (CHR)	8.1	7.2
WLIF (B/EZ)	6.2	7.1
WPOC (City)	6.7	5.3
WMAK (CHR)	5.8	5.2
WCAO (City)	2.1	4.2
WYST-FM (AC)	2.5	3.3
WFSR (AC)	5.3	3.1
WGBR (Rel)	2.2	3.0
WWDC-FM (AOR)	2.9	2.6
WWFM-FM (B/U)	2.4	2.4
WWFM (B/U)	2.0	2.4
WTH (Bnd)	2.9	2.3
WESB (B/U)	1.2	2.2
WOSR (Gold)	2.7	1.8
WBJC (Class)	2.5	1.7
WRSS (Rel)	1.8	1.7
WRQX (CHR)	1.8	1.8
WGRX (AOR)	1.3	1.5
WHUR (B/U)	1.1	1.4
WHFS (AOR)	1.2	1.3

### Phoenix

**KUPD New Leader; KNIX-FM Leaps To Third; KMEQ-FM Takes B/EZ Edge; KOY Up**

	Spring '85	Fall '85
KUPD (AOR)	11.3	12.7
KZZP-FM (CHR)	14.5	11.1
KNIX-FM (City)	7.4	10.8
KTAR (NT)	9.5	9.6
KNLY (AC)	6.8	7.2
KMEQ-FM (B/EZ)	3.5	5.7
KDKS (AOR)	4.9	4.6
KQYT (B/EZ)	4.2	4.3
KOOL-FM (AC)	6.3	3.7
KOPA-FM (CHR)	5.2	3.7
KOY (AC)	2.1	3.6
KLZI (AC)	4.0	3.5
KSTMI (AOR)	3.1	2.6
KUKQ (B/U)	3.8	2.4
KONC (Class)	1.8	2.3
KJZZ (Jazz)	.9	2.0
KRDS (Rel)	.7	2.0
KNIX (City)	1.5	1.5
KLFF (Bnd)	2.7	1.1
KOOL (AC)	.5	1.0

### Atlanta

**WVEE Up Three To Take Lead; WPCB Has Fruitful Book; WSB-FM, WFOX Gain; Country On A Roll**

	Spring '85	Fall '85
WVEE (B/U)	9.8	12.9
WZGZ (CHR)	12.5	10.7
WKLS-FM (AOR)	10.7	9.5
WQXI-FM (CHR)	10.5	8.3
WPCB (B/EZ)	5.5	6.8
WBS-FM (AC)	5.1	6.5
WKHX (City)	4.9	6.4
WSB (AC)	6.1	5.6
WYAY (City)	3.9	5.1
WFOX (AC)	2.8	4.6
WARM (AC)	2.6	2.7
WAOK (B/U)	3.3	2.5
WCLK (Mac)	4.4	2.5
WGST (NT)	2.7	1.9
WPLO (City)	1.2	1.6
WIGO (B/U)	1.5	1.4
WCHN (Talk)	.7	1.3
WABE (Class)	.8	1.2
WRAS (Mac)	.8	1.0

### Denver

**KOSI Opens Comfortable Lead; KOA Leapfrogs Into Third; KPKE New CHR Topper**

	Spring '85	Fall '85
KOSI (B/EZ)	7.7	11.3
KBPI (AOR)	10.8	7.8
KOA (Talk)	4.7	7.4
KBCO-FM (AOR)	8.4	7.3
KPKE (CHR)	4.9	6.2
KOAG (CHR)	4.9	5.2
KRUX-FM (CHR)	7.0	5.2
KYGO (City)	4.6	5.0
KMLJ (AC)	4.9	4.9
KAZY (AOR)	4.1	4.2
KLZ (City)	3.1	3.9
KNOW (AC)	2.7	3.0
KDKO (B/U)	3.7	2.9
KVOD (Class)	3.3	2.9
KBMN (CHR)	3.6	2.8
KCFR (Class)	1.8	2.7
KRZN (Gold)	2.0	2.1
KEZW (Bnd)	3.2	2.0
KNUS (NT)	2.8	2.0
KBRO-FM (City)	-1.3	1.3
KWBI (Rel)	1.5	1.3

### Seattle

**KIRO Steady; KISW Stable In Second; KMPS-FM Leads Country Surge; KNBO Gains On KUBE**

	Spring '85	Fall '85
KIRO (NT)	10.5	10.5
KISW (AOR)	7.9	8.1
KMPS-FM (City)	5.0	7.2
KOMO (AC)	6.8	7.2
KUBE (CHR)	8.9	6.6
KNBO (CHR)	3.9	5.0
KNBO (B/EZ)	2.8	3.6
KLBY (AC)	3.3	3.5
KPLZ (CHR)	4.8	3.5
KING-FM (Class)	3.1	3.3
KRPM (City)	2.7	3.0
KBEA (B/EZ)	2.6	2.9
KMGH (AC)	2.4	2.8
KCBS (Rel)	2.9	2.7
KMPS (City)	1.7	2.7
KDXI (Bnd)	3.2	2.4
KZOK (AOR)	3.2	2.4
KVI (Gold)	3.4	2.0
KJR (AC)	1.6	1.8
KEZZ (AOR)	1.5	1.7
KKFX (B/U)	3.3	1.7
KHIT (CHR)	1.6	1.6
KING (News)	1.3	1.5
KIXI-FM (AC)	1.5	1.4
KNHC (B/U)	1.4	1.4
KUOW (Mac)	1.0	1.1

### St. Louis

**KMOX Off Post-Series; KSHE Approaches 20; KEZK Gains Two; KATZ Doubles**

	Spring '85	Fall '85
KMOX (Talk)	25.9	24.0
KSHE (AOR)	18.7	19.2
KMLM (B/U)	7.9	8.1
KEZK (B/EZ)	3.2	5.1
KBD (AC)	4.4	4.8
KWK (CHR)	5.9	4.7
KHTR (CHR)	5.2	4.4
WLFM (City)	4.1	3.8
KUSA (City)	3.5	3.6
KYKY (AC)	2.1	2.6
KXOK (Talk)	1.7	1.9
KATZ (B/U)	.7	1.6
WRTH (Bnd)	2.1	1.6
WZEN (B/U)	1.2	1.0
WRRY* (Jazz)	1.3	1.1
KADI (AC)	1.5	1.1
KOLD (Gold)	.6	1.0

\* Switched to AOR December 29, 1985.

### Cleveland

**WMMS Passes 18 Mark; WZAK Rolls To Second; WDOK, WWWE, WCRF Gain**

	Spring '85	Fall '85
WMMS (CHR)	15.7	18.2
WZAK (B/U)	7.0	7.8
WLTF (AC)	5.8	7.3
WMAJ (AC)	7.2	6.9
WDOK (B/EZ)	5.8	6.8
WGCL (CHR)	9.5	5.8
WQAL (B/EZ)	5.7	5.1
WDMT (B/U)	5.7	5.0
WWWE (AC)	2.9	4.6
WERE (NT)	3.4	4.2
WCRF (Rel)	2.1	3.4
WBBG (Bnd)	2.7	3.1
WQAR-FM (City)	4.9	3.1
WGTV (Class)	2.5	2.6
WRK (Gold)	1.8	2.3
WONE-FM (AOR)	1.5	2.3
WRQC (CHR)	4.0	2.2
WCPN (News)	1.3	1.6
WRMR (B/EZ)	1.6	1.2
WABQ (Rel)	.5	1.0

### Providence

**WHJY Off But Tops; WLKW-FM Hits Double Figures, Second; WWLI, WPRO Lead AC Surge; WHJJ, WXKS-FM Up**

	Spring '85	Fall '85
WHJY (AOR)	13.3	11.8
WLKW-FM (B/EZ)	9.8	10.7
WPRO-FM (CHR)	12.5	10.3
WHJJ (NT)	5.9	7.2
WWLI (AC)	4.9	7.2
WPRO (AC)	4.2	5.9
WERN-FM (CHR)	5.3	4.6
WBRU (AOR)	4.7	4.4
WBNE (AC)	2.5	3.7
WXKS-FM (CHR)	2.3	3.7
WBZ (AC)	2.1	2.9
WMYS (AC)	1.1	2.2
WEAN (B/EZ)	2.1	2.0
WBBM (City)	2.6	1.7
WGBH (Mac)	1.6	1.6
WBBH (Talk)	1.9	1.5
WBCH (AOR)	2.3	1.4
WZOU (CHR)	1.4	1.2
WADK (News)	.2	1.1
WHTT (CHR)	.8	1.0

### Minneapolis

**WCCO Increases; KQRS Combo Hits Double Figures; KDWB-FM Up Two For CHR Lead; KTIS-FM Jumps**

	Spring '85	Fall '85
WCCO (AC)	17.2	17.8
KQRS-AM & FM (AOR)	9.5	10.7
KDWB-FM (CHR)	6.9	6.9
WLOL (CHR)	9.2	8.7
KSTP-FM (AC)	11.0	8.2
KEEY (City)	8.1	6.7
KSTP (Talk)	3.6	4.2
KLJQ (Gold)	4.0	3.8
KTIS-FM (Rel)	1.4	3.8
WAYL (B/EZ)	3.1	3.8
WLTE (AC)	3.3	3.4
KTZZ-FM (AOR)	3.6	3.2
KBJN-FM (Class)	1.9	2.9
WDGY (City)	3.9	2.7
KLBB (Bnd)	.9	1.6
KMGW (AC)	2.2	1.3
KNOJ (B/U)	1.1	1.0
KBJN (News)	.9	1.0

### Milwaukee

**WTMJ, WKTI Double Up To Double Figures; WOKY Springs To Fourth; WBCS-FM, WISN, WMGF Show Solid Success**

	Spring '85	Fall '85
WTMJ (AC)	9.1	10.8
WKTI (CHR)	9.1	10.4
WQFM (AOR)	11.2	9.2
WOKY (Bnd)	4.8	7.0
WML (City)	5.8	6.0
WEZW (B/EZ)	6.1	5.7
WLUM (B/U)	8.0	5.0
WBCS-FM (City)	3.5	4.4
WISN (AC)	2.6	4.4
WMGF (AC)	2.9	3.7
WZUJ-FM (CHR)	4.1	3.7
WRKR (CHR)	2.8	2.8
WMYX (AC)	3.6	2.6
WNOV (B/U)	3.7	2.5
WEMP (Gold)	1.6	2.4
WLTO (AC)	3.4	2.2
WFRM (Class)	2.7	2.0
WGN (Talk)	1.1	1.6
WIND (Talk)	1.0	1.4
WAWA (B/U)	1.3	1.3
WUWM (Mac)	1.2	1.3
WRBE (Mac)	.8	1.1

**EACH OF OUR MUSIC RESEARCH CLIENTS CAN MAKE ONE OF THE FOLLOWING CLAIMS:**

**-We're #1 in our market!  
-We're #1 in our format!  
-We're #1 in our target audience!  
-We've improved our ratings!  
CAN YOU?**

**BROADCAST MANAGEMENT & MARKETING  
A DIVISION OF**



**MRM Research**

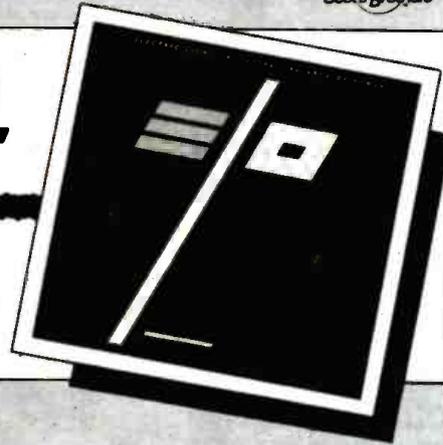
**FOR NUMBERS THAT REALLY COUNT, OURS COMES FIRST  
(913) 764-2620**

# E/P/A DELIVERS HITS



## ROBERT TEPPER "No Easy Way Out"

CHR Chart: 35  
181 Reporters — 75%  
AOR Tracks: 11



## ELO "Calling America"

CHR Chart: DEBUT 39  
175 Reporters — 73%  
AOR Tracks: 25

CBS ASSOCIATED  
RECORDS



## JENNIFER RUSH "The Power Of Love"

### CHR SIGNIFICANT ACTION

46 CHR Reporters

WXKS-FM add    KMJK deb 32    BJ105 23-16  
WBEN-FM 26-14    FM102 deb 24    Y106 31-18  
WNYS 22-20    WTLQ 22-19  
94Q deb 33    WBBQ 6-3



## CHERRELLE with ALEXANDER O'NEAL "Saturday Love"

### CHR SIGNIFICANT ACTION

WKSE deb 34    KIIS-FM deb 28    WNOK-FM add    KMGX deb 39  
195 add    FM102 23-16    KAMZ 30-19    KCAQ on  
WCZY 30-26    KMEL 26-17    WKDD on    2102 deb 37  
WHYT deb 34    WTIC-FM add 30

**BLACK/URBAN CHART: 2**



**JOHN CAFFERTY** delivers the fourth knockout punch from the  
"Rocky IV" Soundtrack Album

**"HEARTS ON FIRE"**

**FIRST WEEK OUT:** 33 CHR Reporters



## RADIO'S PUBLIC ENEMY

## Advertiser Attrition

By Cindy Najarian

Have you ever had the feeling that you are simply running on a treadmill — replacing business which didn't renew or has been cancelled? If you have, you're not alone. It probably won't surprise you that the rate of attrition at most radio stations will run somewhere between 30%-40% every year. Realistically, some of this attrition can't be stopped. However, a significant amount can be.

There are three ways of dealing with revenue loss through attrition:

1. Slow it down.
2. Create additional dollars from existing advertisers
3. New advertisers.

## Slowing The Attrition Rate

Can you imagine the impact on your billing if you could slow down your attrition rate to just 20%? The dollar amount will vary with individual salespeople but combined it represents a great deal of money. As an interesting exercise, assume your total attrition rate from 1985 is 40% and convert that into dollars. Now take your total gross billing again and plug in a 20% attrition rate to see the difference it can make.

As a general example from the overall station perspective, if the June '85 billing is \$500,000, and we use a 40% attrition rate, this station can anticipate that for June '86 there will be only \$300,000 on the books from advertisers who were on last June. If this station's attrition rate could be slowed down to 20%... the base in June '86 is now \$400,000.

How can we attempt this slowdown and what kind of effort is involved? Basically, we must be sure that our current advertisers place a very high value on their current radio investment. When an advertiser is going to cut or reallocate budgets, the cuts will be in areas they perceive to be of least importance to them. If this happens to be radio, we are cancelled or not renewed. Consequently, our advertiser's perception of our value is all-important.

Here are three ways to create and maintain a valuable position with the advertiser:

- Maximize results from radio schedules.
- "Post"-sell, and...
- Stewardship reports.

We must do everything we can to insure that our advertisers get results. This includes proper recommendations on volume and placement of spots and/or sponsorships, copy tips, selection of specific goods or services to be featured. Wherever possible, involvement with the station and the station personnel is always a plus.

"We must be sure that our advertisers place a very high value on their radio investment. Our advertisers' perception is all-important."

In the agency area, we hear a lot about pre-sell, but at the client level in particular, post-sell is of even greater importance. Post-selling requires staying in constant touch with current advertisers. Consistently bringing them useful information is important — articles, documentation on the effectiveness of radio, and thoughts and ideas for future advertising.

The stewardship report doesn't have to be elaborate. Basically, it's a "look back" at what the station has done with the dollars the client

has invested. Some examples of the kinds of information that's pertinent:

- Total number of advertising impressions or station circulation delivered over a particular period of time.

- Review of results achieved attributable to the station.

- Promotional involvement received.

- And... even a summary of why it was good for the client to advertise on the station... which at this point becomes pre-sell, showing that the station continues to be a valuable vehicle for the advertiser.

These three elements which slow down the attrition rate also demonstrate that we care about our clients' success. It's true that the most valued people are the advertisers who are on the air now.

## Additional \$ From Current Advertisers

It's a given that a certain percentage of additional dollars will come from periodic rate increases. What we'll deal with here are ways to increase dollar expenditures by existing advertisers over and above rate increases. That is, increasing your client's volume — number of spots and/or upgrading schedules or converting to higher-priced sponsorships.

To find avenues where the client can take greater advantage of his radio effort, we need to be in close touch with what the client is trying to do. Heavying up schedules timely to sales events or seasonal business cycles is one example. Expanded schedules concurrent with the advertiser's growth should lead to increased dollars on the station.

Opportunistic promotions, whenever logical and possible, can lead to additional dollars. Special packages can be created from time to time, depending upon inventory. A very simple example would be to add a special weekend and night-



Cindy Najarian

With over five years' sales experience at KIOU San Francisco under her belt, Cindy Najarian presently serves as the station's Retail Sales Manager. Her sales career also includes three years with KLAC/Los Angeles and four years as Key Account Manager for Warner Lambert in L.A.

time package to an existing total week schedule. Obviously, these revenue increases are designed to get increased results for the clients.

Basic philosophies vital to success in new business development are:

- The mind-set which focuses on helping people as opposed to selling radio.
- Go where the money is.
- Set new business budgets by month by salesperson.

## New Business

Though new business is certainly possible through advertising agencies, it's most easily generated at the direct or client level. The acquisition of direct new business can be the subject of daylong seminars and volumes of rhetoric. We'll touch briefly on a few basic underlying philosophies that aren't new but are nevertheless vital to success in the area of new business development.

Of primary importance is the mind-set which focuses on helping people as opposed to selling radio. A good question to ask ourselves is, "If it were my business and my money, what would I do?" This, of

course, presumes a degree of familiarity with the prospect's type of business, problems he needs to solve, and goals he is trying to achieve.

This mind-set is particularly appropriate for acquiring new direct business because such prospective advertisers do not "buy radio." They do buy "ideas," copy platforms, marketing strategies, promotions, and mini-campaigns. Radio/the station simply becomes the vehicle used to implement the ideas. Ideas, marketing strategies, etc. are born from the mind-set of helping people — helping them make their businesses successful.

Go where the money is. A time-saving element of prospecting for new business is to quickly determine as best we can the potential amount of available dollars. It can take as much or more time to work with smaller advertisers as it does with larger ones.

Set new business budgets by month by salesperson. All salespeople (agency pros included) should always have a variety of new business prospects in various development stages. This assures the station of replacing dollars lost through attrition.

We will never be able to totally rid ourselves of advertiser attrition. The suggestions made here, however, can go a long way toward minimizing the effects of radio's public enemy #1.

## Shane Media Services Loves Success Stories.

Here are some recent favorites:

KILT-AM-FM, Houston- Combo Now #2!

WQXY-FM, Baton Rouge- 12+ Growth 3.8-6.1!

WIL-FM, St. Louis- 12+ Growth 5.0-6.3!

KHFI (K-98), Austin- 12+ Now at 15.1!

WBBF-AM, Rochester-Adults 18-34 UP 66%

KNCN (C-101), Corpus Christi- 12+ Now at 11.1!

Source: Arbitron, Fall, 1985, Mon. - Sun., 6 AM - Mid., Comparisons to previous book.



SHANE MEDIA SERVICES

Commitment

Integrity

Success

6405 RICHMOND AVE. SUITE 311  
HOUSTON, TX 77057  
713/952-9221

---

*To a man who loved radio with a passion.*

---

*A great programmer and research pioneer.*

---

*A true friend. Bob, we'll miss you.*

---

*In memory of Bob Hattrik.*

ANDY ALLEN  
TOM BARNARD  
JOHN BECK  
MARK BOLKE  
ROLLYE BORNSTEIN  
RANDY BROWN  
CAREY CURELOP  
E. ALVIN DAVIS  
STEVE ELLIS  
CHUCK GEIGER  
JEFF GELB  
JAY GOLDMAN  
DAVE HAMILTON  
FRED JACOBS  
RANDY KABRICK  
JOHN LARSON  
PAT McNALLY  
RICH MEYER  
BILL MOYER  
DAVE POPOVICH  
BEAU RAINES  
SUSAN RAINES  
JOHN SEBASTIAN  
JOHN SIMON  
MIKE SOLAN  
GARY STEVENS  
JOE URBIEL

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HARVEY MEDNICK

THE WORLD'S FIRST AD MEDIUM

Taking A Look At Outdoor Advertising

It all started with the posting of advertisements in hieroglyphics on city walls by the ancient Egyptians. Toulouse-Lautrec made fine art of it with his Moulin Rouge nightclub posters that were displayed on those unique circular green kiosks all over Paris. Outdoor is the world's oldest advertising medium, and it's still going strong. Right about now is the time most stations start thinking about an outdoor showing, with spring only a few weeks away.

It is only fitting that the world's oldest ad medium should be represented by the oldest trade association, the Outdoor Advertising Association, founded in 1898. Jack Donohue, VP of its offspring, the Institute of Outdoor Advertising, filled me in on the latest developments in the field.

There's A New Feeling

Nike, the athletic shoe and clothing manufacturer, seems to have had the greatest influence on the current state of outdoor advertising. Remember their Mary Decker board? It pictured her striding on her way to a gold medal (we discount the accident in L.A.), with no other copy but the Nike logo tucked away in a quiet corner. This and its companion boards were the series that wrought the revolution. It was

the classic marriage of image and copy and relied on the association of the Nike name with the pictured athlete for its impact.

The whole concept was then extended when the boards were integrated into the "I Love L.A." video for Nike's memorable TV campaign. This brings us to the first rule of outdoor: make sure the graphic attracts the viewer's attention. As Jack said, "The power of the image is the first draw. You have to capture the viewer with a dynamic graphic and lead them in to the message."

How Many Words?

I'm sure we've all heard varying numbers of words bandied about as the ideal for billboards. Jack counsels, "Three to ten words on the average. But more important, make



sure you get to the essence of what you have to say. You can't build a philosophical argument on a billboard. You have a chance to do so with TV or radio. And you can do it in print, where you can print a head and subhead, and then develop your body copy. But that doesn't work with outdoor," Jack followed

of paper, or sheets, it took to cover a predetermined space. (Actually, 30 sheets are now produced in ten pieces.) In an effort to standardize the industry, Gammett has formed the Outdoor Network USA, and calls the 30 sheet a standard poster.

Each size has its virtues and benefits. Paper, particularly the 30 sheet, is most effective when used in great numbers to cover a market, as it conveys a sense of great presence.

Other Considerations

Use sharp colors on paper. Be bright and contrasty and avoid cuteness. You might want to try a daring monochromatic approach, like the Dewar's Scotch ads which spotlight color only on the liquor and leave everything else dramatically black and white.

Many companies also offer back-lighted posters, which are actually giant transparencies. They are, as you can imagine, very expensive, but are truly sensational for holiday use or other occasions when the message is constant from year to year, since they can be rolled up, stored, and posted again.

Painted bulletins possess amazing flexibility through devices, such as extensions; e.g. the outstretched arms of long jumper Carl Lewis in the Nike series. Jack said, "Special-effect boards add a tremendous amount of impact. But they should be reserved for extraordinary locations where either high-density traffic or outstanding imaging for your facility is present. Rotating your painted bulletins, generally four times on a yearly contract, makes you appear to be a bigger advertiser than you really are."

How Long Do I Leave It Up?

Because people are creatures of habit, they very rarely change their routes for daily tasks, such as going to work, ferrying kids to school, shopping, visiting friends, etc. — situations which involve the perfect marriage of listening to the radio and being exposed to billboards. It is virtually impossible to determine exactly how many times people must be reached by your board before they tune you in. But Jack added this word of admonition, "Most of the time it's the advertisers who give up on the campaign because they are tired of looking at the boards. And they generally give up too soon."



Jack Donohue

with a helpful hint: when you structure your mixed-media advertising program, create for outdoor first. You'll find that if your concept works in the tightly constricted arena of outdoor, it will work well in any companion medium.

Time

The average board has somewhere between 1.5-3 seconds of readership time, discounting traffic jams. This tells you something else that's very important: the message has to be transmitted and assimilated quickly. That puts additional pressure on your design and makes the creative challenge even greater.

As for call-letter-only boards, if you are seeking to simply reassure your listeners, then they have a certain amount of validity. But if you're trying to introduce your format to a potential listener or tell something new to your established audience, you're in trouble. You've also violated the graphic premise Jack was so insistent about, unless you treat your calls in a unique and inviting graphic manner. Comprehension time is also shortened if you make the design and message work together.

Which Size Is Right For Me?

Billboards come in three basic sizes: 6 x 12 feet (the 8 sheet board), 12 x 25 feet (the 30 sheet poster), and 14 x 48 (the painted bulletin). The term sheets refers to the time when press size determined the number of individual pieces

Making The Buy

Outdoor is a standardized medium. It's bought just like TV, by GRPs. Because it has a universal benchmark, you can tie your showings to your total ad campaign. As a matter of fact, the Institute's research department will help you orchestrate your outdoor buy. Call them at (212) 986-5920, give them your desired audience goals, and they'll put together a plan.

Outdoor offers all of the market segmentation one finds in radio, so here's a chance for us to buy advertising in the way we sell it. You can get bonused with additional postings and mini-boards for merchandising, so work your local account exec for all he's worth. Make sure you're not bored by your board. Happy posting!

DATELINES

1986

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

April 19 9th Annual Great Lakes Radio Conference Presented by Specs Howard and Central Michigan University University Center Building, Mount Pleasant, MI

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

ONE YEAR AGO TODAY

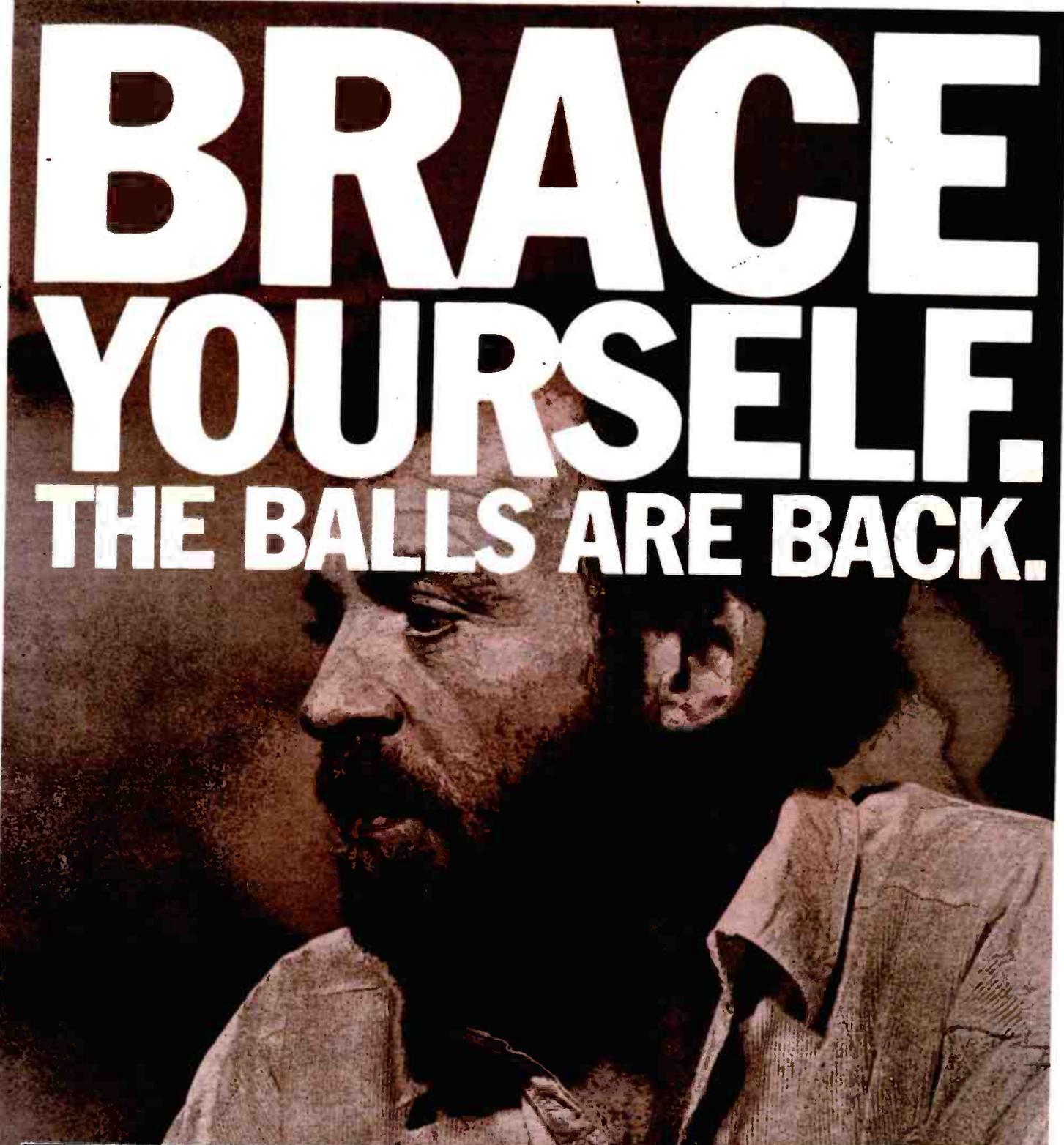
- Dick Krizman Exec. VP at R&R
• Don Jenner VP/Promotion at Arieta
• Tony Anderson VP/MS Promotion at Arieta
• Don Nelson GM of KMOG/Los Angeles
• Jay Albright PD at KMPG-AM & FM/Seattle
• Skip Schmidt GM of WJQY/Ft. Lauderdale
• Tony Maddox VP/Programming at KZBS/Oklahoma City
• #1 CHR: "Careless Whisper" — Wham! (Columbia) (2 wks)
• #1 AC: "Careless Whisper" — Wham! (Columbia) (4 wks)
• #1 BR: "Missing You" — Dana Ross (RCA)
• #1 Country: "A Lady Like You" — Glen Campbell (Atlantic America)
• #1 AOR Track: "Just Another Night" — Mick Jagger (Columbia) (2 wks)
• #1 LP: "Centerfield" — John Fogarty (WB) (5 wks)

FIVE YEARS AGO TODAY

- Rick Candee PD at KILT-FM/Houston
• Beau Weaver PD at KLT (AM)/Houston
• Ford Colley PD at WBBM-FM/Chicago
• Dick Edwards PD at KLMR/RL, Louis
• Dave Anthony PD at KZZP/Phoenix
• #1 CHR: "Woman" — John Lennon (Geffen) (2 wks)
• #1 AC: "9 To 5" — Dolly Parton (RCA) (2 wks)
• #1 BR: "Burn Rubber On Me" — Gap Band (Mercury/PG) (4 wks)
• #1 Country: "Southern Rain" — Mel Tillis (Elektra)
• #1 LP: "High Infidelity" — REO Speedwagon (Epic)

TEN YEARS AGO TODAY

- Scott Shannon VP & Director/Promotion & Media at Casablanca
• Buck Reingold Exec. VP/GM at Chelsea
• Bruce Greenberg VP/GM at WMOT Records
• #1 CHR: "50 Ways To Leave Your Lover" — Paul Simon (Col.) (4 wks)
• #1 AC: "Theme From S.W.A.T." — Phyllis Herbage (ABC)
• #1 BR: "Sweet Thing" — Rufus (ABC) (2 wks)
• #1 Country: "Good Hearted Woman" — W. Jennings & W. Nelson (RCA)
• #1 LP: "Desire" — Bob Dylan (Columbia) (4 wks)



# BRACE YOURSELF. THE BALLS ARE BACK.

**O**n February 12th Capitol Records proudly celebrates the re-birthday of Joe Cocker. With the release of his new single, "SHELTER ME," bristling with the same kind of gut-wrenching emotion that first earned him his legend years ago, Cocker returns to reclaim his rightful place as one of rock's most powerful voices.

If you were ever one of his fans, once you hear this single, you will be again. This is the renaissance of a rock legend.

**JOE COCKER / SHELTER ME**

**TUNED-UP AND READY TO ROLL.**

*Capitol*



REED BUNZEL

BE MY VALENTINE

Dr. Ruth: Aural Queen

Chances are that Burger King's Herb, who until recently had never tasted a whopper, is also the only American who has never heard of Dr. Ruth. She's everywhere. On radio, cable, in numerous magazines and tabloids, newspapers, syndicated television, and millions of bedrooms across the country. Her frank manner and entertaining openness have made her the maven of aural sex, and she may well be credited with replacing between-the-sheets sexual inhibition with innovation and understanding.

Dr. Ruth Westheimer's meteoric radio career began on WYNY/New York, where she introduced the Big Apple to the fun of onion rings and the joy of sex. She quickly won herself a spot on the NBC Radio Network in 1984 with her call-in program "Sexually Speaking" — and the rest is history. The following special Valentine's Day interview looks briefly at radio voyeurism and the vicarious thrill of being invited into the inner sanctum of America's boudoirs.

Mutual Satisfaction

R&R: First things first. Do you prefer to be called Dr. Westheimer or Dr. Ruth?

RW: You can call me anything you want. Dr. Westheimer is fine, Dr. Ruth is fine. Whatever is good for you.

R&R: But whatever is good for me should be good for you, too!

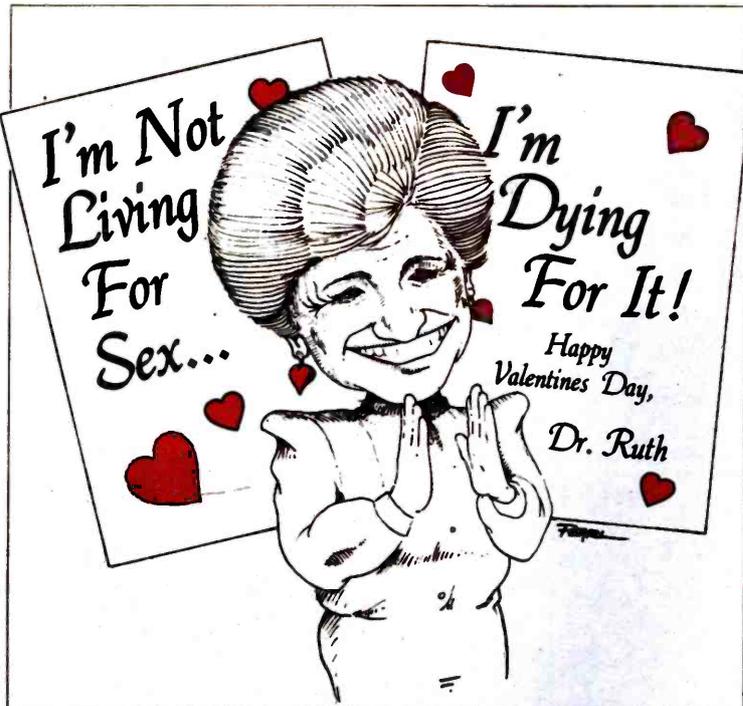
RW: (Laughs) I like that!

R&R: Okay, Dr. Ruth... how do you explain your show's success? Is it sex, you, or voyeurism?

RW: It's a combination of things. The radio program's success is not only because I'm very well trained and I speak explicitly, but also because I believe that's the way it has to be taught. It's because of the need in our society for such a program, and because we have scientifically validated data that has to be presented to the public in an interesting way. When it comes to sex we know what we're talking about, but we have to say it more explicitly than we have before.

R&R: Do you think most of your audience tunes in because they're sexually frustrated, or because they're looking for good entertainment?

RW: Some people have sexual questions and sexual problems, while some people listen only



because they find the topic interesting. There's nothing more interesting than what happens in another person's bedroom, and that's why this program is so successful. It doesn't matter to me how successful I am; what matters is that — out of this interest in being a voyeur — people are learning something.

Vicarious Voyeurism

R&R: Do you think most people in this country have sexual quirks that entice them to listen to other people's problems?

RW: I wouldn't call them quirks, because I prefer to look at sex on a positive side. Still, everybody can add something to their knowledge about sexual functioning, and talking about it or listening to it might spark their interest — and make the next sexual encounter with that person's partner more interesting.

R&R: Do you think radio therapy really helps someone deal with his or her sexual problems, or is it mostly just a form of entertainment?

RW: I don't do therapy on the air — this is very important to clarify. What I do with my show is educate,

and if I can educate in an entertaining way then I'm a good professor. In the Talkout it says, "A lesson learned with pleasure is a lesson that is being retained." I believe my show treats sex with pleasure.

R&R: Does radio afford an anonymity that cuts through inhibitions and lets a caller be more frank than if he was on television?

RW: The anonymity has a great part to play in the show. Some people say their names to me and where they come from, but I never ask.

R&R: Is there much of a difference between the people who call in and the people who come in?

RW: There's a great difference. People who come into my office have already made a decision to talk to me, and they're very open. When they call me on the radio they know they only get a few minutes, which is fine because they aren't really sure what they're looking for.

Sexual Solicitation

R&R: How tempted are you, in certain cases, to take a caller into private therapy?

RW: I never solicit, but very

often I do ask, "Do you talk to your priest, minister, or rabbi?" I tell these people they should see a therapist to work out their sexual problems. I frequently feel that I'm really the first step that makes a person decide to go into therapy — to go for further help.

R&R: Are people generally reluctant to admit they have a sexual problem?

RW: People need a little bit of a push. If I say "Look, you're not the only one who has a problem," it helps. People shouldn't be embarrassed about sex — they should just ask for help. In our society we have not been raised to be open about sex. We talk about everything else, but we don't talk about sexual matters.

R&R: Where do you think this openness should begin?

RW: It should start at home. It should start with parents, the churches and synagogues, the community centers, and the universities. Also important is the mass media. You radio people are significant others. That's why I believe you have a tremendous role to play, and that's why my show is important. It's the power of the radio press.

R&R: Are you at all concerned about the risk you take in offering advice to your callers?

RW: No. People are not stupid. People basically know very well what they need to do, and all I do is give them a little bit of reinforcement. It's not therapy, and in no way do I believe that someone is just blindly following something I've said.

Sexual Deviants

R&R: What about your detractors — the kind folks who don't believe sex should be on the radio?

RW: There definitely are people who would like to get me off the air, and I take them very seriously. There are people who say a program like mine should not be on the air, and I tell them to move their radio dial. I'm not a missionary. And I don't say that everybody should air — or listen to — the program. I say, "If this offends your sensitivities and sensibilities, don't listen to it. But let other people who want to listen to it."

R&R: Do you think the so-called sexual revolution did any more to change sexual attitudes than any other factor, such as your show?

RW: It was more a sexual evolution than a revolution. Things changed slowly, and one of those changes was being able to do a show like mine. I don't think I'm singlehandedly going to change the world, but I think I'm playing an important part.

R&R: Just what do you think your part is?

RW: Last month I was in Playboy, this month I'm in Ladies' Home Journal, and Redbook just asked me for an article. I find this very interesting — and significant. It's exciting that I can talk about things that ten years ago I wouldn't be allowed to.

R&R: One risk of any radio call-in "advice expert" is the phony phone call. Do you think you get many crank callers with made-up questions?

RW: I'm sure I get calls from people who ask questions just so they can be on the radio. But this doesn't matter to me. I answer every question seriously, because even if the question itself is phony, there's somebody else out there who might have such a question.

R&R: No Dr. Ruth interview would be complete without a question about contraceptives. So, once again, what's the importance of contraception?

RW: Good! Good! Whenever someone asks me about contraception, I'm very happy because the message is getting through. It really makes my day. The importance of contraception is simply that it shows responsibility.



# NETWORK FEATURE FILE

# NEWS & INFORMATION FEATURES

February 17-21

## MUSIC FEATURES

### The Weekend

February 22-23	
<b>American Christian Countdown</b> (SP)	<b>Portraits in Sound</b> (ESG)
Glenn Garrett	Eric Tinsed
<b>American Eagle</b> (DIR)	<b>Powercasts</b> (GSM)
John Anderson	Roger Daltry/Pat Benatar (2/23)
<b>Audiophile Audition</b> (AA)	<b>Profile '86</b> (NBCE)
Multiple instruments	Thompson Twins
<b>Christian Countdown America</b> (CCA)	<b>Rick Dees Weekly Top 40</b> (USP)
Jerry Williams	Rick Dees
<b>Countdown America With Dick Clark</b> (US)	<b>Rock of the World</b> (WO)
Steve Nicks	Mike & The Chicanos
<b>The Countdown</b> (WO)	<b>Rock Chronicles</b> (WO)
Millie Morgan/Starpoint	Ass/Aerosmith/Alan Parsons Project
<b>Dick Clark's Rock, Roll &amp; Remember</b> (USP)	<b>Rock of the World</b> (BRE)
Crosby, Stills, Nash and Young	Frankie Valli/Four Seasons
<b>Dr. Demotio</b> (WO)	<b>Rock Over London</b> (RI)
Grammy comedy award winners	Peter Frampton Pt. 2
<b>Entertainment Coast-To-Coast</b> (CBSR)	<b>Rock Superstars '86</b> (BRE)
Lee Marvin/Anne Murray	Christopher Cross/Jack Wagner
<b>Future Hits</b> (WO)	<b>Rock Week</b> (WO)
Dave Stratz/Rolling Stones	Simple Minds/Hooters
<b>Greatest Sounds</b> (USP)	<b>Scott Muni's Ticket To Ride</b> (DIR)
Four Lads	Scottie's Trivia
<b>Jazz Show With David Sanborn</b> (NBCE)	<b>Scott Shannon's Rockin' America Countdown</b> (WO)
Grammy nominee	Whitney Houston/Mike & The Mechanics/Heart
<b>King Biscuit Flower Hour</b> (DIR)	<b>Solid Gold Saturday Night</b> (US)
Mr. Mister	Frankie Valli/Four Seasons
<b>Live From The Apollo</b> (WO)	<b>Spin Radio Concert</b> (SP)
Evelyn "Champagne" King	Del Fuegos
<b>Musical!</b> (WO)	<b>Spin Radio Underground</b> (SP)
Broadway & Hollywood stars	Underground goes undercover/Fear
<b>Music Of The City</b> (SI)	<b>Superstar Portraits</b> (BRE)
Sex symbols	Berry Mantov
<b>On The Radio</b> (NSBA)	<b>Superstars Rock Concert</b> (WO)
Dave Stratz	Don Henley
<b>Pioneers in Music</b> (DIR)	<b>Street Beat</b> (BRE)
Supertramp	Temptations/Four Tops
<b>Playback</b> (SI)	<b>That's Love</b> (WO)
Feature year: 1973	Pat Austin/Walter Matthau/Jon Voight
	<b>Top 30 USA</b> (CBSR)
	Grammy Award Winners
	<b>Weekly Country Music Countdown</b> (USP)
	Juice Newton

### The Week Of

February 24-28	
<b>American Music Magazine With Rick Dees</b> (USP)	<b>American Music Magazine</b> (USP)
Whitney Houston (2/24)	Whitney Houston (2/24)
<b>Dave Stratz</b> (2/25)	<b>Dave Stratz</b> (2/25)
<b>Sharon Easton</b> (2/26)	<b>Sharon Easton</b> (2/26)
<b>Patti LaBelle</b> (2/27)	<b>Patti LaBelle</b> (2/27)
<b>Alan Parsons Project</b> (2/28)	<b>Alan Parsons Project</b> (2/28)
<b>Concert Hour</b> (WO)	<b>Concert Hour</b> (WO)
Whispers	Whispers
<b>Country Calendar</b> (CW)	<b>Country Calendar</b> (CW)
Duane Allen (2/24)	Duane Allen (2/24)
<b>Faron Young</b> (2/25)	<b>Faron Young</b> (2/25)
<b>Johnny Cash</b> (2/26)	<b>Johnny Cash</b> (2/26)
<b>Eddie Rabbit</b> (2/27)	<b>Eddie Rabbit</b> (2/27)
<b>Styla</b> (2/28)	<b>Styla</b> (2/28)
<b>Country Closeup</b> (NP)	<b>Country Closeup</b> (NP)
John Denver Pt. 2	John Denver Pt. 2
<b>Country Report With Ron Martin</b> (WRN)	<b>Country Report With Ron Martin</b> (WRN)
<b>Seaver Brown/Mel Tills</b> (2/24)	<b>Seaver Brown/Mel Tills</b> (2/24)
<b>John Anderson/Seaver Brown</b> (2/25)	<b>John Anderson/Seaver Brown</b> (2/25)
<b>Forester Sisters/Mel Tills</b> (2/26)	<b>Forester Sisters/Mel Tills</b> (2/26)
<b>Seaver Brown/John Anderson</b> (2/27)	<b>Seaver Brown/John Anderson</b> (2/27)
<b>Forester Sisters/Seaver Brown</b> (2/28)	<b>Forester Sisters/Seaver Brown</b> (2/28)
<b>Country Today</b> (MJJ)	<b>Country Today</b> (MJJ)
Gary Morris	Gary Morris
<b>Earth News</b> (WO)	<b>Earth News</b> (WO)
Bette Midler/Tracy Nelson & Paul Mazursky/ Kate Capshaw/John Hughes & Molly Ringwald	Bette Midler/Tracy Nelson & Paul Mazursky/ Kate Capshaw/John Hughes & Molly Ringwald
<b>Encores With William B. Williams</b> (WO)	<b>Encores With William B. Williams</b> (WO)
1950: Ames Brothers	1950: Ames Brothers
<b>In Concert</b> (WO)	<b>In Concert</b> (WO)
TR Tuesday/Marshall Cranshaw	TR Tuesday/Marshall Cranshaw
<b>Interview</b> (IN)	<b>Interview</b> (IN)
Alvin	Alvin
<b>Live From QMey's</b> (WO)	<b>Live From QMey's</b> (WO)
Johnny Lee	Johnny Lee
<b>Metatshop</b> (MJJ)	<b>Metatshop</b> (MJJ)
Twisted Sister	Twisted Sister
<b>Off The Record</b> (WO)	<b>Off The Record</b> (WO)
Pat Benatar/Starship/Mr. Mister	Pat Benatar/Starship/Mr. Mister
<b>Off The Record Special</b> (WO)	<b>Off The Record Special</b> (WO)
J.C. Meltoncamp	J.C. Meltoncamp
<b>Sassy Stars Of Rock &amp; Roll</b> (DIR)	<b>Sassy Stars Of Rock &amp; Roll</b> (DIR)
Duran Duran's Nick Rhodes	Duran Duran's Nick Rhodes
<b>Shootin' The Breeze</b> (WO)	<b>Shootin' The Breeze</b> (WO)
Cherelle/Smoky Robinson/Billy Ocean	Cherelle/Smoky Robinson/Billy Ocean
<b>Solid Gold Country</b> (USP)	<b>Solid Gold Country</b> (USP)
February Chart-toppers (2/24)	February Chart-toppers (2/24)
<b>Johnny Cash birthday salute</b> (2/25)	<b>Johnny Cash birthday salute</b> (2/25)
<b>Solid Gold country stars</b> (2/26)	<b>Solid Gold country stars</b> (2/26)
<b>Feature year 1966</b> (2/27)	<b>Feature year 1966</b> (2/27)
<b>Harmonica center stage</b> (2/28)	<b>Harmonica center stage</b> (2/28)
<b>Special Edition</b> (WO)	<b>Special Edition</b> (WO)
O'Jays Pt. 2	O'Jays Pt. 2
<b>Star Trek</b> (WO)	<b>Star Trek</b> (WO)
Tom Petty/REO/Smokey Star	Tom Petty/REO/Smokey Star
<b>Star Trek Profile</b> (WO)	<b>Star Trek Profile</b> (WO)
Rock Springfield	Rock Springfield

## COMEDY

<b>Comedy Show With Dick Cavett</b> (CW)	<b>Comedy Show With Dick Cavett</b> (CW)
"The Movies"	"The Movies"
<b>Daily Feed</b> (DCA)	<b>Daily Feed</b> (DCA)
Flu season update/what Geneva talks/budget jobs/old price office pools/food or what?	Flu season update/what Geneva talks/budget jobs/old price office pools/food or what?
<b>Laugh Machine</b> (PRN)	<b>Laugh Machine</b> (PRN)
Rich Little/George Carlin/Eric Philips/Saturday Night Live/Noody Allen	Rich Little/George Carlin/Eric Philips/Saturday Night Live/Noody Allen
<b>National Lampoon's True Facts</b> (SLP)	<b>National Lampoon's True Facts</b> (SLP)
Buzzed burglar/flew me down/ride say the damdest things/throw back the little ones/forlorn tongue	Buzzed burglar/flew me down/ride say the damdest things/throw back the little ones/forlorn tongue
<b>Party Drop-ins</b> (ASR)	<b>Party Drop-ins</b> (ASR)
Great party/Johnson party of one/door-to-door missionary/young psychics in love/mex glue	Great party/Johnson party of one/door-to-door missionary/young psychics in love/mex glue
<b>Radio Hotline</b> (ASR)	<b>Radio Hotline</b> (ASR)
I love your segues/how to win at blackjack/personal secret/1 an woman/my girlfriend is going to call	I love your segues/how to win at blackjack/personal secret/1 an woman/my girlfriend is going to call
<b>Stevens &amp; Ordnic's Comedy Drop-ins</b> (ASR)	<b>Stevens &amp; Ordnic's Comedy Drop-ins</b> (ASR)
Wrens have sex/your husband's an alien/self-improvement course/etiquette with hoggy like you	Wrens have sex/your husband's an alien/self-improvement course/etiquette with hoggy like you
<b>Unked Spots Of America</b> (ASR)	<b>Unked Spots Of America</b> (ASR)
Likewarm/scamco tactic waste/scamco scap wessal/see vermin/panic hotline	Likewarm/scamco tactic waste/scamco scap wessal/see vermin/panic hotline

## GENERAL INFORMATION

<b>Ed Busch Talk Show</b> (AP)	<b>Ed Busch Talk Show</b> (AP)
Dr. Robert Hass/General Bruce Palmer/Joseph Lombardo(2/18)	Dr. Robert Hass/General Bruce Palmer/Joseph Lombardo(2/18)
<b>Computer Program</b> (PRN)	<b>Computer Program</b> (PRN)
Lighting for home computer/protecting data/micro security/falling a good fight/memo and computers	Lighting for home computer/protecting data/micro security/falling a good fight/memo and computers
<b>News Bloop</b> (PRN)	<b>News Bloop</b> (PRN)
Archie's bad investments/healthiness of beer/yoops/coyotes on farms	Archie's bad investments/healthiness of beer/yoops/coyotes on farms
<b>NBC Extra</b> (NBC)	<b>NBC Extra</b> (NBC)
Tax Tips	Tax Tips
<b>Sound Advice</b> (PRN)	<b>Sound Advice</b> (PRN)
Reverend/echo/phasing and ringing/mult-track studio recording of EO	Reverend/echo/phasing and ringing/mult-track studio recording of EO
<b>Sporting News Report</b> (CW)	<b>Sporting News Report</b> (CW)
Wills McCowry/Buddy Ryan/Len Dawson	Wills McCowry/Buddy Ryan/Len Dawson
<b>Sports Flashback</b> (CW)	<b>Sports Flashback</b> (CW)
1958 Cola/Sammy Baugh/1940 Bears/Redskins blowout	1958 Cola/Sammy Baugh/1940 Bears/Redskins blowout
<b>Waldenbooks Review</b> (WO)	<b>Waldenbooks Review</b> (WO)
E.L. Doctorow/Jerry Kramer/"Mating It In America"	E.L. Doctorow/Jerry Kramer/"Mating It In America"



**M-M GOOD** — Atlantic recording artist Marilyn Martin proves there is life after Phil Collins. After separating their lives she released her own solo album and began the rounds on the interview circuit, including a stop at United Stations. Following an interview, Martin (l) nugs with US Exec. VP Ed Salamon.

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KEN BARNES

# ON THE RECORDS

## Grammy Handicap Rolls Onward

Some are in it for the glory. Some want that free R&R subscription. Others simply want to prove to their peers that they have the sharpest psychic insights into the minds and hearts of the men and women who will vote for this year's Grammy winners, to be revealed February 25. That date's also the deadline for the On The Records Third Annual Handicap The Grammys Contest.

Whatever the motivation, the entries are pouring in. Poring over the entrants, I find people from all sectors of the industry: consultants, researchers, promotion execs, GMs, PDs, MDs, air personalities, publication editors, writers, network executives, even private citizens.

This diverse group is united by one firm resolve: they all think they can predict the preferences of the Grammy voters. That's a key point in this contest. As Monarch Entertainment Bureau's Bert Holman wrote on his entry, "This is who I think will win, not who I would vote for." If you start voting your favorites, history has shown that you'll be hung out to dry for beef jerky.

Grammy voters don't vote like you or me. Being a NARAS voting member, owing to the youthful indiscretion of writing a few liner notes essays, I see my own nominations get blown out of the semifinals every year. So I vote for my favorites out of who's left in the finals, and watch them lose as well. But that's democracy, and you can't always get what you want, as the Rolling Stones said (and I don't remember them winning any Grammys either).

### Crystal Ball Persuasion

Some of you entrants are apparently not too thrilled about the Grammy voting results, either, although I think NAB RadioActive Editor Jim Dawson's comments may be just a touch on the extreme side: "Enclosed are my guesses as to how the blinkered, provincial, and hopelessly out-of-touch NARAS members who habitually elect the undeserving and the absurd into the strange fraternity of Grammy winners will vote this year."

But regardless of their quirks, the Grammys are still perceived as the most prestigious awards the music industry has to offer. And the fun of this contest lies in trying to psych out the inclinations of the voters — they're music biz professionals, you're music biz professionals, and you should theoretically be able to guess who they're going to vote for. Maybe this year, even with ten categories instead of eight, someone will collect the first 100% score in this contest's short history.

One more brief note — one contestant had the clever idea of submitting six entries, each one varying slightly, to cover as many bases as possible. I didn't forbid multiple entries in my rules summary a couple weeks back, but it's definitely contrary to the spirit of the contest. One entry only, please (I picked one at random from this gentleman's half-dozen and discarded the rest). Otherwise, keep 'em coming — this could be the biggest response year yet.

### Three In A Row For Arista

Arista has just achieved a chart feat matched by only two labels since R&R came into existence. You may have noticed the last three consecutive CHR No. 1s have been Arista's: Dionne & Friends, Billy Ocean, and Whitney Houston.

The hat trick was previously accomplished by Warner Bros. in 1976-77, with Rod Stewart's "Tonight's The Night," Leo Sayer's "You Make Me Feel Like Dancing" (the last #1 of 1976, which survived the two-week holiday lull to register at the top for the first week of 1977), and Manfred Mann's Earth Band's "Blinded By The Light." A little more than a year later, RSO rolled out the Bee Gees with "Stayin' Alive," the Bee Gees with "Night Fever," and the Bee Gees writing, producing, and singing on Yvonne Elliman's "If I Can't Have You." After Wings intervened for Capitol, RSO came up with the next chart-topper, "Shadow Dancing" by Andy Gibb (written and produced by the Bee Gees), giving it a still-unmatched four out of five at the top.



The Searchers acupuncture the charts

## Hooters: Grand Beginnings

The Hooters were Philadelphia's overnight success story of 1985. But as usual, it was a long overnight.

The core of the band is singers Eric Bazilian and Rob Hyman, who played together in a number of Philly bands of dubious stature, including the pleasantly-titled Evil Seed and Wax, which also included their current producer, Rick Chertoff.

In 1977 they formed Baby Grand, which made two Chertoff-produced LPs and was mostly memorable for a cover of the Left Banke's "Walk Away Renee." That cut didn't make it as a single, and the two albums sank rather tracelessly as well.

The next time they surfaced was on a limited, local basis — Bazilian and Hyman's new group, the Hooters, formed in 1980, broke up, reformed, and released a self-produced, independent-label LP in Philadelphia in 1983, which generated considerable airplay and sales without breaking out of their hometown (I secured one thanks to Philly fanatic Steve Feinstein, who smuggled a couple of copies across the state line when he left WYSP to join us).

Included on that LP, titled "Amore," are early versions of three tracks also on their Columbia album: "Hanging On A Heartbeat,"



Hooping it up in the studio are Baby Granders Eric Bazilian (left) and Rob Hyman (right), banking producer and former bandmate Rick Chertoff.

"All You Zombies," and "Blood From A Stone" (also covered by the Red Rockers).

Meanwhile (actually before the indie LP was recorded), Chertoff was producing a new artist for Portrait, and asked Hyman and Bazilian to play on the sessions. They did that, and Hyman also collaborated on a song with the vocalist: "Time After Time" by Cyndi Lauper (the

Hooters also perform that soon-to-be-a-standard in their live shows).

With all this action, it was not so unusual that the band would sign to Columbia, where Chertoff had become a staff producer. There followed a near-hit with "All You Zombies" and CHR chart items with "And We Danced" and "Day By Day." And a local success story became a national hit.

### Those Needles And Pinza

The third duet involving Tom Petty and Stevie Nicks (following "Stop Dragging My Heart Around" and "Insider") is one of rock's enduring nuggets. "Needles And Pins" was written by the unlikely-seeming team of Jack Nicasche and Sonny Bone. Nitzsche was Phil Spector's arranger, later worked with Neil Young, and became a notable film score composer ("Performance," "One Flew Over The Cuckoo's Nest"), while you all know where Sonny wound up (most recently, owning a restaurant in Hollywood and costarring in the movie "Troll," but there was a long musical/TV career in between).

Originally recorded by Jackie DeShannon in early 1963, the song was an L.A. smash but only a minor national noisemaker (#58 Cash Box, #84 Billboard — those chart disparities fascinate me, but that's another story). The chords in its intro, however, virtually invented the subsequent Byrds/folk-rock sound of '65, especially when the Searchers put the song into overdrive in early '64.

This was the hit version, although if Petty & Nicks make Top 10 they will surpass the Searchers. As you can see on the reproduced single sleeve, the Searchers were being rather hysterically touted as the new Beatles (they were actually almost good enough to qualify, but that's another story, too), but "Needles" and a succession of fine follow-ups (including another DeShannon number, "When You

Walk In The Room") didn't quite do the trick, although they're still together and still quite good.

"Needles And Pins" became a rock standard of sorts, and was covered on LPs by Del Shannon, Bobby Vee, Gary Lewis & The Playboys, and Cher (more royalties for Sonny), as well as, more obscurely, dragster-rock studio group the Eliminators and the Northwest's Little John & The Menials.

In the '70s it was recorded by Germany's Love & Tears, British actress Charlotte Cornwall, the Ramones, and Smoke, who generated a little radio action in the U.S. in 1977. More recently Crack The Sky revived it, and now, running a cool 2:23, it's hitbound with Tom & Stevie.

### Country Crossover Sighted?

It looks as though the country-crossover-into-CHR drought (no Top 15 hits in two years) could come to an end, if Dan Seals can keep bopping up the CHR listings. Seals, although he's been singing country for the past few years, is no stranger to pop hitdom, both as the England Dan half of E.D. & John Ford Coley and as part of Southwest FOB of 1968 "Smell Of Incense" semifame. (This must be the third time I've mentioned SWFOB here, for no apparent reason.)

Speaking of pop and country, it was gratifying to see former '60s popstar Billy Joe Royal stage a

comeback in country with the Top 20 "Burned Like A Rocket." After four or five years of regional success in the South, Royal had a national Top Tenner in 1965 with "Down In The Boondocks." His follow-up, "I Knew You When," later became a hit for Linda Ronstadt, and Royal had two other singles he cut first go on to become huge hits



Billy Joe Royal: Out from the boondocks

for others: "Hush" (Deep Purple) and "Yo-Yo" (the Osmonds). He had one more pop hit, 1969's "Cherry Hill Park," but spent the '70s searching for another. So his country breakthrough (with a song that sounds more like early '60s pop/doowop), more than 20 years after his first hit, is quite an achievement.

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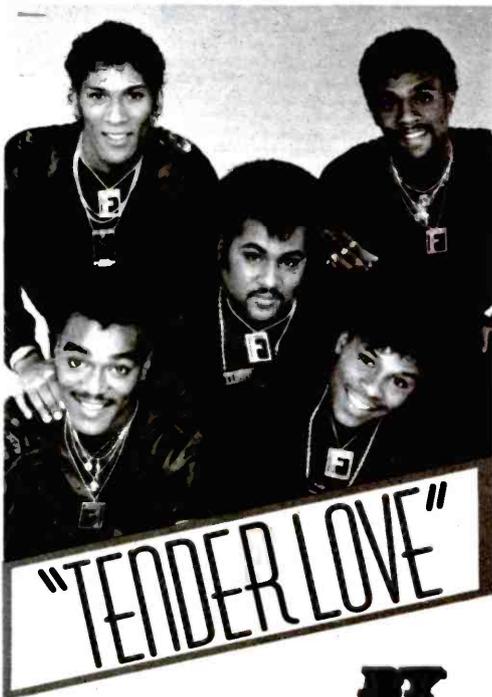
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Z93	KTUX	WZON	KKXL-FM
KAFM	KIHK	103CIR	KKLS-FM
WQUE-FM	KEYN-FM	95XXX	KDVV
WRSR	KBOS	WKHI	KZOZ
WHYT	KMGX	WJAD	KMEL 2-1
KWSS	KFIV	WCGQ	Y106 2-1

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40/R&R FRIDAY, FEBRUARY 14, 1986

## DATEBOOK

SEAN ROSS

### Madame Butterfly & Kung-Fu Dancing

#### MONDAY, FEBRUARY 17

1904/So right then Malcolm McLaren knew there was something he liked about it: Puccini's "Madame Butterfly" premiered on this date and was booted offstage.

1972/A year before anybody gets to hear it on record, Pink Floyd premieres "Dark Side Of The Moon" in concert at London's Rainbow Theatre.

1978/"And the gentleman from Ponce further requests that all powers turn over no faster than three hours and 20 minutes" department: R&R reports that Puerto Rico's state legislature is considering making it compulsory for all radio stations to back-announce by artist, title, and composer.

Birthdays: Gene Pitney 1941, Bobby Lewis 1935.

#### TUESDAY, FEBRUARY 18

1977/In an R&R story on tempo enhancement of records, (which is becoming rare at the time), Millie Chapman admits that he sped up Basil Gostere's "Can The Can" in the mixing process; the song is now so fast and high that Suzi can't sing it in concert anymore because it's not in her range.

1981/Mick Fleetwood plays Ghana, which leads to his African-style "The Visitor" LP.

1985/Chuck Berry plays L.A.'s Hard Rock Cafe in a benefit for Ethiopian relief.

Birthdays: Julie Newton 1952, John Travolta 1954, Yoko Ono 1933.

#### WEDNESDAY, FEBRUARY 19

1972/From the creator of "Spies Like Us": Paul McCartney & Wings release "Give Ireland Back To The Irish," which the BBC promptly bans because of rules against celebrities commenting on public events.

1980/ACDC's Ben Scott dies of alcohol poisoning.

1980/John Denver's "Autograph" tour plays Oral Roberts University in Tulsa.

1982/Yet another George Clinton spinoff, "Work That Sucker To Death" by Xaviera, enters the B/U charts.

Birthdays: Stanley Robinson 1940, Lou Christie 1943, Dave Wakeling (General Public) 1958.

#### THURSDAY, FEBRUARY 20

1978/This was pretty fast for a band that'd had only one hit at the time: the members of Kiss place their footprints in cement outside Mann's Chinese Theatre in Hollywood.

1978/Classy promotional idea #1: WYNE/Appleton, WI gives away edible underwear in its "take a bite of our shorts" contest.

1981/R&R reports that Steve Dahl, recently turfed out of mornings at WLUP, will do PM drive at WLS-FM/Chicago. PD John Gahron tells R&R, "Afternoon drive has different requirements and Steve is aware of them; one of them is to play more music."

1982/Pat Benatar and Neil Gerald are married.

Birthdays: J Geils 1946, Buffy Sainte-Marie 1941, Nancy Wilson (the jazz artist) 1937, Walter Becker (Steely Dan) 1950.

#### FRIDAY, FEBRUARY 21

1975/Clive Davis becomes the first non-performing host of the "Midnight Special."

1975/Classy promotional idea #2: KBEQ/Kansas City begins its "TI Leave A Note In The John" contest with notes in public bathrooms all over the city that are good for Olivia Newton-John LPs when redeemed at the station.

1975/NBC Nightly News runs a piece on kung-fu dancing, including a profile of Carl Douglas.

Birthdays: Nina Simone 1935, David Geffen 1943, Jerry Harrison (Talking Heads) 1949.



Lou Christie, Julie Newton, Nina Simone, Howard Jones

#### SATURDAY, FEBRUARY 22

1969/T Rex kicks off a British tour in Manchester with David Bowie performing a mime act about Tibetan Buddhist monks.

1974/Charlie Rich's "There Won't Be Anymore" goes #1 Country on RCA, 11 years after being released as an LP cut on his former label Groves.

1976/Florence Ballard dies of a heart attack at age 32.

1978/The Police star in a British Wrigley's commercial.

1980/Waylon Jennings's "An' Livin' Long Like This" goes #1 Country; Ray Stevens's "Striners Convention" debuts.

#### SUNDAY, FEBRUARY 23

1957/Porter Waggoner joins the Grand Ole Opry.

1970/The first Canadian Juno Awards ceremony is held.

1970/The Doors' "Morrison Hotel" LP goes gold.

1978/The Eagles win the best LP Grammy for "Hotel California" but decide to snub the ceremony.

1979/Once upon a time in the Western world: Dire Straits begins its first tour of America. Their impressions of the country become a running theme in their second LP six months later.

Birthdays: Johnny Winter 1944, Howard Jones 1955, Steve Priest (Sweet) 1950

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# PHYLLIS NELSON



## “I Like You”

### CHR SIGNIFICANT ACTION

K104 deb 26  
 WHTT on  
 WKXS-FM deb 32  
 WKSE 37-31  
 WNYS 33-28  
 CKOI on  
 WPLJ 12  
 Z100 7-7  
 WCAU-FM deb 37  
 93FM deb 28  
 KRBE deb 29  
 195 19-17  
 KC101 on  
 WSPK 22-12  
 RI-104 add  
 KJ103 on

**#1 On Billboard's Dance  
 Chart Five Weeks  
 In A Row!!**

**CARRERE**

DISTRIBUTED BY CBS RECORDS



BRAD MESSER

## CALENDAR

### Not On The Air . . . In It

An afternoon away from the station. I am piloting an ultralight aircraft, airspeed indicator on 55, the cool wind rushing past my helmet, flying across the remote desert between five and ten feet off the deck, banking and turning to follow an old trail, so close to the ground, zooming along at highway speed with the airplane's wheels barely above the old dirt road.

The Fun & Games cells of my brain spontaneously transmit the joyful thought that this is exhilaratingly similar to flat-out trail-riding on a motorcycle, followed immediately by an unbidden message from my Self-Preservation brain cells, replaying the old biker wisdom that says, "There are two kinds of riders: those who have fallen down, and those who will!"

And as the ground rushes past,

the Newsmen cells begin composing the lead line of a minor news item, visualizing it running on Page 46 of the local newspaper, beginning with the words, "A local broadcaster plowed through more than a hundred cactus plants as he died in the crash of a . . ."

Self Prez and prudence prevail. My left hand advances the throttle, right hand eases back on the stick, and the ground drops away

as the altimeter starts showing increasingly respectable numbers.

At 3000 feet I throttle back and level out. Relaxed, happy, just cruising along in the barely-airplane that appears to be little more than a lawn chair with wings, powered by a 50-horsepower snowmobile engine.

Yes, an afternoon away from the station, playing near the clouds, concentrating on maneuvering to chase a magnificent soaring hawk . . . thinking not about rewrites nor budgets nor competition nor ratings ratings ratings. Aircraft or none, a man can get pretty high, regaining needed mental and emotional altitude, by occasionally just getting away.

#### Confederate Secret Weapon

**MONDAY, FEBRUARY 17** — The only submarine ever used in the Civil War carried out its first-and-last mission 122 years ago this evening near Charleston, South Carolina (1864). The "H. L. Hunley" snuck up on the Yankee ship "Housatonic" and sank it with explosives. Unfortunately the submersible boat also sank itself. In 1961 Detroit began offering rebates to revive auto sales. Johnny Hart's comic strip "B.C." premiered in 1958. Newsweek magazine was first published (as News-Week) in 1933. King Tut's burial chamber was opened in 1923. Birthdays: Studies rock singer Gene Pitney 45. Football vet Jim Brown 50. Actor Hal Holbrook 61. Former sportscaster Red Barber 78. Montgomery Ward born 1844.

#### Newest Planet Discovery

**TUESDAY, FEBRUARY 18** — The last time a new planet was discovered in our solar system was 56 years ago tonight, when Pluto was spotted by astronomer Clyde Tombaugh at Lowell Observatory, Flagstaff, Arizona (1930).

Jesse James's older brother Frank died quietly on a farm in Missouri in 1915. Mark Twain's book "The Adventures of Huckleberry Finn" was published 101 years ago in 1885. Jefferson Davis was sworn in as President of the Confederate States of America in 1861.

Birthdays: John Travolta 32. Yoko Ono and Kim Novak 53. Actor George Kennedy 61. Author Helen Gurley Brown 64. Actor Jack Palance 66.

#### Japanese-Americans "Detained"

**WEDNESDAY, FEBRUARY 19** — In 1942, a few weeks after the U.S. entered World War II, President Franklin Roosevelt ordered that Americans of Japanese ancestry be removed from their West Coast homes and "detained" in makeshift camps. Without hearings or court orders, about 120,000 people were forced into prison camps. In 1985 the Supreme Court ruled that federal minimum wage and overtime laws also apply to state and local governments.

The WWII battle of Iwo Jima began in 1945. Thomas Edison patented the phonograph in 1878.

Birthdays: Singer William "Smoochy" Robinson 48. Actor Lee Marvin 62. Mama Cass Elliott would have been 43.

#### First American in Orbit

**THURSDAY, FEBRUARY 20** — John Glenn became the first American in orbit 24 years ago (1962). The Project Mercury capsule "Friendship 7" made three revolutions of Earth. Start to finish, the mission lasted 4 hours 55 minutes.

In 1972, President Richard Nixon arrived in Peking to end 23 years of hostility between America and China. Congress outlawed duels in the District of Columbia in 1839. George Washington signed the Postal Act to create the post office system in 1792.

Birthdays: Patty Hearst 32. Jennifer O'Neill 37. J. Gatto 40. Sandy Duncan 40. Sidney Poitier 59. Director Robert Altman 61. Designer Gloria Vanderbilt 62.

#### First Phone Book

**FRIDAY, FEBRUARY 21** — The first phone book was published 108 years ago by the New Haven (Connecticut) Telephone Company. The directory contained names only, no numbers. Back in 1878 there were only 50 telephones in New Haven and the operators knew everybody.

Deejay Murray the K died in 1981. Black Muslim leader Malcolm X was murdered in 1965.

The first cargo of American wheat shipped to the Soviet Union arrived in 1964. The New Yorker was first published in 1925.

The Washington Monument (began 1848) was dedicated in 1885, but wasn't opened to the public until four years later.

Birthdays: Designer Hubert Givenchy 59. Humorist Erma Bombeck 59. Guitarist Andres Segovia 93.



ADAM WHITE

# RECORDS

## PRESIDENT'S PERSPECTIVE

# Craig On Chrysalis, Music Marketing

On this page last week, CBS Records Division President Al Teller spoke candidly about a couple of key industry topics. This week's view-from-the-top belongs to Chrysalis President/COO Jack Craig. He oversees the North American record and music publishing operations of this British-owned company, and has held this responsibility since mid-1983.

Jack worked at CBS for many years in various posts, including Sr. VP/GM of Marketing for the Records Division and Sr. VP/GM for Columbia Records. He joined RCA in 1961, serving first as Managing Director of its UK operation, then as Division VP/USA and Canada. He took over the Chrysalis top slot in 1983.

**R&R:** With your extensive experience in sales and marketing, do you agree with those critics who say the record industry lacks innovation in this area?

**JC:** People have been saying that for two or three decades, possibly more, but I've never been sure what they mean. For me, it's compared to what? Because of the nature of our product — music — and the nature of responses that can come immediately for a particular song or artist presentation, the time others take to, say, test a new breakfast cereal regionally or spend \$250,000 on a commercial in Dallas to find out if the product reaches the right audience simply isn't available to us.

We probably market more different products than any other industry in the US. We bring more separate, creative, individual packages to the marketplace than any other business in the world. We don't have the luxury of testing in individual cities, trading centers, or regions before we make additional advertising and promotion commitments to the product.

### Highly Competitive

Consider also that the intensity of our marketing is not restricted to the electronic media. It's a broad base of personal appearances, as well as print campaigns, national advertising, and other elements. We're a highly competitive business, competing among ourselves as well as with other industries for the consumer audience.

I've also found that advertising agencies which are exceedingly effective in marketing cereals, auto tires, and banks have never been very successful in marketing an individual recording talent. It's the in-house creativity of record companies that sets the campaigns to reach the consumer, not Madison Avenue.

**R&R:** Our "products" also require special handling, don't they?

**JC:** Right. Properly coordinated within a record label, an overall marketing plan, especially in the area of artist image, requires in-



Jack Craig

volvement from the A&R, promotion, merchandising, and press people. Properly managed, the feeling for and understanding of the artist can be assembled into a very assertive marketing campaign. So as opposed to General Motors, where the marketer for station wagons is an expert (unto himself), the contribution of everyone in a record company involved with the artist and the music is what we do best.

The various segments we deal with — promotion, merchandising, the image-making — are specific areas which can't just be amalgamated under one term, "marketing." Each of these components is very delicate when applied to how the consumer — and radio — will view the artist.

### Presenting To Radio

**R&R:** That said, there must be areas for improvement?

**JC:** I feel we as an industry should enhance the presentation to radio of the total package that is the artist, and not only look for their appraisal of the song or the record.

This is something that we've been attempting at Chrysalis, but it requires a broader approach from an industry standpoint. Most important, programmers must be open to the concept themselves; many of them are. We found that early in the explosion of Huey Lewis, he played such a dynamic role in talking with radio and making himself available that his personality was an additional source of propulsion for the whole campaign.

Billy Idol's image in the development of his career was a characteristic that radio was able to promote; it wasn't just the music. And certainly Pat Benatar's rock 'n' roll image and great album consistency allowed radio to build her

as a programmable artist. Today, as she's going out on tour for the first time in three years, we sense radio is programming not only her current music, but also going back to the hits because they know she's an artist who gives them the right demographics.

### Infrequent Buyer

**R&R:** Since Huey Lewis's "Sports" album sold over six million copies in the US, it obviously reached beyond the active music fan to the infrequent buyer. How do you reach the latter group again next time out?

**JC:** The lifestyle of the infrequent record buyer is governed to a degree by economics, as well as by available leisure time and awareness. We know that today's consumer must be convinced that an album is composed of several great songs. When word-of-mouth develops that an album has those, the buying decision is motivated.

We've tested all types of media investment to force the consumer to action. In most cases, we've found that the slower building process and repetitive radio/cable video programming must take hold before that infrequent buyer is so motivated.

Certainly Huey's next album has a base audience that can expand to ten million. It'll be a lot of fun getting to the first six million, then I think we can reach the balance through continued advertising, particularly at the retailer level.

**R&R:** Retail accounts complain that some labels are not interested in advertising hits after a certain point, that there's no need for the additional expenditures.

**JC:** That was not my experience working through the years at CBS, nor is it our policy at Chrysalis, distributed by CBS. I've always believed in advertising all the way through. I know of companies whose philosophy was disengaging advertising because the album has made its investment. But the American consumer has so much

coming at him that if you disengage, you're just going to slow an album's momentum, reduce its life. It's very silly to try to fatten the bottom line that way.

### Artist Marketing

**R&R:** How effectively do record companies market to the older demo?

**JC:** The Barbra Streisand album is a marvelous example of reaching a different audience level, certainly in terms of age and income. That's an extraordinary piece of artist marketing. So was the approach with the last two Linda Ronstadt albums.

I think the high quality of Compact Disc sound is going to help us retain consumers as they age, as they move into the infrequent buyer category. Of course, it'll depend on the selection of music, the lyrics, and the composition — that's what motivates them to the buying decision. But the quality of sound in CD certainly gives us more opportunities to go after them.

**R&R:** How do you A&R that strategy?

**JC:** As the consumers move away from those peak buying years, they still carry a loyalty to the artists they enjoyed previously. If those artists are properly recorded and if there's creativity in the music, the consumer will continue to purchase.

But this is the market that's becoming more segmented, so that only occasionally with a unique artist or unique material will those segments come together. The economics of the music business today probably don't allow that strategy to become a priority. So, yes, it is quite an A&R challenge.

**R&R:** You've just returned from extensive A&R and marketing meetings in London. How is Chrysalis positioned for the future?

**JC:** We've been identifying that in a planning process that's been going on for the past year or more. We've gone through a tremendous

transition (with the sale of Terry Ellis's Chrysalis interests to Chris Wright, now Chairman). We've been fortunate in breaking several artists during that period, and are now setting up the artists who'll give us the gross sales in '86 and for the next three years.

### Talent Investment

Chris Wright has identified specific goals for Chrysalis on a worldwide basis, and we've formed business plans accordingly. We've marked funds for increased talent investment while still maintaining a limited roster in the US and UK.

Pat Benatar's album was released late last year and will carry us through this year, as will Billy Idol's album in April and Huey Lewis's album in late June. We've set up Go West, the Divinyls are in the development process, and the Holly Knight/Mike Chapman project, Devise, will be released in early April.

So we feel we're totally positioned for 1986, and have under development eight acts in the US at various stages of writing, preproduction, or recording for release later this year and into 1987. The UK company is expanding its roster as well, and we'll release many of those albums this year and early next. We're also aggressively expanding in music publishing.

**R&R:** Do these new acts depart from the music for which Chrysalis is known? Do you have any interest in black music, for example, or New Age?

**JC:** The essence of the company has been rock and roll, and that's where our focus will continue to be. We're not going to be active in black music, although we've worked a number of dance records that have crossed to Black radio.

We have some interest in the world of New Age music. Specifically, we have an Icehouse album coming in early April, which will get simultaneous compact disc release. By targeting the CD to the New Age audience, we hope to develop a fan base that may not have existed before.

**R&R:** You're three years into distribution by CBS. How's that relationship going?

**JC:** Excellent. Since we have a limited number of releases and because it's our policy to stay with a particular song or album, their branch personnel know we're going to remain highly aggressive over the longterm in the development of any given release. CBS's branch sales and merchandising team has been the standard of the industry for many years. We've renewed the deal since the original contract negotiations, as our music works well with their branch organization.

## The Chrysalis Roster

How many acts are signed to Chrysalis? Jack Craig says it's in the general range of 20 in the US. "Our philosophy is an extremely high betting average from a realistic roster," he comments. In the UK, there are around "approximately 21-22" album artists signed, "plus several singles deals appropriate for that market."

Adds the Chrysalis chief executive, "The company is structured here to deal with a high growth in volume from the acts we've signed and are signing, without considerably increasing the overhead. That's part of the three year-plan."

And if there's a dry spell? "What we're obviously trying to plan is a flow of music and releases from both the UK and US companies so we don't have any type of long-term interruption in important gross sales."



JOEL DENVER

## AN OPEN 'DISKUSSION'

# Computerized Music Systems: Love/Hate Relationship

With each new electronic innovation it becomes hard to imagine what life could possibly be like, or was like, without it. Well, somehow we managed to struggle through. Computers, however, are one of the modern marvels which have changed how people do their business and conduct their lives.

While a computer can scare the daylight out of a novice, once you can get the hang of one it isn't the electronic monster it first seems to be. As our grasp of computer knowledge has grown, entire systems and highly specialized software have been designed to help with many tasks relating to radio, including traffic, billing, and music rotation systems.

After talking with several programmers about using computerized music systems, there seems to exist a real love/hate relationship with them. (How appropriate for Valentine's Day!) While some systems are limited by the software, all can be limited by the user. Problems in balancing the right combination of applications and programming skills seem to be the biggest reasons for any negatives.

### Maintain Control

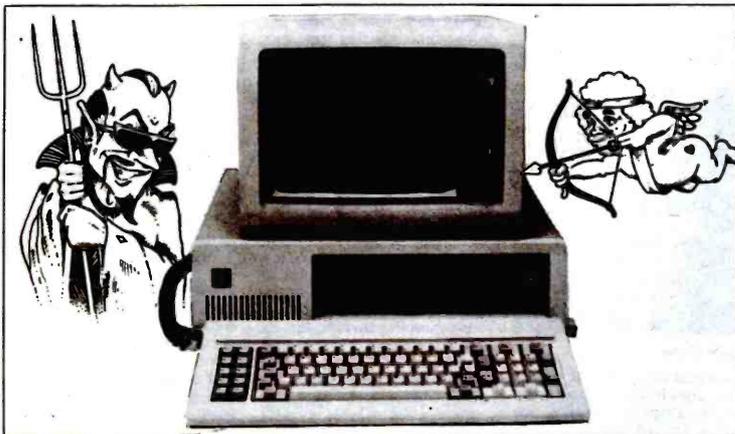
**KMEL** San Francisco MD Keith Naftaly joined the station when it went CHR in August 1984 after serving as Music Coordinator at KPBC for four years. He's done music programming both manually and with a computer.

When Keith arrived at KMEL under then-PD Nick Bassa, it took him three to four hours a day to slot in all the music. Can you imagine the terror he must have felt as the weekend approached, knowing music had to be laid out for Friday, Saturday, and Sunday? And don't forget those killer Monday holidays.

While Keith finds the computer a help to his workday, he notes one specific shortcoming. "You must maintain total control over it. No computer system is perfect. Like anything else new, it takes time to learn it and a bit of experimentation. I've somehow never been able to attain the perfection in flow and balance which results when I program by hand."

### Breaking The Rules

"(PD) Steve Rivers brought the computer in, and I admit it's taken me a bit of time to get the hang of it... maybe more than I originally thought," noted Keith. "But it does



leave me free to do other things with music, such as listening to new product and evaluating research."

On the exact opposite side of the fence we find KIS-AM & FM/Los Angeles MD Gene Sandbloom.

Having been involved with the music there for the past three years, he and his staff have taken several whacks at putting their music on computer. Each time they've given up and gone back to doing it by hand.

"The problem, as far as I see it, is the computer doesn't stick to the rules as well as I do when I program the music by hand. You tell the computer which rules have highest priority, but I find each record or set has to be dealt with on

a case-by-case basis. So it's difficult to lay down blanket rules. If I set a rule not to play two Urban songs back-to-back, the computer wouldn't program a James Brown and Lasse Wellby record together. But that's an allowable music mix which could only be achieved manually."

### Saves Time

Both Gene and Keith agree the computer is a timesaver. It can take Gene up to three hours a day to program the station by hand. "We are so picky about the music flow of KIS," he said. "Programming, like music, is an art. When we were programming with the computer we actually had to relax some of the rules to get it to work. Then, when I reconcile the work log, it seems to affect the rest of the day if we change more than 10% of the content in any one hour."

"Then we have to go back in and readjust it by hand, which is almost as time-consuming as doing it manually once you wait for the adjusted log to be printed. The good point is that using a computer keeps you extremely organized as to how often things were played. And it eliminates the jock from making an error or airing something unauthorized."

**Q107/Washington PD** Randy Lane also believes in doing his rotations the old-fashioned way, but he sees the need for control from a different perspective than using the computer to avoid possible jock errors. "I've yet to see one that can beat music done on a manual basis. Control is so important to maintain, and by the time I've run my corrections, it's not a cost-effective tool."

### Prevents Errors

"Our manual programming system is so well laid-out," said Randy, "that it only takes my MD Paul Fuller two hours a day to program the station." Randy even allows the all-night show to be programmed by the on-air personality to allow "more flexibility for those longer listening periods."

Keith has found a lot of positives in using the computer. "It prevents me from making errors, serving as a cross-check," he said. "When I'm programming by hand I might be prone to swapping things around to fit my own personal tastes. That might include making the mistake of programming a song in the same quarter-hour two days in a row, or something equally dangerous."

A strong proponent of computerized music is WBCY/Charlotte PD

## What Computers Can And Can't Do

The granddaddy of computerized music systems is Radio Computing Services' "Selector." Developed by Andy Economos at the request of NBC while VP/Data Processing for the Radio Group, he's been in business for himself since 1979. Today more than 220 stations are active clients, with expansion plans into Canada on the drawing board.

RCS VP/GM Lee Falco explained that the system, at one time tied to Digital Computers, has been converted for use on IBM PCs, XT's, AT's, and compatibles with 256K of RAM using (operating system) MS/DOS 2.1 or higher since 1984. This move is one reason for the dramatic increase in clients, as the IBM-type hardware is less expensive than Digital's. "Now in its tenth revision," Lee noted, "Selector has been refined to meet a programmer's every need for properly rotating music."

### Easy Set-Up

"For the experienced PC user, set-up time can be done in as little as one day, with first-time users taking less than a week. Naturally, the bigger the library the more time needed."

Selector provides free over-the-

telephone support for its software, and even offers on-site set-up, which naturally costs extra. Licensing out the rights for the system on a yearly basis, the company can arrange a three-year lease/rental plan, as well as a lifetime option.



Lee Falco

Prices vary from \$150-\$400/month depending on market size; group and AM/FM discounts are available.

So if you're looking for a system, what can you expect one to do for you? Selector offers over 25 ways to define your music and rotations. Here's a brief overview:

- Segue Rules: Tempo, Timbre, Sound Codes (Urban, Female, etc.), Type (flow or blend)
- Clock Rules: Mood allows you to design the intensity of a music sweep from soft to strong; lock in an uptempo song at the top of the hour; build a sweep with a theme in mind, etc. You can eliminate certain sounds from a particular position in the hour. You can also program a certain artist or type of artist in a particular position.
- Time protection keeps certain songs from playing in certain hours.
- "Rotation through dayparts avoids quarter-hour repetition from day to day.
- Artist separation allows strict or relaxed rules for time between artist repeats.

Continued on Page 46

# PRINCE AND THE REVOLUTION / KISS

PRODUCED, COMPOSED AND PERFORMED BY PRINCE AND THE REVOLUTION • ARRANGED BY DAVID Z. • MANAGEMENT: CAVALLO-RUFFALO-FARGNOLI

# BREAKER



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## Computerized Music

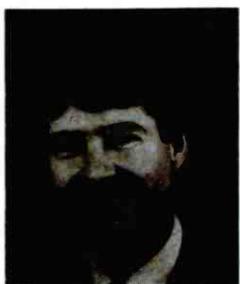
Continued from Page 44

Bill Martin. Using Astaselect, marketed by Jefferson Pilot Broadcasting, he seems totally satisfied with its features. "Early on in my programming career we did it by hand, but now I'd never go back to the manual way again. There is nothing you can't do in terms of setting up the computer to make it develop a rotation which will satisfy your programming criteria."

### Strive For Human Feel

While admitting he still has to go back and reconcile things by hand to tweak his rotations, Bill was quick to point out that computers will only do what you tell them to. "The results are only as good as the person running them. One of the advantages I have with this system is the ability to integrate my research with rotations. This is the only system which I've found which works the scheduling and research from the same file. Otherwise, you have to go back and forth, which wastes a lot of time."

Remember, if you're getting ready to computerize your music system, it's not as easy as simply plugging it in and away you go. It's a serious investment that takes time, planning, and patience. Each record needs to be coded, priorities must be assigned to the rules you create, and clocks have to be designed.



Keith Lane



Bill Martin

"Once it's programmed and up and running," said Keith, "there's nothing like it. It just takes time to get it the way you want it. The more time I spend with our com-



Gene Sandblom



puter, the more I'm able to get it to duplicate the human feel of programming the station by hand. We're not there yet, but we're getting closer all the time."

## What Computers Can Do

Continued from Page 44

- Title separation for use when two versions of the same song are being aired.

- Minimum separation prevents songs from being repeated before a specific time.

- Maximum separation ensures a song gets played and doesn't fall out of rotation.

- Special Artists allows tighter/looser rotation when one artist has more than one out in play.

- Artist/Group protection allows separation of a solo artist from the group so as not to interfere with other rotation rules.

If you see some overlap in the above areas, you're right. Lee said, "The whole system is powerful and flexible enough to allow you to create your own sound using as many or as few restrictions as you want." You decide which of the rules can be broken and when. All the computer does is search for titles which fit the arguments you've set up for your rotations."

Selector even allows programmers to deviate the sound of the music from daypart to daypart. Explained Lee, "Five separate daypart structures can be defined with relative ease. The newest version allows for music positions to be flipped with one another to improve the flow of the station."

### Flipping Categories

An example would be if Position One called for a Power, and Posi-

tion Two called for a recurrent. The computer can be programmed to reverse the categories if needed, just as someone programming by hand might do to allow for better flow.

Lee also answered one of Gene Sandblom's biggest problems in that Selector will allow specific changes to be made which won't have a ripple effect on the rest of the day. "You can now go in and reconcile the work log, violating your own rules in a specific area without having the rest of the day adjust for these changes."

Too busy to wait for a printout of a work log? Said Lee, "You can now review four hours of programming at a time on-screen. Make your notes, reconcile the system, then print your final music log. We've been listening closely to what PDs and MDs need. They wanted the option of a floating category; now they have it. They

can also allow the jocks to have an option category."

### Study Your Options

"It only makes sense that a properly programmed music computer can offer consistency of rotation without error, and the ability to time the music to fit the commercial load to keep a station's format flowing as the programmer envisioned," Lee noted.

In addition to Selector, there are several other music rotation systems to choose from. Make sure to read "Systems For Playin' The Hits" on this page. Many of the above features, or ones similar to them, are available on a variety of systems. Before you put out the money for a computer and software, explore your options and needs carefully so you can make an intelligent decision. Because of the costs involved it will be a choice you'll probably have to live with for a long time.

## MOTION

Jim Ellis gets the boost to Production Director/midday personality at WCZY-AM & FM/Detroit, while Brian Patrick is named Assistant PD ... Bob Griesinger, two-year PD at WINK-FM/Ft. Meyers, is promoted to Station Manager for WINK-AM & FM ... WCKO/Greenville MD Jim Wilson slides into the PD position as Gary Jacobson exits, and Kate Norris

becomes MD ... John Langan is named PD at KZZU/Spokane. He replaces Bill Stairs, now VP/Programming at Constant Communications ... WVSR/Charleston welcomes PD Rod Hampton.

Missie Murphy returns to program KZZB/Beaumont, a station he put on the map a few years ago when he took it CHR ... Harry Nelson exits KBKC/Kansas City for afternoons at WZOU/Boston, where David Jones exits, Mark Mitchell moves to mid-

## Systems For Playin' The Hits

In the beginning, jocks brought in their own records in a shoe box. The PDs installed a rotation box which jocks continually checked on or managed to get out of order. Then the MD was told, "Program it by hand." Now it's, "Crank up the computer. It's time to lay out the music." Here's a list of companies offering music rotation software.

Computer Concepts Corp.  
8375 Melrose Drive  
Lenexa, KS 66214  
Contact: Tammy Hudson  
(913) 541-0900  
Hardware: Wang PC, IBM PC, XT, AT, and compatibles  
Fees: \$2500 for the package; updates every month are \$25 for smaller markets, \$30 for larger.

Aristo Software  
1523 Fifth Avenue  
San Rafael, CA 94901  
Contact: Ted Carey  
(415) 459-1519  
Hardware: IBM-PC, XT, AT or compatibles  
Fees: \$1000 for the package; monthly updates with a \$200 yearly fee. Limited telephone support available.

Jefferson Pilot Data Systems  
Executive Plaza  
501 Archdale Drive  
Charlotte, NC 28210  
Contact: John McDonald  
(704) 525-4271  
Hardware: IBM-PC XT, AT and compatibles  
Fees: prices vary according to market.

A-Ware Software  
14880 Janice Place  
New Berlin, WI 53151  
Contact: Joseph Knapp  
(414) 784-2723  
Hardware: IBM-PC, XT, AT or compatibles  
Fees: \$5995 for the package; \$395/month additional fee; \$295 lease, plus \$100 for updates. Free phone consultation.

Marketron  
101 Lincoln Centre Drive  
Suite 300  
Foster City, CA 94404  
Contact: Andy Popoff  
(415) 341-4004  
Hardware: "Act V" music scheduling, playlists, sound analysis for IBM and Salfat PCs.  
Fees: not available.

Columbine Systems  
7 Jackson Building  
Level Three  
Plaza Of The Presidents  
Golden, CO 80401  
Contact: George Venev  
(303) 279-4000  
Hardware: IBM PC, XT, AT or compatibles  
Fees: Customers are charged a blanket fee according to market size and program specification; updates are included in that fee, as well as 24-hour technical and hardware support.

Media Computing  
4401 E. Kings Avenue  
Phoenix, AZ 85032  
Contact: Kathy Melia  
(602) 992-2338  
Hardware: IBM-PC, XT, AT and compatibles  
Fees: \$2195 per package; maintenance agreement (optional) is \$125/year for unlimited amount of phone consultation and any update the company publishes in that year. Will fix any problems with software, and also offers a hardware starter kit for \$4995.

Computer Broadcasting, Int'l  
1048 Eleanor Avenue  
Rohmert Park, CA 94928  
Contact: CWI Ceatl  
(707) 585-0266  
Hardware: IBM PC and compatibles  
Fees: computer/broadcast consultation, \$1000/week plus expenses. It usually takes two to three weeks to set up the system. Telephone support for \$360/year. The package comes free. No operating system repairs.

Radix Computing Services  
1 Chase Road  
Suite 206  
Scaradele, NY 10583  
Contact: Leo Falco  
(914) 723-8567  
Hardware: IBM-PC, PC-XT & AT, compatibles  
Fees: price varies by market size

Register Data Systems  
P.O. Box 1246  
Perry, GA 31069  
Contact: Lowell Register  
Hardware: IBM-PC, XT & compatibles  
Fees: sold with system; software alone costs \$3500

Register Data Systems  
P.O. Box 1246  
Perry, GA 31069  
Contact: Lowell Register  
Hardware: IBM-PC, XT & compatibles  
Fees: sold with system; software alone costs \$3500

days, and Scott Brunner shifts to overnights ... Trey Matthews joins the morning show at WABB-FM/Mobile ... Dave Anderson, now Dave Christian, is doing weekend work at WL0L-FM/Minneapolis ... Bill Benney segues into middays as WFOX/Williamsport MD Dave Stratton takes over mornings.

Gary Spears is new to afternoons at Q107/Washington ... Bill Martin joins KLUC/Las Vegas as Assistant PD/middays from KEFM/Omaha ...

CHUM/Toronto OM/PD Jim Waters passes on programming duties to Terry Williams from CFRW/Winnipeg ... KGGG/Rapid City MD Randy MoDaniel acquires a PD title and the morning airshift ... Don Tandler is out as MD at WTLO/Wikes-Barre.

Ric Harris is new to overnights, and Bob Wall is named MD/middays at WSPK/Poughkeepsie to replace Pete James, now Promotions Director at WTC-FM/Hartford ...

**CHR: 58/28 — 24%**  
**12 P-1s Including KIIS-FM**  
**AOR Tracks: 9**



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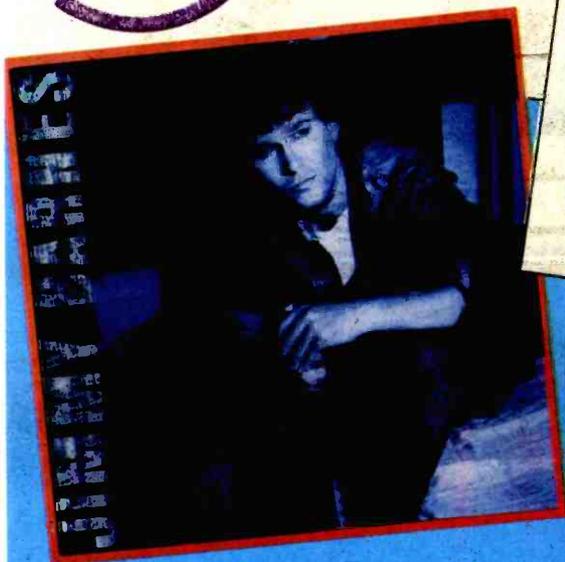
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The Music Is Intentional

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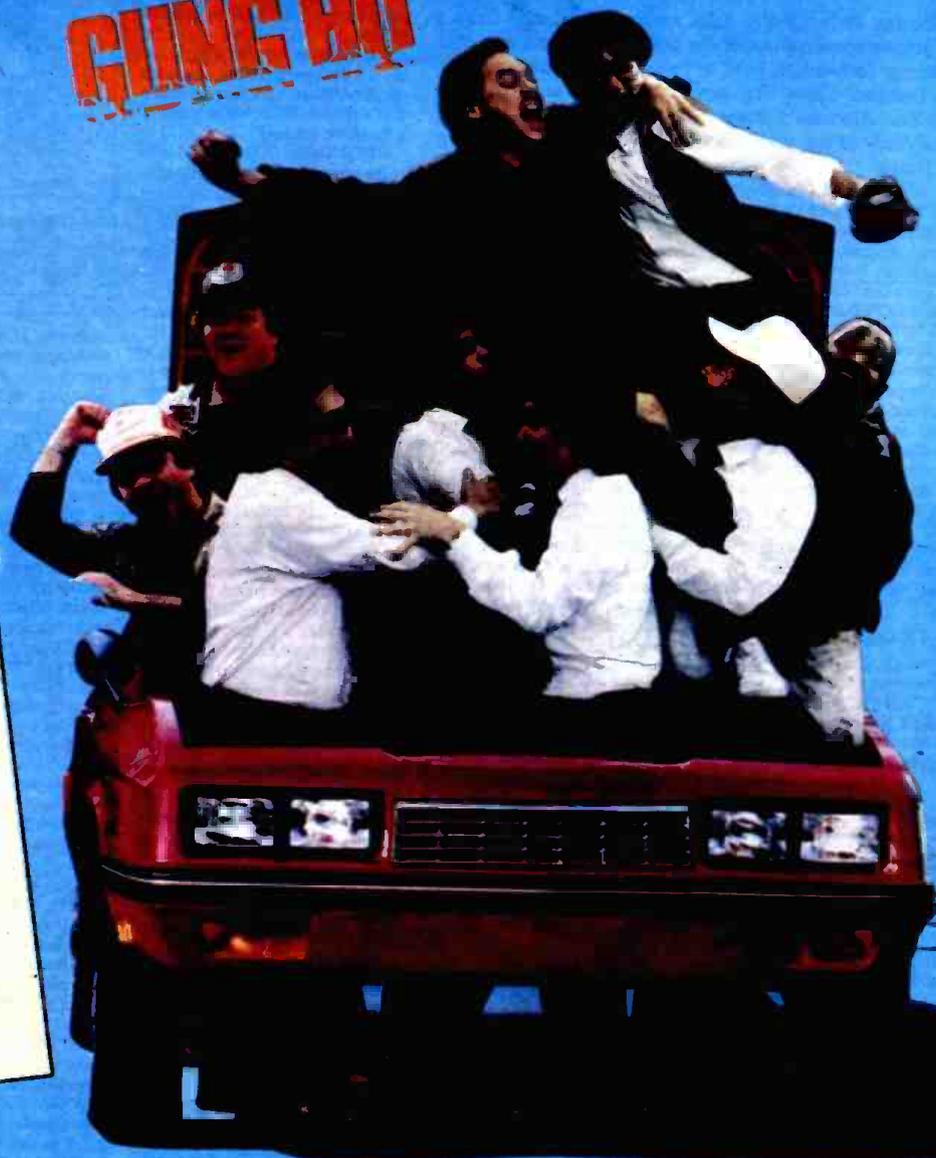
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STEVE FEINSTEIN

TO MIX OR NOT TO MIX WITH ROCK

# What's All This Jazz About New Age Music?

Nothing stirs up the AOR community more than a juicy pronouncement out of the annual "Superstars" programming convention held by consultants Burkhart/Abrams/Douglas/Elliott. This year's big buzz came from Director Lee Abrams's suggestion that rock stations look more closely at the upper-demo appeal of jazz and "New Age" music.

The styles aren't completely foreign to AOR radio, of course. Many stations already play them in special programs, whether it's in-house shows like "Jazz Brunch" and "Lights Out" or syndicated efforts such as Frank Forest's "Musical Starstreams." The Source's "Jazz Show With David Sanborn" and "Portraits In Sound."

But Abrams's notion of rock 'n' roll stations including "New Age" and jazz as part of their regular, day-to-day music would be a departure for most. Even though Abrams stresses, "The message is just to listen to this stuff and consider it," that mere suggestion is as ripe for misinterpretation and overreaction as his notorious 1983 edict of "80% new and 20% old music."

### Exaggeration

The bandwagon-hopping should not happen, says WMMR/Philadelphia's Ted Utz, pointing out that "it wasn't a major push. It was just mentioned a few times as something to be aware of." Similarly, WLAV/Grand Rapids PD Dave Lange says the topic "only took up one line in my pages and pages of notes." KFOG/San Francisco PD John Rivers came away with the message that playing jazz and new age is an option, not a mandate, and feels programmers should "do it intelligently only after studying their market."

Why all the chatter, then? Utz speculates that much of it comes from syndicators gratified to hear encouraging words for music they're pushing. Rivers notes that eager record promoters are now touting that "the third cut on the second side is very New Age."

### Proceed With Caution

Two weeks after the convention, the consensus among programmers was to proceed with caution. The rock audience must be introduced to jazz and New Age slowly. The most preferred tack is to first familiarize them with the music through special features and then use it sparingly in regular programming. All the programmers interviewed for this article who were playing jazz or New Age in their regular mix had already been doing so before the convention.

The B/A/D/E consultants them-

selves have varying degrees of enthusiasm in integrating New Age and jazz with rock. Abrams is the most gang-bro on including artists like Pat Metheny, Jean Michel Jarre, and Jean Luc Ponty. "The time is right. In focus groups, you play this music for people whose favorite music is Springsteen and Pink Floyd and you get great reactions."

President Dwight Douglas is more cautious. "It's shortsighted and closed-minded to make a generalization that these styles can't be integrated into a rock 'n' roll format. But we have to be very careful because this music is really different. At this point, it may work best in an isolated block form rather than bending and blurring a sound logo. You don't want to mix musical metaphors and lose a rock 'n' roll definition to the common man."

Associate Dave Logan is also more guarded. "Cream into Tangerine Dream followed by the Beatles would be inconsistent. An AOR can image itself properly through nothing more than a two-hour jazz show or a 'Headphones Only' program," he says.

At KFOG, the ratio of titles is approximately a dozen titles by artists like Al Di Meola, Passport, and Pat Metheny in a 1000-song library.

John Rivers isn't sold on mellow Windham Hill-styled sounds, though. "New Age isn't right for us. It's the new beautiful music for our generation - background music that's not intrusive. We're more of a forefront station."

KTXQ/Dallas PD Andy Lockridge says of jazz, "Its time is coming, as the product becomes more accessible and less musician-oriented. Something like Jean Luc Ponty's 'Infinity' is a great pop tune without vocals."

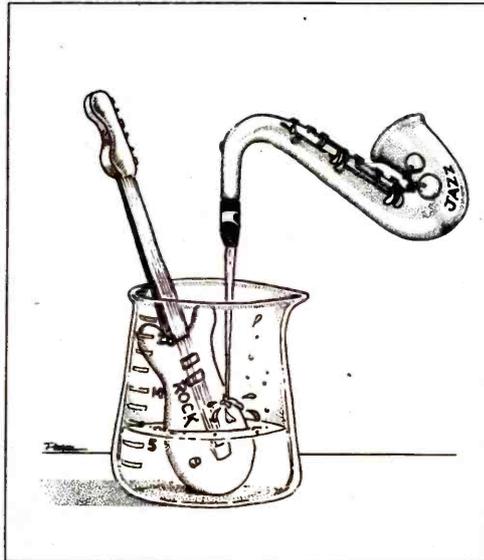
He feels jazz is "in the microwave oven stage, where people are still trying to make sense of it." Meanwhile, AOR as a format is at a point where "it doesn't have to rock as much as it has to be hip. The doors are opening up, and the audience is becoming more intelligent."

At top-rated WMMR, Ted Utz isn't completely ruling out jazz, but his philosophy at this point is "If it ain't broke, don't fix it." WMMR is an uptempo rock 'n' roll station, and this new age/jazz music might compromise that sound."

WLAV/Grand Rapids carefully preprograms a limited amount of jazz in its regular mix. "It's like using cayenne pepper on our food; you've got to be very careful," says PD Dave Lange. "Going from ZZ Top to Kitaro doesn't work. We use the right 'bridge music' for transitions, artists like Dire Straits and Genesis."

### Play Me Something New

Lange is among the more upbeat PDs. "We used to research what the audience wanted and only give them what they wanted. Now the



audience is saying, 'Show me something new that's not in my record collection. Take me down a new path once in a while.'" He adds, "There's a lot of music we already play - U2, Sting, certain Dire Straits tracks - that's only one breath more commercial than some jazz."

### Station History

How well New Age and jazz fits on your station may depend upon which era you've developed your station heritage, says Lange. Hard rockers who came into prominence in the late '70s will have a more difficult time mixing in jazz than stations whose roots stretch back to the progressive era of the early and mid-'70s.

Above all else, whether or not to mix in New Age and jazz is a market-by-market, station-by-station decision. "It depends where your priorities lie," says WHOT/Teleso PD Michael Hughes. "It won't work if you want to be a minute-to-minute, one-great-rock-song-after-another dominator. Also, if you're in a two-AOR market trying to establish yourself as a rock station, any deviation might be stabbing yourself in the back."

But it might be the trick for a station at a stage in its development when it's "looking to be identified with a looser, freeform image," says Hughes.

WNEW-FM/New York programmer Charlie Kendall is waiting for jazzy material that sounds "compatible, like Weather Report's 'Birdland' a few years ago. It needs melodic song quality, a repetitive refrain, and simplicity. A lot of jazz is technically brilliant, but does it have a good beat and can you hum along to it?"

### Old Converts

Playing jazz on AOR isn't an issue for many non-Superstars programmers who already do so. For KAZY/Deaver Ollie Chuck Brewington, playing 1-4 jazzy currents and running a 20-minute "Coffee Break Jazz" at 10:30 every morning is

"part of trying to be a broad-based radio station. It rounds out the station, just like old Motown, Beatles, or any other facet. It's a big part of the variety we preach."

Interest in instrumental music is *déjà-vu* to consultant John Sebastian, who's included jazz and New Age as ingredients in his 25+ EOR (Eclectic Oriented Rock) format since its unveiling in mid-'83. He's playing more than ever before, claiming that Kitaro's "Cloud" and Hiroshima's "One Wish" have been among his highest-testing songs of late, outperforming Mike & The Mechanics, Dire Straits, and Sting. He also says his stations receive their biggest ratings of the week during jazz shows and "Musical Starstreams."

These styles work in the aural context of an EOR station because "we've evolved to the point where all of our music is so textured that they fit," says Sebastian. However, he feels they would sound "jarring" in the environment of power chords on mainstream AOR, and probably cut into time-spent-listening. "It'd be pretty weird ending a Paul Winter song and then going into John Cougar Mellencamp's 'Rain On The Scarecrow.'"

Sebastian predicts stations that jump on the bandwagon too quickly will make the mistake of playing "jazz for the sake of jazz." It's as critical in instrumental music as in any other style, he explains, "to find hit songs with hooks you can test to find out if people like them."

### Code

New Age/jazz raises some serious questions:

• Will playing this music broaden or blur a station's image? Will listeners be delighted or confused when they encounter a markedly different musical style?

• Are the genres' softer, ethereal textures compatible with the hard, aggressive sounds of AOR staples like John Cougar Mellencamp, Loverboy, and ZZ Top?

## Jazz Vs. New Age

Not every programmer's musical vocabulary runs the gamut from Aerosmith to Andrea Vollenweider. Here's a beginner's guide to a few musical styles that may be heretofore alien to you:

**New Age:** Mellow music produced primarily on acoustic instruments such as piano, harp, flute, and guitar. A clear, pristine blend of elements of jazz, classical, and traditional folk music. Enthusiasts claim the music is relaxing, cleansing, and inspirational. Occasionally includes wordless vocals, as well as environmental and animal sounds.

**Example:** George Winston, Paul Horn, Andrea Vollenweider, Deuter, Michael Hedges, Paul Winter.

**Space Music:** Electronic, futuristic synthesizer music featuring cyclical patterns and repetition.

**Example:** Kitaro, Tangerine Dream, Jean Michel Jarre, Vangelis. Contemporary jazz Unites progressive jazz, which emphasizes improvisation and technique, this music tends to be more structured, melodic, and hooky. It's more likely than "pure" jazz to appeal to a listener with a rock background.

**Example:** Pat Metheny, Jazz-Lips Ponty, Spyro Gyra, Hiroshima, Passport.

(Thanks to Frank Forest for his assistance)

# A NEW AGE IN RADIO

*Portraits in Sound*

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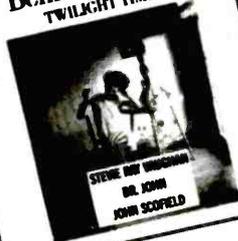
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Bennie Wallace  
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## SEGUES

WJMD/Hammond is looking for a new PD, as Mark Seger leaves to program KKFM/Colorado Springs.

John Sebastian no longer consults WGRX/Baltimore. GFRX morning man Kevin Malvey leaves for wake-up duties at AOR oldies WCRX/Washington, where Doug Gaudet from KSTM/Phoenix joins for middays.

KMET/Los Angeles ups partimer Dairde O'Donoghue to overnights, as Rick Lewis moves to weekends. Partimers Steve Day and Paul "Lobster" Walls exit, with Lobster landing at KNAC/Long Beach morn-

ings... John Peterson from crosstown WMGN replaces Steve Carney on WIBA-FM/Madison mornings... KPOI/Honolulu brings on Bees Bennett from neighboring Country KDEO for news and Wendy St. Claire for weekends... Dave Kelly is upped from WKLT/Kalkaska weekends to nights.

Paul Rhodes is new to KEZO/Omaha weekends... CHOM/Montreal's Jazz Brunch on Sundays is hosted by renowned percussionist Don Alias. KMOD moves to 5801 East 41st Street, Suite 900, Tulsa OK 74135.



**PARTY SPIRITS** — Dairde: Halloween Eve... a 14th century castle in Transylvania, Rumania. Contest winners from American and Canadian radio stations go behind the Iron Curtain for "Transylvania Mania," a trip promotion packaged by New York-based marketing company MEGA. Along with a tour of the country, winners enjoyed a Halloween party at the castle. Q107/Toronto morning man Jake Edwards got spooked and jumped into the arms of a KYYS/Kansas City winner in toga togs.



**TWO-HANDED FRET** — Stevie Ray Vaughan strikes a responsive chord with a WRXL/Richmond guitar winner. From left, Promotions Coordinator Joe Morgan, Vaughan, the winner, and PD Tom Evans.



**ARE THE BANGLES "NEW AGE?"** — It's all rock 'n' roll to consultant Lee Abrams (center) at Columbia Records' suite at the recent Superstars convention. From left, Atlanta rep Alan Oraman, VP/AOR Promotion Paul Raspoport, the Bangles' Michael Steele, Bob Geldof, Abrams, heads-up National AOR Director Jim McKeon, the group's Vicki Peterson, Debbi Peterson and Suzanne Hoffa, and National AOR Manager Linda Kirschler.



**HAWAII ON A MOMENT'S NOTICE** — Question: why did hundreds of KWHL/Anchorage listeners arrive at a local movie theater at 7am with their bags packed? Answer: a chance to leave the "Sultcase Party" straightaway for "The Most Outrageous Hawaiian Holiday Ever." Each of the 53 winners whose names were drawn left immediately for fun in the sun along with a friend. From left, OM Carter B. Bradley, Assistant PD Cyndee Maxwell, two winners, and a travel company representative.



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# COUNTRY

LON HELTON

## NSAI SPONSORS PANEL

# Writers & Radio Face-To-Face

NASHVILLE — It's a long-running joke that the business with the least amount of communication is the communications business. On January 30 the Nashville Songwriters Association International took a positive step toward remedying the situation. Once again, the NSAI brought two different facets of the business together — radio and songwriters — for a frank panel discussion.

Many of Music City's finest songwriters attended the meeting, which featured a panel of top Country radio PDs. WB's Nick Hunter and Capitol's Paul Lovelace chaired the event, with WHN/New York PD Neal Mullins, WBAP/Dallas PD Bill Mayne, WSM/Nashville PD Gregg Lindahl, and WTQR/Winston-Salem PD Les Acree on the dais. I was also on the panel to answer questions songwriters might have in relation to trades or national charts.

Prior to summarizing the evening's events, it should be noted that the objective of these NSA gatherings is to provide a forum where ideas can be exchanged in a totally honest and candid manner. Participants concerned about being quoted could be reticent about speaking their minds. So as not to inhibit future exchanges, this story is being written from a background perspective; i.e., without attributing quotes to any of those present.

### Radio Rap

The discussion's purpose, as set forth by Hunter and Lovelace, was to give the writers an insight into Country radio and Country programmers' mind-set. The session began with each PD describing his station, audience makeup, music mix, and music policy.

A good deal of time was then spent on call-out research, with the various methodologies explained in detail to the writers. Their interest was measured by the many questions posed to the PDs regarding how the research affected the music which went on the station.

### Pickin' The Hits

The conversation and questions turned to music next. As you might



Neal Mullins

expect, one of the first things the writers wanted to know was what kind of songs radio was looking for.

One PD suggested that songs be written "for the way people are today. Songs need to reflect what's going on in society. Tap into generalizations and write songs to fit the specifics."

An example of how understanding the times affects lyrics was cited by one PD. He suggested the increased awareness of drinking's disastrous effects, especially while driving, has made "drinking songs" a larger negative on the radio than ever before. With this in mind, he added that perhaps writers would be wise to avoid that type of lyric.

There was a consensus of opinion that radio was trending toward more uptempo music. One PD add-

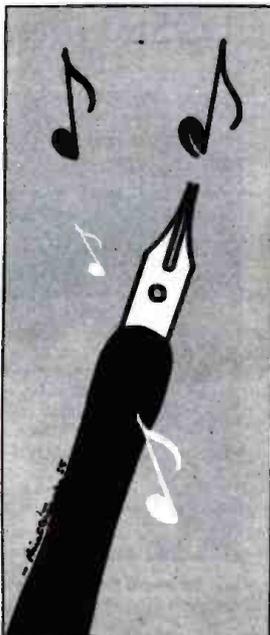


Les Acree

ed that songs which appealed to "old rockers" might also have a better chance of success in the coming year. He pointed out the high audience sharing going on between Country and Oldies stations in most markets.

Another writer asked the programmers if they knew a good song when they heard one. After some derisive laughter and kidding, the PDs agreed they did. Sure, everybody misses 'em here and there. But by and large they felt they had a pretty good handle on what their audiences wanted to hear. One acknowledged that songs had to be listened to a number of times to judge their viability. Another added that there weren't enough songs around that generated a "ten on the goose-bump meter." It was agreed that Country needed more of those.

Another question put to the panel



was, "Is it harder for an independent label to get airplay on your station?" All the PDs agreed that the quality of the record is what determines airplay, not its label. One of the people on the stage said, "The fact is, many of the records on indie labels are just not very good."

Also posed to the panel was, "What effect do the R&B and Billboard charts have on your playlist?" While one PD said, "Chart numbers never come up in our music meetings," another countered, "Like it or not, everybody watches the charts." The consensus: If credible, charts are a good source for information. However, one PD did say, "Input from a good promoter means more to me than chart numbers." All agreed that the "drop-a-record-when-it-loses-a-bullet" mentality is detrimental to the entire information dissemination process.

### Whaddaya Want From Me?

One of the most fascinating and best exchanges of the night followed a query from a panelist, who asked, "What kind of songs do record labels tell you (writers) we (radio) want to hear?"

The first answer came from a writer who said writers are asked to present producers and artists with "songs that will sell." Perhaps the most telling response came from one of this town's biggest names. In an obviously frustrated tone he said, "They tell us you want songs that sound like past

songs which have done well. So they tell us to write a song that sounds just like

Fill in the blank with the name of any top songs from the last six months." Said another, "The radio public is missing a wealth of creativity because many fresh-sounding songs never even get out. Record companies prefer to have an artist record a song that sounds like one which has already proven it will sell."

After a sea of heads finished nodding, a writer asked the panel what kind of songs radio was looking for. Words like "fresh," "different," and "original" came pouring from the stage to the shocked disbelief of many of the writers. One PD said, "Radio guys aren't writers. We depend on you for the creativity." Another said, "What we want is a choice, not one dominant sound. We don't want songs which are clones of others." Concurring, another PD added, "Even when you stretch creatively, everything you give us won't be a hit. But you have to accept that and write songs which aren't like all the others."



Bill Mayne

A corollary question asked from the stage concerned the proportion of writer royalties. Many of the radio panelists, some of whom have been around a long time, were surprised to hear that as much as 85% of a writer's money comes from airplay. The other 15% represents mechanicals; i.e., record sales.

### Huh?

Now, let's stop for a minute and think. Writers, whose priority is airplay, are told what radio, also airplay-oriented, wants. Radio, meanwhile, is presented with (in the opinion of the panel PDs) a lot of records which sound alike. The folks in the middle who are doing the talking to the writers and the presenting to radio stations are the record companies. Their priority, of course, is sales. Out of this meeting rose the shocking fact that writers were being told by radio

that its desires were 180 degrees opposite of what writers have been told for years.

It's hard to tell what all this means, especially when you factor in the artist's needs, among others. But upon hearing this exchange, one programmer said he was concerned there "might be a danger in playing too much product aimed at people who buy records. Their demos are lower than the ones radio is targeting."

You have to wonder if the writers' misconceptions regarding radio's musical wants and needs resulted in a "flat period" of sound-alike songs. Many of those gathered felt there had indeed been a "softness" or lack of originality in the music generated during the last couple of years. One PD stated flatly, "We need more excitement in country music. The listeners are out there. We just need stronger music to go out there and get 'em."

The good news, agreed the PDs, was that the overall quality of songs has improved in the last year. The bad news is that the real loser has been the audience. "You ought to hear the songs that don't get cut" is how one writer put it.

### Editor's Comments

Overall, I was impressed with the zeal with which both sides approached the meeting. Both groups were genuinely interested in understanding the other's problems and quite frank in expressing their own views. Most everyone I talked with felt that something very positive had been accomplished. The night's best line came after the meeting. A top songwriter quipped, "It's not hard to tell a hit from a hype when you get \$30 in sales royalties and thousands from airplay."

The important thing is that this exchange occurred. It's equally important that everyone know this kind of dialogue is taking place. With this kind of cooperation and participation, Country's best days lie ahead.



Gregg Lindahl

# COUNTRY

## HAVE YOU HEARD

... About the GM, trying to convince the PD to add Dire Straits' latest single "Walk Of Life," who said, "Just tell the listeners they're George's brothers."

Speaking of the sales set, Louis P. Murray is the new KEAN/Abilene GM, coming from WHBQ/Memphis ... Dave Acaley ascends into the big guy's chair at WGEE/Green Bay from his position in the sales dept.

WMDH/New Castle, IN has promoted Joe Loughmiller to PD ... Former WVM/Blount PD Jim Tabor has moved to PD/mornings at WGCN-FM/Gulfport, MS ... MD Walt Adama upped to WQNA/Albany PD ... Roy L. Larsee named KALF/Redding PD ... Wayne Rae is now officially the PD for WYII/Williamsport ... WTSV/Clearmont ND Bob Lipman has been promoted to PD as Mark Belmonte leaves for a position with the NBC net in New York ... WKQ/Duluth's new PD is Jim Gilles ... KWTZ/Everette, WA is sporting a new PD in J.J. Hellingway. Wayne Cordray is doing the music ... Dennis St. John is the new Asst. PD/midday talent at KFKF/Kansas City. Also at the station Dave

Mundy is aboard for afternoons.

In addition to the afternoon show she took over last December, WSUN/Tampa's Sharon Foster is also MD ... Bries Rubenau is joining his old WSEN/Syracuse boss Jim Asker for MD/middays at WRNL/Richmond ... Jay Jennings moves from overnights to MD/evenings at KYAK/Anchorage ... Bill Cottriss upped from middays to MD/afternoons at WIXY/Newton. Picking up his midday gig is Sheri LaBonté.

Longtime Seattle personality Gary Vance has rejoined KMPS-AM/Seattle, a station he helped establish as a country force in the mid-'70s ... Some changes at WUBE/Cincinnati as PM driver Paul O'Brien has been appointed Director of Creative Services. Taking over the 3-7pm slot is weekender John Summers. Also at UBE, Mark John Holliday has been named News Director.

WNYR/Rochester now has Jim Kelly doing mornings and Joelle returning for middays ... Dave Gibson has moved to afternoons at KYXX/Odeessa ... Johnny Western takes over the KFDI-AM/Wichita after-

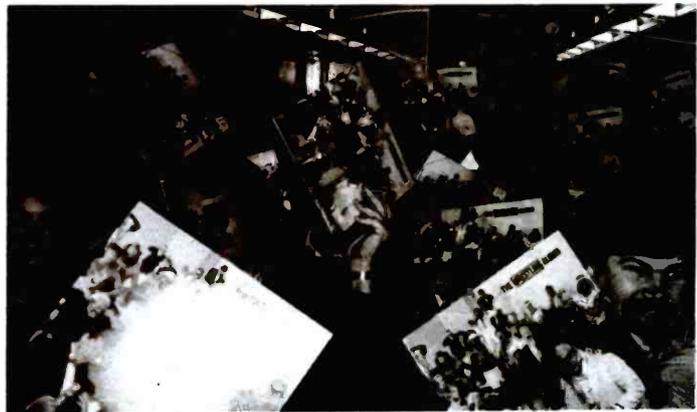
noon show from Jerry Adams who's going into sales ... New to PMs at KCMJ/Palm Springs is Rick Grandl ... KRKT/Albany, OR evening jock Scott St. John has moved to middays and Norm Sulter will fill the gap ... KKOW/Pittsburg, KS evening jock Jeff Trout has moved to afternoon news. Filling his shift is weekender Steve "The Pazz" Passeri. Also at KKOW, Farm Director Hugh Robin-

son has been selected as a member of a trade delegation which will tour China this spring.

Kim Kline has been added to the WGKX/Memphis roster for evenings and Troy Tinker enters the station as Marketing Director. Plus, the new weekender is Teresa LaDart ... Other warriors include George Fouts, KEEN/San Jose, and Kurt Lee, WAXX/Eau Claire.

KDUZ-FM/Hutchinson, MN has changed calls to KKJR and format to MOR/Contemporary music. John Mons will direct the programming ... On the plus side, WREY/Millville, NJ will be dropping Spanish to become South Jersey's only Country station on March 1. Mike Betler is the PD and John C. Riebel, Jr. is the MD ... Don't forget to let me know what you have heard!

## CLOSE-UPS



**KIX 'EM WHEN THEY'RE DOWN** — Proving that wrestling isn't just for rockers, KIX104 FM/St. Louis celebrated Hulkmania by chartering a wrestling party bus for 50 Hulk-minded listeners. The winners were selected through a drawing in conjunction with local Music Vision stores. Each winner received a party bus seat, tickets to the match and a copy of the "Wrestling" album.



**HELLOS TO HAPPY HOSTS** — (l-r) ASCAP's Connie Bradley welcomes Roy Clark and Barbara Eden, cohosts for the Music City News National Songwriters Award Show.

• WDGW/Minneapolis set loose the "\$25,000 Mystery Fish" in Bloomington's Lake Bush as part of a "Winterific '86" ice fishing contest. Prizes awarded for netting certain types of fish include an all-terrain vehicle, a trip to Hawaii, and \$500 savings bonds. The lucky fisherman who lands the

mystery fish will hook 25 Gs. Pass the worms.

• WOW/Omaha is taking Country radio back in time by bringing live musical acts to its airwaves. "Country Roots Today" is a new show hosted by Dick Zien. Live from the City Limits Saloon, the show airs Sunday nights

and features Bluegrass, traditional Country, and acoustic folk music.

• WNYR/Rochester has signed on as the market's exclusive broadcast outlet for the Winston Cup Series. Beginning with the Daytona 500, the station will carry all Sunday afternoon events from the Motor Racing Network.



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SHARON ALLEN

# NASHVILLE THIS WEEK

## CRS Revives Artist/DJ Tape Session

The Artists/Radio Tape Sessions, sponsored by the Country Music Association, will be held from 6-10pm on March 7 during the Country Radio Seminar at Opryland Hotel.

Fifty major artists representing six major Nashville-based labels with a number of independent labels will be represented.

Broadcasters registered for the seminar will be able to interview each artist in a booth equipped with a cassette recorder and directional microphone.

Each air personality will be scheduled for three to five minutes per artist and should come prepared with typewritten copy for the artist to record.

Your badge will be required for admittance to the taping session.

### On The Road

Alabama rolls out for a 35-plus date schedule for Chevrolet, February 23, beginning in Atlanta and ending in December in Philadelphia.

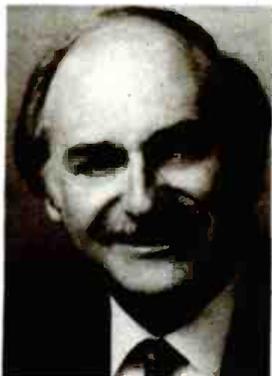
Slanting the tour as a communications and youth marketing campaign, Chevy has the Pelester Sisters kicking off a simultaneous, separate tour under the same banner.

The Sony Corporation, as associate sponsor, is introducing its Sony D-14 Compact Disc player in localized promotions with Chevrolet dealerships. As the Chevy Super Tour hits the national road, Alabama fans will be attracted by various sweepstakes promotions orchestrated with an official radio station in each city.

### Funding Your Idea

The Nashville Entertainment Association will host its second annual entertainment banking conference February 18 at the Vanderbilt Plaza Hotel in Nashville.

This year's theme, "Funding Your Idea," will present Lewis Horwitz as the keynote speaker. He comes to the seminar with 27 years of experience in banking and institutional financing, 15 devoted to funding entertainment projects. As VP of the Beverly Hills National Bank in California, Horwitz developed the first entertainment industry division for an independent bank. He is now



Lewis Horwitz

President of the Lewis Horwitz Organization, a major finance company in the entertainment lending industry.

The 1986 Entertainment Banking Conference will feature four workshops: Cash Flow in the Music Industry; MCA-How A Record Label Works; Development of the Film Community in



Alabama: Seeing the USA for Chevrolet



SISTERS' SURPRISE SINGLE — ASCAP presented the Forester Sisters with a commemorative copy of their #1 single "I Fall In Love Again Last Night." (l-r) June, Kathy, Christy, ASCAP's Merlin Littlefield, ASCAP's Exec. Director Connie Bradley and Kim Forester.

Nashville; and Feature Films (For Fun and Profit).

Registration begins February 18, 8am, and concludes with cocktails at 4:30pm. Tickets may be obtained through the NEA office, 1816 Division St., (615) 321-5682.

Bits & Pieces: The newly reactivated MCA/Dot label just issued its second series. Beacar Willie, Dave and Sugar, Tempall Glaeser, Jimmy C. Newman, and Margo Smith are February releases, and will be joined by a Billy "Crash" Craddock release in March... On May 9 the Nitty Gritty Dirt Band will release "20 Years Of Dirt," their 20th anniversary album. May 9 has been chosen because it's the actual anniversary of the NGDB's first rehearsal in Jeff Haas's basement. This greatest

hits package will feature one new song, "Stand A Little Rain," written by Don Schlitz. To kick off this 20th anniversary celebration, however, you can expect to see a copy of their somewhat biographical single "Partners, Brothers and Friends" from the current album on your desk this week... In a welcome-back gesture, Dolly Parton will open for Barbara Mandrell's return to the concert stage on February 28 in

Los Angeles. Ralph Emery will emcee Barbara's first live stage performance in 18 months...

Dolly Parton's Dollywood (Pigeon Forge, TN) is scheduled to open early May. Dolly's to be on hand for opening festivities and will meet and greet her fans in person... Earl Thomas Cooley's "Once In A Blue Moon" video will be featured on an upcoming segment of "Entertainment Tonight"...

Just thought you'd like to know!



MCRN DONATES ANNIVERSARY TAPES — Music Country Radio Network Director Kyle Cantrell (l) presents tapes of MCRN's "Sixty Years at the Grand Ole Opry" to Country Music Foundation Executive Director Bill Hey, as Grand Ole Opry General Manager Hal Durham (r) looks on.

## NASHVILLE IN MOTION

Chuck Morris left his position as VP of Denver-based Fayline Presents, Inc. He will open an entertainment management firm with offices in Denver and Nashville on March 1... Carol Sespierro assumes the position of Assistant Regional Director/Nashville for the Songwriters Guild of America... The Terrace Music Group just announced the appointment of Charles E. Howard as VP of the firm... Celebrating 20 years as a major label record artist, Tammy Wynette signed again with the Jim Halsey Company for personal appearances, TV, and all other career engagements, to continue their longterm association... Tommy Roe joins the Halsey ranks for worldwide representation... Bob McCracken just formed the McCracken Music Group, which will serve as the parent company to

several existing enterprises, including two publishing companies, an independent record label, production company, and recording studio. Joe B. Hayes, MD, from Shreveport, will serve as Chairman of the Board. Tony Lindner and John Potts were named professional managers for MMG. The address is: 1614 16th Ave., S., Nashville, TN 37212; (615) 297-0005... Jim Ed Brown signed with Top Billing for concert billings, personal appearances, and corporate endorsements... Mel McDaniel has become the 62nd member of the Grand Ole Opry... Mike Clark established a new company, the Mike Clark Group, to handle management, record production, and radio promotion of Christian music acts. The location is: 389 Little Rd., Marietta, GA 30067; (404) 565-0434



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DONNA BRAKE

# ADULT CONTEMPORARY

## FALL ARB RESULTS

# A Look At Some Majors

The fall ARBs are in, so let's look at the numbers shakedown this week.

Since Arbitron prohibits the use of actual adult 25-49 figures, the numbers shown are rankings among ACs in each market. Also noted is the degree of change between the previous book and the fall results.

### New York

Sp '85	S '85	F '85	Cng
WLTV	1	1(tie)	+2.0
WNBC	2	1(tie)	-0.6
WPIX	4	4	+1.1
WYNY	3	3	-0.3

Soft AC WLTV made a substantial gain over second place WNBC, taking advantage of many personality changes at the other ACs. WPIX, with its new "The Ballads And The Beat Of New York" format, surpassed WYNY for the first time in several books.

PIX and YNY were both getting new morning shows underway and dealing with other personality changes. (WYNY also recently replaced half of its morning team.) WNBC was operating without Howard Stern (now with AOR WXRK) and still has not named a replacement for him.

### Los Angeles

Sp '85	S '85	F '85	Cng
KOST	1	1	-0.7
KIQQ	-	5	+2.2
KHTZ	2	3	+0.8
KFI	4	4	-0.2
KMGG	3	2	-1.2

KOST still leads, but has seen its dominance dwindle from two shares to 0.7. The station had been developing a personality morning show with M.G. Kelly. Just under a

year later, however, KOST returned to a more conservative, primarily music AM show with new air talent Mark Wallengren.

Second-place KIQQ (K-Lite) saw impressive gains in the fall after switching to Transtar's Format 41 last July. 50,000-watt KFI posted its third consecutive down book.

Since the fall results, KHTZ has switched call letters to KBZT (K-BEST) and become an uptempo, personality AC. Mike Wagner, former KRLA/Los Angeles PD, now handles the OM helm for KRLA and KBZT. And after sliding substantially in the ratings, KMGG has adopted an Urban format and the calls KPWR (Power 106).

### Chicago

Sp '85	S '85	F '85	Cng
WGN	1	1	-2.0
WCLR	4	2	+0.8
WFYR	3	3(tie)	+0.3
WLAK	2	3	+0.1
WMET	5	5	-0.3

The top four ACs are within about a share and a half of each other. MOR WGN holds the lead but is settling back to normal after baseball season. WCLR's steady gains over the last couple of books have helped it bounce back into second place and within a share of WGN. WFYR has also picked up enough to move past soft AC WLAK. WMET, meanwhile, trails WLAK by over two-and-a-half points.

### Philadelphia

Sp '85	S '85	F '85	Cng
WMGK	1	1	-0.4

WSNI	2	2	+2.0
WKSZ	3	3	+1.6
WIP	4	4	+0.8

Although the rankings may not indicate it, AC is definitely heating up in Philly. Following WMGK's third down book, WSNI is now within a tenth of a point of the long-time AC leader. WKSZ rose nicely after dipping in the summer book, and WIP also gained momentum following disappointing summer scores.

### Detroit

Sp '85	S '85	F '85	Cng
WNIC	2	1	+0.4
WOMC	1	2	+0.1
WLTI	-	3(tie)	+2.3
WMJC	3	3	-0.3
WDTX	-	-	5 -

There's been so much activity in Detroit that an upcoming column will be devoted to the market goings-on. To recapitulate, however, WNIC regained first place in the summer book and increased that lead in the fall. This despite a number of key personnel changes following Josephson Communications' sale of WNIC to Price Communications. A lot of credit goes to PD Dave Ervin, who not only held the station together but also helped propel it forward in the ratings race.

WDRQ-FM switched to WLTI in mid-April, utilizing Transtar's Format 41. After a healthy summer debut, WLTI marched to within 0.5 of a point behind second-place WOMC. A still struggling WMJC has hired successful nighttime personality Alaa Almond from WNIC. 'MJC has signed him to a lucrative



INSouciant IN DETROIT — Abundant joy greets Adam Ant as he grants a "DT-Expose" interview. Shown in between questions are (l-r): WDTX's Jackie Kallen, Ant, PD Jim Harper, and Promotion Director Carolyn Krieger.

contract, hoping he'll stir up some winning numbers.

WCLS switched to eclectic AOR/CHR/AC WDTX last October. Using the slogan "Pop Radio," 'DTX debuted within a tenth of a share of WMJC.

### Washington, DC

Sp '85	S '85	F '85	Cng
WLTT	1	1	+0.8
WMAL	3	4	+1.7
WCLY	2	2	-0.8
WASH	4	3	-0.1

WLTT is back in the sixes, widening the lead over the other ACs. Older-skewing WMAL reclaimed second after a disappointing summer book, leading the pack in adults 35-64 by almost seven shares. WASH remained flat; WCLY slipped to third.

### Dallas

Sp '85	S '85	F '85	Cng
KVIL	1	1	+5.4
KLUV	3	3	+1.5
KMGK	2	2	-0.8

The story here is that after four down books, KVIL has posted its best showing in recent years, increasing its lead to 11 shares over second-place KLUV. KVIL is also number 1 12+ in every daypart except 7pm-midnight (placing third behind Urban KKDA-FM and CHR KEGL), and first in every adult demo (tying only in adults 18-34 with KKDA-FM). KVIX, the former KVIL-AM, earned less than a share. Meanwhile, KMGK slid into third at a share behind KLUV, which switched to pre-'80s oldies, and enjoyed its best showing in years.

# ACCELERATION

Jim Jacobs is upped from WEIZ-FM/Columbus, GA PD to VP/Operations for Soter Broadcasting. Alan Jackson moves up to MD... Rob Roberts is the new PD at KRLB/Lib-book... Steve Gannon returns to AM drive at WNIC-AM & FM/Detroit, and Roy Stephane makes his way back to do afternoons.

Sean Casey and Wendy Corey are the new morning team at WYST-AM & FM/Baltimore... WSB-FM/Atlanta midday personality Larry O'Neal departs to become GM and part-owner of KJAC/El Dorado, AK. WRAL/Raleigh MD Mike Donovan will take over PM drive, and Colin Garrett moves from part-time to nights.

Jim O'Neal becomes PD of KRNO & KCBN/Reno replacing Larry Irons, who's the new PD at KHYL/Sacramento... Tom Pierce becomes Assistant PD at WFOX/Atlanta... Ron Adams segues to WIOF/Waterbury/Hartford.

"Shotgun" Tom Kelly returns to KFMB/San Diego Sundays to do the "Jukebox" oldies show... KLZZ/San Diego hires Chris Cane for production and nights... Ken Burk moves to KVEC/San Luis Obispo for afternoons.

At WFRY/Chicago Patrick Finerty becomes Business Manager/Controller, Sheila Fitzgerald is Director/Retail Development, Ronald Caperton is

named Assistant Promotions Director, and Lisa Taylor is new weekend air talent... Don Jennings is Production Director at KCDV/Boise.

Pat Riley is new morning man at KROY/Sacramento... Charlie Donovan returns to WFBR/Baltimore to do afternoons. At WDFC/Merion Jan Chamberlain becomes Promotions Coordinator and Bill Moore will assume MD responsibilities... Sharon Bowler joins WKUS/Lafayette's news staff.

Larry Thomas is now fulltime nights at KOSW/Rock Springs... Scott Norman joins KPMG/Tulsa in afternoons, leaving KJR/Seattle... At WHBC/Canton PD Mike Dorn moves to mornings, Bruce Lewis takes afternoons, Skip Hornsby holds down 1-3pm, and Bob Krashing shifts from mornings to 10am-noon and will do mornings on sister WHBC-FM.

Davis Bruno leaves WBZ/Boston to join WEIM/Fitchburg in afternoons. Mike Murphy moves to middays at WISN/Milwaukee, and Kelly Wallace moves to middays/MD.

Lee Taylor becomes 8pm-midnight talent at W100/Charleston.

Best wishes to WTMJ/Milwaukee PD Pat Rogers, who's recovering from appendicitis... KEZL/Oceanside becomes KGMG (Magic 102).



UPTOWN GIRL WATCHERS — Billy Joel traveled to the midtown Manhattan studios of WCBS-FM for a live interview by Dick Heatherton. Standing around Billy are (l-r): WCBS-FM's air personalities Bob Shannon, Norm N. Nite, WCBS-FM PD Joe McCoy, and Heatherton.



**Melissa Manchester**  
AND  
**Al Jarreau**

**“The Music of Goodbye”**  
(Love Theme From “Out Of Africa”)

**MCA RECORDS**

**One Of The  
MOST ADDED**



WALT LOVE

# BLACK/URBAN

## RICHMOND'S TOP MUSIC STATION

# WPLZ Makes Its Move

Black/Urban radio is certainly making its presence felt in the Richmond, VA market. WPLZ/Petersburg has become the #1 music station, scoring a 14.2 12+ share in the fall '85 Arbitron. Below is a five-book recap:

	F '85	Sep '84	F '84	Sep '83	F '83
WPLZ (UC)	9.2	9.2	10.5	11.4	14.2
WRVQ (CHR)	10.9	16.6	13.4	16.6	12.1
WANT (UC)	5.1	3.4	4.2	2.2	2.3
WRVA (News)	14.1	15.5	11.9	11.5	14.7
WKIE (Blk)	3.3	.8	1.5	2.7	2.1

(Mon-Sun 6am-midnight, persons 12+)

As you can see, the station was already doing quite well. But management decided it needed a little something extra. And that extra something was the addition of Operations Manager Steve Crumbley. WPLZ's nearly three-point increase isn't too bad for his first time around the dance floor.

"Everyone's pulling together for the station's benefit. If it keeps doing well, so will we."

—Steve Crumbley

### A Team Effort

You may recall that Steve was caught between the proverbial rock and a hard place when successful Urban outlet WQKS (KBSB-FM)/Williamsburg, VA was sold, and the new owners adopted an Easy Listening format. As he talked about his new station home, Steve complimented the "PLZ management and staff. "I got here at the start of the book, so I didn't get the opportunity to do some things I would like to see happen on the air. (However), these folks have not only worked hard, they've helped me in any way I've asked. I know you hear that all the time, but in this case it's really the truth. Everyone is pulling together for the station's benefit. If it keeps doing well, so will we."

Because the "mornings weren't what we thought they could be," Steve did get the opportunity to hire new personality Phil Daniels. WPLZ's mornings were already over the eight-share mark. But since Daniels's arrival that share has hit double figures for the first time, placing the morning show

third overall in the market. As Steve noted, "Phil got the job done."

There were also significant increases in other dayparts. WPLZ's midday ratings ranked fourth; in afternoon drive the station posted first. And the 19-share earned dur-



Steve Crumbley

ing the 7pm-midnight slot also capped first place and put the station six points ahead of its nearest competitor in that time period.

### Community Support

There's more. WPLZ is number one men 18+, number three women 18+, number one teens (with over a 35 share), number two adults 18-34, number one adults 18-49, number two adults 25-49, and number two adults 25-54. Judging by those stats you can't deny that

"We gave the only things we had — our hearts and souls — and the community responded."

—Steve Crumbley

something's happening in Richmond.

Steve attributes WPLZ's performance to several elements. "We shortened our playlist and have the best music, playing the hits that



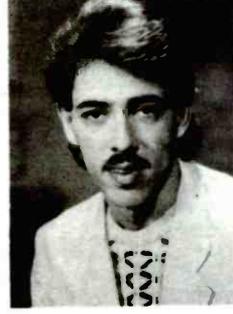
JAMMIN' IN RICHMOND — A recent in-store promotion at the Album Den featured Lisa Lisa & Cult Jam with Full Force. Pictured above are (far left) Columbia's Christe Murry, (center) Lisa Lisa, and (top rear) WPLZ/Petersburg's Kip Carneal. Flanking them are members of the Cult Jam and Full Force, and an unidentified young female fan.



Phil Daniels



Hardy "Jay" Lang



Kip Carneal

matter and the ones that count. And we've got community support. "Personality radio works in Richmond, and 'PLZ has personalities the community can relate to. All of our air talent is involved with various organizations like the Chamber of Commerce, the NAACP, and local churches. In terms of fall promotions, we

bought \$2500 worth of food coupons from Safeway to hand out to needy families at Thanksgiving. At Christmas we worked with Toys For Tots. We also ran a 'Track The Music' contest. If a listener could tell us the last three songs we played, he won an album six-pack. And we sent 200 children to see "Sesame Street" when it came to town.

"There's more to the community than most programmers and GMs realize," Steve noted. "Our competitors gave away hundreds of thousands of dollars during the fall book. We didn't have money like that to give away. Instead we gave the only things we had — our hearts and souls — and the community responded."



HOUSTON DRIVES FOR WASHINGTON FOOD — Whitney Houston helped WKYS/Washington raise money for more than 140,000 cans of food at the annual "Food for Christmas Ball." Houston (r) receives an award for her efforts from Arleta's Tony Anderson and WKYS PD Donnie Simpson.

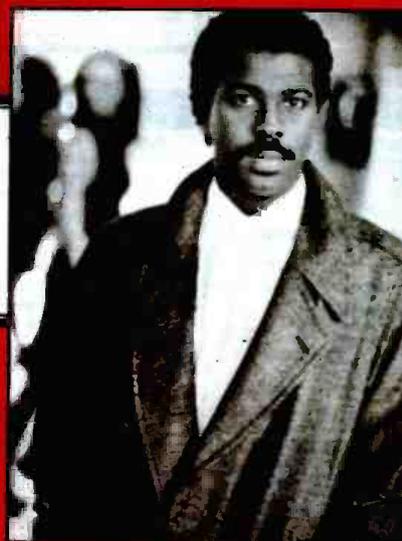
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NIGHT"



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13 insertions	\$50.00
26 insertions	\$45.00

Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, one week prior to publication date. Marketplace ads are non-commissionable.

Submit to:  
**Marketplace**  
**RADIO & RECORDS 1990 Century Park West**  
**Los Angeles, Calif. 90067 (213) 553-4330**

## COMEDY

**the Electric WEENE**

**RADIO'S MOST RESPECTED DJ GAG SHEET SINCE 1979**  
**RICK DEES, KRS-FM:** "Tom, you really are The Best. Really look forward to the arrival of The Weeny, such a shot in the arm for our Morning Team!"  
**FOR FREE SAMPLES WRITE**

The Electric Weenie, Inc.  
 P.O. Box 2715  
 Quincy, MA 02269

**"Phantastic Phunnies"**

**Quick-quip! Topical Humor! Introductory month's 500 topical one-liners and "BONUS" Just \$2.00! Phantastic Phunnies, 1343-A Stratford Drive, Kent, Ohio 44240.**

**Highly Respected! Awarded! Original!**  
**Proven, profitable, customer tested!**

**CONSULTANTS**

**"DROPINZ"**

50 wild tracks for your show each month only \$20. Semi-annual and yearly rates too. Sample cassette \$4. Station consulting, aircheck critique and production by a 22-year major market veteran. Call or write for rates.

**Stu Collins Broadcast Services**  
 174 King Henry Court, Palatine, IL 60067 (312) 991-1822

**GW The Comedy Consultants**

**Ride the Newest Wave**

**Comedy Warehouse, 10240 West St. Martins, Franklin, WI 53132 (414) 929-5813**

**EMPLOYMENT/INSTRUCTION**

**10,000 RADIO, TV JOBS**

- Over 10,000 Radio & TV jobs are published every year. Up to 98% of the nationwide openings can be found in THE AMERICAN RADIO JOB MARKET weekly paper.
- The most current and complete radio and television job publication in America.
- Subscribed to by nearly every major broadcast school, jr. colleges, colleges and universities.
- Complete listings for DJs, Program Directors, News people, Salesmen, Engineers, Production Directors.
- All major, medium & small markets.
- All formats: AOR, COUNTRY, MOR, CHR, BEAUTIFUL MUSIC NEWS, TALK.
- Many openings for those men and women with little experience & Money Back Guarantee.

Rate: One week \$8.00. SPECIAL 6 weeks \$16.95 - you save \$20.00!

**American Radio JOB MARKET**  
 1553 North Eastern, Las Vegas, NV 89101

**FEATURES**

**"If Today Is Your Birthday"**  
 Carol Rushman, nationally known Astrologer, is now offering her unique, upbeat birthday forecast. Very modest fee with exclusivity in your city. Send \$1 for a ONE-MONTH TRIAL SAMPLE.

**Carol Rushman & Co.**  
 6290 N. Fort Washington Rd., Glendale, WI 53917  
 (414) 962-5928

## FEATURES

Terry Marshall's  
**daily insiders**

• Entertainment News For Radio •  
 CHR AOR AC  
 Call for a free trial subscription  
**(415) 564-5800**

**FREE FREE FREE**

Famous PSYCHIC David Guardia, Psychic to the Stars, is available FREE for talk shows, phone interviews and news actualities... 24 hr. phone... just call...  
**(702) 386-0702 or (702) 386-0827.**

**GALAXY**

Free Sample Of **RADIO'S DAILY ON-AIR PREPARATION SERVICE!**  
 Airshir-ready music notes, star facts, calendar, more!

write:  
 Box 20083R  
 Long Beach, CA 90801

\*Indicate COUNTRY or CONTEMPORARY Format

**PERSONALITY**

**INFO-BITS**  
**"MOST USABLE SERVICE EVER."**  
**"A SHEET LIKE NEVER BEFORE"**  
**2 WEEK - TRIAL ONLY \$5, OR MORE INFO:**  
**INFO-BITS, BOX 112576, SAN DIEGO, CA 92111**

**TRIVIA TRIAL**

Preparation unnecessary. A complete show per page. Tips. Trivia. Insights. Birthdays. Calendar. Daily Celebration. Sports. Weird News. Low prices. Sample:

**1395 Overlook Ave., N.W., Salem, OR 97304**

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**WAIR "Hi Radio"**

# MARKETPLACE

## PROGRAMMING



Synthesizer Stingers and Bizarre Effects. They're almost too hot to handle! For free demo tape call (717) 266-1422. RD 4, Box 392, York PA 17404.

## PROFESSIONAL SERVICES

### GIVE YOUR RADIO ADVERTISING SOME SING.

We can give your clients or your stations contemporary new sound for a song. Original music packages start as low as \$3,000. Customized re-sings from just \$1,500. Give us a jingle and we'll send you a demo reel of ours.

615 E. Pike  
Seattle, WA 98122

## Increase Sales Results

The radio and record industries are big markets to cover with a limited sales force.

So why not put R&R Marketplace to work for you? It's a sure way to generate qualified sales leads. Just call: (213) 553-4330 for more information.



# OPPORTUNITIES

## OPENINGS

### NATIONAL

**HELP!  
RADIO  
PERSONNEL  
NEEDED**

Due to the large number of placements of our registrants and the increased demand of radio stations across the country, NATIONAL is in need of qualified personnel for virtually all radio positions, particularly news people and announcers, for small, medium, and major markets. We are also short of qualified female personnel. If you are seriously seeking a move, contact NATIONAL now. For complete information including brochure and registration form enclose \$1 postage/handling to:

BROADCAST TALENT COORDINATORS  
Dept. R., P. O. Box 20551 • Birmingham, AL 35218 • (205) 822-9144

In past two months have recruited 10 pros for dream position, all formats. If you are the best I'm looking for you now. T&R ASAP to Lee Bayley, 3401 N. Plantation Dr., Irving, TX 75062.

LEE BAYLEY

BROADCAST TALENT COORDINATORS

## OPENINGS

### EAST

JOB 88/Cape Cod seeks experienced AC personalities for future full/parttime openings. T&R: Chris Bates, WGLY, 770 A Main St., Oosterville, MA 02956. No calls. EOE M/F (2-14)



Long Island's #1 Rocker, WBAB needs a Promotion Director. If you can: work long hours and love it; design media campaigns and implement them; think come and think big; brainstorm great ideas and follow them through; be organized and give attention to detail; sell concepts to clients, promoters, listeners, and staff... then we want you. Rush short letter, resume, and samples of your work to Bob Buchmann, V/P/Programming, Long Island, New York 11702. No calls. EOE

WBAB/102.5/Buffalo has future openings for parttime announcers. Like AC format. T&R: Tom Langmyer, 464 Franklin St., Buffalo, NY 14202. EOE M/F (2-14)

Seeking personality for two-person AC environment. Strong production a must. T&R: Dave Barings, 1 Rolling Acres, Dogboro, DE 19939. EOE M/F (2-14)

AM seeks mature, humorous morning drive personality. Experienced with good production skills. T&R: WGBR/WFOR, Box 207, Goldsboro, NC 27530. EOE M/F (2-7)



Powerhouse AC: WYYY/Syracuse  
We need: A team-oriented Program Manager who can motivate talent and recognize achievements. A thinking cheerleader who has a sense of community and commitment. Skilled in format detail, research. Possesses imagination and high levels of expectation.

You need: Challenge, career opportunity, recognition for doing something with industry-wide significance — you'll have a great broadcast team to help you get it. Call me NOW: Hugh Barr, VP-GM, WYYY, Syracuse (315) 472-9797. One of the Katz Stations. An Equal Opportunity Employer.

## OPENINGS

### CREATIVE NEWS PROFESSIONAL

Rare opportunity to join leading AC FM station as a writer/reporter. Right candidate must have quality news background, concise writing skills, and good sense for appropriate "lifestyling." Send tape and resume to: Radio & Records, 1930 Century Park West, #266, Los Angeles, CA 90067.



### Live On The Ocean!

Maine's leading Adult-Rock station is looking for a fulltime air personality who is a warm, friendly, mature communicator. Send cassette and resume to Randi Kirshbaum, WMGX-FM, 200 High St., Portland, MAINE 04101.

## SOUTH

PD needed for New Orleans Easy Listening station. Contact Ed Winton Communications (813) 982-2336. (2-14)



New Orleans's leading CHR is looking for America's best Production Director. Must be experienced and have creative abilities. Production expertise needed. This is NOT a copywriter position. Good pay/benefits. Tapes & Resumes to: Kris O'Kelly, WBRZ FM, P.O. Box 53447, New Orleans, LA 70153. EOE M/F (No calls, please)

FL Top 20 market. NT needs anchor/reporter. Sound like pro work hard. T&R: WFLA, 801 Jackson, Tampa, FL 33602. EOE M/F (2-14)

92-FM has immediate openings. 100%w CHR W. TN. T&R: Mike Stewart, WYNN-FM, #90 Old Hickory Blvd., Jackson, TN 38305. EOE M/F (2-14)

Dryden's Beach Country seeks dynamic street fighter. Top dollar for big producer. Howard Orloff: (804) 787-1131 EOE M/F (2-14)

WTMS/Tupelo. New FM. Openings for air talent/production/ND. T&R: J. Michael Pruitt, Box 964, Tupelo, MS 38802. EOE M/F (2-14)



Our philosophy: Take no prisoners! Need killer morning jock/team who shares our approach for market's only A/C. Topical humor, great phones, and outstanding production a must. Expanding group with facilities and the bucks for the right person(s). Casette, resume, and references to Radio & Records, 1930 Century Park West, #253, Los Angeles, CA 90067. EOE



## OPENINGS



### PROGRAM DIRECTOR

PROGRAM DIRECTOR for the HOTTEST CHR station in the Southeast. Our PD is going to a top ten market. If you know music, love people, understand CHR and like to work long and hard, we have a future for you. Tell us all about yourself. Send package to: Bernie Barker, General Manager, WAPI-95, P.O. Box 10886, Birmingham, AL 35202-0886 - For Courier Delivery, 2146 Highland Avenue, Birmingham, AL 35205.



### Studio Engineer/Director

Join one of the nation's finest facilities. New state-of-the-art eight-track studio with the very latest in production/processing equipment. Applicants must have multi-track and processing experience, preferably with a recording/agency studio. Person will be working with agencies and clients on a daily basis. Excellent benefits and salary with GREAT opportunity. Send resume with your best production samples immediately to:

JOHN MOEN, WLVE/LOVE 94  
194 N.W. 187 Street, Miami, Florida 33169  
EOE/MF A Gilman Broadcasting Corporation Station

### SUNBELT CHR

Fastest-growing Sunbelt top 50 market needs CHR morning legend. Team or single with humor, creativity, warmth, ability to relate to community and desire to win, will reap great bucks! Send T&R to: Radio & Records, 1930 Century Park West, #266, Los Angeles, CA 90067. EOE

### SOUTHEAST P-1 CHR

Seeks creative energetic, reliable PM Drive air talent. Must be able to use phones, and be promotionally active. Excellent facilities and benefits. Send cassette, resume, and references NOW. Radio & Records, 1930 Century Park West, #269, Los Angeles, CA 90067. EOE

### Television Help Wanted CORPORATE DIRECTOR/FINANCE

Fortune 500 Company seeks superior financial person as Director of Finance for Television Group. Minimum 3 years experience in television, CPA, Public Accounting experience required. MBA desirable. Requires travel. Will report directly to CEO of Television Group. Salary and bonus open. Reply to Radio & Records, 1930 Century Park West, #274, Los Angeles, CA 90067. EOE

# OPPORTUNITIES

## OPENINGS

### WSB FM ANNOUNCER

WSB-FM needs midday talent. Atlanta's A/C leader needs strong communicator for important daypart. T&R: John Chappell, PD, 1601 W. Peachtree St. NE., Atlanta, GA 30309. EOE M/F

Out of work? Need reliable, experienced radio person. Three-four month temporary stint in South. Two years' fulltime minimum experience. Cvd: (801) 358-8936 EOE M/F (2-14)

Ground floor opportunity for sales rep. New Class C FM. North of Dallas. 1,000 ft. tower. Progressive Country Format. Dennis Grandcolas: (817) 565-8080 EOE M/F (2-14)



100kw Contemp Country has exceptional position for adult communicator with strong production skills. Needed yesterday! Join the Carolinas' fastest-growing FM. T&R: Bruce Walschell, OM, WSSL, P.O. Box 100, Greenville, SC 29602.

WJLN seeks OM. 100kw Country. Have ten others. T&R: GM, 3029 S. Sherwood, Sherwood Forest, Ste. 200, Baton Rouge, LA 70816. EOE M/F (2-14)

CHR WISN-FM has rare PD opening. Experience desirable, not required. Strong on-air a must. T&R: Bob Gleaser, Box 331, Fort Myers, FL 33902. EOE M/F (2-14)

### WCXR 105.9 FM WASHINGTON'S CLASSIC ROCK

WCXR, now accepting announcer applications. Minimum qualifications are five years' on-air experience, album rock background and college education preferred.

Tape, resume to DON HAGEN, Program Director, WCXR, 510 King St., Alexandria, VA 22314. WCXR and Metroplex Communications are equal opportunity employers.

WCXR/WXTC seek applicants for future parttime openings. T&R: Bob Casey, Box 196, Charleston, SC 29402. EOE M/F (2-14)

KQTV has immediate opening for MD. Good voice/attitude a must. Great opportunity for a winner. T&R/writing sample: Bob/Phil, (806) 273-7533, or Box 166, Border, TX 79007. EOE M/F (2-14)

### SIZZLIN' PD/MORNING MAN

Extremely competitive Southern medium market seeks sizzlin' urban contemporary PD/Morning Man. Hot promotions a must. Tapes and resumes to: Radio & Records, 1930 Century Park West, #267, Los Angeles, CA 90067. EOE

Young, hungry personality for overnight/production at 100 kw rocker. Needed yesterday. Great first/second job. Average pay/mega fun. T&R: Paul Franklin, Box WZCY, Beaufort, NC 28516. EOE M/F (2-7)



### Smokin' Top 100 CHR Needs A Smooth, High-Profile Anchor

FOR #1 MORNING SHOW! Humor, track record, state-of-the-art production skills. You've got all the tools you need to win — work for a great company in a charming coastal city! Express Cassette & Resumes: Eric Phillips, WSSX, #1 Orange Grove, Charleston, SC 29407. EOE M/F

## OPENINGS



Virginia's #1 station since 1980 has a position for an additional morning personality! This person must be able to take morning ideas and turn them into on-air excitement, be involved with the community, and intermingle with our present on-air members. Since you would be joining our current morning staff of five, you must know and respect the real meaning of teamwork!

Good facilities, nice environment, and GREAT MONEY! Send tape and future ambitions to RUSS BROWN, K92-FM (WZLX), Box 92, Roanoke, VA 24022. NO CALLS PLEASE! BOB M/F

## MIDWEST

100kw Country FM seeks afternoon communicator with production skills. Will consider beginners. T&R: Randy Hooker, KUGB-FM, Box 908, Great Bend, KS 67530. EOE M/F (2-14)

Immediate/future openings at top-rated CHR. T&R/photos: Chuck Morgan, KMGZ, Box 7953, Lawton, OK 73506. EOE M/F (2-14)

### FASTEST GROWING AOR IN TOP 55 MARKET

Seeking aggressive Program Director. Send resume, tape, and letter outlining programming philosophy to: Radio & Records, 1930 Century Park West, #272, Los Angeles, CA 90067. EOE

Chicago metro AC seeks morning air talent with future as Asst. OM. No beginners. T&R: Jim Holy, 2-107, 1000 E. 80th Pl., Merrillville, IN 46410. EOE M/F (2-14)

Seah Max Roatle's nighttime 8-10pm jock. T&R: Todd Chase, 2238, 4360 Johnson Dr., Shawnee Mission, KS 66206. EOE M/F (2-14)

## COUNTRY PD

Midwest medium market FM needs PD experienced in promotions, community involvement and formats to help us stay #1. T&R to Radio & Records, 1930 Century Park West, #258, Los Angeles, CA 90067. EOE

Production Director needed. Copy samples/T&R: Mike Justin, WISN, Box 8, Bloomington, IL 61702. EOE M/F (2-14)

Sports Director. Minimum three years' experience. Strong PEP/writing/interview skills. Resumes: MD, Box 1618, Appleton, WI 54913. EOE M/F (2-14)

## A/C-OLDIES

Michigan A/C-Oldies seeks Morning Personality. Other dayparts available as well. Strong production skills a must. Send T&R to Radio & Records, 1930 Century Park West, #256, Los Angeles, CA 90067. EOE

We need a conscientious person to handle our 6-8midnight shift. T&R: Fred Brooks, K9CJ, Box 1378, Sioux City, IA 51102. EOE M/F (2-14)



Communicator for local-oriented 7-11pm show. Not a pseudo-intellectual or rattle-brain, just someone interested and interesting who can showcase guests in the studio and listeners on the phone. T&R to: Walk Broadhurst, GM, WING Radio, 717 East David Rd., Dayton, OH 45429. EOE M/F

## OPENINGS



MUST have experience with established talent on personality-oriented AC AM station — a people-sensitive leader, not a format technician. T&R to: Walk Broadhurst, GM, WING Radio, 717 East David Rd., Dayton, OH 45429. EOE M/F

Air personalities/production/news. Self-motivated winners only. CHR: Great Company, C&R: Roger Piper, PD, X103, Box 5003, Des Moines, IA 50308. EOE M/F (2-4)

Morning drive. Top-rated FM CHR. Rare opportunity for exceptional morning man. Energetic/funny. Team attitude. T&R: Dave Alexander, WISW-FM, Box 119, Topeka, KS 66601. EOE M/F (2-4)

## NEW CHR

Near Pittsburgh, needs PD/Morning Man to help topple fat-cat market leader. If you're the top-flight pro who has the competitive and company spirit to be a winner, write us! EOE employer. Send T&R to: Radio & Records, 1930 Century Park West, #271, Los Angeles, CA 90067.

## WSSYMuskegon, MI

50kw coastal/regional CHR is looking for crazy morning drive talent, top production director and talent for all dayparts with the burning desire to be number one and have fun! You'll be provided with great facilities and excellent benefits plus some of America's best summer beaches. Send C&R ASAP to: J.J. Duling, WSSY, 875 E. Summit, Muskegon, MI 49443



We need someone with a real sense of humor, not a joke-service reader. Be able to integrate your personality with the music and information. T&R to: Walk Broadhurst, GM, WING Radio, 717 East David Rd., Dayton, OH 45429. EOE M/F

Are you entertaining, up? Want mornings in Country format? Good money for the right pro. T&R: Mark Lindow, KIX, 909 Main, Dubuque, IA 52001. EOE M/F (2-7)

## GENERAL MANAGER WANTED

Experienced, sales-oriented General Manager or General Sales Manager ready to move up to lead a team of broadcast professionals at KICT-FM/Wichita, Kansas. This is an excellent opportunity to grow with an aggressive and expanding broadcast group. Excellent compensation and benefits. Please write in confidence and tell us about yourself.

Company Communications  
1100 Larkspur Landing Circle  
Suite 315  
Larkspur, CA 94939  
415-461-8550  
An Equal Opportunity Employer.

## OPENINGS

### GROWING MIDWEST CHAIN

Seeks communicators, not card readers. PD/Air Talent/News Production for future considerations. Foreground A/C, competitive salary and benefits. Cassette, resume, and picture to Radio & Records, 1930 Century Park West, #255, Los Angeles, CA 90067. EOE

### MIDWEST MEDIUM MARKET CHR

Looking for morning person. Good voice and personality a must. Prime opportunity for talented person to move up in morning drive. Cassettes and resumes to Radio & Records, 1930 Century Park West, #264, Los Angeles, CA 90067. EOE



Apply today for the position of program director of WJMO/Cleveland • Black format • Service and community-oriented • Demonstrate management and programming skills • Arrish • To be considered, your tape and resume must be received by February 28. Reply to Jack Beach, National Program Director, United Broadcasting Company, 4733 Baines Ave., Bethesda, MD 20814. EOE M/F

- MORNING OR AFTERNOON PERSONALITY
- Contemporary 25+ FM. Top 20 Market.
- Personable, Conversational. Topical. Not verbose. Air check production samples, and photocopy of most recent Arbitron ratings to Radio & Records, 1930 Century Park West, #265, Los Angeles, CA 90067. EOE M/F

## WEST

### WEST COAST ADULT URBAN

Seeking Weekend/Vacation Air Personalities. Production required. Southern California resident preferred. Send T&R to: Radio & Records, 1930 Century Park West, #273, Los Angeles, CA 90067. EOE

Do you know/like rock? Let's hear it. Females encouraged. C&R: Carmy Ferrer, 5301 Madison Ave., Ste. 402, Sacramento, CA 95841. EOE M/F (2-14)

Future openings on-air. T&R: Chris Alexander, KOSW, Box 2128, Rock Springs, WY 82901. No calls please. EOE M/F (2-14)

Top-rated regional station wants the best. Three-five years' minimum. Excellent production a must. T&R: Jim Elliot, 8787 E. Grand, Denver, CO 80231. EOE M/F (2-14)

CHR Phoenix seeks evening personality. Minimum four years' experience. T&R: KOPA, 4601 N. Scottsdale Rd., Scottsdale, AZ 85261. EOE M/F (2-14)



Immediate/long term opening for male or female at Northern California's number one AOR. Must be ambitious and strong in production. Rush tape and resume to RON WOODWARD, KFMF, Chico, CA 95926, (916) 343-8461. EOE

# OPPORTUNITIES

## OPENINGS

### PROGRAM DIRECTOR

California CHR needs on-air PD. If you're creative and can motivate an airstaff, send tape & resume to:

**BOM WHITE**, Radio Program Consultant  
P.O. Box 4189, Little Rock, AR 72214. EOE

First Media's K-98 Sell Later/Provo seeks Hot morning talent. Great growth potential. T&R: Scott Geney, Box 990, Provo, UT 84603. EOE M/F (2-14)

### HALF MILLION POPULATION

FM soft rock job needed. Strong information skills needed. Friendly & warm. Also need up tempo mature AM jock for entertainment format. At least four years in business. Send T&R to: Radio & Records, 1930 Century Park West, #270, Los Angeles, CA 90067. EOE

AM/PM with strong local news commitment seeks MD. T&R: Lois Zetta, KJYY/KJAX, Box Y, Stockton, CA 95201. EOE M/F (2-7)

Fullpart-time openings of very up tempo Country near L.A. Normies encouraged. C&R: Cory Baker, Box 980, Apple Valley, CA 92307, or (619) 247-7281 EOE M/F (2-7)

### A/C NEWS ANCHOR NEEDED

Pacific Northwest AM powerhouse looking for Morning News Anchor with presence. Must be able to take charge of morning newsgathering and make a difference. Smooth conversational delivery is must. Promotion possibilities. Need to hear tape and read news/information philosophy. Top 30 market. Send T&R to Radio & Records, 1930 Century Park West, #252, Los Angeles, CA 90067. EOE

### WINNER

In major N.W. market looking for adult communicator with great production skills. Imagination required. Send T&R to: Radio & Records, 1930 Century Park West, #247, Los Angeles, CA 90067. EOE

## POSITIONS SOUGHT

MD seeks MD/Assistant PD gig medium/large market. AOR/CHR, AC. Experienced people person. Organized, creative, hardworking, knowledgeable. GARY: (301) 756-3284 (2-14)

Trade m. 11 & 53 market jock with MD/Drive experience. Seek Top 100/medium market. CRAIG: (308) 756-1282 (2-14)

Free cost library/autoselect if you make me your P2/P3 MD. Prefer West. Available 3/1. TERRY HALL: (303) 685-9563 (2-14)

Large market drive time entertainer targeting 18-44? I can rock in front of the televiewer? For excitement. JOHN: (802) 782-2748 (2-14)

Has the theater of your mind been turned to radio? Tired of reading in front of the televiewer? For excitement. JOHN: (802) 782-2748 (2-14)

Look at this, look at that! That ain't jokin'. This is the way you do it. High energy CHR air personality. KIDD NORDHOFF: (213) 830-7428 (2-14)

## BOB BOLTON

Broadcast Professional is searching for another challenge!

Track record includes: WFBR, WKX, KXYZ, WQWO, WKH, WRJN, WKXI, WBBQ. Experienced in areas of music, programming, promotions, sales, management, and on-air. Fully qualified to program a major-market station, program a medium-market chain of stations or manage small to medium-market station.

Write: BOB BOLTON, 1319 Burling Road, Lutherville, Maryland 21083 or, BETTER YET, CALL (301) 337-6707

## POSITIONS SOUGHT

Announcer with 12 years' experience. Country, A/C, CHR. All shifts. Prefer evenings/overnights. Available immediately. MIKE HON: (804) 255-8950 (2-14)

May FLI Talented air/production pro at top-rated Top 30. Seek new challenge in smaller market. Any shift/format except Country. SCOTT: (704) 563-1141 (2-14)

Clip this and save. 10-year vet seeks CHR/AOR in SE/MW. Married, stable Asst. PD at National Format leader. SCOTT: (813) 637-8280 (2-14)

Major market Country/AC programmer. Seek opportunity in South/SW. A.J.: (318) 221-9662 (2-14)

Seventh year as morning announcer. Seek any opening in WMM. Experienced, good production. Good people person. DON: (718) 288-0177 (2-14)

The essence of announcing. I build excitement. Become a member of the kinetic generation. I won't damage your hair. Classic original jokes. MARK: (818) 878-2896 (2-14)

Dedicated, hardworking newsmen seeks position in MW. MD/reporter. JOE: (408) 247-9674 (2-14)

Young college graduate. Ready to move up to announcer. Good production. Experienced PDP/assistant/automation. Will relocate to any format. JAMES KIGGINS: (802) 988-7438 (2-14)

Salesman. Major market jock seeks small/medium market programming. 16 years' experience. References. KEITH: (213) 961-8382 (2-14)

WMMR/WBCN/WFBC. AOR pro can do it all. Ratings/references. Any shift, anywhere. TOM "THE T" ROBINSON: (215) 726-5684 (2-14)

Experienced late-night DJ seeks position. ASHLEE: (812) 232-8808 (2-14)

Eight-year pro seeks position in MD/DE. Experience with adult programming/production/news/automation/computers. CURTIS WEAVER: (301) 642-8888 (2-14)

Broadcast school graduate beginner seeks announcer gig. Sharp, talented, willing to learn. USA: (412) 401-0310 (2-14)

Fading guitar Warm voice, energetic, tight. Seek AOR/CHR, AC. T&R ready. MIKE: (812) 988-8855 (2-14)

Presentations. Print background. One year radio. ROBIN: (512) 481-9646 (2-14)

Three-year pro wants chance to be the best. Top-rated morning show in small market. Production/programming. TOM: (408) 794-4828 (2-14)

Experienced PD seeks gig, station committed to winning. Expert BU. CURTIS: (818) 386-1123 (2-14)

MD 13 months' experience. Sports/Talk. MIKE: (414) 248-8701 (2-14)

Award-winning female with eight years' experience. Seek new job. Strong production/copywriting/character voices. Prefer MW. DIANE: (812) 882-0286 (2-14)



**Saturday Night Live Of Radio**  
Three guys with a great morning show, TV experience, and our own stage act. Call for comedy album and tape. (818) 988-8130.

Experienced morning personality/PO seeks 'right' position in MW. Professional broadcaster. DAVE: (402) 248-8804 (2-14)

I've gone as far as I can in my market, let me go far in yours. Two years' experience. STEVE: (814) 228-3772 (2-14)

Emotionless! No screaming. Give your station a swift kick in the pants. Give it exciting production. UP promo. Fun commercials. MIKE: (312) 848-0404 (2-14)

Pop Wes wants to ride her bike to OH. Please help me to get there. Hire me. Experienced/ambitious/talented. MICHELLE McKEE: (218) 260-8412 (2-14)

Austin/Dallas/San Antonio! Need a female jock with great ratings? Eight-year vet wants to conquer major market. Team player. Voices. P.J.: (817) 778-7284 (2-14)

CE any market. FCC general/Hon. Formerly Boston/Houston, Miami/Ft. Lauderdale. M. GOTTESMAN: (415) 560-8508 (2-14)

DJ with some experience seeks fulltime AOR/CHR. Overnights preferred. Will relocate NY/CT/VA/MA. MIKE BALDINO: (303) 877-2217 (2-14)

Let me wake up your late/overnights. AOR/CHR rocker. Three years' experience. Will relocate anywhere for the right gig. ALLEN BRYNES: (800) 225-2227 (2-14)

Personality/producer wants to switch lanes to sales. Team player with winning attitude. Knowledge of all formats. I will succeed. JOHN DRISCOLL: (312) 422-4672 (2-14)

## POSITIONS SOUGHT

Five years' experience on-air. Seek step up. CHR/AC/AOR. Will consider any shift. Prefer MW, will talk anywhere. MIKE: (618) 827-8563 (2-14)

Creative morning team seeks small/medium market with peddled call. Prefer West Coast. DAVE: (213) 480-4826 (2-14)

PD/OM with six years' experience. Midday shift/sports/PDP. Responsible. Will relocate. MIKE: (414) 248-1850 (2-14)

Seek CHR air talent seeks new challenge/growth. Medium market. Hardworking/dependable. Will relocate. MIKE ALAN: (415) 531-8270 (2-14)

Currently employed sportscaster seeks fulltime Sports Director. Two years' experience. First-rate PDP. Will travel. JOHN: (418) 478-8204 (2-14)

MD in growing Top 100 market seeks change of scenery. Prefer SW/South. DAVE: (512) 482-8380 (2-14)

Seek MD/OP in large/medium market in South/SW/West. References/salary ready. JOHN W. NOBLE: 8711 Jewel Terrace Ct., Anchorage, AK 99502. (2-14)

Aggressive female desires position in radio/television production. Will relocate. WENDY A. SANDERS: 9417 N. 2nd St., Phoenix, AZ 85023, or (802) 870-1518 (2-14)

Young major market jock seeks programming AOR/CHR/UC/DE. If you call me, you'll hire me. DAVE: (313) 878-2842 (2-14)

Going through radio withdrawal. Eager to return to the airwaves fulltime. Working part time WOLU/Now Orleans presently. DAVE WHITE: (804) 887-4834 (2-14)

Climbing up the ladder. FM driver/MD seeks move up to medium market CHR. Good voice/personality/track record. JIM FRANKLIN: (602) 821-6434 (2-14)

Greater Chestnut. Dependable CHR/AC. 8/10 pro. AM/PM OM/PD. Good track record. Leader/ARB builder. Outstanding voice/salary/production. SCOTT JAMES: (813) 828-5783 (2-14)

Person jock. Large metro market. Drivetime/MD experience. Seek top 100 medium market. Any shift. (308) 756-1282 (2-14)

Crazy CHR DJ. Two years' experience. Cast of characters. Seek small/medium. RAYEN: (818) 942-9020 (2-14)

Bright, positive morning drive announcer. Six years' experience. Seek fulltime air AOR/CHR/AC medium market in SE. CHRIS: (404) 228-8822 (2-14)

Major market programmer seeks CHR/AOR that needs development. Excellent track record. KDWB/KXLP/KROC. SCOTT: (812) 823-8887 (2-14)

Trade m. 11 & 53 market jock with MD/Drive experience. Seek Top 100/medium market. CRAIG: (308) 756-1282 (2-7)

Ready to work. Four years' experience CHR/AOR, AC. Small/major market. Razor sharp. SANDT: (308) 752-8203 (2-7)

Need a PD/MD? How about a jock for AOR/CHR/Jazz? It's fast, simple, affordable. VICTOR S. LEWIS: (312) 278-8088 (2-7)

If you're serious about being #1, let's talk. Have four years' on-air. Desire to move up. A/C, Country/CHR in SE. TERRY: (804) 237-4388 (2-7)

Experienced PDP/reporter willing to relocate medium/large market. Outstanding ability. Seek right opportunity. BOB: (318) 652-5280 (2-7)

Announcer with 12 years' experience. Country, A/C, CHR. All shifts. Prefer evenings/overnights. Available immediately. MIKE HON: (804) 255-8950 (2-7)

12-year professional seeks Seattle area. Management. Excellent on-air/strong production. Country, A/C, EZ. Available after 3/15. JERRY: (818) 988-3202. (2-7)

Be my next step on the ladder. Strong production, programming, research. Plenty of energy. Call anytime for T&R. STEVE: (408) 848-5784 (2-7)

Two years' experience LANCE. Seek CHR airshift, production. Hard worker. LANCE DUNCAN: (817) 794-0811 (2-7)

Absent, released & ready to win with a winner. PDP, skill in sports/news. Production, promos, copywriting, automation. AP prefer medium market in West. JAMES: (303) 337-2648 (2-7)

## POSITIONS SOUGHT

Free cost library/autoselect if you make me your P2/P3 MD. Prefer West. Available 3/1. TERRY HALL: (303) 685-9563 (2-7)

PD with medium/major market. Currently top-read with woman 25-48. Get ready for spring book. EZ 104's STEVE SUTTON: (704) 372-1104 (2-7)

Personnel student of radio. Six years' experience & good (Arbitron) card. Looking to learn more in FL. Interested? RICK: (306) 874-3678 (2-7)

## MISCELLANEOUS

Dominant SE female needs AC service from all labels. Steve Resnick: WBEW/MWRV, Box 151, Endwell, NY 13780, or (807) 788-3361. (2-14)

Upstate AC needs A&M/Arts product. Dick Reus, PD: WENC, Box 708, Whiteville, NC 28472. (2-14)

New, aggressive A/C-CHR crossover needs service from all labels. Contact: Jon Paradise, WHYY, Box 847, Seco, ME 04072; (207) 283-1116 (2-7)

1 for new Country station needs record service. Please help! Patti O'Conner: KUMH, 824 Truston Av., Batesfield, CA 93301. (2-7)

Dates appearing at the end of each listing signify first week listed.

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope

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Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

### Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

### Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

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Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

## OPPORTUNITY FORM

OPENING       POSITION SOUGHT  
 Region \_\_\_\_\_  MISCELLANEOUS  
 PD Name: \_\_\_\_\_ NAME: \_\_\_\_\_  
 GM Name: \_\_\_\_\_ PHONE: ( ) \_\_\_\_\_

1. Please type or print clearly, using 24 words or less to include address/phone number, and attach to this form.
  2. Do not use abbreviations.
  3. All ads are subject to editing.
- Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

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by Jhan Hiber



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# NATIONAL MUSIC FORMATS

Added This Week

## Bonneville Broadcast System

Kevin McCarthy (800) 631-1600

### Love Sounds

JAMES TAYLOR "Only You"  
G. MORRIS & C. GAYLE "Makin' Up For Lost Time"

### Easy Listening

ZAMFR "One Fine Day"

## Broadcast Programming

John Sherman/Bob English (800) 426-8082

### Adult Contemporary

DAN SEALS "Bop"  
SHEENA EASTON "Jimmy Mack"  
ATLANTIC STARR "Secret Lovers"  
SMOKEY ROBINSON "Hold On To Your Love"

### Modern Country

JUDDS "Grandpa"  
HANK WILLIAMS JR. "Ain't Misbehavin'"  
REBA MCENTIRE "Whoever's In New England"

## Century 21

Greg Stephens (214) 334-2121

### The Z Format

PRINCE "Kiss"  
OPUS "Live In Life"  
FALCO "Rock Me Amadeus"  
PAT BENATAR "Le Bal Age"  
STEVIE NICKS "I Can't Wait"  
SLY FOX "Let's Go All The Way"  
ROBERT PALMER "Addicted To Love"  
CHARLIE SEXTON "Best's So Lonely"

### The AC Format

ELO "Calling America"  
FORCE MDs "Tender Love"  
STEVIE WONDER "Overjoyed"  
LAURA BRANIGAN "I Found Somebody"

### Super-Country

MARTY STEWART "Arlene"  
HANK WILLIAMS JR. "Ain't Misbehavin'"  
KENNY ROGERS "Tomb Of The Unknown Love"  
CONWAY TWITTY "You'll Never Know How Much"  
NITTY GRITTY DIRT BAND "Partners, Brothers..."

## Concept Productions

Elvin Ishiyama (918) 782-7754

### CHR

FORCE MDs "Tender Love"  
STEVIE NICKS "I Can't Wait"  
SLY FOX "Let's Go All The Way"  
ROBERT PALMER "Addicted To Love"

### Country

JUDDS "Grandpa"  
B.J. THOMAS "America Is"  
KEITH STEGALL "I Think I'm In Love"  
HANK WILLIAMS JR. "Ain't Misbehavin'"  
KENNY ROGERS "Tomb Of The Unknown Love"  
CONWAY TWITTY "You'll Never Know How Much"  
NITTY GRITTY DIRT BAND "Partners, Brothers..."

## Drake-Chenault

Bob Laurence (818) 883-7400

### XT-40

BANGLES "Manic Monday"  
FALCO "Rock Me Amadeus"  
ARCADIA "Goodbye Is Forever"

### Contempo 300

DAN SEALS "Bop"  
**Great American Country**  
RANDY TRAVIS "1982"  
ROSIANNE CASH "Hold On"  
PAKE MCENTIRE "Every Night"  
MICHAEL MARTIN MURPHEY "Tonight We Ride"  
WAYLON JENNINGS "Working Without A Net"

## Media General Broadcast Services

Bob Demate (801) 320-4433

### Action

ONE "Toughen Up"  
FORCE MDs "Tender Love"

## MEDIA GENERAL - Action - CONTINUED

SHEENA EASTON "Jimmy Mack"  
LAURA BRANIGAN "I Found Someone"  
LOVEBOY "This Could Be The Night"  
SMOKEY ROBINSON "Hold On To Your Love"  
TOM PETTY & STEVE NICKS "Needles And Pins"  
JOHN COUGAR MELLENCAMP "R.O.C.K. In The USA"

### Your Country

MAC DAVIS "Sexy Young Girl"  
KENNY ROGERS "Goodbye Marie"  
KEITH WHITLEY "Miami, My Am"  
RAY STEVENS "Ballad Of The Blue Cyclone"  
LACY J. DALTON "Don't Fall In Love With Me"

### Hit Rock

CARS "I'm Not The One"  
FALCO "Rock Me Amadeus"  
SLY FOX "Let's Go All The Way"  
CHARLIE SEXTON "Best's So Lonely"  
READY FOR THE WORLD "Digital Display"

## Peters Productions, Inc.

George Jurek (800) 255-8511

### Country Lovin'

JUDDS "Grandpa"  
PAKE MCENTIRE "Every Night"  
SAWYER BROWN "Heart Don't Fall Now"  
HANK WILLIAMS JR. "Ain't Misbehavin'"  
REBA MCENTIRE "Whoever's In New England"  
LOUISE MANDELL "Some Girls Have All The Luck"

### The Great Ones

COCK ROBIN "The Promise You Made"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

JUDDS "Grandpa"  
ROSIANNE CASH "Hold On"  
KENNY ROGERS "Tomb Of The Unknown Love"  
WAYLON JENNINGS "Working Without A Net"  
NITTY GRITTY DIRT BAND "Partners, Brothers..."

### Soft Contemporary

CARS "I'm Not The One"  
J. WAGNER w/v. CARTER "Love Can Take Us"  
Sound 10 All The Way"

FORCE MDs "Tender Love"  
SHEENA EASTON "Jimmy Mack"  
LAURA BRANIGAN "I Found Someone"  
JERMAINE JACKSON "I Think It's Love"

## Satellite Music Network

Pat Clark (214) 991-9200

### The Starstation

ATLANTIC STARR "Secret Lovers"

### Country Coast-To-Coast

MEPHE HAGGARD "I Had A Beautiful Time"  
EARL THOMAS CONLEY "Once In A Blue Moon"  
LARRY GATLIN "Nothing But Your Love Matters"

### Rock 'N' Hits

OUTFIELD "Your Love"  
ELO "Calling America"  
FALCO "Rock Me Amadeus"  
SLY FOX "Let's Go All The Way"  
ATLANTIC STARR "Secret Lovers"

## TM Programming

Cal Casey (214) 634-8511

### Stereo Rock

ELO "Calling America"  
ROBERT TEPPER "No Easy Way Out"

### TM AC

HEART "These Dreams"  
JAMES TAYLOR "Only One"  
ATLANTIC STARR "Secret Lovers"

### TM Country

JUDDS "Grandpa"  
ROSIANNE CASH "Hold On"  
PAKE MCENTIRE "Every Night"  
KEITH WHITLEY "Miami, My Am"  
MICHAEL MARTIN MURPHEY "Tonight We Ride"

JAZZ

TOP 30

FEBRUARY 14, 1986

- 1 TONY WILLIAMS/Foreign Intrigue (Blue Note)
2 GRP LIVE IN SESSION/GRP Live In Session (GRP)
3 DENISE WALLACE/Twilight Time (Blue Note)
4 DAVID GRISMAN/Acousticity (Zebra Acoustic/MCA)
5 JIMMY HEATH/New Picture (Landmark)
6 HARVEY SWARTZ/Urban Earth (Gramavision)
7 ANDREW MILLER/Keys To The City (Landmark)
8 PAQUITO D'RYVERA/Explosion (Columbia)
9 WISHPUL THINKING/Wishful Thinking (Pause)
10 JOHN BLAKE/Twisting Of An Eye (Gramavision)
11 MARK CRAWFORD/Roadhouse Symphony (Milestone/Fantasy)
12 PERRY/Coltrane! (Zebra/MCA)
13 DAVID BEROTT/This Side Up (Spindletop)
14 KORK WHALUM/Flappy Disk (Columbia)
15 JAMES NEWTON/African Flower (Blue Note)
16 BILLY HART/Oshunare (Gramavision)
17 JOE WILLIAMS/Just Want To Sing (Delos)
18 DIANE SCHUR/Schur Thing (GRP)
19 LES HOOPER/Hoopla (Pause)
20 JULIE KELLY/Never Let Me Go (Pause)
21 SAGE/Promises (Portrait/CBS)
22 NEW YORK JAZZ QUINTET ENSEMBLE/On 6 X 5 (Choice/Bainbridge)
23 DENISE BARRON/See Through Spirits (Atlantic)
24 MONTY ALEXANDER/Full Steam Ahead (Concord)
25 CARLA BLEY/Night-Glo (ECM)
26 JANET PLANET/Sweet Thunder (Sea Breeze)
27 MATT CATMBURGH/Tech Big Band (Sea Breeze)
28 DEBUT JON FADORS/Legacy (Concord)
29 DEBUT GENE HARRIS/Main's Way (Jam)
30 BOBBY SNEW/Round Midnight (Mopra)

Black/Urban stations contributing to Jazz: WOND/Hartford, Metrona McClean, KJCB/Lafayette, Horatio Handy, WYLD-FM/New Orleans, Dal Spencer, WDMT/Cleveland, Dean-Osan RAUs.

Editor's Note: XHRM/San Diego is no longer a reporting station.

NEW & ACTIVE

- JUSTO ALMARGO "Forever Friends" (Milestone) 10/7
MUSIC FROM THE BILL COBBY SHOW "A House Full Of Love" (Columbia) 12/11
RALPH TOWNER/BARRY BURTON "Side Show" (ECM) 12/4
RAY BROWN ALL STARS "Don't Forget The Blues" (Concord) 11/8
CALVIN KEYS "Full Court Press" (New Branch) 11/1
GEORGE CABLES "Phantom Of The City" (Contemporary/Fantasy) 11/8
CORTE CANDOLI w/PHEL WOODS "Old Acquaintance" (Pause) 10/6
BOB CALDWELL "Passway Monthly" (Spindletop) 10/3
MODERN JAZZ QUARTET "Jazz" (Pete) 10/1
KENNY BARRON "Autumn In New York" (Nippon) 10/0

MOST ADDED

- PAQUITO D'RYVERA (16) Explosion (Columbia)
MUSIC FROM THE BILL COBBY SHOW (11) A House Full Of Love (Columbia)
DAVID BEROTT (8) This Side Up (Spindletop)
CORTE CANDOLI w/PHEL WOODS (8) Old Acquaintance (Pause)

HOTTEST

- TONY WILLIAMS (24) Foreign Intrigue (Blue Note)
GRP LIVE IN SESSION (23) GRP Live In Session (GRP)
DAVID GRISMAN (13) Acousticity (Zebra Acoustic/MCA)
DENISE WALLACE (11) Twilight Time (Blue Note)

- ANT BLAKEEY "Live At Sweet Basil" (GRP Crossroads) 10/0
RITZ "Bare Ya Bop" (Pause) 9/3
POWELL BROTHERS AIR POCKET "Hunter" (Fossil) 8/0
CLAUDIO ROBERTI "Clouds" (Nippon) 8/0
JIMMY POWELL/RED MITCHELL TRIO "Jimmy Powell/Red Mitchell Trio" (Contemporary/Fantasy) 5/0
PETE PETERSON & COLLECTION JAZZ ORCHESTRA
LESA RICH "Touch Of The Stars" (Fossil) 6/1
MERRIAN RILEY "Woman" (Jam) 6/1
BLUE WSP BIG BAND "Rattle With Van Gogh" (Mopra) 7/1
ARTHUR PRYDOCK "Nova A Rockin' Good Time" (Milestone/Fantasy) 7/0
CASS FROD "Right On The Money" (Zebra/MCA) 6/6
RICHARD BROTHER "Waterloo" (Milestone) 6/3
ANT FARMER QUINETY "You Make Me Smile (Real Nice)" 6/1
MICHAEL PETRUCCIANI & RON McCLARE "Cold Blues" (Out/PS) 6/1

REGIONALIZED ADDS & HOTS

EAST

- ALBANY: JIMMY HEATH

MIDWEST

- CHICAGO: JIMMY HEATH

WEST

- LOS ANGELES: JIMMY HEATH

SOUTH

- ATLANTA: JIMMY HEATH

1 TONY WILLIAMS FOREIGN INTRIGUE
Thank you, JAZZ RADIO, for our first #1 in 1986!
Contact Susan B. Levin (212) 541-6401.
BLUE NOTE

# BLACK/URBAN

## BREAKERS.

### PRINCE Kiss (WB)

70% of our reporting stations on it. Rotations: Heavy 8/8, Medium 22/22, Light 30/30, Total Adds 60 including WXYV, WUSL, WAMO, WHUR, WVEE, K104, WHRK, HOT105, WEDR, K94, WOWI, WBMX, WGCI, WBLZ, WJLB, WLUM, KJMM, KDAY, XHRM, WCKX. This week's Most Added Record. Debuts at number 30 on the Black/Urban chart.

### NU SHOOZ I Can't Wait (Atlantic)

70% of our reporting stations on it. Rotations: Heavy 3/0, Medium 25/8, Light 32/14, Total Adds 20 including WVEE, WHRK, WOWI, WGCI, WBLZ, KJMM, KDAY, Z93, WPEG, KDKO. A Most Added Record. Debuts at number 35 on the Black/Urban chart.

### STEVIE WONDER Overjoyed (Tama/Motown)

67% of our reporting stations on it. Rotations: Heavy 3/0, Medium 18/11, Light 37/30, Total Adds 41 including WXYV, WDAS, WHUR, WVEE, K104, HOT105, K94, WOWI, WBMX, WGCI, WZAK, WJLB, KJMM, KDAY, KJLH. A Most Added Record. Debuts at number 38 on the Black/Urban chart.

### JETS Crush On You (MCA)

62% of our reporting stations on it. Rotations: Heavy 1/0, Medium 18/7, Light 34/17, Total Adds 24 including WILD, WEDR, K94, WBMX, WDMT, XHRM, OC104, WPEG, Z103, WTLK, KDKO. A Most Added Record. Debuts at number 40 on the Black/Urban chart.

## NEW & ACTIVE

### PAUL LAURENCE "You Hooked Me" (Capitol) 51/6

Rotations: Heavy 0/0, Medium 25/1, Light 26/4, Total Adds 5, WHUR, KMOQ, WPEG, WBLX, Z103. Mediums include WXYV, WEDR, WDMT, WZAK, WJLB, WATV, WENN, WDAO, WKWM.

### SHINLEY MURDOCK "No More" (Echtra) 50/6

Rotations: Heavy 4/1, Medium 22/2, Light 24/3, Total Adds 6, WDA, WZAK, OC104, WFXA, KJCB, WANT, Heavy: KJMJ, WJMR, WZEN. Mediums include WWIN, WDAS, WUSL, K104, WOWI, KJMM, KDAY. Debuts at number 39 on the Black/Urban chart.

### CASHFLOW "Party Fresh" (Mercury/PolyGram) 49/18

Rotations: Heavy 3/0, Medium 15/3, Light 31/13, Total Adds 18, WLD, WVEE, WEDR, WBMX, WBLZ, KDAY, XHRM, WAKO, WFXA, WOKX, WATV, JET9, WFXC, WALT, WOPR, WTLK.

### JELLYBEAN "Sideshow Talk" (EMI America) 48/8

Rotations: Heavy 3/0, Medium 27/1, Light 19/7, Total Adds 8, K104, WBMX, WYOK, WLOU, KAPE, KOKA, WOPR, WKWM, Heavy: WAMO, K94, KJZ, Mediums include WDAS, WUSL, WHUR, WVEE, K104, WDA, WZAK, WJLB, WATV, WENN, WDAO, KJCB, KDKO.

### JIMMY & TACKHEADS "Break My Heart" (Capitol) 48/4

Rotations: Heavy 2/0, Medium 22/0, Light 21/8, Total Adds 5, WHRC, WACK, WZAK, KHTS, Heavy: WZAK, KJZ, Mediums include WDAS, WEDR, WTMP, WDMT, KDAY, XHRM, WENN, WPEG, WOPR, WFXC, WQMG, WDAO, WTLK, WZEN.

### PRINCESS "After The Love Has Gone" (West Platone) 43/6

Rotations: Heavy 8/0, Medium 26/1, Light 9/5, Total Adds 6, WVEE, WGCI, KJMM, WOOK, WOKX, KJZ, Heavy: WLD, WJLY, WHUR, HOT105, WEDR, WOH, KJZ, WZEN. Mediums include WWIN, WXYV, WAMO, WDA, K94, WDMT, KACE, KJLH, XHRM. Debuts at number 36 on the Black/Urban chart.

### ET (EDDIE TOWNS) "Best Friends" (Total Experience/MCA) 41/14

Rotations: Heavy 2/0, Medium 17/2, Light 22/11, Total Adds 14, WWIN, WXYV, KJMJ, WDA, WJLB, KJMM, XHRM, KJLH, WOI, KJZ, WLOU, WOOK, KOKA, KDKO, Heavy: WFXA, KAPE.

### DAMA DAME "Sightseers" (Profile) 36/6

Rotations: Heavy 15/1, Medium 14/1, Light 10/4, Total Adds 6, JET9, WOPR, WLOU, WJLB, Z103, Z93, Heavy: WFKS, WDAS, KJMJ, WDA, WTMP, WDMT, WZAK, KDAY, WYOK, WATV, WJMR, WOKI, KJZ, KJCB. Moves 35-34 on the Black/Urban chart.

### ART OF NOISE "Legs" (Chrysalis) 36/6

Rotations: Heavy 2/0, Medium 17/2, Light 19/3, Total Adds 5, WAMO, KJLH, WHRC, Z93, WPEG, Heavy: WDAS, WTLK, Mediums include WWIN, WJLB, K104, KJMJ, WHRK, HOT105, WDMT, WZAK, WLOU, WBLX, KHTS.

### EDDIE BRIDGEMAN "How Good Is My" (Columbia) 32/8

Rotations: Heavy 3/0, Medium 15/2, Light 14/1, Total Adds 3, JET9, WFXC, WQMG, Heavy: WAMO, K104, WJMR, Medium: WHUR, WJLB, OC104, WFXA, WPEG, WOPR, KJZ, WOKX, KAPE, WANN, WAAA.

### BOB "I'd Rather Be By Myself" (Dunaway/Guns) 32/3

Rotations: Heavy 9/1, Medium 18/2, Light 5/0, Total Adds 3, WVEE, Z93, WYKO, Heavy: WWIN, WFKS, WOKX, WAKO, WQMG, WPLZ, WOKX, WTLK. Mediums include WJLY, WDMT, WZAK, WJLB, XHRM, WOKX.

### BETTY WRIGHT "Pain" (Profile/Parade) 32/4

Rotations: Heavy 4/0, Medium 11/0, Light 14/4, Total Adds 4, WOWI, WGCI, WATV, WOKX, Heavy: WJLY, WTMP, WHYZ, KJZ, Medium: WWIN, WXYV, KJOL, WOKX, WPEG, WQMG, WJLY, WLOU, WBLX, KHTS, WKWM.

### FULL FORCE "Wassaila Lovers" (Columbia) 28/6

Rotations: Heavy 2/0, Medium 12/2, Light 14/8, Total Adds 8, WXYV, WEDR, WDMT, WZAK, XHRM, WOKX, WANT, WYKO, Heavy: KJMJ, KJMM, Medium: K104, WDA, WOKX, WTLK, WJMR, KJZ, WPLZ, KAPE, WTLK.

### STEPHANIE WELLS "I've Learned To Respect The Power of Love" (MCA) 27/11

Rotations: Heavy 2/0, Medium 13/2, Light 14/4, Total Adds 11, WLD, WDO, WHUR, WDA, K94, WFXC, WQMG, WOI, KJCB, WANT, WAAA, Heavy: WOH, WZEN, Medium: WWR, K104, KJLH, WATV, KJLZ, WOKX, KOKA, WKWM.

### JAKI GRAHAM/DAVID GRANT "Could It Be I'm Falling in Love" (Capitol) 27/7

Rotations: Heavy 0/0, Medium 9/1, Light 18/6, Total Adds 7, WHUR, WEDR, WDMT, KJLH, Z93, KAPE, WYKO, Medium: WZAK, WJLB, WJLY, WTLK, WOPR, WFXC, KJZ, WLOU.

### JENNIFERE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 27/6

Rotations: Heavy 4/0, Medium 13/2, Light 10/4, Total Adds 6, XHRM, WOKX, KJZ, WLOU, WJLB, WOKX, Heavy: K94, KJMM, WHYZ, WZEN, Medium: WLD, K104, KJMJ, WOH, WDMT, WZAK, KDAY, WPEG, KJZ, WALT, WAAA.

### WHISTLE "Bubble" Serious, Just Bigger" (Soulart) 25/6

Rotations: Heavy 3/0, Medium 8/2, Light 14/6, Total Adds 8, HOT105, WOCI, WZAK, KJLH, WNO, WQMG, KJZ, WLOU, Heavy: WDAS, KJMJ, KDAY, Medium: WFKS, WDMT, WHRC, WBLX, WTLK.

## MOST ADDED

- PRINCE (66)  
Kiss (WB)
- STEVIE WONDER (41)  
Overjoyed (Tama/Motown)
- JETS (24)  
Crush On You (MCA)
- NU SHOOZ (20)  
I Can't Wait (Atlantic)
- CASHFLOW (18)  
Party Freak (Mercury/PolyGram)

## HOTTEST

- WHITNEY HOUSTON (45)  
How Will I Know (Arista)
- MELISSA MORRIS (41)  
Do Me Baby (Capitol)
- RENE & ANGELA (38)  
Your Smile (Mercury/PolyGram)
- CHERELLE w/ ALEXANDER O'NEAL (32)  
Saturday Love (Tabu/CBS)
- BILLY OCEAN (29)  
When The Going Gets Tough (Jive Arista)

## SIGNIFICANT ACTION

### LATOYA JACKSON "He's A Pretender" (Private/CBS) 24/2

Rotations: Heavy 0/0, Medium 11/0, Light 13/2, Total Adds 2, WXYV, K94, Medium: WTMP, WDMT, WAKO, WFXA, WATV, WPEG, WOKI, WALT, WANT, KAPE, WAAA.

### COLONEL ABRAMS "I'm Not Gonna Let" (MCA) 23/12

Rotations: Heavy 1/0, Medium 8/2, Light 14/10, Total Adds 12, WWIN, WXYV, WHUR, K94, WJLB, WFXA, KJLH, Z93, WQMG, WOKX, WPLZ, WKWM, Heavy: WJLY, Medium: WLD, WFKS, WDAS, WUSL, WNO, WHRC.

### ANDRE CYRUS "Rudolfine" (Columbia) 23/6

Rotations: Heavy 0/0, Medium 10/1, Light 13/4, Total Adds 5, WDAS, WGCI, WOKX, WOKI, WOKX, Medium: WHUR, KJMJ, WYLD-FM, WTMP, WJLB, KJLH, WJMR, WOPR, WTLK.

### GENE CHANDLER "Lasy" (Fantasy) 22/2

Rotations: Heavy 0/0, Medium 5/0, Light 18/2, Total Adds 2, WOPX, WOPR, Medium: WDA, WENN, WFXC, KJZ, KJCO.

### WALLY BADAROU "Chief Inspector" (Island) 21/10

Rotations: Heavy 0/0, Medium 5/0, Light 14/8, Total Adds 10, WLD, WHUR, WHRK, KJLH, WFXA, WYOK, Z93, WQMG, WOPX, WPLZ, Medium: WUSL, WZAK, WHRC, WOPR, KJZ.

### FALCO "Rock Me Amore" (A&M) 20/14

Rotations: Heavy 2/1, Medium 5/3, Light 13/10, Total Adds 14, WLD, K104, HOT105, K94, WGCI, WLUM, XHRM, JET9, WFXC, WPLZ, WANT, Z103, WZEN, KDKO, Heavy: WOKX, Medium: KJMJ, OC104.

### TREBORN "I'll Be As You Ever Need" (Mercury/CBS) 20/5

Rotations: Heavy 2/0, Medium 4/0, Light 14/5, Total Adds 5, K104, KJMJ, KJLH, WPLZ, WTLK, Heavy: KDAY, WJMR, Medium: WDAS, HOT105, WEDR, WALT.

### PHYLLIS NELSON "I Like You" (Carrere/CBS) 19/3

Rotations: Heavy 4/0, Medium 9/1, Light 8/2, Total Adds 3, WOH, WYOK, Z93, Heavy: WLD, HOT105, WHRC, WANT, Medium: WWIN, WXYV, WFKS, WJLB, WVEE, WEDR, WNO, WPLZ.

### BOBBIE DAVIS "Party Animals" (Capitol) 18/4

Rotations: Heavy 0/0, Medium 4/0, Light 14/4, Total Adds 4, WHRC, WEDR, WBMX, WATV, Medium: K104, KDAY, KOKA, WYKO.

### PATTI AUSTIN "The Heat Of Heat" (Dunco/WB) 17/12

Rotations: Heavy 2/0, Medium 1/1, Light 14/11, Total Adds 12, WWIN, WLD, WHUR, WVEE, WAKO, WFXA, WPEG, WOPR, WFXC, KJZ, WJLB, WAAA, Heavy: WJLB, WBOB.

### NICOLE "Don't You Want My Love" (Parade/CBS) 16/6

Rotations: Heavy 0/0, Medium 5/0, Light 11/6, Total Adds 5, WDAS, WALK, WOPX, WBLX, KAPE, Medium: WHUR, WEDR, WTMP, WOKX, WANN.

### TOTAL CONTRAST "The River" (London/PolyGram) 16/5

Rotations: Heavy 0/0, Medium 3/1, Light 13/4, Total Adds 5, WHRC, WFXA, WOKI, WALT, WBLX, Medium: WHUR, KOKA.

### B.C. CHILL "Just This Rhyme" (The Fever/Guns) 16/3

Rotations: Heavy 0/0, Medium 5/0, Light 11/3, Total Adds 3, WATV, KJMM, WQMG, Medium: WDAS, WZAK, WNO, WBLX, WZEN.

### MICHELLE WALLACE "You Ought To Know" (Cristina) 16/2

Rotations: Heavy 0/0, Medium 2/0, Light 14/2, Total Adds 2, WDA, WOO, Medium: WEDR, WANN.

### STARPOINT "Realities" (Echtra) 16/11

Rotations: Heavy 0/0, Medium 8/4, Light 7/5, Total Adds 11, WWIN, WDAS, WJLB, K94, WFXA, WPEG, WOPR, WJMR, KAPE, WAAA, WTLK, Medium: WDA, KDAY.

### MICHAEL JEFFRIES "Bubble Bustin'" (WB) 14/6

Rotations: Heavy 0/0, Medium 1/0, Light 13/5, Total Adds 5, WPEG, WOPR, WBLX, WYKO, WTLK, Medium: K104.

### GLENN JONES "Talk Me Into It" (MCA) 14/4

Rotations: Heavy 0/0, Medium 4/1, Light 10/3, Total Adds 4, WDA, K94, WZAK, WOKX, Medium: WDMT, WFXC, WOPR.

### MAVIS STAPLES "Show Me How It Works" (WB) 13/1

Rotations: Heavy 0/0, Medium 0/0, Light 13/1, Total Adds 1, WQMG.

### BOBBY MARSH "Keep On" (Profile) 12/6

Rotations: Heavy 0/0, Medium 3/1, Light 8/4, Total Adds 6, WZAK, WENN, WPEG, WQMG, WLOU, Medium: WDA, WFXC.

### STYLISHES "Specialty" (Guns/Guns) 12/4

Rotations: Heavy 1/0, Medium 3/0, Light 8/4, Total Adds 4, WWIN, K94, WQMG, WBLX, Heavy: WZAK, Medium: WHYZ, WPLZ, KAPE.

### WARP 9 "Slips A Beat" (Motown) 12/1

Rotations: Heavy 0/0, Medium 4/0, Light 8/1, Total Adds 1, K94, Medium: WHUR, WJMR, WAAA, WZEN.

### GRAND WELLS "Why Can't We Be Lovers" (Dunco/Columbia) 12/1

Rotations: Heavy 1/0, Medium 4/0, Light 8/1, Total Adds 1, WJLB, Heavy: WANN, Medium: WDAS, WEDR, WYOK.

### L.L. COOL J. "Rock The Bells" (Def Jam/Columbia) 11/8

Rotations: Heavy 0/0, Medium 3/0, Light 8/5, Total Adds 8, WJLY, WDA, WZAK, WAKO, JET9, WQMG, WOKX, WPLZ.

### SIMPLY RED "Working Back The Years" (Echtra) 10/4

Rotations: Heavy 0/0, Medium 1/1, Light 9/3, Total Adds 4, WJLY, WTLK, WBLX, WYKO.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

# PRINCE AND THE REVOLUTION / KISS

PRODUCED, COMPOSED AND PERFORMED BY PRINCE AND THE REVOLUTION • ARRANGED BY DAVID Z. • MANAGEMENT: CAVALLO-RUFFALO-FARGNOLI

# BREAKER



**BLACK/URBAN**  
**#1 BREAKER**  
**#1 MOST ADDED**  
**60/60 — 70%**  
**DEBUT 30**



# RADIO & RECORDS NATIONAL AIRPLAY

# COUNTRY

## TOP 50

Week	Rank	Artist	Title	Label
15	12	5	JOHN SCHNEIDER/What's A Memory Like You... (MCA)	
7	4	2	EXILE/ Could Get Used To You (Epic)	
5	2	1	DOLLY PARTON/Think About Love (RCA)	
14	11	8	EDDY RAVEN/You Should Have Been Gone By Now (RCA)	
10	8	4	BARBARA BARDRELL/Fast Lanes & Country Roads (MCA)	
21	15	11	LEE GREENWOOD/Don't Underestimate My Love (MCA)	
31	21	17	ALABAMA/She And I (RCA)	
28	22	18	DON WILLIAMS/We've Got A Good Fire Goin' (Capitol)	
24	18	15	BARY BORGES/100% Chance Of Rain (WB)	
19	16	13	MARK GRAY/Please Be Love (Columbia)	
16	13	12	VINCE GILL/Oklahoma Borderline (RCA)	
22	16	14	JOHN DEVERER/Dreamland Express (RCA)	
1	1	3	STEVE WARNER/You Can Dream Of Me (MCA)	
33	27	24	GEORGE STRAIT/You're Something Special To Me (MCA)	
25	25	22	T.B. SHEPPARD/An Over My Heart (Columbia)	
25	23	21	MICKEY GILLEY/Your Memory Ain't What It Used (Epic)	
37	29	25	ANNE MURRAY/Now And Forever (You And Me) (Capitol)	
34	28	26	RICKY SCAGGS/Cajun Moon (Epic)	
12	10	8	SYLVIA & MICHAEL JOHNSON/ Love You By Heart (RCA)	
2	3	7	OAK RIDGE BOYS/Come On In (You Did The Best You Could Do) (MCA)	
8	9	19	GEORGE JONES/The One I Loved Back Then (Epic)	
—	42	33	BELLAMY BROTHERS/Feelin' The Feelin' (MCA/Curb)	
38	35	28	RANDY TRAVIS/1982 (WB)	
43	38	31	MERLE HAGGARD/ Had A Beautiful Time (Epic)	
48	41	32	EARL THOMAS CONLEY/Once In A Blue Moon (RCA)	
32	30	27	LOUISE BARDRELL/Some Girls Have All The Luck (RCA)	
38	34	30	STATLER BROTHERS/Sweater And Sweater (Mercury/PG)	
44	39	34	LARRY GATLIN & THE GATLIN BROTHERS/Nothing But Your Love Matters (Columbia)	
3	5	9	MARIE OSBORN/There's No Stopping Your Heart (Capitol/Curb)	
—	44	35	SAWYER BROWN/Heart Don't Fall Now (Capitol/Curb)	
8	7	10	GLEN CAMPBELL/It's Just A Matter Of Time (Atlantic America)	
—	42	33	JUDDS/Grandpa (RCA/Curb)	
—	48	38	JANIE FRENCH/Easy To Please (Columbia)	
45	40	36	PAKE McENTIRE/Every Night (RCA)	
4	8	23	CRYSTAL BAYLE & BARY BORGES/Makin' Up For Lost Time (WB)	
18	14	16	CHARLY McCLAIN w/ WAYNE MASSEY/You Are My Music, You Are... (Epic)	
—	48	41	MEL McDANIEL/Shoe String (Capitol)	
23	20	20	JOHN ANDERSON/Down In Tennessee (WB)	
BREAKER	50	47	43 MICHAEL MARTIN MURPHY/Tonight We Ride (WB)	
BREAKER	50	47	43 MARTY STUART/Arlene (Columbia)	
BREAKER	50	47	43 HANK WILLIAMS JR./Ain't Misbehavin' (WB/Curb)	
BREAKER	50	47	43 WAYLON JENNINGS/Working Without A Net (MCA)	
BREAKER	50	47	43 TANYA TUCKER/One Love At A Time (Capitol)	
BREAKER	50	47	43 KENNY ROGERS/Tomb Of The Unknown Love (RCA)	
—	48	48	48 LACY J. DALTON/Don't Fall In Love With Me (Columbia)	
—	48	48	48 OWLS NEXT DOOR/Love Will Get You Through... (MTM)	
DEBUT	13	17	29 KEITH WHITLEY/Miami, My Amy (RCA)	
DEBUT	13	17	29 ROSANNE CASH/Hold On (Columbia)	
DEBUT	13	17	29 SOUTHERN PACIFIC/Perfect Stranger (WB)	
DEBUT	13	17	29 REBA McENTIRE/Whoever's In New England (MCA)	

FEBRUARY 14, 1986

Total Reports/Adds	Heavy	Medium	Light
162/0	129	28	5
157/0	135	16	6
158/0	134	17	8
161/0	125	32	4
156/1	116	28	12
164/1	98	67	9
162/2	64	89	9
164/0	88	102	6
163/2	62	93	8
148/1	87	51	10
144/0	87	42	15
152/0	89	71	12
135/0	89	27	19
155/8	47	85	23
154/1	42	91	21
148/2	50	82	16
161/5	19	117	25
148/4	47	78	23
114/0	66	35	13
108/0	55	36	17
161/1	68	29	21
158/13	8	101	49
134/15	30	70	34
140/12	14	83	43
148/13	7	93	48
123/2	24	82	17
131/8	21	79	31
142/19	10	90	42
108/0	51	37	20
142/19	5	83	53
99/0	42	44	13
138/36	5	68	65
134/23	7	73	54
121/13	10	62	49
91/0	36	28	27
88/0	29	40	19
114/13	8	69	37
72/0	19	33	20
115/23	1	47	67
95/8	9	37	49
117/78	1	30	86
107/32	4	38	65
102/38	3	27	72
99/75	3	20	78
73/1	1	39	33
82/16	3	30	49
93/21	2	31	60
90/44	3	18	69
49/0	9	25	15
81/58	1	20	60

## MOST ADDED

- HANK WILLIAMS JR. (76)
- Ain't Misbehavin' (WB/Curb)
- KENNY ROGERS (75)
- Tomb Of The Unknown Love (RCA)
- REBA McENTIRE (69)
- Whoever's In New England (MCA)
- ROSANNE CASH (44)
- Hold On (Columbia)
- JUDDS (38)
- Grandpa (RCA/Curb)
- TANYA TUCKER (36)
- One Love At A Time (Capitol)
- WAYLON JENNINGS (22)
- Working Without A Net (MCA)
- JOHN CONLEY (26)
- Harmony (Columbia)
- BETTY GRITTY BURT BIRD (28)
- Partners, Brothers, and Friends (WB)
- MICHAEL MARTIN MURPHY (23)
- Tonight We Ride (WB)

## HOTTEST

- DOLLY PARTON (78)
- Think About Love (RCA)
- EXILE (78)
- I Could Get Used To You (Epic)
- JOHN SCHNEIDER (63)
- What's A Memory Like You... (MCA)
- BARBARA BARDRELL (45)
- Fast Lanes & Country Roads (MCA)
- ALABAMA (44)
- She And I (RCA)
- STEVE WARNER (37)
- You Can Dream Of Me (MCA)
- EDDY RAVEN (33)
- You Should Have Been Gone... (RCA)
- LEE GREENWOOD (32)
- Don't Underestimate My Love (MCA)
- GEORGE JONES (29)
- The One I Loved Back Then (Epic)
- GEORGE STRAIT (23)
- You're Something Special To Me (MCA)

**MOST ADDED & HOTTEST** list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicates the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

# BREAKERS

### HANK WILLIAMS JR. Ain't Misbehavin' (WB/Curb)

On 71% of reporting stations. Rotations: Heavy 1, Medium 26, Light 56, Total Adds 76 including WCAO, WCAO, WDOB, WXTU, WYVA, KASE, WYMK, WBOC, KKK, WUSQ, WUSH, WBCB, WOW, KHX, KUPL, KBOH, KRPM. A most added record. Debuts at number 41 on the Country chart.

### MICHAEL MARTIN MURPHY Tonight We Ride (WB)

On 70% of reporting stations. Rotations: Heavy 1, Medium 47, Light 67, Total Adds 23 including WPKZ, WKYG, WXTU, WYMK, WBOC, WGTO, KLLL, WQDR, WCXI, WML, WLLR, WL, KYAK, KUGN, KTOM. Moves 44-38 on the Country chart.

### WAYLON JENNINGS Working Without A Net (MCA)

On 4% of reporting stations. Rotations: Heavy 36, Medium 65, Light 32 including WBOB, WAJR, KRRY, WUSY, WESC, WYK, WSD, KRMD, KBO, WFMS, KTTT, WL, KMPS, KGA, KIML. A most added record. Moves 48-42 on the Country chart.

### TANYA TUCKER

#### One Love At A Time (Capitol)

On 62% of reporting stations. Rotations: Heavy 3, Medium 27, Light 72, Total Adds 98 including WQNA, WCAO, WDOB, WDSY, WYMK, WKLO, KYCK, WAMZ, WIMS, KCKY, WKCO, KYOO, KYGO, KHX, KCCY, KOLO. A most added record. Debuts at number 43 on the Country chart.

### KENNY ROGERS

#### Tomb Of The Unknown Love (RCA)

On 66% of reporting stations. Rotations: Heavy 3, Medium 24, Light 75, Total Adds 75 including WYAM, WTSY, WTCR, WYR, KASE, WZZK, WCOB, KLT-FM, WQGX, WSM, WDG, WOW, K182, KYGO, KBOP, KMPS. A most added record. Debuts at number 44 on the Country chart.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are those receiving airplay at 30-59% of the stations. Records in Significant Action are receiving airplay at 5-29% of the stations. Records do not have to reach Breaker in order to chart. However, once a record charts, it must reach the 60% airplay level within the two following weeks to achieve Breaker status. Checkmarks signify the most added of the non-charted records.





# FULL-SERVICE AC

## TOP 20

Pos. Last  
Week Weeks  
In Chart

5	4	1	SADE/The Sweetest Taboo (Portrait/CBS)
2	1	2	BARBRA STREISAND/Somewhere (Columbia)
13	11	8	STARSHIP/Sara (Grunn/RCA)
12	8	5	DREAM ACADEMY/Life In A Northern Town (Reprise/WB)
3	2	3	BRUCE SPRINGSTEEN/My Hometown (Columbia)
15	12	9	ELTON JOHN/Nikita (Geffen)
10	7	4	BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
1	3	4	BONNIE & FRIENDS/That's What Friends Are For (Arista)
—	20	17	HEART/These Dreams (Capitol)
11	9	8	WHITNEY HOUSTON/How Will I Know (Arista)
19	15	14	ANNE MURRAY/Now And Forever (You And Me) (Capitol)
—	16	15	JAMES TAYLOR/Only One (Columbia)
16	16	18	MICHAEL FRANKIE featuring BERENICE RUSSELL/When I Give My Love To You (WB)
4	5	10	STEVE WONDER/Go Home (Tamla/Motown)
<b>BREAKER</b>	10	24	ATLANTIC STARR/Secret Lovers (A&M)
20	19	18	GARY MORRIS & CRYSTAL BAYLUM/Makeup For Last Time (WB)
—	20	20	EVERLY BROTHERS/Born Yesterday (Mercury/PG)
14	13	13	WHAM!/I'm Your Man (Columbia)
6	10	12	LIONEL RICHIE/Say You, Say Me (Motown)
<b>BREAKER</b>	20	20	DAN SEALS/Bop (EMI America)

FEBRUARY 14, 1986

Total Reports/Adds	Heavy	Medium	Light
39/0	33	6	0
38/0	28	9	1
38/1	29	9	0
38/3	26	11	1
36/0	25	9	2
38/2	23	13	2
31/1	24	7	0
30/0	20	9	1
38/6	12	23	3
30/0	22	6	2
33/3	12	17	4
32/1	10	18	4
26/0	12	13	1
24/0	13	9	2
32/14	7	13	12
24/0	10	14	0
32/3	4	18	10
21/0	9	10	2
22/0	9	8	5
22/2	6	11	6

## MOST ADDED

ATLANTIC STARR (14)  
Secret Lovers (A&M)  
STEVE WONDER (11)  
Overjoyed (Tamla/Motown)  
SMOKEY ROBINSON (8)  
Hold On To Your Love (Tamla/Motown)  
HEART (8)  
These Dreams (Capitol)  
LAURA BRANBAN (8)  
I Found Someone (Atlantic)  
JACK WAGNER w/VALENE CARTER (8)  
Love Can Take Us All Away (Qwest)

## HOTTEST

SADE (21)  
The Sweetest Taboo (Portrait/CBS)  
STARSHIP (21)  
Sara (Grunn/RCA)  
BILLY OCEAN (19)  
When The Going Gets Tough (Jive/Arista)  
DREAM ACADEMY (18)  
Life In A Northern Town (Reprise/WB)  
ELTON JOHN (18)  
Nikita (Geffen)

## CHART EXTRAS

**RANDY GOODRUM**  
Silhouette (GRP)

51% of our reporters on it. Rotations: Heavy 4, Medium 15, Light 3, Total Adds 0.

## BREAKERS

**ATLANTIC STARR**  
Secret Lovers (A&M)

74% of our reporters on it. Rotations: Heavy 7, Medium 13, Light 12, Total Adds 14, WFBR, WPRO, WSB, WISN, WCCO, WVIC, WBT, WRVA, WIBC, WISA, WSPD, WWNR, WPOE, WTKO. Debuts at number 15 on the Full-Service chart.

**DAN SEALS**  
Bop (EMI America)

51% of our reporters on it. Rotations: Heavy 5, Medium 11, Light 6, Total Adds 2, WFBR, WSB. Debuts at number 20 on the Full-Service chart.

## NEW & ACTIVE

- SMOKEY ROBINSON "Hold On To Your Love" (Tamla/Motown) 21/8  
Rotations: Heavy 17, Medium 114, Light 9/3. Total Adds 8. WWKB, WSB, WISN, KHOW, WVIC, WBT, WGOV, KSL. Medium including WFBR, WBY, WHBC, WTKO, WGBR, WCIL, KTWO.
- JACK WAGNER with VALENE CARTER "Love Can Take Us All Away" (Qwest/WB) 17/6  
Rotations: Heavy 10, Medium 92, Light 7/3. Total Adds 5. WWKB, WCCO, WRVA, WBY, KFOD. Heavy: KTWO. Medium including WFBR, WSPD, KSL, WPOE, WGBR, WJBC, KVEC.
- BRUCE & THE MICHIGANS "Sweet Surrender" (Atlantic) 14/3  
Rotations: Heavy 10, Medium 101, Light 3/2. Total Adds 3. KBOI, WGBR, KFOD. Heavy: WWPA. Medium including WTVN, KHOW, KJR, WCC, WCHS, WNG, WSPD, WWNR, WPOE.

- ROSANNE CASH "Hold On" (Columbia) 12/4  
Rotations: Heavy 10, Medium 8/2, Light 3/2. Total Adds 4. WVIC, WBA, KFOD, KVEC. Heavy: WCCO. Medium including WHBC, WSPD, WPOE, WTKO, KSL, KTWO.
- SHEENA EASTON "Jimmy Mack" (EMI America) 12/4  
Rotations: Heavy 0, Medium 5/3, Light 4/1. Total Adds 4. WFBR, WCCO, WRVA, KSL. Medium including WPOE, WTKO, WWPA, WGBR, WJBC.
- KENI TE KANAWA "She's Mine" (London/Polygram) 12/2  
Rotations: Heavy 0, Medium 8/2, Light 4/0. Total Adds 2. KSL, KTWO. Medium including WVIC, WBY, WHBC, WPOE, WJBC, WCIL.
- HILEY, JASPER, HILEY "Caravan Of Love" (CBS Associated) 12/1  
Rotations: Heavy 2/0, Medium 8/0, Light 2/1. Total Adds 1. WBY, Heavy: WCHS, WGOV. Medium: KHOW, KJR, WNG, KJCV, WWNR, WCIL, KFOD, KTWO.
- STEVE WONDER "Overjoyed" (Tamla/Motown) 11/11  
Rotations: Heavy 0, Medium 5/5, Light 6/6. Total Adds 11. WFBR, WCCO, KJR, WBY, WBA, WSPD, KSL, WWNR, WPOE, WJBC, KVEC.
- MRL BRISTER "Spirits" (RCA) 11/1  
Rotations: Heavy 3/2, Medium 8/1, Light 0/1. Total Adds 1. KSL. Heavy: WWKB, WWNR, WWPA. Medium including WTVN, KHOW, WCC, WCHS, WHAS, KBOI, KFOD.
- THOMPSON TWINS "King For A Day" (Arista) 10/6  
Rotations: Heavy 2/0, Medium 8/0, Light 0/0. Total Adds 0. Heavy: WWKB, WWPA. Medium: WTVN, KHOW, KJR, WCHS, WNG, WSPD, WWNR, WGBR.
- LAURA BRANBAN "I Found Someone" (Atlantic) 8/6  
Rotations: Heavy 0, Medium 5/3, Light 4/2. Total Adds 5. WFBR, WWKB, WHBC, WPOE, WJBC. Medium including WWPA, KTWO.

## SIGNIFICANT ACTION

- ANETHA FRANKLIN "Another Night" (Arista) 7/1  
Rotations: Heavy 0, Medium 4/0, Light 3/1. Total Adds 1. KFOD. Medium: KHOW, WCC, WWNR, WWPA.
- CARL "I'm Not The One" (Epic) 6/6  
Rotations: Heavy 0, Medium 3/1, Light 3/2. Total Adds 3. WWKB, WGBR, KFOD. Medium including WWNR, WWPA.
- BILLY JOE ROYAL "Burned Like A Rocket" (Atlantic America) 5/1  
Rotations: Heavy 0, Medium 5/1, Light 0/0. Total Adds 1. KTWO. Medium including WFBR, WWKB, WBY, WJBC.
- BARBLES "Steals My Heart" (Columbia) 5/1  
Rotations: Heavy 0, Medium 2/1, Light 3/0. Total Adds 1. WPOE. Medium including WTKO.
- ELO "Collin America" (CBS Associated) 4/3  
Rotations: Heavy 0, Medium 2/2, Light 2/1. Total Adds 3. WWKB, KHOW, WWPA.
- SAWYER BROWNE "Heart Don't Fall Slow" (Capitol/Curb) 4/3  
Rotations: Heavy 1/0, Medium 5/0, Light 0/0. Total Adds 0. Heavy: KTWO. Medium: WBY, WJBC, KVEC.
- MELISSA MANCHESTER & AL JARREAU "The Music Of Goodbye" (MCA) 3/3  
Rotations: Heavy 0, Medium 0, Light 3/3. Total Adds 3. WBY, WHBC, WJBC.
- PORCE BO'S "Tender Love" (Tommy Boy/WB) 3/2  
Rotations: Heavy 0, Medium 1/0, Light 2/2. Total Adds 2. WGOV, WHBC. Medium: WCCO.
- LOVERBOY "This Could Be The Night" (Columbia) 3/1  
Rotations: Heavy 0, Medium 3/1, Light 0/0. Total Adds 1. KTWO. Medium including WWNR, WWPA.

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# ADULT CONTEMPORARY

## BREAKERS.

### SMOKEY ROBINSON

#### Hold On To Your Love (Tamla/Motown)

62% of our reporters on it. Rotations: Heavy 2, Medium 38, Light 25, Total Adds 17 including WSNI, WSB-FM, 97AIA, WLTS, 2WD, KMLJ, KKL, WMGN, 3WM, KVUU. Debuts at number 26 on the AC chart.

### CARS

#### I'm Not The One (Elektra)

58% of our reporters on it. Rotations: Heavy 6, Medium 30, Light 26, Total Adds 13 including WLTF, KMLJ, KGW, WJDX, U102, KELT, WLHT, WFMK, KOIL, 3WM, KVUU. Debuts at number 27 on the AC chart.

### FORCE MD'S

#### Tender Love (Tommy Boy/WB)

53% of our reporters on it. Rotations: Heavy 2, Medium 22, Light 32, Total Adds 28 including WSB-FM, WSNY, WNC, KUOL, WMYX, KYKY, WKYE, K106, WEZC, KWFM. Debuts at number 28 on the AC chart.

### JACK WAGNER with VALERIE CARTER

#### Love Can Take Us All Away (Qwest/WB)

52% of our reporters on it. Rotations: Heavy 0, Medium 32, Light 23, Total Adds 15 including 97AIA, 2WD, WARM96, WNIC, WMYX, KGW, WAEB, WFSM, WKYE, KQ99, KOIL, KWAV. Debuts at number 30 on the AC chart.

### LAURA BRANIGAN

#### I Found Someone (Atlantic)

51% of our reporters on it. Rotations: Heavy 0, Medium 19, Light 35, Total Adds 27 including WSNI, WLTS, 2WD, WSNY, KGW, B100, KIFM, KEY103, WEZS, WAVE, KVUU.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 STARSHIP	106/2	100	6	0
2 BILLY OCEAN	103/1	89	12	2
3 DREAM ACADEMY	104/1	77	24	3
4 WHITNEY HOUSTON	99/0	80	16	3
5 HEART	106/6	68	37	1
6 ELTON JOHN	103/3	75	22	6
7 SADE	93/0	57	28	8
8 ATLANTIC STARR	103/6	48	45	10
9 MIKE & THE MECHANICS	91/6	46	37	8
10 BARBRA STREISAND	79/0	31	39	9
11 MR. MISTER	76/2	46	26	5
12 ISLEY, JASPER, ISLEY	81/0	38	37	6
13 JAMES TAYLOR	90/6	13	59	18
14 THOMPSON TWINS	87/6	20	53	14
15 MICHAEL FRANKS (MIRENDA RUSSELL)	68/0	33	31	4
16 BRUCE SPRINGSTEEN	77/0	15	46	16
17 WHAM!	71/0	20	39	12
18 STEVE WONDER	57/1	13	32	12
19 DAN SEALS	73/10	14	45	14
20 DIONNE & FRIENDS	57/0	15	23	19
21 DIRE STRAITS	58/1	12	32	12
22 ARETHA FRANKLIN	77/9	6	51	20
23 ANNE MURRAY	73/10	13	42	18
24 FREDDIE JACKSON	58/1	11	33	12
25 EVERLY BROTHERS	66/6	4	41	21
26 SMOKEY ROBINSON	68/17	2	39	26
27 CARS	61/13	6	30	26
28 FORCE MD'S	68/26	2	22	32
29 LIONEL RICHE	38/0	4	21	13
30 JACK WAGNER with VALERIE CARTER	68/16	0	32	23

## MOST ADDED

- STEVE WONDER (42)  
Overjoyed (Motown)
- JERMAINE JACKSON (31)  
I Think It's Love (Arista)
- LAURA BRANIGAN (27)  
I Found Someone (Atlantic)
- FORCE MD'S (26)  
Tender Love (Tommy Boy/WB)
- MELISSA MANCHESTER & AL JARREAU (19)  
The Music Of Goodbye (MCA)

## HOTTEST

- STARSHIP (38)  
Sara (Gunt/RCA)
- WHITNEY HOUSTON (31)  
How Will I Know (Arista)
- BILLY OCEAN (28)  
When The Going Gets Tough (Jive/Arista)
- ELTON JOHN (28)  
Nikita (Geffen)
- DREAM ACADEMY (44)  
Life In A Northern Town (Reprise/WB)

## NEW & ACTIVE

- STEVE WONDER "Overjoyed" (Motown) 43/42  
Rotations: Heavy 0, Medium 14/14, Light 29/28, Total Adds 43 including WPIX, WHTX, WSB-FM, LOVE4, WSNY, KUOL, WMYX, KOST, V100, WKYE, KWAV, KWFL.
- ELO "Calling America" (CBS Associated) 43/12  
Rotations: Heavy 2/0, Medium 17/1, Light 24/11, Total Adds 12, 97AIA, B100, WFSM, WKGW, WJDX, U102, WRKA, WTRY, WOSV, WXLX, WBOV, KMGO, Heavy: WCKQ, WZLQ, Medium including WHTX.
- SHEENA EASTON "Jimmy Mack" (EMI America) 38/13  
Rotations: Heavy 0, Medium 15/1, Light 21/12, Total Adds 13, WCLY, WLTF, KEY103, KELT, WAVE, K10A, WTRX, WLTE, KOIL, WOSV, WAEB, WBOV, KKL, Medium including WMGN, KALE.
- TOM PETTY with STEVE NICKS "Needles And Pins" (MCA) 32/3  
Rotations: Heavy 2/0, Medium 15/0, Light 15/3, Total Adds 3, K106, KKPL, WKUS, Heavy: WBOV, KOSW, Medium including WKYE, KEY103, WAVE, WMGN, WEIM, WSKI, K99, KALE.
- JERMAINE JACKSON "I Think It's Love" (Arista) 31/31  
Rotations: Heavy 0, Medium 5/5, Light 26/28, Total Adds 31 including WHTX, WKYE, KELT, WAVE, WHAM, WTRX, KOIL, WHNN, KWAV, WMMJ, WEIM, KKL, KOSW.
- JOHN COUBAR BELLEFANT "R.O.C.K. In The U.S.A." (Riva/PolyGram) 31/11  
Rotations: Heavy 2/1, Medium 12/2, Light 17/8, Total Adds 11, WCLY, WLTT, KEY103, K106, WTRX, WHNN, WMMJ, WCKQ, WORS, WZLQ, 104, Heavy including WKYE, Medium including KVL-FM, V100, WMGN, KALE.
- LOVERBOY "This Could Be The Night" (Columbia) 28/5  
Rotations: Heavy 3/0, Medium 12/1, Light 13/4, Total Adds 5, WLTF, WAEB, WHNN, KWFM, WSKL, Heavy: WMMJ, WCKQ, Medium including WHTX, V100, WFSM, K106, WFMK, WZLQ, KTYL, 104, WKUS.
- ROSANNE CASH "Hold On" (Columbia) 25/15  
Rotations: Heavy 0, Medium 7/3, Light 18/12, Total Adds 15 including KIFM, KEY103, WSKI, WGSV, KRBL, WKYX, WAEB, KF88, WKUS, WJON, KKL, KOSW, Medium including WGLL, WAHR, WMT-FM, KALE.

## SIGNIFICANT ACTION

- EURYTHMICS "It's All Right (Baby's Comin' Back)" (RCA) 23/11  
Rotations: Heavy 1/1, Medium 4/0, Light 18/0, Total Adds 11, KEY103, WHAM, KKPL, WCKQ, WCHV, KRBL, WAEB, WZLQ, KTYL, WMT-FM, KF88, Medium including WMMJ, WCLY, KKL, KALE.
- KASHIF "Dancing In The Dark" (Arista) 21/11  
Rotations: Heavy 0, Medium 3/2, Light 18/9, Total Adds 11, WPIX, KELT, K10A, WTRX, WKNE, WOLL, WCKQ, WAEB, WZLQ, KF88, WKUS, Medium including WEIM.
- MELISSA MANCHESTER & AL JARREAU "The Music Of Goodbye" (MCA) 19/19  
Rotations: Heavy 0, Medium 1/1, Light 18/18, Total Adds 19 including KUOL, KIFM, K10A, KOIL, WEIM, WKNE, WSKI, WCKQ, WOSV, WAEB, WKYE, WZLQ, WFFX, KTYL, WMT-FM.
- OLIVIA NEWTON-JOHN "Teaches Us" (MCA) 18/2  
Rotations: Heavy 0, Medium 5/0, Light 14/2, Total Adds 2, WHAM, KWFM, Medium: WEIM, WZLQ, WFFX, WJON, KALE.
- LUTHER VANDROSS "If Only For One Night" (Epic) 16/2  
Rotations: Heavy 0, Medium 4/0, Light 14/2, Total Adds 2, WNIC, WKNE, Medium: WEIM, WCKQ, KTYL, KALE.
- COCK ROBIN "The Promise You Made" (Columbia) 16/12  
Rotations: Heavy 0, Medium 4/2, Light 12/10, Total Adds 12, WTRX, WHNN, WMMJ, WSKI, WCKQ, WCHV, WORG, WKYX, KTYL, WJON, WBOV, KMGO, Medium including KKL, KALE.
- EDDIE BURNHAM "How Could It Be" (Columbia) 15/4  
Rotations: Heavy 0, Medium 4/1, Light 11/3, Total Adds 4, KLSI, KUOL, WAEB, WGSV, Medium including WEIM, WGLL, KALE.
- GARY MORRIS & CRYSTAL GAYLE "Waiting Up For Last Time" (WB) 14/1  
Rotations: Heavy 1/0, Medium 9/1, Light 4/0, Total Adds 1, WGLL, Heavy: WAHR, Medium including WEIM, WKNE, WEZ, WOSV, WAEB, WMT-FM, KF88, WJON.
- JAMES BROWN "Living In America" (Real Gone/CBS) 12/2  
Rotations: Heavy 2/0, Medium 4/0, Light 6/2, Total Adds 2, KVUU, KRBL, Heavy: U102, WMGN, Medium: WHTX, V100, WFSM, WKYE.
- SAM HARRIS "I'd Do It All Again" (Motown) 8/2  
Rotations: Heavy 0, Medium 1/0, Light 7/2, Total Adds 2, WCKQ, KOSW, Medium: WSKI.

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 AC 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.



# AOR ALBUMS

Prev. Rank  
Weeks  
New

155 REPORTS

FEBRUARY 14, 1986

Total  
Reports/Adds

Power Heavy Medium

Rank	Artist/Album	Label	Total Reports/Adds	Power	Heavy	Medium	
1	1	1	ZZ TOP/Afterburner (WB)	139-0	36-	114-	24+
2	2	2	FRIM/Mean Business (Atlantic)	146-0	50+	118+	25-
3	3	3	JOHN C. BELLENCAMP/Scarecrow (Riva/PG)	135-1	33+	108+	25-
4	4	4	MIKE & THE MECHANICS/Mike & The Mechanics (Atlantic)	145-2	21-	96-	48+
5	5	5	SIMPLE MINDS/Once Upon A Time (Virgin/A&M)	133-2	34-	107-	24+
14	12	8	INXS/Listen Like Thieves (Atlantic)	142+7	38+	111+	29-
11	7	7	HEART/Heart (Capitol)	134+4	45-	115-	17+
2	2	8	PETE TOWNSHEND/White City (Alco)	131-0	15-	69-	53-
12	11	8	ALAN PARSONS PROJECT/Stereotomy (Arista)	138-0	20+	88+	47-
19	15	13	PETER DINKlage/Premonition (Atlantic)	137-0	15+	67+	65-
9	8	10	DIRE STRAITS/Brothers In Arms (WB)	100-1	12-	48-	48-
17	14	12	ROCKY IV/Soundtrack (Scotti Bros./CBS)	117+5	13+	58+	54-
23	21	17	OUTFIELD/Play Deep (Columbia)	123+6	14+	56+	61-
25	26	15	LOVERBOY/Lovin' Every Minute Of It (Columbia)	112-2	17+	71+	38-
5	9	16	STEVIE NICKS/Rock A Little (Modern/Alco)	112-3	11-	42-	58+
7	10	16	TOM PETTY &...Pack Up The Plantation - Live (MCA)	94-3	7-	39-	47-
35	34	27	ROBERT PALMER/Riptide (Island)	116+35	3+	36+	72+
-	23	20	QUICKSILVER/Soundtrack (Atlantic)	117+7	1+	30+	80+
DEBUT	20	20	BLUE OYSTER CULT/Club Ninja (Columbia)	119/20	3	21	85
15	19	23	DREAM ACADEMY/Dream Academy (Reprise/WB)	95+15	8-	29-	58+
-	24	24	MARILYN MARTIN/Marilyn Martin (Atlantic)	105+7	1-	30+	66-
14	15	22	HOOTERS/Nervous Night (Columbia)	74-0	17-	48-	23+
16	22	23	RUSH/Power Windows (Mercury/PG)	84+10	3=	16-	56+
DEBUT	25	25	ELO/Balance Of Power (CBS Associated)	97/12	7	25	62
-	33	26	OZZY OSBOURNE/The Ultimate Sin (CBS Associated)	104+7	1=	10+	77+
28	19	26	PAT BENATAR/Seven The Hard Way (Chrysalis)	92-2	6-	24-	60+
-	33	29	FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)	99+25	0=	16+	68+
-	35	29	CARS/Greatest Hits (Elektra)	89+14	2=	26+	58+
DEBUT	30	30	YOUNGBLOOD/Soundtrack (RCA)	84/16	0	5	75
8	13	30	MIL MISTER/Welcome To The Real World (RCA)	71-3	9-	39-	25=
21	28	31	ALARM/Strength (IRS/MCA)	84+11	3-	13-	58-
13	18	32	STARSHIP/Knee Deep In The Hoopla (Grunt/RCA)	60-3	7-	32-	25-
27	31	33	DOKKEN/Under Lock And Key (Elektra)	69+9	3-	11-	43+
-	35	34	JIMMY BARNES/Jimmy Barnes (Geffen)	74+10	0=	6=	51+
38	37	35	BANGLES/Different Light (Columbia)	57+5	4-	19+	31=
28	24	36	THOMPSON TWINS/Here's To Future Days (Arista)	52-0	7-	21-	28-
30	40	38	DEL FUGGOS/Boston, Mass. (Slash/WB)	60+6	4+	11+	34+
29	34	38	CHARLIE SEXTON/Pictures For Pleasure (MCA)	46-5	1=	11+	31-
-	35	38	IRON EAGLE/Soundtrack (Capitol)	46-3	2+	8-	30-
DEBUT	39	39	CALL/Reconciled (Elektra)	55/26	1	3	41



R&R FRIDAY, FEBRUARY 14, 1986

## BREAKERS

BLUE OYSTER CULT  
Club Ninja (Columbia)  
77% of our reporters on it.

ROBERT PALMER  
Riptide (Island)  
75% of our reporters on it.

FABULOUS THUNDERBIRDS  
Tuff Enuff (CBS Associated)  
84% of our reporters on it.

ELO  
Balance Of Power (CBS Associated)  
63% of our reporters on it.

## NEW & ACTIVE

OPUS "Up And Down" (Polydor/PolyGram) 36/6 (31/6)  
Adds: WPTX, WHFS, WDMA, WHCN, WOUR, WSXS, KSTW, WZLN. Powers 2: Heavy 10 including CHOM, KZEW, KROQ, 91X, WLJR, WYSP, WEZL, WHTF, KTCZ, WOPZ. Medium 19 including KLOL, WOBK, WHEB, WAAF, KNCR, WRDU, WRXL, KILQ.

CLANNAD "Hession" (RCA) 36/6 (32/6)  
Adds: WQVE, WZZO, WCCC, WHCN. Heavy 4: WLUP, WLJR, KGRO, KOGL. Medium 28 including KTRQ, WHQR, WYRT, KBCC, WPKY, KLBJ, WLAV.

FASTWAY "Waiting For The Rain" (Columbia) 37/6 (33/2)  
Adds: KZEW, WQMF, WAPL, KZEL, KDJK, KZOO. Heavy 1: KISS. Medium 29 including KLOR, KSRR, WNOR, WEBN, WLLZ, WRF, WOFM, KSHE, KGB.

GLENN BURTTICK "Talking In Code" (A&M) 38/18 (25/18)  
Adds including KSHE, WOBK, WCAF, WEZL, WHTF, KLAG. Heavy 0: Medium 23 including WNEW, WYRK, KTXO, WLVO, WLLZ, WRF, WHEB, WPDH, WLAV, KILQ.

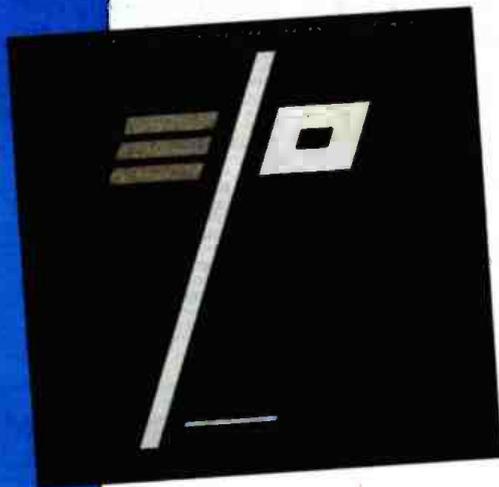
SHOBE URE "The GEM" (Chrysalis) 36/2 (36/7)  
Adds: WOUR, WLAV. Powers 5: Heavy 10 including WBCN, WORT, CFOX, WHFS, WLJR, CHEZ. Medium 20 including WNEW, Q107, KBCC, KROQ, WDMA, WCCC, WHCN, WONE, WTLE.

Continued on Page 78

It  
May  
Be  
Winter,  
But  
EPA  
is  
HOT!

Distributed by CBS Records

# DOUBLE BREAKERS®



## Electric Light Orchestra *"Calling America"*

AOR TRACKS BREAKERS

Tracks Chart: 25

From The Album "BALANCE OF POWER"

AOR ALBUMS BREAKERS

Album Chart: 24



## Fabulous Thunderbirds *"Tuff Enuff"*

AOR TRACKS BREAKERS

Tracks Chart: 29

From The Album "TUFF ENUFF"

AOR ALBUMS BREAKERS

Album Chart: 27

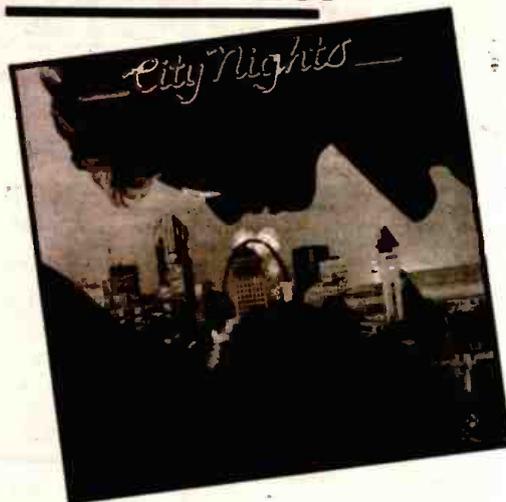
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**RADIO & RECORDS NATIONAL AIRPLAY**

**AOR TRACKS**

**CERVANTES.**



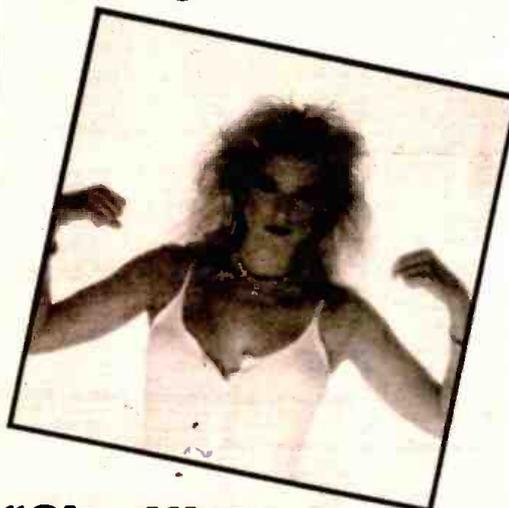
**You don't know us. Yet. But you know these call letters:**  
 KWK "Hot," KHTR "Song Contest Winner," KSLQ "Hot," KMOX, WMRY "Great Phones," WIL, KS94, KKDD, KTUF  
**AND AOR IS NEXT!**

**And you know these players:**

The Brecker Bros., with drummer Dave Weckl (George Benson, Chick Corea, Paul Simon)

Maybe it's time you and your listeners got to know us.

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**Featuring BETSY BIRCHER**



**"City Nights"**

The multi-format smash song from the debut album.

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 (314) 361-3733.

**155 REPORTS**

Pos	Weeks	Last	Artist/Track (Label)	Total Reports/Adds	Power	Heavy	Medium
11	4	1	<b>FIRM/All The King's Horses (Atlantic)</b>	148-/0	60+	117+	25-
12	8	8	<b>INXS/What You Need (Atlantic)</b>	137+/6	37+	107+	28-
6	3	3	<b>HEART/These Dreams (Capitol)</b>	128-/5	42-	110-	17+
3	2	2	<b>4 SIMPLE MINDS/Sanctify Yourself (Virgin/A&amp;M)</b>	126-/2	34-	106-	18+
8	5	5	<b>ALAN PARSONS PROJECT/Stereotomy (Arista)</b>	132-/0	19+	87+	42-
14	9	7	<b>PETER DINKlage/Lying (Atlantic)</b>	134-/0	16+	67+	62-
1	1	4	<b>ZZ TOP/Stages (WB)</b>	99-/0	31-	92-	6-
29	19	8	<b>MIKE &amp; THE MECHANICS/All I Need Is A Miracle (Atlantic)</b>	124+/8	8+	65+	57-
21	16	11	<b>OUTFIELD/Your Love (Columbia)</b>	122+/7	14+	56+	60-
27	15	10	<b>LOVERBOY/This Could Be The Night (Columbia)</b>	110-/2	16+	70+	37-
30	21	12	<b>ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)</b>	112+/6	9+	50+	67-
-	35	18	<b>JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)</b>	103+/14	7-	60+	35+
34	22	16	<b>ROGER DALTRY/Quicksilver Lightning (Atlantic)</b>	117+/8	1+	30+	80+
23	20	14	<b>JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)</b>	86+/8	16+	59+	27-
48	34	20	<b>ROBERT PALMER/Addicted To Love (Island)</b>	116+/37	3+	35+	72+
-	43	26	<b>BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)</b>	119+/20	3+	21+	85+
44	29	19	<b>JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)</b>	85+/9	17+	59+	21-
-	28	22	<b>JOHN LENNON/Imagine (Capitol)</b>	116+/9	2-	31+	67+
-	31	24	<b>JOHN LENNON/Come Together (Capitol)</b>	109+/8	4-	34+	61+
-	48	32	<b>ZZ TOP/Delirious (WB)</b>	97+/14	0-	39+	61+
40	27	25	<b>MARILYN MARTIN/Night Moves (Atlantic)</b>	102+/5	1-	28+	65-
4	6	9	<b>HOOTERS/Day By Day (Columbia)</b>	72-/0	17-	47-	22-
46	32	28	<b>TALK TALK/Life's What You Make It (EMI America)</b>	106+/8	4+	20+	73-
-	42	35	<b>HONEYMOON SUITE/Feel It Again (WB)</b>	113+/43	0-	7+	87+
-	44	33	<b>ELO/Calling America (CBS Associated)</b>	95+/10	7+	25+	61-
7	11	25	<b>PETE TOWNSHEND/Give Blood (Alco)</b>	73-/3	9-	41-	27-
-	41	30	<b>OZZY OSBOURNE/Shot In The Dark (CBS Associated)</b>	104+/7	1-	10+	77+
19	18	23	<b>PAT BENATAR/Le Bel Age (Chrysalis)</b>	88-/3	6-	22-	58-
-	40	32	<b>FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)</b>	98+/24	0-	16+	67+
-	52	38	<b>CARS/I'm Not The One (Elektra)</b>	86+/16	2-	26+	55+
17	17	20	<b>TOM PETTY &amp;...Needles And Pins (MCA)</b>	81-/6	3-	30+	43-
-	45	32	<b>BRIAN SETZER/The Knife Feels Like Justice (EMI America)</b>	102+/31	2+	8+	72+
15	13	13	<b>DIRE STRAITS/Ride Across The River (WB)</b>	69-/1	6-	30-	35-
38	37	35	<b>ZZ TOP/Rough Boy (WB)</b>	66+/8	3-	27-	37+
2	7	13	<b>MR. MISTER/Kyrie (RCA)</b>	55-/1	9-	35-	17-
48	47	38	<b>ALARM/Spirit Of '76 (IRS/MCA)</b>	78+/12	3-	12-	53+
43	42	37	<b>PETE TOWNSHEND/Hiding Out (Alco)</b>	61-/4	3-	26-	34-
5	10	21	<b>MIKE &amp; THE MECHANICS/Silent Running (Atlantic)</b>	44-/0	12-	37-	6-
59	50	41	<b>NICKY THOMAS/Stand In The Fire (RCA)</b>	70+/7	0-	6-	61+
10	12	26	<b>STARSHIP/Sara (Giant/RCA)</b>	49-/0	6-	29-	20-
9	14	27	<b>STEVIE NICKS/Can't Walk (Modern/Alco)</b>	69-/4	9-	22-	33-
-	48	32	<b>RUSH/Mystic Rhythms (Mercury/PG)</b>	71+/16	0-	11+	47+
-	48	31	<b>JIMMY BARNES/No Second Prize (Geffen)</b>	68+/9	0-	6+	47+
-	53	32	<b>DOKKEN/In My Dreams (Elektra)</b>	63+/14	3-	10+	38+
<b>DEBUT</b>			<b>DREAM ACADEMY/The Edge Of Forever (Reprise/WB)</b>	63+/23	1-	10+	44+
32	28	31	<b>THOMPSON TWINS/King For A Day (Arista)</b>	48-/1	7-	20-	27-
-	56	31	<b>FIRM/In Peace (Atlantic)</b>	47+/13	0-	14+	30+
-	54	30	<b>DEL FUEGOS/I Still Want You (Slash/WB)</b>	69+/9	3+	11+	32+
57	56	52	<b>BANGLES/Manic Monday (Columbia)</b>	53+/6	4-	18+	28+
-	59	30	<b>STEVIE NICKS/Imperial Hotel (Modern/Alco)</b>	52+/16	0-	12-	33+
25	30	38	<b>ROGER DALTRY/Let Me Down Easy (Atlantic)</b>	31-/0	8-	18-	12-
<b>DEBUT</b>			<b>CALL/I Still Believe (Grant Design) (Elektra)</b>	64+/25	1-	2+	41+
13	24	44	<b>DREAM ACADEMY/Life In A Northern Town (Reprise/WB)</b>	34-/1	6-	18-	16-
-	88	32	<b>FIRM/Fortune Hunter (Atlantic)</b>	38+/5	0-	12+	24-
24	38	50	<b>JOHN C. MELLENCAMP/Justice And Independence '85 (Riva/PG)</b>	31-/1	1-	14-	17-
<b>DEBUT</b>			<b>FIRM/Tear Down The Walls (Atlantic)</b>	34+/3	0-	9+	22-
20	23	43	<b>AEROSMITH/Sheila (Geffen)</b>	37-/1	0-	7-	26-
35	48	51	<b>STING/Russians (A&amp;M)</b>	31-/1	3-	11-	18-
31	38	48	<b>CHARLIE SEXTON/Beat's So Lonely (MCA)</b>	28-/0	1-	8+	19-
<b>DEBUT</b>			<b>DIRE STRAITS/The Man's Too Strong (WB)</b>	30+/3	2-	13-	14+

**BREAKERS**

**ROBERT PALMER**  
 Addicted To Love (Island)  
 74% of our reporters on it.

**HONEYMOON SUITE**  
 Feel It Again (WB)  
 73% of our reporters on it.

**JOHN COUGAR MELLENCAMP**  
 Under The Boardwalk (Riva/PolyGram)  
 66% of our reporters on it.

**BRIAN SETZER**  
 The Knife Feels Like Justice (EMI America)  
 66% of our reporters on it.

**FABULOUS THUNDERBIRDS**  
 Tuff Enuff (CBS Associated)  
 66% of our reporters on it.

**ZZ TOP**  
 Delirious (WB)  
 63% of our reporters on it.

**ELO**  
 Calling America (CBS Associated)  
 61% of our reporters on it.















# CHR ADDS & HOTS

## MIDWEST

**MOST ADDED**  
 Prince ...  
 Steve Nicks  
 Falco

**HOTTEST**  
 Mr. Mister  
 Whitney Houston  
 Starship

## WEST

**MOST ADDED**  
 Prince ...  
 Steve Nicks  
 Journey Jackson

**HOTTEST**  
 Whitney Houston  
 Mr. Mister  
 Starship

### MIDWEST PARALLEL TWO

**WEDG**Alex, OH  
 Most Popular  
**PRINCE**  
**STEVE NICKS**  
**BARBLES**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 10-5  
**SLY FOX** 10-9  
**DAVE NAVARO** 11-21  
**JOHN CONNER** 31-21

**WVLA**Appleton-Oshkosh, WI  
 Most Popular  
**PRINCE**  
**OTTYVILLE**  
**ABC**  
**ROBERT PALMER**  
 SLY FOX  
**DEBRA ACADEMY** 3-1  
 MR. MISTER 6-2  
**STARSHIP** 11-5  
**HEAVY** 13-11  
**WRCO**Champaign, OH  
 Most Popular  
**ROBERT PALMER**  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9  
**WVOW**Dayton, OH  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER**  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9  
**WVOW**Dayton, OH  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER**  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**KAY**100Tulsa, OK  
 Most Popular  
**PRINCE**  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
 MR. MISTER 7-3  
**HEAVY** 6 THE RECORDS 4-4  
**ROCKY HORNBLOWER** 6-6  
**SHILIA** 8, 26-24

**KEYS**100Tulsa, OK  
 Most Popular  
**STEVE NICKS**  
**CAN**  
**ROY HENDERSON**  
**SLY FOX**  
**FORCE** 10-9  
**TON FURTY**  
**PRINCE** (4p)  
**STARSHIP** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 3-1  
**STARSHIP** 10-2  
**HEAVY** 11-5  
**JOHN CONNER** 31-27

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**SEK**100Tulsa, OK  
 Most Popular  
**PRINCE** (4p)  
**STARSHIP**  
**FORCE** 10-9  
**SLY FOX** 10-9  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

### PARALLEL THREE

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

### WEST PARALLEL TWO

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

### PARALLEL THREE

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**WVWC**Wichita, KS  
 Most Popular  
**STEVE NICKS**  
**ROBERT PALMER** (4p)  
 Bottom:  
**WHITNEY HOUSTON** 2-1  
**STARSHIP** 11-7  
**TEENAGE SWIM** 12-9

**341 Reporters**  
**230 Current Reporters**

The following stations failed to report this week and therefore their playlists were blank:

**KYTR**Leeds  
**WVLC**Rochester  
**WVPL**Appleton  
**WVOT**Youngstown  
**WVPT**Youngstown  
**KOOR**Chickadee Rapids  
**KBOZ**Fredericktown  
**OKSU**Tri Cities

Note: **Q82/Rochester** is now known as **WVJQ**.





# PARALLELS

**LOVEBOY**  
This Could Be The Night (Columbia)  
LP Love! Every Minute Of It

2100 57% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**JOHN GRISHAM RELEASES**  
ROCK IN THE U.S.A. (RCA)  
LP - Searches

2300 59% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**THE NEW YORKERS**  
Flyin' (RCA)  
LP - Welcome To The Real World

2301 59% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**THE O'JAYS**  
Live Is Life (Polydor/PolyGram)  
LP - Up And Down

2377 49% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**ROBERT PALMER**  
Addicted To Love (Island)  
LP - Ripper

2380 59% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**THE PETTY & HEARTYWEARERS**  
4097RE WIGGS  
Anastasia & Pops (MCA)  
LP - Pack Up The Parsonage - Live

2400 59% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**M**

**MANLY VS MANLY**  
Night Moves (Atlantic)  
LP - Manly

2401 79% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**THE MECHANICS**  
Stare Running (Atlantic)  
LP - Mile & The Mechanics

2402 59% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**N**

**THE NEW YORKERS**  
I Can't Wait (Modern/Alco)  
LP - Rock A Little

2407 57% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**O**

**OUTFIELD**  
Your Love (Columbia)  
LP - Plus, Deep

2408 39% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**P**

**PRINCE & THE NEW POWER GENERATION**  
Kiss (WB)  
LP - Prince

2409 59% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

**R**

**READY FOR THE WORLD**  
Digital Display (MCA)  
LP - Ready For The World

2410 39% Not Listed

Region	LP	LP
Atlanta	19-13	22-22
Boston	19-13	22-22
Chicago	19-13	22-22
Cleveland	19-13	22-22
Denver	19-13	22-22
Detroit	19-13	22-22
Houston	19-13	22-22
Los Angeles	19-13	22-22
Memphis	19-13	22-22
Minneapolis	19-13	22-22
Muskegon	19-13	22-22
Nashville	19-13	22-22
New Orleans	19-13	22-22
New York	19-13	22-22
Philadelphia	19-13	22-22
Pittsburgh	19-13	22-22
Portland	19-13	22-22
San Antonio	19-13	22-22
San Diego	19-13	22-22
Seattle	19-13	22-22
Tampa	19-13	22-22
Wash. DC	19-13	22-22
Wichita	19-13	22-22

# PARALLELS

**S**

**SMOKE**  
The Sweetest Taboo (Forest/CBS)  
LP: Peaches

2291 90%

**1**

**2**

**DOUBLE DECKER**  
Don't Be Lonely (MCA)  
LP: Pictures For Pleasure

11870 60%

**1**

**2**

**DOUBLE DECKER**  
Sincerely Yourself (Virgin/ASA)  
LP: Once Upon A Time

2287 97%

**1**

**2**

**STAMPER**  
Sara (Grant/PCA)  
LP: Kiss Deep In The Hoops

2289 100%

**1**

**2**

**DOUBLE DECKER**  
No Easy Way Out (Scott Bros./CBS)  
LP: Rocky II Soundtrack

1008 70%

**1**

**2**

**DOUBLE DECKER**  
Overjoyed (Tamla/Motown)  
LP: In Square Circle

898 57%

**1**

**2**

**S**

**SON SOULS**  
Bop (EMI America)  
LP: Won't Be Blue Again

1000 47%

**1**

**2**

**SHILA E.**  
A Love Bazaar (WB)  
LP: Release 1800

2282 60%

**1**

**2**

**SLY FOX**  
Let's Go All The Way  
LP: Let's Go All The Way

10001 70%

**1**

**2**

**SWIN**  
Pussies (A&M)  
LP: Dream Of The Blue Turbos

2187 60%

**1**

**2**

**WINDROSS YOUNG**  
King For A Day (Arista)  
LP: Here's To Future Days

2288 60%

**1**

**2**

**ZZ TOP**  
Stages (WB)  
LP: Afterburner

2288 60%

**1**

**2**









**CONTEMPORARY HIT RADIO**

Three Weeks	Two Weeks	Last Week	
8	2	1	1 WHITNEY HOUSTON/How Will I Know (Arista)
8	6	3	2 MR. MISTER/Kyrie (RCA)
15	9	4	3 STARSHIP/Sara (Grunt/RCA)
13	8	5	4 DREAM ACADEMY/In A Northern Town (Reprise/WB)
12	7	6	5 JAMES BROWN/Living In America (Scotti Bros./CBS)
18	14	9	6 MIKE & THE MECHANICS/Silent Running (Atlantic)
16	12	8	7 SADE/The Sweetest Taboo (Portrait/CBS)
4	1	8	8 BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
26	21	12	9 HEART/These Dreams (Capitol)
27	20	14	10 THOMPSON TWINS/King For A Day (Arista)
22	17	13	11 SHEILA E./A Love Bizarre (WB)
33	24	16	12 ATLANTIC STARR/Secret Lovers (A&M)
2	3	7	13 SURVIVOR/Burning Heart (Scotti Bros./CBS)
34	25	18	14 STING/Russians (A&M)
—	36	26	15 JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
32	28	19	16 ZZ TOP/Stages (WB)
26	23	18	17 BALTIMORA/Tarzan Boy (Manhattan)
1	4	10	18 DIONNE & FRIENDS/That's What Friends Are For (Arista)
38	28	23	19 ELTON JOHN/Nikita (Geffen)
3	5	11	20 WHAM!/I'm Your Man (Columbia)
14	13	15	21 MIAMI SOUND MACHINE/Conga (Epic)
36	29	22	22 HOOTERS/Day By Day (Columbia)
—	37	30	23 SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
—	35	29	24 LOVERBOY/This Could Be The Night (Columbia)
20	18	17	25 A-HA/The Sun Always Shines On T.V. (Reprise/WB)
—	35	28	26 INXS/What You Need (Atlantic)
—	38	32	27 ARETHA FRANKLIN/Another Night (Arista)
—	37	31	28 SLY FOX/Let's Go All The Way (Capitol)
—	39	34	29 ABC/How To Be A Millionaire (Mercury/PG)
31	27	26	30 FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
—	40	36	31 MARILYN MARTIN/Night Moves (Atlantic)
BREAKER	32	27	32 FALCO/Rock Me Amadeus (A&M)
9	11	19	33 PAUL McCARTNEY/Spies Like Us (Capitol)
—	39	35	34 ARCADIA/Goodbye Is Forever (Capitol)
—	40	36	35 ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)
5	15	24	36 STEVIE NICKS/Talk To Me (Modern/Atco)
7	10	21	37 BRUCE SPRINGSTEEN/My Hometown (Columbia)
BREAKER	30	25	38 BANGLES/Manic Monday (Columbia)
DEBUT	39	34	39 ELO/Calling America (CBS Associated)
BREAKER	45	40	40 CARS/I'm Not The One (Elektra)

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**ADULT CONTEMPORARY**

10	4	1	1 STARSHIP/Sara (Grunt/RCA)
4	3	2	2 BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
6	5	4	3 DREAM ACADEMY/In A Northern Town (Reprise/WB)
3	1	4	4 WHITNEY HOUSTON/How Will I Know (Arista)
—	20	8	5 HEART/These Dreams (Capitol)
13	8	6	6 ELTON JOHN/Nikita (Geffen)
1	2	5	7 SADE/The Sweetest Taboo (Portrait/CBS)
—	18	10	8 ATLANTIC STARR/Secret Lovers (A&M)
25	16	9	9 MIKE & THE MECHANICS/Silent Running (Atlantic)
8	7	7	10 BARBRA STREISAND/Somewhere (Columbia)
30	23	14	11 MR. MISTER/Kyrie (RCA)
14	12	12	12 ISLEY, JASPER, ISLEY/Caravan Of Love (CBS Associated)
—	26	10	13 JAMES TAYLOR/Only One (Columbia)
26	21	15	14 THOMPSON TWINS/King For A Day (Arista)
18	15	16	15 MICHAEL FRANKS featuring B. RUSSELL/When I Give My Love... (WB)
2	6	9	16 BRUCE SPRINGSTEEN/My Hometown (Columbia)
11	10	11	17 WHAM!/I'm Your Man (Columbia)
5	9	16	18 STEVIE WONDER/Go Home (Tama/Motown)
—	30	24	19 DAN SEALS/Bop (EMI America)
9	11	20	20 DIONNE & FRIENDS/That's What Friends Are For (Arista)
7	12	21	21 DIRE STRAITS/Walk Of Life (WB)
—	29	25	22 ARETHA FRANKLIN/Another Night (Arista)
—	26	24	23 ANNE MURRAY/Now And Forever (You And Me) (Capitol)
22	22	24	24 FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
DEBUT	25	23	25 EVERLY BROTHERS/Born Yesterday (Mercury/PG)
BREAKER	26	24	26 SMOKEY ROBINSON/Hold On To Your Love (Tama/Motown)
BREAKER	27	25	27 CARS/I'm Not The One (Elektra)
BREAKER	28	26	28 FORCE MD'S/Tender Love (Tommy Boy/WB)
12	14	21	29 LIONEL RICHIE/Say You, Say Me (Motown)
BREAKER	30	28	30 JACK WAGNER with V. CARTER/Love Can Take Us All Away (Owest/WB)

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N&A Begins on Page 66

**AOR TRACKS**

Three Weeks	Two Weeks	Last Week	
—	11	4	1 FIRM/All The King's Horses (Atlantic)
12	8	6	2 INXS/What You Need (Atlantic)
15	3	3	3 HEART/These Dreams (Capitol)
3	2	4	4 SIMPLE MINDS/Sanctify Yourself (Virgin/A&M)
8	5	5	5 ALAN PARSONS PROJECT/Stereotomy (Arista)
14	9	7	6 PETER DINKlage/Lying (Atlantic)
1	1	4	7 ZZ TOP/Stages (WB)
29	8	8	8 MIKE & THE MECHANICS/All I Need Is A Miracle (Atlantic)
21	16	11	9 OUTFIELD/Your Love (Columbia)
27	15	10	10 LOVERBOY/This Could Be The Night (Columbia)
30	21	12	11 ROBERT TEPPER/No Easy Way Out (Scotti Bros./CBS)
BREAKER	31	12	12 JOHN C. MELLENCAMP/Under The Boardwalk (Riva/PG)
34	27	16	13 ROGER DALTRY/Quicksilver Lightning (Atlantic)
23	14	14	14 JOHN C. MELLENCAMP/Minutes To Memories (Riva/PG)
BREAKER	35	15	15 ROBERT PALMER/Addicted To Love (Island)
—	43	28	16 BLUE OYSTER CULT/Dancin' In The Ruins (Columbia)
44	29	19	17 JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
—	28	22	18 JOHN LENNON/Imagine (Capitol)
—	31	24	19 JOHN LENNON/Come Together (Capitol)
BREAKER	32	25	20 ZZ TOP/Oldious (WB)
40	27	25	21 MARILYN MARTIN/Night Moves (Atlantic)
4	6	9	22 HOOTERS/Day By Day (Columbia)
46	32	29	23 TALK TALK/Life's What You What You Make It (EMI America)
BREAKER	33	26	24 HONEYMOON SUITE/Feel It Again (WB)
BREAKER	34	27	25 ELO/Calling America (CBS Associated)
7	11	17	26 PETE TOWNSHEND/Give Blood (Atco)
—	41	30	27 OZZY OSBOURNE/Shot In The Dark (CBS Associated)
19	18	23	28 PAT BENATAR/Le Bei Age (Chrysalis)
BREAKER	36	28	29 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)
—	52	36	30 CARS/I'm Not The One (Elektra)

Complete Tracks Chart Begins on Page 79

**BLACK/URBAN**

8	4	3	1 WHITNEY HOUSTON/How Will I Know (Arista)
20	15	6	2 CHERRELLE/ALEXANDER O'NEAL/Saturday Love (Tabu/CBS)
12	8	4	3 RENE & ANGELA/Your Smile (Mercury/PG)
10	6	5	4 FORCE MD'S/Tender Love (Tommy Boy/WB)
1	1	1	5 MELI'SA MORGAN/Do Me Baby (Capitol)
21	17	11	6 JANET JACKSON/What Have You Done For Me Lately (A&M)
17	10	7	7 ZAPP/Computer Love (WB)
11	9	8	8 YARBROUGH & PEOPLES/Guilty (Total Experience/RCA)
6	2	2	9 BILLY OCEAN/When The Going Gets Tough... (Jive/Arista)
15	11	10	10 MORRIS DAY/Color Of Success (WB)
—	25	19	11 NEW EDITION/A Little Bit Of Love (Is All It Takes) (MCA)
25	22	16	12 ISLEY, JASPER, ISLEY/Insatiable Woman (CBS Associated)
34	24	18	13 ARETHA FRANKLIN/Another Night (Arista)
30	21	17	14 SMOKEY ROBINSON/Hold On To Your Love (Tama/Motown)
33	23	20	15 ROY AYERS/Hot (Columbia)
35	26	23	16 EUGENE WILDE/Diana (Philly World/MCA)
7	7	9	17 FREDDIE JACKSON/He'll Never Love You (Like I Do) (Capitol)
—	29	21	18 GAP BAND/Going In Circles (Total Experience/RCA)
16	13	13	19 JAMES BROWN/Living In America (Scotti Bros./CBS)
—	35	26	20 JUICY/Sugar Free (Private I/CBS)
—	32	24	21 TEDDY PENDERGRASS/Love 4/2 (Asylum)
14	14	15	22 TA MARA & SEEN/Affection (A&M)
—	39	29	23 BERNARD WRIGHT/After You (Manhattan)
5	5	12	24 FIVE STAR/Let Me Be The One (RCA)
38	32	27	25 KASHIF/Dancing In The Dark (Heart To Heart) (Arista)
—	37	33	26 JOCELYN BROWN/Love's Gonna Get You (WB)
2	3	14	27 SADE/Sweetest Taboo (Portrait/CBS)
—	39	29	28 JERMAINE JACKSON/Think It's Love (Arista)
—	34	28	29 TRAMAINÉ/In The Morning Time (A&M)
BREAKER	30	25	30 PRINCE/Kiss (WB)
40	34	31	31 KING DREAM CHORUS/HOLIDAY CREW/King Holiday (Mercury/PG)
9	16	24	32 ATLANTIC STARR/Secret Lovers (A&M)
—	37	31	33 LUSHUS DAIM & PRETTY VAIN/The One You Love (Conceded/Motown)
—	35	34	34 DANA DANE/Nightmares (Profile)
BREAKER	35	32	35 NU SHOOZI/Can't Wait (Atlantic)
DEBUT	36	33	36 PRINCESS/After The Love Has Gone (Next Plateau)
—	40	37	37 JELLYBEAN/Sidewalk Talk (EMI America)
BREAKER	38	35	38 STEVIE WONDER/Overjoyed (Tama/Motown)
DEBUT	39	36	39 SHIRLEY MURDOCK/No More (Elektra)
BREAKER	40	37	40 JETS/Crush On You (MCA)