

## I N S I D E :

**ARBITRON SUBSTITUTES  
ON THE WAY?**

There are a host of new entries in the ratings field which have submitted their proposals to the NAB task force. **Jhan Hiber** takes a look at each of them and their methodology.

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**BIRCH SPRING  
RATINGS CONTINUED**

**WRKS** holds the lead in New York, but **WHTZ** is moving up. New York **Birch** results plus figures for San Diego, Washington, Boston, Cleveland, and Denver.

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**AGREEMENT NEAR  
ON AM QUALITY**

Potential good tidings for AM, as the **National Radio Systems Committee**, a joint venture of **NAB** and the **Electronics Industry Association**, approach a consensus on AM reception quality improvement.

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**FUTURE GOLD**

**Sean Ross** concludes his five-part examination of the Gold rush with a look toward the format's future survival, while **Reed Bunzel** gets the viewpoints of the 24-hour Oldies network proprietors.

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**IN THE NEWS THIS WEEK**

- **Bill Gardner** PD at **WLTF** as **Dave Popovich** forms consultancy
- **David Pederson** GM at **KWJJ**
- **KSFO** adopts Gold format
- **Zak Phillips** PD at **KAZY**
- **Andre Fuller** PD at **WZEN**
- **Gary Parks** PD at **WCZE**
- **John Olney** GM, **Chester Benton** OM, **Johnny Hart** GSM at **WRAP**
- **Bill Stoffhaas** GM at **WMJJ**
- **WZKC** switches to Classic Hits
- **Drake Hall** Station Manager at **KBER**
- **Elliot Goldman** raps record, radio learning syndrome
- **KMZK** returns to Classical
- **EMI America**, **Rounder** in new pact
- 21 markets artist futures
- **Keymarket** buys **KOKE-FM**, completes **Amaturo** takeover
- **WMTG** goes up for auction
- Study finds 25% of stations held for less than three years
- **Dennis Patrick** claims deregulation spurs minority ownership

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**CLASSICAL RADIO UPDATE**

Guest editor **Bob Goldfarb** reports on the happenings at the recent **Concert Music Broadcasters' Association** convention for Classical stations.

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**NEXT WEEK IN R&R**

The **CMA** has launched a unique meeting of radio, retail, and record minds in a series of traveling workshops. **Lon Helton** reports on the first one.

Newsstand Price \$5.00

**EZ Buys Nine Affiliated  
Stations For \$65 Million**

**EZ Communications'** sealed bid offer to purchase all nine Affiliated radio properties for \$65.5 million has been accepted, pending FCC approval. The sale takes **Affiliated**, a subsidiary of **Affiliated Publications**, out of radio broadcasting, and gives **EZ** 16 stations, 12 FMs and four AMs.

According to **Mike Biondi**, an**Robertson  
Directs  
KIKK  
Operations**

**Jim Robertson** has transferred from PD at **WRVR-AM & FM/Memphis** to become Operations Director for sister **Viacom** Country outlet **KIKK/Houston**. **Robertson** succeeds longtime **KIKK** morning man **Ron Foster**, who became PD two years ago. **Foster** will stay with the station as morning cohost.

**VP/GM Nick Trigony** commented, "There's no way you can do justice to either position when you're doing a 5-9am morning show and then programming an AM-FM combo after that. There just aren't enough hours in the day.

"We wanted somebody to come in who could devote his fulltime energy to programming the radio station... and do a little more than that. **Jim** will be involved in the marketing, research, engineering, and everything else we do."

**Robertson** told **R&R**, "**KIKK** is an industry legend, regardless of format. It's a dynamic operation with lots of highly talented people. It's exciting to come in here and be part of this great war in Houston."

**Robertson** spent the last five and a half years as **WRVR-AM & FM PD**, earlier serving as Operations Director/morning man at **WDIF/Marion, OH**.

associate with the New York-based investment firm **First Boston**, who handled the transaction. "There were over 140 interested parties, over 40 preliminary bids, and six final bids. It was a close auction and both parties feel extremely good about the deal."

**EZ President Alan Box** told **R&R**, "To get a full complement of FMs in one move in such strategic markets is the opportunity of a lifetime. The Affiliated properties are well-run, well-programmed, and well-established within their markets. They'll require little change and will fit perfectly within the **EZ** group." **Box** added he expected the transaction will close in November or December.

**KQYT Adopts AC  
KOY-FM Identity**By **Donna Brake**

After 22 years in the Beautiful Music/Easy Listening format, **KQYT/Phoenix** has switched to **AC**, changing call letters to **KOY-FM** and simulcasting with **KOY (AM)** from morning drive through 6pm. Most **KQYT** staffers have been let go.

**VP/GM Mike Horne** related the reasoning behind the switch. "It's a longterm decision. Our company has found a lot of success in doing this. We did it in Tampa when we took **WNSI**, which was an AM talk, and folded it into **WRBQ**, and now it's **WRBQ-AM & FM**. And we also did it in Houston, when we took **KULF** and pulled the plug on a successful **Easy Listening** station to create **KKBQ-AM & FM**."

"Another thing that came into play was that **KOY**, even with a four share vs. **KQYT** with an 8.4, had always outbilled **KQYT**. It's a more salable product in terms of the things that are just naturally there that we have to offer, like traffic sponsorships, news sponsorships, personali-

**Osterhout Elevated  
To Edens Exec. VP**

**WRBQ-AM & FM/Tampa VP/GM Michael Osterhout** has added Executive VP duties for parent **Edens Broadcasting**, which also owns **KOY-AM & FM/Phoenix** and **WRVA & WRVQ/Richmond**.

Noted President **Gary Edens**, "We have tremendous confidence in **Michael's** abilities, and hope he'll spread his magic elsewhere, as he's built one of the top ten stations in America with **WRBQ**. **Michael** will assume additional involvement in all of the **Edens** stations, and



**Michael Osterhout** will be one of the key people in our acquisition strategy."

**Osterhout** joined **WRBQ** as Local Sales Manager in 1978, moved up to **GM** in 1981, and earned his **VP** stripes the following year. **Edens** GMs since with the other **Edens** GMs since the company's leveraged buy-out from **Harte-Hanks** in 1984. **Osterhout** sees no drastic changes. "This is a great group of people and a great company," he said. "I'm just proud to be part of it."

**Grady  
RCA's  
VP/Sales**

Jim Grady

**Jim Grady** has been named **VP/Sales** for **RCA Records US**. He will direct the label's new national sales force, which is currently being organized, and report to **Exec. VP Rick Dobbis**.

**Grady** was **Director/Special Sales** at **RCA** under its previous management structure, and then reported to **Division VP/Sales Pete Jones**. **Jones** is now **VP** with the newly-created **RCA/A&M/Arista Distribution**, under **President Sal Licata**.

**Dobbis** commented, "**Jim** is an energetic, creative, and respected record man. His experience on the street and at **RCA Distribution** and his love and knowledge of product clearly demonstrate that he is the right man in the right job."

**Grady's** new post includes responsibility for **RCA** sales efforts for compact disc and mid-price product.

He joined **RCA** in 1977 as a **Field Sales Representative** in **Chicago** and **Washington, DC**. He became **Director/Video Sales** in 1984, and **Director/Special Sales** in May 1985. Prior to **RCA**, **Grady** worked at **ABC Records** and **Pickwick Distribution**.

ties. It's a much more visible presence in the market.

"With **KQYT**, you're looking at a station that can only run eight units an hour. You're also dealing with a natural built-in prejudice against **Easy Listening**. For the longterm, this move will allow us to present the best profit picture for **Edens Broadcasting** in **Phoenix**."

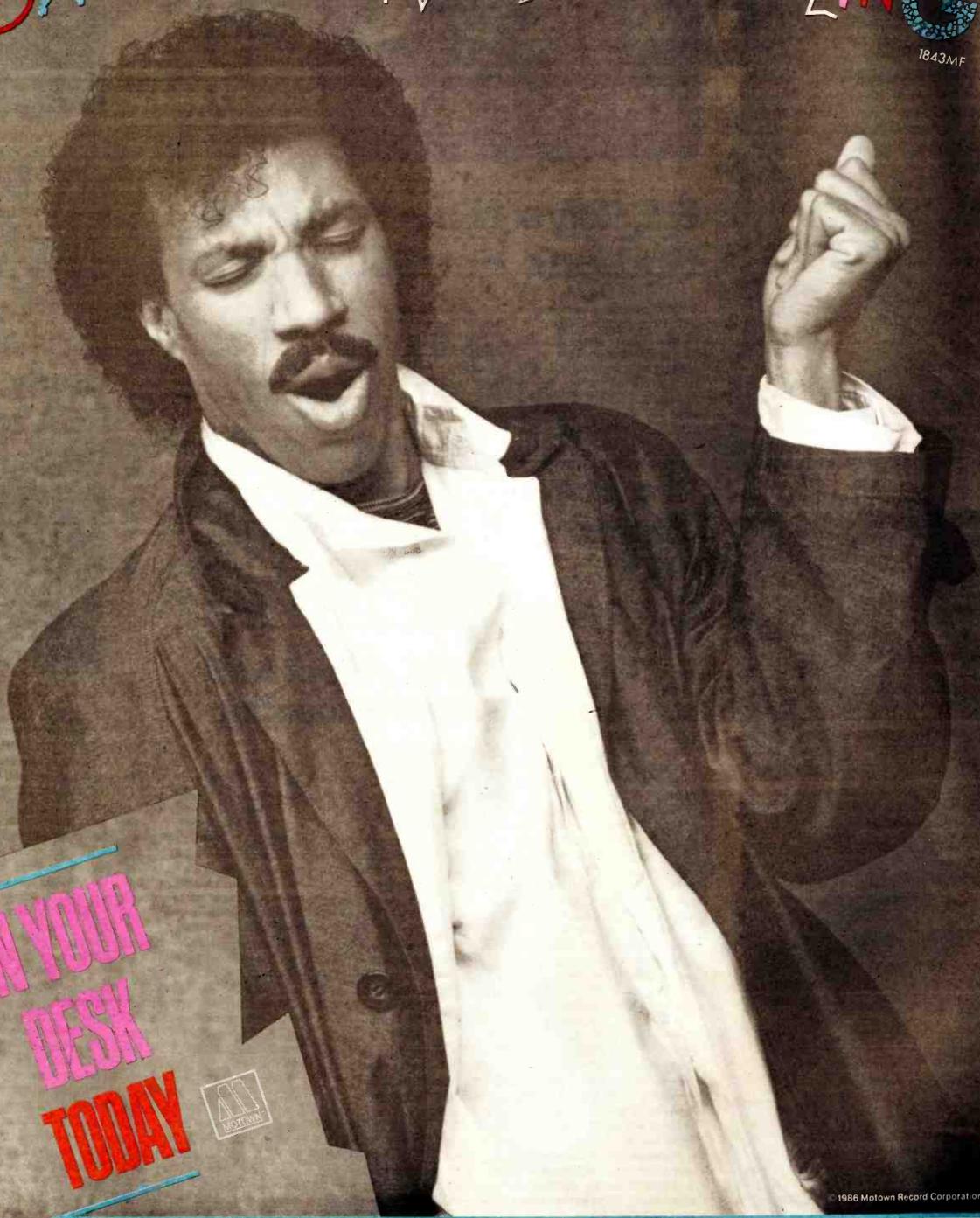
"Basically all we're doing is what we were doing on **AM**. The only difference is we're patching into the **FM** station. The way we're packaging it and selling it and presenting it to the public is as one radio station. Now **KOY** is not just 55 AM, it's 95.5 FM too."

**KOY OM Chick Watkins**, who will also oversee the **FM** operation, explained, "We will be simulcasting the music day-parts, then we'll split at six. **KOY-AM** will maintain exactly as it did before with the talk elements, and **KOY-FM** will be a music station with a couple of **KQYT/See Page 4**

# OH WHAT A FEELING!

## DANCING ON THE CEILING

1843MF



ON YOUR  
DESK  
TODAY



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JULY 4, 1986

**AOR'S NEW ARTIST DILEMMA**

Steve Feinstein talks to a trio of promotion execs about the difficulty new artists have getting their music played on AOR stations. And Adam White previews the New Music Seminar's lineup of events. Page 37, 40

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**Olney, Benton, Hart Upped At WRAP**

In concurrent appointments at Black-formatted WRAP/Norfolk, GSM John Olney has been elevated to GM, PD Chester Benton has advanced to OM, and longtime broadcaster Johnny Hart has stepped in as GSM from an AE post at cross-town WMYK.

A former major market executive in magazine and newspaper advertising, Olney told R&R, "We've been informing the black community here since 1963, but a year ago, the format switched to a laid-back, less-talk direction. We suffered some ratings losses, and therefore the owners felt it was time for a change. Our plans are to continue the WRAP tradition and go about our business in a very professional manner. The morale is extremely high now; it's a real team effort."

A 12-year staffer and former PD at competitor WOWI, Benton also handles mornings on WRAP. He said, "This gives me the chance to broaden my view on broadcasting, instead of looking at radio only from the music end. I'll be more involved in regional sales calls and in WRAP/See Page 6

**POPOVICH SETS CONSULTANCY**

**Gardner Joins WLTF As PD**

Veteran major market PD/personality Bill Gardner has been named PD/morning man at Booth's AC-formatted WLTF/Cleveland. He succeeds former PD Dave Popovich, who has formed the Cleveland-based consulting firm Radio Consulting Services, Inc., with WLTF its first client station. Popovich will leave WLTF July 9 and commence his new business August 4.

WRMR & WLTF VP/GM Roger Turner commented, "We're going to help Dave in every way we can, and we hate like hell to lose him. His final assignments were to replace himself and give us a morning personality who'd be more competitive. Both Dave and I are confident that Bill, a truly outstanding radio professional, is



Dave Popovich

firmly committed to moving WLTF to its rightful number one ratings position and assuming the programming responsibilities that go along with it."

Popovich told R&R, "It was a very difficult decision leaving one of the best situations I've been in. I've been very fortunate over the years to have been in great situations and work with many fine programmers, GMs, companies, and consultants. I felt this was a good time to take that experience and



Bill Gardner

form my own company." He added that RCS can presently be reached through WLTF.

Although WLTF has hired Popovich as a consultant, WLTF is also consulted by E. Alvin Davis, Bob Henabery, and Peter Mokover's Market Perceptions. "Since I'll be GARDNER/See Page 6

**Fuller PD/MD At WZEN**

Top-rated KMJM/St. Louis evening personality Andre Fuller is the new PD/MD at Unity Broadcasting's Black/Urban outlet WZEN/St. Louis. Fuller, who earlier worked at crosstown WESL, will also handle morning drive.

An eight-year broadcaster in his first programming position, Fuller's task is to catch up with format-leading KMJM, which holds a considerable lead over its competition. "I hope I'm coming in with some fresh ideas and new innovations," he told R&R. "We're quite satisfied with the people we have here — everybody seems to FULLER/See Page 6

**NEW CALLS WKLX**

**WZKC Drops Country For Classic Hits**

After a little over a year as a Country station, WZKC/Rochester has shifted to Classic Hits. Now known as WKLX, it kicked off the new format at midnight on June 27 under the consultation of Gary Guthrie. Its key positioning statement will be "Where all the good songs have gone."

Since going Country at the end of March 1985, WZKC went from a spring '85 Arbitron rating of 2.5 to a 5.3 in fall '85. The 5.3 was good for eighth place 12+ (7th 25-54) and first in the Country race against WNYR.

Explaining the reasoning behind the format switch, GM Jim Meltzer told R&R, "We were doing fine with Country, but the revenues just weren't where we wanted them to be. Unfortunately, we couldn't make a bunch of money being the number one Country station in Rochester."

"Our research told us we'd do a lot better in the Classic Hits format. We decided the bigger bucks would be in a more mass appeal format, especially in Rochester."

WZKC is in the process of being transferred from Josephson



David Pederson

**Pederson GM At KWJJ**

KJJO-AM & FM/Minneapolis GSM David Pederson has been named GM of KWJJ-AM & FM/Portland. He succeeds Ray Mirabella, GM for the past year, who is leaving the industry to form his own manufacturers' rep business.

Park Communications Radio Broadcasting VP William Fowler said, "Ray did a great job making KWJJ successful again. We're really sorry to see him go. We are confident Dave's solid background and experience will prove to be a valuable asset in Portland."

Pederson told R&R, "I'm looking forward to a very fulfilling experience. Coming from Minneapolis, which is very underrated, Portland is an exciting, vibrant radio market. Ray and PD Larry Coates have the station headed in the right direction, which is dominating the Country market in Portland."

Pederson was with KJJO from mid-1981 to 1985 as an AE, then joined WLTE/Minneapolis as an AE. He rejoined KJJO as GSM in January of this year.

**Phillips PD At KAZY**



Zak Phillips

Zak Phillips, acting PD of KAZY/Denver since last April, when KAZY & KLZ OM Chuck Browning left to become PD of WIOQ/Philadelphia, has been named PD of the Group One AOR, KAZY, one of three AORs in Denver, has in recent years trailed tight AOR KBPI and progressive KBCO in the ratings race.

Phillips has been working in Denver radio since 1978, including six years at rival AOR KBPI, where he rose to MD. He joined KAZY in the summer of 1984, and was music assistant before becoming acting PD.

PHILLIPS/See Page 10

**Stoeffhaas Manages WMJJ**

After three years as VP/GM at WMKJ & WQUE/New Orleans, Bill Stoeffhaas leaves to join Capitol Broadcasting AC outlet WMJJ/Birmingham in the same position.

Stoeffhaas has also been GM at WQWD/Tallahassee (now WTHZ) for three and a half years, and worked at WZGC/Atlanta for eight years as GSM. At WMJJ, he replaces Ray Quinn, who left the station to pursue other opportunities.

Stoeffhaas told R&R, "I've known (Capitol President) Ken Johnson for a number of years and have talked to him about getting with the company through the years. He's always known that Bir-

STOEFFHAAS/See Page 6

**KSFO Goes For The Gold**

Following the recent arrival of PD Bob Hamilton, King Broadcasting's KSFO/San Francisco has announced plans to switch July 7 from its variety format to oldies, targeting 35-54 demos. KSFO morning man Gene Nelson will now simulcast his show on KSFO and KYA, which already offers a gold presentation aimed at 25-49 adults.

According to Hamilton, KSFO & KYA will also simulcast occasionally on weekends and for special programming. "This move KSFO/See Page 6

**Parks PD At WCZE**



Gary Parks

After five years as PD at WBNS-AM & FM/Columbus, OH, Gary Parks has been named PD at WCZE/Chicago. He will also handle morning drive for the Transtar Format 41 station.

At the same time, WCZE announced several other appointments, including former WKBW/ Buffalo Chief Engineer John Rosso as CE, industry veteran B. Jay Kaplan as Production Director, and three-year station sales executive Mark Wilson as Sales Manager.

PARKS/See Page 10

**Hall KBER's Manager**

Devine Communications VP/ Programming Drake Hall has been named Station Manager for the company's four-month-old AOR KBER/Salt Lake City. Hall will continue his group programming duties, which presently involve WBYR/ Buffalo and a forthcoming Southwestern property.

Hall joined Devine four months ago after two years with MusicVision. Before that, he worked in programming and on-air at KTXQ/Dallas, KPRI/San Diego, and two stints with WLRS/Louisville.

"There aren't any real AORs HALL/See Page 6

## Goldman Hits Labels/ Radio 'Lemmings' Mentality

RCA/Ariola President Elliot Goldman took the record and radio industries to task for their past dependence on independent promotion, and called upon both communities to stand up and commit themselves "to controlling their own destinies" in the future.

Delivering the keynote address at the 15th annual Bobby Poe radio/records convention in Atlanta June 27, Goldman said that radio should exercise better judgment in music selection ("put yourselves back on the line") and that record manufacturers should pledge continued responsibility for their own promotion activities.

The executive, pointing out that independent promotion has long been part of the music industry, said that all indies should not be "smeared with the broad brush of innuendo," and that the industry should not be a whipping boy for the news media. "But worst of all, it's wrong for the industry to lose control of its own destiny by allowing a single marketing technique to dominate its activities to the point of threatening its economic existence, and permitting itself to be portrayed as a corrupt and irresponsible business."

Goldman continued, "We, the senior record executives of our industry, have no one to blame but ourselves for the lemming-like, shortsighted, insecure, financially irresponsible way in which we all came to view independent promotion as the panacea for success."

The music business has a habit of adopting "this year's revelation as next year's panacea," he commented, citing past examples: the independent producer, unlimited and unrecoupable studio time, massive personal tours by "unknown and often untalented artists," indie promotion, and music videos.

Goldman charged, however, that radio programmers have been "equally lemming-like in foregoing your responsibility and authority to select music that you believe is appropriate." He said, "You became just as caught up in the syndrome of 'I'd better play it if 100 other stations are.'"

The way new music is added to the airwaves is "not a two-week process," Goldman stated. "Sometimes it's not even a two-month process." He said that audience response should be a greater part of the equation, and called it

healthier if "the build is by 10 and 20 stations a week, so that we all know exactly what is happening."

Goldman concluded, "We should continue to promote you ad nauseum on our records, as that remains the key to our success. Be receptive to that promotion, accept it when it is valid, reject it when it

is not, and evaluate all of it in the context of your obligation to secure the largest audience you can.

"It is out of that dynamic that we both will achieve not only our greatest commercial success, but more importantly will bring the best possible music to the consumer."

## EMI America, Rounder Unite In New Deal



**READY TO GO** — After concluding the details of their new agreement, EMI America executives joined Rounder principals to take the deal for a spin around the block. Front seat (l-r): EMI VP Colin Stewart, and Rounder's Ken Irwin and Marian Leighton. Back seat (l-r): EMI VP/Creative Services Frenchy Gauthier, VP/Business Affairs Mark Berger, VP/Administration Dave Palacio, VP/A&R Neil Portnow, and Rounder attorney Gerry Margolis. Standing is EMI America President Jim Mazza.

EMI America and Boston indie Rounder Records have reached agreement to sign and develop acts together. The new deal introduces an EMI America/Rounder label, which will be distributed through the Capitol branch system. The first release under the arrangement features the just-shipped debut album by Austin band True Believers.

Rounder is not leaving indie distribution, but will work with EMI America on specific artists for the cooperative venture. The Boston firm's 15-year-old catalog of over 600 titles continues through independents, as will new releases.

Talent to be signed and marketed via the joint label may originate from either side, but both must agree on an act's suitability. "It's by mutual agreement," explained Marian Leighton, one of Rounder's three owner/founders. "There may be some instances where EMI would even suggest artists to us that they feel would be appropriate. It's a two-way street."

The deal calls for no fixed number of acts on EMI America/

Rounder, said Leighton, nor will they be of a specific type. "It may be anything from rock and roll to black music. But the emphasis will be on new and developing artists, or acts that've been lost to indie distribution but which haven't really been proven in the marketplace."

The new label builds on the relationship established when George Thorogood & the Destroyers signed to EMI America in 1982. Said Leighton, "When EMI signed George, they signed both him and Rounder. It's our signature as well as his. They signed a team, in essence, and that continues as it did with the first record."

Commented EMI America President Jim Mazza, "This next step of growth is simply an extension and an expansion of our current and successful progressive working relationship. We welcome the executive and creative talent that Rounder brings to the world of EMI Music."

EMI will distribute the EMI America/Rounder label internationally as well as domestically.

## 21 Uses Euro Bonds To Fund New Talent

The 21 Entertainment Group is raising capital to develop recording acts via an unusual overseas bond issue. The concept has been developed by 21 President Fred Haayen with Allison Securities, a Denver-based investment banking firm.

It's a \$25 million offering, according to Allison's John Lehman, through American Dominion (a bond service firm) in Europe. Investors can buy a recording artist's "futures contract" representing 5% of the gross revenues of the act's next five albums. Attached is a seven-year annuity, guaranteeing the full face value of the initial investment.

Explains Lehman, "The bond issue is floated as a blind pool, which means that the money is earmarked for future-designated artists." Those acts are "designated" and developed by 21 Entertainment, and placed either through its own record label or others.

The goal is to raise sufficient capital to start "four or five acts in the course of this year," according to Haayen, and cover recording and promotion — among other costs — up front.

The dividend is allocated from the artist royalties or the record company revenues, depending on whether the contracts are sold on behalf of the artist or label. The issues also carry a warrant entitling the investor to purchase a percentage of gross revenues received by the artists for merchandising receipts over a seven-year period.

For each album sold worldwide, approximately 40 cents goes back to the pool of investors. The break-even point for the contract holders, excluding the annuity, is approximately 300,000 unit sales per release.

Lehman notes that bond holders will benefit from the inauguration of a secondary trading market, the Entertainment Bond Exchange, in Luxembourg Sept. 1. Also proposed, he says, is an Entertainment Futures Fund, which would permit US investors to buy and sell on the Luxembourg exchange.

Haayen notes that all current 21 assets (the company was formed in 1983) are being handled through 21/Amor, his joint venture with the Amor Group. Still to be determined is the status of the 21/Amor venture as it relates to acts developed via the 21 Entertainment bond issue. Haayen is a former President of Polydor Records US, and was Sr. VP at WEA International before launching 21.

### KQYT

Continued from Page 1

new personalities."

Horne anticipates only slight erosion on KOY (AM) during simulcasted dayparts, saying, "I think it says a lot for KOY that it's maintained the type audience it has on the AM doing a music-oriented format during the daytime hours. We're also keeping the talk programming on the AM at night, and the talk programming has consistently been in the top one or two."

The winter '86 Arbitron shows KQYT in a tie for third place 12+ with an 8.4, leading sole B/EZ competitor KMEQ-FM by over two full points.

### Into The Shopping Center

KOY is a full-service radio station, a form of AC not frequently programmed on FM. Edens Broadcasting Director/AC Programming Bob McNeill and Watkins see that distinction as a positive. Said McNeill, "It's not like the Coca-Cola story. The classic Coke formula isn't changing. We don't want to fool with the formula. We feel it's a tested product and that it works well. Now we're just putting it into the shopping center where 70% of the shoppers are."

The switch was made at midnight Tuesday morning (July 1). The advertising campaign includes a heavy television schedule, bus boards, and painted billboards. A direct mail promotion is also planned for the near future.

Watkins, discussing the former KQYT staffers, said, "We're obviously concerned about the people who we had to let go, but on the other hand, we feel very confident that these are extremely talented people, tremendously successful with what they did here. They're not going to have a lot of difficulty finding jobs."

"KQYT PD Dave McKay came to the market and did what he was supposed to do. He got the numbers and the change had nothing to do with him. Dave is an excellent programmer."

### EZ Communications

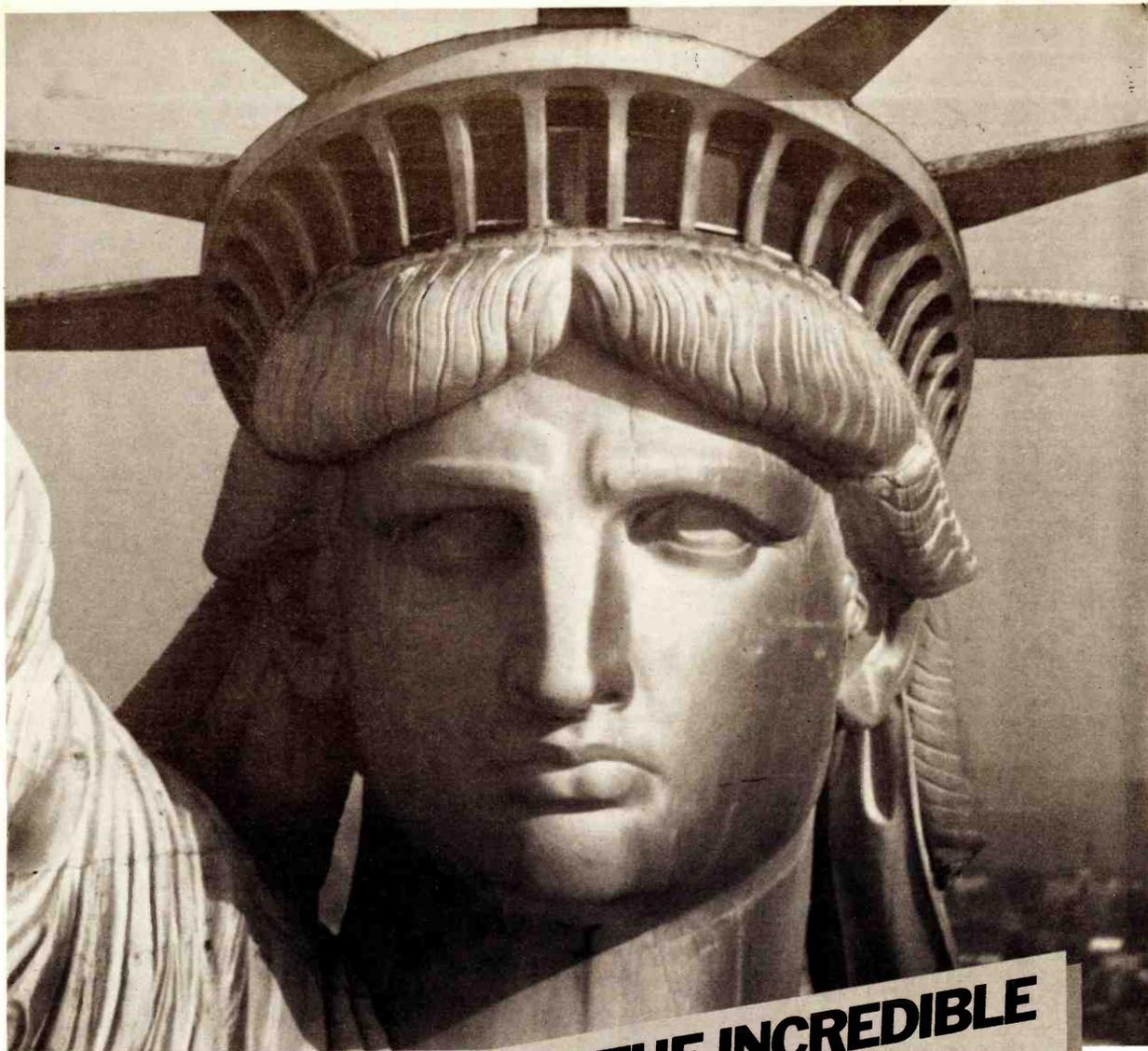
Continued from Page 1

Jacksonville, AC KAMJ/Phoenix and Religious AM KFLR/Phoenix (pending sale from Family Life Radio to Affiliated, due to close in late July), and AC outlet KFYE/Fresno. EZ owns BMW/Washington, WHQT/Miami, WBZZ/Pittsburgh, KYKY/St. Louis, WEZB/New Orleans, WEZC/Charlotte, and WEZS/Richmond.

### Spandau Signs To CBS



CBS has signed Spandau Ballet worldwide, with a single, "Fight For Ourselves," due shortly, and an album to follow. Pictured with the group are (standing l-r, starting with second from left) attorney Brian Carr, CBS UK's Richard Rowe, Sr. Director/A&R Muff Winwood, and Managing Director Paul Russell, who announced the signing; manager Steve Dagger is seated in front.



# YOU SHOULD HEAR THE INCREDIBLE THINGS THEY SAY ABOUT HER.

Starting June 9th, Ronald Reagan, Warren Burger, Richard Nixon and 17 others will take part in a special AP Network News series—The Liberty Minutes.

They'll each take 60 seconds to share their feelings

about Lady Liberty on her 100th birthday.

President Reagan begins the series on June 9th. Then, one Liberty Minute runs each weekday until July 4th.

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# KMZK Returns To Classical

By Lon Helton

Following a seven-month fling with Country, KMZK/Phoenix will return to a Classical format between July 8-14. Here's the rather complicated scenario:

Affiliated Broadcasting took over Classical KHEP in early 1985. Assuming that Affiliated wouldn't retain the Classical format, KMZK changed from Oldies to Classical. However, Affiliated, which changed calls to KCON, affirmed its Classical commitment to the Phoenix marketplace.

In March of that year, Affiliated and Larry Mazursky, owner of Big Band KLFF and KMZK, struck a deal for Affiliated to buy KLFF. It included a provision that KMZK would not compete in the Classical arena.

As this was transpiring, KJII-AM & FM dropped Country. Perceiving a hole, KMZK moved to Country to honor the contract. Soon after, however, the sale of KLFF to Affiliated fell through. Then, about seven months ago, KCON dropped Classical for Transtar's Format 41.

In the meantime, KMZK was able to improve its 3000-watt signal, licensed to Sun City, so it would cover the entire valley. Armed with a stronger signal and without the competition from KCON, which had been Classical for 18 years, KMZK decided to return to the format.

Station Manager Rick White told R&R, "From a business viewpoint,

we're very pleased with how this whole thing shakes out. We feel we're giving something back to the community. Mr. Mazursky was very committed to Classical and had it not been for the serious offer, we would have stayed with it.

"We went Country because he saw it as an opportunity. Of course, KNIX is a legendary station and very difficult to go up against, but we felt we could benefit by being the only other FM Country station.

"We're really returning to our original game plan, which was to be able to sell the Music Of Your Life and Classical formats in com-

bo. The psychographics fit better than either MOYL and oldies or MOYL and Country.

Virtually the entire FM staff is being let go (see Pro on The Loose) on the date of the change.

## Hall

Continued from Page 3

here," Hall said, pointing to Salt Lake City's AC/CHR saturation. "KRSP-FM has been winning by default for the past several years as a pretty tight AOR, if it can be called that. KBER has a broader-based format appealing to 25+ males. We're about 60/40 noncurrent/current, going as far back as Elvis."

Observed Devine President Chris Devine, "Everybody at the station reports to Drake, and as we grow he'll assume more responsibilities with each acquisition. Although the duration of our relationship with Drake has been short, he's demonstrated an ability to take on these responsibilities. Drake displays not only a dedication to the company, but also the management style we try to maintain on a corporate level."

## Fuller

Continued from Page 3

be a family. They pull together because they know the job we have to do."

Said WZEN GM Jim Gates, "The sound turnaround Andre's developed in only two days is bigger than I've seen in three months. The response from the audience and the street is unbelievable. When you look at the numbers Andre had acquired, he had to know what he was doing. Andre has complete control over everything; whatever he wants to do, we run with it. As he says, 'We've been number one in everybody's hearts; now we'll be number one on paper.'"

## WRAP

Continued from Page 3

helping set up promotions with clients, as well as the overall station operations. We'll continue to be consistent and remain very involved in the community."

## Gardner

Continued from Page 3

based in Cleveland," Popovich said, "I'll be able to very closely monitor the competitive situation in this market."

A former PD at K101/San Francisco, Gardner fills the airshift vacancy created by the recent departure of seven-year WLTJ morning man Ken Morgan. Gardner has also worked on-air in Dallas, San Antonio, San Diego, and Salt Lake City.

Twenty-year broadcast and record industry veteran **LEE SILVERSIDES** has been appointed President/Director of Island Records of Canada Ltd. During the past two years he served as VP/Promotion for the company. Silversides succeeds **Doug Chappell**, who took on a similar post at Virgin Records of Canada.

**GARY GROSS** is named VP/Division Manager of **Riviera Broadcast Leasing**, an L.A.-based commercial finance company specializing in equipment leasing, term loans, and acquisition and receivables funding for the motion picture, broadcast, and recording industries. Gross is a former White House film photographer to presidents **John Kennedy** and **Lynndon Johnson**.

Longtime broadcasting veteran **DON GORDON** has been appointed GM at **KEYW-FM (KEY98)/Pasco, WA**.

**WALT BROWN** has been named PD at **WHYY-AM & FM/Montgomery**. He replaces **Bob Raleigh**, who leaves to pursue other interests.

**PETER FALCONI** has resigned as PD at **WGAN/Portland, ME** to become PD at **WERZ/Exeter**. He succeeds **Jack O'Brien**, who moves to sister station **WJBO/Portland**.

**ALEX MILLER** is promoted from National College Representative and Retail Assistant to National Album Promotion Coordinator at **Atco Records**.

**JAMES GREENWALD**, Chairman of **Katz Communications**, has been elected President of the **International Radio and Television Society**, succeeding **Edward Bleier** of **Warner Bros. Betty Hudson**, VP/Corporate Relations & Advertising at **NBC**, was named First VP.

**THEODORA ZAVIN** has been elected President of the **Copyright Society of the USA**. She is **BMI** Sr. VP, Special Counsel & Assistant to the President, and has served as Trustee, Treasurer, and VP of the society.

**CRAIG ROBERTS** joins **Century Broadcasting Corp.** as Sr. Corporate Engineer for the company-owned radio stations, based in Denver. Roberts had been Director/Engineering for **Storz Broadcasting** since 1980.

**JUDITH SAFFER** has joined **BMI** as Assistant General Counsel, and will be involved in all aspects of the performing rights organization's legal affairs. She is Senior Counsel at **ASCAP**, which she joined in 1968.

**MARCY DREXLER** has been promoted to Director/Professional Activities, East Coast for **Chappell/Intersong Music Group USA**. She was Professional Manager at the company and previously Manager/A&R at **MCA Records**.



Lee Silversides

**RICK FLETCHER** assumes the PD post at **KUZZ/Bakersfield**, following **OM/PD Buddy Owens'** move to sister outlets **KNIX-AM & FM/Phoenix**. Fletcher served as **KUZZ's** MD prior to becoming head of computer operation and research coordinator for **KUZZ** and sister station **KKXX** in 1983.

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## Stoeffhaas

Continued from Page 3

mingham is where I really wanted to be.

"WMJJ is very successful just the way it is. It's really a tight race now with WZZK, a very well-run Country station that has consistently been number one here. I'd like to break out of the pack and move ahead. We have a few ideas on how we can do that and take the station to the next level."

## WZKC

Continued from Page 3

No personnel changes have taken place, with PD Bobby Hatfield and the entire airstaff remaining.

Meltzer also announced he'll be leaving the station upon the ownership change and is looking for new opportunities. Prior to WZKC, Meltzer spent five years with Mid America Media, including a four-year stint as GM of WTRX/Flint before being named Mid America's VP/Radio.

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## Keymarket Acquires KOKE-FM For \$15 Million

### KOKE-FM/AUSTIN, TX

PRICE: \$15 million  
BUYER: Keymarket Broadcasting of Texas, Kerby Confer, Paul Rothfuss, and Donald Alt, principals. It is affiliated with Keymarket Communications, which also owns KMJQ/Houston; KMJM/St. Louis; WLTJ/Detroit; WSKR & WIZD/Atlanta, AL; WNNK/Harrisburg, PA; and WTCB/Orangeburg, SC.

SELLER: KOKE, Inc., owned by Iva Lee Worley Barton and her son, David Worley. They are in the process of selling KOKE (AM) (see next transaction).

DIAL POSITION: 95.5 MHz  
POWER: 100 kw at 1000 feet (new tower construction underway).  
FORMAT: AC  
BROKER: R.C. Crisler & Co.

### KOKE (AM)/AUSTIN, TX

PRICE: \$1.5 million  
BUYER: Jim Ray, former Station Manager. He also owns KGNB & KNBT/New Braunfels, TX and KSET/El Paso.  
SELLER: KOKE, Inc. (See previous transaction for ownership details.)  
DIAL POSITION: 1370 kHz  
POWER: 5 kw  
FORMAT: Urban

### WNFI/PALATKA, FL (JACKSONVILLE)

PRICE: \$8.5 million  
BUYER: Norman Drubner, who also owns WNLC & WTYD/New London, CT and WPAP/Panama City, FL.  
SELLER: Ronette Communications Corp., Carl Como Tuter and Ronald Samuels, principals. It also owns KXYQ/Salem, OR.  
DIAL POSITION: 99.7 MHz  
POWER: 100 kw at 1249 feet  
FORMAT: AC

### KFIM/EL PASO

PRICE: \$1 million  
BUYER: ELP Broadcasting Association, Les Robertson, principal.  
SELLER: KFIM, Inc., which is owned by Ronald Marks, John Parry, John Thompson, and Lewis Overstreet.  
DIAL POSITION: 92.3 MHz  
POWER: 100 kw at 1860 feet  
FORMAT: AC  
BROKER: Donald R. Clark, Inc.

### KOMS/REDDING, CA

PRICE: \$750,000  
BUYER: Redding FM, which is owned by Eugene and Joy Hill, Hill's mother, Emma, and Jerry McGee. It also owns KSHA/Redding.  
SELLER: Radio Redding, Inc., George Johnson, owner. It also owns KMFR/Phoenix, OR and KTMT/Medford, OR.  
DIAL POSITION: 1400 kHz  
POWER: 1 kw days/250 watts nights  
FORMAT: AC

### KNWZ/PALM DESERT, CA

PRICE: \$700,000  
BUYER: Keith and Kenneth Bass  
SELLER: Media Women, Inc., Mary Nelwender, principal.  
DIAL POSITION: 1270 kHz  
POWER: 1 kw daytimer  
FORMAT: News/Talk

### WKXR/ASHEBORO, NC

PRICE: \$500,000  
BUYER: Edward Swicegood, long-time GM of the station.  
SELLER: Dick Broadcasting, James Dick, President. It also owns WKRR/Asheboro, NC; WIVK-AM & FM/Knoxville, TN; and WKDA & WKDF/Nashville.  
DIAL POSITION: 1260 kHz  
POWER: 5 kw days/500 watts nights  
FORMAT: Country

### WCNH-AM & FM/ QUINCY, FL

PRICE: \$400,000  
BUYER: Capital Broadcasting Inc., Bruce Houston and Stanley Karas, principal owners. It also owns WIKX/Immokalee, FL.  
DIAL POSITION: 1230 kHz; 101.7 MHz  
POWER: 1 kw days/250 watts nights; 3 kw at 200 feet  
FORMAT: Urban

### KZIQ-AM & FM/ RIDGECREST, CA

PRICE: \$335,000  
BUYER: Bel Air Broadcasting, Robert Rosenthal, President and owner.  
SELLER: Space-Time Broadcasting Co., John Murrau, President.  
DIAL POSITION: 1360 kHz; 92.7 MHz  
POWER: 1 kw daytimer; 3 kw at 235 feet  
FORMAT: Country; AC  
BROKER: Gammon & Ninowski

### WTYN/TRYON, NC

PRICE: \$310,000  
BUYER: John and Cathy Calure  
SELLER: Polk Country Broadcasting Corp., K.C. Smart, President.  
DIAL POSITION: 1160 kHz  
POWER: 10 kw days/500 watts nights  
FORMAT: AC

### KQAI/CHILDRESS, TX

PRICE: \$250,000  
BUYER: Steven White  
SELLER: Dream Communications, W.W. Best, President.  
DIAL POSITION: 95.6 MHz  
POWER: 3 kw at 297 feet  
FORMAT: AC

### WBEM/WINDBER, PA

PRICE: \$140,000  
BUYER: Greater Johnstown Radio, Inc.  
SELLER: Baughman Media Inc., principally owned by David Wolff. He also owns WRTA/Aitona, PA.  
DIAL POSITION: 1350 kHz  
POWER: 2.5 kw daytimer  
FORMAT: AC

### Parks

Continued from Page 3

In addition to setting up the 44-station Ohio State Sports Network while at WBNS, Parks brings programming and on-air experience from stations in Cleveland, Providence, Charlotte, and Dayton. "At the age of 41," he said, "it's exciting to be a part of the scene at COZY and help provide a music product targeted for my age group."

Noted VP/GM Al Wilson, "Gary is a consummate professional. He's been around and knows what it takes to successfully put together our intricate format and give it that great sound we deliver."



Dennis Patrick

## Patrick Says Deregulation Spurs Minority Ownership

Calling the "effort to create a marketplace where competition and new entry are unimpeded" a "hallmark" of the current FCC, Commissioner Dennis Patrick hailed the benefits of the FCC's deregulatory policies to minority ownership in broadcasting.

Speaking before a conference of minority entrepreneurs in New York City last week, Patrick said, "By stripping away outdated and unnecessary rules, and simplifying others, the Commission has lowered barriers to entry—all of which benefit the minority entrepreneur."

He added, "Deregulation has been viewed by some as at odds with the goal of minority ownership. I disagree. Regulation can create barriers to entry that hurt minorities the most. Why? Because to overcome regulatory barriers to entry, Washington attorneys and substantial capital are often required."

Patrick's comments came at a conference, "Broadcast Opportunity Partnership," sponsored by the White House Office of Private Sector Initiatives, the Broadcast Capital Fund (BROADCASTCAP), NAB, the FCC and the US Department of Commerce. The meeting was the final in a series of three minority ownership conferences conducted jointly by the groups this year.

### Phillips

Continued from Page 3

KLZ & KAZY VP/General Manager Marvin Rosenberg told R&R, "Zak's pulse on the Denver market, combined with his people skills, should add another dimension to KAZY programming. He understands the Colorado mentality and knows how to program to the lifestyle."

KLZ & KAZY VP/Station Manager Ellen Berk added, "It's part of our philosophy to promote from within. Zak understands the market and our competitors, has a good head on his shoulders, and he and I work well together."

Phillips commented, "The unique diversity of programming styles keeps Denver radio interesting and fun to work in. There's no other market in the country that presents the programming challenges that can be found here. I'm looking forward to continuing KAZY's tradition of excellence."

## WMTG On Auction Block

WMTG/Gaithersburg, MD will be auctioned off by creditors on Wednesday (7/9) at noon at the Gaithersburg Marriott Hotel. The suburban Washington, DC AM gained national prominence several years ago when it became WJOK, then the country's first all-comedy station.

WMTG broadcasts on 1150 kHz with 1 kw days/500 watts nights. The sale will be conducted by Michael Fox Auctioneers, the same firm which recently auctioned off WNTR/Washington. For information, call the firm at (301) 653-4000.

## 25% Of Stations Held Less Than Three Years

Preliminary figures compiled by the FCC show that about 25% of broadcast stations that are sold have been owned for less than three years by the sellers. The statistics cover station sales for the three years since the Commission dropped its anti-trafficking rule, which required stations to be held for three years before they could be sold at profit.

Commissioners Mark Fowler and Jim Quello requested data on station trading rates in May, and Mass Media Bureau Chief Jim McKinney says the final report will be ready in a few weeks.

The preliminary figures cover all types of radio and television stations, while the final version will also include newly-built stations and construction permits.

## Keymarket Closes Amaturo Deal

Keymarket Group, completing a transaction announced last fall, was set earlier this week (7/1) to assume control of three stations formerly owned by the Amaturo Group. In the \$65 million deal to be closed this week, Keymarket picks up KMJQ/Houston; KMJM/St. Louis; and WLTJ/Detroit.

Completion of the sale was delayed by a petition-to-denied filed against Amaturo by Carlsile Communications, which claimed that it had reached agreement to buy the stations. That dispute has been settled out of court, according to a Keymarket official.

## Reporting Transactions To R&R

To have a radio station transaction listed in R&R, broadcasters and brokers should contact the R&R Washington Bureau (202-662-7484) as soon as details are available.

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## UNIFORM PRE & DEEMPHASIS STANDARDS

# Set Makers, Broadcasters Near AM Quality Accord

The radio and electronics industries, which seldom if ever work together, appear close to reaching an agreement that could substantially improve the sound that comes out of AM radios. Under the plan, AM signals and receivers would be coordinated at little or no cost to improve reception quality and reduce interference.

The promising news comes only two weeks after AM got another boost — word that the latest RADAR sweep shows that AM erosion and FM growth have finally leveled off.

The proposal to bolster AM reception quality has been under development since last year by the National Radio Systems Committee (NRSC), a joint undertaking of NAB and the Electronics Industry Association (EIA).

The two sides are close to reaching a consensus on uniform standards for preemphasis by broadcasters on the transmitting end and deemphasis by AM sets at the receiving end.

According to NAB staff engineer Michael Rau, one of the main reasons AM reception today is so poor is that stations broadcast a wider band signal than even the highest quality radio sets are equipped to receive. The extra signal slops over and creates interference elsewhere on the AM band, especially on adjacent channels. NRSC's standard would reduce or eliminate the spillover effect by synchronizing the bandwidth transmitted and received.

### "Much Superior Sound"

Rau says the committee is strongly leaning towards recom-

ending a standard that would result in "a much superior sound" by specifying:

- A 75 microsecond deemphasis curve for AM receivers, with a notch filter at 10 kHz
- A 75 microsecond preemphasis curve for AM transmitters, with a ceiling on radiated power spectrum at 10 kHz

### Better AM Sets In 1986

Formal approval of the standard by the committee is expected to occur at NAB's Radio '86 convention in New Orleans in September. After a 90-day comment period, the voluntary standard would undergo a final committee vote in January. Existing radio sets wouldn't be affected, but new sets reflecting the agreement could begin entering the marketplace later in 1987.

Two weeks ago NAB's board heard a partial test of the new system, and a more complete demonstration will be available in New Orleans.

### Little Or No Conversion Cost

Once the standard is in place, receiver manufacturers can begin building it into sets at virtually no

extra cost. Broadcasters would need to do some minor "retrofitting" of their audio processors, also at no cost, or buy new processors for \$5000 or less.

NAB's Rau predicts set makers will rally around the new standard because "there are no economic considerations at stake here.

"I am so excited about this Radio Systems Committee work," Rau concluded. "I think it's really going to fly."

Meanwhile, NAB's Radio Board has given its informal backing to several pro-AM steps. While not adopting a firm resolution, the board expressed its sense that NAB comments (due August 1) on the FCC's recently-released AM report should urge giving AM stations "additional flexibility and cost savings in terms of ownership of AM stations, operation of station studio facilities and origination of programming."

### AM Quality Awareness Campaign Planned

The board also called on NAB's staff to launch a "public awareness campaign" to educate the public, plus radio set wholesalers and retailers, on "how good AM radio can sound on quality radio receivers." The board explained, "The campaign would be designed to stimulate production and consumer purchase of improved AM radios, including those equipped to receive AM stereo broadcasts."



LEG UP — Veteran radio and television broadcasters offered tips on how minorities and women can advance their broadcast careers last week at an NAB seminar in Washington. Sharing their experiences as broadcast managers were (left to right) Jonathan Rodgers, WBBM-TV/Chicago; Judy Conrad, WPGC & WCLY/Washington; Ronald Townsend, WDVMTV/Washington; Richard Lobo, WMAQ-TV/Chicago; and Michael Douglass, WTOP/Washington.

## NEWS BRIEFS

### Mexican AM Pact Still Unsigned

The month of June has closed and there's still been no signing of a new AM agreement with Mexico that will open up new nighttime broadcasting opportunities for hundreds of daytimers. NAB had received a letter several weeks ago from a high Mexican official giving assurances that the new pact would be signed by June 30.

Bill Jahn of the US State Department will be in Mexico next week on other business, and says he is seeking a meeting with government officials there to work out any remaining obstacles. Jahn said the delay is not unusual in dealing with the Mexicans, whom he described as "very cautious." He added that the AM agreement is also one of the most complex ever negotiated. Under the pact awaiting formal approval, most daytimers could broadcast for two hours past sunset, while 350 daytimers on Mexican clears would get fulltime status.

### House Okays Daylight Savings Extension

The House last week joined the Senate in approving an extra three weeks of daylight savings time each spring. On a voice vote, the House adopted a bill identical to one passed by the Senate in late May.

Daytime-only broadcasters opposed the change on grounds that an extra hour of darkness for three weeks in the spring will hurt their ability to serve their communities because they'll be restricted to lower power until local sunrise.

Under the new law, which President Reagan is expected to sign, daylight savings time will start on the first rather than the third Sunday of April.

### McKinney Targets Broadcast, Land Mobile Conflicts

FCC Mass Media Bureau Chief Jim McKinney says in the next few months he'll be working towards a solution to a growing interference problem involving some broadcasters and the rapidly developing mobile telephone industry.

According to McKinney, thousands of car phones can suffer severe transmission and reception difficulties when the Commission allows land mobile antennas to be placed close to TV anten-

nas, high-powered FM antennas, and even some AM towers.

"The Commission typically does not do a very good job, when it's issuing licenses, of worrying about electromagnetic compatibility," McKinney commented. When the various antennas are placed in close proximity, on a "favored mountaintop," for instance, McKinney said "enormous dislocations can occur" to mobile phone service.

"As an engineer that bothers me," he added. "We'll be opening some kind of inquiry."

### Comments Sought On FCC Fee Schedule

The FCC last week issued a Notice of Proposed Rulemaking (NPRM) seeking comments on how it should implement a new schedule of application fees for commercial stations. The actual fee rates are written into law, but the Commission wants guidance on other aspects of the new program.

The fees will go into effect no later than April 2, 1987 — one year from passage of the legislation creating the program. The fees will yield an estimated \$30 million yearly for the U.S. Treasury.

From 1963 to 1977 the Commission collected fees under a program that was struck down in the courts because the charges weren't directly related to the cost of processing specific applications. Between 1979 and 1985 the FCC was forced to refund \$59 million it had improperly collected from 162,000 applicants.

### Other Key Developments:

- FCC Commissioner Patricia Diaz Dennis was sworn into office by Vice President George Bush last Wednesday (6/25) and attended her first Commission meeting the next day.

- The Senate Judiciary Committee has scheduled a hearing July 18 on hard-fought legislation to institute "source" licensing to compensate composers and songwriters for works used in syndicated television shows.

- The FCC is reportedly getting close to final action on a longstanding proposal to alter the criteria used to choose winners in comparative renewal hearings.

- NAB's Radio Audience Measurement Task Force will meet July 15 and 16 to hear formal presentations from eight groups it is encouraging to develop alternatives to existing radio ratings methodologies.



KUDOS — Four networks and broadcast groups were honored by BROADCAST last week in New York for their assistance to minority entrepreneurs. Accepting the awards were (seated, left to right) Dan Ritchie, Westinghouse Chairman/CEO; Andy Jackson, Cap Cities/ABC VP; Ray Timothy, NBC Group Executive VP; and Bob Hosking, CBS Radio President. Also in attendance were (standing, left to right) John Phelan, New York Stock Exchange Chairman/CEO; Fred Ryan, White House Office of Private Sector Initiatives; John Oxendine, BROADCAST President; Eddie Fritts, NAB President; Dennis Patrick, FCC Commissioner; and Alfred Sikes, NTIA Administrator.



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**And All That Jazz.**

*The National Association of Broadcasters, unified with the National Radio Broadcasters Association, proudly presents the Radio '86 Management, Programming, Sales, and Engineering Convention—the most important all-radio event of the year. Watch your mail for more details, or call NAB Radio at (202) 429-5420.*



**See you in New Orleans!**

## Taking The Soft Shoulder Route

Now that many states require drivers to wear seat belts under penalty of law, maybe someone somewhere will make those over-the-shoulder harnesses more comfortable. Operating under this ye olde build-a-better-mouse-trap philosophy, that's exactly what those enterprising souls at Phoenix, AZ-based **Soft Shoulder** have done.

Made of high quality sheepskin, this auto safety belt cushion is installed as easily as 1-2-3. Simply open the cushion, wrap it around your seat belt, and press the corresponding Velcro strips together to close. Voila! No more wrinkled clothes. No more uncomfortable chafing of the collarbone. And — we hope — lots more people wearing their seat belts.

The Soft Shoulder pad not only retracts along with your seat belt, but also becomes softer with use. Available in either gray or cream, the item is priced at \$5 per unit retail and \$3 per unit wholesale,

with a minimum order of 24 units required for the latter. For more information, contact the company at (602) 971-4169.



## Rx: Disposable Phones

The latest cost-cutting measure to be adopted by U.S. hospitals is disposable telephones. Selling for approximately one-sixth the cost of your ordinary telephone, these throwaway items are currently manufactured by several phone firms, including Midland, TX-based **Mini-Phone Inc.**, Dallas-based **Interline**, and Boca Raton, FL-based **American CoinTel Corp.**

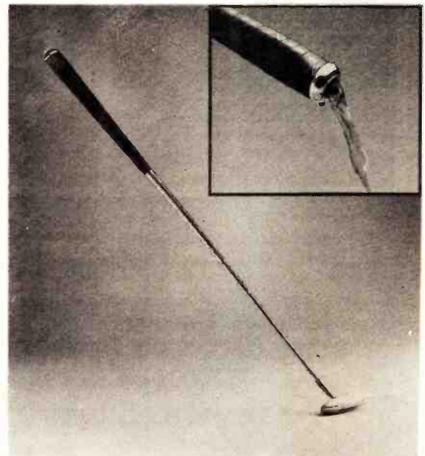
Interestingly, preventing the spread of disease is secondary to the health care industry's sudden interest in disposable telephones. According to Dr. **Robert Haley** of the University of Texas, 90% of hospital-acquired infections occur in the patient's urinary

tract and blood or stem from surgical wounds or pneumonia. Quoted by the **Associated Press**, Haley claims "there is no documented evidence of diseases having been transmitted through a telephone," although he does note it is "possible" albeit "very, very unusual" for a patient to catch a cold via a hospital phone.

What makes disposable telephones attractive to hospital administrators is their average price of \$7 to \$8 per unit. That in itself is somewhat remarkable when one considers that these throwaway phones must meet all FCC regulations and be hearing-aid compatible, while including such features as pulse or touch-tone dialing and a

buzzer on-off switch for patients who must remain undisturbed.

Factoring in the lower costs in man-hours spent repairing damaged telephones, not to mention theft, it's easy to see why the hospital patient of tomorrow may add his or her own telephone to the familiar bedpan, water jug, and plastic wrist bracelet souvenir list.



## 19th Hole Putter

The noble sport of golf was invented by the Scotch, a fact only reinforced by a close inspection of this combination putter/flask manufactured by **Sporting Designs Ltd.**, an official licensee of the Royal and Ancient British Open golf tournament.

The center-shafted putter sports a solid brass 4 1/4" head, an all-steel shaft, and padded D-shaped grip, the last of which can be filled with up to 3.38 fluid ounces (about two good snorts) of your favorite libation. The screwcap and inner flask are stainless steel, so there's only your cheap hootch to blame for that rusty taste, no matter how many times you come home too sloshed to wash the darn thing out.

Furthermore, the portable potable putter's shaft plate and brass head are ripe for engraving. Length: three feet. Weight: 1.44 pounds. Order via the **Hammacher Schlemmer** catalog at (800) 543-3366; for additional information, call (312) 664-7745.

## "Start Me Up" Covers Computers' Role In Rock

Anyone still wondering what computers have to do with the music business hasn't been listening to the radio since **Buddy Holly** died. Indeed, if such a novice exists, he or she is hereby directed to "Start Me Up," a 167-page illustrated paperback written by journalist **Benjamin Krepack** and former **Rubber City Rebels** leader **Rod Firestone**.

Along with the usual glossary of computer and music terms, a music business/computer resource directory and answers to the most-asked questions, the book contains interviews with dozens of musicians, tour managers, business managers, producers, accountants, public relations representatives, booking agents, sound engineers, roadies, retailers, and record executives. What's unusual about "Start Me Up," however, is the book's focus on the use of personal computers within the rock 'n' roll machinery, detailing how the same unit can be used to control a synthesizer, calculate expenses, design an album cover, assign hotel rooms, and much more.



Especially useful to the self-managed local rock band or independent record entrepreneur, "Start Me Up" retails for \$12.95 and is available from **Mediac Press**, P.O. Box 3315, Van Nuys, CA 91407.

## POLLSTAR

### TOP 20 CONCERT PULSE

#### LW TW ARTIST

- 1 1 AMNESTY TOUR
- 2 2 ZZ TOP
- 3 3 RUSH
- 4 S. NICKS/P. FRAMPTON
- 5 5 ALABAMA
- 8 6 OZZY OSBOURNE
- 6 7 KENNY ROGERS
- 7 8 HEART
- 9 9 VAN HALEN
- 10 10 JUDAS PRIEST
- 11 11 FIRM
- 12 12 NEW EDITION
- 13 13 AEROSMITH
- 14 14 LOVERBOY
- 17 15 KISS
- 15 16 AMY GRANT
- 16 17 ROBIN WILLIAMS
- 18 18 SIMPLE MINDS
- 19 19 HANK WILLIAMS JR.
- 20 20 ANNE MURRAY

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



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**SAY  
SO LONG  
TO THOSE  
SOFT  
SUMMER  
NIGHTS  
!**

---

**IF LOOKS COULD KILL  
IS THE NEW SINGLE FROM  
HEART**

Produced and Engineered by Ron Nevison

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*Capitol*

Mercury  
Executive Management: Park Cohen Management

# PRO:MOTIONS

## Columbia Names Two

Phil Sandhaus assumes the newly-created post of Director/National Marketing Development, East Coast, for Columbia Records. Sandhaus joined the label in 1977 as Manager/Artists Services, later advancing to Director/Artist Development and then Director/Product Marketing. In 1984 Sandhaus was named Director/Product Development, East Coast.

In other label activity, Jack Rovner segues to the Director/Product Development, East Coast slot. A former concert producer/promoter, Rovner joined Columbia in 1981 as Manager/Artist Development. Three years later he became Director/Product Marketing, East Coast.

## PROS ON THE LOOSE

**Buddy Baker** — Afternoons KSTM/Phoenix (602) 983-0303

**Mark Bolke** — PD KPKE/Denver (303) 771-2344

**Bobby Butler** — Mornings KMZK/Phoenix (602) 861-4022

**Tim Higgins** — Evenings KMZK/Phoenix (602) 274-2502

**Mike Korchak** — Weekends WZOU/Boston (212) 549-1741

**Mark Lapidus** — PD KBAT/Midland, TX (915) 689-7907

**Mike Lee** — Swing KMZK/Phoenix (602) 258-5437

**Pat McKay** — Operations Manager WZOU/Boston (603) 432-3156

**Jim O'Neill** — Afternoons KMZK/Phoenix (602) 839-2014

**Joe Owens** — VP/Marketing Music Management/Toronto (416) 858-1945

**Todd Parker** — Swing KKHR/Los Angeles (213) 396-0505

**Robin Robert** — Overnights KMZK/Phoenix (602) 992-9236

**Joni Silverman** — Artist Relations United Stations (212) 874-5595

**Jon Town** — PD/Middays KMZK/Phoenix (602) 252-3493

## MCA Canada Realigns; Hill Promoted



Christy Hill

Following a recent reorganization, MCA Records Canada has announced six new appointments. **Randy Lennox** becomes Director/Sales after serving as Ontario Branch Manager/National Accounts. **Stephen Tennant** is named Director/Marketing and will continue to market Chrysalis product in Canada. In addition, **Lesley Soldat** is tapped as Director/National Promotion, **Doug Spence** is Ontario Branch Manager, and **Kevin Frenette** becomes Atlantic Sales & Promotion Manager.

And in conjunction with the realignment of MCA Records' International division, **Christy Hill** has been promoted to Director/Product Development, MCA Records International. She was most recently Director/Operations (Marketing), having worked in various capacities within the International division for the past four years.

## Concert Entertainment Enlists Masters

**Nick Masters** has joined Concert Entertainment as a concert promoter. Masters most recently headed the Black Music Department at the William Morris Agency.

## NBC Radio Nets Tap McCarthy

**Tracey McCarthy** comes to NBC Radio Networks as Manager/Advertising & Promotion. She joins NBC from Don Jagoda Associates, Inc. in New York, where she had been an AE since 1984. Her background includes serving as Assistant Account Executive at Mulr Cornelius Moore, Inc. in New York. Prior to that she was WNET/New York's On-Air Promotion Writer & Assistant Promotion Producer.

## Brooks Manages WNDE & WFBQ Sales

**Lee Anne Brooks** has advanced to the Sales Manager post at WNDE & WFBQ/Indianapolis. She joined the combo three years ago as an Account Executive.

## WRIF Ups Prain

**Jim Prain** is promoted to Local Sales Manager at Silver Star Communications' AOR WRIF/Detroit. Prain's background includes a tenure as KSRR/Houston Director/Advertising & Promotions before joining WRIF in 1985 as Co-Op Sales Manager. He most recently served as WRIF's Retail Sales Manager.

## CHANGES

**Patrick Cassidy**, former AE at WSMN/Nashua, joins WIZN/Vergennes as AE.

**Cindy Mercer-Thompson**, former AE for WTRK/Philadelphia, joins WMMR/Philadelphia as AE.

**Suzy Eichenbaum**, formerly in sales at Cable AD Net Group, joins WMMR/Philadelphia as AE.

**Susan Hurst**, former AE for WYYY/Baltimore, joins Katz Radio/San Francisco as AE.

**Bill Kehlbek**, former VP/GM of SuperNet/New York, joins Katz Radio Group Network as AE.

## Riza Appoints Three

Three-year-old Riza Records promotes **Pearl Shelby** to Assistant to the Executive VP. Concurrently, **Cheryl Schmidt** and **Herbie Holland** join the label, with Schmidt replacing Shelby as Marketing Manager and Holland serving as Southeast Marketing Manager.

## Chappell/Intersong Raises Blum



Linda Blum

**Linda Blum** advances to Director/Professional Activities, U.S., for the Chappell/Intersong Music Group - USA. Having joined the company in 1985 as Director/Professional Activities, West Coast, Blum had previously served as Arista's Director/Creative Activities for six years.

## Mallard Rejoins Halsey Company

After nearly a three-year absence, **George Mallard** returns as VP with the Jim Halsey Company. The former promoter first joined the company in 1982 as a booking agent in the Tulsa office. In late 1983 he moved to Nashville as a VP at ICM. During the past year Mallard had been associated with **Headline International**.

## Medaris Named KONO & KITV LSM



Joyce Medaris

**Joyce Medaris** has been tapped as Local Sales Manager at KONO & KITV/San Antonio. Prior to joining the Duffy Broadcasting stations, she was National Sales Manager for KOSI/Denver. Her background includes retail, co-op, and TV sales experience.

## CHRONICLE

### Born To:

• **WXL/Davenport** midday jock J.J. Scott, his wife Cindy, daughter Hailey Kathleen, June 14.

• **KFII/Los Angeles** morning news-person **Barbara Whitesides**, husband Don, son James Blake, June 17.

• **WLTI/Cincinnati** PD **John Robert**, wife Denise, daughter Kristine Danielle, June 19.

• **PolyGram** VP/Promotion **John Ben-tancourt**, wife Diane, son Gregory James, July 19.

### Married:

• **WAAY & WGNI/Wilmington, NC** Continuity Director **Margaret Wright** to **Steven Bowen**, June 13.

• **Survivor** drummer **Marc Droubay** to **Westwood One** Programming/Clearance Representative **Bonnie Benson**, June 7.

## GENERAL MANAGERS PROGRAM DIRECTORS

- THE LONG AWAITED AND MUCH OVERDUE
- NATIONAL INDEPENDENT MUSIC RESEARCH STUDY
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# FIRST TIME OFFER

- ACTUAL CHART STRENGTHS OF ALL SONGS TO REACH THE TOP 15 POSITIONS
- LISTED CHRONOLOGICALLY 4th QUARTER 1975-1st QUARTER 1986
- NOT TAKEN FROM NOR AFFILIATED WITH ANY TRADE PUBLICATION
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- A MUST INVESTMENT FOR EVERY POPULAR FORMATTED RADIO STATION
- ONE OF A KIND COLLECTION OFFERED ONLY ONCE
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\$1000.00 Checks Payable To: Tycon Marketing & Research Co. • 3000 East Colfax, Suite 356 • Denver, CO 80206

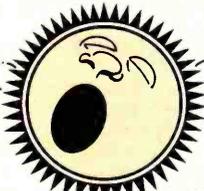
Allow 2-3 Weeks For Delivery

# TYCON

## MARKET RESEARCH

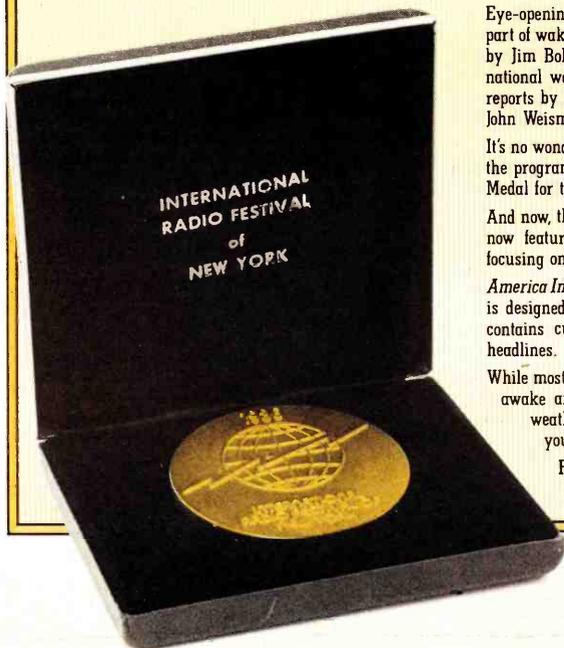
CHART STRENGTHS	SONG	DATE
17.0	SHOW ME THE WAY Peter Frampton (AGM)	3-22
30.0	BOHEMIAN RHAPSODY Queen (ELEKTRA)	3-22
29.0	LET YOUR LOVE FLOW Billy Joel (CAPITOL)	3-29
138-85	BOOGIE FEVER Silver (CAPITOL)	4-5
1107.5	WELCOME BACK (KOTTER) John Sebastian (REPRISE)	4-12
55.75	FOOLED AROUND & FELL IN LOVE Elvin Bishop (CAPRICORN)	4-19
54.25	LOVE HANGOVER Diana Ross (MOTOWN)	4-19
1165.72	SILLY LOVE SONGS Paul McCartney (CAPITOL)	4-19
49.37	GET UP & BOOGIE Silver Convention (MID INTERNATIONAL)	4-19
23.0	HAPPY DAYS Part & McClain (REPRISE)	4-19
4.0	RHIANON Fleetwood Mac (REPRISE)	4-19
34.0	SHANNON Henry Gross (LIFEBOAT)	4-19
21.75	SARA SMILE Daryl Hall & John Oates (RCA)	4-19

While the nation sleeps, Mutual gets ready for...



AMERICA IN THE MORNING

GOLD  
MEDAL  
award



Eye-opening hard news, entertaining features and informative reports are all part of waking up with the award-winning *America In The Morning*, hosted by Jim Bohannon with sports reports by Tony Roberts and Fred Lowrey, national weather news from meteorologist Bill Kamal, health and medical reports by Steve Gendel, plus TV and media coverage from *TV Guide* Editor John Weisman.

It's no wonder the International Radio Festival of New York recently awarded the program - and the Mutual Broadcasting System - the prestigious Gold Medal for the most outstanding radio news show in the magazine format.

And now, there's even *more news* on *America In The Morning!* The program now features our brand-new *Focus* series - special investigative reports focusing on major controversies and exposés.

*America In The Morning* airs Monday through Friday from 5-6 a.m. (ET) and is designed as a lead-in for local morning drive programming. The show contains cut-away cues for insertion of local weather, traffic and news headlines.

While most of America sleeps, Jim Bohannon and the Mutual News team are awake and getting ready for another sunrise on national news, sports, weather, information and entertainment. *America In The Morning* gets you ready for the world every day.

For more information, contact the Mutual Broadcasting System at (703) 685-2000.



MUTUAL BROADCASTING SYSTEM

# DAVID LEE ROTH

"Yankee Rose" The New Single From The Forthcoming Album *Eat 'Em And Smile*. Produced By Ted Templeman. T.F.B. Management

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Tracks 11

105/32 One Of The "Most Added"

CHR NEW & ACTIVE

## R&R STREET TALK

Times are tense with the spring ratings results around the corner, and already changes are evident. In Boston, looks like **PAT McKAY** is no longer with **WZOU**, which according to market observers is moving towards a more mainstream CHR direction. Expect PD **HARRY NELSON** to call the shots . . . Also in Beantown, 20-year broadcaster **JACK CASEY** has resigned as PD at **AC WMJX** as of July 15, due to philosophical differences with management . . . Longtime **KPKE/DENVER** programmer **MARK BOLKE** will be leaving July 15 to pursue other interests. Operations Manager **DOUG ERICKSON** will assume the programming duties.

Back in Boston, rumor is that **CHR WHTT** will flip formats July 8, using its new calls **WMRQ**. Word is that the **CBS FM** will highlight a lot of new age/jazz music. New PD **BARBARA TEMPLE** hints only to unique formatic adjustments.

**WOL/WASHINGTON** owner **CATHY HUGHES** is trying to organize a grassroots effort in Washington's black community to buy **WKYS**, as the Urban outlet must be spun off now that **GE** has taken over **NBC**. Nearly 500 people showed up at a recent strategy meeting for the proposed purchase, which Hughes estimates will require \$45 million.

The *Washington Post* reported that **WCLY** has fired half of its highly-paid morning team of (**JEFF**) **BAKER & (DAVID) BURD**. David was let go June 30 due to the usual Ph.D., unfortunately on his first day back from his honeymoon. Ironically, the day David was blown out, he received a congratulations note on his marriage from **RON & NANCY REAGAN**. Baker & Burd are known for doing lots of political voices on-air, and have been invited to the White House several times. Meanwhile, **WCLY's** morning show will continue as a solo gig known as "Baker & Co."

Houston had its own shakeup this week, as famed **KSRR** morning man **MOBY** split the **MALRITE AOR**. Reportedly, he wanted to renegotiate the terms of his seven-year contract 16 months into it; the station didn't. Moby's still on the payroll but off the air; a court will decide the validity and length of his noncompete clause. The move comes as "97 Rock" continues moving in a **CHR/AOR** hybrid direction guided by consultant **JOHN GORMAN**. For now, afternoon ace **COLONEL ST. JAMES** is being paired with newsmen **JON MATTHEWS** in mornings.

A new appointment at **GE** means a reporting change for **RCA/ARIOLA's** worldwide recorded music operations, and for President/CEO **ELLIOT GOLDMAN**. He was previously responsible to **RICHARD MILLER**, **RCA Corp. Exec. VP/Consumer Products & Entertainment**. Miller has now been named **GE Sr. VP/Consumer Electronics**, reporting to the mega-company's Chairman/CEO **JOHN WELCH**. Taking over responsibility for the record division is **GE Exec. VP PAUL VAN ORDEN**, who had been in charge of its consumer electronics business. **RCA/Ariola** staff learned of the change July 1.

By the way, Elliott Goldman will be honored with the 1986 Humanitarian Award presented by the **AMC Cancer Research Center** at its annual music industry fundraiser December 13 in New York. Theme and venue will be announced soon at special kickoff receptions in L.A., Nashville, and NYC.

**CHR WBCY/CHARLOTTE's** search for a PD and morning talent has expanded to include a **GM** as well. **VP/GM BILL JENNINGS** resigned from the **JEFFERSON-PILOT CHR** to pursue station ownership. At the same time it seems a deal to rehire former morning talent **JOHN-BOY ISLEY** and partner **BILLY JAMES** fell apart at the last minute. Looks as if the popular duo has inked a deal at crosstown **AOR WRFX**. But, they are not allowed on-air until December 1 when their noncompete clause with **WBCY** ends. Back at 'BCY, acting PD **JACK DANIEL** is said to be the frontrunner for the PD chair.

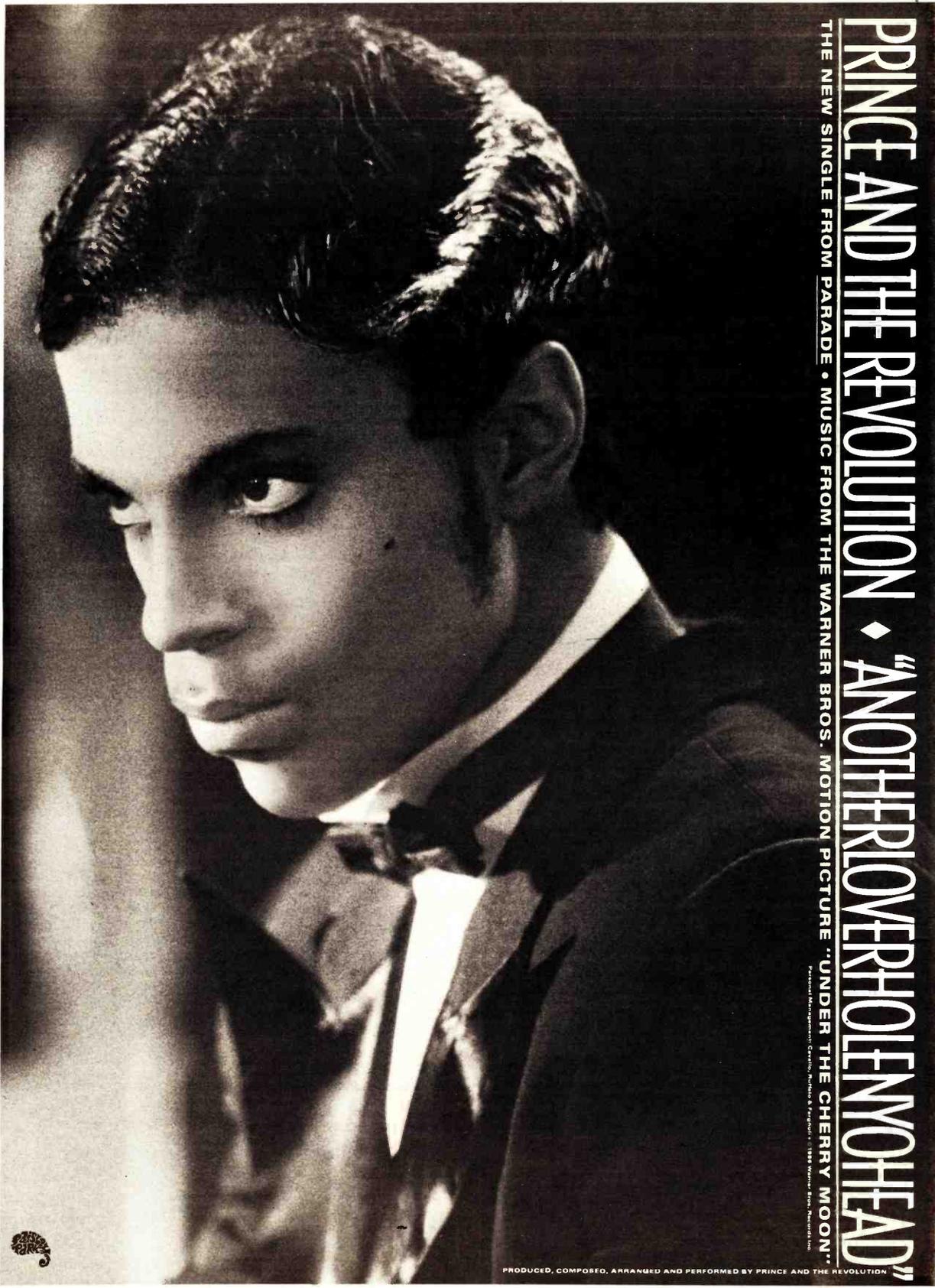
Last-minute changes on **Farm Aid II** brought about a third (and final) resting spot: **Manor Downs**, a 40,000-seat racetrack ten miles from Austin, TX, became the July 4 benefit concert site after insurance liability axed two earlier locations. Music fans were urged to bring non-perishable food items as donations to area food banks.

From the **CAPITOL Tower** comes word of **PAULETTE McCUBBIN**, who's entered as **National Secondary Promotion Manager** from New York's **DU ART VIDEO**.

Full-service **AC** programmers might be interested in **WTVN/COLUMBUS, OH**, where Operations Director **JACK FITZGERALD** is planning to return to his native Michigan by Labor Day to manage his new station **WGER/SAGINAW-BAY CITY**.

Continued on Page 20

B I O	TO	PROGRAM DIRECTORS	AIR DATE	FRI. JULY 18	TIME	9:45 PM	PDT
	FROM	WESTWOOD ONE	AREA CODE	213-204-5000	NUMBER		EDT
M E M O	ARETHA!! EXCLUSIVE CONCERT						
	SIMULCAST w/ SHOWTIME! (PLUS SPECIAL 15-MIN. PRE-SHOW)						
FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY							



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# STREET TALK

Continued from Page 18

A new hutch for the **WARNER BROS. RECORDS** bunny, as the company has joined **ATLANTIC/ATCO** and **E/A** in the 75 Rockefeller Plaza building. The zip is NY 10019, and the new phone number is (212) 484-6800.

**WOAI/SAN ANTONIO** raised \$55,000 during a 38-hour radiothon last weekend to help erect a statue honoring Vietnam veterans. **NBC TALKNET**'s **BRUCE WILLIAMS** flew in to help out, while broadcasters from competing radio and TV stations pitched in to make the event a success.

**KFI & KOST/L.A.**'s traffic pilot wings, formerly held by **BRUCE WAYNE**, who died in a plane crash a month ago, go to **MIKE NOLAN** August 4. An area native influenced in part by Bruce, Mike has called the Phoenix traffic play-by-play for the last five seasons at **KOY**, and describes his new position as "a real honor."

Lonely? **Y106/ORLANDO** VP/Programming **GERRY CAGLE** is. His morning show is on the lookout for a female rock & roll morning personality to make great bucks and enjoy the Florida sunshine. Gerry should get a few offers.

**WMZQ/WASHINGTON**'s been hunting for a new PM drive talent by going through tapes and holding live auditions. Who got it? FM Promotion Director **JEANNIE JACKSON**, a former station receptionist who was filling in between auditions.

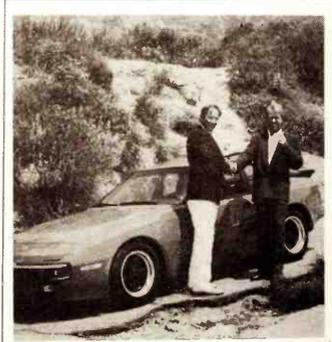
The 1986 radio architect's award goes to crosstown **WBMM**, which is combining 22 miles of nylon tape and 3000 feet of steel cable to create the world's largest birthday card for the Statue of Liberty, who turns 100 today.

Congrats to **Z100/NEW YORK** PD **SCOTT SHANNON** and his wife Trish on last week's arrival of daughter Kathleen Hunter.

Care to keep up with Prince **ANDREW**'s royal wedding? The number to dial is 011-44-81-LOVE-818. A new tape message by the **BBC**'s **GODFREY TALBOT** is done daily.

Detective time: **3WM/TOLEDO** is trying to locate the **MOJO MAN**, who worked at **WOHO** in 1970. To claim your reward, call **JAY MATTHEWS** at (419) 255-1470.

Eeek! It's **RICK DEES** in *Playboy*! There he is, fondling a . . . golf club? He's featured in "Fastforward," a column on interesting, successful people. Weird photo, though. *Playboy*'s photographers placed Rick on an artificial grass pedestal holding his driver in front of a satellite dish. He's wearing a blue sports sweater over grey flannel slacks with white golf shoes. Fore!



**BEST EARS IN TOWN** — *AIR*'s Alan Smith (l) hands over the keys to a brand new Porsche 944 to *KISS*/Los Angeles MD Gene Sandbloom, the grand prize winner of *AIR*'s pick 'em competition. Gene completed a double-play by taking the Major Market MD of the Year award at last weekend's Bobby Poe convention.

Highway 85 Department: The Duluth City Council has decided to name a street along the Lake Superior waterfront **BOB DYLAN** Drive.

**KYRK/LAS VEGAS** personality **ANTHONY MILES** apparently set a world record 97-hour nonstop radio marathon to raise money for the March of Dimes. The exhausted veteran radio marathon jock said, "If I'm not awake in two weeks, sublet my apartment."

The buzz in St. Louis is that **JOHNNY RABBITT**, who owned the town when he was on **KXOK** in the '60s, may come back on the air soon.

At nearby AOR **KSHE**, morning madman **J.C. CORCORAN** was questioned by Secret Servicemen after he did a bit about going to Washington to shoot President **REAGAN**. Seems J.C. has a thing for actress **HELEN "SUPERGIRL" SLATER**, who's guested on his show. When he learned she was seeing **MICHAEL J. FOX, J.C.**, acting like a jilted lover, threatened to pull a **JOHN HINCKLEY JR.** to get her attention. The Secret Service is obligated to investigate any threat to harm the President. Though making those threats is a felony, no charges were pressed against J.C., who says, "A mentally-retarded kid with an IQ of 65 could've realized it was a satire."

The 15th Annual **BOBBY POE** Convention in Atlanta was a big success . . . and so was the big cheesecake fight between **A&M** Sr. VP/Promotion **CHARLIE MINOR** and **BURBACH BROADCASTING** VP/Programming and **K104/ERIE** PD **BILL SHANNON**. Armed with slices at 50 paces, Shannon "creamed" Minor, fatally wounding one of Charlie's fine silk suits. Unfortunately, no one had a camera, but if you were there it wasn't hard to notice both were sporting evidence of the bout. And to think, it all started over who was going to pick up the tab for drinks.

**DEVICE**

**"HANGING ON A HEART ATTACK"**

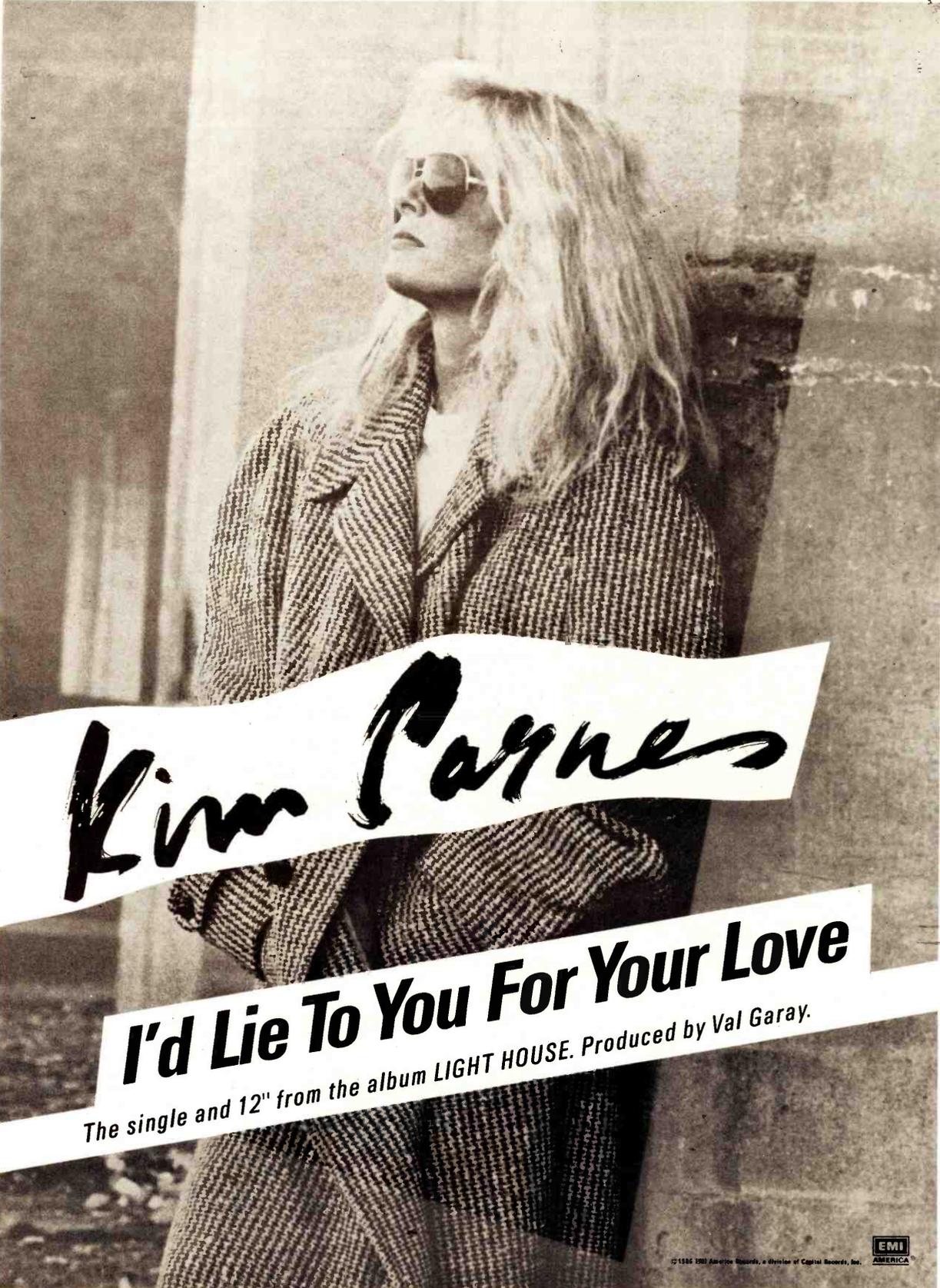
From The Album  
"22 B3"

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WXKS	KRBE	KMJK
WBEN	95INZ	FM102
WKSE	WRSR	KWOD
WNYS	WMMS	KS103
WPHD	WCZY	KWSS
CKOI	ZZ99	KPLUS
PRO-FM	KHTR	
Z93	KWK	

**Chrysalis**



*Kim Carnes*

**I'd Lie To You For Your Love**

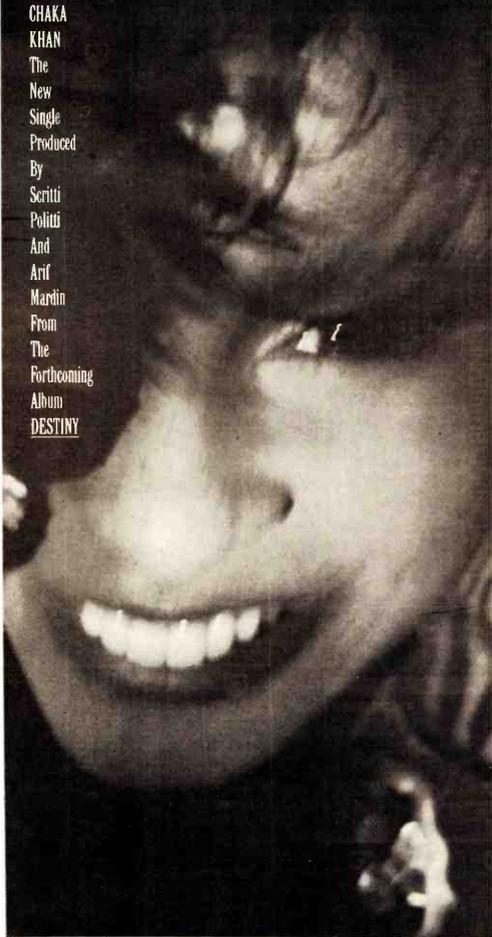
The single and 12" from the album LIGHT HOUSE. Produced by Val Garay.

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# It All ADDS Up To Be The "LOVE OF A LIFETIME."

CHAKA  
KHAN  
The  
New  
Single  
Produced  
By  
Scritti  
Politti  
And  
Arif  
Martin  
From  
The  
Forthcoming  
Album  
**DESTINY**



## Look At These Khan-sized Adds:

KHAN	KPLUS	KIYS
K106	WVSR	KATD
WK0E	K104	WZYQ
CKOI	WNOK	95XIL
Y100	KAMZ	WGAN
B97	WANS	WJAD
B96	WDJX	Q101
Z95	BJ105	WPFM
KHTR	94Z	WGLF
FM102	WKZL	KKLS
KMEL	WGRD	KOZE



On Warner Bros. Records, Cassettes and Compact Discs - Management: Bert Zill  
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## RATINGS

### Birch Spring Quarterlies

#### New York

WRKS Holds Lead As  
WHTZ Zooms To Second;  
WPLJ Up Slightly To Hold  
Third; WINS Moves To  
Fourth; WXRK Gains On  
WNEW-FM

	Winter '86	Sp '86
WRKS (B/U)	9.7	9.2
WHTZ (CHR)	5.9	7.7
WPLJ (CHR)	6.2	6.5
WINS (News)	4.5	5.0
WBLS (B/U)	6.4	4.9
WNEW-FM (AOR)	5.1	4.1
WXRK (B/U)	3.2	3.6
WCBS-FM (Gold)	3.3	3.3
WLTV (AC)	3.3	3.2
WNEW (BBnd)	2.5	3.2
WOR (Talk)	3.4	3.2
WCBS (News)	2.4	2.8
WPAT-FM (B/EZ)	2.1	2.8
WABC (Talk)	2.1	2.8
WHN (Ctry)	1.9	2.4
WPIX (AC)	2.2	2.4
WAPP (CHR)	2.2	2.1
WNBC (AC)	1.7	2.0
WNSR (AC)*	2.3	1.8
WQXR (Clas)	1.6	1.3
WSQJ (Span)	1.5	1.1
WYNY (AC)	1.6	1.1

\*Formerly WRFM (B/EZ)

#### Boston

WBCN Up A Point To  
Retake First; WRKO Rolls  
Into Third; WAAF, WBOS  
Score Solid Moves

	Winter '86	Sp '86
WBCN (AOR)	9.2	10.2
WXKS (CHR)	9.9	8.4
WRKO (N/T)	7.1	8.1
WBZ (AC)	8.8	8.0
WJIB (B/EZ)	4.4	4.6
WHDH (AC)	5.5	4.5
WSSH (AC)	4.5	4.2
WAAF (AOR)	2.5	3.8
WEEI (News)	4.1	3.8
WZLX (Gold)	4.7	3.8
WBOS (Ctry)	2.1	3.6
WROR (AC)	3.7	3.4
WZOU (CHR)	3.7	3.3
WHTT (CHR)	3.7	3.2
WMJX (AC)	1.7	2.7
WILD (B/U)	2.6	2.6
WGBH (Clas)	2.3	2.3
WVBF (AC)	2.5	2.1
WFNX (AOR)	1.0	1.7
WMEX (Gold)	.4	1.7
WCRB (Clas)	1.8	1.2
WBUR (Misc)	1.0	1.1
WCGY (Gold)	.8	1.1
WHJY (AOR)	.8	1.0

#### Washington, DC

B/U Stalemate At Top  
Broken As WKYS Vaults  
To 5-Share Lead; WCXR  
Roars Into Third Just  
Ahead Of WWDC-FM;  
WGAY Up Solidly; WAVA  
Takes CHR Lead

	Winter '86	Sp '86
WKYS (B/U)	9.1	12.5
WHUR (B/U)	9.1	7.5
WCXR (Gold)	5.1	6.7
WWDC-FM (AOR)	6.6	6.6
WGAY (B/EZ)	5.2	6.0
WMZQ-FM (Ctry)	6.2	5.9
WAVA (CHR)	4.2	5.5
WMAL (AC)	5.8	5.1
WRQX (CHR)	5.0	5.0
WDJY (B/U)	5.1	4.2
WTOP (News)	4.0	3.8
WBMW (CHR)	2.7	3.5
WASH (AC)	2.7	2.2
WLTT (AC)	3.2	2.2
WGMF-FM (Clas)	3.0	2.0
WFLY (AC)	1.6	1.7
WETA (Clas)	2.3	1.7
WROC (B/EZ)	1.2	1.7
WXTR (Gold)	1.8	1.6
WTKS (AC)	.8	1.3
WYCB (Rel)	1.4	1.2
WHFS (AOR)	1.5	1.1
WAMU (Misc)	1.4	1.0

#### Denver- Boulder

AORs Dominate As KBPI  
Climbs Four, KBCO-FM  
Gains One; KOSI Up A Bit;  
KMJI, KRXY-FM Move  
Upward

	Winter '86	Sp '86
KBPI (AOR)	8.2	12.1
KBCO-FM (AOR)	7.8	8.8
KOSI (B/EZ)	7.8	8.0
KMJI (AC)	4.9	5.9
KRXY-FM (CHR)	4.6	5.5
KPKE (CHR)	6.3	5.3
KDKO (B/U)	4.2	4.5
KEZV (BBnd)	3.0	4.4
KOAO (AC)	3.6	4.3
KAZY (AOR)	4.8	4.2
KOA (Talk)	4.2	3.9
KYGO (Ctry)	7.5	3.7
KVOD (Clas)	4.1	3.6
KLZ (Ctry)	1.9	2.8
KHOW (AC)	3.6	2.7
KIMN (CHR)	4.1	2.7
KCFR (Clas)	2.8	2.4
KADX (Jazz)	1.3	1.4
KBRQ (Ctry)	2.1	1.4
KNUS (N/T)	1.9	1.4
KRZN (Gold)	2.3	1.3
KWBI (Rel)	.8	1.2
KLSC (AC)	.6	1.1
KLTT (Rel)	.6	1.1
KDEN (News)	.8	1.0

#### San Diego

XHRM Down But Holds  
Edge; AORs Down; KSDO-  
FM Climbs To Fourth;  
KFMB Combo Gains  
Three; KWLTV Doubles

	Winter '86	Sp '86
XHRM (B/U)	14.2	9.7
KGB (AOR)	10.3	9.2
XTRA-FM (AOR)	7.4	6.8
KSDO-FM (CHR)	5.5	6.2
KFMB-FM (AC)	5.3	6.0
KSDO (N/T)	5.5	5.7
KFMB (AC)	3.1	5.3
KJOY (B/EZ)	5.5	5.1
KSON-FM (Ctry)	4.1	4.6
KWLT (AC)	1.8	3.7
XTRA (Gold)	3.2	3.3
KCBQ-FM (Ctry)	2.3	3.1
KPOP (BBnd)	3.3	2.7
KHIZ (AOR)	2.2	2.7
KIFM (AC)	4.6	2.5
KLZZ (AC)	2.9	2.5
KCBQ (Ctry)	2.0	2.1
KYXY (AC)	2.3	1.9
KFSD (Clas)	2.0	1.6
KNX (News)	1.9	1.6
KPBS (Misc)	1.4	1.4
KECR (Misc)	.3	1.0

#### Cleveland

WMMS Soars To 21 Share;  
WWWE Up Two For Third;  
WMJI Improves; WJMO  
Takes Big Jump

	Winter '86	Sp '86
WMMS (CHR)	19.0	21.0
WZAK (B/U)	7.7	7.5
WMJI (AC)	5.6	6.2
WWWE (AC)	4.2	6.3
WGCL (CHR)	8.0	5.6
WDMT (B/U)	6.4	5.3
WERE (N/T)	4.5	4.4
WDOK (B/EZ)	5.4	4.2
WBGG (BBnd)	3.2	4.0
WLTV (AC)	3.6	3.8
WGAR-FM (Ctry)	5.6	3.6
WOAL (B/EZ)	4.7	3.4
WONE-FM (AOR)	2.0	2.7
WJMO (B/U)	.7	2.5
WRQC (CHR)	2.7	2.5
WCLV (Clas)	1.6	2.3
WCPN (Misc)	1.4	2.0
WCRF (Rel)	2.4	1.7
WABO (Rel)	.3	1.6
WHK (Gold)	1.9	1.6
WRMR (B/EZ)	1.9	1.6
WGAR (Ctry)	1.7	1.1

#### Format Legend

AC—Adult/Contemporary, AOR—Album-Oriented Rock, BBnd—Big Band, Bik—Black, BM/Easy—Beautiful Music/Easy Listening, CHR—Contemporary Hit Radio, Clas—Classical, Ctry—Country, Gold—Oldies, Jazz—Jazz, Misc—Miscellaneous, News—News, N/T—News/Talk, Rel—Religious, Span—Spanish, Talk—Talk, Urban—Urban Contemporary.

WESTWOOD ONE PRESENTS

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# .38 SPECIAL



Be sure to tune in Monday night, July 14, when the Westwood One Radio Networks' *Line One* call-in show presents America's favorite wild-eyed Southern boys - .38 Special. Bandmembers Don Barnes and Jeff Carlisi will be joining show hosts Sky Daniels and Carol Miller to talk with fans throughout the country. They'll celebrate .38's 10 years together with a generous sampling of wild tales and classic songs, including tunes from the band's latest LP *Strength In Numbers*. It's an hour of music and mayhem that's right on target for you and your listeners. For more info, contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS



JHAN HIBER

## New Ratings Proposals: The First Look

## WEEK IN REVIEW

Well, the rush is on. Pretenders to the throne of ratings kingdom Arbitron have surfaced. The NAB Radio Audience Measurement Task Force, which had as its unspoken mission the urge to find a high-quality, lower-cost alternative to Arbitron, has now culled its first batch of preliminary radio proposals. Let's take a look at eight companies whose projects might eventually find their way to the marketplace.

### The Contenders

Of the initial letters received by persons or companies interested in heeding the NAB's call, the eight which stood out are, in alphabetical order:

• **Audits and Surveys.** Some of you may remember that in the late '70s this firm conducted tests sponsored by the RAB. Its approach was known as "Trac 7," a seven-day telephone call methodology. The A&S effort fizzled in 1979, and the company has in the meantime concentrated on its other research projects. Key contact is **Dick Leisinger**; (212) 683-3500.

• **Birch Radio.** Obviously, these folks already consider themselves an alternative to Arbitron. Contact **Bill Livek**; (201) 585-7667.

• **Decision Making Information.** A company located outside Washington, DC. Contact **Harry Seymour**; (703) 556-0001.

• **The Elra Group.** Contact is **Bob LaRose**; (415) 781-1191.

• **Impact Resources.** This retail media study firm has **Gary Drenick** as its key contact; (614) 899-1563.

• **Market Opinion Research.** **Barbara Bryant** is the connection for this consumer/political research firm based in the Detroit area; (313) 963-2414.

• **McNair Anderson.** This is the leading ratings firm in the South Pacific, handling Australia and New Zealand. In Sydney, you may reach **Don Neeley**.

• **N.P.D. Research.** Contact **James Call**, who was unavailable at press time. (516) 625-0700.

You may also want to get additional information from the key officials at the NAB. Keeping closest track of the developments at the

of experience measuring cable audiences. It will be interesting to see if its more detailed proposal to the NAB this summer qualifies it as one of the five or so designated for minimal NAB funding.

A lot of us have always felt there had to be some sort of electronic gadget that could discreetly measure radio listening without causing an invasion of privacy. Perhaps Elra's personal meter would be a step in that direction.

### McNair Anderson Returns

You may remember the Radio Advertising Bureau Managing Sales & Conference in 1982 when **Don Neeley**, a director of the Sydney-based ratings firm, made a presentation. There was some initial interest in McNair's version of the diary, but the company has yet to make a significant effort here in the US. However, in my work overseas, I developed a respect for McNair's diary operation in Australia and New Zealand.

The McNair Anderson technique involves personally delivering and retrieving a seven-day diary. As with Arbitron, all persons over a certain age (in Australia it's 10+, as opposed to 12+ in the US) receive their own diary. However, there are differences between the McNair Anderson and Arbitron diaries.

You may have seen a column I did in late 1984 which showed how the McNair Anderson diary works in Australia. But in case you missed that piece, let me spell out the key differences. In Australia, even in the large cities such as Sydney and Melbourne, there are relatively few commercial radio stations. Each of these cities, with more than two million in population, has only nine commercial radio stations.

Thus, McNair can list on each diary page all the stations to which a person could possibly listen. Down the left-hand margin of the page, there is also a quarter-hour-by-quarter-hour listing of timeframes from 6am-midnight. Thus, all the diarykeeper has to do is make a checkmark next to the appropriate station for a specific time-frame. The McNair editors assume that the person who listen-

### NAB Extends Ratings Task Force

NAB's Board of Directors has agreed to extend the life of its Radio Audience Measurement Task Force. The committee, which is investigating alternative methods of measuring radio, was due to go "sunset" last month. However, at the recent NAB board meeting, the group was granted another year in which to explore alternative ratings techniques. Given this extension, the next step will be to review eight detailed proposals later this month from the companies outlined in the accompanying article.

ed in that quarter-hour listened long enough to at least garner 15 minutes worth of credit for the station.

In some US markets it will be quite difficult for the McNair diary to succeed. Arbitron discontinued personal placement/retrieval of diaries several years ago (it used this technique for Hispanics) because of survey implementation difficulties. It is likely that McNair would run into similar problems using this approach in certain areas of some large markets.

Another difficulty might be that there are many more stations in most US markets than is the case in Australia. It would be difficult to have them all prelisted across the top of each diary page. Perhaps, however, McNair has devised a way to address these concerns, and we shall await their more detailed proposal to the NAB.

Interestingly, McNair is a subsidiary of International Audience Measurement Firm, A.G.B., which in this country is in the TV meter ratings business. They pioneered the so-called "People Meter." Thus, the company is certainly not without resources here in the US and should not be discounted.

### Various Telephone Approaches

From what we've been able to glean so far, several of the suggestions to the NAB Task Force have to do with telephone alternatives to the diary. Birch certainly has mounted a notable alternative effort. Tom Birch tells us that he just wanted to make sure the NAB's committee didn't overlook the fact that there is already a significant alternative at less expense to the Arbitron diary. "Indeed, as Tom put it, 'if they are looking for a reasonably priced and credible ratings alternative, one already exists - Birch Radio.'"

It was interesting to see the revival of interests from Audits and Surveys. Many people, including the RAB, were excited by the Trac 7 promise in the late '70s. Unfortunately, that promise that could have been delivered by the seven consecutive days of audience measurement over the telephone could not be realized fully. The

issue here is how serious A&S is with this new proposal.

Decision Making Information and Market Opinion Research both have extensive telephone survey experience. Decision Making Information does much of the polling for a certain fellow at 1600 Pennsylvania Avenue. MOR has also done work in an extensive number of political campaigns. Given the WATS Centers these companies probably have at their behest, it'll be fascinating to see what they propose as they look at their first foray into the radio audience measurement field.

As I noted above, we were unable to learn anything about the effort suggested by N.P.D. Research. As for Impact Resources, our chat with Gary Drenick touched on the fact that his firm primarily does mall interviews for sales research and studies. These retail media studies, while delving briefly into media usage, are, as Drenick admitted, "not a ratings service. We don't want to get into the ratings business per se." Perhaps, however, they have some suggestions that could be appropriate to one of the other seven companies.

### Arbitron Mum

Interestingly, there was no proposal submitted by Arbitron. Either the company felt that its current diary was state-of-the-art, or it was unwilling to tip its hand to some new methodological approach. However, Arbitron officials must feel as though they have been down this road before. After all, the RAB's interest in new ratings technologies in the '70s was generated by member unhappiness with Arbitron's practices and rates. (The Trac 7 and Burke telephone ratings technologies came out of the RAB study.)

The companies mentioned above have promised to send along copies of their NAB proposals, and I'll review these later this summer as they are generated. Will anything end up facing the test of the marketplace? Certainly Birch has been through that crucible. It remains to be seen whether any of these other companies have the stamina and the credibility to hang in there with Birch and Arbitron.

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REED BUNZEL

## PSYCHOLOGY TODAY

# 24-Hour Networks: After The Gold Rush

—How things change. Time was when a 409 referred to the size of an eight-cylinder engine and a satellite was better known as a gas-guzzling Plymouth. Now 409 is just a household cleaner which outsells every formula except maybe Comet (which also did a short stint on the wheels of Mercury), and satellite is a distribution method for the newest of oldies formats. From Bill Haley's Comets to the Beach Boys' "409," good ol' rock and roll has found its network niche.

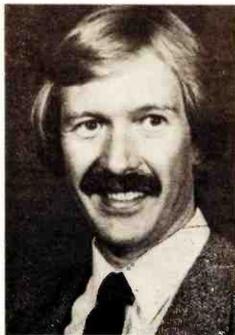
Delineating the start and finish of the "classic rock era" is a difficult undertaking, but one thing is certain: the day after the end of the era the enthusiasm for oldies started to surge. Many radio stations have programmed any number of Gold variations, and even more consultants have offered to expose (for a price) the "real secret" to oldies success. A recent resurgence in oldies programming is due more to rekindled programmer interest than audience enthusiasm; listener interest has never waned. Instead, it has grown, a fact which has led to a groundswell of syndicated and network oldies product.

A lot of industry watchers have looked at the Gold phenomenon with considerable curiosity, placing the blame on everything from the aging baby boom generation to the distillation of contemporary music. Whatever the reason(s), Gold provides a lucrative alternative to more contemporary radio programming — and one which both the Transtar Radio Network ("Oldies Channel") and Satellite Music Network ("Pure Gold" and "Heart and Soul") have approached with zest.

### Neo-Nostalgia?

"Gold has always been an audience phenomenon, not a trend," says SMN VP/Programming Robert Hall. "It has never been very trendy except for the non-psychological way radio programmers approached it in the past. What it really adds up to is a 'music of your younger life,' which is just a part of a natural phenomenon of psychology." That phenomenon, Hall explains, is the fact that as people grow older their ability to take in and process new environmental experiences diminishes. "It's called the reticular activating system, which naturally shuts down new environmental input."

Hall leans toward the philosophy that most people tend to be less receptive to new stimuli, a situation which helps them discern "good" from "bad" and what is appealing and not appealing. "People



Robert Hall

"In the past people were programming the wrong songs in tight rotation and clubbing the audience over the head with a built-in nostalgia factor that every three minutes said, 'Hey, wasn't that song from 1957 just super?' That nostalgia factor ended up depressing people by reminding them how old they were."

—Robert Hall

just naturally tend to be more comfortable with information they have acquired in the past, and music is just another form of information," he explains.

Concurrent with this programming psychology is a negativist attitude toward nostalgia. "Oldies programming of any kind should be very careful of nostalgia," insists Transtar Director/Programming and Operations Craig Hines. "This format should not be done in a nostalgia documentary style. Most of the audience already lived through John F. Kennedy's assassination, but a song that was popular in 1963 never died. It may

still be a good song, so why ruin it by bringing up past history — good or bad? Just because you are playing old music doesn't mean you have to sound old."

### The Comfort Zone

Sounding old is what caused so many earlier attempts at Gold to fail. "Most people tried to do Oldies formats that came on real strong and then died," Hines continues. "A lot of this failure, again, is because they pumped too much nostalgia into it and made oldies radio sort of a genre unto itself."

"Music isn't the only thing that makes this format complete," adds Hall. "We're talking about an overall environmental comfort zone. In the past people were programming the wrong songs in tight rotation and clubbing the audience over the head with a built-in nostalgia factor that every three minutes said, 'Hey, wasn't that song from 1957 just super?' That nostalgia factor ended up depressing people by reminding them how old they were."

Radio stations should opt for a contemporary sound instead of dredging up memories, Hall elaborates. "Even if you are playing old music there are many elements which will make the format fly in the 1980s," he says. "An oldies station needs to be a 1986 station, one that knows what is going on, one that talks about movies and what's happening today. The audience is a 'today' audience, not one that is rooted in the past. Their comfort zone may be there, but they're still living for today just like they were back then."

### From Rock To Research

Deciding "how to play" is one element to conquer; "what to play" is a decidedly different one. The research challenge is a long-standing dilemma which perturbed the programming community long before anyone ever knew what a focus group was. Developing the perfect playlist is the self-professed dream of every Oldies programmer, yet its necessary combination of research and gut feel makes it an elusive one. How important is research when weighed against instinct and personal taste?

"Research gives what we're doing a different direction right out of the chute," Hines says. "From the initial stages your gut feeling will tell you what you want to do, but gut feeling also calls for a basic list — a list that research is very instrumental in developing. Our gut feeling is to stick with our research

## Au NATURAL

# Picks And Pans: Mining The Gold

Picking and playing the gold is more than just a whim or a matter of personal preference. It's also a science. Considerable research, in addition to gut instinct, has let programmers sift through the silt to find the gold nuggets of rock and roll. Every PD or consultant or producer or music librarian has "unique" methods for divining the consummate oldies collection; following are two views on what makes and breaks a band of gold.

• **Charlie Quinn**, National Programming Consultant, **Drake Chenaunt**: "We specifically go into the field and test the songs. We play hooks of songs to target demographics, male and female and combined, and they are rated on a scale from favorite to totally unfamiliar. Based on these results we have a formula by which we come up with an acceptance ratio margin. Any type of library — oldies or otherwise — needs to be based on research, but the final product relies a lot on instinct. I'd say if you were to put a numerical value on it you'd go 85% research and 15% gut feel."

• **Nell Sargent**, Sr. VP, **TM Pro-**

**gramming**: "When we put together 'Gold Picks' we researched a list of about 2500 songs. We wanted to boil that list down to what we considered to be the 1000 top records of the rock era. After the research came in we then had a committee go over the findings; after looking at the final analysis we then used some subjectivity as to whether or not we would include a record in the library. 'Lola' by the Kinks is a good example; it did not test too well but we felt it was a classic so we included it. Still, in the long run, it's 99% research and 1% subjectivity."

and let it be our guide."

Hall also believes in the importance of research, but he also believes in gut feel for giving the format a sense of direction. "Research is your guide, but you have

over, and those they could easily live without. Your research should give you a good indication of this, but — and this is important — you also can't let that research overcome what you really feel is right."

### Maintenance-Free?

Keeping an oldies format current is an oxymoronic task. Some songs test so well in focus groups that programmers view them as eternal favorites, while others perform so poorly that they are relegated to bird cage status. Choosing the size of an oldies library is equally important; proper rotation must allow a song to remain popular without burning out. This calls for a delicate balancing act.

"Using common sense and research we decided to arrive at a list somewhere between 2500 and 344 songs," says Hines. "What we tried to do was find the 1200 records that test very well and run with them without letting them get stale. That's the key: you have to keep the format dynamic. The music list should never just sit there and stagnate; it's not possible, for instance, that 'The Boxer' by Simon & Garfunkel will be as popular today as it was when you tested it. It's a changing thing and you have to keep that in mind."

"A lot of people view oldies as just programming old music," adds Hall. "The music may be old, but the format is very fresh. It is certainly different in terms of contemporary music and energy, but we're looking for more of a comfortable appeal. Programmers are finally beginning to realize what the audience wants from this type of radio station, and our job is to be in tune with that."

And the best way to do that, Hall concludes, "is on a firm psychological footing."



Craig Hines

"You have to keep the format dynamic. The music list should never just sit there and stagnate; it's not possible, for instance, that 'The Boxer' by Simon & Garfunkel will be as popular today as it was when you tested it. It's a changing thing and you have to keep that in mind."

—Craig Hines

to have a good idea where you're going," he says. "When you load all the research you've collected into your brain, it should provide you with the instinct to determine those which people regard as classic songs they want to hear over and

# NETWORK FEATURE FILE

## MUSIC FEATURES

### The Week Of

July 14 - 18

**American Music Magazine (USP)**  
Mike & the Mechanics (7/14)  
Billy Ocean (7/15)  
Bananasrama (7/16)  
George Michael & Wham! (7/17)  
David Lee Roth (7/18)

**The Concert Hour (WO)**  
Donna Warwick

**Country Calendar (CW)**  
Johnny Paycheck (7/14)  
Patsy Cline (7/15)  
Rosie O'Donnell (7/16)  
Barbara Mandrell (7/17)  
Ricky Skaggs (7/18)  
Billy Swan (7/19)  
T.G. Sheppard (7/20)

**Country Closeup (NP)**  
John Denver, Pt. 2

**Country Report (WRN)**  
Hitty Gitty Dirt Band/Lacy J. Dalton (7/14)  
Waylon Jennings/Roy Orbison (7/15)  
Hank Williams Jr./Nitty Gitty Dirt Band (7/16)  
Lacy J. Dalton/Roy Orbison (7/17)  
Nitty Gitty Dirt Band/Waylon Jennings (7/18)

**Country Today (MJI)**  
Mickey Gilley

**Earth News (WO)**  
Gary Shandling/Steve Hackett/Robin Williams/  
Mike Rutberford & Tony Banks/  
Emilio Estevez

**Encore With William S. Williams (WO)**  
1948: Kay Kyser

**Live From Gilley's (WO)**  
Billy Joe Royal

**Live From Walt Disney World (NBCE)**  
Judd/Edie

**Metashop (MJI)**  
Cozy Powell

**Off The Record (WO)**  
Peter Gabriel/Queen/Icehouse

**Off The Record Special (WO)**  
Jackson Browne, Part 1

**Pioneers In Music (DIR)**  
Rock: Rebels/Rolling Stones/Cash/LU2

**Pop Concerts & Star\*Trak Profiles (WO)**  
Donna Warwick

**Rockline (GSN)**  
ROKS (7/14)

**Rock Today (MJI)**  
Moody Blues

**Solid Gold Country (USP)**  
Erie Praelley (7/14)  
Feature year 1974 (7/15)  
Ricky Skaggs (7/16)  
"The Spoken Word" (7/17)  
Lenny Kravitz (7/18)

**Solid Gold Scrapbook (US)**  
Birthdays & anniversaries (7/14)  
This week in 1969 (7/15)  
"Don't" touch that dial (7/16)  
This week in 1976 (7/17)  
Eagles (7/18)

**Special Edition (WO)**  
Patsy Cline

**Star Trak (WO)**  
Bill Joel/Slow Monkeys/  
Miami Sound Machine

**Weekly Country Music Countdown (USP)**  
Sawyer Brown

**Wireless Flash (CRN)**  
Moody Blues/Zeno

### The Weekend

July 12 - 13

**American Eagle (DIR)**  
Nicolette Larson/Mel Tillis

**Christian Countdown America (CCA)**  
Randy Linzer

**The Countdown (WO)**  
Midnight Starr/Billy Ocean

**Countdown America With Dick Clark (US)**  
Neil Diamond

**Country Report Countdown (WRN)**  
Lacy J. Dalton/Dwight Yoakam/  
Barbara Mandrell

**John Leader's Countdown USA (CUSA)**  
Top Summer hits of the 80's

**Dick Clark's Rock, Roll & Remember (USP)**  
Doors

**Dr. Demento (WO)**  
Frantics

**Elvis Hour (CRN)**  
TV specials

**Entertainment Coast-to-Coast (CBSR)**  
Rupert Hovey

**Future Hits (WO)**  
Gary Owens/Lionel Richie

**Gary Owens' Supertracks (CRN)**  
B.J. Thomas

**Great Sounds (USP)**  
Billy May

**Hot Rocks (USP)**  
Morkesa

**Jazz Show With David Sanborn (NBCE)**  
John Abercrombie

**King Biscuit Flower Hour (DIR)**  
Blue Oyster Cult (7/13)

**Musical! (WO)**  
Novels: Given Verdon/Kiss Me Kate

**Musical Starstreams (MS)**  
Emerald Web

**On The Radio (NSBA)**  
Journey

**Power Cuts (GSN)**  
Journey/Frost/Steve Winwood (7/13)

AA = Audiophile Audition (415) 457-2741  
ABC = ABC Direction Net (212) 687-7777  
AP = Associated Press (202) 898-7200  
ASR = All Star Radio (213) 850-1169  
BBE = Bernhart-Roberts (818) 788-2331  
CB = Continuum Broadcasting (212) 590-9525  
CBS = CBS Radio (212) 975-4321  
CBSR = CBS Radio/Radio (212) 975-4321  
CCA = Christian Countdown America (312) 820-1369  
CRS = Creative Radio Shows (818) 767-0410  
CUSA = Countdown USA (415) 383-7302  
CW = Clayton Webster (314) 728-0906  
DCA = DC Radio (202) 638-4222  
DIR = DIR Broadcasting (212) 371-6850  
ESG = Emerald Syndication Group (208) 578-8747  
GSN = Global Satellite Net (818) 906-1888  
IN = Innovator (212) 852-8710  
KBE = King Stevens Enterprises (818) 981-8298  
LBP = Lee Bailey Prod. (213) 256-2778  
LW = London Wavelength (914) 961-7800  
MBS = Mutual Broadcasting (781) 885-2000  
MJI = MJI Broadcasting (212) 245-5100  
MS = Musical Starstreams (415) 383-7827  
NBC = NBC Radio (212) 684-4444  
NBCE = NBC Radio Entertainment (212) 684-4444  
NP = Narwood Productions (212) 755-3320  
NSBA = NSBA Network (213) 308-8009  
PRG = Progressive Radio Network (212) 585-9400  
PIA = Public Interest Affiliates (312) 943-8888  
RI = Radio International (212) 302-1670  
SBS = Strand Broadcast (213) 318-1888  
SC = Syndicom (415) 366-1781  
SI = Syndicate II (818) 841-8350  
SLP = Steve Lehman Productions (213) 467-2348  
SP = "The Spin" Productions (518) 371-0808  
SPI = Spin Publications Inc. (212) 496-8100  
TRM = Transfer (213) 480-8383  
USP = The United Stations (703) 278-2900  
WRN = Westwood Radio Network (213) 482-5922  
WO = Westwood One (213) 204-5000

## NEWS & INFORMATION FEATURES

July 7 - July 11

### GENERAL INFORMATION

**The Blimp (PRN)**  
Advice columns/computerized farm technology/outer space/workholics/management personality tests

**Computer Program (PRN)**  
Software piracy/anti-piracy/discount & used computers/professional writers

**Focus (MBS)**  
Storm Warnings For The Navy

**NBC Extra (NBCE)**  
El Salvador: after 6 years of war

**Sound Advice (PRN)**  
Disc recording/digital processing/price & performance/sound & time

**Sports Flashback (CW)**  
Detroit Tiger Pitcher No-hitter in '84/  
4000th hit for Pete Rose/Cuba winning pitcher '84/Dan Quisenberry's pitching record/NL pennant in '84

**Sporting News (CW)**  
Nolan Ryan/Gene Tenace/Gene Michael/  
Pete Incaviglia/Yogi Berra

**Wireless Flash (CRN)**  
Rob Lowe & Demi Moore

### COMEDY

**Comedy Hour (MJI)**  
Rodney Dangerfield/Lily Tomlin/  
Eddie Murphy/Bette Midler/Howie Mandel

**Comedy Show With Dick Cavett (CW)**  
Parenting: Howie Mandel/Richard Pryor/  
Erma Bombeck/Monty Python/Bill Cosby/  
George Carlin

**Daily Feed (DCA)**  
Tax the middle/Manion update revised/  
August summit in DC/more Casey first amendment curbs/Heag in charge in '88

**Jackie the Joka Man (OHR)**  
Some of briches/red hair & bangs/dropped his briefs/showing lots/night after night

**Laugh Machine (PRN)**  
Rodney Dangerfield/Steven Wright/Bill Cosby/  
George Carlin/Groucho Marx/  
Jackie Mason/Smothers Brothers/  
Henry Youngman/London Lee

**Live From The Improv (DIR)**  
Billy Reeback/Tom Dreesen/Tommy Stedog/  
John Kasir/John Deering

**Mei Blanc's Blankety Blanca (ASR)**  
Banana/impout/cocktail dip/princess and the warthog/angle fly

**National Lamppoon's True Facts (SLP)**  
Flyer's possum/ship to my loo/horng as rain/solitary sucker/hill for peace

**Party Drop-ins (ASR)**  
Party channel surgery/price 'n save/raiel/  
Izzy Eddie's appliances/air guitar lessons

**Radio Hotline (ASR)**  
Broadcasting school/fan club/married two years/til... Golddevice/bowling alley

**Stewarts & Grdnic's Comedy Drop-ins (ASR)**  
Toss seessiv masseura/Pis beer/test tube baby/twenty-second workout/pick-up in a bar

**United Spots of America (ASR)**  
Mr. Squash/Art & Bart/Dr. Newman/united bums intentional/Syd Keester



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BRAD WOODWARD

AVOIDING TOPIC BURNOUT

Knowing When To Say Goodbye

Choosing exciting, stimulating topics in Talk radio is an art unto itself. But what about the companion skill of knowing when it's time to drop a topic and move on? Programmers and hosts need to know when a subject has run its natural course. The importance of dropping a burned-out topic applies to long-running national stories like the shuttle catastrophe, as well as the pacing of a single three-hour talk show.

At WBAL/Baltimore (which has dropped music and become a full-fledged News/Talk station), PD Jeff Beauchamp says conversation on a specific topic averages two hours and is often much shorter. "After that you start to burn out on it," he explains.

Boring Phoners Cut Short.

Phone guests are kept on an especially short leash. They're not promised an interview of any specific length, preserving for the station the flexibility of cutting short a yawner. "Quite frankly, if it's not clicking we blow them out right away," says Beauchamp. "It's not worth boring the hell out of your audience."

He warns against the tendency of some hosts to judge a topic's appeal by the volume of phone calls. Most listeners never call, he points out, and a host must be able to judge when a discussion begins to wear out for the audience, even if the phone lines are still jammed. "A lot of it is gut," he admits.

Divisive Issues Too "Predictable"

In fact, Beauchamp says some issues are so inherently divisive and overworked that he only allows them on the air in the rare instance that a truly fresh or unique "twist" comes up. Beauchamp's list of sub-

"You have to be an exceptional observer of what's going on around you."

— Bob Grossfeld

jects bound to yield "trite" and "predictable" dialogue includes abortion, gun control, race relations, and religion. Lazy hosts who "haven't done their homework" fall back on these old standbys as a surefire way of provoking calls during a lull.

Beauchamp also singles out psychic shows for generating lots of calls while putting callers to sleep. Others put "swap shop" shows in the same category; although such programming has its advocates, too.

Seeking Fresh Angles

When the United States bombed Libya in April, WBAL stayed with the story continuously for two and a half days. According to Beauchamp, the time to finally drop such a dominant issue is when you "can't think of any new angles to keep it fresh." During the extended coverage, Talk stations must always be bringing up new perspectives. Says Beauchamp, "It's like a news guy trying to retop a story with a new angle."

News/Talk consultant and former KTAR/Phoenix programmer Bob Grossfeld (currently President of Grossfeld Media Associates in Phoenix) agrees: "The main focus needs to be the angle. The challenge is to find a new angle, a new way of looking at it that relates to people on a visceral level."

Warning Signs: Repetition, Silence

Within a particular show, Grossfeld identifies two warning signs of topic burnout. "The first is if you're not getting any calls. Unfortunately, a lot of hosts feel a need to persist at it. The bottom line is the audience leads, and a good host knows both how to lead and follow them.

"The other sign is when you start to get repetition, when it's stuck on a single focus and there's no development." That often occurs when an inexperienced host isn't really



KMOX LIFTS OFF — KMOX/St. Louis personality Bruce Bradley (center) took his show aloft when McDonalds brought its "McBlimp" to town. In the photo it appears that listeners Joe Ryan and Brian Grube, who won a chance to go along for the ride, also won the privilege of lugging Bruce's equipment!

TALK TAKES

Talk, News/Talk, or all-News stations should direct press releases, photos, suggestions, comments, and complaints to Brad Woodward, News/Talk Editor, R&R, 529 14th St. NW, #807, Washington, DC 20045; 202-662-7484.

Producers may want to check out Congressional Quarterly's "News Ahead-Lines," a bimonthly listing of hundreds of upcoming news events, conferences, elections, government reports to be issued, festivals, anniversaries, and birthdays for the next 60 days. Write Sandra Stencel, Publications Division, CQ, Inc., 1414 22nd St. NW, Washington, DC 20037-9982. . . KCMO/Kansas City originates Jerry Fogel's show from Israel the week of June 23. . . KFBK/Sacramento's Rush Limbaugh on the road in Washington, June 9-13. Don Ross, Ann Schmidt host new KFBK "Afternoon Report."

WWWE/Cleveland taps growing car phone market for traffic reports through Cellular One Phone Force. . . WRKO/Boston radiothon nets \$81,000 for Jimmy Fund's cancer research and child care. . . WABC/New York's Bob Grant takes 60 female listeners to a porno flick, then takes several back to studio for on-air discussion of pornography. . . WMRO/Aurora, IL sets up permanent drunk driving hotline for free cab rides, help referrals. . . WXYT/Detroit airs trans-Atlantic simulcast with LBC/London. . . 1985 Sigma Delta Chi awards to KYW/Philadelphia's Tony Hanson, Richard Maloney, Larry Litwin for radio reporting; KGO/San Francisco for public service; KCBS/San Francisco's Nicholas DeLuca, Joan Margalith for radio editorials.

paying attention to the callers, says Grossfeld. "The real pro is actually listening and sensing where the conversation is going. Those who are new at it kind of tune out. They're worrying about the temperature or the next break."

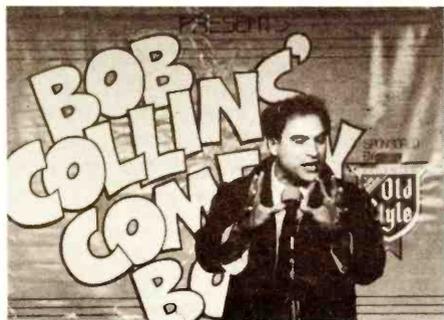
Observation Pays Off

Perhaps the most obvious way of avoiding topic burnout is to pick hot subjects. "Pay attention to what people are telling you, verbally and by their behavior," Grossfeld recommends. "You have to be an exceptional observer of what's going on around you.

"If it's not clicking, we blow them out right away."

— Jeff Beauchamp

"That's where the best one or two-hour shows come from. They rarely come from a newsletter or the latest guy on the book circuit. More often they come from what you hear in the supermarket or at the mall. And when you hit with one of those, the phones just explode."



CHICAGO COMEDY — WGN/Chicago set out to discover the town's funniest comedian by staging the Bob Collins Comedy Bowl. Celebrity judges selected winner Jonn Tambirino (above) from a field of finalists who'd won preliminary competitions at eight local comedy clubs. Tambirino won an all-expense paid trip for two to California, where he'll audition for a network television variety show.



QUAKE, RATTLE AND ROLL — Nearly 100 survivors of the famous 1906 San Francisco earthquake recently joined KGO/San Francisco for an outdoor event commemorating the quake's 80th anniversary. KGO host Ronn Owens (with crossed arms) hosted the event, which preceded an even bigger KGO "Shake, Rattle and Roll" party. An estimated 5000 guests at that gala experienced a recreation of the earthquake through a special effects display of lasers, slide, film, and sound.

# THE PICTURE PAGE

## Dangerous Encounter



Shown backstage at Madison Square Garden during a recent cross-country tour coinciding with Ted Nugent's new Atlantic album "Little Miss Dangerous" are (l-r) Atlantic Exec VP Dave Glew, label President Doug Morris, drummer Cliff Davies, Nugent, Atlantic VP Judy Libow, the band's Dave Amato, Atlantic VPs Lou Sicurezza and Perry Cooper, Nugent's manager Doug Banker, and Nugent's booking agent Dennis Arfa.

## Sputnik Liftoff



Sige Sige Sputnik just released their debut single "Love Missile F1-11" on the Manhattan label. Tony James (seated in center), founder and leader of Sige Sige Sputnik, is flanked by label President Bruce Lundvall and A&R VP Bruce Garfield, along with the Manhattan staff.

## Solid Bricks Mortar



Signing to the Sutra Records label is Bricks Mortar, a New Jersey band whose debut single is set for imminent release. Standing (l-r) behind Sutra Records President Art Kass (seated) are Bricks Mortar's Charles Collins, manager Chuck Dembrak, Sutra's Joanne Cordero, and the group's Vladimir Sevcenko, Glen McClelland, and Ricky Collins.

## U2 Goes To Chappell



At the Dublin office of U2 Manager Paul McGuinness, U2 was joined by execs of Chappell International. The band signed a long-term international sub-publishing deal for the world — excluding the UK — with Chappell. Shown (seated l-r) are: U2's The Edge, Bono, Larry Mullen, and Adam Clayton. Standing (l-r) are: U2 attorney Owen Epstein, Chappell & Co. Pres. Freddy Bienstock, McGuinness, and U2 financial advisor Ossie Kilkenny.

## Taming The Video Jungklas



Taking a break during the completion of the video for Rob Jungklas's "Boys-town" single, directors Kevin Godley and Lol Creme share a smile in the studio. Shown (l-r) are: Jungklas, Creme, Manhattan Sr. VP Steven Reed, and Godley.

## Great Scott



Songwriter Scott Wilk, currently musical director/arranger & keyboardist for Charlie Sexton's world tour, signed a music publishing agreement with Qwest Music. Shown with Wilk (2nd from l) are (l-r) Qwest's Deborah Dill, Jonathan Stone, and Wilk's manager Mark Meinhardt.

## Deniece's Gospel Gladness



Deniece Williams takes a break at Mama Jo's Recording Studio in L.A. while working on her first contemporary gospel album, "So Glad I Know." Shown with Williams are (l-r) album producer Brad Westenberg and Sparrow Records' Peter York.

## Acute Flute



Riza Records Exec. VP Chip Donelson is shown with flautist Valarie King as she signs a contract with Riza Records. Her Patrice Rushen-coproduced LP will be out in the summer.

COMPETE BY MOVING SLOWER?

## Battling Media Overamp — Part 2

By Nikki Wine

Consider: It's not without due cause and motivation that Adult Contemporary has been one of the fastest-growing, most lucrative formats of the past several years. And it's naive, at best, to suggest the growth of such formats is directly and solely attributable to the aging of the first baby boom generation. Even boomers have proven they still like to rock. But as they fight their way through the jungle of simple survival, they also need more opportunities to rest and recharge. In that context, then, maybe what radio needs most at this juncture is a more imaginative use of the existing traditional elements, rather than a frantic rush to find bizarre or off-the-wall new twists to tantalize its audiences.

### The Countdown Component

For example, one of the basic feature components of many contemporary music formats is the time-venerated countdown. Its success depends on two basic assumptions: 1) that people are inherently competitive and that consumers really care how "their song" is doing on the national or local chart, and 2) that a countdown's additional factual or

statistical material enhances a listener's enjoyment and appreciation, thereby increasing his/her attention to the music and response to the station.

The second of those assumptions may contain the most obvious and contemporary accuracy. As to the competitive factor, that may bear some reexamination. It may just be that after all these years of artificial "races" to the top of the charts, the average listener may not give a flying wombat what any song is doing on any chart on any station in the universe.

"Sometimes progress isn't so much a matter of aggressively seeking out the newest possibilities as it is finding new uses for the old ones."

In fact, given today's complex, product-glutted market, it might just be that the average listener tunes into a countdown for one simple reason: the unwritten guarantee that he will almost certainly hear

more of the specific music he likes, in a condensed package and with less extraneous rap, than would normally be available in the station's usual program and music mix.

If that's the case, how can you keep your local countdown fresh, relevant, and viable? Perhaps the key lies in greater localization. Maybe listeners aren't really all that interested in what's number one on your station in West Chicken-Pluck, Heartland this week. But they might be very interested to know the top five songs at their own and/or rival high schools.

While loyal fans of Bruce, Madonna, or the latest Van Halen incarnation might appreciate some up-to-the-minute news flashes on upcoming concert info or their heroes' latest antics, they might be even more tuned in to the skinny on major events and activities in their schools and community. Who won the football game between the two biggest schools in town last night? Which school is sponsoring a concert by the Alarm, and how can you get tickets? Whose gymnastics team made the national finals? The possibilities are endless. It's an old hack — listener and community appeal/involvement — but it still works.

### Tie A Yellow Ribbon

An older demographic skewing format like AC or Oldies might appreciate some creative nonmusic-oriented history and information along with the hits. Not just the hackneyed "what happened-on-this-date-in-history" drivel. How about localized drops relating to some major community events, dates, celebrations, accomplishments, etc.?

In a format spotlighting softer, more romantic music, some of the traditional artist actualities used to spice up countdowns, artist profiles, and other syndicated features might be re-

placed or augmented with listener actualities. These would be very brief cuts — maybe only two or three lines — in which listeners recall what they were doing when they first heard a particular song you're about to play. Think of it as the "Tie A Yellow Ribbon" approach. Imagine a baby boomer remembering the hit song she and her husband danced to the night before he was shipped off to Vietnam. When he came home, their emotional welcome back celebration included a special moonlight dance to that same song.

"Maybe what radio needs most at this juncture is a more imaginative use of the existing traditional elements, rather than a frantic rush to find bizarre or off-the-wall new twists to tantalize its audiences."

Hokey? Maybe, but that's also potentially powerhouse stuff and can be guaranteed to spark other listeners' memories. It may not be the most off-the-wall concept since Chicken McNuggets; however, it might be just enough creative tweaking of familiar program elements to provide your own programming with fresh, rewarding new appeal.

In any event, the specific examples are less important than the concept itself. There's already far too much repetition. And simply shifting into high gear and trucking out even greater quantities of whatever's deemed most outrageous or trendy this week is clearly not the solution.

### Novel Approach

What does all of this suggest for those of us who cre-

ate and deliver informational or entertainment-based products and services? Perhaps a revolutionary response for a devotedly capitalistic enterprise: that we now attempt to compete by moving slower than the competition; that we take steps backward, sideways, and occasionally in circular patterns rather than always charging blinding forward at top speed.

Perhaps the artists who insist they need one, two, three, or even four years between albums are right. Maybe their audiences need at least that long to be genuinely hungry for their new product. A slower speed might allow less emphasis on the simply slick and superficial, and more opportunity to explore the spectrum of possibilities within the various ideas, images, and products we've already created.

The really revolutionary discovery may be that progress is fine and just as vital as ever to our ability to sustain, persevere, and prosper. So is creativity. But sometimes progress isn't so much a matter of aggressively seeking out the newest possibilities as it is finding new benefits, options, creative combinations, and new uses for the old ones. Which is just another way of saying that the truly successful farmer is often the one who ignores the grey flannel-suited speculators of bean futures, concentrating instead on reaping the maximum harvest from the crop he's already planted.

Nikki Wine operates an independent production firm, which handles radio/television programs, notification books, and consumer publications. Her industry background includes a five-year stint as producer/writer/director of Casey Kasem's "American Top 40," a year as a KHTZ/Los Angeles talk host, and three years as VP/Special Projects for Goodphone Communications.

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HARVEY MEDNICK

NEW LOOK AT AN OLD MEDIUM

Film House Markets Direct TV

About a year ago Film House, which produces TV spots for radio stations, began looking at its medium and ours — and wasn't very happy. There wasn't anything new being done. Sure, stations were snapping up its spots as fast as it could churn them out, but something was missing.

"In order to retain the leader position, you have to constantly move forward," Film House President Curt Hahn said at the BPME seminar in Dallas. "So we decided to investigate our options and started brainstorming the possibilities."

As part of that process the staff studied their competitors and found that most production companies were simply "producing TV spots. We were marketing radio stations," remarked Curt. "We then took a PD's-eye view and asked ourselves, 'If we were sitting in their chair, what would we want from Film House.' The answer was a high come promotion spot with quarter-hour possibilities."

Direct Mail Refined

The first order of business was to identify potential targets of opportunity. Where would a significant number of station dollars be spent on a marketing effort with a non-measurable or unclear expenditure/result ratio? Where could



The Direct-TV® Birthday Promotion is a registered product of Film House, Inc.

they find a successful promotional technique to attack? And where was there an opportunity to successfully compete head-to-head on a sales/marketing basis? Seven months of research and development, plus a careful dissection of industry trends, helped determine the opponent — direct mail.

As a big fan of "Marketing Warfare" by Ries and Trout, Curt immediately began creating a strategy to conquer the enemy. "I was

told by a number of broadcasters that they weren't altogether thrilled with direct mail." The most frequent complaints were high initial cost, seemingly great waste, and mediocre results. Direct mail was, as Curt labeled it, "liability-intensive." So Film House set out to "build on the idea and transfer it to our medium of choice, TV."

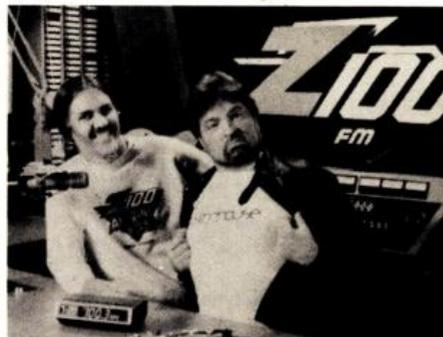
Innovative broadcasters such as Ron Chapman at KVIL/Dallas have previously used live TV as a recycling vehicle. For example, Chapman shifted the Monday night football TV audience into his morning show via spots he appeared in during the halftime program. Trading on that concept, Filmhouse began to zero in on direct TV.

Direct TV Is Born

While refining this takeoff on direct mail, Curt and his staff invited broadcasters to take their best shot. "To my amazement and that of my staff," noted Curt, "people like Scott Shannon heard the pitch, shook their heads, and told us A) they loved it and B) how soon could they have it for their station."

Direct TV employs a series of carefully-constructed TV spots. These are voiced by the client station's morning personality, who invites viewers to listen to the radio at a specific time to win a large cash amount or another top prize. (7:20 on Thursday morning seems to be popular for diary purposes.) Curt advises the station to buy no fewer than 300 GRPs for five weeks. This formula guarantees an 85% reach with a 12 frequency.

Curt also puts together a media plan as part of the direct TV program. This technique is obviously a



FILM HOUSE VISITS THE ZOO — Filmhouse President Curt Hahn (l) visits Scott Shannon on the set of the Z100 direct TV spots; Shannon makes the \$15,000 winning offer.

"It's been designed to attract the non-contest player. It works because of its extreme simplicity."

—Curt Hahn

viewers assume the odds are 365-1. That definitely sounds good when compared to say 500,000 direct mail pieces flooding a market.

It's Working

Response has been fantastic. Film House is selling it from the top down on a market-exclusive basis. So far the firm has already signed 15 of the top 50 markets, including Country KLAC/Los Angeles, CHR Z100/New York, and AOR KSRR/Houston.

Direct TV is an innovative approach to radio advertising that can be used to great advantage. But it's not a replacement for direct mail, since it doesn't place a diary mechanic in the hands of a potential diarykeeper. And if you analyze the two methodologies side-by-side, you'll come up with about the same dollar amount. The rub is that most stations cannot afford to do both. If you could support direct TV with a print piece, you'd have the best of both worlds.

Whatever the case, direct TV does offer a new way to use an old medium. And it will be interesting to watch participating stations' ratings results. Stay tuned.

"In order to retain the leader position, you have to constantly move forward."

—Curt Hahn

came builder and, in that sense, competes head-on with direct mail. When asked about direct TV's main virtue, Curt said, "It's been designed to attract the non-contest player. It works well because of its extreme simplicity. Nothing to fill out, nothing to return, and no numbers to listen for. You win if you have the same birthday as the one in the envelope the jock holds up in the TV spot. Everyone has a birthday, so they assume they have a chance to win."

And here's a neat thought: Because of the birthday mechanic,

DATELINES

July 13-18 7th Annual New Music Seminar Marriott Marquis, New York

August 9 2nd Annual Broadcasting Seminar The Business of Radio: The People Who Make It Work Southampton Campus, Long Island University Long Island, New York

August 28-29 Radio-Television News Directors Association's International Conference Salt Palace Convention Center, Salt Lake City

Sept 4-7 5th Annual Jazz Times Convention Roosevelt Hotel, New York

Sept 10-13 Radio '86 Management, Programming, Sales, and Engineering Convention, sponsored by NAB and NRBA. New Orleans Convention Center, New Orleans

1987

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

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

ONE YEAR AGO TODAY

- Roger Fairfax VP/GM at Sheridan Broadcasting
• Michael Lonneke VP/GM KHOW/Denver
• #1 CHR: "Raspberry Beret" — Prince (WB)
• #1 AC: "Everytime You Go Away" — Paul Young (Columbia)
• #1 B/U: "Hangin' On A String" — Loose Ends (MCA)
• #1 Country: "Forty Hour Week" — Alabama (RCA) (2 wks)
• #1 AOR Track: "Power Of Love" — Huey Lewis & The News (Chrysalis)
• #1 LP: "Dream Of The Blue Turtles" — Sting (A&M) (3 wks)

FIVE YEARS AGO TODAY

- John Gehron VP/GM at WLS-AM & FM/Chicago
• Jim Waters PD at CHUM (AM)/Toronto
• #1 CHR: "The One That You Love" — Air Supply (Arista)
• #1 AC: "The One That You Love" — Air Supply (Arista)
• #1 B/U: "Love On A Two-Way Street" — Stacy Lattisaw (Cotillion/Atlantic)
• #1 Country: "Feels So Right" — Alabama (RCA)
• #1 LP: "There Goes The Neighborhood" — Joe Walsh (Asylum) (2 wks)

TEN YEARS AGO TODAY

- #1 CHR: "Afternoon Delight" — Starland Vocal Band (Windsong/RCA) (2 wks)
• #1 AC: "Afternoon Delight" — Starland Vocal Band (Windsong/RCA) (3 wks)
• #1 Country: "All These Things" — Joe Stampley (ABC/Dot)
• #1 LP: "Fly Like An Eagle" — Steve Miller (Capitol) (5 wks)





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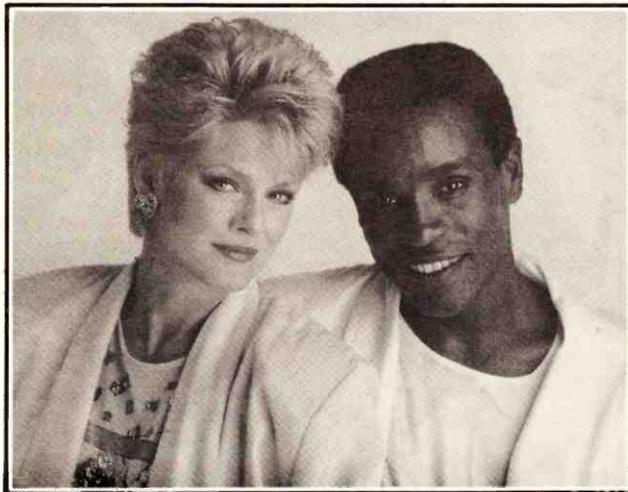
# WANT A HIT? LOOK NO FURTHER.

## "FRIENDS & LOVERS"

WSPK 1-1  
93FM deb 28  
Q105 deb 25  
KBEQ 26-19  
ZZ99 33-29  
WKEE 19-16  
Y107 on  
B104 on

Added This Week At:

K106 add  
WNVZ add 37  
K104 add  
B106 add 25  
WSSX add



KAMZ add  
WANS add  
WCKN add 21  
BJ105 add  
WRVQ add  
KSND add  
OK100 add  
100KHI add  
95XIL add  
WGAN add  
Q104 add  
KWES add 17  
Z102 add  
KNIN add

# GLORIA LORING CARL ANDERSON

Featured in the forthcoming Carl Anderson album due to be released Mid-July.

**STEVE PERUN, PD KBEQ/KANSAS CITY, MO**

"After only two plays, it was the #1 requested record by a four-to-one margin. It's the quickest 18+ phones I've ever seen. After 10 days, #13 in teen requests."

**STEVE KINGSTON, PD WBSB/BALTIMORE, MD**

"My #1 phone record for 2 weeks straight. Massive female phones."

**RANDY KABRICH, PD Q105/ORLANDO, FL**

"#1 female adult-requested record first week out!"

**BOB WEIL, MD, WSPK/POUGHKEEPSIE, NY**

"The fastest-moving record since Falco. Out-requests all other records by a 3-to-1 margin. Huge female demos and retail reports #1 sales."

**JOHN CLAY, PD/MD KWES/MIDLAND-ODESSA, TX**

"Played once at 10:00pm. By 12 noon the next day, it was #1 request and that's where it's stayed. I added it at #17. This is the highest numbered addition in the history of the station."

**JHANI KAYE, PD KOST103-FM/LOS ANGELES, CA**

"'Friends & Lovers' is a song our listeners demanded we play, and from the incredible response, we're glad they did! #1 request 3 weeks in a row."

**BRIAN BURNS, PD KSND/EUGENE, OR**

"My God! They're coming out of the woodwork for this. Instant #1 phones."

**CHUCK BECK, PD KNIN/WICHITA, FALLS, TX**

"Immediate phone response (men & women). After one play, I had to move 'Friends & Lovers' up in rotation!"

**LEO DAVIS, PD Q104/GADSDEN, AL**

"'Friends & Lovers' is Top 5 phones in 3 days. Males & females 25+ — guys like the soaps, too!"

**MICHAEL ST. JOHN, PD Y107/NASHVILLE, TN**

"Immediate female reaction on the phones."

**KEITH DAVIS, MD KJ103/OKLAHOMA CITY, OK**

"Last time we've seen requests like this, it was 'Rock Me, Amadeus.' We played it at 9:20 on our 'Hit Or Miss' show; by 10:00pm the record was the #1 request."

**CARRERE®**

## Answering Machines & More CBs

### MONDAY, JULY 7

1954/At 9:30pm, **WHBQ/Memphis** announcer **Dewey Phillips** premieres **Elvis Presley's** "That's All Right (Mama)."

1968/A year and a half after **Jeff Beck's** departure, the **Yardbirds** officially break up.

1978/**Paul Evans's** semi-comeback, "Hello This Is Joanie," in which the narrator repeatedly calls his dead girlfriend so he can hear her answering machine, debuts on the Country chart. Evans's single is already #1 in New York and Montgomery.

1984/**Frankie Goes To Hollywood's** "Relax" becomes the UK's best-selling single of all time.

**Birthdays:** Ringo Starr 1940, Joe Zawinul (Weather Report) 1932.

### TUESDAY, JULY 8

1970/Near the end of their first career, the **Everly Brothers** get an **ABC** summer replacement series.

1977/**Shawn Cassidy's** "Da Doo Ron Ron" goes #1 CHR; on the same day, **Dean Friedman's** "Ariel" debuts on the CHR chart after an incubation period of several months. And the **Sex Pistols'** "Pretty Vacant" is released, the first single of theirs that all three of Britain's major drug/record store chains will carry.

1985/**Madonna's** "War Complex" Dep't: *Playboy* and *Penthouse* both announce plans to carry different sets of **Madonna** pictures. *Penthouse's* pix are from her earlier semi-porn film, which sister magazine *Spin* has already covered in detail.

**Birthdays:** Andy Fletcher (Depeche Mode) 1961, Carlos Cavazo (Quiet Riot) 1958.

### WEDNESDAY, JULY 9

1971/**Jim Morrison** is buried in Paris; his death is finally announced to the press.

1976/Even more great CB novelties: **Red Sovine's** "Teddy Bear" goes 27-7-1 Country.

1977/**The Damned** are attacked in their dressing room; **Bob Geldof** and the **Boomtown Rats** are attacked on stage.

1982/**Survivor's** "Eye Of The Tiger" goes #1 AOR and CHR.

**Birthdays:** Jim Kerr (Simple Minds) 1959, Marc Almond (Soft Cell) 1959. Bon Scott (AC/DC) would be 40.



Christine McVie, Ringo Starr, Marc Almond, Jim Kerr

### THURSDAY, JULY 10

1954/**WINS/New York** announces the hiring of **Alan Freed**.

1968/**Eric Clapton** announces the breakup of **Cream**, citing "a lack of direction." On the same day, **Keith Emerson** and the **Nice** stomp and burn an American flag and are banned from Albert Hall.

1974/**David Bowie's** live LP is recorded at Philadelphia's Tower Theatre.

1979/**Chuck Berry** is sentenced to four months in prison for tax evasion.

**Birthdays:** Ronnie Dio 1949, Arlo Guthrie 1947.

### FRIDAY, JULY 11

1967/**Kenny Rogers** leaves the **New Christy Minstrels** to form the **New Edition**. On the same day, **Dame Margot Fonteyn** and **Rudolph Nureyev** are among those arrested at a pot party.

1975/**Johnny Wakelin's** **Muhammad Ali** tribute, "Black Superman," does what none of Ali's own records could do, debuting on the CHR chart.

1979/**Neil Young's** "Rust Never Sleeps" concert film opens in Los Angeles on the same day that the remnants of **Skylab** touch down in Australia.

**Birthdays:** Jeff Hanna (Nitty Gritty Dirt Band) 1947, Peter Brown 1953.

### SATURDAY, JULY 12

1970/**Johnny Cash** presents **Judge Sue Hicks**, the inspiration for "A Boy Named Sue," with a Gold record.

1979/**Minnie Riperton** dies of breast cancer. On the same day, **Steve Dahl** holds his "disco demolition" riot at Chicago's Comiskey Park.

1985/**Black amazons** on film department: **Tina Turner's** "Mad Max III - Beyond Thunderdome" opens. **Duran Duran's** "A View To A Kill" (in which **Grace Jones** co-stars, but doesn't sing) goes #1 CHR. Also, **Scott Shannon** and **Z100** sponsor "Imus Aid," with \$50 for listeners who'll monitor **Don Imus** for a half hour on **WNBC**, then call him and tell him how good he sounds.

**Birthdays:** Bill Cosby 1937, Christine McVie 1943, Eric Carr (Kiss) 1950, Walter Egan 1948, Cheryl Ladd 1951.

### SUNDAY, JULY 13

1976/13Q/Pittsburgh changes studios. Its last record is "Funeral For A Friend," during which jock **Ray Zoller** is raced across town in a cop car so he can be at the new studio in time for the next segue.

1977/**NRBO**, whose nearest hit was an energy crisis novelty, plays through the New York blackout with candles.

1984/**Ex-Spinner** lead **Phillippe Wynne** dies of a heart attack while onstage in Oakland.

1985/"Live Aid" takes place in Philadelphia and London featuring, among other things, the **Who** reunion, a semi-**Led Zeppelin** reunion and **Teddy Pendergrass's** return to the stage with **Ashford & Simpson**. The Live Aid broadcast is also the broadcast with which former "Disco 92" **WKTU** (which had also called itself "Number One On Earth") segues into "K-Rock" **WXRK**.

**Birthdays:** Louise Mandrell 1954, Roger McGuinn 1942.



## SUITE

### "WHAT DOES IT TAKE"

WBEN add 37	KIKX add	Q104 36-30
WNYS add	KSND 38-31	WHSL deb 35
WPHD 40-35	KXYQ add	WBWB add
CFTR on	KZZU add	Y94 21-15
WERZ add	WGUY deb 38	WAZY deb 40
WANS 30-28	95XXX add	OK95 31-24

### FROM THE ALBUM THE BIG PRIZE

PRODUCED BY BRUCE FAIRBAIRN-MANAGEMENT;  
STEPHEN PRENDERGAST/HEAD OFFICE MANAGE-  
MENT FROM THE ALBUM **THE BIG PRIZE** ON  
WARNER BROS. RECORDS AND CASSETTES



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## DEPECHE MODE "A QUESTION OF LUST"

KIYS 20-12	KMKJ on	KXYQ 36-32
KSND 32-23	KMEL 17-16	KZZU deb 38
KKRZ 39-36	KPLUS on	KOZE deb 33
	KCAQ add	

### FROM THE ALBUM BLACK CELEBRATION



© 1986 SIRE RECORDS COMPANY

# GAVIN CHRISTOPHER

"One Step Closer To You"

**BREAKERS**

**CHR CHART: 37**

M A N  
H A Y  
T A N



BRAD MESSER

## CALENDAR

### More Newsroom Ethics

A poor person worries about getting money, then when he gets some, he immediately and automatically shifts to worrying about losing it. That same always-worry formula also applies to radio stations which lust after major league sports broadcast rights, and therein lies today's "What Would You Do?" example of journalistic ethics in real-life radio.

This true story happened at a major station which has the rights to a big team run by a powerful man whose anger is perceived as being terrible and unpredictable.

Into the station's newsroom came a cut-and-dried wire story saying a former employee was filing a lawsuit against his old team. Somewhere between the time the newsmen on duty ripped the story and the time it would have gone on the air with the rest of the day's news, someone in management decided that the sports mogul might feel the home station lacked loyalty by broadcasting news of the lawsuit.

Serious words were exchanged among the home station news-

people. Other local stations were, of course, carrying the wire report. One station higher-up was consulted, then someone even higher up than him, and the word came down unanimously that the home station would not run a news story that might possibly anger the sports mogul. Nothing was to be aired that might somehow eventually put the precious broadcast contract in jeopardy.

The newsmen on duty, I'm told, considered the kill order a clear-cut textbook case of news management for self-interest. If you were him, what would you have done?

Next week this column will reveal what he did.

\* \* \* \* \*

In the ethical dilemma presented here last week, the management of an independent station ordered its news staff to rehash out-of-town newspaper stories about a buyout offer aimed at a conglomerate which owns a dominant station in the indie's market.

As it turned out, the News Director did use the story, and defended his decision by stressing that although the competitor's majority stockholders had in fact already declined the proposed deal, some minority shareholders in favor of the offer had yet to meet to push for the sale. "The story was forced on us for all the wrong reasons," he explained, "but because it did contain one legitimate news element - the fact of the upcoming meeting - I wasn't willing to die fighting that one."

#### First American Draft

**MONDAY, JULY 7** — The first American military draft began in 1863 for the Civil War. The conscription plan openly favored men with money, because anyone who was drafted could pay a fee to have someone else take his place in the army.

Five years ago the human-powered "Challenger" aircraft was pedaled across the English Channel, and **Sandra Day O'Connor** was named as the first woman on the Supreme Court (1981).

The original **Morris the Cat** died in 1978 at age 19. After a brief military operation, the U.S. took California from Mexico in 1846.

*Birthdays:* "Hill Street Blues" actor **Joe Spano** 37 (?). Ex-Beatle **Ringo Starr** (Richard Starkey) 46. Actor **Vincent Edwards** 58. Bandleader **Carl "Doc" Severinsen** 59. Designer **Pierre Cardin** 64.

#### Liberty Bell Cracked (Again)

**TUESDAY, JULY 8** — The Liberty bell has earned an honored spot in American history despite the unarguable fact that it is defective merchandise. Although the big bell had already cracked two times, the folks at Independence Hall, Philadelphia, rang it loudly on this date in 1835 for the funeral of Supreme Court Chief Justice **John Marshall**, and the Liberty bell cracked a third time. Since then, there's been a rule against loud ringing.

Ex-President **Richard Nixon** was disbarred in NY state in 1976. The Ziegfeld Follies opened in NYC in 1907. **John L. Sullivan** won the last bare-knuckle heavyweight championship fight in 1889, beating **Jake Kilrain** in the 75th round.

*Birthdays:* Actress **Kim Darby** 38. Singer **Steve Lawrence** (Sidney Leibowitz) 51. TV exec **Roone Arledge** 55.

#### Worst Train Wreck

**WEDNESDAY, JULY 9** — America has had only one train wreck in which more than 100 people were killed: it happened 68 years ago near Nashville, Tennessee, when two trains collided head-on causing 101 deaths and 171 injuries (1918). The world's worst railroad accident was the derailment of a troop train in Europe in 1917 in which 543 people died.

The first successful human open-heart surgery was performed 93 years ago in 1893. An automatic donut-making machine was patented in 1872.

President **Zachery Taylor** died in the White House of a typhus infection, only 16 months into his term, in 1850.

*Birthdays:* **Orenthal James "O.J." Simpson** 39.

#### Return of "Classic Coke"

**THURSDAY, JULY 10** — It was one year ago that the Coca-Cola Company did a complete about-face and announced it would bring back the original Coca-Cola formula (1985). Three months earlier, the Coke people had said they would abandon the original recipe which had been successful for 99 years. The old formula was reintroduced as "Classic Coke."

One person died when the Greenpeace ship "Rainbow Warrior" was bombed in New Zealand in 1985. American frogman **Fred Baldesare** swam the English Channel underwater (42 miles in 18 hours) in 1962.

*Birthdays:* **Arlo Guthrie** 39. **Sue Lyon** 40. Actor **Ron Glass** and tennis vet **Virginia Wade** 41. Tennis pro **Arthur Ashe** 43. **Fred Gwynne** 60. Newsmen **David Brinkley** 66.

#### Vice President In Duel

**FRIDAY, JULY 11** — The Vice President of the United States and a former Secretary of the Treasury fought a duel with pistols in 1804. Vice President **Aaron Burr** was the better shot and mortally wounded **Alexander Hamilton**, who died the following day.

In 1980 Iran hostage **Richard Queen** was released on Day 250 after developing multiple sclerosis. Skylab fell from orbit onto Australia in 1979. The U.S. Marine Corps was created in 1798.

*Birthdays:* **Tab Hunter** (Arthur Andrew Geilen) 55. **Yul Brynner** would have been 66.



ADAM WHITE

# RECORDS

## PROGRAMMING SENILITY?

# Radio Gets The Seminar Workover

"As the Baby Boom generation nears 40, it's buying condos, co-ops, and computers instead of records. Unfortunately, the liveliest and most creative segment of the record-buying public — those under 20 — is being treated as a persona non grata by radio, as programmers follow the baby boomers into musical senility."

And so it is that the directors of the New Music Seminar urge you to attend the 1986 version of what's become the largest such event in the music business calendar. It takes place July 13-16 at New York's Marriott Marquis Hotel. The above paragraph is an excerpt from a recent NMS bulletin, and makes it clear that there'll be no less radio-bashing at this year's seminar than in past years — which may or may not be a productive pursuit, depending on your point of view and perhaps even your age.

Actually, radio and records (ahem) and their mutual dependence will be primary themes in this year's seminar program. That's obvious from the choice of one of the keynote speakers: WBCN/Boston GM Tony Berardini. But the other keynoter, WEA UK Managing Director Rob Dickins, also holds strong views about American radio, and what he calls its "ghetto effect."

### No AOR Apologies

Tony has long experience in a format (AOR) which has been attacked for its conservatism at every New Music Seminar. He says, "If you're a broadcaster in your community, you really ought to exchange ideas and be prepared to defend whatever position you have, or attack whatever position you feel is inappropriate in your



Tony Berardini

market. You've got to go to these things to challenge people and be challenged. That's one of the ways you learn."

Tony stresses that he's not keynoting as an "apologist" for rock radio. He dislikes generalizations too. "To say that AOR is thus and such is an attempt by the industry to oversimplify and categorize, because that's the way they deal best with things. The only thing that's true about a generalization is that it's false in every specific situation you point out."

"I don't know what AOR radio is: I can debate you on any definition you give me and point out 15 exceptions. There are a lot of good AOR stations, and probably more which suck. The same is true of CHR radio. The ones that are winning are probably the ones that are doing it best."



Tony suggests that record companies would be better off looking at radio not from the format standpoint, but on a market-by-market basis. "Instead of trying to generalize and pigeonhole a station in a market, find out if it does what you need it to do for you."

The 'BCN GM continues, "Relying on the crutch of a category which says, 'This format generally has an active audience, and therefore we'll give them more advertising and promotional support than this format,' is a cop-out. It's poor marketing."

### Dickins' Credentials

Tony Berardini has been to every New Music Seminar since the first. Britain's Rob Dickins has been to none, although he has "new music" credentials via the Sex Pistols, Echo & the Bunnymen, and The Teardrop Explodes. He signed publishing deals with those acts, among others, as Managing Director of Warner Bros. Music in the UK from 1974-83. He also formed Korova Records in 1979, essentially for the Bunnymen "because I couldn't get them a record deal."

Rob was promoted to head WEA's British record operations in June 1983, and has since been involved in the signing and development of Jesus & Mary Chain, Everything But The Girl, Aztec Camera, and the Screaming Blue Messiahs.

Tom Silverman, one of the seminar's three directors, asked him to keynote, Rob says, largely because of his association with those type of acts within the Warner environment. "He feels I'm indicative that corporations can successfully be involved in new music," and that the key may be those majors' involvement at an early level, "as opposed to signing something five years after it's started."

The idea, according to Rob, is to illustrate for people who are anti-corporate — or for those in a corporate environment but frustrated — that "it can work."

### The "Ghetto" Effect

The WEA chief says he also

# Panels To Provoke

Every New Music Seminar features panels on radio. The quality of debate and the level of audience interest has varied considerably in the past. This year, the panels are considered especially important by NMS organizers Mark Josephson, Tom Silverman and Joel Webber, given that the radio/records relationship is one of the event's central themes.

Four sessions are scheduled to tackle, respectively, CHR, Black/Urban, AOR, and Urban/Pop crossover. If they go as planned by the organizing committee, the results should be provocative. The following panel lineups may be modified or updated before the seminar, of course. At the time of writing, they comprise:

Pop Radio — July 14, 5:30pm. Moderator: Columbia VP/Promotion John Fagot. Panelists: B94/Pittsburgh PD Nick Bazoo, FM102/Sacramento Asst. PD Chris Collins, 94Q/Atlanta PD Jim Morrison, Arista VP/Singles Promotion Phil Quarataro, Z100/New York PD Scott Shannon, and WKXS-FM/Boston PD Sunny Joe White.

Album Radio — July 15, 11am. Moderator: FMOB Album Report Editor Bill Hard. Panelists: KZEW/Dallas PD Rob Barnett, Epic VP/Album Promotion Bill Bennett, KBCO-FM/Denver MD Doug Clifton, WNEW-FM/New York PD Charlie Kendall, WLIR/Long Island PD Denis McNamara, KROR/San Francisco PD Chris Miller, and WBCN/Boston PD Oedipus.

Chris Miller, and WBCN/Boston PD Oedipus.

Rhythm Radio — July 15, 2:30pm. Moderator: MCA VP/Black Music Promotion Ernie Singleton. Panelists: WJLB/Detroit PD James Alexander, KMJQ/Houston PD Roh Atkins, K104/Dallas PD Terri Avery, RCA Product Director Sharon Heyward, Capitol VP/Black Music Promotion Ronnie Jones, Don Kelly Associates' Don Kelly, Atlantic Director/National Black Music Promotion Sylvia Rhone, and WZAK/Cleveland PD Lynn Tolliver.

Urban/Pop Crossover — July 15, 5:30pm. Moderator: Frankie Crocker. Panelists: WPLJ/New York PD Larry Berger, WRKS/New York PD Tony Gray, WGCI/Chicago OM Lee Michaels, and WLUM/Milwaukee PD Bernie Miller.

Radio people are participating on other NMS panels, such as one devoted to college radio that's moderated by Rockpool's Mark Josephson. If you're going to the seminar, check your program for exact details.

plans to talk about the effect of heavily-formatted radio in the US. "I like listening to Echo & the Bunnymen and the Jesus & Mary Chain, but I don't want to listen to Husker Du, the Bunnymen, the Mary Chain, the Violent Femmes, and nothing else. I'd like to hear Prince and Van Halen in there, for example. You can't break new music or black music by ghetto-ing it into one radio format, on one radio station. Nothing is great en masse.

"The mixture is the only real solution to breaking anything. People can listen to a variety of music. The switch-off effect that everyone worries about could actually be a switch-on effect"; that is, music which doesn't "fit" a preexisting format isn't necessarily a tuneout factor. Adds Rob, "It doesn't exist in Britain because we only have one (national) radio station. It's forced into integration because there's only one. This may be naive and an outsider's point of view, but it has to be made. Somebody might pay attention."

Since he was invited to the seminar, Rob has acquired another corporate responsibility — that of Chairman of the British Phonographic Industry, the record companies' trade organization. His first meeting in that role requires a speech too.

# RPM

The Independent Label Association is taking an exhibit booth at this month's New Music Seminar and will unveil its 1-800 number. This is designed to link record buyers, retailers, wholesalers, and distributors with indie label release information, as well as related news. The scheme is being funded by ILA-sponsored benefit concerts, the first of which took place in Los Angeles recently.

The Women In Music organization will also have a seminar booth, with a membership directory available. WIM is planning an industrywide salary survey, and forms for this will be at the booth. Two further facts: There'll be a WIM panel discussion at the seminar, July 14 at 7:30pm; and there's a WIM hotline at (212) 627-1240.

New York's Mosquitos got a lucky break with the inclusion of their song, "That Was Then, This Is Now," on the Monkees' new Anista compilation (R&R 6/13) — and now as a single. The original was on the Mosquitos' 1985 debut EP on Vallhalla Records. Sal Abbatiello's Fever Records has formed a new dance label, Nest-AL. First release is by German band Moskwa-TV, entitled "Generator 7/8." Nest-AL, like Fever, is distributed through Sutra Records.



MIAMI SOUND MACHINISTS — EMI Music staffers from the US and Europe recently participated in a worldwide A&R meeting in Miami, chaired by Roel Kruize of EMI Music/Europe & International. The delegates included Tim Carr, David Cole, Wayne Edwards, Don Gnierson, Stephen Powers, Steve Ray, Lynn Schults, Ray Tusken, and Tom Whalley from Capitol US; Michael Barackman, Jeff Forman, John Mvros, and Neil Portnow from EMI America; Deane Cameron and Tim Troubley from Capitol Canada; Bruce Garfield and Gerry Griffith from Manhattan; Tom No from Pathe France; Helmut Fest from Electrola Germany; Caroline Rogers from EMI Music; and Clive Black, Nick Gaffield, Allassone Lewis, David Munns, and Rob Sawyer from EMI Records UK.



JOEL DENVER

# CONTEMPORARY HIT RADIO

## You're A Terrific Talent, A Swell Guy, A Real Pro, You're Fired!

Steve Kelly, former PD of CHR-formatted WZZR (Z103)/Memphis (now AOR outlet WEGR), sent in the following article. It sums up nicely the feelings of so many people I talk to each week.

Someone I worked for once told me there are only "two types of people in this business — those who've been fired, and those who will be fired." I suppose there's a lot of truth to that.

The hardest kind of "firing" to take is that which occurs when you're working hard and doing a good job. The kind where they come in, even involve you in their discussions, and then announce plans to change "direction," one that won't include you.

At first you feel a sense of outrage and confusion — then injured pride sets in. They've taken away "your" radio station and didn't give you a shot. Your competitors call you, offer their condolences, and tell you that you did a great job and even had them sweating a bit. Then you wonder why some more.

### Analyze & Realize

The best thing you can do is take two steps back and analyze the whole situation. First, you must come to the realization that this is your first love, the career and life you chose. If you're good, you'll get your next challenge and sooner than you might think. Probably the hardest part is waiting out a book or waiting for an acquisition to go through.

Second, remember that no matter how good your situation was or could have been, it's not "your" station. Radio is and always will be a business, and tough decisions are made every day for bottom-line business reasons. Let's hope you'll get into a company that is people-oriented enough to take reasonable care of you if the decision goes against you through no fault of your own. Thank goodness I was working for people like that.

Take the proper amount of time to "mourn" your loss, then get on with finding your next job. Set aside time every day to prepare packages, make phone calls, write letters; set aside the time you'll push away the paperwork and call it a day. Spend quality time with your family. They need your support as much as you need theirs.

### Patient But Persistent

Keep accurate records: phone bills, printing expenses, trips for interviews are all tax deductible. Reduce your monthly expenditures as much as possible, but leave a lit-



Steve Kelly

"Any time you find yourself without a job, there's always a 50/50 chance the next challenge will be even bigger and better."

tle for dinner out or a movie once in a while. The worst thing you can do is sit around waiting for the phone to ring and feel sorry for yourself. This is a great time to buy a phone answering machine, so you can get away from the house without feeling guilty. By the way, you can deduct the machine expense, too.

Be patient but politely persistent in making your contacts. Remember that most of the time it's "being at the right place at the right time." But keeping that top-of-mind awareness with a potential new employer takes careful planning and regular contact. They'll appreciate your interest as long as you don't become a pain in the ass.

When the offers do start to come in (and don't expect much more than condolence calls the first week or two), don't jump at the first firm offer you receive. Be courteous and open-minded about anything that is presented to you. But don't hesitate to turn down anything that is past your level of experience or a job that doesn't really interest you. Take a bit of time to make the right decision. Nothing could be worse than taking something you might leave after a month or two when something better comes along.

### Ask Questions

Remember to do your homework. Rest assured your new employer will check you out. You owe it to yourself to do the same. The interview process works both ways. Ask the right questions. There's more to be concerned about than salary. Are they committed to the format for which you've been hired? Is it a long-term commitment? Are they willing to provide the support both in dollars and time to allow you to do the job? What are their goals? What will it take to win? What is the competitive situation of the market? Who will you be up against? Is winning realistic? What will they expect of you?

Get it in writing. A good letter of intent will be just as good as a contract and just as binding. Cover your bases should they decide to terminate you. Get a severance agreement up front. It's an unpleasant thought but cover your bases before the wedding, because honeymoons don't last forever. If the answers to all your questions come back feeling good, go for it.

Any time you find yourself without a job, there's always at least a 50/50 chance the next challenge will be even bigger and better than the last. So start planning now. The next time the phone rings, it might be the one.



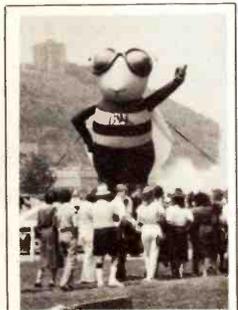
HELLO DOWN THERE! — KAY107/Tulsa morning man Johnny Rivers waved hello to listeners from the KAY107 Hot Air Balloon during the Tulsa Indoor Fun Fair. The seven-story balloon carries the station logo and is used at all its promotions.



\$25,000 FOR YOU! — KKYK/Little Rock's afternoon man Craig O'Neill (l) was the proud announcer who awarded lucky Lynda Kinsey (r) \$25,000 in a recent bumper sticker promotion. She was one of many listeners to be awarded either \$104 by displaying a bumper sticker, or \$1000 by flashing a KKYK "Gold Card," and hence registered for the big drawing.



HEY, BIG GUYS — WKFR/Kalamazoo honored the Salvation Army's 100th anniversary in town by planting morning man Jerry Lord and PM driver Terry Michaels on a billboard. The two announcers camped out the whole weekend until three truckloads of clothing, food, and other items were collected.



HOW YA BEEZ? — B94/Pittsburgh and Roy Rogers Restaurants threw a "Chicker Party" to celebrate a "Fatality-Free Memorial Day Weekend" in the city. Citizens were challenged to drive safely before the weekend started. As a result, that weekend turned out to be one of the safest in the county's history. The B94 Bee welcomed over 10,000 people.

## THE MAILBAG

### Do You Copy My Copy?

Receiving mail lets me know the column is being used for more than just lining the bottom of the family birdcage. All jokes aside, here's an interesting perspective about a recent column.

Dear R&R:

I appreciate R&R, I really do. But you folks in L.A. ... you've been breathing too much bad air. Let me respond to your "Production Whiz At Work" column (5/23).

I agree good production is more fun than an airshift. I agree that what you say and how it's said are important. Now let me introduce you to reality, buddy.

I'm working at a Country AM/CHR FM. We have ten fulltime jocks and 12 fulltime salespeople. We have no copywriter/creative director and no fulltime production director, so the sales reps write their own copy. I think you know where I'm headed.

Writing copy is not their forte. They are out to hustle the commission, not to be creative. They want that contract signed by Mr. Advertiser ... copy's an afterthought. You think we have time for creativity???? Come on! It was sold today ... it goes on the air tomorrow at 6am. (The sales rep comes in with

the order at 4pm.)

And about all that fancy-jazz equipment. I have two production rooms to work in. A real luxury in this market. I have a Broadcast Audio and an LPB console, some two-track Otaris, a couple of ITC 99s and some direct-drive tables, one equalizer per room, and EV mics. Are you getting a feel for what's going on here?

It's nice to see how the elite do things in their state-of-the-art studios. Now, let's be real. You've got a bunch of listeners (readers?) who make do with hum, RF, pops, clicks, buzzing, poor sound insulation, no ventilation, and a music/SFX library that was tired years ago. Joel, you've got to get out of your "ivory tower" and see how life is in 90% of the radio stations in our galaxy. You've got to give us news we can use. I've been on the inside for almost two decades, I know.

Sincerely,

Mike Forrester, Air Talent  
KYAK/Anchorage, AK

### Editor's Comments

Most stations I've been with also lacked a copywriter, but fortunately we did have a production director. And I understand copywriting isn't a salesperson's first priority, although a station's staff structure may deem that one of his responsibilities.

Like others reading this column, I've also worked in situations where the production room is held together with chewing gum and thumbtacks. It really isn't fun trying to do great production in an inferior environment. And there's no creative thrill in grabbing a sound effects album on which every track sounds like a bowl of Rice Krispies.

If I wrote about that, however, nothing would be gained. But an article showing a state-of-the-art operation can serve as an example and future goal. In fact, some PDs have taken such articles to their GMs and have been able to turn their heads around about spending money to upgrade existing facilities.

### Klemm Suggests . . .

Dave Klemm, President of Warren, CT-based Klemm Media, offers some points for air talent to consider.

#### Before going on the air:

- Research what's going on each day in your market relevant to your target demo.
- Dig up the names of local people for use a couple of times every hour, every show.
- Randomly send ten postcards with your name and station calls to area people suggesting they listen or call for a request. At least one will call you.
- Offer to help people and organizations on and off-air. Ask people what you can do. Introduce yourself.
- Tackle the TV weatherman, anchorperson, or sports personality in jest.
- Make your show sizzle by pre-planning everything you say. Plot it out. Write it in advance. Ad-lib from your notes.
- Read a book, see a movie, watch a TV show ... prepare to say something about it.

#### While on the air:

- "Welcome" listeners every hour. Invite them to stick with you. Specify and identify what you'll be playing in the next 30-45 minutes.
- Keep the chatter concise. Learn to say it in headlines, not

complete sentences.

- Avoid talk just to talk.
- Try not to talk about yourself alone. Place yourself in with other people. Talk about "being there."
- Put the listener first. What does the listener need? Give it to him.
- Never mention station problems ... jammed cart machines, typos in copy, etc. If you're prepared, you'll avoid apparent errors.
- Don't apologize for your appearance. Look sharp, be sharp, feel sharp.

• Sell the benefits of listening ... cash, best rock, chance to call and win, 30 minutes of non-stop music, etc.

Dave adds, "The daily challenge of creative communication is never easy. But success comes to those who diligently invest effort into preparation. Your positive preparation efforts will be contagious to listeners. Personalities should remember that success follows effort in the dictionary ... and in reality!" You can reach Dave at (203) 868-0505.



HANDS ACROSS D.C. — Q107/Washington participated in Hands Across America, giving out 1000 "I stood in line with Q107" hats to listeners in front of its studios. The entire event was broadcast live by personalities Sandy Weaver and Chris Jagger.

## MOTION

Stormin' Steve Davis leaves KOKZ/Waterloo for 7pm-midnight at WVBS/Wilmington, while Stephanie Loftus takes over afternoon news ... Former WZEE/Nashville PM driver Gary Moss becomes PD of WKRM & WKOM/Columbia, TN ... KFMW/Waterloo MD Mike Dee exits, and PD Mark Hansen takes over the music ... 96X/Miami changes calls to WPOW, but will keep the 96X slogan until further notice ... Andy Shane is new to overnights at WSPK/Poughkeepsie ... Kevin Kel is named PD/MD of KF95/Boise from FM102/Sacramento. He replaces Larry Doss, who moves into sales and continues with his morning shift ... 95INZ/Miami overnights George Corey acquires executive producer duties for

the morning show ... Mike Morin and Brad Krantz return to Boston as the morning team for WCGY.

## BITS

• Well, Hello Mr. Governor — WMMS/Cleveland recently welcomed Ohio Governor Richard Celeste as a guest DJ on the morning show. According to WMMS Head Zookeeper Jeff Kinsbach, the Governor arrived promptly at 5:30am for show prep. He answered phones, ran contests, and kept listeners up-to-date with news and promos. When it was all over, he paid tribute to the WMMS Zoo by reflecting, "I didn't realize how hard it is to be a morning man."

• 2 + 2 = 4 — WGCL is the hot concert connection in Cleveland this summer. To win four seats in the front row, listeners can call in whenever they hear two songs by the same artist. Among the concerts G98 will be covering are Jackson Browne, Loverboy, Julian Lennon, and the Eurythmics.

• Happy Birthday To Zoo — KZOU/Little Rock wished the local zoo (the real one) a happy 60th birthday with a six-foot, multipage birthday card signed by thousands of townspeople. While everyone entertained themselves with carnival rides and attractions, the station broadcast from the zoo all day and later presented officials with a \$5000 check to purchase a pair of red kangaroos.



DO IT IN THE JUNGLE — Columbia recording artist John Eddie stopped by WPST/Trenton to talk about his new self-titled album and single, "Jungle Boy." Here he is (l/r) with WPST PM driver Tom Cunningham.



STEVE FEINSTEIN

PROMOTION EXECS SPEAK

# Breaking New Artists: Tougher Than Ever?

It's never been easy getting airplay on new artists. Most programmers gravitate towards playing established artists with whom their audience is familiar. But of late, many promotion reps seem to feel it requires significantly more time and effort to break new acts on AOR radio than ever before.

Their reasons:

- A glut of albums by core artists get multiple-track play, taking up playlist spaces that might otherwise go to new acts

- A perception that AOR is playing a smaller ratio of currents to older product than ever before. Stations are seen as upping their gold in response to "Classic Rock"-formatted competitors or in order to preempt another station from adopting that approach

- A heightened musical conservatism regarding new acts. Those that do get added are usually relegated to slower rotations until they cross over to CHR.

Saying it's more difficult to break new acts on AOR "is one of the minor understatements of all time," according to Elektra AOR chief Brad Hunt. "When the number of currents is restricted to begin with, and then stations devote all their adds to the Genesis album, how many slots are left for new artists?"

Capturing a slot for a new act is only half the battle, says Hunt. "It's not just a matter of getting the record on. It's then extremely tough to get the rotation upped when a station's playing only ten heavies and they're all acts like Genesis, Seger, Journey."

### Applecart Mentality

Hunt feels programmers are currently "looking to do what's safe. Everybody's looking to not upset the applecart, whether they're at the top or trying to get

the progress of new acts is sometimes impeded:

### Reasons To Be Doleful

- **Consultant influence:** He estimates that a higher percentage of stations are consulted than ever before. Many, particularly those in smaller markets, are "clones" that slavishly follow the recommendations of conservative consultants who put the damper on new artists, says Catania.

- **Programmers less involved with music:** "PDs who have moved up in the management ranks have less time to deal with music, and have yet to entrust people under them to make decisions," he says. "They walk into a music meeting with the attitude of, 'I'm really busy; I've got to meet with the GM and a sales guy. What's the obvious stuff this week?' His MD may suggest checking out a new artist, but the PD says, 'We'll deal with it next week. Put on six Genesis tracks. I gotta go.'"

- **Vanishing criteria for promoting airplay:** Record sales have long ceased to be a factor to many programmers, and Catania sees the remaining criteria — charts and success stories in other markets — also becoming ineffective tools of persuasion.

### Loss Of Motivation

"I'm at a loss," he says. "Great charts don't motivate them, callout stories don't motivate them, and neither does gut feel. I've had incredible success stories with Danny Wilde in such major markets as Los Angeles with stations that do callout research. I tell these stories to other analogous stations that do research and they go, 'Ho hum.'"

As far as trade charts are con-

cerned, Catania says, "People use them these days only as an excuse to get out of playing something. You tell someone, 'I got a Breaker and an eight-point jump,' and he says 'Big deal.' But if a record falls next week, he uses it as a convenient excuse to bail out."

But Catania feels the record industry is partly culpable for new artists sometimes "falling in the cracks," due to overloaded release schedules. "Record companies can be their own worst enemies. There's simply too much product out there sometimes."

Is AOR actually playing a significantly lower percentage of currents than in days gone by? "Me-

My observation is that AOR may seem to be playing less "new" music not just because of the quantity of superstar music taking up playlist slots, but also because of the nature of the music those acts tend to produce. Most artists are making high-quality but very safe music that, in a sense, doesn't sound new, though, of course, is. Superstar acts, rather than forging new artistic territory, are releasing what amount to refinements or updates of previously successful efforts. Hence, their new product often sounds instantly familiar and, in a sense, "old" to those of us in the business who enjoy being stimulated by fresh sounds and new artists.

This is in no way meant to be judgmental of these artists, who certainly deserve to mine the successful musical identities they've established through hard work. I'm not advocating that artists overhaul their musical styles with every release. Everyone wins because of those clearly-defined styles — record companies sell huge quantities of product, radio is provided with invaluable programming tools, and the listening public seems content with an artist staying within familiar territory as long as the songwriting quality is high.

### An Illusion Of Sound?

Bob Catania, a publication that monitors a station's music for 18 hours and then breaks down statistics such as the ratio of currents to older material, shows 18 monitored stations playing an average of 37.7% currents. That's more than one in every three songs, even with oldies features like the Electric Lunch, Psychedelic Psupper, etc. included in the body of music under consideration.

### Current Percentage Steady

"I'm going out on a limb here, but I can't recall an era when the majority of mainstream AORs played a much higher percentage of new music than that, other than in response to the short-lived, "80% new/20% old" prescription. (Bob Catania answers: "Maybe it's still the same percentage, but from a record company standpoint, there's a format — CHR — which plays 90% currents and rotates records very heavily. That's the reason that companies sometimes pay an inordinate amount of attention to CHR. I don't begrudge an AOR programmer from doing what he has to do, but he can't give a record company grief for feeling it sells a lot of records through CHR.")

However, that does raise the question of whether programmers should, at times when there's an abundance of instantly-recognizable, must-play product by established artists, consider increasing their ratio of current music or expanding their playlists in order to include deserving new artists who otherwise would be ignored for lack of space on a fixed-length playlist.

We'll examine that issue and check memory as to whether the ratio of current to old music has changed significantly, when we talk with programmers in two weeks. Next week, though, it's a look at format-faithful KISW/Seattle on its 15th anniversary.



Brad Hunt

there. One station in a market won't take chances because what they've done has put them on top; the other station trying to unseat the leader thinks playing it safe is the way to get there."

Still, Hunt notes that his label has developed new acts that get almost exclusively AOR play. He reports that Dokken has sold over 700,000 albums without a hit single, while the Call has moved 130,000 records on just its first track so far, doubling any of the group's previous releases on another label.

Island's Bob Catania notes that it's only temporary for most albums to get airplay on five or more tracks. After the first few weeks, stations narrow their focus to the two or three leading cuts. "But during that initial overreaction, new artists' records can be caught in the middle and lose their slot."

He also sees other reasons that



Bob Catania



TURN IT (RIGHT-SIDE) UP! — WAOX/Syracuse's billboard campaign includes some boards that were "mysteriously" posted upside down. A "Billboard Bounty" contest asked listeners to "round up" the boards by sending a postcard with the locations of the errant boards. \$2000 was awarded to the sender of a randomly drawn card during a live broadcast from one of the boards. From left, morning maniacs Chris Rivers and Lisa Walker and Promotion Director "Smokin'" Joe Simpson.

## RADIOACTIVITY

### WNEW-FM Programs Music (!) On Sunday Nights

WNEW-FM/New York came up with a novel programming idea for Sunday nights — music. While most other outlets are running special shows, WNEW-FM will counterprogram by having **Ray White** simply spinning the station's regular music mix on "Sunday Music Night" from 8-midnight. The idea, of course, is to increase the probability of people leaving their radios set at 102.7 for Monday morning.

WHMD/Hammond's "Three Decades Of Rock 'N' Roll" weekend

played tunes from the past 30 years and gave away copies of a new board game, "Play It Again, Jukebox," based on lyrics from vintage pop songs. A grand-prize winner got the best old tunes on the best new technology — compact discs by **Creedence, Dylan, Monkees**, et al and a new CD player. The game is manufactured by the **M.T. Bonk Company** at (312) 298-1632.

WRCN/Long Island's grand prize in a tie-in with "Back To School," starring

ing **Rodney Dangerfield**, was a limo ride to a night at Dangerfield's club in New York and a campus-sized fridge loaded with candy, pizza, and beer.

Not too long after taking their show on the road to Disneyworld, **WPYX/Albany** morning team **Bob Mason & Bill Sheehan** jetted off to London for a week of live broadcasts with such celebs as **Dave Clark, Ian Anderson, Vanessa Redgrave, and Michael Palin** of **Monty Python**.



**STRAIT MAN** — Columbia rep **Alan Oremen** makes it a manic Monday while dropping off the **Bangles'** album at **WKLS/Atlanta**. From left, MD **Bob Bailey**, Oremen, and PD **Bill Wise**.



**KOME GOES FOR BUSSED** — San Jose's transit department customized a **KOME Rock Bus** to publicize a youth pass program. Kids under 18 can purchase a discount ticket to ride all county buses the entire summer. The bus is scheduled to travel a different route each week, and is available for station promotions all summer.



**KIX GIVES GAS** — **WKFM/Syracuse** filled up 104 tanks of gas for \$1.04 a tank. (Can you guess the station's frequency?) From left, personality **Lois Burns**, Business Manager **Judy Tracz** (kneeling), Promotion Director **Brian Illes** (with hose), PD **Steve Becker**, air staffer **John Schrack**, and the owner of the 104th car.

## SEGUES

WEBN/Cincinnati is no longer consulted by **Jeff Pollack**.

**Chris Alexander (Cassidy)** joins **WBSW/Kankakee** weekends.

**WGLU/Johnstown** PD **Garrett Hart** leaves for airwork at **WXXP/Pittsburgh** ... **KRIX/McAllen, TX** MD **Ace Paladino** is upped to PD, as **Michael T. Parker** leaves to program **KVMT/Vail, CO**. **KRIX** also names "Smokin'" **CO**. **KRIX** Assistant PD ... **KBAT/Midland, TX** PD **Mark Lapidus** resigns ... **WTPA/Harrisburg** ups MD **Chris James** to Assistant PD ... **KDKB/Phoenix** hires **Chuck Gelger** as Assistant PD/afternoons.

Former **KZYR/Avon-Vail, CO** PD **Fred Moore** joins **KRQR/San Francisco** as Production Director/weekender ... **WXRT/Chicago** ups Programming Coordinator **Chris Marsh** to Director/Advertising & Promotion replacing **Joe Kelly** Assistant PD ... **KBAT/Midland, TX** PD **Mark Lapidus** resigns ... **WTPA/Harrisburg** ups MD **Chris James** to Assistant PD ... **KDKB/Phoenix** hires **Chuck Gelger** as Assistant PD/afternoons.

In Los Angeles, **KNX-FM** PM drive goes to MD **Lou Simon**, while **Dusty Street** returns to **KROQ** for weekends ... **WRDU/Raleigh** late-nights belong to **Tom Gongaware**, who was once with ex-AOR **WQDR** in the market ...

**Marty Acuff** joins **WBCN/Boston** as Chief Engineer from the same position at co-owned **KOME/San Jose** ... **John Caraccolo** of **WLIR-FM/Long Island's** engineering department is upped to Chief Engineer.

## CHANGE OF ADDRESS ORDER

1. Change of Address is for (Check one)

Firm     Family     Individual     Group

2. Print Name of each individual covered by this order

N I C K   S E Y M O U R

3. Old Address

T H E M U L L A N E S

4. New Address

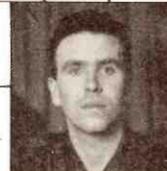
C R O W D E D   H O U S E

5. Album Occupancy Date

Mo. 7    Dy. 18    Yr. 86

6. Sign here

Nick Seymour



# AOR PICTURE PAGE



**SYMBOLISM NOTED** — It's only fitting that a station that calls itself the "Jersey Giant" would have its own Jersey Giant microphone. From left, WDHA/Dover PD Mike Boyle, morning man Kevin Cottrell, 38 Special's Jeff Carlisi, and A&M National Promotion Director Al Cafaro.



**IT'S ALL PARDO THE PLAN** — Source affiliate WOOJ (Orange 107)/Ft. Myers, FL wanted to rename a major boulevard after Don Pardo in appreciation for all the liners and show opens he's provided them. Governmental red tape got in the way, so instead "OOJ" chose an unnamed road near the station and made up a sign for \$16.80. Pardo was reportedly delighted, and the stunt received coverage from New York newspapers and TV. From left, the Orange Morning Zoo: PD Pat Deisch, newsmen Lou Lewis, and Dr. Jay Hamilton.



**MELMAN MEN** — KFMX/Lubbock morning ace Dale Dudley (left) has been taking abuse from colleagues who say this shot with Larry "Bud" Melman looks like a family photo.



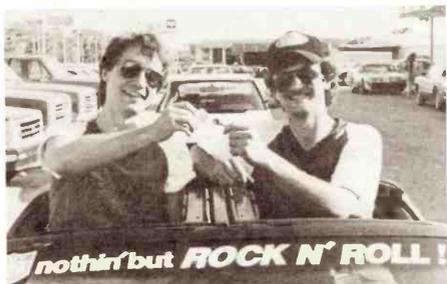
**CHOM'S BREAKFAST TOUR** — CHOM/Montreal's morning show has been broadcasting live from the homes of real-life listeners every Friday morning. Peppermint Patti (standing, far left) and Terry Di Monte (seated, left) serve breakfast in bed, but draw the line at washing the dishes.



**WHCN TOOTS ITS OWN HORN** — When newsmen Gary Lee Horn (left) returned to WHCN/Hartford's morning show, partner Michael Picozzi met him at the airport in a stretch limo. The duo broadcast its first show from the limo enroute to the station.



**SOUNDCHECK** — Night Ranger's Kelley Keagy (center) checks his answering machine while WYNF/Tampa Assistant PD Ron Diaz (left) and the group's Jack Blades eavesdrop.



**IROC & ROLL** — WIXV (I-95)/Savannah OM Bill Weston (left) hands over the key to an IROC Camaro to the winner of a key song promotion.



**RED ROCKER, COME HOME!** — KCAL/Redlands, CA wants local-boy-made-good Sammy Hagar to live up to his reported promise to return home in concert. That's why (l-r) midday star Randy Childs, Promotion Director Lynda Clayton, and MD Kelli Cluque have collected 10,000 signatures so far in an effort to convince him to add a stop on the Van Halen tour.

# DAVID LEE ROTH

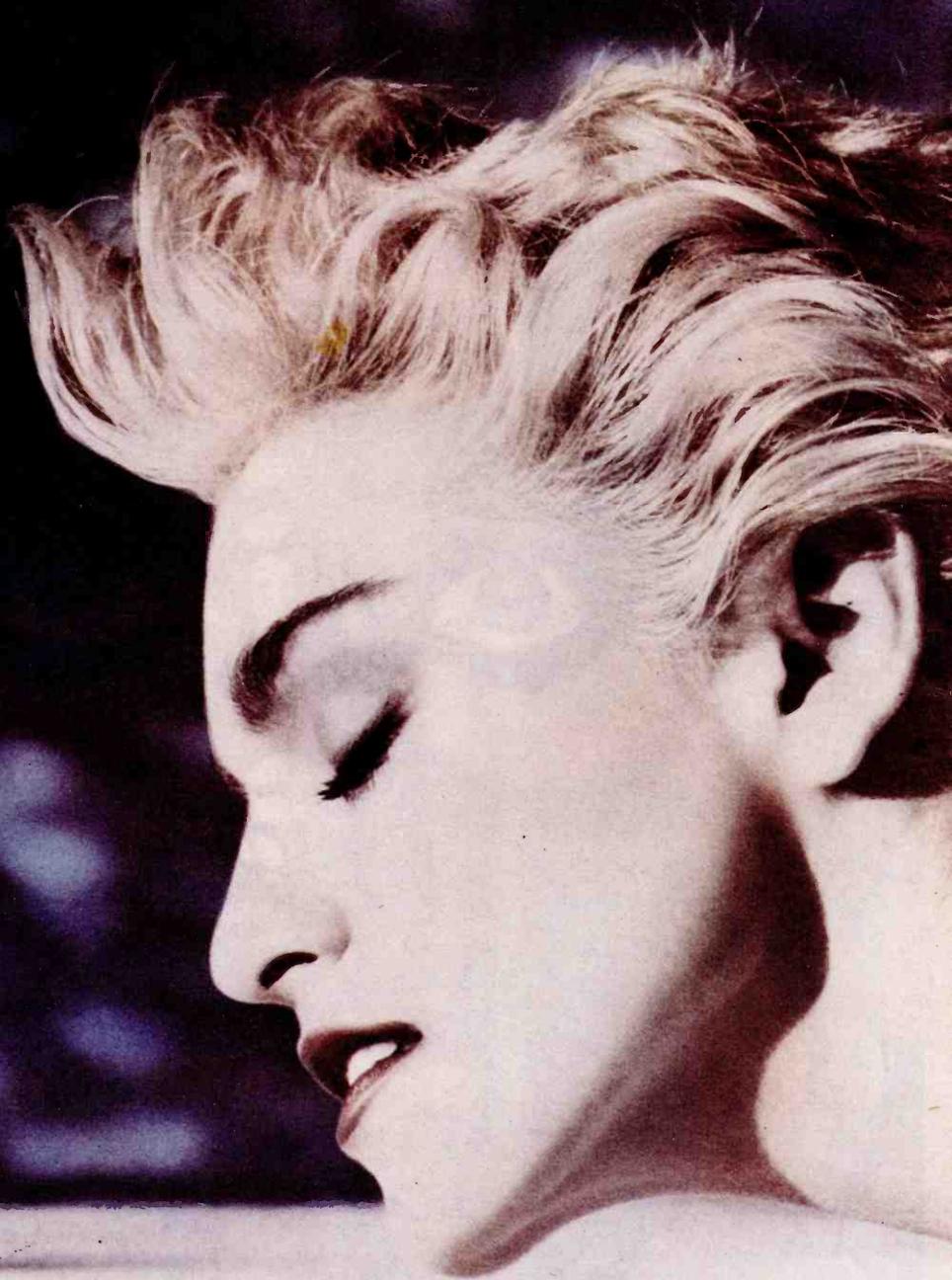
EAT 'EM AND SMILE

The New Album Produced By Ted Templeman Featuring The Single "Yankee Rose" K.F.B. Management © 1986 Warner Bros. Records Inc.



# MADONNA

*True Blue*





T R U E B L U E  
T H E N E W A L B U M  
P R O D U C E D B Y M A D O N N A  
P A T R I C K L E O N A R D  
S T E P H E N B R A Y  
M A N A G E M E N T F R E D D Y D E M A N N  
W E I S N E R D E M A N N  
E N T E R T A I N M E N T I N C  
© 1986 SIRE RECORDS COMPANY



SIRE



DONNA BRAKE

# ADULT CONTEMPORARY

## PART ONE: THE PLAYERS

# Overheating In The Motor City

AC radio in Detroit has gone through more changes in the last few months than many markets see in years.

Owner and PD changes, personality swiping, legendary personalities returning to the market, format switching, threats of lawsuits, and myriad other events have kept the local press busy reporting on each new delicious piece of news, or gossip, as it were.

This week you'll get a look at three of the more contemporary players, WNIC, WOMC, and WMJC. Next week, a look at the amazing success of soft AC WLTI, and Detroit's newest kid on the block, WNTM. Next week, I'll also cover the "love songs" battle going on between WNIC and WMJC.

### WNIC

During the past year, WNIC has changed ownership from Josephson to Price Communications. It lost morning man Jim Harper, and GM Lorraine Golden, who became partners with financial executive Harvey Deutch in Metropolis Broadcasting, Inc. Metropolis acquired former AC WCLS, and switched it to "Pop Radio" WDTX with Harper as PD/morning man and Golden as GM.

Next, WNIC midday personality Pat Holiday left to program WLTI. WNIC then lost a successful nighttime legend and host of "NIC's" "love songs"-formatted show, "Pillowtalk." After ten years with the station, Alan Almond jumped to WMJC for a reported \$300,000 a year.

### Different, Yet The Same

Devastating stuff, eh? Just when everybody was ready to kiss 'NIC goodbye, 'NIC surprised the competition by hanging in there very well. WNIC VP/Operations Dave Ervin explained, "The station changed completely, but didn't really change. Jim Harper and Steve Gannon had been a team. Gannon had left a few months before, then Harper left to do WDTX. After that, Steve came back to do the show solo. When Pat Holiday left, we put Gene Maxwell on mid-days. He'd been at the station for years so he too was familiar to the audience.

"At night, after Alan Almond left, we put Johnny Williams on evenings, keeping the name 'Pillowtalk,' which we owned the rights to. Johnny is a 14-year veteran of CKLW in its heyday, so we were able to get another familiar Detroit talent. In all, there were a lot of changes, but we were able to make the replacements with recognizable personalities."

### Keep Promoting

But it wasn't just grabbing familiar personalities that's held

the station together. Dave went on, "We looked at the strength of the station from days gone by, and 'NIC had been very promotionally active. One of the things it had done to really stir up the Motor City was



Dave Ervin

give away cars. We decided to continue with that, and made an arrangement with Dodge to shoot a commercial with Steve Gannon at the Dodge plant. He walked down the assembly line, explaining to the viewer how we were going to continue the tradition and give away more automobiles. We have a 'Great American Car Giveaway' that's been ongoing since we've been here."

The on-air slogan for WNIC is "Detroit's Nicest Rock." The FM simulcasts almost 100% with WNIC (AM). Dave considers 'NIC the "hottest" of the Detroit ACs, and feels the station is competitive with both the neighboring ACs and CHRs. And as far as the station's image is concerned, Dave commented, "We're warm, friendly, and promotionally exciting. We're entertaining and humorous in the morning, and fascinating and alluring at night. WNIC really has several images because of its heavy dayparting. But the overriding image is of being a music station."

### What's The Deal With WLTI?

When asked to explain why he thought 'NIC was down in the winter and why WLTI was doing so well, Dave said, "'NIC has always been down in the winter. It's a historical pattern. As for WLTI, there were just so many things going on in the market - a lot of shakeups and mixing up. They

were able to take advantage of that."

Can Detroit stand another AC? Dave doesn't think so. "Someone's not going to survive. I think too many people have thrown their hats in the AC ring. It's going to impact the AC pie, but it's also going to impact the CHR pie, and Easy Listening to some degree. When you have competition like this in one format, some stations move right, some move left. When the dust settles, somebody's not going to be doing AC. In my view, there are really two new ACs: WNTM and CKLW-FM, which was CKLZ, and is now programming an oldies/AC hybrid."

### WOMC

Of the more contemporary ACs, WOMC has always had the posture of being the most oldies-based. It has also always given WNIC a good run for its money in the ratings battle.

Jay Clark became PD of 'OMC two months ago, and commenting on his competition said, "I think of WDTX, WKSG (oldies), and CKLW as competitors, as well as the ACs. Musically, we're softer than 'NIC and WMJC, and in mid-days we're close to WLTI and WNTM. WMJC is a little blacker in product mix than we are."

"To pick out one station as our chief competitor would be doing a disservice to the others. I track them all to find out what they're doing, and try to beat them in the punch."

### WOM-CEE

Clark views the station as very competitive in the area of promotions and advertising. In its TV promotion, WOMC is using a "mascot" called WOM-CEE. He's sort of a "Gremilins"-looking critter who keeps turning the dial to WOMC. Jay feels the campaign has been successful and plans to incorporate WOM-CEE more into the promotions and marketing plans.

Since his arrival, Jay has not made a lot of staff changes, with the exception of adding an oldies-oriented request show at night with former WKSG PD Kevin O'Neil.

Are more changes on the horizon? Said Jay, "I've been in the business a long time now. The first thing you do is take a look at your talent and evaluate them. Then, if they can do what you want them to do, you keep them. Sometimes we're too quick to shoot from the hip and blow people out. Especially in a format like this, that's very unfair. As it turns out, our staff is a very cohesive one. They're real happy and want to win."

### Cultivating A Softer Edge

Using the slogan "Detroit's Original," Jay has made some adjustments musically, returning to a softer approach than in recent months. He said, "I think that for a time WOMC hardened the sound a bit to go more after WNIC, and that allowed a hole to be created in the marketplace for WLTI to come in. But WOMC still has a soft image, and I know we're back on the rise.

### WMJC

Bill Roth has been WMJC's PD for about 16 months. He feels his station is positioned on the hard-soft scale as the hardest, but close to WNIC. Said Bill, "Musically, there are several subtle differences that each of us have to have that are terrifically important. It's the soft versus hard, current versus oldies, then the way it's all put together."

### Personality

"Anyone who knows anything about radio on a national level comes to Detroit and says it's definitely the most competitive radio market. Because it is so competitive and the music differences are so subtle, yet important, and because everyone has the money to promote, one thing you really have to think about in this city is personalities. It's important to have



Bill Roth

an Alan Almond, or to go out and bring back to the market a Tom Shannon, who is dearly loved. If you can find the right personalities and pay them, you have to."

Shannon is the second replacement since the departure of popular morning team Jef & Jer, who left around a year ago for mornings at WFYR/Chicago. But recently Jef & Jer began syndicating some of their bits, and WMJC became their pilot station. Bill explained, "We're using a couple of bits with Tom each morning. The positive acceptance to Jef & Jer is still great in Detroit. Another

## Detroit Overview

The following represents the rankings of Detroit's ACs over the last three Arbitrons in adults 25-49 through Winter '86:

	Sp55	F85	W86
WLTI	4	3	1
WNIC-FM	1	1	2
WOMC	2	2 tie	3
WMJC	3	4	3
WNTM			-

Using Transtar's Format 4.1, WLTI took the AC lead over WNIC-FM in the 25-49 demo by a full point. WLTI also led the ACs for 25-54s and 35-64s. WNIC-FM won the 18+ war due to its first place showing among 18-34s and 18-49s.

WMJC enjoyed one of its best books in a long while, climbing two full shares in adults 25-49 to tie WOMC and trail WNIC by a half-point. WMJC was also up in all dayparts over the previous fall, but improved most dramatically at night with the addition of Alan Almond, formerly with WNIC. Interestingly, WNIC was also up at night with veteran personality Johnny Williams replacing Almond for "Pillowtalk."

WOMC held with women but was off in men 18+, bringing its overall ratings down by nearly half a point.

WNTM recently joined the AC race with an automated customized format developed with Drake Chenault. It has not yet gone through an entire ratings period.

reason it works is because we don't try to lose people. We call the bits 'Comedy Visits from Jef & Jer.'"

### Promoting Can Be Tricky

Bill is in agreement with Dave and Jay that their respective stations are the biggest spenders promotionally, but noted there are certain trappings. "It becomes such a juggle," he said. "You have to ask yourself if you're going to use the same media at the same time as the other guys. Then you have to pick the medium and do your best to dominate it. The easiest way to do that is to use it when the other guys aren't. That can really be a crap shoot. If it were a whole lot less competitive, you could just realize you have to promote, then go on TV and promote. But because there are five or six other guys out there looking at the same demo, you have to make sure you're getting the biggest bang for your buck."

Can all the ACs survive? Re-marked Bill, "My goal for our station is to dominate the other four. If you want to have the best odds of surviving you have to shoot for that goal. Other than that, as long as the differentiation is strong between the stations, and as long as the dollars are out there (there are more for our demos than any other), I guess everyone can survive. But I don't want to survive, I want to dominate."

# WARNER BROS. RECORDS WANTS TO THANK AC RADIO FOR LEADING THE WAY!



## PETER CETERA "GLORY OF LOVE"

FEATURED IN KARATE KID II  
AC CHART: 1 #1 HOTTEST!



## ROD STEWART "LOVE TOUCH"

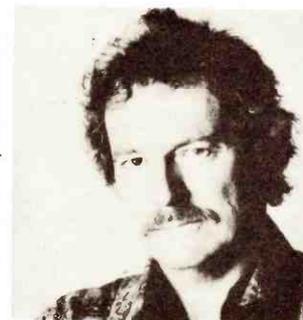
AC CHART: 10 99 AC REPORTERS — 93%



## MADONNA "PAPA DON'T PREACH"

AC BREAKERS AC CHART: DEBUT 25

## GORDON LIGHTFOOT "ANYTHING FOR LOVE"



AC BREAKERS AC CHART: DEBUT 30 #1 MOST ADDED!

## SURVIVAL STRATEGIES FOR VINTAGE ROCKERS

## Rearming The Golden Goose

By Sean Ross

At a time when many Gold broadcasters would rather luxuriate in their format's revival for a while, nobody really wants to hear about the boom/bust cycle — especially not as relentlessly as it's been discussed here over the past month. Many of us, especially those who've been waiting 12 years for this format to rebound, would like to think that Gold will somehow be exempt.

But anybody who's watched the format flux of the last six years knows better. Three years ago, we were willing to talk very seriously about the coming death of AOR. Now there are CHR stations (and some very healthy ones) trashing their formats to go AOR. In CHR's 18 months of supernatural growth, there was no way to tell anybody that it couldn't last forever, even having watched every format from Disco to Country to New Wave zoom in and nova out . . . or that many of the stations glutting the format would weaken CHR, not strengthen it.

Rather than crashing and burning outright, CHR has mostly returned to business as normal in most places. But the point stands. If we could have had some intelligent discussion during the orgy of self-congratulation, things might be different now.

Remember also that CHR went through roughly a three-year period when its future was in serious doubt. Then it went through a three-year boom. The graffiti revival lasted roughly from 1972 to 1975. The period of dormancy that followed lasted at least ten years. And most people in this format don't want to tough out another ten to twelve years the way WCBS-FM or KRTH-FM/Los Angeles did. So if the boom/bust cycle is to be fought, it had better start now.

## How Deep Is Your Love

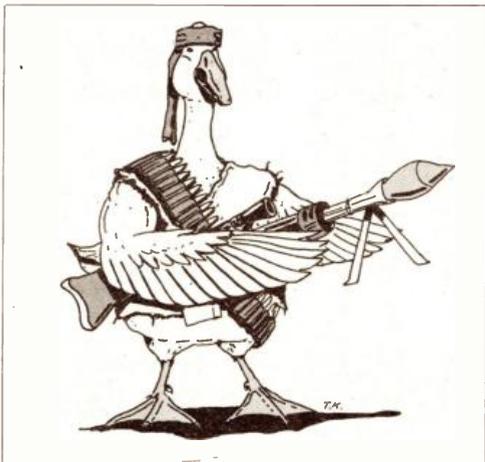
The basic appeal of any Gold station is that it plays hit music which, for the most part, is no longer available anywhere else. For 15 years the strength of this format has not been the "masterpieces" of rock, the "Bridge Over Troubled Water" records that anybody else can use. The records that have kept this format going are the ones that nobody else plays. And by 1983, the rest of radio was willing to let this format have a lot of records to itself, even "Reach Out (I'll Be There)" and "Honky Tonk Woman."

In recent months, as other formats, AC and AOR especially, have moved back onto Gold's turf, the musical exclusivity of the format has been threatened. And many Gold broadcasters have responded not by fighting to keep their territory but by compromising it by tightening their libraries and relying more than ever on the 300 most overlaid songs of all time.

There is, in fact, a lot of stuff that could readily be removed from many stations' gold libraries. (Nobody, in 1986, should be too upset about losing "Johnny Get Angry" or "Speedy Gonzales" —

ing themselves off as footstomping rockers and playing "Turn Around, Look At Me" or "Don't Cry Daddy.")

(Much of Gold's softening happened because many of the genres that gave it texture — bubblegum and garage-band rock chief among



both of them still heard in L.A.) There are also many legitimate hit records that would sound good now and which aren't being heard. There are ways to clock any type of Gold station to combine familiarity and depth — and they need to be learned quickly before Gold's uniqueness evaporates entirely.

Nobody is suggesting that any Gold station be programmed to record collectors — only that Gold stations mark their turf by playing "Something About You" or "Seven Rooms Of Gloom" or "Standing In The Shadows Of Love" or any Four Tops hit instead of "Reach Out (I'll Be There)" for the nth-millionth time.

That sort of overkill has always been boosted by the assumption that the casual Gold listener — the person who spent 54 minutes a day with KRLA last fall — isn't tired of "Reach Out" yet. That's probably changed now. After all, these people spend the rest of their time with TV where they can hear "Reach Out" seven or eight times a night. Not only do we need to give the big 300 a rest (or use them only under very controlled circumstances), it might not be a bad idea to back off anything that's been used as a TV commercial lately.

## Draw The Line

The Gold format has often failed to mark its turf in other ways. One reason AOR Gold formats have done so well is that many other Gold outlets were really AC stations in disguise, having long since excised anything that resembled rock & roll. Some stations were deliberately designed and imaged as AC/Gold hybrids. Many others, however, were (and still are) pass-

them — were deleted. "Gimme Gimme Good Lovin'" by Crazy Elephant (which would sound very good on the radio now) didn't have enough permanence, we were told, even for Gold radio. But somehow, softer and equally ephemeral schlock like "Navy Blue" stayed in the format.

"Sailing" and "All Out Of Love" are the property of AC. Those who want them go there, not to a Gold station. That they can still be heard in this format brings to mind 1982-83, when CHR wasn't quite itself again and still played things like "All Right" or "Love Will Turn You Around." Most of us would agree now that those records didn't really fit. And they're not very good records for mainstream Gold stations now, although not everybody knows that yet. There are other things Gold programmers can use for female balance besides AC music.

## Soul Survivors

The best chameleon records, in fact, are R&B songs. Smart CHR programmers have long understood the utility of black music for audience balance. Even in 1981-82, when B/U product rarely crossed over, a record like Ray Parker Jr.'s "The Other Woman" could go anywhere from AC to some AORs and sound like it belonged. Yet most of the new Gold formats virtually ignore any black music outside Aretha Franklin and Motown. (And who knows if there'd be any black gold here at all if the "Big Chill" soundtrack had been on another label.)

To ignore the importance of black music, as AOR generally

has, is one thing. Trying to rewrite R&B out of the history books, as the AOR Gold format threatens to, is a more serious offense. And the possibility that mainstream Gold stations may follow this example is the worst news of all.

As the music windows of many "Top 40 Oldies" stations move into the mid-'70s, much of the R&B backlash stems from programmer confusion about how to handle the Disco era. Again, the secret is in knowing how to clock a station. On a broad-based Gold rocker, where other '70s genres are represented, there should be room for "Turn The Beat Around" or "It Only Takes A Minute." These records did sell enough to have some sort of non-ethnic constituency. (I've heard "Don't Leave Me This Way" blaring from the jukebox at too many blue-collar bars to believe otherwise.) Besides, blacks and Hispanics have always been an integral part of the Classics audience — in Southern California they've carried this format near-singlehandedly through its doldrums. They're also the least likely to leave a mainstream Gold outlet for its new quasi-AOR competition. For Top 40 Gold stations to chase them away is to deliberately court disaster.

## Lessons 83 &amp; 72

This whitening of the Gold format is a lesson that many broadcasters mislearned from KRQX/Ft. Worth-Dallas. Without ever going above a two-share, Fred Jacobs's first gold outlet strongly influenced most of those stations that turned on after KRQX's debut in late '83.

Most of what KRQX did for the Gold format was positive. (And what wasn't positive wasn't really its fault.) It showed us that vintage rock could stand as music . . . not just nostalgia. And that it was possible to focus the universe of a Gold station on songs that sound good today — without records that are embarrassments now (i.e. "Battle Of The Green Berets," "Dominique," etc.), just because they were hits at one time.

KRQX did include some R&B Gold — as much as could be mixed in with "I'd Love To Change The World." The change came when others began cloning the format without entirely understanding it. Or, as has happened recently, just slapping the "Classic" tag on their existing AOR formats.

The lessons of KRQX, those that were really intended to be learned, are valuable to Gold stations of all stripes. At the same time, Jacobs's format has evolved from KRQX into a very AOR entity that stands far apart from mainstream Gold. (As Jacobs's clients became FMs instead of AMs, the demands became different.) Even a hybrid like Gary Guthrie's "Classic Hits" has a clear turf marked away from dead center. There are plenty of places for a Gold station to stand

now and have its own territory. Instead, as Phoenix has demonstrated, what we often have is all stripes of Gold threatening to meld somewhere on the border of AOR, which probably isn't healthy for anybody.

One of Top 40's now acknowledged big gaffes was the infamous "album cut experiment" of 1972. Now Top 40 Gold outlets are making the same mistakes, often with the exact same records. Even with an increased rock quotient, there's still plenty of room for mainstream Gold stations to stand by themselves. In fact, that may be the only way that all of Gold's different permutations can expect to be healthy in 1988 — by finding their own act and then working to keep it special.

## A Hundred Pounds Of Clay

Once we all come to grips with our music mixes, then the real building can begin. Because of Gold's "last-ditch" format status in recent years, it has not always had the budget or professionalism it might have. Some might find the segueing of records into commercials (as still happens in many places) charmingly iconoclastic. The rest of us know better. One reason this format has become so dominated by consultants and networks in recent months is because not everybody else has a game plan.

There is not much of a presentational aesthetic now except using a lot of cold segues to put a lot of very dissimilar music together. To develop some sort of game plan, there is a deep need for communication between Gold programmers of all stripes and the building of some sort of community.

We also need to develop superstar announcers. Most of Gold's star jocks are Top 40's stars of 1966. Some sound vital now. Many sound like they'd be a lot happier doing old-line MOR. The alternative is often first-job announcers who don't always know what they're playing. (There's an old story about a jock back-selling "You're My World" by Black Cilla" that could take place today.) The first gold boom did have its stars who could've worked any other format. We must train and recruit their successors.

## Having A Party

If the newly-expanded Gold populace works together to fend off the boom/bust cycle, it will have done something unique — protect its own livelihood without waiting for half its outlets to get bored and drop out. (But not before the weak stations stay around long enough to hurt everybody else.) There's no reason it can't happen — if we resolve to do it now. When the Gold format is standing and healthy in 1988, playing vintage rock for those who remember it, and those who are discovering it, then there will be time to celebrate, safe in the knowledge that this success can't be easily usurped.



LON HELTON

# COUNTRY

## Balloons, Banners, And Buses



Whatever the mode of transportation, Country radio stations are in the forefront when it comes to getting involved with the audience on a personal level. This is especially true in the summer, with the countless county fairs, parades, outdoor concerts, and picnics promoted by stations in our format.

The epitome of this involvement had to be Hands Across America. Some examples: KLAC/Los

Angeles put its "Hot Bus" into action. It found a gap in the line atop the hills of Southern California's

Sepulveda Pass and unloaded a bus full of listeners to fill the space.

KNIX/Phoenix marked the beginning of its one-mile stretch with a cold air balloon, some 30 miles west of Phoenix in the middle of the Arizona desert. From this vantage point, KNIX provided live reports of the festivities, including

a Phoenix couple who were married in the balloon's shadow.

According to station staffers, the local HAA office reported more requests for line assignments on the KNIX section than any other Phoenix organization or radio station. Consequently, KNIX's "one-mile" leg ended up stretching for more than seven miles!

And WAJR/Morgantown joined with the local paper and West Virginia University to form the "Morgantown Connection to Hands Across America." Together they raised in excess of \$7000.

A huge "well done" to all of you who got involved with this project and encouraged your listeners to become part of a historic event.

### KYXX To The Rescue

KYXX/Odessa has come up with a neat idea, which provides a useful service while creating walking mini-billboards.

During the local Boomtown Days Festival, a "Lost Parents Booth" was set up. Station staffers tagged all kids attending the festival with stickers reading "If I lose my parents, find me at the KYXX/Red Cross Lost Parents Booth."

PD Bill Troy said, "We were able to show people we care and got some great exposure at the same time. You can't beat that. Parents loved the idea. We did have some lost kids at the festival, so we felt great knowing we made a difference."



KYXX morning man Dave Richards is shown tagging kids as they enter the festival area.



### 1986 FAN CLUB GUIDE

Fan Club Addresses for 102 of the biggest Country Stars

- ALABAMA**  
Cynthia Pitts  
P.O. Box 529  
Fort Payne, AL 35967
- ALLEN, DEBORAH**  
Rosetta and Judy Thurmond  
P.O. Box 132849  
Nashville, TN 37212
- ANDERSON, JOHN**  
Deanna Anderson Walls  
P.O. Box 1878  
Hendersonville, TN 37075
- ANDERSON, LYNN**  
Linda Palmer  
P.O. Box 881  
Brentwood, TN 37027
- ATKINS, CHET**  
Jim Ferzon  
6715 Park Lane Drive  
Knoxville, TN 37602
- ATLANTA**  
T. Boron, M. Morosco, & A. Dunn  
P.O. Box 902310  
Atlanta, GA 30329
- AXTON, HOYT**  
Mary Ann Lutton  
1603 N. St. Adams  
St. Paul, MN 55117
- BAILEY, RAZZY**  
Janice Downs  
Box 2198  
Hendersonville, TN 37075
- BANDANA**  
Sherry Maughan  
P.O. Box 3228  
Boise, ID 83703
- BANDY, MOE**  
Wendy Cannon  
P.O. Box 71285  
Las Vegas, NV 89170-1285
- BELLAMY BROTHERS**  
Sherry D. Floyd  
P.O. Box 801  
San Antonio, TX 78266-0801
- BRODY, LANE**  
Jacqueline Burrows  
P.O. Box 24775  
Nashville, TN 37202
- CAMPBELL, GLEN**  
Triad Arts  
1010 Santa Monica Blvd., 16th Floor  
Los Angeles, CA 90067
- CASH, JOHNNY & JUNE CARTER**  
Quill and Ann Todd  
Route 12, Box 350  
Winston-Salem, NC 27107
- CASH, ROSANNE**  
Bryan Arnie  
2815 W. Olive Ave., No. 201  
Burbank, CA 91505
- CHARLIE DANIELS BAND**  
210 25th Ave. N., Suite N 101  
Nashville, TN 37203
- CLARK, RAY**  
Julie Staines  
P.O. Box 67024  
Tulsa, OK 74147
- CLINE, PATSY**  
Suzette Perry  
P.O. Box 214  
Dorchester, MA 02125
- COE, DAVID ALLEN**  
Jeffrey Foster  
Hudson Gate, Route 5, Box 549  
Dickson, TN 37055
- CONLEE, JOHN**  
Box 15261  
Nashville, TN 37215
- CONLEY, EARL THOMAS**  
Laurie Hesse  
P.O. Box 23552  
Nashville, TN 37202
- CORNELIUS, HELEN**  
Virginia Weaver  
724 State St.  
Hannibal, MO 63401

We all know how much Country fans enjoy getting involved with the artists, right? KIX 102/Dubuque has come up with a little ditty it's made available to listeners. The "1986 Fan Club Guide" lists addresses and contacts for the fan clubs of 102 country stars.

# Why wait for the mail? Get your chart BEFORE Radio & Records goes to press.

**R&R**

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## COUNTRY

### ANOTHER VIEW

## More On Duplication

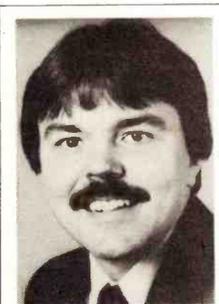
On the heels of a recent article (R&R 6/6) regarding the FCC rule on simulcasting and duplication, I received the following commentary from Burkhardt/Abrams/Douglas/Elliott partner Bob Elliot:

Over the last six years, I've personally worked with over a dozen stations that did some sort of partial simulcasting. In none of these cases was the simulcasting done to improve the quality of the AM programming. In fact, it was used as a cost-cutting method. There were a few select situations where a low power FM took advantage of its AM sister's signal advantage to reach areas it could not serve during simulcast drivetimes, but these situations seem to be rare.

A problem that develops is that, during simulcast times, the AM is generally treated as a stepchild. I'm aware of many situations where the FM frequency and calls are mentioned throughout the hour and yet the AM only gets mentioned during the legal ID. This tends to have a strange affect on listening patterns.

I've noticed in focus groups, as well as in actual Arbitron diary reviews, that because of this overselling of the FM, people who are indeed listening to the AM

believe they are listening to FM - even if they only have an AM radio.



Bob Elliot

They write they're listening to FM in their diaries, and the AM audience continues to appear to erode.

We also have the problem of continuously promoting FM on AM.

We end up convincing the listeners that FM is better and that AM is only there as a second choice.

When you look at the truly successful AM stations in America, you see that they offer a superior product, particularly in terms of information and personalities. In essence, these successful AMers are giving people a reason to tune from FM to AM, rather than just cloning the FM sound on AM.

After reading all of the positioning and strategy books, I thought we had all learned by now that offering a comparable product is not enough to make a consumer change his mind. We must offer a real difference. As I stated before, in some specific situations the difference may be a superior signal on the AM, but this is rare. For the most part, the only difference we are offering on the AM in a simulcast situation is lesser fidelity. I feel very strongly that this move will be primarily thought of as cost-cutting rather than a way to enhance one's AM programming.

It's the differences between AM and FM programming that will keep each viable - not the similarities.



FELINE FINALE - At the conclusion of the first MTM Records showcase at Fan Fair, the roster rallied together for the closing Girls Next Door number "Made In America."



THE PERFECT MIX - Marie Osmond congratulates Loretta Lynn for her "Music City News" Living Legend Award.

## Tragedy Strikes Strait

Tragedy struck the family of George Strait last week, when his 13-year-old daughter Jenifer was killed in an automobile accident near the family's home outside San Marcos, TX.

The recording artist was at home when he and his wife Norma were called to the scene of the accident. Three other teenagers were in the car. Two received minor injuries and the driver, who was not injured, was charged with criminally negligent homicide.

Memorial condolences may be sent to P.O. Box 2459, San Marcos, TX 78667.

A show at the Carlton Dinner Theater in Bloomington, MN was cancelled, and at presstime cancellation of forthcoming July dates are pending.



SHARON ALLEN

# NASHVILLE THIS WEEK

## CMA VISION

### Country's Worldwide Market

It's been just about a year since the Country Music Association debuted its United Kingdom album chart. Compiled for the CMA by the Gallup Organization, it is the only systematically-organized country chart outside the U.S. Every two weeks it gathers the top 30 LPs, cassettes, and compact disc titles, derived from sales.

This new CMA-funded chart has been a major step in the continuing effort to develop country music throughout Europe and the world. And 1986 has begun to see a payoff, says CMA Associate Exec. Director Ed Benson.

The CMA's international committee has devised several marketing campaigns through the London CMA office over the past several months. The CMA/NARM Point of Purchase campaign, "Country's Brightest Stars," and the recent "Discover New Country" focused on ten contemporary country artists to stimulate consumer awareness in European markets.

CMA's London Board meeting last January spelled out the industry's 1986 goals: attract a broader audience, address image problems, improve retail shelf space, generate artist development, coordinate industry personnel, and concentrate on international trade. These priorities coincide with CMA's vision of a global music business while sharing and expanding musical avenues.

"We're trying to get people who make things happen over there thinking about it more. It's an educational process," Benson says, "to develop an overseas market. I'm thoroughly convinced that an artist can become more valuable overall in an international marketplace. It makes more sense to spread your career out. They can face a burnout factor here in the U.S. But being popular here doesn't mean they will be [automatically recognized] there. It has to be done with logical, careful planning. You build on the return. Then it can become a moneymaking situation."

#### Long Range Benefits

"Publishers have the biggest immediate advantage in worldwide marketing," Benson notes, adding that London-based Dick James Music opened in Nashville because of CMA's presence in the UK.

"Performers should forego the short-term gain for the long-run benefit," Benson explains, acknowledging it is often the artist's manager or booking agent looking out for his 15% and not wanting to make concessions on new, foreign turf. It becomes a question of economics after an act establishes a comfortable following in America.

"It takes an unusual combination of people to pull it off," Benson

says, citing Ricky Skaggs as the first country artist to accept such losses and aggressively take on independent tours overseas. Skaggs saw the potential of a European market while still a member of Emmylou Harris's Hot Band, having met his manager Chip Peay (then managing the Bellamy Brothers) in Germany. Peay was knowledgeable about European concert dates thanks to the Bellamys' overseas success, so they mapped out their strategies together. Skaggs is now tailoring his music for an overseas audience, with a different music mix which downplays vocals and features the instrumentation.

Skaggs's commitment to Europe has paid off. He was asked to host a five-part British BBC Radio 2 special beginning the week of July 10. "Hit It Boys," produced by Nick Barraclough, examines the roots of American country music and features Loretta Lynn, Chet Atkins, Bobby Bare, Jeff Hanna (of the Nitty Gritty Dirt Band), and songwriters John D. Loudermilk and British native Roger Cook. The show, taped at Nashville's Treasure Isle studios, represents "a big new surge of interest in roots music and country music record sales," the producer relates.

#### Media Blitz

The CMA's "Discover New Country" campaign has paved the way for higher visibility and sales of country product to British record buyers. The ten focal acts were specially selected by five major

labels. With TV marketing, promotional visits, and concert appearances, the expanded three-month program took new country acts into media areas where they normally wouldn't penetrate.

Benson credits CMA's Jana Talbot and Manager of European Operations Cynthia Leu. "We wouldn't have come this far without the London office opening in 1982," he states, "but we still have a long way to go."

CMA's future goals include developing the base it's built in the UK to carry over into other European countries. One factor in its favor, Benson points out, is that like in America, the European populace is aging, making it easier to market Country music to them.

Still, Benson feels country music hasn't gotten a fair shake at label headquarters, at least commensurate with its potential. "There's a great void of understanding here. But it's not just a country music problem. It's intrinsic to all formats here."

#### Communication Needed

Benson would like to tie Nashville and London much closer. "I would like to see the labels hire a liaison just to handle the international territories."

With all the groundwork already laid, he admits there has not been the artist reaction he'd like to see: "There's still a lot to be done."

#### Capitol Confab

But while Nashville tackles the world, the music world is coming to Music City. Nashville's first international record industry convention hits town the week of August 3. Capitol Records hosts a worldwide conference on marketing, management, and promotion of all types of music distributed by its associated labels.



CRYSTALIZED — Crystal Gayle signs autographs following her induction into the Country Hall of Fame and Museum Walkway of Stars during this year's Fan Fair.

It's the first meeting of such magnitude for Music City, chosen because it represents more different types of music emerging than ever before. Presidents of all divisions — Capitol/EMI America/Manhattan — will attend with delegates from around the world for the event.

Three nights of showcases at the Exit/In will highlight national talent in jazz, rock, country, and pop.

#### It's A Jungle

Then again, world touring can get tedious. Ask MTM staff songwriter Billy Aerts and Kent "Lobo" Lavoie. They recently toured Indonesia and were accepted by fans everywhere. But one got a little too frisky. Their "monkey jungle" tour in Bali earned Lobo a bite on the finger from one friendly primate — apparently too much handshaking for the singer. But oh, show business is their life . . .

**BITS & PIECES:** The Country Music Foundation has voted Willie Nelson the recipient of the 1986 Roy Acuff community service award. Nelson is being recognized for "his leadership in the development of the Farm Aid concert, which brought unprecedented attention to the plight of the American farmer, and for his personal involvement in the varied and innovative programs of Farm Aid, for his close supervision of the artistic and financial integrity of the event, and for his pivotal role in creating a unique musical gathering which reveals the links connecting all forms of American grass roots music." . . . Kris Kristofferson is filming a five-day miniseries for ABC-TV. Due to air late this summer, the series is titled "Amerika." . . . You already have on your desk the duet by RCA labelmates Juice Newton and Eddie Rabbitt. The song, "Both To Each Other (Friends and Lovers)," has an interesting background in that it has been used as a theme song between characters in the NBC daytime series "Days Of Our Lives." And you can expect another-duet from RCA labelmates Anita Pointer of the Pointer Sisters and Earl Thomas Conley to cross your desk this week. In 1974, the Pointer Sisters had a country crossover hit with "Fairytale," which was written by Anita and recorded in Nashville. Elvis later cut the song. She says of the song, "It was part fiction, part fact." Anita was very



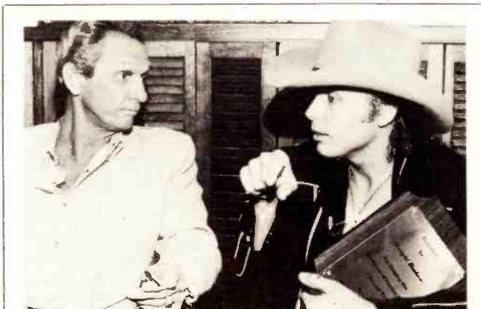
ETC offers country pointers to Anita

flattered that Country radio accepted the Pointer Sisters and looks forward to another country project, this time with ETC . . . Helen Cornelius is working on her first gospel album, titled "For Him I Sing," which is scheduled for mid-July release . . . The Whites will go into the studio with producer Larry Butler this week . . . John Anderson has added Nashville studio drummer Milton Sledge to his band . . . Congratulations to Wild Choir member and coproducer Peter Pendras on his recent marriage to Marilyn Bennett . . .

Just thought you'd like to know! (This column cowritten by Katy Bee)

## NASHVILLE IN MOTION

Dennis Edgmon and Garrett Alden have formed an independent label, EAO Records, with offices in Eureka, CA and Nashville. Their addresses are: 1590 Myrtle Ave., Eureka, CA 95501; phone (707) 443-9020; and 50 Music Sq. W., Suite 100/34, Nashville, TN 37203. Jimmy Olson is the first artist signed to the label. . . . Mason Dixon has set up his own booking situation. The address is: Mason Dixon Music, Route 4, Box 407, Flint, TX phone (214) 825-2418. . . . Maggie Cavender, through Maggie Cavender Enterprises, inked a career coordination/management agreement with Doublespur. . . . Lucy J. Dalton signed with the Jim Halsey Company for exclusive worldwide representation.



M-M-MIGHTY GRATEFUL — It was a Dwight Yoakam appreciation party hosted by Tillis Musiplex Group, thanking the WB artist for "keeping the traditions of country music alive and well." Shown (l-r) are Mel Tillis and Yoakam.



WALT LOVE

DOUBLE-EDGED SWORD

How Continuous Measurement Affects You

Arbitron is now providing four books a year (continuous measurement) in the top 75 markets - 50 more in winter and 61 more in summer than before.

I spoke with GM Ernest Jackson Jr. and PD Bobby O'Jay of WDIA/Memphis; WMMC & WOIC/Columbia, SC GM Chuck Dunaway, and R&R's Jhan Hiber.

Changes

A 14-year broadcaster, Bobby O'Jay has been PD at WDIA/Memphis for four years, and earlier worked in Chicago, Dallas, and Milwaukee.

"Our station's credibility in this city speaks for itself. We do sell our numbers, but we also sell results to our clients. We'll continue to put most of our efforts behind the spring and fall books, and we won't spend our heavy advertising dollars outside those rating periods.

WDIA & WHRR GM Ernest Jackson Jr. observed, "I think computer technology has allowed Arbitron the liberty of being financially cost-effective enough to offer this service to the additional markets. Remember, Birch has a lot of



Ernest Jackson Jr.

momentum in the industry presently. I think Arbitron is trying to head off some of that competition."

R&R's Jhan Hiber offered several suggestions to programmers and GMs facing additional surveys this year. He said, "There are two important things that stations should keep in mind as this transition is being made:

"1. Even if you're not interested in buying the book, do you want to look good in that book? Here's why I bring this up: Advertisers might not buy from these new summer and winter books, but they will be looking at station trends. Some advertisers buy on a four-book trend or a combination thereof. So, they shouldn't just totally ignore the two new books.

"2. The second thing station executives should think about is perhaps not spending as much money promotionally as they



Radio AM 1070

would on the spring and fall books, but certainly wanting to do well in any survey that's taken."

When asked whether or not a market affected by the expanded measurement would benefit with additional advertising dollars, Jhan took a different view than that of Bobby O'Jay. He said, "Arbitron makes a point that markets with more surveys generally get more radio dollars. It may not always work out that way, but in most cases the market shows more available dollars.

"Even if there aren't more dollars," Jhan continued, "it's possible for some formats to capitalize on the additional books by being more aggressive. I think some of the stations in the Black/Urban format could make a strong showing in these summer books. To me, they should make an effort to be more involved in visible activities such as outdoor concerts, recreational activities, and maybe even athletic events. I think they could score big sponsoring or cosponsoring these types of events."

Working The Kinks Out

Discussing the value of the new surveys, Jhan said, "You have to remember that when Arbitron first

goes into a new market it's a bit of a crap shoot for them. They have no way of knowing how many diaries they'll get back from the public. Because this will be the first summer book under this system, most advertisers won't look at it with an extreme amount of importance. The first winter book will probably get the same treatment, only because it's the first time around. It is true that the books are usually used in a year-round, four-book context, so they will be important as time goes on. And one must also remember that this new book will also give people the rolling monthly Arbitrends. So that will be more info for programmers to utilize."

Will Anyone Use The New Books?

Jhan pointed out that not too many buyers are going to be making Christmas buys from the summer books. "This first summer book (released in October) might be used by some agencies next spring when they're planning their buys for soft drinks, beers, and theaters - buys aimed at the youthful audience."

How will the new sweeps be looked upon in terms of accuracy? Said Jhan, "It's very possible that if this first sampling looks a bit out of line, some organizations will just throw it out the window and not pay any attention to it. One never knows how things will turn out the first time you survey a market during a different time of the calendar year."

Dates To Remember

For those unclear as to the specific start/stop times of this year's rating periods, here's how the lineup looks:

Summer survey: June 26-September 17

Fall survey: September 25-December 17

Winter survey: Starts the first Thursday in January

'87; delivered sometime in late April.

Is It Cost-Effective?

An original WABC/New York personality, Chuck Dunaway has been in and around the industry for 33 years - mostly in the CHR arena. Chuck, now GM at WMMC & WOIC/Columbia, SC (a two-book market), said, "The additional surveying is terrific, but the initial cost factor, in my opinion, is not so terrific. The surveying costs are a tremendously expensive part of your budget and it's a cost that begins to escalate itself in time. That's the kind of straw that can break your back. So it's important to keep such costs under control.



Bobby O'Jay

"I'd like to have the additional research information more books would give you, but I still wonder if it'd be cost-effective. Back in the old days when the monthly Hooper survey would come out, it'd give you the opportunity to make some mid-course adjustments to your programming. I'm sure this new information is going to help some people. The more quality research info available, the better chance you have of doing the correct things to obtain a larger audience."

As you can see, everyone has an opinion. We'll have to wait and see what's going to happen over the next few sweeps to see what impact continuous measurement has on radio programming and revenues in these additional markets. If you have any thoughts on this subject, get in touch!



HALE THE CONQUERING TURNER - At a recent concert appearance in Rochester, Tina Turner (c) was greeted by the Jewish Community Center's Fitness Director Linda Cufari (l) and WDXK PM driver Renie Hale. Notice the message to Ike on Tina's T-shirt.



MCA VISITS THE COLONEL - MCA threw a party for Colonel Abrams at New York's Armory Club. Pictured (l-r): WRKS's Paul Peralta, MCA VP Ernie Singleton, IDRC's Eddie Rivera, Abrams, and MCA's Michael Hailey, Sr. VP Jheryl Busby and Jubly Shaw.



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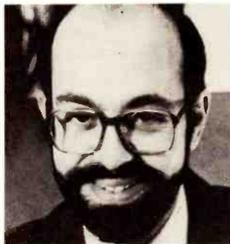
## CMBA CONVENTION UPDATE

### Classical Hones Its Special Advantages

By Bob Goldfarb

The rapid changes in the radio industry are catching up with Classical radio. But Classical broadcasters see cause for optimism, as evidenced at the Concert Music Broadcasters' Association recent two-day convention. Station owners, managers, and programmers acknowledged that the accelerated pace of station trading and the rapidly rising value of licenses sometimes made other formats seem more attractive. But many also pointed to Classical's special advantages in an increasingly fragmented marketplace.

Two recent format changes were on everybody's minds: **KONC/Phoenix** and **KLEF/Houston**. Both opted for **Transtar's** Format 41 within a few weeks of each other. It was said neither station was losing money; they were simply worth more with a format of wider appeal. Commenting on format changes in general, **WQXR/New York** President **Warren Bodow** observed, "Some stations have become more concerned with servicing debt than servicing listeners."



Bob Goldfarb

#### Continued Health

**KONC's** format change left its market without a Classical outlet. But in **Houston**, a 3kw suburban station adopted the format and took the **KLEF** call letters shortly thereafter. (Much the same thing happened a few years ago in **Milwaukee**, when **Classical WFMR** was reincarnated as a **Class A** station in **Menomonee Falls**.)

There were other indications of the format's continued health. Two stations in smaller California markets — **KIWI-FM/Bakersfield** and **KHYV/Modesto** — have launched Classical programming. **KIWI-FM** is reportedly operating in the black just a few months after starting with the format. A new **Palm Springs** station is planning to offer a large Classical schedule once it's on the air. Perhaps most significantly, **KFAC-AM & FM/Los Angeles** has been sold to a group, headed by current Executive VP **Ed Argow**, which intends to keep its nearly 50-year-old commitment to classical music.

**Ed Davis**, co-owner of **KDFC-AM & FM/San Francisco**, notes that stations can program classical music profitably by using what he calls "state-of-the-art technology" — computers and automation, operated by a "small, versatile" staff. **KIWI-FM** uses his service, and the new **KLEF** likewise draws on outside programming — from **KKSN/Portland**.

More stations will have more choices of prepackaged classical

Consultant **Bob Goldfarb** was recently named VP/Radio at **WEBR & WNED/Bufalo**. He has over 15 years' experience in Classical radio and is currently working on a research project in that area for the Corporation for Public Broadcasting.

music programming when the **Beethoven Satellite Network**, offered by **WFMT/Chicago**, kicks off this summer. The service's overnight segment takes to the air on July 28, with plans to go 24 hours in the fall. Unlike most satellite-delivered formats, the **Beethoven Network** will not carry advertising; it will be entirely supported by subscriber fees. One of the purposes, avows **WFMT** President **Ray Nordstrand**, is to allow more stations to try the Classical format without having to assemble the record library, recruit the staff, or find an experienced music programmer. The **Beethoven format** will consist of classical music from records introduced by a live announcer, with availabilities for local sale.

#### New Opportunities

Consultant **Bob Henabery**, who was a panelist at the **CMBA** convention, saw a new opportunity for Classical radio in today's marketplace. He sees much radio programming as derivative, with a lack of creativity. Stations are dependent on records for programming, and the record companies aren't producing new product for

the 30-64 age group. Classical radio, he believes, can step into that void and offer advertisers unique demographics.

**KFAC's** **Argow**, who will be Chairman of the station once its license transfer is completed, had several tips for selling the format. To answer the argument that the classical audience is old, **Argow** notes that 75% of the format's listeners became interested in it while still in high school; and the largest single demographic in the audience is the 25-34 bracket. For clients who don't think they want an upscale audience, **Argow** points out that the largest purchasers of generic products are well-educated, the kind of people this format delivers. Among **KFAC** listeners, the most commonly owned cars are **Fords** and **Chevrollets**, not **Mercedes** or **BMW's**.

The format offers other distinct advantages. It can be used as an adjunct to television advertising since, **Argow** indicated, Classical listeners watch television less than the average viewers. Since 89% of the audience (at least in the case of **KFAC**) is college-educated, the format can be sold as a good value for clients who seek that hard-to-reach group. "Address yourself to who, not how many," advises **Argow**. "And take your case to the client — the decisionmaker — not the time buyer." **KFAC** has made its case in its own market: Its rate card is among the top six in **Los Angeles**.

Other stations reported success in attracting mass-audience advertisers to classical music. **WNCN/New York** has a 52-week buy from **Crazy Eddie** ("His prices are insane!"), a discount consumer electronics retailer. The copy takes advantage of the surprise factor: "I'll bet you never thought **Crazy Eddie** would find you on **WNCN**," runs one spot. **KVOD/Denver** has run schedules for **Pizza Hut**, tying in the product with the music by staging a contest where listeners match Italian composers with their birthdays. **WQXR** was part of a two-station buy from **Quaker Oats** (the other station was top-rated **CHR WHTZ**).

#### Idea Exchange

Convention attendees exchanged ideas about successful promotions. Several stations routinely schedule contests, some in conjunction with sponsor merchandising, some to encourage direct audience re-

sponse to programming. **WGMS/Washington** reported great success with contests soliciting entries via four-color counter cards, which increase store traffic and enhance station visibility. Contest questions are uncomplicated to elicit the broadest response; i.e., voting on classical favorites or identifying mystery music.

**WQXR** is using its 50th anniversary as the springboard for several promotions. In addition to producing a commemorative booklet and a weekly hour drawn from archival material, the station has commissioned a new composition to be premiered by the **New York Philharmonic**. **WQXR** has turned the anniversary celebration into a commercial opportunity by airing over 100 historical/nostalgic vignettes over 26 weeks, for a total of 728 program units available for sponsorship. Clients such as **British Airways**, **NYNEX Yellow Pages**, **Stock Vermouth**, **Paine Webber**, **White Rock Importers**, and **Astoria Federal Savings** have come aboard.

One of the most widely admired promotions originated with **KKSN/Portland**. The **AM** station stages a fireworks display on the **Willamette River**, to the accompaniment of such classical warhorses as **Handel's "Royal Fireworks Music"** and **Tchaikovsky's "1812 Overture"**. Sponsor logos are placed on the barge, in conjunction with spot schedules on the station. The biggest dividend is the value of the promotion to the 100,000 people who attend.

**KING-FM/Seattle** has adopted the same idea with extraordinary results. Manager **Bob Gallucci** explained that co-owned **KING-TV**



I LEFT MY HEART . . . — While promoting his latest LP "Art Of Excellence," Tony Bennett dropped by KJOL/Los Angeles. On hand were (l-r) CBS Records' Bob Garland, KJOL VP/GM Bob Griffith, Bennett, KJOL's morning host Roger Barkley and Promotions Director Robert Lyle.

gave advance promotion ("It's going to blow you out of the water") of the **FM** station's **Fourth of July** fireworks display, timed to music played over **KING-FM**. The "Fireworks and Masterworks" event attracted coverage from all the major **TV** stations in the market, and induced sampling of **KING-FM** by spectators who had to tune in to hear the music. The promotion was self-liquidating, charging sponsors \$12,000 each for participation.

#### Positives & Negatives

What of the future? Not everyone at the **CMBA** convention was as bullish as the station managers about the format's marketplace niche. Station broker **Joseph Sitruck** of **Blackburn & Company** answered the question "Is there a future?" by answering, "Yes, but it's hard to predict what it will be." Although he cited several positive aspects of the format, he also pointed out that the ratings are low, and Classical stations bring lower multiples in sales.

**Rainer Kraus** of the firm **Koteen & Naftalin** asked rhetorically whether rising station values were putting minority-interest formats at risk. And he noted a net decline in the number of commercial Classical **FMs** from 56 in 1975 to 45 in 1986.

Indications have always been mixed. Classical stations have always prospered in spite of doom-sayers' dire predictions and the demise of marginal operations. The stations that survive are the ones that design a good product, know how to cut costs, and can sell and promote with persistence and imagination. But then, that's how radio works.

## FLOW

**Carol Stanford-Stahl** joins **KJQY/San Diego** as Advertising and Promotion Manager . . . **Steve Jankowski** is named News/Public Affairs Coordinator at **WRTH & KEZK/St. Louis** . . . **Veteran Washington, DC** Personality **Ed Walker** joins **WRC** in the weekday 4-7pm slot; his "Play It Again, Ed" show airs Sundays 8am-1pm . . . **Eddie Hubbard** rejoins **WJJD/Chicago** on weekends . . . **WWDC/Washington** selects **Charlie Slows** to handle play-by-play duties for the '86 **Bullets** season . . . **Marty Glickman** will announce **Seton Hall** basketball games for **WNEW-AM/New York** . . . An-



Carol Stanford-Stahl

nouncer **Tom Dixon** celebrates his 40th anniversary on **KFAC-AM & FM/Los Angeles** . . . **Nina Anderson** moved to **WQAL/Cleveland** Promotion Director.

# MARKETPLACE

## AIRCHECKS

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Current Issue #74 features KKBQ/Q Morning Zoo, WPLJ/Jim Kerr, WRKS/Chuck Leonard, St. Louis' KHTR & KWK, LA's Hot Power 106, KMET/Denise Westwood & Dean Goss & more! 90-min. cassette, \$5.50.

Special Issue #5-82 features CINCINNATI: CHR WKRQ/Q Zoo, AORs WEBN & WSKS, ACs WLMW/Gary Burbank WKRC, WRRM, WLTT & WYWNK, plus BIJ WBLZ 90-min. cassette, \$5.50.

Special Issue #5-83 features ST. LOUIS! CHRs KWK & KHTR, AOR KSHE, BIJ KMJM, & ACs KADI, KSD, KYKY & KLTH. Cassette, \$5.50.

Classic Issue #C-68 features WGMG/Peter Tripp-1960, KFRC/Bobby Ocean-1975, KCBQ/Bill Gardner-1973, KAFY/Jerry Clifton-1971, WRKO/Joel Cash-1973, KFRC/Rich Shaw-1975 & KKDJ/Danny Martinez-1975. Cassette, \$10.50.

VIDEO #46 features the RADIO EVENT OF 1986, THE KFRC 20TH ANNIVERSARY REUNION, with all-time greats Dr. Don Rose, Chuck Buell, Beau Weaver, Bill Lee, Mark McKay, Russ Syracuse & more! 2 incredible hours, on VHS or BETA, specially priced at \$30.00 through 7/15/86.

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EOE M/F

## OPENINGS

## OPENINGS

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T&R: Box 929, Lewiston, ME 04240. EOE (6-27)

Future opening for fulltime news & sports. Pros only. T&R:  
Jerry Wiese, WNNJ/WIXL, Box 40, Newton, NJ 07860. EOE  
(6-27)

AC AM seeks weekend, possibly fulltime jocks. Experience  
necessary. T&R: Linda Mason PD, WSER, 192 Maloney Rd.  
Elkton, MD 21921. EOE (6-27)

## OPENINGS

Philadelphia AC seeks relief newperson. Must be conversational & have lots of experience. T&R: Paul Tyler, WSNJ, One  
Bala Plaza, Bala Cynwyd, PA 19004. EOE (7-4)

WOBE, Charleston's top-rated Country, seeks an evening  
personality who likes to have fun on the radio. T&R: Bob  
Jones, Box 871, Charleston, WV 25323. EOE (7-4)

Original hit WATD FM/Boston combo seeks full/parttime air  
personnel. No beginners. T&R: Steve Pelkey, Box 487,  
Marshfield, MA 02050. EOE (7-4)

PM drive newscaster for NYC suburban FM. Two years' ex-  
perience; strong, crisp delivery for young adults. T&R:  
WZFM, 444 Bedford Rd., Pleasantville, NY 10562. EOE (7-4)

Seek adult, funny, bit-orientated, warm, creative morning man.  
Winning company, great bucks. Great place to live. T&R: Box  
929, Lewiston, ME 04240. EOE (7-4)

Seek take-charge, reactive, experienced news pro. Winning  
company, great bucks. Great place to live. T&R: Box 929,  
Lewiston, ME 04240. EOE (7-4)

# OPPORTUNITIES

## OPENINGS

Parttime news opening in two-man newsroom. Primarily Saturday mornings. T&R: Newsroom, 100 Rt. 46, Hackettstown, NJ 07840. EOE (7-4)

VT's premier AC/Oldies WVMT seeks night personality to be a friend to Burlington. No beginners. T&R: Mark Ebsberg, Box 820, Colchester, VT 05446. EOE (7-4)

WCPR/Springfield seeks news anchor/reporter interested in continuing a strong news tradition. T&R: Bob Flint, Box 800, Springfield, VT 05156. EOE (7-4)

Mid-Atlantic AC seeks announcer with production skills. T&R: Pete Low, WGLL, Box 92, Mercersburg, PA 17236. EOE (7-4)

Solid NE MOR seeks bright copywriter/producer/announcer with two years' pro experience. T&R: Rick, WBRK, 100 North 45th, Pittsfield, MA 01201. EOE (7-4)

Seek experienced newperson to complete a staff of three in 109th rated market. Top pay & benefits, five day work rate. T&R: Don Brand, WTSN, Box 400, Dover, NH 03820. EOE (7-4)

### PERSONALITIES WANTED

WESTERN MARYLAND CHR station now accepting resumes & tapes. Class A FM, #1 in County, lots of public contact. PDs & MDs encouraged to apply. Near Balt/Wash. Group owners seeking high achievers. Radio & Records, 1930 Century Park West, #383, Los Angeles, CA 90067. EOE

### Small Market Radio Salaries Benefit Human Beings

Morning, Midday and Afternoon personalities who can endear themselves to a 30+ audience in AC in Eastern Long Island. Send resume and tape to: Station Manager, P.O. Box 1089, Riverhead, NY 11901. EOE

## WCAP

### MORNING DRIVE ANCHOR

Local news leader seeks dedicated and creative newperson to write, produce, and deliver newscasts; feature work a plus. T&R to Julie Stinneford, News Director, WCAP 243 Central St., Lowell, MA 01852. EOE M/F

### CHR PD NEEDED

Opening for enthusiastic PD who wants to prove himself (or herself) for several years in a Top 60 New England market. The successful applicant will have marketing vision, both on-air and regarding community involvement. Will also need to guide on-air morning team. Mid-20s salary with benefits. Join an up-and-coming station! T&R to Radio & Records, 1930 Century Park West, #375, Los Angeles, CA 90067. EOE

### 57 WSYR RARE CAREER OPPORTUNITY, KATZ

Program Manager, perennial full-service leader, 57 WSYR. Match the community with a great mix of News, Personality, Sports, and Talk. Talents and traits: customer focus attitude; research; music; formats; compatible leadership and strong planning abilities. Resume, tape. Please describe what strengths you would bring to the situation and how this position can help you attain your career goals. Hugh Barr, VP-GM, WSYR-WYYT, 2 Clinton Square, Syracuse, NY 13202. Equal Opportunity Employer.



NEWS DIRECTOR: Central Maine's Number One Adult Contemporary station looking for motivated News Director. Pros only. Minimum three years writing, reporting and anchor experience to join progressive staff in the state capital. Send T&R to: Deborah Younes, News Director, WABK, P.O. Box 1288, Gardiner, Maine. 04345. EOE

## OPENINGS

### RADIO ENGINEER POSITION

SHAMROCK BROADCASTING is seeking a very special radio engineer. This people-oriented individual must be able to supervise the engineering department for a leading AM & FM in Pittsburgh, PA and must have extensive experience with AM directional systems. EOE, send resume to Bert Goldman, 8500 W. 63rd Street, Shawnee Mission, KS 66202, (913) 722-2866.

### LATE-NIGHT ROMANCE

Soft rock leader with great image looking for big-voiced male or female personality for late-night love songs show. Romance — imagination — ad lib feel — sense of good taste all required. Northeast major market. Send tape and resume to: Bob Henabery & Assoc., Inc., Radio & Records, 1930 Century Park West, #372, Los Angeles, CA 90067. EOE

## SOUTH

KVOP has immediate opening for announcer/PBP/engineering combo. T&R: Greg Allen, Box 1420, Plainville, TX 79072 or (806) 297-2771 EOE (6-27)

One of the South's hottest CHRs has two fulltime & one part-time opening. T&R: Bob Raleigh, WHHY, 3436 Normanbridge Rd., Montgomery, AL 36196. EOE (6-27)

All personalities, not DJs. Country or AC background. Big bucks for community-minded individual. T&R (picture): WBHP, Box 1230, Huntsville, AL 35807. EOE (6-27)

Top-rated adult CHR has openings. Come work for a winner. T&R: Steve Sutton, Box 1327, Valdosta, GA 30603. EOE (7-4)

Rock personality with production skills sought for AOR on Carolina coast. T&R: Kris Kelly, Box 1356, Jacksonville, NC 28541. EOE (7-4)

Fairwest Consultants 100kw FM seeks PM drive talent. Entertain the adults of West TX & learn Fairwest programming philosophies. T&R: KORO, Box 2201, Abilene, TX 79904. EOE (7-4)



On the way up? We're looking for you to fill our daytime opening in August on coastal North Carolina's fastest-growing station. 100,000 watts of HOT CHR and you. Could be a great combination. Send tape and resume to Gary Jackson, WDLX, Box 1707, Washington, NC 27889. EOE

### BE A STAR!

The right personality can be a star at our medium market mid-South CHR FM. Send T&R to Radio & Records, 1930 Century Park West, #351, Los Angeles, CA 90067. EOE



A rare opportunity for the right personality to join our great AC airstaff in Jacksonville, FL. First major opening in two years. MORNING DRIVE. Have the talent and experience to build on a number one morning drive 14 share? Then talk with us about joining our morning team. Send T&R to SCOTT SHERWOOD, WVY-FM, 3100 UNIVERSITY BLVD. SOUTH, JACKSONVILLE, FL 32216. A Gilmore Broadcasting Station. EOE M/F

## OPENINGS

### CHIEF ENGINEER

Florida! East Coast Class C FM. If striving for the competitive edge excites you, we've got the right climate. A chance to join a young, aggressive broadcast group. Resume & salary to Paul Clancy, 600 Atlantic Avenue, Fort Pierce, FL 33450. Call (306) 461-0099. EOE

### MORNING COUNTRY PERSONALITY

For South Florida Gulf Coast station. MUST BE EXPERIENCED DJ. Send tape & resume to PO Box 278, Ft. Myers, FL 33902. A 300,000 metro community. YES, the money is very good! EOE

### MORNING PERSONALITY

Contemporary Country FM seeking Adult Morning Personality, strong on local involvement, phones; good production; team oriented, yet independent enough to carve out a name for yourself in this nice Deep South city. Growing company, good benefits, new facilities. Tape, resume and photo to Radio & Records, 1930 Century Park West, #381, Los Angeles, CA 90067. EOE

### PROGRAM DIRECTOR

For 100,000-watt Central Virginia FM... people-oriented, with strong management skills. Send tape, resume and references to Roger Ingram, General Manager, WYVD, Box 522, Amherst, VA 24521. EOE

### JOY 100 FM ANNOUNCER

Mornings available to communicator with excellent production skills. Number 2 in top 50 Southeastern Market. Also, opening for evening producer. Cassette and resume to Jeff Bowen, P.O. Box 2808, High Point, N.C. 27261. No calls.

### STEREO KBST 1490

Afternoon professional needed, strong production a must! Money no problem at this #1 Station... Rush T&R to PD of KBST, P.O. Box 1632, Big Spring, TX 79721. EOE



Southwest Louisiana's premier CHR station has rare opening. Our FM Driver is off to New Orleans. Are you a team player, and serious about winning? Send tape, resume and photo: CHRIS BAKER, PROGRAM DIRECTOR, KBIU, LAKE CHARLES, LA 70601. EOE



### WJLQ POWER 100-FM

The hottest station on the Gulf Coast. Q-100 FM, wants you now for the morning personality slot. We are a fun-sounding, high-intensity CHR 100,000-watt POWER STATION covering Mobile and Pensacola. Work and live the good life on the Florida Gulf Coast. Salary and bonuses commensurate with the top fifty markets and better. Total promotional support. Tapes and resumes immediately to J.D. North, Program Director, WJLQ-FM, P.O. Box 12487, Pensacola, FL 32573. (904) 456-5751.

SUMMIT COMMUNICATIONS, INC. AND SUBSIDIARIES  
An Equal Opportunity Employer

## OPENINGS

### MIDWEST

WHYY/Detroit seeks talented parttime/weekend air talent. T&R: Michael Waite, 2100 Fisher Bldg., Detroit, MI 48202. EOE (7-4)

WJR/Detroit has opening for parttime/weekend air talent. T&R: Gary Berkowitz, 2100 Fisher Bldg., Detroit, MI 48202. EOE (7-4)

KFMH/Davenport seeks copywriter capable of production. Females encouraged. Write or call: Steve Bridges (319) 263-2442 or 3218 Mulberry, Muscatine, IA 52761. EOE (7-4)

WCOL/Columbus' news leader seeks morning news anchor. T&R: Kevin Young, 22 S. Young St., Columbus, OH 43215. EOE (7-4)

100,000watt CHR FM/AM seeks news personality. No beginners. T&R: Blake Patton, Box 1458, St. Cloud, MN 56302. EOE (7-4)

KGEM/Boise has immediate full/parttime openings. No calls. T&R: Steve Holmes, Box 5278, Boise, ID 83705. EOE (7-4)

New top 15 CHR PD sought. T&R, salary history & programming philosophies: Day Communications Consultants, Box 2542, Naperville, IL 60566. EOE (7-4)

Sales manager for suburban Detroit AM. Must sell local & agency, plus direct staff. Resume: Box 288, Mt. Clemens, MI 48046. EOE (7-4)

Research/MD sought for Class FM. Resume with references: Chuck Robson, KLZS, 104 South Emporia, Wichita, KS 67202. EOE (7-4)

Midday personality/production talent sought now. T&R: Chuck Robson, KFH, 104 S. Emporia, Wichita, KS 67202. EOE (7-4)

PD sought. Seek good on-air & great production ability. Management helpful. T&R: Box 917, Arkansas City, KS 67005. EOE (7-4)

Rare opportunity for morning person. Energetic, warm. A reliable performer with a team attitude. MW University market. T&R: PD, Box 728, Ames IA 50010. EOE (7-4)

### LEADING CHICAGO AC

Looking for America's BEST Morning Talent. Fun, entertaining, original. Individual or team. Send tapes & resumes to Radio & Records, 1930 Century Park West, #374, Los Angeles, CA 90067. EOE



Our morning guy is headed to San Diego. The search is on for a topical, funny, friendly talent for our nationally top-rated, music, AC-FM! If you qualify, we offer a stable company, management support, good salary, and the finest working conditions. Send T&R (NO CALLS) to: MARK THOMAS OPS. MGR., WCRZ, BOX 1080, FLINT, MI 48501. EOE M/F

### MORNING NEWS PERSONALITY

#### K95FM TULSA

K95FM seeks morning news personality/entertainer who can keep the listener up-to-date with the style of a great storyteller, add sparkle to an already highly successful, immensely entertaining, slightly bent morning show and still maintain credibility.

Send tape and resume to Jim Davis, KWEN (FM), 1502 South Boulder, Tulsa, OK 74119.

K95FM is an Equal Opportunity employer.

# OPPORTUNITIES

## OPENINGS

### KFMW 108

Top-rated CHR needs Morning Man! At least three years experience. Great pay, benefits and facility. Send tape and resume to **Mark Hansen, KFMW, PO Box 1330, Waterloo, IA 50704.** EOE

### CHIEF ENGINEER

Chicago suburban station needs Chief Engineer with hands-on D.A. experience. Requires heavy maintenance. Send qualifications, references and salary requirements to: **Radio & Records, 1930 Century Park West, #352, Los Angeles, CA 90067.** EOE

## WEST

50kw CHR in Sacramento ADI wants to hear talent for possible opening. Minimum three years'. T&R: Scott Mitchell, K100, Box 631, Marysville, CA 95901. EOE (7-4)

Experienced newsmen sought for top-rated AC news & information station. T&R: Ed Huot, WTRC, Box 699, Elkhart, IN 46515. EOE (7-4)

Lake Tahoe's T-94 AC seeks AC communicator. T&R: KRLT, Box 5310, Stateline, NV 89448 or call Dave Stone between 1-3pm at (702) 588-9107 EOE (7-4)

Sales manager sought by dominant, aggressive Northern CA medium market station. Excellent advancement potential. Bob: (916) 673-1600 EOE (7-4)

KBOY/Medford is now accepting T&Rs for future full & part-time CHR jocks. A growing station in a growing market. T&R: Programming Consultant, 107 E. Main St., Suite 12, Medford, OR 97501. EOE (7-4)

Salem area small market seeks ND/jock combo. Minimum two years' experience. T&R: Scott Preston, Box 158, Woodburn, OR 97071. EOE (7-4)

Top 20 Christian AC seeks right talent & sales rep for new exciting format. T&R: KKRE, Box 1985, Monument, CO 80132. EOE (7-4)

Experienced announcer? Send us your T&R for future openings. Mark Rollings, O-99, Box 1654, Cape Girardeau, MO 63701. EOE (7-4)

Top-rated CHR in Pacific NW seeks creative jocks, all shifts. Are you my next morning man? T&R: Bill Brooks, KGAL, Box 749, Albany, OR 97321. EOE (7-4)

All talent/production wizard. Fulltime opening. Pros only. 100,000kw. T&R: Jim Nelly, KXGO, Box 1131, Arcata, CA 95521. EOE (7-4)

I'll hire the best AE or SM in CA's history! Help build "radio empire." Be rewarded lavishly. Experience secondary to drive. (707) 822-7232 Now EOE (7-4)



US 98/San Luis Obispo, CA, a top-rated Transtar AC station, seeks ND. Must have experience. We want someone with good delivery who understands the value of sound (actualities, etc.) in a newscast. Must be able to communicate intelligently with 25-54 year-olds. Send tapes and resumes to **GM, US 98, 396 Buckley Road, San Luis Obispo, CA 93401.** EOE

### ALASKA BROADCAST OPPORTUNITY!!

NEED NOW for AM/FM radio operation looking for mature-sounding, experienced Midday Personality. We need someone who can relate to 30+ AUDIENCE. Rush T&R to **Paul Ryder, 1107 W. 8th Street, Suite 2, Juneau, Alaska 99801.** EOE

**TOP RATED PACIFIC NORTHWEST AM/FM** Seeks quality News Director. Rare opening in an excellence-oriented growing company. Requires experience, talent and good news instinct. T&R to **Radio & Records, 1930 Century Park West, #378, Los Angeles, CA 90067.** EOE/M/F

## OPENINGS

**HOT SOUTHERN CALIFORNIA FM** Looking for dynamic morning personality. A team player and an adult communicator. Please include tape, resume w/references and salary requirements to **Radio & Records, 1930 Century Park West, #365, Los Angeles, CA 90067.** EOE M/F

### MORNING PERSONALITY

Major market Sunbelt Easy Listening station seeks bright entertaining morning personality. Need a solid pro with production experience. Rush cassette & resume to **Radio & Records, 1930 Century Park West, #348, Los Angeles, CA 90067.** EOE

### SOUTHERN CALIFORNIA RESORT CITY

Bright, conscientious, witty, adult level personality for AC Morning Show. Must love radio, able to localize show, clean production, use of telephone, live remotes, desire to be part of a winning team. Send tape, references, and desired salary to **Radio & Records, 1930 Century Park West, #382, Los Angeles, CA 90067.** EOE



San Diego's leading full-service AC/personality station is updating the "future file." If you'd like to be considered for any possible future openings at a radio station with major league baseball, consistently strong ratings, and you've got what it takes to relate, send your tape and resume to **MARK LARSON, KFMB RADIO, SAN DIEGO, CA 92138.** (NO CALLS, PLEASE.) EOE

### NEWS IN ALASKA

Alaska opportunity!! Small market AM/FM needs news help. Applicant must be voice-oriented go-getter. No 9-to-5 types. Typical smaller market coverage, government emphasis, state capital. This is not an isolated backwoods environment so serious inquiries only. Tape & resume to **Paul Ryder, 1107 West 8th Street, Juneau, Alaska 99801.** EOE



Denver's KIMN is looking for a very special nighttime entertainer. If you can attract and hold an adult audience by working the phones, being topical, relating to Denver, all within a contemporary music format. KIMN offers the chance to work in the nation's finest facility with outstanding broadcast professionals. Send tape and resume to **Bob Call, Operations Manager, 1095 S. Monaco Parkway, Denver, CO 80224.** No Calls, EOE. Jefferson-Pilot Communications



### MORNING ENTERTAINER NEEDED IN PORTLAND, OREGON

(Team or Individual) If you are a team-player, willing to work hard, do consistent show prep and can be bright, topical, relevant, community involved, and have fun without being windy, send cassette and resume immediately to: **BILL BRADLEY, KUPL, 6400 SW CANYON, PORTLAND, OR 97221.** EEO M/F

## OPENINGS



Phoenix and all its opportunities await the new morning "King of The Hill"!! KLZI is a 100,000-watt FM AC with an ownership & management committed to winning looking for an individual willing to make the same commitment. You must know what **CONCISE** content means and be able to localize your content. Your on-air performance is important & so is your off-air involvement & preparation. We have an extremely competitive salary package, good benefits & one of the best working environments in any market. **RUSH** your tape, resume & picture to **Bob Glasco, program director, KLZI, 5220 N. 7th St., suite 121, Phoenix, Arizona 85014.** ABSOLUTELY NO CALLS! All replies held in strictest confidence. We are an equal opportunity employer.

## POSITIONS SOUGHT

Experienced MD seeks MD/asst. PD in medium market. Extensive knowledge in ADR/CHR/AC. Pro & winning attitude. Great communicator, reliable, people person. **GARY: (301) 759-3264** (7-4)

Your consultant suggests a female. Here I am. Talented, intelligent with large market experience. Seeks medium/large market. **STACEY: (702) 734-7956** (7-4)

Award-winning ND interested in new challenge. **TERRY: (205) 478-6571** (7-4)

Ready to work! Four years' experience CHR/AD/AC. Also do production. Write & carry a sharp razor. **SANTO: (305) 752-8303** (7-4)

14 year pro with eight in Detroit. WCXI, WTVR, WCAR. Experienced MD/DJ/production in Country/AC/Oldies/CHR. **KEVIN SANDERSON: (313) 393-2607** (7-4)

Over 20 years' experience. AC big voice pro with major market background seeks production director or on-air spot. Available now. **BOB: (702) 795-0543** (7-4)

Take the game to your listeners with descriptive PPP that enables your audience to visualize the action. 12 years' experience. **STEVE: (614) 868-8604** (7-4)

Aggressive young talent who wants to live & breathe radio. Production skills, six-month internship & Columbia School of Broadcasting. **JOHN (412) 938-7323** (7-4)

### CHICAGO - SAN FRANCISCO - LOS ANGELES

Now I'm looking for a good market!

### THE SLIM ONE CULT OF PERSONALITY (213) 666-9111

Experienced ADR personality who wants to be the best. Seeks to spend two years' at medium/large market rock. **JOHN (312) 262-3773** after 7pm (7-4)

Does anybody still do news? Talented, versatile anchor/ND seeks new challenge in top 100 S/W market. **DAVE: (512) 462-9360** (7-4)

North TX OM seeks position in Austin/San Antonio/Dallas area. Excellent production/on-air skills. Available now. **SCOTT: (817) 382-4840** (7-4)

Six-year pro with top 50 experience seeks AC/CHR/AOR any shift or PD. Will consider all. Currently employed. **MIKE: (317) 659-3917** (7-4)

Hot rock's major market female is ready to give you her best. **CAT: (206) 630-5429** (7-4)

Fresh new morning show. Two pros bringing good numbers together for your mornings. Try it, you'll like it. **CALL: (317) 659-3917** (7-4)

I can make your Oldies &/or AC station a winner with personality, music trivia & specials. **ROB: (312) 577-5771** (7-4)

Exceptional morning man seeks stable, appreciative situation. Formers include WNOE/KILO/KVI. News, too. **STEVE: (503) 772-6243** (7-4)

Versatile talent available. AC/Oldies/Country/sports, programming background. AM/PM drive experience. Team player ready for challenge. **DAVE MURDOCK: (305) 275-6054** (7-4)

Dave "Matthews in the morning." WHFM, KAAV, Y106, Q102. Y100 experience seeks medium/large market. CHR/AC. Proven numbers. **CALL: (305) 334-7214** (7-4)

Four-year pro with announcing/programming experience seeks a fulltime career. Willing to relocate. Currently at WBT/Charlotte. **MARK DUNCAN: (704) 553-8921** (7-4)

Submitted for your approval is the "Mighty Kidd." Not an ordinary DJ. High energy CHR jock who should be locked up in the Twilight Zone. **CALL: (213) 530-7428** (7-4)

Hardworking PD/MD seeks a long-term commitment with your Country station. Plenty of references. **MICHAEL: (619) 729-3844** (7-4)

G. Michaels of Y-103/Atlanta, HOT-105 & WINZ/Miami, KWK/St. Louis seeks production, programming or Urban airshift. **CALL: (404) 226-1088** (7-4)

## POSITIONS SOUGHT

Seven-year pro. who shut out WVIC/Hartford in Birch, seeks CHR/AC gig anywhere, any shift. Jock of all trades. **BRIAN: (203) 873-4537** (7-4)

Put me on the air! Degree & experience. Single male ready to relocate. **MARK STUART: (414) 533-8470** (7-4)



### DOUBLE YOUR DIGITS!

Morning jock wants to win double digits for you. **Sean Marshall** has had consistent double-digit ratings since 1978 in two different markets! Would like salary tied to performance. Also three years of programming experience. **(304) 424-5173.**



Six-year Miami pro. Team player formerly with Y-100, 96-X, K-102, WKGR. Know how to win. Willing to relocate, all areas considered. **JEFF: (609) 646-4790** (7-4)

Currently at 100kw FM in East TX, seek to relocate soon. Prefer TX, others welcome. Programming & more. **Country/AC. DADE MOORE: (409) 634-2099** (7-4)

Four-year pro seeks gig in Atlanta, full/parttime. Major market MD experience. Call for T&R. **TOM: (404) 242-9367** (7-4)

Major market ND/anchor available. Network experienced, excellent voice. **CALL: (602) 946-9455** (7-4)

Attention warm climate medium/large markets: Morning man, news, production, copywriting. PD, ND, 18 years' experience. Available today! **LARRY KAY: (717) 653-2500** (7-4)

Book on this. Large metro jock drive, MD & phone experience seeks medium/major gig. Any shift. Northeast or anywhere. **CALL: (609) 655-0740** (7-4)

Best undiscovered radio reporter in CA wants to leave small town. Experienced in reporting, anchoring & DJ work. **DAVID MELLO: (408) 385-0194** (7-4)

### Equal Opportunity Employee

I am a Full-Service, Contemporary Music Personality with 10 years experience. I use the phones to involve and entertain. Let's talk! **TONY CLYBURN, (504) 542-6498.**

Attn. small markets: Seek first GM position. Currently OM at Western New York station. Ten years' experience. Write: **Box 43, Dunkirk, New York 14048.** (7-4)

Newsmen seeking to work for management serious about news. Several years' experience. MW preferred. **CALL: (309) 833-3129** (7-4)

THINKING ABOUT GOING CLASSIC HIS? I've already got major market experience with this new format. Looking for PD and/or talent position. Excellent references. Replies to **Radio & Records, 1930 Century Park West, #380, Los Angeles, CA 90067.**

Experienced air personality seeking new position. Good on-air voice & excellent back skills. T&R on request. **JOHN: (315) 245-0556** (7-4)

Experienced newperson seeks any airshift in the Pittsburgh area. Broadcasting school grad also has valuable production experience. **DAVE: (412) 233-3067** (7-4)

### Mark Sebastian

B-96 Z100 WHTT  
Call **(312) 670-4308**

### MISCELLANEOUS

European Publishing-Management firm expanding to US seeking new talent, composers & musicians. Please send demos to: **Interpol, Box 1709, Venice, CA 90294.** (7-4)

WCRO badly seeks record service from all labels. **Tommy Daniels (205) 586-9300** (7-4)

Comedy albums are sought for Saturday comedy show. Albums will be spotlighted. **L.L. King, 2235 Esmadee Dr. #478, Montgomery, AL 36116.** (7-4)

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.

# Life's a Beach... But Don't Fight It!

Surrender to the  
good times and  
great music of

# CHET ATKINS

The New Single

## "The Official Beach Music"

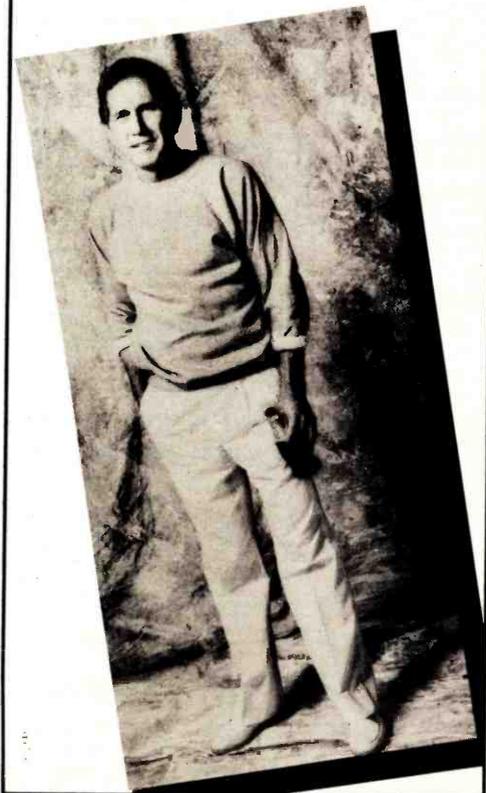
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On Columbia  
Records,  
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From The New  
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Street Dreams  
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Produced by  
Ronnie Foster  
and Darryl  
Dybka



# NATIONAL MUSIC FORMATS

Added This Week

## Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

### Adult Contemporary

EL DEBARGE "Who's Johnny"  
WHAMI "The Edge Of Heaven"  
STEVE WINWOOD "Higher Love"  
MADONNA "Papa Don't Preach"  
MIKE & THE MECHANICS "Taken In"

### Modern Country

JOHNNY PAYCHECK "Old Violin"  
GENE WATSON "Bottle Of Tears"  
DWIGHT YOAKAM "Guitars, Cadillacs"  
OAK RIDGE BOYS "You Made A Rock..."  
JANIE FRICKIE "Always Have Always Will"

### Century 21

Greg Stephens (214) 934-2121

### The Z Format

BANANARAMA "Venus"  
DAVID LEE ROTH "Yankee Rose"  
DEVICE "Hanging On A Heart Attack"

### The AC Format

MIKE & THE MECHANICS "Taken In"  
GORDON LIGHTFOOT "Anything For Love"  
MONKEES "That Was Then, This Is Now"  
LARRY CARLTON "Smiles & Smiles To Go"

### Super-Country

STEVE EARLE "Guitar Town"  
GENE WATSON "Bottle Of Tears"  
SYLVIA "Nothin' Ventured Nothin' Gained"  
E. RABBITT & J. NEWTON "Both To Each Other"

## Concept Productions

Elvin Khyame (916) 782-7754

### CHR

BANANARAMA "Venus"  
WHAMI "The Edge Of Heaven"  
TIMEX SOCIAL CLUB "Rumors"  
DAVID LEE ROTH "Yankee Rose"

### Country

ROSANNE CASH "Second To No One"

### AC

BANANARAMA "Venus"  
ANITA BAKER "Sweet Love"  
WHAMI "The Edge Of Heaven"  
GORDON LIGHTFOOT "Anything For Love"  
G. LORING & C. ANDERSON "Friends & Lovers"

## Drake-Chenault

Bob Laurence (818) 883-7400

### XT-40

WHAMI "The Edge Of Heaven"  
BELINDA CARLISLE "Mad About You"

### Contempo 300

ROD STEWART "Love Touch"  
MICHAEL McDONALD "Sweet Freedom"  
JACKSON BROWNE "In The Shape Of A Heart"

### Great American Country

FORESTER SISTERS "Lonely Alone"  
GIRLS NEXT DOOR "Slow Boat To China"  
JANIE FRICKIE "Always Have Always Will"  
K. ROGERS & N. RYDER "The Pride Is Back"  
N. LARSON & S. WARINER "That's How You Know..."

## Media General

### Broadcast Services

Bob Durmas (901) 320-4433

### Action

BANANARAMA "Venus"  
ANITA BAKER "Sweet Love"  
WHAMI "The Edge Of Heaven"  
MADONNA "Papa Don't Preach"  
MIKE & THE MECHANICS "Taken In"  
MONKEES "That Was Then, This Is Now"  
GORDON LIGHTFOOT "Anything For Love"

## MEDIA GENERAL CONTINUED

### Your Country

VINCE GILL "With You"  
KEITH WHITLEY "Ten Feet Away"  
LACY J. DALTON "Working Class Man"  
LOUISE MANDRELL "I Want To Hear It..."  
K. ROGERS & N. RYDER "The Pride Is Back"  
N. LARSON & S. WARINER "That's How You Know"

### Hit Rock

WHAMI "The Edge Of Heaven"  
ANDY TAYLOR "Take It Easy"  
JERMAINE STEWART "We Don't Have To..."  
GAVIN CHRISTOPHER "One Step Closer To You"

## Peters Productions, Inc.

George Junak (800) 255-8511

### Country Lovin'

TANYA TUCKER "Just Another Love"  
LYLE LOVETT "Farther Down The Line"  
PAKE McENTIRE "Savin' My Love For You"

### The Ultimate AC

HIROSHIMA "One Wish"  
MIKE & THE MECHANICS "Taken In"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

GENE WATSON "Bottle Of Tears"  
DWIGHT YOAKAM "Guitars, Cadillacs"  
OAK RIDGE BOYS "You Made A Rock..."  
SYLVIA "Nothin' Ventured Nothin' Gained"

### Soft Contemporary

MONKEES "That Was Then, This Is Now"  
GORDON LIGHTFOOT "Anything For Love"  
LARRY CARLTON "Smiles & Smiles To Go"

### Sound 10

BANANARAMA "Venus"  
WHAMI "The Edge Of Heaven"  
MONKEES "That Was Then, This Is Now"  
GORDON LIGHTFOOT "Anything For Love"  
LARRY CARLTON "Smiles & Smiles To Go"

## Satellite Music Network

Pat Clarke (214) 991-9200

### The Starstation

MICHAEL McDONALD "Sweet Freedom"  
JACKSON BROWNE "In The Shape Of A Heart"  
MIAMI SOUND MACHINE "Words Get In The Way"

### Country Coast-To-Coast

REBA McENTIRE "Little Rock"  
CONWAY TWITTY "Desperado Love"  
JOHN CONLEE "Got My Heart Set On You"  
MERLE HAGGARD "A Friend In California"  
K. ROGERS & N. RYDER "The Pride Is Back"  
NITTY GRITTY DIRT BAND "Stand A Little Rain"

### Rock 'N' Hits

BANANARAMA "Venus"  
STARSHIP "Before I Go"  
BERLIN "Take My Breath Away"  
DAVID LEE ROTH "Yankee Rose"

## Transtar

### Adult Contemporary

Mike Tanner (213) 460-6383

PETER CETERA "Glory Of Love"  
HOWARD JONES "No One Is To Blame"





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THE NEW SINGLE FROM

*El DeBarge*

LOVE ALWAYS

183711

FROM EL'S SMASH  
SOLO DEBUT ALBUM

EL  
DeBARGE

6181CL



SHIPPING NOW TO BLACK & URBAN FORMATS

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# COUNTRY

## TOP 50

JULY 4, 1986

Three Weeks  
Two Weeks  
Last Week

Rank	Artist	Title	Label
9	3	1	JUDDS/Rockin' With The Rhythm Of The Rain (RCA/Curb)
12	7	3	GEORGE STRAIT/Nobody In His Right Mind... (MCA)
14	12	6	RONNIE McDOWELL/All Tied Up (MCA/Curb)
8	4	4	RANDY TRAVIS/On The Other Hand (WB)
15	10	5	KATHY MATTEA/Love At The Five & Dime (Mercury/PG)
11	11	7	T. GRAHAM BROWN/Wish That I Could Hurt... (Capitol)
17	14	10	JOHN SCHNEIDER/You're The Last Thing I Needed (MCA)
25	21	12	DON WILLIAMS/Heartbeat In The Darkness (Capitol)
19	17	11	PAKE McENTIRE/Savin' My Love For You (RCA)
2	1	2	JUDY RODMAN/Until I Met You (MTM)
21	19	13	WAYLON JENNINGS/Will The Wolf Survive (MCA)
22	20	15	T.G. SHEPPARD/Strong Heart (Columbia)
18	16	14	MICHAEL JOHNSON/Gotta Learn To Love Without You (RCA)
34	29	22	CONWAY TWITTY/Desperado Love (WB)
27	23	17	STATLER BROTHERS/Count On Me (Mercury/PG)
28	25	18	MICHAEL MARTIN MURPHEY/Rollin' Nowhere (WB)
33	30	26	EDDY RAVEN/Sometimes A Lady (RCA)
23	22	20	SAWYER BROWN/Shakin' (Capitol/Curb)
1	2	9	LEE GREENWOOD/Hearts Aren't Made To Break (MCA)
36	32	27	HANK WILLIAMS JR./Country State Of Mind (WB/Curb)
32	28	25	RICKY SKAGGS/I've Got A New Heartache (Epic)
7	6	8	ED BRUCE/Nights (RCA)
47	34	30	NITTY GRITTY DIRT BAND/Stand A Little Rain (WB)
37	33	28	MERLE HAGGARD/A Friend In California (Epic)
44	36	29	JOHN CONLEE/Got My Heart Set On You (Columbia)
—	43	31	REBA McENTIRE/Little Rock (MCA)
—	40	27	RONNIE MILSAP/In Love (RCA)
20	18	19	GEORGE JONES/Somebody Wants Me Out Of The Way (Epic)
49	42	36	NICOLETTE LARSON with STEVE WARINER/That's How You Know... (MCA)
48	39	33	GIRLS NEXT DOOR/Slow Boat To China (MTM)
5	13	23	DAN SEALS/Everything That Glitters (EMI America)
43	38	34	JOHNNY PAYCHECK/Old Violin (Mercury/PG)
6	5	16	SOUTHERN PACIFIC/Reno Bound (WB)
46	41	38	KENNY ROGERS with NICKIE RYDER/The Pride Is Back (RCA)
<b>BREAKER</b>	30	24	CARL PERKINS/Birth Of Rock And Roll (AmericaSmash/PolyGram)
<b>BREAKER</b>	32	26	FORESTER SISTERS/Lonely Alone (WB)
39	35	32	WHITES/Love Won't Wait (MCA/Curb)
<b>BREAKER</b>	38	31	KEITH WHITLEY/Ten Feet Away (RCA)
3	8	21	JUICE NEWTON/Old Flame (RCA)
10	9	24	DOLLY PARTON/Tie Our Love (In A Double Knot) (RCA)
—	48	41	LACY J. DALTON/Working Class Man (Columbia)
—	47	44	VINCE GILL/With You (RCA)
<b>BREAKER</b>	45	42	DWIGHT YOAKAM/Guitars, Cadillacs (Reprise/WB)
<b>DEBUT</b>	42	39	JANIE FRICKIE/Always Have Always Will (Columbia)
—	50	46	WILD CHOIR/Next Time (RCA)
<b>DEBUT</b>	40	37	STEVE EARLE/Guitar Town (MCA)
4	15	37	MARIE OSMOND/Read My Lips (Capitol/Curb)
40	37	35	JOHNNY CASH & WAYLON JENNINGS/Even Cowgirls Get The Blues (Columbia)
50	45	43	HOLLY DUNN/Two Too Many (MTM)
<b>DEBUT</b>	50	49	LOUISE MANDELLI/Wanna Hear It From Your Lips (RCA)

Total Reports/Adds	Heavy	Medium	Light
160/0	141	17	2
159/0	135	21	3
155/1	115	35	5
146/1	122	17	7
151/2	106	32	13
144/1	111	25	8
152/0	108	39	5
158/2	69	86	3
157/0	84	64	9
143/0	92	34	17
153/0	63	79	11
150/1	54	89	7
138/1	68	56	14
159/3	31	108	20
145/1	54	78	13
149/5	41	93	15
155/7	24	102	29
139/1	46	74	19
115/0	72	26	17
149/4	21	105	23
144/3	34	79	31
113/0	63	26	24
152/16	8	99	45
141/12	14	91	36
150/10	6	94	50
153/22	8	86	59
142/37	7	63	72
95/0	41	41	13
131/19	6	68	57
131/15	5	76	50
80/0	31	33	16
100/8	22	44	34
80/0	31	33	16
95/5	10	47	38
101/13	4	52	45
112/31	1	43	68
83/3	5	53	25
100/11	1	51	48
68/0	21	29	18
67/1	18	31	18
87/13	0	45	42
90/11	1	45	44
97/48	3	24	70
93/30	2	26	65
76/11	3	33	40
69/14	2	31	36
44/0	12	14	18
58/2	3	33	22
58/0	4	31	23
67/15	0	22	45

## MOST ADDED

- DWIGHT YOAKAM (48)  
Guitars, Cadillacs (Reprise/WB)
- EDDIE RABBITT & JUICE NEWTON (44)  
Both To Each Other (RCA)
- TANYA TUCKER (40)  
Just Another Love (Capitol)
- RONNIE MILSAP (37)  
In Love (RCA)
- OAK RIDGE BOYS (32)  
You Made A Rock Of A Rolling... (MCA)
- ROSANNE CASH (31)  
Second To No One (Columbia)
- FORESTER SISTERS (31)  
Lonely Alone (WB)
- JANIE FRICKIE (30)  
Always Have Always Will (Columbia)
- REBA McENTIRE (22)  
Little Rock (MCA)
- SYLVIA (20)  
Nothin' Ventured Nothin' Gained (RCA)

## HOTTEST

- RANDY TRAVIS (89)  
On The Other Hand (WB)
- JUDDS (88)  
Rockin' With The Rhythm... (RCA/Curb)
- GEORGE STRAIT (87)  
Nobody In His Right Mind... (MCA)
- KATHY MATTEA (42)  
Love At The Five... (Mercury/PolyGram)
- JUDY RODMAN (40)  
Until I Met You (MTM)
- RONNIE McDOWELL (37)  
All Tied Up (MCA/Curb)
- JOHN SCHNEIDER (32)  
You're The Last Thing I Needed (MCA)
- LEE GREENWOOD (31)  
Hearts Aren't Made To Break (MCA)
- T. GRAHAM BROWN (23)  
I Wish That I Could Hurt... (Capitol)
- DON WILLIAMS (22)  
Heartbeat In The Darkness (Capitol)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS

### FORESTER SISTERS Lonely Alone (WB)

On 70% of reporting stations. Rotations: Heavy 1, Medium 43, Light 68, Total Adds 32 including WQBE, WAJR, WHN, WFOR, WZZK, WSOC, WKSJ, KRMD, WUSQ, WMNI, KFKF, WMIL, WXCL, KWEN, KUUY, KFRE, KOLO, KGA. Moves 49-36 on the Country chart.

### CARL PERKINS Birth Of Rock And Roll (AmericaSmash/PolyGram)

On 63% of reporting stations. Rotations: Heavy 4, Medium 52, Light 45, Total Adds 13, WTCR, WIXL, WCOS, WSIX, WUSN, WMNI, WKKG, WITL, KTTS, KTRK, KVOC, KOLO, KCKC. Heavy: WTSV, KIKK, KYKK, WONE. Moves 46-42-35 on the Country chart.

### KEITH WHITLEY Ten Feet Away (RCA)

On 62% of reporting stations. Rotations: Heavy 1, Medium 51, Light 48, Total Adds 11, WTCR, WNYR, WWVA, WYII, WDXE, WKIX, WONE, WFMS, KIOV, KMPS, KRPM. Moves 46-38 on the Country chart.

### DWIGHT YOAKAM Guitars, Cadillacs (Reprise/WB)

On 60% of reporting stations. Rotations: Heavy 3, Medium 24, Light 70, Total Adds 88 including WRKZ, WDSY, WFOR, WWVA, KASE, WZZK, WUSY, WESC, KILT-FM, KYKK, WCMS, WQDR, WTQR, KXXY, WXCL, KTTS, KTRK, KLZ, KZLA, KNIX, KUPL, KRAK, KMPS, KGA. Debuts at number 43 on the Country chart.

Take It From Someone Who Oughta Know . . .

He Was There In The Beginning . . .

He Saw The . . .

# "BIRTH OF ROCK AND ROLL"

## CARL PERKINS

From The "Class Of 55" Album  
(RCA 1002-1)

Produced by Chips Moman

BREAKERS 35 BB 37 CB 40

PolyGram Records







# FULL-SERVICE AC

## TOP 20

JULY 4, 1986

Three Two Last  
Weeks Weeks Weeks

3	1	1	1	<b>MOODY BLUES</b> /Your Wildest Dreams (Polydor/P&G)
7	5	2	2	<b>NEIL DIAMOND</b> /Headed For The Future (Columbia)
—	14	7	3	<b>PETER CETERA</b> /Glory Of Love (Full Moon/WB)
5	4	3	4	<b>HOWARD JONES</b> /No One Is To Blame (Elektra)
12	10	8	5	<b>DAVID FOSTER &amp; OLIVIA NEWTON-JOHN</b> /The Best Of Me (Atlantic)
6	6	5	6	<b>JAMES TAYLOR</b> /That's Why I'm Here (Columbia)
2	3	4	7	<b>BILLY OCEAN</b> /There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
17	13	10	8	<b>JEFFREY OSBORNE</b> /You Should Be Mine (A&M)
1	2	6	9	<b>PATTI LABELLE/MICHAEL McDONALD</b> /On My Own (MCA)
—	18	14	10	<b>DOUBLE</b> /The Captain Of Her Heart (A&M)
13	11	11	11	<b>ATLANTIC STARR</b> /If Your Heart Isn't In It (A&M)
4	7	9	12	<b>GEORGE MICHAEL</b> /A Different Corner (Columbia)
—	20	15	13	<b>MIAMI SOUND MACHINE</b> /Words Get In The Way (Epic)
—	20	17	14	<b>BILLY JOEL</b> /Modern Woman (Epic)
18	16	12	15	<b>DAVID PACK</b> /That Girl Is Gone (WB)
<b>DEBUT</b>	10	16	16	<b>GENESIS</b> /Invisible Touch (Atlantic)
8	8	15	17	<b>MADONNA</b> /Live To Tell (Sire/WB)
9	9	13	18	<b>DREAM ACADEMY</b> /Love Parade (Reprise/WB)
10	12	16	19	<b>MIKE &amp; THE MECHANICS</b> /All I Need Is A Miracle (Atlantic)
11	17	19	20	<b>SIMPLY RED</b> /Holding Back The Years (Elektra)

Total Reports/Adds	Heavy	Medium	Light
45/1	38	6	1
38/1	31	7	0
44/2	28	13	3
36/0	29	5	2
39/2	28	9	2
39/0	24	11	4
36/0	22	12	2
39/2	14	22	3
32/0	16	12	4
35/1	9	22	4
31/1	18	13	0
30/0	13	14	3
33/6	8	18	7
29/1	8	19	2
27/0	6	20	1
21/3	13	5	3
23/0	7	10	6
22/0	6	8	8
17/0	5	6	6
23/0	8	6	9

## MOST ADDED

- GORDON LIGHTFOOT (11)**  
Anything For Love (WB)
- MIAMI SOUND MACHINE (6)**  
Words Get In The Way (Epic)
- MIKE & THE MECHANICS (5)**  
Taken In (Atlantic)
- MONKEES (5)**  
That Was Then, This Is Now (Arista)
- SADE (5)**  
Is It A Crime? (Portrait/CBS)

## HOTTEST

- MOODY BLUES (30)**  
Your Wildest Dreams (Polydor/PolyGram)
- PETER CETERA (23)**  
Glory Of Love (Full Moon/WB)
- DAVID FOSTER & OLIVIA NEWTON-JOHN (20)**  
The Best Of Me (Atlantic)
- HOWARD JONES (20)**  
No One Is To Blame (Elektra)
- NEIL DIAMOND (16)**  
Headed For The Future (Columbia)
- BILLY OCEAN (16)**  
There'll Be Sad Songs... (Jive/Arista)
- JAMES TAYLOR (16)**  
That's Why I'm Here (Columbia)

## BREAKERS

No records qualified for Breaker status this week.

## NEW & ACTIVE

- GORDON LIGHTFOOT "Anything For Love" (WB) 22/11**  
Rotations: Heavy 0, Medium 9/5, Light 13/6. Total Adds 11 including WFBR, WGB, WDBO, WISN, WTMJ, KJR, WGY, KFOD. Medium including WHBY, KUGN, KSL, KVEC. Light including WCCO, WIBA, WPOE, WTKO, WGBR, WASK, KYJC.
- KENNY ROGERS & NICKIE RYDER "The Pride Is Back" (RCA) 22/2**  
Rotations: Heavy 1/0, Medium 16/1, Light 5/1, Total Adds 2, WHAS, WASK. Heavy: WCCO. Medium including WFBR, WPRO, 5SKRC, KFMB, WIBA, KSL, WNNR, WPOE, WTKO, WMBR, WJBC, KFOD, KTWO, KYJC, KVEC.
- GENESIS "Invisible Touch" (Atlantic) 21/3**  
Rotations: Heavy 13/0, Medium 5/2, Light 3/1, Total Adds 3, KOY, WRVA, KFOD. Heavy including WWKB, 5SKRC, KHOW, WCHS, WELI, WGOV, WHAS, KBOI, WPOE. Medium including WTVN, WSPD, WNNR.
- BANGLES "If She Knew What She Wants" (Columbia) 21/1**  
Rotations: Heavy 5/0, Medium 11/1, Light 5/0, Total Adds 1, WTIC. Heavy: WELI, WNNR, WTKO, WMTR, KTWO. Medium including WWKB, KFMB, WHBC, WSPD, KBOI, KSL, WPOE, WASK, KYJC, KVEC.
- DENNIS DEYOUNG "This Is The Time" (A&M) 19/3**  
Rotations: Heavy 2/0, Medium 10/2, Light 7/1, Total Adds 3, WFBR, WDBO, WGY. Heavy: WCCO, KYJC. Medium including KJR, WTIC, WNNR, WPOE, WMTR, WGBR, KTWO, KVEC.
- ROD STEWART "Love Touch" (WB) 19/2**  
Rotations: Heavy 4/0, Medium 11/1, Light 4/1, Total Adds 2, KHOW, WHAS. Heavy: WTAE, WTKO, WCL, KYJC. Medium including WWKB, WTVN, KJR, WICC, WCHS, WSPD, WNNR, WPOE, WMTR, WSTU.
- SADE "Is It A Crime?" (Portrait/CBS) 18/5**  
Rotations: Heavy 2/0, Medium 6/2, Light 7/1, Total Adds 5, WTIC, WGOV, WSTU, KTWO, KYJC. Heavy: WCCO, KSL. Medium including WFBR, KUGN, WPOE, KVEC.
- EL DeBARGE "Who's Johnny" (Gordy/Motown) 18/2**  
Rotations: Heavy 6/0, Medium 6/0, Light 6/2, Total Adds 2, 5SKRC, KHOW. Heavy: WWKB, WCHS, WHAS, WNNR, WSTU, WCL. Medium: WTVN, WICC, WSPD, WMTR, WASK, KYJC.
- JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 16/2**  
Rotations: Heavy 3/0, Medium 9/0, Light 4/2, Total Adds 2, WSPD, KSL. Heavy: WPOE, WTKO, KYJC. Medium: KJR, WCHS, WGOV, WNNR, WMTR, WSTU, WASK, KFOD, KVEC.
- MICHAEL McDONALD "Sweet Freedom" (MCA) 15/4**  
Rotations: Heavy 0, Medium 11/3, Light 4/1, Total Adds 4, KJR, WCHS, WELI, WSPD. Medium including KFMB, WGOV, KSL, WPOE, WSTU, KFOD, KTWO, KYJC.
- EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 14/1**  
Rotations: Heavy 0, Medium 8/0, Light 5/1, Total Adds 1, KFOD. Medium: WFBR, WHBY, KSL, WPOE, WTKO, WJBC, KTWO, KVEC. Light including WHBC, WSPD, WGBR, WSTU, KYJC.
- BOB SEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 14/0**  
Rotations: Heavy 1/0, Medium 9/0, Light 4/0, Total Adds 0, Heavy: WNNR. Medium: WWKB, KHOW, KJR, WPOE, WMTR, WGBR, WSTU, WJBC, KYJC. Light: WPRO, WCCO, KFMB, WCHS.
- MIKE & THE MECHANICS "Taken In" (Atlantic) 13/5**  
Rotations: Heavy 1/0, Medium 4/1, Light 9/4, Total Adds 5, KUGN, KSL, WNNR, KFOD, KYJC. Heavy: KTWO. Medium including WCCO, WPOE, KVEC.
- BERLIN "Take My Breath Away" (Columbia) 11/4**  
Rotations: Heavy 2/0, Medium 4/0, Light 5/4, Total Adds 4, WIBA, KBOI, KSL, WSTU. Heavy: KTWO, KYJC. Medium: WFBR, WPOE, WMTR, KVEC.

## BRUCE HORNSBY & THE RANGE "Every Little Kiss" (RCA) 10/3

Rotations: Heavy 0, Medium 2/0, Light 8/3, Total Adds 3, WTMJ, KBOI, WNNR, Medium: WFBR, WPOE. Light including WCCO, WTKO, WMTR, WCL, KYJC.

## MADONNA "Papa Don't Preach" (Sire/WB) 10/3

Rotations: Heavy 1/0, Medium 4/0, Light 5/3, Total Adds 3, WNNR, WTKO, WCL. Heavy: WICC. Medium: WFBR, WELI, WMTR, KYJC.

## GRAHAM NASH "Sad Eyes" (Atlantic) 10/0

Rotations: Heavy 1/0, Medium 6/0, Light 3/0, Total Adds 0, Heavy: KTWO. Medium: WCCO, WHBY, KUGN, WPOE, WJBC, KVEC. Light: WMTR, WASK, KYJC.

## LIMAH "Love In Your Eyes" (EMI America) 9/4

Rotations: Heavy 0, Medium 4/1, Light 5/3, Total Adds 4, WFBR, WTMJ, WIBA, KBOI. Medium including WHBY, KUGN, KVEC. Light including WPOE, WGBR.

## LARRY CARLTON "Smiles And Smiles To Go" (MCA) 9/3

Rotations: Heavy 0, Medium 3/0, Light 6/3, Total Adds 3, KSL, WGBR, WASK. Medium: WFBR, WHBY, KUGN. Light including WISN, WCCO, WJBC.

## SIGNIFICANT ACTION

### MONKEES "That Was Then, This Is Now" (Arista) 7/5

Rotations: Heavy 0, Medium 2/1, Light 5/4, Total Adds 5, WISN, WELI, WNNR, WPOE, KFOD. Medium including WICC. Light including KFMB.

### DIANE SCHUUR & JOSE FELICIANO "American Wedding Song" (GRP) 7/2

Rotations: Heavy 0, Medium 1/0, Light 6/2, Total Adds 2, WIBA, KSL. Medium: KTWO. Light including WCCO, WHBY, WPOE, WJBC.

### STEVE WINWOOD "Higher Love" (Island/WB) 7/1

Rotations: Heavy 1/0, Medium 2/1, Light 5/0, Total Adds 1, KTWO. Medium including KYJC. Light: WWKB, WHBC, WNNR, WTKO, WMTR.

### LESLEY GORE/LOU CHRISTIE "Medley" (Manhattan) 7/0

Rotations: Heavy 1/0, Medium 3/0, Light 3/0, Total Adds 0, Heavy: KTWO. Medium: WTAE, WPOE, WTKO. Light: WPRO, WGBR, WJBC.

### BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 6/2

Rotations: Heavy 0, Medium 3/1, Light 3/1, Total Adds 2, WSTU, KTWO. Medium including WICC, WPOE. Light including WJBC, KYJC.

### GLORIA LORING & CARL ANDERSON "Friends And Lovers" (Carrera/CBS) 6/0

Rotations: Heavy 1/0, Medium 3/0, Light 2/0, Total Adds 0, Heavy: KTWO. Medium: WDBO, WJBC, KVEC. Light: WPOE, WGBR.

### REUNION "The Reunion Medley" (Eagle) 4/1

Rotations: Heavy 0, Medium 2/1, Light 2/0, Total Adds 1, KTWO. Medium including WHBY. Light: WJBC, WASK.

### SPECIAL FX "Uptown East" (GRP) 4/1

Rotations: Heavy 0, Medium 3/1, Light 1/0, Total Adds 1, KTWO. Medium including KSL, WPOE. Light: WCCO.

### TONY BENNETT "Why Do People Fall In Love" (Columbia) 4/0

Rotations: Heavy 0, Medium 1/0, Light 3/0, Total Adds 0, Medium: WCCO. Light: WHBY, WIBA, WJBC.

### LOU RAWLS "Stop Me From Starting This Feeling" (Epic) 3/3

Rotations: Heavy 0, Medium 1/1, Light 2/2, Total Adds 3, WHBY, KUGN, WPOE.

### MICHAEL SEMBELLO "Wonder Where You Are" (A&M) 3/3

Rotations: Heavy 0, Medium 0, Light 3/3, Total Adds 3, WPOE, WTKO, KYJC.

### JOHN WAITE "If Anybody Had A Heart" (EMI America) 3/1

Rotations: Heavy 0, Medium 1/0, Light 2/1, Total Adds 1, WNNR. Medium: WPOE. Light including WTKO.

### RICK NELSON "Dream Lover" (Epic) 3/1

Rotations: Heavy 0, Medium 2/0, Light 1/1, Total Adds 1, WCL. Medium: KSL, KTWO.

### JIMMY BUFFETT "I Love The Now" (MCA) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: KUGN, KTWO. Light: WJBC.

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# ADULT CONTEMPORARY

## BREAKERS

### MIKE & THE MECHANICS Taken In (Atlantic)

60% of our reporters on it. Rotations: Heavy 0, Medium 37, Light 27, Total Adds 24 including WPIX, 2WD, WARM98, WMYX, KHYL, V100, WIVY, WSFL. Debuts at number 23 on the AC chart.

### MADONNA

### Papa Don't Preach (Sire/WB)

56% of our reporters on it. Rotations: Heavy 4, Medium 34, Light 22, Total Adds 13 including WSB-FM, KOST, KEY103, KIOA, KCIX, KDUK, WQHQ, WTNY, KWEB. Debuts at number 25 on the AC chart.

### GORDON LIGHTFOOT

### Anything For Love (WB)

53% of our reporters on it. Rotations: Heavy 0, Medium 20, Light 37, Total Adds 26 including WLTS, WSNY, WNIC, WMYX, KKLT, KHYL, KIFM, WXTC, WSFL. Debuts at number 30 on the AC chart.

## NEW & ACTIVE

### MONKEES "That Was Then, This Is Now" (Arista) 51/14

Rotations: Heavy 0, Medium 19, Light 32/13. Total Adds 14 including WMJ, KYKY, B100, KIFM, WFSM, WKGW, KEY103, KQ99. Medium including KUDL, WAEB, WKYE, KIOA, WTRX, KWFM, WEIM, WKNE, WGLL.

### STEVE WINWOOD "Higher Love" (Island/WB) 49/6

Rotations: Heavy 5/0, Medium 32/3, Light 12/3. Total Adds 6, KVL, KGW, KYUU, KWAV, KWFM, WXUS. Heavy: KIFM, WSFL, WSKY, KMGO, KALE. Medium including WPIX, KFM, WAEB, WEIM, WGLL, WQHQ, WSKY, WKGW, 96WAVE.

### BERLIN "Take My Breath Away" (Columbia) 46/7

Rotations: Heavy 1/0, Medium 28/1, Light 17/6. Total Adds 7, WSBFM, WNIC, KEY103, KRLB, WORG, WBOW, KRNO. Heavy: KOST. Medium including WPIX, KVL, KHYL, B100, KIFM, KEZR, WAEB, WKYE, WAVE.

### LARRY CARLTON "Smiles And Smiles To Go" (MCA) 44/10

Rotations: Heavy 0, Medium 12/1, Light 32/9. Total Adds 10, WLTS, KEZR, WTRX, KDUK, KWFM, WPPA, WEIZ, WAHR, WKUS, K99. Medium including WPIX, KFM, WAEB, WEIM, WGLL, WQHQ, WSKY, WMTFM, KALE.

### GRAHAM NASH "Sad Eyes" (Atlantic) 43/4

Rotations: Heavy 1/0, Medium 21/1, Light 21/3. Total Adds 4, KLYF, KQ99, WQHQ, WORG. Heavy: KALE. Medium including KOST, WAEB, KIOA, WTRX, WKNE, WGLL, WTNY, WPPA, WCHV, WAHR, WZLQ, KTYL.

### BRUCE HORNBY & THE RANGE "Every Little Kiss" (RCA) 36/4

Rotations: Heavy 3/0, Medium 15/1, Light 18/3. Total Adds 4, WAVE, KDUK, WKNE, WAHR. Heavy: WCHV, KQSW, KALE. Medium including WKYE, KLYF, WEIM, WQHQ, WTNY, WSKY, WAGE, WORG, WZLQ, WBOW.

### WHAMI "The Edge Of Heaven" (Columbia) 32/17

Rotations: Heavy 1/0, Medium 10/4, Light 21/13. Total Adds 17 including WAEB, WKGW, U102, WRKA, KELT, WSTF, WMGN, KWAV, KGMG, WPPA. Heavy: WMMJ. Medium including WKYE, KKUA, WSKI, WFFX, KTYL, KALE.

### ANITA BAKER "Sweet Love" (Elektra) 31/19

Rotations: Heavy 0, Medium 5/3, Light 26/16. Total Adds 19 including WNIC, KIFM, WSFL, KIOA, KWAV, WMMJ, WQHQ, WPPA, KRLB, WZLQ, WMTFM, KFSB. Medium including WPIX, WKNE.

### BANANARAMA "Venus" (London/PolyGram) 30/7

Rotations: Heavy 0, Medium 10/3, Light 20/4. Total Adds 7, KVL, V100, WKYE, KIOA, KGMG, WGLL, WTNY. Medium including WMMJ, WEIM, WQHQ, WPPA, 94, KQSW, KALE.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 PETER CETERA	107/1	95	12	0
2 WOODY BLUES	103/0	90	11	2
3 GENESIS	95/8	64	29	2
4 BILLY JOEL	95/2	70	19	6
5 DAVID FOSTER & OLIVIA NEWTON-JOHN	94/0	69	18	7
6 HOWARD JONES	85/0	57	24	4
7 JEFFREY OSBORNE	99/6	49	47	3
8 JACKSON BROWNE	98/4	60	32	6
9 BILLY OCEAN	83/0	49	25	9
10 ROD STEWART	99/6	53	39	7
11 MIAMI SOUND MACHINE	97/6	33	51	13
12 DOUBLE	95/5	33	49	13
13 EL DeBARGE	78/0	44	25	9
14 JAMES TAYLOR	72/0	21	44	7
15 NEIL DIAMOND	73/0	30	33	10
16 ATLANTIC STARR	72/0	30	29	13
17 BOB SEGER	73/3	22	48	3
18 MICHAEL McDONALD	78/16	9	44	25
19 PATTI LABELLE/MICHAEL McDONALD	59/0	15	29	15
20 BANGLES	73/4	16	46	11
21 GEORGE MICHAEL	54/0	16	28	10
22 DAVID PACK	63/0	17	34	12
23 MIKE & THE MECHANICS	64/24	0	37	27
24 DENNIS DeYOUNG	65/3	5	43	17
25 MADONNA	60/13	4	34	22
26 SADE	61/7	4	36	21
27 SIMPLY RED	45/1	18	16	11
28 HIROSHIMA	45/0	10	30	5
29 STEVE WINWOOD	49/6	5	32	12
30 GORDON LIGHTFOOT	57/26	0	20	37

## MOST ADDED

GORDON LIGHTFOOT (26)  
Anything For Love (WB)  
MIKE & THE MECHANICS (24)  
Taken In (Atlantic)  
ANITA BAKER (19)  
Sweet Love (Elektra)  
MICHAEL SEMBELLO (17)  
Wonder Where You Are (A&M)  
WHAMI (17)  
The Edge Of Heaven (Columbia)

## HOTTEST

PETER CETERA (81)  
Glory Of Love (Full Moon/WB)  
WOODY BLUES (68)  
Your Wildest Dreams (Polydor/PolyGram)  
BILLY JOEL (46)  
Modern Woman (Epic)  
GENESIS (44)  
Invisible Touch (Atlantic)  
DAVID FOSTER & OLIVIA NEWTON-JOHN (36)  
The Best Of Me (Atlantic)

## GLORIA LORING & CARL ANDERSON "Friends And Lovers" (Carrere/CBS) 30/4

Rotations: Heavy 4/0, Medium 7/0, Light 19/4. Total Adds 4, WSKY, WEIZ, WJON, WBOW. Heavy: WMYX, KOST, KKLT, KHYL. Medium: WLTS, KUDL, KELT, WGLL, WZLQ, KTYL, KRNO.

## JIMMY BUFFETT "I Love The Now" (MCA) 29/2

Rotations: Heavy 1/0, Medium 8/0, Light 20/2. Total Adds 2, KDUK, KGMG. Heavy: WAVE. Medium: 96WAVE, WEIM, WKNE, WSKI, WCHV, WORG, KKL, KALE.

## SIGNIFICANT ACTION

### JERMAINE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 23/7

Rotations: Heavy 0, Medium 7/2, Light 16/5. Total Adds 7, WAEB, WSFL, KGMG, WGLL, WPPA, KTYL, KKL, Medium including WHTX, WMMJ, WSKI, WCKQ, KALE.

### STARSHIP "Before I Go" (Grunt/RCA) 19/13

Rotations: Heavy 0, Medium 5/4, Light 14/8. Total Adds 13 including KUDL, WAEB, WKYE, KLYF, WMMJ, WSKI, WEIZ, WAEV, KKL, KLT. Medium including KALE. Light including 96WAVE, WAVE, WQHQ, WSKY, KTYL.

### MICHAEL SEMBELLO "Wonder Where You Are" (A&M) 18/17

Rotations: Heavy 0, Medium 2/2, Light 16/15. Total Adds 17, KIFM, KLYF, WKNE, WQHQ, WSKY, WEIZ, WKYX, WAEV, WZLQ, KTYL, WMTFM, KFSB, WXUS, WBOW, KOSW, KMGO, KALE. Light including WZLQ.

### BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 17/6

Rotations: Heavy 3/0, Medium 3/1, Light 14/5. Total Adds 8, V100, WMMJ, WEIM, KRLB, WZLQ, WJON. Medium including WGL, KALE. Light including WKYE, WSTF, WAVE, WTRX, KYUU, WKYX, 94, KKL, KQSW.

### BLOW MONKEYS "Digging Your Scene" (RCA) 17/2

Rotations: Heavy 3/0, Medium 11/2, Light 3/0. Total Adds 2, WRKA, WORG. Heavy: WMGN, WSKI, WPPA. Medium including 2WD, B100, V100, WFSM, WMMJ, WTNY, WFFX, KTYL, KMGO.

### WHITNEY HOUSTON "All At Once" (Arista) 16/8

Rotations: Heavy 3/0, Medium 9/5, Light 4/3. Total Adds 8, 2WD, WDMC, KLSI, KYKY, KIFM, U102, WTRX, WENS. Heavy: WPIX, KUDL, KELT. Medium including KHYL, B100, WEZS, KRLB.

### MARY JANE GIRLS "Walk Like A Man" (Motown) 15/15

Rotations: Heavy 0, Medium 1/1, Light 14/14. Total Adds 15, KIOA, KGMG, WEIM, WSKI, WQHQ, WSKY, WEIZ, WGSV, WAEV, KTYL, WMTFM, 94, KFSB, KQSW, KALE.

### GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 15/4

Rotations: Heavy 0, Medium 7/1, Light 8/3. Total Adds 4, B100, WFSM, WGLL, 94. Medium including KOST, WMMJ, WEIM, WSKI, KMGO, KALE. Light including KLT, WCKO, WKYX, WZLQ, WFFX.

### DIANE SCHUR & JOSE FELICIANO "American Wedding Song" (GRP) 7/2

Rotations: Heavy 0, Medium 1/0, Light 13/5. Total Adds 5, WAVE, WSKI, WSKY, KKL, KQSW. Medium: WEIM. Light including KIFM, WAEB, WNAM, WKNE, WCKO, WAEV, KFSB, WJON.

### SPECIAL FX "Uptown East" (GRP) 13/0

Rotations: Heavy 1/0, Medium 3/0, Light 9/0. Total Adds 0. Heavy: KIFM. Medium: WEIM, WKNE, WSKY. Light: WAVE, WNAM, WSKI, WPPA, WZLQ, KFSB, WJON, KKL, KMGO.

### BELINDA CARLISLE "Mad About You" (IRS/MCA) 12/3

Rotations: Heavy 3/0, Medium 5/1, Light 4/2. Total Adds 3, KVL, WPPA, WZLQ. Heavy: WMMJ, WCKO, KRLB. Medium including 2WD, KYKY, WFFX, KALE.

### PETER GABRIEL "Sledgehammer" (Geffen) 12/2

Rotations: Heavy 2/0, Medium 5/1, Light 5/1. Total Adds 2, WSKY, KTYL. Heavy: WFSM, WFFX. Medium including WAVE, WSKY, KRLB, KALE.

### LIMAH "Love In Your Eyes" (EMI America) 11/8

Rotations: Heavy 0, Medium 1/0, Light 10/8. Total Adds 8, B100, WEIM, WKNE, WEIZ, WKYX, WAEV, WJON, KKL, Medium: KOST. Light including WGSV, KMGO.

### QUEEN "A Kind Of Magic" (Capitol) 11/1

Rotations: Heavy 1/0, Medium 4/0, Light 5/1. Total Adds 1, KXCX. Heavy: WQHQ. Medium: WMGN, WEIM, WCHV, KALE.

### JULIO IGLESIAS "America" (Columbia) 10/10

Rotations: Heavy 0, Medium 1/1, Light 9/9. Total Adds 10, KUDL, WSTF, WEIM, WKNE, WGLL, WAGE, WZLQ, KFSB, KKL, KQSW.

### OUTFIELD "All The Love In The World" (Columbia) 10/2

Rotations: Heavy 1/0, Medium 6/1, Light 3/1. Total Adds 2, 2WD, WFFX. Heavy: WEIM. Medium including KVL, K106, WMMJ, WCKO, KTYL.

### JOHN COUGAR MELLENCAMP "Rumorseal" (Riva/PolyGram) 8/3

Rotations: Heavy 0, Medium 5/0, Light 3/3. Total Adds 3, WEIM, WFFX, KQSW. Medium: KVL, WKYE, WGLL, WCKO, KALE.

### JOHN WAITE "If Anybody Had A Heart" (EMI America) 8/1

Rotations: Heavy 0, Medium 1/0, Light 7/1. Total Adds 1, KRLB. Medium: WCKO. Light including WHTX, KWAV, WEIM, WAEV, WZLQ, KTYL.

### JOURNEY "Suzanne" (Columbia) 8/0

Rotations: Heavy 0, Medium 7/0, Light 1/0. Total Adds 0. Medium: V100, 96WAVE, WMGN, WPPA, WCKO, KQSW, KALE. Light: K106.

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# AOR TRACKS

Total  
Reports: Heavy Medium

Rank	Artist	Title	Label	Weeks on Chart	Peak	Score
1	STEVE WINWOOD	Higher Love (Island)	Island	156	1	128
2	FIXX	Secret Separation (MCA)	MCA	146	10	127
3	EMERSON, LAKE & POWELL	Touch & Go (Polydor/Pg)	Polydor/Pg	133	10	116
4	PETER GABRIEL	Sledgehammer (Geffen)	Geffen	112	10	102
5	PETER GABRIEL	Invincible Touch (Atlantic)	Atlantic	114	10	103
6	KENNY LOGGINS	Danger Zone (Columbia)	Columbia	111	10	94
7	JOURNEY	Suzanne (Columbia)	Columbia	113	13	88
8	BIG COUNTRY	Look Away (Mercury/Pg)	Mercury/Pg	139	14	84
9	FABULOUS THUNDERBOLTS	Wrap It Up (CBS Associated)	CBS Associated	116	12	64
10	PETER GABRIEL	Red Rain (Geffen)	Geffen	115	14	64
11	DAVID LEE ROTH	Rainee Rose (WB)	WB	123	18	59
12	ICEHOUSE	No Promises (Chrysalis)	Chrysalis	118	12	54
13	SPECIAL	Somebody Like You (A&M)	A&M	116	15	57
14	VAN HALEN	Love Walks In (WB)	WB	102	12	37
15	DAVID BOWIE	Underground (EMI America)	EMI America	108	10	47
16	EURHYTHMICS	Missionary Man (RCA)	RCA	121	12	25
17	GENESIS	Throwing It All Away (Atlantic)	Atlantic	102	11	48
18	MOODY BLUES	The Other Side Of Life (Polydor/Pg)	Polydor/Pg	104	15	43
19	JOHN C. MELLENCAMP	Rumbleseat (Riva/Pg)	Riva/Pg	115	12	33
20	MICK JAGGER	Ruthless People (Epic)	Epic	113	10	33
21	TOM COCHRANE & RED RIDER	Boy Inside The Man (Capitol)	Capitol	119	15	19
22	BOB SEGER & THE SILVER	The Aftermath (Capitol)	Capitol	103	15	2
23	VAN HALEN	Dreams (WB)	WB	74	10	69
24	BRUCE HORNBSBY & THE RANGE	Every Little Kiss (RCA)	RCA	108	10	26
25	JOHN EDDIE/Jungle Boy	(Columbia)	Columbia	107	12	3
26	OUTFIELD	All The Love (Columbia)	Columbia	84	11	10
27	JOHN WAITE	If Anybody Had A Heart (EMI America)	EMI America	99	13	0
28	AC/DC	Who Made Who (Atlantic)	Atlantic	96	18	4
29	PETER GABRIEL	In Your Eyes (Geffen)	Geffen	80	10	4
30	ROD STEWART	Love Touch (WB)	WB	77	12	7
31	CALL EVERETT	I Go (Elektra)	Elektra	90	11	11
32	GTR	When The Heart Rules The Mind (Arista)	Arista	60	10	8
33	ZZ TOP	Victory Fly (WB)	WB	78	16	5
34	GENESIS	Land Of Confusion (Atlantic)	Atlantic	66	10	4
35	BILLY JOEL	Modern Woman (Epic)	Epic	59	14	2
36	JOAN ARMATRADING	Kind Words (A&M)	A&M	82	11	5
37	GENESIS	The Last Domino (Atlantic)	Atlantic	62	10	2
38	FIXX	Built For The Future (MCA)	MCA	61	14	2
39	MOODY BLUES	Your Wildest Dreams (Polydor/Pg)	Polydor/Pg	68	12	1
40	GENESIS	In Too Deep (Atlantic)	Atlantic	52	13	2
41	HONEYMOON SUITE	What Does It Take (WB)	WB	64	12	0
42	DANNY WILDE	Isn't It Enough (Island)	Island	66	17	2
43	MODELS	Cold Fever (Geffen)	Geffen	65	13	0
44	GENESIS	Anything She Does (Atlantic)	Atlantic	45	12	2
45	JOURNEY	Gift I Can't Help It (Columbia)	Columbia	45	12	2
46	LOU REED	No Money Down (RCA)	RCA	46	10	3
47	ROLLING STONES	One Hit (To The Body) (Rolling Stones/Columbia)	Rolling Stones/Columbia	40	11	5
48	KIM MITCHELL	Patio Lanterns (Atlantic)	Atlantic	62	20	0
49	JOHN CAFFERTY & VOICE OF AMERICA'S SONS	(Scotti Bros./CBS)	Scotti Bros./CBS	52	11	1
50	JACKSON BROWNE	In The Shape Of A Heart (Asylum)	Asylum	39	10	0
51	SPECIAL	Like No Other Night (A&M)	A&M	32	11	2
52	JEAN BEAUVOIR	Feel The Heat (Columbia)	Columbia	61	18	0
53	JOE JACKSON	Home Town (A&M)	A&M	39	15	3
54	STEVE WINWOOD	Split Decision (Island)	Island	36	15	9
55	ROBERT PALMER	Hyperactive (Island)	Island	33	10	2
56	GENESIS	Tonight, Tonight, Tonight, Tonight (Atlantic)	Atlantic	33	10	0
57	GLASS TIGER	Don't Forget Me (When I'm Gone) (Manhattan)	Manhattan	55	24	0
58	BEAT FARMERS	Riverside (MCA/Curd)	MCA/Curd	44	16	0
59	BOB SEGER & THE SILVER	Like A Rock (Capitol)	Capitol	27	10	1

## BREAKERS

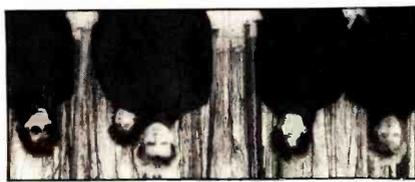
Artist	Title	Label	Weeks on Chart	Peak	Score
BOB SEGER & THE SILVER BULLET BAND	The Aftermath (Capitol)	Capitol	65	10	8
RUMBLESEAT (Mercury/Polygram)			72	10	8
JOHN COUGAR MELLENCAMP			109	10	8
GENESIS	Throwing It All Away (Atlantic)	Atlantic	64	10	8
AC/DC	Who Made Who (Atlantic)	Atlantic	60	10	8
VAN HALEN	Love Walks In (WB)	WB	64	10	8

# MANHATTAN HAS YOUR ONE-TWO PUNCH!

## GLASS TIGER

"Don't Forget Me (When I'm Gone)"

From The Album "Thin Red Line"



R&R Tracks **DEBUT** R&R Albums #29

Album Network Hottest Nationwide #28

Adds include

WBAB	WZFX	KMOD	KFMZ
WNEW	WHTF	KRAE	KFMD
WLZZ	KNCN	KKDJ	KWHL
KAZY	KLAD	KDKK	KZOO
KGB	WONE	KMBY	KTYD
WYSP	WTUE	KRIX	KVRE

And More!

## ROB

"Memphis Thing"

From The Album "Closer To The Flame"



R&R Tracks **NEW & ACTIVE** R&R Albums #40

Album Network Power Cuts #38

Added This Week At:

KZEW	KRQR	WONE
KAZY	WHFS	WTUE
KGB	KNCN	KZOO

And More!



# AOR TRACKS

## MOST ADDED

**QUIET RIOT (37)**  
The Wild And The Young (Pasha/CBS)  
**STEVE WINWOOD (35)**  
Split Decision (Island/WB)  
**ALVIN LEE (33)**  
Detroit Diesel (21/Atco)  
**EURYTHMICS (25)**  
Missionary Man (RCA)  
**GLASS TIGER (24)**  
Don't Forget Me (When ... ) (Manhattan)

## HOTTEST

**STEVE WINWOOD (54)**  
Higher Love (Island/WB)  
**FIXX (49)**  
Secret Separation (MCA)  
**GENESIS (48)**  
Invisible Touch (Atlantic)  
**PETER GABRIEL (39)**  
Sledgehammer (Geffen)  
**EMERSON, LAKE & POWELL (38)**  
Touch & Go (Polydor/PolyGram)

## CHART CLIMBERS

### CALL "Everywhere I Go" (Elektra) 90/11 (87/3)

Adds including WIYY, WXRK, KUPD, WAAF, WHTF, WJLA, KDJK, WRKI. Heavy 11 including WBCN, WXRT, WOFM, 91X, KOMA, KJSO, WOUR, KNCN. Medium 63 including WMMR, WHYY, KTXX, KSRR, WNOB, WLUP, WEBN, WLVO, KGOS. Moves 35-31.

### JOAN ARMATRADE "Kind Words" (A&M) 82/11 (72/9)

Adds including KTXX, WLZ, KAZY, WAQX, WONE, WTUE, KZEL, KOMP. Heavy 18 including KBCC, 91X, WHFS, WLIR, CHEZ, WIOQ, KSTM, WQKB. Medium 49 including WBAB, WXRK, KZEW, WNOB, WPDH, WQFM, WLVO, KFOG, WPXY. Moves 45-38.

### PETER GABRIEL "In Your Eyes" (Geffen) 80/10 (71/5)

Adds including WNOB, WOFM, KLOS, 91X, WDHA, WEZX, KMAY, KEZE, KESI, KZOO. Heavy 36 including WMMR, WHYY, DC101, KZEW, KSHE, KMET, KFOG, KROR, WZZO. Medium 41 including WKLS, KTXX, WLUP, WPXY, WPDH, WQFM, WAAF, KLBJ, WDIZ, WRDQ. Moves 34-29.

### ZZ TOP "Velcro Fly" (WB) 78/16 (53/25)

Adds including WNOB, WLVO, KSHE, WAAF, WAPL, KOMP, KDJK, KMAY, WBLA, KFMO. Heavy 23 including WIYY, WBCN, WHYY, WKLS, KTXX, KUPD, KGON, KOME, KISW, WHCN. Medium 51 including WBAB, WNEW, WDOVE, KZEW, KYYS, KMET, KGB. Moves 45-33.

### GTR "The Hunter" (Arista) 68/22 (47/17)

Adds including WBAB, KTXX, WNOB, RGN, WPXY, WZZO, WDIZ, KOMP, KDJK. Heavy 14 including WQFM, KUPD, WPTA, CHEZ, KLBJ, WLAV, KILQ, KMBY, WYWF, KTYD. Medium 46 including WIYY, DC101, KZEW, KFOG, KOME, KISW, WHCN, WPDH, WQFM, WEZX. Moves 52-40.

### DANNY WILDE "Isn't It Enough" (Island) 66/7 (61/6)

Adds: WPLR, WCMF, WKQQ, KOMP, WHMD, KFAX, KRIR. Heavy 15 including WRIF, KLOS, KMET, KOME, KLBJ, KNCN, KILQ. Medium 38 including WHYY, KZEW, KSRR, WSHE, KGOS, KUPD, KGB, KROR, WHEB. Moves 47-43.

### MODELS "Cold Fever" (Geffen) 55/13 (52/13)

Adds including WBCN, WOFM, KMET, KNCN, WIMZ, KMDD, KZEL, KFMO. Heavy 5 including KBCC, WMMR, WHMD, Medium 42 including WSHE, WNOB, WLUP, KYYS, 91X, KGB, KFOG, KOME, WPXY, WHCN. Moves 55-44.

### HONEYMOON SUITE "What Does It Take" (WB) 64/12 (53/11)

Adds including WLZ, KJSO, WHEB, KNCN, KZEL, KMBY, WBLM, KTYD. Heavy 16 including WHYY, KORS, KGB, KOME, WCMF, KILQ, KOMP, KDJK. Medium 36 including KSRR, WEBN, WLVO, WQFM, WPDH, WAAF, KLBJ, WQFM, WOFM. Moves 50-42.

### KIM MITCHELL "Patio Lanterns" (Atlantic) 62/20 (42/11)

Adds including WBCN, WOFM, KAZY, KGB, KOME, WKLC, WDHA, WAAF, WTUE, KZEL, WBLM. Heavy 4: Q107, CHEZ, KNCN, K97. Medium 44 including CHOM, KZEW, KSRR, WSHE, WLUP, KBCC, WPXY, WHCN, WCMF. Moves 59-49.

### JEAN BEAUVOIR "Feel The Heat" (Columbia) 61/8 (55/25)

Adds: WHYY, WAQX, WYFV, WKQQ, KRKE, KZEL, KOMP, KSOY. Heavy 4 including 91X, WCPZ, KSPN. Medium 31 including WBAB, WNEW, WXRK, WLVO, KRQD, KGB, KROR, KISW, WAAF. Moves 55-53.

### FIXX "Built For The Future" (MCA) 61/4 (56/5)

Adds: WLUP, WOUR, KMBY, KRQU. Heavy 18 including KZEW, KBCC, 91X, KFOG, KROR, WHCN, WEZX, WLAV, KILQ. Medium 38 including WDOVE, DC101, KYYS, KGON, KGB, KOME, KLBJ, KNCN, WAPL. Moves 43-38.

### GENESIS "Land Of Confusion" (Atlantic) 59/4 (55/3)

Adds: WLZ, WAQY, WHTF, KMBY, WEZX including WXRK, WHYY, KTXX, WXRT, WRIF, KORS, 91X, KFOG, KOME. Medium 23 including WIYY, DC101, WKLS, KYYS, KZAP, WPXY, WOLR, WDIZ, WROU. Moves 37-34.

### GLASS TIGER "Don't Forget Me (When I'm Gone)" (Manhattan) 55/24 (32/6)

Adds including WBAB, WNEW, KGB, WEZX, KNCN, WTUE, KMDD, KDJK, KMBY, KFMO. Heavy 6: KORS, KOME, CHEZ, WXL, WHMD, KRQU. Medium 26 including KSRR, KESI, WDHA, WCCC, WIOQ, WHEB, WKQQ, KGGG, WRUF. Debuts at #58.

### GENESIS "In Too Deep" (Atlantic) 52/3 (52/5)

Adds: WKGB, KDJK, WZZO. Heavy 20 including WDOV, DC101, KZEW, WLVO, KBCC, KFOG, KROR, WHCN, WEZX. Medium 30 including WNEW, WKLS, WNOB, WRIF, KLOS, KNIN, WPXY, WZZO, WIMZ, WDIZ. Moves 42-41.

### JOHN CAFFERTY & BEAVER BROWN... "Voice Of America's Sons" (Scotti Bros./CBS) 52/1 (55/6)

Adds: KGN. Heavy 12 including WHYY, WRIF, KOME, WCMF, KGGG, WZZO. Medium 33 including KSRR, WSHE, KLOS, KUPD, KZAP, KGB, WHEB, WFE, KNIN. Moves 51-50.

### BEAT FARMERS "Riverside" (MCA/Curb) 44/6 (39/4)

Adds: WHEB, WBRU, WOUR, KOMP, WCKT, KRQU. Heavy 4: 91X, KGB, KPOI, KTCL. Medium 29 including WXRT, KYYS, WOFM, KBCC, KMET, KRQD, KUPD, KOME, KISW, WEZX. Debuts at #59.

### JOE JACKSON "Home Town" (A&M) 39/5 (36/11)

Adds: CHOM, WHYY, KZEL, KZOO, KOZZ. Heavy 11 including WXRT, KBCC, 91X, WHFS, WLIR, WPLR, WIOQ, KSTM. Medium 21 including WXRK, KZEW, WLVO, WOFM, WPXY, WPDH, WAAF, WLAV, KMBY. Moves 57-54.

### STEVE WINWOOD "Split Decision" (Island) 36/35 (0/0)

Adds including WCKG, WKLC, WOUR, WAPL, WROK, WFBG, KEZO, WIOT, KICT, KWHL. Heavy 9: DC101, WLVO, KFOG, KROR, WHCN, WEZX, WAQX, KILQ, KTYD. Medium 26 including WIYY, WNEW, KYYS, KGON, WPXY, KLBJ, WDIZ. Debuts at #55.

## NEW & ACTIVE

### ISLE OF MAN "Am I Forgiven" (Pasha/CBS) 47/8 (39/10)

Adds: KROR, KOME, WHTF, KNCN, WDOZ, KRIZ, KTCL, KYVE. Heavy 2: WIOQ, KSPN. Medium 25 including KBCC, KRQD, WHCN, WTUE, WRK, WYWF, WRUF.

### SMITHERS "Blood & Roses" (Enigma) 40/5 (35/6)

Adds: WBAB, WIOQ, WCPZ, KTVD, KVRE. Heavy 3: WBCN, WNEW, KRIR. Medium 21 including WXRT, KBCC, 91X, WHCN, WHEB, WOUR, WTUE, KDJK.

### QUIET RIOT "The Wild And The Young" (Pasha/CBS) 37/37 (0/0)

Adds including WBAB, WNEW, WXRK, KMET, WHEB, WOUR, KNCN, WIMZ, WROK. Heavy 1: KRIR. Medium 16 including WHYY, WRIF, KSHE, KUPD, KGB, KOME, KISS, WAPL.

### ROB JUNGKLAS "Memphis Thing" (Manhattan) 37/9 (29/13)

Adds: KZEW, KAZY, KGB, KROR, WHFS, KNCN, WONE, WTUE, KZOO. Heavy 2: Heavy 4: WLUP, WOFM, WKQQ, KRIR. Medium 22 including WXRT, WEBN, WLVO, KBCC, KLBJ, WQMF, WRUF, KOZZ.

### QUEEN "A Kind Of Magic" (Capitol) 37/2 (35/2)

Adds: WHYY, KGB. Powers 1: Heavy 6: KAZY, WONE, WTUE, WHMD, WCPZ, KRQU. Medium 27 including WNEW, WKLS, KSRR, WNOB, WLVO, KZAP, WEZE, WAAF.

### ALVIN LEE "Detroit Diesel" (21/Atco) 33/33 (0/0)

Adds including WBAB, KZEW, WHEB, KLBJ, KISS, WROK, WLAV, KEZO, WRKI. Heavy 3: WNEW, WYSP, WSKS. Medium 21 including WIYY, DC101, WRIF, KORS, KUPD, WHCN, WEZX, KNCN, WDIZ.

### BRUCE COCKBURN "Call It Democracy" (Gold Mountain/MCA) 31/1 (31/3)

Adds: KFVS. Powers 1: Heavy 6: WBCN, WHFS, WIZN, KRIR, KTCL, KYVE. Medium 19 including KZEW, KBCC, 91X, KLBJ, KNCN, WTUE, KMDD, KLXK, KTYD.

### ANDY TAYLOR "Take It Easy" (Atlantic) 30/7 (23/2)

Adds: WNEW, WXRK, KORS, KBI, WDHA, WCCC, WKQQ. Powers 4: Heavy 7 including KSRR, WLIR, WSKS, KRIR, WCPZ, KRQU. Medium 19 including WBAB, WSHE, KRQD, WAAF, WKDF, WWCCT, WIZN, WBLM.

### CINDERELLA "Shake Me" (Mercury/PolyGram) 26/2 (24/6)

Adds: WQFM, KDJK. Heavy 1: KRIR. Medium 13 including WBAB, WMMR, KTXX, WLVO, KUPD, WPXY, WEZX, KISS, KILQ.

### ROD STEWART "Red Hot In Black" (WB) 25/8 (19/19)

Adds including WBRU, KILQ, KDJK, KSRR, WKLT, KOZZ. Heavy 2: KPOI, WBLM. Medium 23 including DC101, WKLS, KYYS, WOFM, KMET, KFOG, WPXY, WHCN, WROK, WFBG.

### DOKKEN "It's Not Love" (Elektra) 25/6 (19/8)

Adds: KLQD, WPXY, WKDF, WRUF, WHMD, KTAL. Heavy 7: Medium 16 including WBAB, WHYY, KGB, KOME, KLAQ, KISS, KILQ, KWHL.

### EMERSON, LAKE & POWELL "The Score" (Polydor/PolyGram) 25/1 (25/3)

Adds: WJLA, Powers 1: Heavy 9: WDOV, KZEW, KFOG, KROR, WEZX, WAQX, WYFV, WLAV, KWHL. Medium 14 including DC101, KUPD, WPXY, WDOZ, KISS, WROK, KLXK.

### VAN HALEN "Summer Nights" (WB) 24/16 (8/3)

Adds including WMMR, KGB, KOME, WAAF, WQMF, KISS, KOMP, WRKI, KTYD. Heavy 12 including WLVO, KMET, KILQ. Medium 8 including KTXX, WNOB, WPXY, KTAL.

### ROD STEWART "A Night Like This" (WB) 24/7 (17/17)

Adds: KISW, WDHA, WHCN, WOLR, WQDQ, KSTM, WYWF. Heavy 5 including WYFV, KPOI, KTYD. Medium 17 including WMMR, WKLS, KZAP, KROR, KLBJ, WRDQ, WIOT, KICT.

### MR. MISTER "Black/White" (RCA) 24/3 (22/3)

Adds: KMBY, KFMO, KSPN. Heavy 2: KZEL, KRIR. Medium 14 including KZAP, KGB, KOME, WCMF, WLAV, WWCCT, WRKI, WWWW.

### STEVE WINWOOD "Take It As It Comes" (Island) 23/22 (0/0)

Adds including WCKG, 91X, WIOQ, WBRU, WEZX, WHTF, WPXY, KATT. Powers 2: Heavy 6 including KZEW, KFOG, KROR, WHCN. Medium 16 including WKLS, KTXX, WDOZ, WAPL, WLAV, WIOT, WWWW, KWHL.

### UNFORGIVEN "I Hear The Call" (Elektra) 22/2 (22/1)

Adds: WEZX, KOZZ. Heavy 2: KRIR, KRQU. Medium 9 including KORS, KLOS, KNCN, KLAQ, KTYD.

### STEVE WINWOOD "Freedom Overspill" (Island) 20/21 (0/0)

Adds including WFBQ, KATT, KEZO, KICT, KRKE, KRQD, KZEP, WKLT, KSOY. Powers 1: Heavy 5: KZEW, KLOL, KFOG, WQKB, KSPN. Medium 15 including DC101, WKLS, WLUP, WPXY, WQDQ, WHTF, WROK.

### BEACH BOYS "Rock & Roll To The Rescue" (Capitol) 21/3 (18/7)

Adds: WCCC, WKKE, WCKT. Heavy 2: KAZY, WONE. Medium 15 including WSHE, WNOB, WTUE, KZEL, KZOK, KLXK, WTRT, WWWW, KTYD.

### ADRENALIN "Road Of The Gypsy" (MCA) 21/3 (19/7)

Adds: WPTA, KFMO, WZZO. Heavy 3: WLZ, KQRS, KRIR. Medium 7 including WRIF, KMET, WCMF, KLAQ, WXLK, WCKK.

### CROWDED HOUSE "World Where You Live" (Capitol) 20/2 (19/3)

Adds: KLOL, WHEB. Heavy 1: WBCN. Medium 12 including CHEZ, WIOQ, WEZX, KLAQ, KSTM, KKCY, WQKB.

### MIKE & THE MECHANICS "Taken In" (Atlantic) 18/4 (18/7)

Adds: WZZO, WWCCT, WQKB, WOOJ. Heavy 5 including KINK, WIOQ, WCPZ. Medium 10 including WXRK, WSHE, KGGG, KRKE, WWWW, WZEW, KSPN.

### CHEAP TRICK "Mighty Wings" (Columbia) 17/2 (15/13)

Adds: WYYS, KJSO. Heavy 0: Medium 15 including WBLZ, KUPO, KROR, WDHA, KNCN, KILQ.

### CHRIS DEBURGH "Fire On The Water" (A&M) 17/1 (15/7)

Adds: KZOO. Powers 1: Heavy 2: CHOM, KRQU. Medium 13 including KAZY, KBCC, WDHA, WIOQ, WONE, WTUE, K97, KSTM.

### BIG AUDIO DYNAMITE "E = MC2" (Columbia) 16/1 (16/6)

Adds: WWWW. Heavy 2: WLIR, KTCL. Medium 7: WMMR, KBCC, WEZX, KLAQ, WSKS, WMMY, KLXK.

### CHRIS THOMPSON "Love And Loneliness" (Atlantic) 15/7 (8/8)

Adds: WXRK, KROR, WHFS, KPOI, KRQU, KOZZ, KVRE. Heavy 0: Medium 9 including KZAP, KOME, KJSO, WMMY, KLXK, WRUF, KRQD.

### ROD STEWART "Another Heartache" (WB) 15/4 (13/13)

Adds: WPDH, KZEL, WWWW, WRUF. Heavy 4 including WZZO, WCCC, WYFV. Medium 10 including KTXX, KGON, CHEZ, WYSP, KLBJ, WDIZ, WXRK.

# AOR ALBUMS

## MOST ADDED

**KIM MITCHELL (21)**  
Shakin' Like A Human Being (Atlantic)  
**JOHN C. MELLENCAMP (20)**  
Scarecrow (Riva/PolyGram)  
**MODELS (12)**  
Out Of Mind Out Of Sight (Geffen)  
**ZZ TOP (12)**  
Afterburner (WB)  
**CALL (11)**  
Reconciled (Elektra)

## HOTTEST

**GENESIS (57)**  
Invisible Touch (Atlantic)  
**STEVE WINWOOD (54)**  
Back In The High Life (Island/WB)  
**FIXX (50)**  
Walkabout (MCA)  
**PETER GABRIEL (48)**  
So (Geffen)  
**EMERSON, LAKE & POWELL (38)**  
Emerson, Lake & ... (Polydor/PolyGram)  
**VAN HALEN (38)**  
5150 (WB)

## NEW & ACTIVE

Continued from Page 69

### OWIGHT TWILLEY "Wild Dogs" (Private I/CBS) 18/2 (16/1)

Adds: WHMD, KRIR. Heavy 2: KDJK, KRQU. Medium 13 including KUPD, WCCC, KATT, WMMY, KMDD, KFMO, KKCY, KLXK.

### BIG AUDIO DYNAMITE "This Is Big Audio Dynamite" (Columbia) 17/1 (17/6)

Adds: WWWW. Heavy 3: KRQD, WLIR, KTCL. Medium 7: WMMR, KBCC, WEZX, KLAQ, WSKS, WMMY, KLXK.

### CHRIS THOMPSON "The High Cost Of Living" (Atlantic) 16/6 (8/8)

Adds: WXRK, KBCC, KROR, WHFS, KPOI, KRQU, KOZZ, KVRE. Heavy 0: Medium 9 including KOME, KJSO, WMMY, KLXK, WRUF, KRQD.

### JIMMY BUFFET "Floridays" (MCA) 16/2 (14/4)

Adds: KPOI, KVRE. Powers 1: Heavy 5: KINK, WZEW, KESI, KKGR, KRQD. Medium 9 including KTCZ, WTKX, WONE, WTUE, KSTM, KKCY, WCPZ.

### RUNNING SCARED "Soundtrack" (MCA) 15/2 (14/1)

Adds: KBI, WHMD. Powers 2: Heavy 8: KAZY, KINK, WONE, WTUE, WWCCT, KESI, WCPZ, KKGR. Medium 6 including WLAV, KZOO, KSPN, KRQU.

### RUN D.M.C. "Raising Hell" (Profile) 15/1 (16/6)

Adds: KBCC, KVRE. Powers 1: Heavy 3: KRQD, WPLR, WSKS. Medium 8: KSRR, WXRT, 91X, CHEZ, WIZN, WHMD, KTCL, KCGI.

### BLOW MONKEYS "Animal Magic" (RCA) 15/0 (14/1)

Powers 3: Heavy 8: CHOM, KTCL, KRQD, WHFS, WLIR, WMMY, KKCY, WHMD. Medium 6: KSRR, 91X, WDHA, KTCL, KCGI, KVRE.

### CHART CLIMBERS — Charted tracks that are building in airplay but have yet to become Breakers. Numbers indicate total reports/adds; e.g., 80/40 means 80 total reports and 40 adds. (Figures in parentheses are last week's data.)

### NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds; e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.)

















# PARALLELS

**R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.**

**Parallel 1 Reporters:** Selected stations that are format-dominant and/or exert significant national influence, in major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

**Parallel 2 Reporters:** Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

**Parallel 3 Reporters:** Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

## 234 Reports

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

100/25 44%  
Regional Reach UP 51  
S 33%  
M 21%  
D 5%  
W 19%

## EXAMPLE

100/25 — 100 CHR reporting stations on this week including 25 new adds.  
44% — Percentage of this week's reports playing 1.

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

**National Summary**  
UP 51 — Number of stations moving it down on their charts.

**Debut** 20 — Number of stations debuting the song this week.

**Same 4** — Number of stations reporting no movement this week. (On to On, Add to On, 31-31, etc.)

**Down 0** — Number of stations moving it down on their charts.  
**Adds 25** — Total number of stations adding it this week.

## B

**BANANARAMA**  
Venus (London/PolyGram)  
LP: True Confessions

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

## BREAKER

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

151/67 86%  
Regional Reach UP 81  
S 58%  
M 51%  
D 5%  
W 98%

**BANGLES**  
If She Sneek What... (Columbia)  
LP: Different Light

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

154/11 66%  
Regional Reach UP 11  
S 63%  
M 53%  
D 5%  
W 95%

Berlin Continued

**BLOW MONKEYS**  
Diggin' Your Scene (RCA)  
LP: Animal Magic

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

193/7 82%  
Regional Reach UP 147  
S 74%  
M 69%  
D 5%  
W 90%

Belinda Carlisle Continued

**JOHN CAFFREY & BEAVER BROWN BAND**  
Voice Of America's Sons  
LP: Cobra Soundtrack (Scotti Bros./CBS)

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
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67/6 37%  
Regional Reach UP 40  
S 45%  
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D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
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W 81%

67/6 37%  
Regional Reach UP 40  
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67/6 37%  
Regional Reach UP 40  
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67/6 37%  
Regional Reach UP 40  
S 45%  
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67/6 37%  
Regional Reach UP 40  
S 45%  
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67/6 37%  
Regional Reach UP 40  
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67/6 37%  
Regional Reach UP 40  
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67/6 37%  
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67/6 37%  
Regional Reach UP 40  
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67/6 37%  
Regional Reach UP 40  
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W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

67/6 37%  
Regional Reach UP 40  
S 45%  
M 35%  
D 5%  
W 81%

Peter Cetera Continued

**GAVIN CHRISTOPHER**  
One Step Closer (Manhattan)  
LP: One Step Closer

162/23 69%  
Regional Reach UP 76  
S 66%  
M 58%  
D 5%  
W 93%

162/23 69%  
Regional Reach UP 76  
S 66%  
M 58%  
D 5%  
W 93%

162/23 69%  
Regional Reach UP 76  
S 66%  
M 58%  
D 5%  
W 93%

162/23 69%  
Regional Reach UP 76  
S 66%  
M 58%  
D 5%  
W 93%

162/23 69%  
Regional Reach UP 76  
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M 58%  
D 5%  
W 93%

162/23 69%  
Regional Reach UP 76  
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M 58%  
D 5%  
W 93%

162/23 69%  
Regional Reach UP 76  
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M 58%  
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W 93%

162/23 69%  
Regional Reach UP 76  
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W 93%

162/23 69%  
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162/23 69%  
Regional Reach UP 76  
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W 93%

162/23 69%  
Regional Reach UP 76  
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W 93%

162/23 69%  
Regional Reach UP 76  
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W 93%

162/23 69%  
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162/23 69%  
Regional Reach UP 76  
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162/23 69%  
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162/23 69%  
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162/23 69%  
Regional Reach UP 76  
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162/23 69%  
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162/23 69%  
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162/23 69%  
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162/23 69%  
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162/23 69%  
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162/23 69%  
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162/23 69%  
Regional Reach UP 76  
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162/23 69%  
Regional Reach UP 76  
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162/23 69%  
Regional Reach UP 76  
S 66%  
M 58%  
D 5%  
W 93%

162/23 69%  
Regional Reach UP 76  
S 66%  
M 58%  
D 5%  
W 93%







# PARALLELS

**JERMAINE STEWART**  
*We Don't Have To Take... (Arista)*  
LP: Francis Romantic

1998/85% National Summary  
Regional Reach: 21  
E 88A  
S 88A  
M 81B  
W 98A  
DEBITS: 209  
SAME: 20  
DOWNS: 1  
ADDS: 8

EAAT	WVY 40-36 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVY 40-36 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

1998/85% National Summary  
Regional Reach: 21  
E 88A  
S 88A  
M 81B  
W 98A  
DEBITS: 209  
SAME: 20  
DOWNS: 1  
ADDS: 8

**ROD STEWART**  
*Love Train (Theme...) (WB)*  
LP: Rod Stewart

230/2 98% National Summary  
Regional Reach: 10  
E 97A  
S 97A  
M 98A  
W 98A  
DEBITS: 3  
SAME: 13  
DOWNS: 1  
ADDS: 2

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

**ROD STEWART**  
*Love Train (Theme...) (WB)*  
LP: Rod Stewart

230/2 98% National Summary  
Regional Reach: 10  
E 97A  
S 97A  
M 98A  
W 98A  
DEBITS: 3  
SAME: 13  
DOWNS: 1  
ADDS: 2

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

184/15 70% National Summary  
Regional Reach: 32  
E 73A  
S 81B  
M 65B  
W 56B  
DEBITS: 28  
SAME: 30  
DOWNS: 0  
ADDS: 15

**ANDY TAYLOR**  
*Take It Easy (Atlantic)*  
LP: American Anthem Soundtrack

184/15 70% National Summary  
Regional Reach: 32  
E 73A  
S 81B  
M 65B  
W 56B  
DEBITS: 28  
SAME: 30  
DOWNS: 0  
ADDS: 15

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

**THE TEMEX SOCIAL CLUB**  
*Rumors (Jay)*

86/34 37% National Summary  
Regional Reach: 15  
E 48A  
S 48A  
M 48A  
W 48A  
DEBITS: 12  
SAME: 10  
DOWNS: 0  
ADDS: 34

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

198/2 85% National Summary  
Regional Reach: 15  
E 91A  
S 81A  
M 98A  
W 78A  
DEBITS: 1  
SAME: 35  
DOWNS: 0  
ADDS: 2

**VAN HALEN**  
*Dreams (WB)*  
LP: S150

198/2 85% National Summary  
Regional Reach: 15  
E 91A  
S 81A  
M 98A  
W 78A  
DEBITS: 1  
SAME: 35  
DOWNS: 0  
ADDS: 2

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

**JOHN WHITE**  
*If Anybody Had A Heart (EMI America)*  
LP: About Last Night Soundtrack

64/1 27% National Summary  
Regional Reach: 1  
E 25A  
S 33A  
M 28A  
W 28A  
DEBITS: 9  
SAME: 42  
DOWNS: 0  
ADDS: 1

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

198/50 85% National Summary  
Regional Reach: 36  
E 91A  
S 74A  
M 84A  
W 94A  
DEBITS: 76  
SAME: 50  
DOWNS: 0  
ADDS: 33

**WHAM!**  
*The Edge Of Heaven (Columbia)*  
LP: Music From The Edge Of Heaven

198/50 85% National Summary  
Regional Reach: 36  
E 91A  
S 74A  
M 84A  
W 94A  
DEBITS: 76  
SAME: 50  
DOWNS: 0  
ADDS: 33

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

**STEVE WINWOOD**  
*Higher Love (Island/WB)*  
LP: Back in the High Life

1998/12 85% National Summary  
Regional Reach: 26  
E 86A  
S 88A  
M 84A  
W 81A  
DEBITS: 10  
SAME: 20  
DOWNS: 1  
ADDS: 12

EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	WVNY 15-10 91-106 31-18 WREX 12-11 WVNY 15-10 930 34-16	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16
EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16	EAAT	R104 20-16 R106 16-13 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10 WVNY 15-10	RELX 7-1 RPT 25-18 KOA 19-9 KATY 29-25 930 34-16

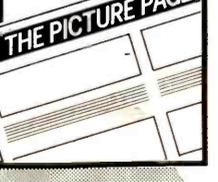
1998/12 85% National Summary  
Regional Reach: 26  
E 86A  
S 88A  
M 84A  
W 81A  
DEBITS: 10  
SAME: 20  
DOWNS: 1  
ADDS: 12

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

**R&R**  
RADIO & RECORDS

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



# PARALLELS

## SIGNIFICANT ACTION

### A

**AC/DC**  
*Who Made Who (Atlantic)*  
LP: Who Made Who/Maximum Overdrive  
Soundtracks

<b>P1</b>	Q100 12-24 WKPC on WVEB on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WOL 4-4	<b>EART</b>
<b>BOOTH</b>	WOL 19-37 WVIZ on	<b>BOOTH</b>
<b>WOL</b>	WOL on WVIZ on	<b>WOL</b>
<b>HIGHWAY</b>	WOL 19-37 WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL 19-37 WVIZ on	<b>P2</b>

**ADRENALIN**  
*Road Of The Gypsy (MCA)*

<b>P1</b>	WOL on WVIZ on Q100 on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### B

**JEAN BEAUVOIR**  
*Feel The Heat (Columbia)*  
LP: Drums Along The Mohawk

<b>P1</b>	Q100 on WKPC on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### C

**BIG COUNTRY**  
*Look Away (Mercury/PolyGram)*  
LP: The Seer

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### D

**CULTURE CLUB**  
*Gusto Blusto (Virgin/Epic)*  
LP: From Lunacy To Hysteria

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### D

**DENNIS DEYOUNG**  
*This Is The Time (A&M)*  
LP: Karate Kid's Soundtrack

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**DEPECHE MOOE**  
*A Question Of Lust (Sire/WB)*  
LP: Black Celebration

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### E

**EURHYTHMICS**  
*Missionary Man (RCA)*  
LP: Revenge

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### H

**DAN HARTMAN**  
*Waiting To See You (Epic)*  
LP: Runless People Soundtrack

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**HONEYMOON SUITE**  
*What Does It Take (WB)*  
LP: Big Prize

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**BRUCE HORNSBY & THE RANGE**  
*Every Little Kiss (RCA)*  
LP: The Way It Is

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**WHITNEY HOUSTON**  
*All In One (Arista)*  
LP: Whitney Houston

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### I

**ICEHOUSE**  
*No Promises (Chrysalis)*  
LP: Measure For Measure

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**ISLE OF MAN**  
*Am I Forgotten (Pasha/CBS)*  
LP: Isle Of Man

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### K

**CHAKA KHAN**  
*Love Of A Lifetime (WB)*  
LP: Destiny

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### L

**LEVEL 42**  
*Hot Water (Polydor/PolyGram)*  
LP: World Machine

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**LIMITED WARRANTY**  
*Victory Line (Atco)*  
LP: Limited Warranty

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### M

**GLORIA LORING & CARL ANDERSON**  
*Friends & Lovers (Carrere/CBS)*

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**BARRY MANLOW**  
*I'm Your Man (RCA)*  
LP: Manlow

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**MARY JANE GIRLS**  
*Walk Like A Man (Motown)*  
LP: The Way It Is

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### N

**MIDNIGHT STAR**  
*Headlines (Solar/Elektra)*  
LP: Headlines

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### N

**NEW EDITION**  
*With You All The Way (MCA)*  
LP: All For Love

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**NU SHOZ**  
*Point Of No Return (Atlantic)*  
LP: Pooside

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### T

**TKA**  
*One Way Love (Tommy Boy)*

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### M

**BARRY MANLOW**  
*I'm Your Man (RCA)*  
LP: Manlow

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

**BONNIE TYLER w/ TODD RUNDGREN**  
*Loving You's A Dirty Job... (Columbia)*  
LP: Secret Dreams And Forbidden Fire

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>

### Y

**YARBROUGH & PEOPLES**  
*I Wouldn't Lie (Total Experience/RCA)*  
LP: Guilty

<b>P1</b>	WOL on WVIZ on	<b>P3</b>
<b>EART</b>	BOOTH WOL on WVIZ on	<b>EART</b>
<b>BOOTH</b>	WOL on WVIZ on	<b>BOOTH</b>
<b>HIGHWAY</b>	WOL on WVIZ on	<b>HIGHWAY</b>
<b>WEST</b>	WOL on WVIZ on	<b>WEST</b>
<b>P2</b>	WOL on WVIZ on	<b>P2</b>



CHR A/C — ON YOUR DESK NOW

*Patti LaBelle*

4 July '86

Dear Programmers:

Thank you for making "On My Own" by Michael McDonald and myself a #1 record. It could not have happened without your help.

I'm sure you have your own favorite from the "Winner in You" album. My personal choice is "OH PEOPLE."

**"OH PEOPLE, If we are one big family no one will have to beg to eat. If we live in a world of dignity no man will have to live on the street... Apart we are weak, together we are strong... OH PEOPLE we are all writing this song."\***

I sincerely hope you will share in my song.  
With love and appreciation,

*Patti*  
Patti LaBelle

**MCA RECORDS**

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**BLACK/URBAN  
BREAKER**