

## I N S I D E:

## BIRCH IN THE SPOTLIGHT

Walt Love talks with Birch Sr. VP Bill Engel about the rating service's efforts to improve black listenership estimates, while Jhan Hiber pays a visit to Birch's new Sarasota facility. Plus latest Birch spring results.

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## POE EVENTS FROM THE CHR SIDE

Joel Denver offers an overview of the recent Bobby Poe Convention from a CHR standpoint. Next week, Adam White reports from a records perspective.

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## NAB'S BEV BROWN: DISCONTENT ON CONTENT FREEDOM

The NAB Radio Board Chairman speaks candidly about the prospects of content freedom for broadcasters in a Brad Woodward interview.

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## IN THE NEWS THIS WEEK

- WADO sold for \$20 million in new AM record
- Labels ask dismissal of Joe Isgro suit
- Ed Chandler programs Century 21 Country formats
- Dale Matteson GM at WMKJ & WQUE
- 700 let go at CBS Broadcast Group; radio impact slight
- Mario Vazquez-Rana Chairman at UPI as Luis Nogueles resigns
- Randy Miller parody draws Latino ire in San Diego
- Audio firms, labels set meeting on digital tape
- Don Shafer PD at CFMI; John Beaudoin CFOX PD
- RCA/A&M/Arista in new regional distribution setup
- Skip Bednarczyk GSM at KOPA & KSLX

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## INDIE LABELS PONDER POP GOALS

Independent labels are looking to regain their share of the pop market, now that indie promo costs are significantly lower. Adam White hears varying views on the prospects of indie pop success.

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## NEW MUSIC ON RADIO UPDATE

As the New Music Seminar convenes, Ken Barnes monitors the progress of new artists on various active radio formats, while noting that at the year's halfway point, Black/Urban crossovers have hit new highs.

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## KISW: AOR SEATTLE BATTLE CHAMP

As KISW celebrates 15 years of AOR success, Steve Feinstein conducts a tour of the station's past and present.

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## NEXT WEEK IN R&amp;R

AOR's oldies trend is one of the hottest topics in radio. Steve Feinstein examines the format's use of gold next week.

Newsstand Price \$5.00



## Gronek Transfers To WHK &amp; WMMS GM Post

Malrite has transferred WHTZ (Z100)/New York Local Sales Manager Lonnie Gronek to WHK & WMMS/Cleveland as GM at the Gold/CHR combo. He replaces VP/GM Bill Smith, who is considering other posts within the company.

## Reich VP/GM At WIOD &amp; WAIA



Bob Reich

Filling a longtime vacancy at Cox's WIOD & WAIA/Miami, former EZ Communications VP/Sales Bob Reich has been named VP/GM.

Reich, who also served as VP/GM at WEZB/New Orleans and WBZZ/Pittsburgh while with EZ, told R&R, "They have given me the best contract of my career and they have also handed me the authority and resources to make both stations winners. We are doing some research right now with WAIA, and (consultant) Mary Catherine Sneed is fine-tuning the music. We will have everything in place in the next couple of weeks. We're still looking to fill a programming opening down here, so I'm making that one of my first priorities."

Turning his attention to WIOD, Reich said, "Carrying the Miami Dolphins and having some of the best-known air personalities in the market, we are in good shape. We simply need some leadership and enthusiasm."

REICH/See Page 4

Radio Division President Gil Rosenwald explained the changes: "Bill is a very capable sales executive, but WMMS and WHK needed someone with broader perspectives. So we're looking for a sales opportunity for Bill within the company."

Rosenwald continued, "Lonnie spent some very successful years with us in Cleveland and New York, so he was a natural choice to come back and head up an operation he was already familiar with."

Gronek, born and raised in Cleveland, had been National Sales Manager and GSM at WHK before moving to New

## CAPITOL DISTRIBUTES; ABRAMS CONSULTS

## Cinema To Bow In '87

Cinema Records, the new label formed by radio program producer Denny Somach and talent manager Larry Mazer, will release its first product next February. Capitol will handle distribution.

The company will produce what Somach calls "new progressive" music, which will be predominantly — but not exclusively — instrumental. "Where Pink Floyd left off with 'Dark Side Of The Moon' will be our starting point," he said. Serving as Cinema consultant is Lee Ab-

rams, a longtime progressive music supporter.

Somach anticipates a roster of approximately six acts, with whom the label is currently in negotiation. Most are album-oriented rockers long associated with name groups, he adds, who want to do solo projects. "But the projects can't be a hobby — we want a real commitment to the record." This will extend to touring on behalf of the releases, says Somach.

The Cinema announcement  
CINEMA/See Page 8

## CHR TO SOFT AOR

## WHTT Becomes 'Quality Rock' WMRQ

As widely speculated, CBS-FM CHR outlet WHTT/Boston has switched calls to WMRQ and unveiled an AOR soft rock format. Using the slogan "Q103 — Quality Rock," the new presentation hit the air at 7pm Monday (7-7).

CBS-FM Group/VP Bob Hyland III commented, "WHTT was Boston's first modern CHR station. It served a specific au-

dience need for a long time but was soon surrounded by a crop of soundalike stations. We recognized the station's future was somewhat limited, and were able to respond to listeners by giving them exactly what they've been looking for... quality rock."

WHTT VP/GM Bob VanDerheyden amplified format

WHTT/See Page 4

## Witting Becomes WBBM Programmer

WBBM (AM)/Chicago has tapped Group W veteran Chris Witting to become its next Director/News & Programming. Currently Program Manager at KDKA/Pittsburgh, Witting fills the vacancy created when CBS transferred Carl Dickens to KRQR/San Francisco as VP/GM.

During his three years at KDKA, Witting has been responsible for both news and programming. He previously served as VP/Station Operations at WOWO/Ft. Wayne, Executive Producer of WBZ/Boston and Public Affairs Director at



Chris Witting

WIND/Chicago.

Witting said, "In over ten years at Westinghouse it's been a pleasure working with Rick Starr, Warren Maurer and Dick Harris. But I'm looking forward to joining a great station in Chicago, and working with CBS."

"I see my role at WBBM as enhancing what is already a successful operation," Witting added. "I don't see any wholesale changes coming. They had a great winter book. It's an innovative station, and that's exciting."

WITTING/See Page 8

## Gondek PD At WCXR



Doug Gondek

MD/midday man Doug Gondek has been named PD of Metroplex Classic Rock outlet WCXR/Washington. Don Hagen, PD since its switch from Country WPKX-FM last January, is leaving to concentrate on the Presidency of Southeast Media Research, a post he had retained while at WCXR.

WCPT & WCXR President/GM Bill Sherard told R&R, "We planned from the beginning for Don to set up the format, establish it, and then step to an advisory role on a longterm basis. We recruited our staff with that in mind, and had a lot of staffers who were eligible for the job." Explaining his choice of Gondek, Sherard commented, "Doug is bright, objective, cool-headed, and has a killer instinct."

Gondek's 12 years in radio include airwork at WILS-FM/Lansing and WKAR/East Lansing, the MD post at KDKB/Phoenix, and Production Director at crosstown KSTM. He stated, "We're finding that this music is enduring; it's not a novelty. A lot of AOR stations that ignored it are finding that out."

GONDEK/See Page 8



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# Labels Respond To Isgro Suit

By Adam White

Record companies sued by independent promoter Joe Isgro two months ago have responded to the charges of conspiracy and restraint of trade, brought under federal and California state antitrust statutes. The original suit was filed April 30 in US District Court in Los Angeles.

RCA and Arista filed June 27 a motion to dismiss the Isgro claims, and the Recording Industry Association of America (RIAA) and several other labels — A&M, Chrysalis, Capitol, MCA, and Motown — filed joinders to this motion June 30.

## Matteson GM At WMKJ & WQUE

WMKJ (Magic 1280) & WQUE/ New Orleans GSM Dale Matteson has been elevated to GM at the Clear Channel Heart & Soul/CHR combo. Matteson, a seven-month station staffer, replaces VP/GM Bill Stoeffhaas, who left to manage WJMJ/Birmingham last week.

Prior to coming to the Crescent City, Matteson was an Account Executive for a number of years with AC KFMK and Urban/Contemporary KMQJ, both in Houston.

Clear Channel President/CEO L. Lowry Mays told R&R, "The appointment of Matteson is consistent with Clear Channel's policy of promoting from within. Dale has compiled an outstanding record as GSM of the station, and he was the logical choice."

MATTESON/See Page 6

The Warner Bros., Elektra, Atlantic, and Geffen labels have answered with a denial of the allegations, reportedly filed June 30. It's believed that PolyGram has similarly responded with a denial. It was not clear at presstime whether any countersuits have been submitted.

The RCA/Arista motion for dismissal was filed before U.S. District Judge Consuelo B. Marshall, on grounds "that plaintiffs' complaint makes allegations which neither plaintiffs nor counsel have any basis to believe are true, and also fails to state a claim upon which relief can be granted." The response cites Rules 11 and 12 of the Federal Rules of Civil procedures.

The RIAA, in addition to joining the RCA/Arista motion, has taken the position that as a trade association, it did no business with Isgro, and that it cannot be held liable based on allegations against some

of its members. There are "no allegations of wrongdoing" against the organization, it contends as further grounds for dismissal.

The RCA/Arista reply to the Isgro suit — which sought damages in excess of \$75 million — characterizes it as "a baseless attempt to harass defendants, to coerce certain defendants to resume business with plaintiffs, to divert attention from ongoing and expanding federal grand jury and congressional investigations into plaintiffs' alleged involvement in organized crime and payola in the record promotion business, and to allow plaintiffs full civil discovery to defend against the criminal investigations and discovery unavailable in the criminal context."

The document continues, "Rather than acknowledge the true reasons — well known to plaintiffs — why defendants have suspended relations with independent promoters, plaintiffs have knowingly falsely alleged that anticompetitive animus motivated" that suspension.

Isgro was well aware prior to his April 30 complaint, according to the RCA/Arista reply, that the labels suspended use of his services because of the NBC-TV "Nightly News" reports in February alleging his association with organized crime, and because of grand jury investigations subsequently launched.

"The most that plaintiffs have alleged is that defendant record companies replaced independent promoters with in-house employee

ISGRO/See Page 6

## Vazquez-Rana Succeeds Nogales As UPI Chief

The new owner of United Press International, Mario Vazquez-Rana will replace Luis Nogales as Chairman/CEO of the company on July 11. Nogales joined UPI in 1984, and presided over the company through its bankruptcy until its sale for \$41 million last month to New UPI, Inc.

"My task is now completed," said Nogales. "UPI has been sold and recapitalized. It is appropriate for me now to leave and let the new officers form their own management team. I believe UPI has a great future and I leave with confidence, knowing it is in strong hands."

Vazquez-Rana, Mexico's largest newspaper publisher, is the majority owner of New UPI, along with minority owner Joe Russo, a Houston businessman.

## Bednarczyk GSM At KOPA & KSLX

Skip Bednarczyk has been named GSM for First Media's ROPA & KSLX/Phoenix. He replaces Gary Hiatt, who left to join a Jacksonville, FL TV station in sales.

Bednarczyk joins the Phoenix combo after a brief period as GSM at WIOD & WAIA/Miami. Prior to that he was GSM at WVKO & WSNY/Columbus for four years, and an Account Executive at cross-town WCOL & WXGT for cross-town

BEDNARCZYK/See Page 6



Ed Chandler  
JOINS KPLX ON-AIR

## Chandler Programs Century 21 Country

Former Transtar Country Network PD Ed Chandler has been named Country Format Director for Dallas-based Century 21 Programming. Chandler has also joined KPLX/Dallas as 2-4pm personality, with heavy production responsibilities. At KPLX, Chandler replaces PD Bobby Kraig, who is going off the air; at Century 21, he succeeds Ralph Riley, who is leaving the business.

Chandler's duties will include programming Century 21's Super Country and Cross Country formats and consulting client stations. Century 21 OM John Miller said, "We were looking for someone with all-around talent inside a

CHANDLER/See Page 6

## Shafer Programs CFMI

Vazquez-Rana commented, "We thank Luis Nogales for all the work he has done for UPI and accept his resignation with regret. We will never forget his contribution to UPI. All of us wish him the very best in his new endeavors."

## BEAUDOIN NEW CFOX PD

## Shafer Programs CFMI



Don Shafer

Veteran CFOX/Vancouver PD Don Shafer has moved cross-town to Westcom Radio Group's CFMI as Director of Programming. Shafer replaces the exiting Tim Burge, while at Moffat's CFOX, Assistant PD John Beaudoin has been promoted to PD.

Shafer, a 22-year radio man, has SHAFER/See Page 4

JULY 11, 1986

## CMA ROUNDTABLE REPORT

Country music has forged a closer-than-usual alliance between radio, records, retail, publishing, and other industry realms. The CMA's new traveling roundtable workshops continue that thrust, and Lon Helton reports the good tidings from the introductory session.

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## REGIONAL DIRECTORS NAMED

### RCA/A&M/Arista Resets Distribution

The RCA/A&M/Arista Distribution regional field force has been reorganized into four national sales regions from five. Concurrently, four directors have been appointed.

The company's sales and distribution network will now operate through Eastern, North Central, Southern, and Western regions. The previous Southern and Southwestern regions have been consolidated.

The new appointees, all directors of their respective regions, are: Larry Palmacci, Eastern; Fred Love, North Central; Jim Yates,

Southern; and Bill Graham, Western.

They report to RCA/A&M/Arista Distribution VP/Sales Pete Jones, RCA/See Page 4

### Miller 'Alien' Parody Arouses Latino Wrath

Controversial KC Transplant Stirs Up San Diego

By Joel Denver

KSI03 (KSDO-FM)/San Diego morning personality Randy Miller has a way with audiences... a way to stir them up when they least

expect it. His latest in a series of controversial on-air stunts, a satirical commentary called "The Mexican National Anthem," provoked phone calls, letters, and correspondence to the FCC from angry Latinos charging racial stereotyping and general insensitivity and bad taste.

Miller joined the Gannett CHR a few months back after fiery tenures at KZZC (ZZ99)/Kansas City, where a song parody about a free concert starring Bob Seger & The Silver Bullet Band for future unemployed farm workers cost him his job. A previous on-air stunt at KKCI, also in Kansas City, resulted in his dismissal there.

This time, Miller's antics had a different outcome. PD Mike Preston said, "We brought Randy here to gather some publicity, and it

MILLER/See Page 6

## CONTROVERSIAL TOPIC

### Labels, Audio Firms In Digital Tape Meeting

An effort is being made to bring record companies and consumer electronics firms together over the controversial subject of digital audio tape (DAT). Representatives from both camps have been invited to meet in New York next Tuesday (7/15) to discuss key aspects of the technology, which is seen by some as successor to the compact disc.

Also on the agenda: a proposal that labels and audio makers might form a Digital Audio Tape Association. This would be a hardware/software trade body along the lines of the Compact Disc Group, which is generally credited with helping the US launch of the CD in 1983.

DIGITAL/See Page 6

SINGING IDOL/RADIO STAR

Vallee Succumbs At 84

Rudy Vallee, the recording and broadcasting star who gained prominence during the '30s and '40s, died last Thursday (7/3) in Hollywood. The 84-year-old was best known for his crooning style of singing, complemented by a megaphone.

Born Hubert Prior Vallee on July 28, 1901 in Westbrook, Maine, he took up the saxophone while working as an usher in Portland. Among his early influences were recordings by saxophonist Rudy Wiedoeft, from whom he adopted his first name. Vallee's megaphone-toting image was born in 1928 at New York City's Heigh-Ho Club. Although he only used the megaphone a few times, he was forever identified with it, singing such songs as "I'm A Vagabond Lover" and his theme "My Time Is Your

Time."

In 1929 Vallee began a ten-year stint as host and producer of the "Fleischmann Hour" on NBC. He discovered many talented people through this network variety show, including Alice Faye, Carmen Miranda, Milton Berle, and ventriloquist Edgar Bergen. Vallee became cohost of the "Sealtest Hour" with John Barrymore in 1940. He eventually left network radio in 1946 but returned to the airwaves during the '50s as a WOR/New York disc jockey. Vallee's recording career was briefly revived in the '60s.

Vallee is survived by his wife Eleanor and a nephew.

RCA

Continued from Page 3

who commented, "The restructuring and strengthening will allow us to meet our new goals more aggressively and efficiently. They also give us the opportunity to develop a structure which recognizes the current shape of the market, including the continued consolidation of accounts."

Palmacci was Manager of RCA's New York branch, and has been with the company since 1972. Love, a 15-year employee, was Branch Manager, St. Louis. Yates, who joined RCA in 1972, was Director, Southwest Region. Graham, who continues as Director, Western Region under the realignment, has been with the firm since 1962.

Another result of the new structure is the retirement, effective Sept. 1, of Southern Regional Director Charles Hall. With RCA since 1955, he'll assist in the regional transition.

There are changes in branch locations — the Philadelphia unit will close, with its accounts absorbed into the Washington branch — and their reporting system. In addition, a new sales office will open in Minnesota, by September.

Under the new RCA/Ariola organization implemented by company President/CEO Elliot Goldman, RCA/A&M/Arista Distribution operates as an independent profit center under President Sal Licata, separate from the company's label units.

Shafer

Continued from Page 3

been at CFOX for the last 11 years, joining as MD and serving as PD for the last seven. Earlier he was on the air at CHUM-FM/Toronto, CHOM-FM/Montreal, KNAC/Long Beach, and KPPC/Pasadena.

Shafer commented, "CFMI has the opportunity to be the number one station in town, where FOX doesn't. We've got more headroom and flexibility in the license; we're licensed as a pop/soft rock station and can be more things to more people, while CFOX is licensed as a hard rock station."

CFMI had been a "New AC"-formatted station consulted by John Sebastian until approximately four months ago. Shafer said, "It's had five different formats in the last 10 years. We're going to be a rock station for 25-49 year-olds. We're going to be a lot more consistent, focused in our direction, and active on the streets."

CFMI will adopt a positioning statement of "Vancouver's Best Rock." Shafer says, "Rather than playing AC/DC on the other side of that, we'll play the Eagles. We'll skew older and be lighter than CFOX." He added that CFMI will be improving its signal and antenna location.

CKNW & CFMI VP/GM Ron Bremner, who joined the stations three months ago, said, "We have a very successful AM station, the top listened-to station west of Toronto in Canada. Getting Don is a very clear message that I want to build the FM into one of the best operations anywhere. And anytime you can build your own operation and hurt the opposition, it doesn't hurt."

Beaudoin, a CFOX staffer for ten years, has been Assistant PD for last four years. He also developed "Rock Journal," a syndicated interview show in Canada.

While acknowledging Shafer's contribution to CFOX, Beaudoin expressed confidence at taking over as PD. "Everything done at this station for the last four years, Don and I did together."

CFOX is the market's #1 FM, with a cume of 360,000. CFMI is third, with a cume of 240,000.



NEW NYMRAD OFFICERS IN RADIO "SALUTE" — The New York Market Radio Broadcasters Association (NYMRAD) elected new officers and board members last week. Displaying some of their multitiered radio credentials are the new officers: (l-r) Treasurer Pat McNally, VP/GM at WHN & WAPP, Secretary Matt Field, VP/GM at WNCN; Vice Chairman Mark Bench, VP/GM at WWSR; and Chairman Mike Kakoyiannis, VP/GM of WNEW-AM & FM. Added to the board are WOXR VP/GM Warren Bodow, CBS Radio Network VP/GM Mike Ewing, WABC President/GM Jim Haviland, and Katz Radio President Dick Romanick.

CBS

Continued from Page 3

television you have a lot of people performing certain functions that can be transferred to the outside. In contrast, radio is much leaner, so there isn't as much room for reduction. Because of this the impact on radio won't be very significant at all."

Many of radio's cuts will be achieved through the elimination of 42 technicians at CBS's owned stations. These cuts, approved by the employees' union, will incorporate more automation in the booth and enable on-air personnel to work their own boards. In the past technicians were required for all board operations. "Almost all radio stations in the country operate this way," Hosking continued. "We will just be bringing our stations up to speed." This "rollout" is expected to be completed by the end of the second quarter in 1987.

CBS officials would not comment on the number of radio casualties, but one spokesman maintained that a recently-published figure of 80 was "absolutely incorrect." In fact, Hosking explained, "I doubt that few — if any — radio personnel will be dismissed because of this. The radio business is a tough business, and we've been working long and hard to keep it as lean as possible."

WHTT

Continued from Page 1

specifics. "We play music that listeners have had to leave the radio dial to find until now — familiar music played on the finest equipment, CDs. And because we recognize there is much more to a radio station than a record collection, our complete presentation will be characterized by a high regard for the music, a total lack of gimmickry, and respect for our audience.

"Boston radio listeners have been demanding a station that listens to them, one that will play a broad range of quality music, without screaming jocks and endless interruptions."

Recently-named PD Barbara Temple added, "Judging by early response, I'd say we're going to be right on track with this format."

Core artists for the new format include Jackson Browne, Boz Scaggs, CSN, Alan Parsons Project, Loggins & Messina, and Rickie Lee Jones, as well as new artists not heard on CHR, plus little-known cuts from familiar artists.

WMRQ's new lineup includes: 5-9am, Tom McKay,

who had worked at sister station KNX-FM/Los Angeles; 9am-1pm, market veteran Johnny Dark (retained from WHTT); 1-5pm, Rick Hunter from WCBS-FM/New York; 5-9pm, MD Chris Knight (from WHTT); and, overnights, Patti Harrison, staying on. Late nights and weekend/swing shifts remain open. Departing the station are morning man "Crazy" Dave Otto, midday personality Lee Gillette, and swing/weekender Chip Hobart.

Reich

Continued from Page 1

asm. And I've got more than enough to go around... I'm willing to share."

Cox Broadcast Division President Walter Liss commented, "Bob has had more than 25 years of experience in radio, including responsibilities with a Miami station. With his knowledge of the market and his extensive management record we're confident that Bob will make significant contributions to the growth of WIOD & WAIA."

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WESTWOOD ONE RADIO NETWORKS

# NEWS IN BRIEF

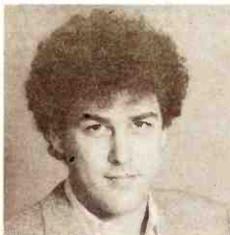


Patrick Spencer

● **PATRICK SPENCER** has been named VP/GM at New York indie label **Supertronics**, in addition to his duties as Director/National Promotion. Spencer formerly operated his own promotion/marketing company and previously served as Director/National Promotion for RCA.

● **BARRY BROWN** has been appointed GM of **WBBE & WRMA/Lexington, KY**, recently purchased by **Audubon Broadcasting Company's** Maycourt Company division. Named as the outlets' General Sales Manager is **RA-LEIGH NEAL**.

● **BOB GASKINS** joins Phoenix-based **Churchill Productions** as a format programmer and station consultant. **DOUG JONES** is tapped as Marketing Manager.



Norman Epstein

● **NORMAN EPSTEIN** has been promoted to VP/Administration for **MCA Records**. He joined the label a year ago as Director/Administration, following 13 years as a personal manager for artists including **Karla Bonoff, Andrew Gold, and Jennifer Warnes**.

● **RICK VAN GIL** is appointed PD of **AOR WLNZ/Lansing**. He was formerly MD of **WIOT/Toledo**.

● Interim operators of **KIFM/San Diego** — GM **Ethel Mike**, Station Manager **Rosalee Sell** (aka **Lee Maribal**), and Program Manager **Mary Sorentino**, operating officially as **AFC Broadcasting** — have struck a deal with **Unidyne**, whereby the latter will sell and market the station as it does for neighboring **XHTZ**.

● **RUSS MOTTILA** is promoted from MD to Assistant PD at **Katz AOR WAAF/Worcester-Boston**.

● **ROBERT EURICH** joins **KSEQ/Visalia-Fresno, CA** as VP/GM. For the past five years he was Station Manager of **KFIG-AM & FM/Fresno**.

● **MILT MCCONNELL** becomes VP/GM of **KRKE-AM & FM/Albuquerque**, replacing **Keith Myers**. McConnell is the former GM of **WFBO/Indianapolis**. Recently acquired by **Sandia Peak Broadcasters**, the Albuquerque properties will change calls — the **CHR/Urban AM** will become **KZSS** and the **AOR FM** will be **KZRR** — and be consulted by **Jon Sinton**.

● Seven-year **Select Radio AE GEORGE PETER** segues to **Weiss & Powell** as VP/Station Relations & Sales.

● **HARVEY SIMMS** is promoted to GM of **WLSR/Akron**. He has been with **WLSR** and sister **FM WKDD** since 1968, working as an AE, Regional Sales Manager, and most recently **GSM**.

● **WNCT-AM/Greenville, NC** recently switched from Country to **Broadcast Programming's** Oldies format.

● **KPEZ/AUSTIN** switches from Easy Listening to **AOR** with **PD Brent Clanton**, formerly of sister **Clear Channel AOR KMDD/Tulsa**. The station will be consulted by **KMOD PD Charlie West** and **MD Jim Jones**.

● **DAN CONWAY**, most recently with **WKSX/Cincinnati**, moves to **WXLV (Y102.5 FM)/Charleston, SC** as General Manager.

● **RUSTY KIMBALL**, last at **KKCW/Portland**, replaces **Vince Mertz** as **KZEL/Eugene MD/nights**.

● **BARRY KAYE** is named PD at **KHFH/Austin**, following the departure of **Waylon Richards**. Barry will continue doing afternoons. He joined the station last year from **KKBQ/Houston**.

## Digital

Continued from Page 3

Next week's meeting is being organized under the aegis of **Akai America**, the **Compton, CA**-based subsidiary of the prominent Japanese consumer electronics company. VP/Sales & Marketing **Chris Byrne** is spearheading the effort.

Aside from major record labels and such digital-oriented indies as **GRP** and **Telarc**, firms invited to participate include **Denon, Onkyo, Pioneer, Sanyo, Sharp, Sony, and Technics**.

Digital audio tape is a sensitive issue because of fears within multinational record companies that the format's premature introduction will harm the development and growth of the compact disc market (R&R 5/2). **PolyGram International President Jan Timmer** told NARM convention attendees in March, "We should consider very carefully on which configurations we shall make our software available and, particularly, when we make it available." He also criticized Japanese audio manufacturers for their lack of interest in meeting to discuss the issue.

Labels are concerned that their heavy investment in CD manufacturing will be insufficiently recouped before **DAT** comes to market — or at least that consumers will be confused by another software configuration. In Japan, digital tape hardware from **Sony** may be available this fall, and in the **US** next year. The company demonstrated a prototype machine at the **NAB** convention in April, then showed home and car models at last month's **Consumer Electronics Show** in Chicago.

Detailed and summary information about digital tape will be available at the **July 15** get-together. Based on participants' Compact Disc Group experience, notes **Akai America's Byrne**, legal counsel will be present. Meeting site is the **New York Hilton**.

## Chandler

Continued from Page 3

radio station **Ed's** daily experience with the music and promotions as part of a top ten market radio station will make him an asset to us, in that he can readily relate to the day-to-day problems clients are facing."

Commenting on his move, **Chandler** told **R&R**, "I feel great about returning to my home town and working for two, not just one, great companies."

"At Century 21, I'll have complete control over the country music division. I'll be dealing directly with the affiliates, discussing their problems and needs."

Prior to his stint with **Transtar**, **Chandler** was morning personality at **KMGG/Los Angeles**. Between **1971-83**, **Chandler** programmed **San Diego** country outlets, working at **KSON** from **1971-79**, **KCBQ** **1979-81**, and back to **KSON** **1981-83**.

## Bednarczyk

Continued from Page 3

years previous. **KOPA & KSLX GM Carl Hamilton** commented, "Skip has the necessary tools and traits of a fine general sales manager. I look forward to him doing a wonderful job in the Phoenix market."

Said **Bednarczyk**, "I love the town, but it's the radio station that's really exciting. The **FM** has shown tremendous growth in a real short period of time, and I'm real glad that I'm going to be a part of it and contribute to its future."

"Carl and I worked together briefly at **WCOL & WXGT**. I think the man has an exceptional amount of talent."

## Matteson

Continued from Page 3

**Matteson**, who is looking for a **GSM** successor, told **R&R**, "Speaking for **Magic 1280**, it has in the past two months really developed some legs and is beginning to run. In a market with our ethnic composition, it will show some real good growth in the months to come. As far as **WQUE** goes, it is a dominant station in many areas with bullet-proof numbers in key 25+ demos. This is directly attributable to (PD) **Kevin McCarthy's** efforts."

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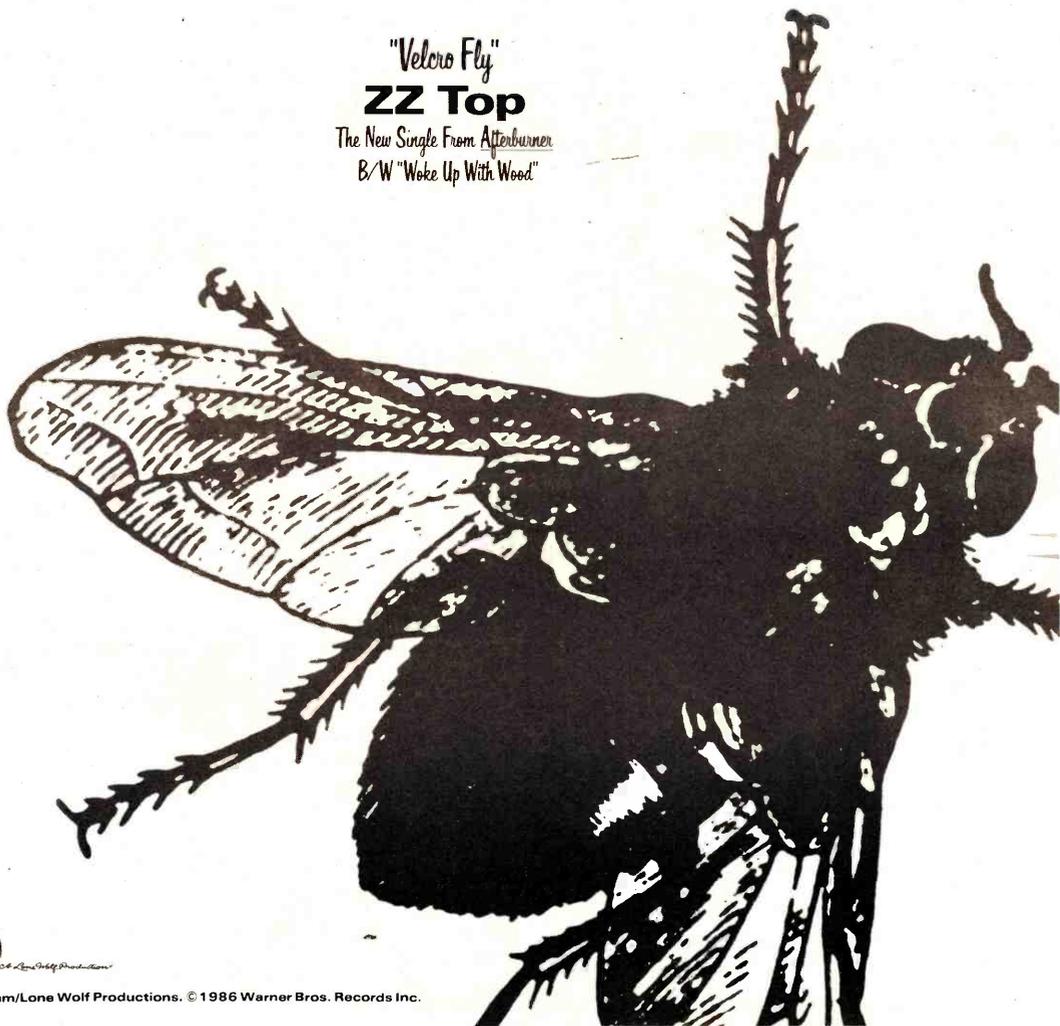
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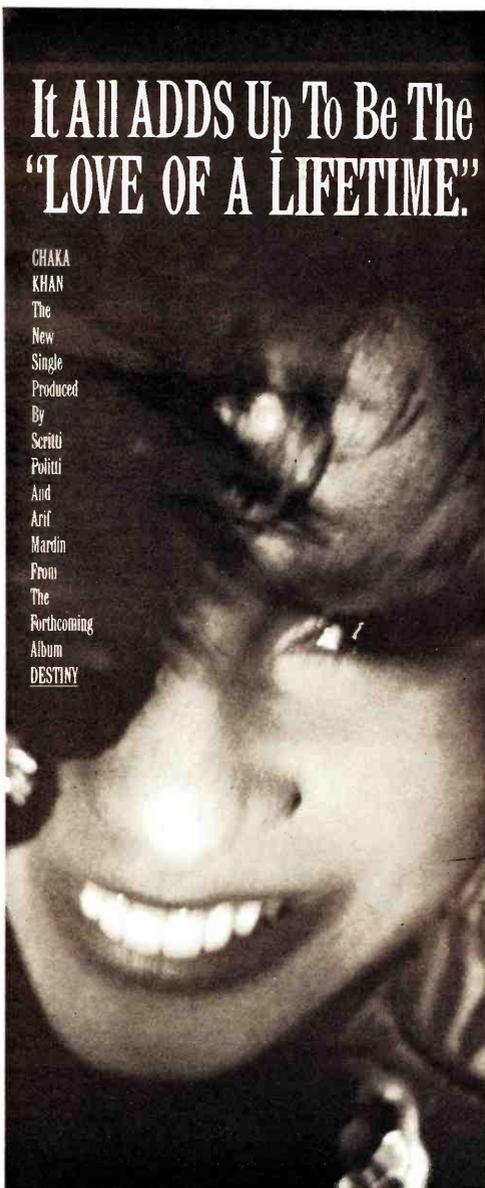


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| Y100 deb-35 | WERZ add-39  | WGAN deb-40 |
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| B96 39-36   | WGFM add     | WCGQ add    |
| Z95 deb-39  | 93Q add      | WPFM deb-39 |
| WCZY add    | WTLQ add     | 99KG add    |
| KHTR on     | WSSX add-31  | WDBR add    |
| KIIS add    | KAMZ 30-21   | KTRS add    |
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### Miller

Continued from Page 3

seems he's started to." VP/Operations Dave Parks expressed surprise at the impact of Miller's "Mexican National Anthem," sung to the tune of "She'll Be Coming 'Round The Mountain."

The parody was based on a recent CNN news story which labelled the San Ysidro border area the number one point of entry for illegal Mexican immigrants, and the leading area for the laundering of drug money and drug trafficking. The Immigration And Nationalization Service admits to catching only 50% of those making their way across the border illegally, despite, during the last nine months, over 468,000 arrests.

When the song was broadcast, phones rang off the hook, with much of the anger aimed not at the lyrics but at the title, which was promptly changed to the "Illegal Alien Anthem." Shortly thereafter, the song was pulled off the air.

Parks told R&R, "We got a lot of TV coverage, which presented both sides of the story pretty fairly. Because of the facts at hand, many felt we hadn't done a great injustice, but you're always going to upset a few folks with something controversial like this. Once we learned letters to the FCC had been written, and we received similar letters of protest, the song was pulled off the air and letters of apology were sent to everyone who was offended."

Miller was essentially unrepentant. "We didn't do it to offend anyone. I was simply commenting on a social issue and really didn't expect any negatives on it. Frankly, we all were surprised by the reaction. I think the only people I can now pick on are the Manson Family and some winos in Cleveland I know personally." He was pleased with management's approach to the controversy. "Everyone here was very supportive, and the management handled everything as it should be. This is a station of pros who know how to roll with punches."

The lyrics to Miller's song were as follows:

*They'll be coming across the border when they come.  
They'll be coming across the border when they come.  
They'll be coming across the border, 'cause there is no law and order;  
They'll be coming across the border when they come.*

*They'll be carrying drugs and handguns, so they can have some real fun;  
They'll be carrying drugs and handguns when they come.*

*They will not have a green card, but they sure know how to run hard;  
Well, they will not have a green card when they come.*

*Now all they know is Spanish, and if you don't they will vanish;  
Well, now, all they know is Spanish when they come.*

### Isgro

Continued from Page 3

promotion systems which compete with each other," states the June 27 response.

In support of the motion for dismissal, attorneys for RCA and Arista submitted copies of NBC news report transcripts and videotape of the broadcasts, as well as a 14-page March 14 letter of complaint to NBC from attorney Steven Cannata, representing Isgro. Also submitted: a copy of a March 14 letter from Isgro to Arista President Clive Davis, which was apparently sent with a videotape of a March 10 "Entertainment Tonight" segment. Isgro drew Davis's attention to the "ET" report, which questioned some of the NBC charges, and called it the "fairest bit of coverage" of the controversy.

### Isgro: "Nothing Unexpected"

Attorney Lawrence G. Papale of Cannata, Genovese & Papale, representing Isgro, told R&R, "This is a rather technical response that they've made to our complaint, and it's an avenue that's open to them - it's nothing that we didn't expect. We hope simply to get to the merits [of the case] as quickly as we possibly can. We want to get this thing done and over with so Joe can go about his business."

Attorneys representing RCA and Arista are Klinger & Glassman of Los Angeles, and Kaye, Scholer, Fierman, Hays & Handler, New York.

A hearing on the case before District Judge Marshall is scheduled for August 11 in Los Angeles.

### Gondek

Continued from Page 1

Along with Hagen, consultant Fred Jacobs will continue advising WCXR.

### Cinema

Continued from Page 1

identifies Emerson, Lake & Palmer and Yes as bands with which the label's target audience grew up. "We're not trying to be a new age label like Windham Hill," explains Somach, "nor a jazz label like ECM. We want to build the kind of credibility that CTI Records once had. If you buy a Cinema record and it's good, you're going to buy the next one even if you don't know the artist - although 75% of our acts will already have recognition and visibility."

Somach says that Mazer and he are sole partners in Cinema, and that both will continue with their existing, Philadelphia-based businesses. Lee Abrams is a consultant, not a partner, he states. "This really isn't any different to what [Lee] has been doing in the past. We're utilizing his research, which has found a need for music from a company like this."

The projected fall opening of Capitol's compact disc plant was a key factor in the distribution deal, notes Somach. "We expect CDs to represent the biggest portion of our sales, and records probably the least."

Commented Capitol President Don Zimmermann, "All of us at Capitol are extremely enthusiastic about the new relationship. The creative expertise and professionalism brought to this alliance by Denny and Larry, along with Lee's valued input and overview, are the basis for our fundamental excitement."

### Witting

Continued from Page 1

WBBM VP/GM Gregg Peterson commented, "Chris's experience at some of the most respected radio stations in the country should help WBBM-AM achieve new levels of success in the next few years. He has an outstanding record as a programmer."

### Norfolk Models



Geffen's Models visited WNOR/Norfolk recently. Pictured (l-r) are WNOR air personality Les Wooten, group's James Freud, label's Jann Zlotkin, group's Sean Kelly, and WNOR MD David Hillary.

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## TRANSACTIONS

# \$20 Million WADO Pricetag Sets AM Record

In a purchase that established what parties to the transaction called a new record for the price of a stand-alone AM radio station, Tichenor Media System, Inc. this week agreed to buy WADO/New York from Command Broadcast Associates for \$20 million.

The Spanish outlet will add to the extensive list of similarly-formatted stations of a Tichenor subsidiary, Tichenor Spanish Radio Division, which includes KLAT/Houston, KDX & KBNA/EI Paso, WIND/Chicago, KCOR/San Antonio, KUNO/Chicago, and KGBT & KELT/Harlingen, TX.

Command Broadcast's CEO is Nelson Laverne. It also owns KMIA/Ft. Worth, TX.

Tichenor President McHenry Tichenor Jr. called the acquisition "a major milestone" in the company's efforts to assemble a group of "high-quality" Spanish stations. The deal must be approved by the FCC, and is expected to be completed by year's end.

WADO broadcasts with 5 kw on 1280 kHz. Media broker H.B. LaRue represented both the buyer and seller in the transaction.

**WOOD-AM & FM/ GRAND RAPIDS, MI**  
PRICE: \$19.25 million  
BUYER: Surrey Broadcasting, which also owns KATT-AM & FM/Oklahoma City; KDZA & KZLO/Pueblo-Colorado Springs, CO; and KGRE & KYOU/Greeley, CO.  
SELLER: Grace Broadcasting, Harry Grace, CEO. It also owns WNYR & WEZO/Rochester and KIIZ & KIXS/Killeen, TX.  
DIAL POSITION: 1300 kHz; 105.7 MHz  
POWER: 5 kw; 265 kw at 810 feet  
FORMAT: AC; Easy Listening  
BROKER: Kall & Co.

**WSEV/SEVIERVILLE, TN**  
PRICE: \$325,000  
BUYER: Great Smokey Mountain Broadcasting, Inc., Conrad Jett, Charles Katron, and Trullit Frazier, principals. Jett is the station's current GM.  
SELLER: Republic Broadcasting Corp., Charles Murdock, President. It also owns WLW & WSKS/Cincinnati; WMYU/Sevierville, TN; and WYHY/Lebanon, TN.  
DIAL POSITION: 930 kHz  
POWER: 5 kw  
FORMAT: Country

**KOB-AM & FM/ ALBUQUERQUE**  
PRICE: \$16.5 million  
BUYER: Price Communications Corp., Robert Price, President. It also owns KIOI/San Francisco; WOWO & WIOE/Ft. Wayne, IN; WTIX/New Orleans; WIRK-AM & FM/West Palm Beach; WNIC-AM & FM/Detroit; WWKB/Bufalo; KOMA & KIMY/Oklahoma City; WLAC-AM & FM/Nashville; and WIBA-AM & FM/Madison. It also has contracted to purchase WKSE/Niagara Falls.  
SELLER: Hubbard Broadcasting, Stanley Hubbard, Chairman, President and CEO. It also owns KSTP-AM & FM/St. Paul and WGTO/Cypress Gardens.  
DIAL POSITION: 770 kHz; 93.3 MHz  
POWER: 50 kw; 21.5 kw at 4,150 feet  
FORMAT: AC  
BROKER: Gary Stevens of Wertheim & Co. represented both the buyer and seller.

**KZON/SANTA MARIA, CA**  
PRICE: \$340,000  
BUYER: Leo Kesselman  
SELLER: DeDro Broadcasting Co., Abel DeLuna, President.  
DIAL POSITION: 1600 kHz  
POWER: 500 watts days  
FORMAT: Spanish

**WFAS-AM & FM/ WHITE PLAINS, NY**  
PRICE: \$7.5 million  
BUYER: CRB Broadcasting, Carter Burden, Edward Rogoff, and Robert Connor, principals. It also owns WJBR-AM & FM/Wilmington, DE; WAEB-AM & FM/Allentown, PA; and WTCR-AM & FM/Huntington, WV.  
SELLER: New York Subway Advertising, Marvin Schwartz and Herb Saltzman, principals.  
DIAL POSITION: 1230 kHz; 103.9 MHz  
POWER: 1 kw days/250 watts nights; 600 kw at 670 feet  
FORMAT: AC; CHR

**KPDQ-AM & FM/ PORTLAND, OR**  
PRICE: \$6.5 million  
BUYER: Salem Media of Oregon, Inc., Stuart Epperson and Edward Atsinger III, principals. They also own KCFQ/Tulsa; KFAX/San Francisco; WEZE/Boston; WNYM/New York; WRFD/Columbus, OH; and KSLR/San Antonio. They have also contracted to purchase KHAAl/Port Sulphur, LA and KDIG/San Bernardino, CA.  
SELLER: Inspirational Broadcasting Corp., John Davis II, principal. It also owns KBMC/Eugene, OR.  
DIAL POSITION: 800 kHz; 93.7 MHz  
POWER: 1 kw days; 100 kw at 947 feet  
FORMAT: Religious  
BROKER: Chapman Associates

**WMLO/SARASOTA, FL**  
PRICE: \$2.8 million  
BUYER: Sarasota FM, Inc., owned by Michael Schwartz and Donald Wilks. They also own WIXY/East Longmeadow, MA; WAQY/Springfield, MA; WKFM/Fulton, NY; and WEEEX & WQQQ/Eaton, PA.  
SELLER: Robert Weeks, who also owns WSPB/Sarasota and WMFJ/Daytona Beach.  
DIAL POSITION: 106.3 MHz  
POWER: 3 kw at 280 feet  
FORMAT: AC  
BROKER: Blackburn & Co.

**KBOZ-AM & FM/ BOZEMAN, MT**  
PRICE: \$2.15 million  
BUYER: Citadel Communications Corp., Lawrence R. Wilson, Chairman, Fritz Boesemeyer, President. It also owns KAIR & KJYK/Tucson and KCFM/Colorado Springs, CO.  
SELLER: Northern Sun Broadcasting, William Reier, President. It also holds a construction permit for an FM station in Billings, MT.  
DIAL POSITION: 1090 kHz; 93.7 MHz  
POWER: 5 kw; 100 kw at 468 ft.  
FORMAT: Country; AC  
BROKER: Kall & Co.

**KRYS-AM & FM/ CORPUS CHRISTI, TX**  
PRICE: \$1.6 million  
BUYER: Corpus Christi Media Partners, Michael Pietrangolo, principal  
SELLER: Tetco, Inc., Tom Turner, principal  
DIAL POSITION: 1360 kHz; 99.1 MHz  
POWER: 1 kw; 100 kw at 1049 feet  
FORMAT: AC; Country

**KRDR/GRESHAM, OR**  
PRICE: \$600,000, exclusive of real property  
BUYER: Columbia River Broadcasting, Robert Anderson, principal. Anderson is leaving his post as Chief Financial Officer of Blingham Broadcasting Co.  
SELLER: Community Gresham Broadcasting Corp., a subsidiary of Community Pacific Broadcasting. It also owns KASH-AM & FM/Anchorage; KFIV-AM & FM/Modesto, CA; KTM-AM & FM/Saltinas-Monterey, CA; and KEED & KSND/Eugene, OR.  
DIAL POSITION: 1230 kHz  
POWER: 1 kw  
FORMAT: Country  
BROKER: Montcalm Corp.

**KDMA/MONTEVIDEO, MN**  
PRICE: \$450,000  
BUYER: James Ruud  
SELLER: Midwest Broadcasting Co., a subsidiary of Linder Broadcasting, Donald and H. Willard Linder, owners. It also owns KTOE & KDOG/Mankato, MN; KMHL & KKCK/Marshall, MN; KWLM & KQIC/Willmar, MN; and KRIT/Clarion, ID.  
DIAL POSITION: 1460 kHz  
POWER: 1 kw  
FORMAT: AC

## CALL SIGN CHANGES

Amarillo, TX KQIZ to KWAS (effective 6/30)  
Austin, TX KOKE-FM to KLQT (requested)  
Billings, MT KOYN to KBLG (7/10)  
Chapel Hill, NC WRBX to WRTP (7/15)  
Dunedin, FL WGUL to WAMA (requested)  
Flagstaff, AZ KSOJ to KMGH (7/1)  
Gainesville, FL WDVH to WLUS (8/7)  
Hempstead, NY WKJY (remains assigned)  
Indio, CA KGOF to KUNA (7/4)  
Patterson, NY WRVH to WMJV-FM (8/4)  
Phoenix KOYT to KOY-FM (7/1)  
Portland, ME WASY to WJBQ (requested)  
Quincy, FL WWSD to WIQI (requested)  
Rochester WZKC to WKLX (6/30)  
Shelby, NC WXIK to WMGF (6/1)

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NEW & ACTIVE



PROFILE OF BEV BROWN

# NAB Radio Leader Champions Content Freedom

When members of NAB's Board of Directors met last month in Washington, they unanimously elected KGAS/Carthage, TX owner Bev Brown as Radio Board Chairman for the coming year. An affable man with a deep East Texas drawl, Brown was unopposed in his bid to step up from the Vice Chairmanship, which he'd held for the past year.

With dozens of issues facing the industry, the former Texas Association of Broadcasters President identifies his "first love" as the fight to achieve total content freedom. Brown used to chair NAB's First Amendment Committee, and says he'd like to return to the panel after his year as Radio Chairman.

"In more than 31 years in broadcasting it's always been a burr under my saddle," Brown explains. "Everybody in the United States of America has full First Amendment rights except broadcasters."

He continues, "The whole structure of broadcasting is affected by this. It's the chilling effect that it has on what broadcasters do. It's the loss of the right to advertise legal products. I think a great many problems in the broadcast industry, both real and perceived, would be resolved if we had at least the print model for First Amendment rights."

### Courts More Promising Than Congress

Brown is convinced that "we're not going to get First Amendment rights in the Congress in our lifetime. We're going to get it in the courts. And we're going to continue to pursue it as long as the NAB has a breath left in it."

But Brown admits there have been some discouraging setbacks along the way. "Every time we think we take a step forward, we get a ruling like the Supreme Court gave us last week on Puerto Rico's casino advertising. It seems that we slip back."

In last week's case, the high court upheld Puerto Rico's ban on truthful broadcast ads for legal casinos. Brown points out that Congress recently outlawed broadcast ads for smokeless tobacco — another legal product — and concludes, "All of these things are real downers for us as an industry."

### Comparative Renewals Targeted

In the coming year Brown predicts NAB will make a major assault on comparative renewals.

"When recession comes the good salesmen sell advertising because that's when the retailer needs it most."

"That has got to be our number one legislative priority," he declares. "As long as we have that hanging over our head, deregulation is not what it's supposed to be. That com-

parative renewal elimination is what we hope will be a major deregulation package that will come up in January that we can jump on."

Brown also sees the coming year as an important period of completing NAB's unification with NRBA. A task force will study whether NAB is structured properly to handle all of radio's needs, but Brown makes no secret of his belief that things are already working pretty well.

### Opposes Radio Presidency, RAB Merger

He flatly opposes the idea of a separate radio president, for instance. "I think the current structure of the NAB staff, with triple executive VPs, is excellent. We unified with NRBA, set up our staff

"We're not going to get First Amendment rights in the Congress in our lifetime. We're going to get it in the courts."

structure to be much more efficient, and I believe we're more member-oriented than we were."

Brown is also convinced that NAB Radio has plenty of independence from television, and that most of the new board members from NRBA may already be willing to admit that their doubts on that point "might have been misdirected, that the Radio Board is, in fact, autonomous to whatever degree is necessary."

Should NAB now merge with RAB? "I'm definitely opposed to it," Brown says without hesitation. "I see no reason for it." Still, he suggests the two groups could work more closely together.

### Industry Vigorous Despite Problems

Asked to sum up the state of radio today, Brown replies, "The broadcasting industry itself is vigorous, it's healthy, and technological advances are making us a stronger industry all the time.

"There are problems, there's no question about that. But the state of the industry is as good as the people in the industry make it. We in broadcasting have had our lumps before. When recession comes the good salesmen sell advertising because that's when the retailer needs it most."

## NEWS BRIEFS

### Supreme Court Curbs Commercial Speech

In a setback for broadcast advertising, the U.S. Supreme Court ruled last week that states may prohibit advertising for legal products or services, even if the ads are truthful. On a 5-4 vote the court upheld Puerto Rico's right to prohibit local casinos from placing advertising aimed at island residents, as opposed to tourists.

"In our view, the greater power to ban casino gambling necessarily includes the lesser power to ban advertising of casino gambling," Justice William Rehnquist wrote for the majority.

NAB Associate General Counsel Valerie Schulte called the ruling "an unfortunate decision. As a matter of principle we're bothered and disturbed. The decision turns its back on ten years of developing protections for commercial speech."

On a practical level, however, Schulte foresees no case where states are on the verge of banning ads for legal products. The decision's first impact could be on print advertising of cigarettes, she speculated. Such ads are already banned on radio and television, but the American Medical Association wants print ads prohibited, too.

### Radio Station Total Hits 10,000

For the second time in recent months, the FCC has announced that the total number of radio stations in the United States has topped the magic 10,000 mark. According to the Commission, 10,002 stations were licensed as of May 31.

An FCC public notice several months ago also listed more than 10,000 stations, but the next month the total had dipped below that mark. It's unclear whether the discrepancy was due to stations going off the air or to counting errors at the Commission, which have been known to happen.

The current roster of stations breaks down as 4838 AMs; 3917 commercial FMs; 1247 educational FMs.

### KXRO's \$20,000 Fine Upheld

The FCC has refused a request by KXRO/Trumann, AR that it reduce an earlier \$20,000 fine issued to the station for unauthorized transfers of control and failure to file sales agreements with the Commission.

Although the Commission refused to lower the fine, it said that KXRO's showing-of "financial hardship" had persuaded it to let the station pay its fine in \$500 monthly payments over a period of 40 months.

In other action, the Commission ordered KFMR/Stockton, CA to pay a \$2000 fine for failure to file annual employment reports from 1982 to 1985.

The Commission also confirmed a prior ruling that WWDB/Philadelphia did not violate the personal attack rule or the Fairness Doctrine, as charged by the Philadelphia Lesbian and Gay Task Force and the Philadelphia AIDS Task Force.

The FCC said the personal attack rule could not be invoked because no specific individuals were criticized. The gay groups argued unsuccessfully that a broad attack on all AIDS victims constituted a violation because their names are on file at the Center for Disease Control in Atlanta.

### Transmitter Modifications Made Easier

The FCC has proposed making it easier for stations to make changes in their transmitters without having to get prior Commission approval. It said current rules "defining permissible changes may be unnecessarily narrow."

The new proposal, which is now out for public comment, would allow stations to make "electrical and mechanical" modifications to broadcast transmitters without prior Commission approval

so long as the equipment continues to operate within required parameters."

One area not covered by the proposed change is AM stereo hookups. Said the Commission, "At this time, only 10% of the domestic AM stations have chosen to broadcast in stereo, providing us with insufficient experience to deregulate this modification."

Comments in the proceeding, Docket #86-264, are due at the FCC by August 4. For information call Michael Lewis at (202) 632-9660.

### Other Key Developments:

- The House Commerce Committee, which has jurisdiction over broadcasting issues, is losing its ranking minority member. Rep. James Brophy III (R-NC) has been appointed to the Senate seat created by the suicide of Sen. John East (R-NC).

- A new Albuquerque FM license on 103.3 MHz has been awarded to Loreta Rose Salazar over four competing applicants. One competitor claimed extra credit for specifying the suburb of Rio Rancho as its community of license. But the FCC ruled that all parties would be considered equally because all proposed a Class C FM serving the entire metro area.

- NAB will sponsor a special engineers' seminar on new RF radiation guidelines just prior to the Radio '86 Convention in New Orleans. For information call (202) 429-5346.

## Waterproof Ground Speaker

Used at Seaworld, Marineland, and the Six Flags theme parks, this waterproof omnidirectional speaker is set solidly in the ground to deliver clear, full-range sound year-round, regardless of weather conditions. Encased in durable plastic, the eight-inch speaker is completely sealed against water, while the combination of an aluminum screen and a foam covering keep the sound opening free of leaves, grass, and debris.



Protruding a mere five inches above the ground, the eight-ohm speaker requires at least 15 watts of power from an amplifier and sports a frequency response ranging from 50-10,000 Hz. Weighing eight pounds and measuring 12 inches in diameter, the unit also comes with 50 feet of waterproof speaker cable. (Additional cable is available in 50-foot increments.)

Priced at \$129.50, this penultimate outdoor speaker is available via the **Hammacher Schlemmer** catalog at 1-800-543-3366. For more technical information, call (312) 664-7745.

## "The Radio Station" Offers Overview

"The Radio Station" is a 256-page illustrated oversize paperback, written by **Michael C. Keith** and **Joseph M. Krause**. It's perhaps most useful as a textbook for high school and college broadcasting classes or to industry pros looking to further their knowledge of either sales or programming.

Available for \$19.95 from Stoneham, MA-based **Focal**

**Press**, "The Radio Station" covers such aspects as station management, news, research, promotion, production, traffic and billing, engineering, consultants, and syndicators as well as the aforementioned sales and programming. Along with drawing upon their own professional broadcast experience, the authors have conducted dozens of interviews with working



professionals to create this broad-based overview of today's radio station. Our only quibbles are in the volume's under-reported role of radio rep firms and the increasingly important position of continuity director.

Nevertheless, this is a first-rate textbook, complete with glossary and index. For more information, contact Focal Press at (617) 438-8464.

## National Music Index Service Available

Monitoring the top ten radio markets, plus three geographically key metros, the "National Music Index" is currently available on a format and market-exclusive basis.

The "National Music Index" comes in three editions: CHR, AC, and Country. Each edition contains the rotations, playlist lengths, and complete oldies libraries for the top-rated stations in each format in the most competitive markets from coast to coast. Each monitored station's library is listed alphabetically by song title, then by artist, then by airplay frequency.

Each edition also includes an overview of each monitored station's formats — promotions, special features, etc. What's more, an extensive cross-reference guide reveals what songs are being played nationally and regionally, and how often.

"National Music Index" subscriptions are sold to small, medium, and large markets on an annual basis and consist of four reports per year. Airchecks of monitored stations are likewise available for a separate fee. For prices, terms, and additional information, contact **National Music Index** at (316) 685-0566 or (913) 888-3366.

## "Broadcaster's Dictionary" Features 1100 Entries

Sporting a fully-refundable guarantee, "The Broadcaster's Dictionary" contains 1100 definitions of broadcast terms, a directory of industry addresses and phone numbers, full preventative maintenance schedules, and a variety of helpful problem-solving hints.

Written by veteran broadcast author **James R. McDonald**, the 197-page illustrated paperback is published by Broomfield, CL-based **Wind River Books** and retails for \$24.95. Contact the company at (303) 465-2672 for details.

## CD Car Stereo Adapter

Play CDs through your car stereo with ease! This recently-introduced item looks like an ordinary cassette, but when inserted into your auto tape deck, enables you to interface your portable CD player with a minimum of installation.

All you have to do is plug the mini-

cable that runs from the interface into your CD player. The interface slips into your existing car's tape deck as if it were an ordinary cassette, thus sending the CD's output straight to the heads of your car's cassette deck. [Power for your portable CD player must come either from the unit's battery pack or by plugging a DC con-

verter cord into your car's cigarette lighter.]

You still control volume, tone, and balance with the dashboard knobs, but enjoy all the sonic virtues of CDs. Developed by **Larry Schotz**, this "CD Interface" is available from the **Herrington** catalog at (216) 256-1446. Price: \$26.95.

## POLLSTAR

### TOP 20 CONCERT PULSE

LW	TW	ARTIST
2	1	ZZ TOP
3	2	RUSH
4	3	S. NICKSIP. FRAMPTON
5	4	ALABAMA
6	5	OZZY OSBOURNE
7	6	KENNY ROGERS
8	7	HEART
9	8	VAN HALEN
10	9	JUDAS PRIEST
11	10	FIRM
—	11	EDDIE MURPHY
12	12	NEW EDITION
13	13	AEROSMITH. NUGENT
14	14	LOVERBOY
—	15	JACKSON BROWNE
—	16	BEACH BOYS
16	17	AMY GRANT
17	18	ROBIN WILLIAMS
18	19	SIMPLE MINDS
19	20	HANK WILLIAMS JR.

The CONCERT PULSE is a weekly computerized report ranking each artist by their average box office gross reported per venue. Courtesy of POLLSTAR, a publication of Promoters' On-Line Listings. (800) 344-7363, or in California, (209) 224-2631.



## All Radio. 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.

Radio '86 • New Orleans • Sept. 10-13, 1986

# PRO:MOTIONS

## KRZN & KMJI Promote Sornsen

Duffy Broadcasting's KRZN & KMJI/Englewood, CO have named Susan Sornsen as National Sales Manager. She was an Account Executive at KLIR during its KMJI transition and the KRZN acquisition. Sornsen formerly worked as an estimator and later a Media Supervisor for J. Walter Thompson in Toronto. She then shifted to Canadian Media Corporation as Media Supervisor, then moved to Denver as Director/Advertising for a local retailer.

## RAB Names Raehse, Matullo

The Radio Advertising Bureau welcomes Susan Raehse as Manager/Marketing Information. Raehse most recently completed nearly four years as Assistant to the research librarian of the Insurance Information Institute in New York. In other company activity Richard Matullo, currently Senior VP and Director/Media Services for NW Ayer/Chicago, has been named Chairman of the RAB Media Directors Advisory Council's Chicago branch. He succeeds Sherree Johnson of J. Walter Thompson.

## Side One Dissolves

Will Botwin, David Gerber, and Joe Regis are dissolving Side One Marketing & Management to concentrate more on individual projects. Botwin can be reached at (212) 307-1015, Gerber at (213) 293-8086, and Regis at (213) 939-6171.

## Giudicessi Joins Palmer

Palmer Communications, Inc. welcomes Michael Giudicessi as General Counsel. Giudicessi's background includes serving as Executive VP/General Counsel of Cowies Syndicate, Inc. Prior to that he served as Assistant General Counsel of the Des Moines Register and Tribune Company.

## PROS ON THE LOOSE

Tim Adkins — Operations Manager WGUL/Tampa (813) 849-7801

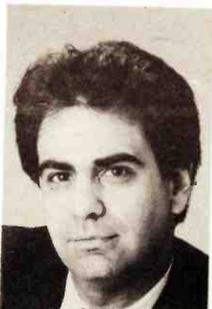
Garry Mitchell — PD KWK/ST. Louis (314) 432-1655

Bill Thomas — PD K106/Beaumont, TX (409) 469-1300

## MTV Appoints Two



Susan Binford



Barry Kluger

MTV Networks has appointed Susan Binford and Barry Kluger to Sr. VP/Press & Public Affairs and VP/Press & Public Affairs, respectively. Binford had served as MTVN's VP/Press Relations since 1985; she was previously Manager/Program Publicity and Director/Program Publicity for the Warner Amex Satellite Entertainment Company. Kluger had worked as Director/Public Relations for the USA Cable Network since 1981, before joining MTVN four years later as Director/Press Relations.

## Champion Manages KAVL & KAVS

Charlie Champion assumes the Station Manager and morning man posts at KAVL & KAVS/Lancaster, CA after serving as OM and AM personality for crosstown KOTE & KKZZ since 1983. In 1982 he was OM for WOOD-AM & FM/Chattanooga, prior to which he spent two years as morning man at WSUN/St. Petersburg.

## Blair Promotes Sacks



Cindy Sacks

Cindy Sacks has been upped to Manager of Blair Radio's Houston office. She replaces Susan Hagy, who shifts to KING-FM/Seattle as General Sales Manager. Most recently an AE in Blair's Houston office, Sacks brings 11 years' broadcasting/sales experience via stints with WWDJ/Hackensack, NJ, KAUM/Houston (now KSRR), and General Homes in Houston.

## Moving Target Records Bows

Celluloid Records and OAO have a new associated label, Moving Target Records, which will focus on contemporary pop. Initial releases include "Spread The Word" by The Love Delegation and "Rambo" by Yellowman. Contact Kimberly White at 330 Hudson St., 4th Floor, New York, NY 10013; (212) 741-8310.

## CHANGES

Dave Sonefeld, former AE at WKKD/Aurora, IL, joins WGN/Chicago as AE.

Michael Barg, former AE at WEEI/Boston, joins WINS/New York City as AE.

Edward Bayer, former AE at WAQX/Syracuse, joins WINS/New York City as AE.

Anna M. Smith, former AE at KSHE/St. Louis, joins Katz Radio/New York as AE.

Pamela Fiore, former AE at KLTR/Houston, joins Katz Radio/Dallas as AE.

## JMA Forms New Division



Jay Mitchell

Broadcast consulting firm Jay Mitchell Associates announces the formation of its Media Strategies division. According to President Jay Mitchell, the division will assist agencies and advertisers in radio and TV commercial placement. JMA is located at P.O. Box 1285, Fairfield, IA 52556; (515) 472-4087.

## PolyGram Names Weyner

David Weyner becomes Director/Marketing for PolyGram Classics. Most recently the label's Regional Classics Manager, covering Detroit, Minneapolis, Cleveland, and the New England territory, Weyner joined PolyGram in 1980 as Classical Inventory Specialist for the New York market. Prior to that he spent six years with Sam Goody's Rockefeller Center store, where he oversaw the classical department.

## WOOD Ups Two

Paul Boscarino has been promoted to Sales Manager at WOOD-AM & FM/Grand Rapids. Boscarino joined WOOD-FM as an Account Representative in 1976; he advanced to National Sales Manager for the combo in 1984. Succeeding Boscarino as NSM is four-year WOOD (AM) Account Executive John Carpenter.

## Buder Joins American Media

Alan Buder has joined American Media Inc. as Director/Development, based out of its San Francisco office. For the last three years, Buder was Director/Finance at Tri-Star Pictures, Inc. His background also includes consulting work for WGBH/Boston, KQED/San Francisco, and National Public Radio.

## Republic Opens New Office

Republic Radio announces the opening of its Seattle office. The address is: Fourth & Battery Bldg., Ste. 970, Seattle, WA 98121; (206) 441-1356.

## CHRONICLE

### Born To:

- AOR indie Richard Pachter, and his wife Darlene, son Benjamin Freeman, June 26.

- JEM Records West Coast A&R & Promotion - head Robyn Weiss Cook, and her husband, Frederick, daughter Emily Meredith Cook, June 22.

- JEM Records New Jersey Shipping Manager Stephen Johnson and his wife, Lisa Corrao, daughter Amanda Lee.

- WXLQ/Quad Cities midday personality J.J. Scott and his wife, Cindy, daughter Hailey Kathleen.

- KRLB/Lubbock PD Rob Roberts and his wife, Melinda, son Austin Lee, June 28.

- WHCN/Hartford Production Director Bob London and his wife, Sue Levy, son Steven Joel, June 14.

- KZIO/Duluth PD John Michaels and his wife, Mary, son Christopher Raymond, June 5.

- KKVQ/Wichita Falls, TX PD/OM Ray St. James and his wife, Donna, son Patrick George, June 18.

- WJJD & WJMK/Chicago VP/GM Harvey Pearlman, his first grandson, Robert Craig Pearlman Jr., June 19. Parents are Robert Sr. and his wife, Theresa.

### Married:

- Q100/Allentown PD Bryan Geronomo to KYW-TV/Philadelphia's Joni Resides, July 19.

- SLY96/San Luis Obispo air personality Cindy Hanes to Mike Pace, June 21.

- WEA L.A. Branch Assistant Credit Manager Richard Bennett to Susan McClean, June 22.

## WE WILL HELP YOU CELEBRATE SPRING IN THE SUMMER!

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MARKET BUY MARKET, 5775 E. Los Angeles Ave.,  
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## QUEEN A Kind of Magic



IT'S THE BEST CAR TUNE  
OF THE SUMMER  
AND THESE STATIONS  
ARE ALREADY DRIVING  
THE POINT HOME.

### CHR NEW & ACTIVE

113 — 48%

WXKS 29-23	WNNK deb 40	WIKZ deb 34
WPHD 36-34	WPST add	95XIL deb 38
B94 30-27	KHFI 27-24	WGAN deb 37
PRO-FM 31-26	WDCG add	WOMP deb 40
94Q deb 32	KAMZ 27-22	KISR deb 40
Z93 26-23	FM100 28-25	WZYP deb 39
KEGL deb 19	WHHY deb 30	Q101 add
93FM 24-21	KTUX 30-28	KNOE 31-26
WRNO 30-26	WKZL deb 38	Z102 38-33
WNVZ 34-29	KZIO deb 36	WHSL 29-27
WRSR 31-29	KNNQ 27-23	WVBS add 34
WCZY deb 40	KFIV deb 40	WDBR deb 40
KWK 35-31	KITS add	KGOT 21-19
KWOD deb 40	KATD 22-19	KOZE 32-28
KPLZ 30-28	WGUY 34-27	KBIM 30-25
Q100 deb 34	95XXX 40-35	KZ0Z deb 39

Produced by Queen/David Richards

Capitol

©1986 Raincloud Productions Ltd./Queen Productions Ltd.

Just when the rumors of **ARBITRON's** impending sale seem to have been delisted, we get word that the ratings firm is being restructured under the **CONTROL DATA** umbrella. ARB is now securing \$450-500 million in debt for its mother company, and restructuring it as a separate entity would make it easier to spin off. Prime suitor: **TIME-LIFE, INC.**, which has instituted a joint project with ARB in a communications monitoring study. Word also has it that ARB exec. **PETE MEGROZ** has highly-placed Time-Life connections.

**STAN MONTEIRO**, formerly of **CBS RECORDS**, has been named President at the American headquarters of U.K.-based **PIRANHA PRODUCTIONS**. With stateside offices located in Woodland Hills, CA, Piranha is a new publishing, recording, and production company specializing in new artists; the label at this point has signed **THE NAME ESCAPES ME** and **ERIC HINE**. Piranha hunters can call (818) 884-3077 for details.

**MacFADDEN HOLDINGS, INC.** has suffered another setback in its unfriendly bid to assume control of **JOHN BLAIR & CO.** The Delaware Chancery Court has denied MacFadden's motion for a temporary restraining order barring the consummation of the friendly merger between Blair and **JB ACQUISITION CORP.**, a subsidiary of **RELIANCE CAPITAL GROUP**. Meanwhile, Blair is anticipating an FCC ruling which would approve the Reliance takeover bid, a ruling which has already been issued for MacFadden.

**RON ELLISON** takes over as **WARNER BROS.** VP/Black Music Promotion in the post vacated last February by **CORTEZ THOMPSON**; official word on the appointment will come momentarily. Ellison, who's been an independent in recent years, once worked for WB in Chicago, and subsequently at **POLYGRAM** and **ARC**.

**KMET/LOS ANGELES's** morning show has taken a "Club Met" vacation. Partners **DEAN GOSS** (who joined from crosstown **KRTH-FM** just three months ago) and **DENISE WESTWOOD** are having their "positions reevaluated," says VP/GM **HOWARD BLOOM**. Their replacement — until further notice — is eight-year **KMET** newsman **PARAQUAT KELLY**, while Creative Development Director **RICK SCARRY** has taken on morning news duties for now.

Last week we got word that **JOHNNY RABBITT**, who once worked at **KXOK/ST. LOUIS**, would soon jump back on the air. As it turns out, JR — aka **RON ELZ** — informed us he already is on the air — at crosstown Big Band outlet **WRTH**. He also pens a daily gossip column for the *St. Louis Globe/Democrat*.



**REACH OUT AND TORCH SOMEONE** — Not to be outdone by recent *Liberty Weekend* festivities in New York, **KFMB/San Diego** held a preliminary celebration a few days before. The station erected its own 50' inflatable *Miss Liberty* and sponsored a "Liberty Costume Contest" for a ballooning crowd which topped out at over 3000. The contest winner won a trip for two to New York to participate in the "real" Liberty ceremony.

**WLAC/NASHVILLE** has reportedly created quite a furor in town by signing former Gov. **RAY BLANTON** to give two 5-minute daily commentaries. Blanton was recently released from prison after serving time following his conviction — with his brother — for selling gubernatorial pardons. There's no apparent connection between this and **KSDO/SAN DIEGO's** recent signing of ex-Mayor **ROGER HEDGECOCK** (convicted of campaign finance violations but still free pending appeal) to a similar commentary position.

**NATIONWIDE** Director of Programming **DAVE VAN STONE** has called with the late flash that the PD job at **WKZL/WINSTON-SALEM** has been filled. The lucky dude is **HARRY LYLES**, who was most recently at **WJAI/MIAMI**. GM **DAN MORRIS** made the final selection after weeding through literally hundreds of applicants.

Advance word from B/EZ outlet **KJOI/LOS ANGELES** says that interim ("acting") PD **BOB DARLING** has moved into that slot permanently. Further details next week . . .



Ten-year Chicago AOR vet **BILL EVANS** is leaving his post as **WLUP MD** to become Operations Manager of **KKHJ/LOS ALAMOS, NM**. Under the new ownership of **DEVINE COMMUNICATIONS**, the 100-kw facility will be changing calls to **KKBR** and booming into **Bill Evans** Albuquerque with either AOR or a hybrid format by month's end. Meanwhile, back at the Loop, PD **GREG SOKL** plans to replace Evans with someone from outside the station.

Continued on Page 18

## Great talent's hard to find!

. . . But it doesn't have to be.

### TALENTMASTERS

1554 Pinecreek Way • Woodstock, GA 30188 • (404) 926-7573

**LP CERTIFIED GOLD!**

# **SIMPLY RED**

## **"MONEY\$ TOO TIGHT (TO MENTION)"**

**THE FOLLOW-UP SINGLE TO THEIR #1 SMASH—  
"HOLDING BACK THE YEARS"—  
FROM THE *PICTURE BOOK* LP.**

PRODUCED BY STEWART LEVINE FOR ULTRA DELTA LIMITED

### **ON TOUR:**

7/21 SAN DIEGO, CA; 7/24 LOS ANGELES, CA; 7/25 SAN FRANCISCO, CA; 7/28 PORTLAND, OR; 7/30 SEATTLE, WA;  
7/31 VANCOUVER, CAN; 8/2 DENVER, CO; 8/4 MINNEAPOLIS, MN; 8/5 CHICAGO, IL; 8/6 DETROIT, MI

**APPEARING SEPTEMBER 5TH ON THE MTV MUSIC VIDEO AWARDS!**

**ON ELEKTRA MUSIC CASSETTES, RECORDS AND COMPACT DISCS.**

1984 ELEKTRA/ATLANTIC RECORDS, A DIVISION OF WARNER COMMUNICATIONS INC. ©



Continued from Page 16

# MODELS

# COLD FEVER

7-28864



AOR TRACKS: 42

ON YOUR PLAYLIST NOW!

NOW ON NATIONAL TOUR!

Produced by Mark Opitz  
For Pacific Delux Pty. Ltd.



MMA MANAGEMENT

Also in the Gateway City, KWK has lost **GARRY MITCHELL** as its PD. The CHR outlet is actively seeking a replacement, so contact President/GM **STEVE BUTLER** if you're interested. Meanwhile, Garry is seeking another programming opportunity (see Pros On The Loose, Pg. 15).

Congrats to consultant **DONNA HALPER**, who picked up **WRCK/UTICA** as her latest client. Station PD **JIM REITZ** will continue calling the shots locally.

From our super sympathy department comes the story of **94TYX/JACKSON** afternoon driver **DR. DAVE DUNAWAY**. While he was BMX racing in a station promotion he broke his wrist in two places and had his thumb wired with a pin, all on the first day of the book. No sooner did the wrist and thumb heal but he was rushed back into the hospital for emergency gall bladder surgery! Dave's expected to be out of commission for the next six weeks. Doctor, heal thyself!

**WLXR-FM/LACROSSE, WI** personality **STEWART HUNT** is going to tally-ho across the pond to jolly ol' England for the Royal Wedding of Prince **ANDREW** and Lady **FERGIE** on July 23. Any stations looking for feeds on the blueblood nuptials should contact Stewart from 7pm to midnight CDT at (608) 782-8335.

Here's a couple plums even before the spring ARB harvest starts: **SUMMIT's** **WEGRI/MEMPHIS** is looking for an experienced AOR programmer, so send T&R to VP/GM **CRAIG SCOTT**. Also, **WEZS/RICHMOND (EZ104)** has a ripe evening air position open; send a cassette aircheck with production/resume to PD **DAVE DILLION**.

**NBC RADIO NETWORK** sexologist **DR. RUTH WESTHEIMER**, whose now-famous "prevention-minded" tagline has kept many young women out of the maternity ward, has been honored as one of ten moms to receive the 1986 Outstanding Mothers Award. The password is contraception . . .

Especially for **WWW/DETROIT's** **TOMMY KAYE**, who was voted one of *Ebony's* 1986 Bachelors of the Year. The Motor City nighttimer was selected from thousands of nominations submitted nationwide.

Kaye and Dr. Ruth might like to keep an eye on **WOMEN IN MUSIC**, a support network for women in the industry. WIM has just started a newsletter (appropriately titled *Women In Music*), which is designed to keep readers posted on the group's past and future activities.

The cassette single gets a new test with

the **JIVE/ARISTA** release of "One Love" by **WHODINI**. The tape, packaged in a 4" by 12" box, features 30 minutes of music, with the same program on both sides.

On the subject of **JIVE** and **CLIVE**, the British-owned label's **ARISTA** deal is being revamped. 'Tis said that **BILLY OCEAN** and **Whodini** will stay in the Davis camp, but the rest of the Jive roster moves over to **RCA** in the U.S. and elsewhere. Exact details of the deal are being worked out even as the ink touches this page but, if consummated, an obvious result will be a boost to **RCA's** prospects in the Black/Urban stakes. Recent departures from the Nipper's house, incidentally, include **EVELYN KING** and **DIMPLES**.

Good luck to former **WWTC/ MINNEAPOLIS** PD Scott Kramer, who is now filling the 9-noon slot at **KKFR/PHOENIX**; and to **SCOTT JENKINS**, who joins **KPKE/DENVER** from **KIMN** in the 6-10 evening drive position.

**WWRC/WASHINGTON** has moved **ED WALKER's** weekend show to 4-7pm weekdays. Walker is a 25-year veteran of the DC market, originally teaming up with "Today Show" weatherman **WILLARD SCOTT** as part of the "Joy Boys."

Over in the U.K., **CHRYSALIS** has bought **ENSIGN RECORDS**, the label that launched the **BOOMTOWN RATS** nigh on ten years ago. More recent Ensign acts include the **WATERBOYS**, placed with **ISLAND**. The Boys are apparently part of this new deal as well.

One result of the **RCA/A&M/ARISTA DISTRIBUTION** changes (story, Page 3) is the departure of veteran **BOB RIFICI**. He was with **RCA** for 20+ years, serving latterly as Regional Marketing Director for the Northeast.

**ST** hears that the **DICK GRIFFEY** deal with **CAPITOL** is moving ahead, and that there may be imminent changes affecting the Griffey organization as well as the placement of his artist roster.

Congratulations to **RADIO INTERNATIONAL** President **STEVEN SALTZMAN** of London, whose sheet bend is now perfect after tying the knot with **TAMARA CHANT** of Milford, PA June 21.

Heartfelt condolences to **KIFM/SAN DIEGO** Jazz Director **ROB WILSON**, whose mother **NEL** passed away June 25 after a battle with cancer.

Best wishes also to the family of broadcast missionary pioneer **CLARENCE JONES**. Jones, who first spread the gospel from a renovated sheep shed in Ecuador, died at his Largo, FL home following heart failure.

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# Budweiser Showdown

TOURNAMENT OF JAMS!



## ANNOUNCING THE WINNERS OF THE 1986 BUDWEISER SHOWDOWN!

Congratulations to Grand Staff, the exciting Chicago-based group representing radio station WBMX, for winning 1st Place in the Budweiser Showdown National Finals for 1986. Hosts Lou Rawls and Patti Austin invite you to catch this and other talented new acts on The Budweiser Showdown Television Special. Watch for it in national syndication between August 23-September 6, 1986.

Congratulations, too, to these other finalists: **Secrets**—WPLZ (Richmond, VA) • **Styyle**—KISS (New York, NY) • **Distance**—WMMC (Columbia, SC) • **Foxy Fatts & Co.**—KDLZ (Dallas, TX).

The 1986 Budweiser Showdown has met with overwhelming response, and the 1987 program promises to be the biggest yet. For more information on how you can become involved, call the Starstream Communications Group at (713) 781-0781 for details.



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JHAN HIBER

### SARASOTA FACILITY OBSERVED

# A Visit To Birch

Following my criticism of recent methodology changes at Birch Radio (R&R 6/6, 13), I accepted an invitation from Tom Birch to visit Sarasota, Florida and observe firsthand the firm's new central calling facility. I was allowed to sit in on calls being placed to a number of markets. Later that evening and the next day, I also conferred with Birch and VP/Operations Bill Engel.

Before I convey my impressions, I want to publicly thank Tom, Bill, Betsy Conklin, and the rest of the Sarasota staff for this eyewitness (or is it ear-witness) opportunity. It's always fascinating to hear people discuss their radio listening habits during telephone interviews.

### Huge Operation

Birch acquired the Sarasota Wats Center in September 1985 with the help of its new foreign investor, VNU Media in Europe. Nielsen is relocating to a different community and leaving behind the facility and key staff. Birch also operates a separate and smaller calling center in Coral Springs, FL.

In the downtown Sarasota building, over 100 carrels are set up on two floors for calling potential radio survey respondents across the nation. With the exception of some South Florida markets, it seems that virtually all of the U.S. is called by Birch from Sarasota. And since March of this year, all Birch market ratings are being acquired over the phone from either the Sarasota or Coral Springs facilities. Reportedly, Arbitron is on the street saying that Birch is still calling from local communities (like Arbitron). The Birch people guarantee this isn't the case anymore.

A number of ex-Nielsen employees were retained as supervisors and interviewers while, according to Tom Birch, approximately one-third of the interviewers are new. The employees, especially the supervisory staff, seem eager, professional, and well-trained. By and large, they are middle-aged ladies.

The interviewers go through a three to five-day training program and then are closely monitored. There's a "team-leader" concept whereby supervisors walk around the facility listening to how the interview is being handled, making certain quality control is high and consistent. All the interviewers are paid by the hour, not by completed interview. The good news is that this assures supervisors that people don't work faster just to accumulate more interviews. The downside is that an outstanding interviewer doesn't earn any more money by completing more interviews per hour. Most of the interviewers I saw were either in their late teens or early 20s - typical for this sort of hourly work.

### Verbal Voyeur

After I toured the two floors, I listened in on some actual interviews. Telephones are scattered around the two floors. They're manned by people called monitors, whose mission is quality control. They can listen to any interview in any market and observe how well or how poorly the interviewer is handling the ratings call.

Apparently, when an interviewer isn't following procedure or appears to be having some difficulty in conducting the interviews, he is appraised of his performance. The team leaders then keep a closer eye on this person during their walkaround supervision. If, when monitored again, the interviewer still isn't on track, he is put in

remedial training. Should that not work, he is released.

The Birch people allowed me a random choice of markets to sample. I listened to interviews in Chicago, Los Angeles, San Francisco, and Sacramento. The respondents ranged from a 78 and 79-year-old Oriental couple in Chicago to a 17-year old in the San Francisco area. It was fascinating to switch back and forth between markets, noting the caliber of the job being done in various metros.

### EMRC Accreditation Sought

Since the central facility is now on-line, Birch management said they would soon be seeking Electronic Media Rating Council accreditation.

It will be interesting to see if this indeed happens next year. Implementation of the Wats center, coupled with EMRC accreditation, would be a step in the right direction toward enhancing Birch's credibility among broadcasters and agencies.

### Interview Structure

As I was playing verbal voyeur, it was interesting to observe the pattern and length of the typical Birch interview. The calls averaged

approximately nine minutes. The first seven and a half minutes were devoted to making sure the person was screened properly and had no media affiliation. Then radio listening information from the day before and the day before that was obtained. The interviewer spent the remaining minute and a half finding out the person's zip code, demographic category, and ethnic group. Several product usage or qualitative questions were also asked, including a final query about household income.

I was impressed by the half dozen interviewers I listened to; despite their various ages and experience levels, they followed the "script" pretty closely and basically understood their mission. This was especially true when it came to the radio listening portion of the interview.

Once it's been determined that the respondent listens to radio and doesn't have any media affiliation, the interviewer tries to warm up the respondent by asking if he's listened to radio during the last week and, if so, which stations. Then the daypart probe of his listening "yesterday" begins. For example, the interviewer asks, "Thinking of yesterday between 5am and 10am, did you listen to the radio? If so, which stations did you listen to for five minutes or more?" The probing is unaided, meaning the interviewer never supplies station call letters or frequencies. It's up to the respondent to volunteer the listening information.

More probing is done, however, to help elicit listening that may have been forgotten. For example, in one of the Los Angeles interviews a lady at first stated that she didn't listen to radio yesterday morning between 5-10am. Undaunted, the interviewer politely probed by asking "Well, is it possible that when you got up you awoke to the clock radio?" When the lady agreed, it dawned on her that she really did listen to the radio yesterday morning. The interviewer then asked what time she had begun listening and what station was on after she awoke.

Similar time frame probes ("Did you listen in the car on the way to work?", "Did you listen in the office during the day?"; "Did you listen at home in the evening after dinner?") are used to elicit as much correct radio listening as possible. Considering that Birch's technique is known as "24-Hour Recall," this all makes sense. If the interviewers hadn't been probing thoroughly, much radio listening and many quarter-hours would have been lost. (It's scary how casual radio listening is to most people and how, in just 24 hours,

they can't recall much of the listening they may have done.)

As each daypart probe is completed for "yesterday" listening, the interviewer checks next to see if the person listened in the same daypart during the "day before yesterday." For example, in some of the interviews I heard, the person did listen in the relevant daypart. The interviewer then followed up by asking if he had listened to that station or any others during the same daypart the day before yesterday. If, however, the person hadn't tuned to radio during a particular daypart, then he wasn't asked the "day before yesterday" question.

Once the interviewers cover the 5-10am, 10am-3pm, 3-7pm and 7pm-midnight dayparts, they segue to categorical and product usage questions.

### My Impressions

Here are some of the key impressions I came away with after my visit. First, public reaction to the survey interview:

- No one I heard was hostile. If a person felt intruded upon, the conversation may have been stilted or awkward at times. But no one hung up or got angry with the interviewer.

- It was interesting to hear how people identified their listening choices. Unlike the Arbitron diary, the Birch survey technique doesn't stress call letters. But virtually everyone identified the stations by call letters - even the teenager from San Francisco, who listened to AOR stations that don't use their calls very much.

- People often don't religiously keep track of their radio listening. So some may think it's difficult to call people up unannounced and ask them to recall which stations they listened to yesterday or the day before for at least five minutes. I heard several respondents cope with the recall question by giving a broad time frame (4:15-5:30) and admitting that they switched back and forth between two stations. When there's a "back and forth" response, Birch apparently splits the listening equally between the stations involved.

- Of the six interviews I heard, only the Oriental couple in Chicago hadn't done any radio listening the day before. Keep in mind that I was sitting in on a Tuesday evening, so the calls were by and large referencing Monday usage.

Though I was impressed by the caliber of the interviewers and their calls, I did pass along some constructive suggestions to Birch officials:

- As previously noted, the interviewers tended to strictly follow

the radio listening portion of the script. The good news about that is data-gathering consistency. However, some of the interviewers were very stiff or stilted in their approaches. They need to be more conversational, thus putting the respondent at ease and perhaps eliciting more radio feedback. The questionnaire should also be revised to allow a smoother transition from radio listening to product usage.

- The interviewing caliber in some markets was superb, especially Los Angeles. On the other hand, interviewers in San Diego and Sacramento appeared to either be new or just not as smooth and thorough. This could mean that some come and quarter-hour opportunities weren't being uncovered as a result. It's hoped the monitors and team leaders will note these performances and mention it to the relevant interviewers.

- You could certainly feel tension and/or apprehension when respondents were asked their ages, especially when it came to the ladies. It might be better to have the interviewer read a list of demographic cells and ask which one the person fits. I was surprised at how few qualitative or product usage questions are asked - it seemed only three or four at the most were asked of each individual. These included private consumption or store visit queries, but apparently all were asked the household income question. Birch gives respondents three categories (under \$16,000 annually, \$16,000-\$35,000, or \$35,000+) from which to choose. Customized or seasonal-oriented questions are also injected. The night I was there respondents in some markets were asked about their usage of suntan oil products.

### Step In The Right Direction

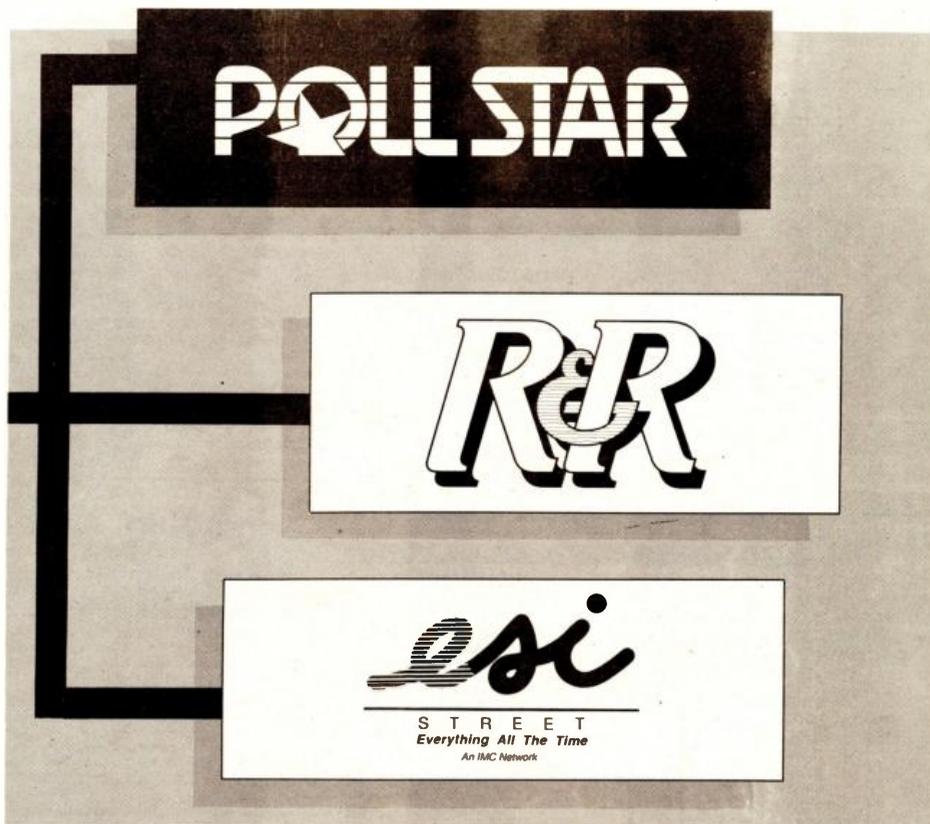
Although there is still concern about a few of Birch's methodology changes, certainly no one can quarrel with the fact that the telephone-based ratings company has taken significant steps in the right direction by consolidating its interviewers in Sarasota and Coral Springs. In fact, Arbitron is acknowledging the wisdom of this approach in its own way. Each sweep a number of difficult markets' diaries are placed from a calling center in Beltsville, not from the local Arbitron interviewers.

Stay tuned for another eyewitness report on telephone-based ratings retrieval in six months. Thanks again to the folks at Birch for their hospitality and cooperation.

Next Week: Analyzing the spring Arbitrons.

# Birch Radio

# At The New Music Seminar Plug Into



*Visit us at The International  
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ESI Street will be providing free electronic mail access for all ESI subscribers and a convenient message center you can use to contact other seminar attendees, regardless of which hotel they're staying in. We'll also be distributing

complimentary copies of the latest issues of Pollstar and Radio & Records. The International Communications Center is located in Booths P6-10 in the Exhibit Hall of the Marriott Marquis and is open July 14-16 between the hours of 10:30am-6pm.

# RATINGS

## Birch Spring Quarterlies

### Phoenix

KZZP-FM Down But Holds Solid Lead; KNIX-FM Up In Second; KUPD Steady; Gold Rush For KSLX; KKLT, KLZI Gain

	Winter '86	Fa '86
KZZP-FM (CHR)	16.8	15.3
KNIX-FM (Ctry)	12.4	12.8
KUPD (AOR)	11.3	11.0
KTAR (N/T)	8.3	7.5
KSLX (Gold)	3.5	6.2
KKLT (AC)	4.8	5.3
KDKB (AOR)	4.3	4.5
KOOL-FM (Gold)	6.1	4.1
KOYT (B/EZ)	4.7	4.1
KLZI (AC)	2.5	4.0
KUKQ (B/U)	4.2	3.8
KOY (AC)	3.8	3.6
KMEQ-FM (B/EZ)	2.5	2.6
KJZZ (Jazz)	.7	1.9
KKFR (AC)	.7	1.9
KNIX (Ctry)	1.6	1.7
KSTM (AOR)	2.3	1.5
KAMJ* (AC)	1.5	1.4
KFYI (News)	.7	1.1
KLFF (BBnd)	1.7	1.0

\*Formerly KONG (Clas)

### Pittsburgh

KDKA Down Two But Still Tops; WDVe Narrows Gap In Second; WBZZ Steady Third; WAMO-FM Improves In Fourth; WWSW Now Leads KDKA Competitors

	Winter '86	Fa '86
KDKA (AC)	16.0	14.1
WDVE (AOR)	12.6	13.0
WBZZ (CHR)	11.0	11.1
WAMO-FM (B/U)	7.2	8.8
WSH (B/EZ)	6.2	5.5
WWSW (AC)	3.4	4.7
WHTX (AC)	3.6	3.8
WLTJ* (AC)	3.1	3.3
WYDD (CHR)	2.8	3.2
WJAS (BBnd)	3.5	2.9
WDSY (Ctry)	2.7	2.6
WMYG (AC)	3.1	2.6
WTKN (Talk)	2.5	2.6
KQV (News)	2.6	2.4
WTAE (AC)	2.5	2.6
WMBS (AC)	1.5	1.7
WQED (Misc)	1.2	1.4
WPIT-FM (Rel)	.4	1.1
WAMO (B/U)	.9	1.0

\*Formerly WPNT (AC)

### Houston-Galveston

KMJQ, KKQB-FM Flat; KSRR Takes Over AOR Lead; KTRH, KRBE-FM Rise; KLTR Edges KFMM In AC Race

	Winter '86	Fa '86
KMJQ (B/U)	12.3	12.0
KKQB-FM (CHR)	11.4	11.2
KIKK-FM (Ctry)	7.7	7.1
KSRR (AOR)	5.2	6.2
KTRH (News)	4.6	6.2
KRBE-FM (CHR)	5.1	6.1
KLOL (AOR)	6.1	6.0
KILT-FM (Ctry)	5.6	4.7
KLTR (AC)	4.1	4.7
KFMM (AC)	4.9	4.6
KODA (B/EZ)	6.8	3.5
KPRC (NT)	3.3	2.9
KTSU (Misc)	2.5	2.6
KQUE (AC)	2.2	1.9
KGOL (Rel)	1.4	1.8
KYOK (B/U)	1.4	1.7
KJYY (AC)	1.3	1.5
KILT (Ctry)	1.5	1.1
KRBE (Gold)	1.1	1.1
KSBJ (Rel)	1.6	1.0

### Albany-Schenectady

WPYX Even In First; WGY Leaps To Double Figures; WFLY Gains On WGFM; WQBK Up

	Winter '86	Fa '86
WPYX (AOR)	15.6	15.7
WGY (AC)	9.6	11.1
WGFM (CHR)	9.7	9.6
WFLY (CHR)	8.4	9.0
WWOM (AC)	6.8	6.1
WROW-FM (B/EZ)	7.5	5.8
WQBK (Talk)	4.7	5.7
WTRY (Gold)	4.2	4.8
WGNA (Ctry)	3.9	4.4
WQBK-FM (AOR)	6.7	3.9
WPTR (Ctry)	3.9	3.0
WROW (AC)	3.1	3.0
WABY (Gold)	2.1	2.8
WAMC (Misc)	.5	1.5
WMHT (Clas)	1.7	1.7
WCDB (Misc)	.6	1.0
WCSS (AC)	.3	1.0
WRPI (Misc)	1.0	1.0
WWCN (Talk)	1.8	1.0

### Hartford

WTIC Gains On FM Sister, Combo's 35 Share Steady; WHCN Adds Three; WIOF Doubles

	Winter '86	Fa '86
WTIC-FM (CHR)	18.6	17.8
WTIC (AC)	16.4	17.3
WKSS (CHR)	9.2	7.9
WHCN (AOR)	4.6	7.6
WCBC-FM (AOR)	7.5	6.8
WRCN (B/EZ)	5.5	5.6
WDRC-FM (AC)	4.4	4.2
WIOF (AC)	1.9	3.7
WPOP (News)	3.9	3.1
WRCC (BBnd)	3.1	2.7
WDRC (AC)	2.7	2.3
WAQY (AOR)	2.3	2.0
WKND (B/U)	1.8	1.5
WNYZ (AC)	1.1	1.3
WPLR (AOR)	1.3	1.1
WFCR (Misc)	.8	1.0
WGTQ (B/U)	.7	1.0

### Providence

WHJY Sails Toward 16 Share; WPRO-FM Holds Second; WBRU Up; WMYS More Than Doubles

	Winter '86	Fa '86
WHJY (AOR)	14.5	15.8
WPRO-FM (CHR)	10.8	10.1
WLKW-FM (B/EZ)	8.4	7.6
WWLJ (AC)	7.3	7.1
WHJJ (N/T)	7.4	5.0
WBRU (AOR)	3.3	4.1
WPRO (AC)	5.7	4.1
WERI (CHR)	4.8	3.9
WMYS (AC)	1.3	3.4
WSNE (AC)	2.8	3.2
WBSS (Talk)	2.6	3.1
WBCN (AOR)	3.1	2.4
WXKS-FM (CHR)	2.5	2.4
WHIM (Ctry)	1.7	2.1
WWAZ* (BBnd)	1.5	2.1
WICE (Gold)	1.0	2.0
WBZ (AC)	2.4	1.8
WGBH (Misc)	1.1	1.3
WNBH (AC)	1.6	1.3
WBOS (Ctry)	1.3	1.1

\*Formerly WEAN (B/EZ)

### San Jose

KWSS Off One But Leads; KSOL Moves Up To Third; KOME, KYUU Improve; KCBS Up By 50%

	Winter '86	Fa '86
KWSS (CHR)	10.4	9.4
KGO (N/T)	8.3	8.0
KSOL (B/U)	5.9	7.0
KOME (AOR)	5.5	6.3
KYUU (AC)	5.1	5.6
KSJO (AOR)	6.4	5.1
KCBS (N/T)	2.8	4.2
KSAN (Span)	3.7	4.2
KBAY (B/EZ)	3.9	3.0
KBLX (AA)*	2.7	2.9
KARA (AC)	1.9	2.6
KEEN (Ctry)	1.7	2.5
KATD (CHR)	1.9	2.4
KEZR (AC)	2.1	2.4
KFOG (AOR)	3.1	2.3
KLZE (B/EZ)	2.1	2.3
KIOI (AC)	2.3	2.1
KNBR (Misc)	1.2	2.1
KHTT (Gold)	1.0	2.0
KMEL (CHR)	2.5	1.9
KLOK-FM (AC)	2.2	1.7
KLIV (BBnd)	2.4	1.6
KLOK (AC)	1.6	1.6
KITS (CHR)	1.3	1.2
KOIT (AC)	1.4	1.1
KFRC (CHR)	.8	1.0

\*Alternative Adult

### Sacramento

KSFM Off A Bit But Maintains Big Lead; KWOD Takes Second; KRAK-FM Climbs To Fourth; KDJQ Has Strong Book

	Winter '86	Fa '86
KSFM (CHR)	16.2	14.8
KWOD (CHR)	9.0	9.2
KZAP (AOR)	10.3	9.1
KRAK-FM (Ctry)	5.8	8.1
KXOA-FM (AC)	7.0	7.4
KFBK (N/T)	6.6	5.6
KRAK (Ctry)	5.4	5.3
KCTC (B/EZ)	9.8	5.1
KDJQ* (AOR)	2.8	5.0
KXPR (Jazz)	1.6	2.8
KGNR (BBnd)	1.8	2.5
KHYL (AC)	2.3	2.4
KHAER (Ctry)	3.6	2.3
KGO (N/T)	1.9	2.1
KFIA (Rel)	2.0	1.7
KROY (AC)	1.2	1.3
KXOA (BBnd)	2.3	1.3
KNBR (Misc)	1.0	1.0
KSMJ (Gold)	.2	1.0
KYLO (Rel)	.7	1.0

\*Formerly KPPO

### Louisville

WAMZ Loses A Point, Holds Lead; WHAS Steady Second; WQMF Rocks To Third; WRKA, WVEZ Pick Up Three

	Winter '86	Fa '86
WAMZ (Ctry)	14.8	13.8
WHAS (AC)	12.6	12.6
WQMF (AOR)	10.2	11.6
WJYL (B/U)	11.5	8.2
WRKA (AC)	5.1	8.1
WVEZ (B/EZ)	5.1	8.0
WLRS (CHR)	8.9	7.8
WDJX (CHR)	8.1	7.7
WLou (B/U)	5.9	5.9
WAVG (AC)	4.0	3.6
WCII (Ctry)	1.7	2.3
WAKY (Gold)	2.1	2.2
WXLN (Rel)	1.0	1.4

### Rochester

WCMF Still Far Ahead Of Pack; WPXY-FM Soars To Second; WKDX Improves In Third; WNYR Doubles To Close In On WZBK

	Winter '86	Fa '86
WCMF (AOR)	18.7	18.0
WPXY-FM (CHR)	9.4	11.9
WDKX (B/U)	10.7	11.6
WYOR (AC)	11.1	9.8
WEZO (B/EZ)	8.0	7.3
WMLQ (CHR)	6.6	5.7
WHAM (AC)	7.2	5.3
WYLF (BBnd)	3.6	5.1
WZBK (Ctry)	4.5	4.0
WNYR (Ctry)	1.9	3.8
WCXI (Clas)	3.5	3.6
WBBF (N/T)	2.0	1.4
WPXY (CHR)	.7	1.0

### Conquering The Clio Clip



Working on the Clio Award-winning radio spots for the category of Best Radio Commercial for Records are producer L.A. Trax President (l) and two-time Clio winner Joe Klein (r) and actor Roscoe Lee Browne (r). Klein has also garnered 22 other Clio finalists.

### Format Legend

AC—Adult/Contemporary, AOR—Album-Oriented Rock, BBnd—Big Band, Blk—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, Urbn—Urban Contemporary.

# BILLY OCEAN

## “Love Zone”

From His  
Platinum Plus Album  
LOVE ZONE.

**His 6<sup>th</sup> Top 3  
Record In A Row!**



**Available For Adds Monday**

# An Open Letter To AM Broadcasters:

It appears at long last that the battle over AM stereo is nearing an end. This is not the good news that many had hoped it would be. Unfortunately, it does not mean that we as broadcasters have resolved the issue of not having a national standard system. What it means is that AM stereo receiver manufacturers have begun withdrawing from the market due to lack of consumer demand.

Pioneer has discontinued production of the KEA-433-AM in-dash, car radio, their only AM stereo product. Sony, once an ardent supporter of AM stereo, has discontinued two of their three AM stereo receivers. Removed from production were the SFR-A1, AM stereo "Walkman," and the SFR-A100, the hand-held receiver over which most broadcasters first listened to AM stereo. Some industry watchers had theorized these were discontinued to make room for a newer AM stereo product to be released soon. This theory is not based in fact. These products were discontinued due to lack of demand. No replacement products are waiting in the wings.

An editorial in the June issue of Broadcast Engineering magazine likened the battle over AM stereo to "... the Hundred Years War." It continued "... AM radio is getting killed in the marketplace." The same editorial went on to say "AM stereo must get off the ground in a big way, and soon. Otherwise, the receiver manufacturers that have gone out on a limb and produced high-quality AM radios will conclude that AM isn't worth the trouble." The cover story of the June 16th issue of The Pulse of Broadcasting magazine opened with the statement "AM stereo, that noble experiment, appears to be failing." The title of the article was "AM Stereo Is Dead... Long Live AM Stereo."

The birth of AM stereo presented an awkward "chicken-or-egg" dilemma. No station could see financial benefit to implementing AM stereo unless consumer receivers were available in quantity. Similarly, manufacturers would find no demand for their receivers if no AM stereo service were available for the listener. One group or the other would have to perform an act of faith and act first, believing that the other group would follow. Someone had to go out on a limb.

The receiver manufacturers took the initiative

with enthusiasm and produced AM stereo receivers in all shapes and sizes. Manufacturers from Radio Shack to J.C. Penney provided in-home receivers. VW and SAAB made AM stereo standard in some model cars. Chrysler included AM stereo at no extra charge with every FM stereo radio sold.

When it came time for AM broadcasters to do our part, a grim reality presented itself: we did not have a national standard. Many stations which would have converted to AM stereo did not, because it was not and is not clear which system would be the eventual victor in the marketplace decision. Two of the original four proponents of AM stereo systems have withdrawn, leaving many broadcasters with a multi-thousand dollar investment in a transmitting system which no one can hear.

Ten-thousand dollars is a significant amount of money, even to the largest station. No one wants to guess wrong on the remaining two systems. No one wants to spend the money until it is clear that it will be of value to the station for at least longer than it takes to install it. So most AM broadcasters sit and watch... and wait. To this date, only about 10% of licensed AM stations have invested in AM stereo.

Another reality is that the fixed costs of a manufacturing production line are prohibitively high. Without demand for the product produced by that assembly line, the manufacturer has no choice but to close it. "It can't happen here" is simply not a realistic outlook. Those who doubt this should look to the disappearance of the television video disc player.

The point is not that large electronic manufacturing firms are losing money and we as broadcasters have a moral obligation to bail them out... to make their unprofitable divisions profitable. The point is that one day AM broadcasters will resolve the issue of a national standard and will find that it no longer matters. Receivers will not be available in sufficient numbers or from a sufficient variety of sources to make it a competitive medium. Once the receiver manufacturers are gone, the damage will be permanent and irreparable. Once burned, the receiver manufacturers will not return. Our inability to organize ourselves will also negatively

impact the image which manufacturers have of us, and dampen their enthusiasm the next time we need a new product, such as FMX receivers.

Some ideas are simply bad ideas and deserve to die. AM stereo is not a bad idea. It is simply an idea without an established standard.

It is not our purpose to become embroiled in the midst of the holy war that the choice of an AM stereo system has become. Certainly there are knowledgeable and honorable people who advocate each of the remaining two systems and it is not too difficult to imagine that both of the two remaining systems work sufficiently well to get the job done.

The purpose of this letter is not to advocate one system over the other, but to say that we need ONE NATIONAL STANDARD, and we need it very soon. Without it, AM stereo will die, very soon... and so will AM radio as we have known it.

Your government in Washington can best help you if you help them. Let them know how AM stereo is doing (or not doing) in your market. If you have an opinion regarding the current state of AM stereo, or if you have other information which you believe would be of interest to the Commission regarding AM stereo, please send it to:

Mr. William Tricario  
Secretary  
Federal Communications Commission  
1919 M Street, N.W.  
Washington, DC 20554

The more thought that appears to have gone into your letter, the more credibility it is likely to receive when read. A dispassionate presentation of your opinion or facts is to be preferred over impassioned rhetoric. FCC staff members are people too and an emotion-packed letter is just as draining to read for them as it is for you. Your letter will be more effective if it advocates the positive aspects of one viewpoint rather than ridiculing another... if it addresses what can be done in the future, not what has happened in the past.

If you have something to say, please say it now. AM stereo and AM radio can still be saved, if we are able to unify behind a national standard. But we must act now.

# TEXAR



REED BUNZEL

# NETWORKS/PROGRAM SUPPLIERS

## NET GAINS

# Three New Teams Hit The Field

Come listen to a story 'bout a man named Ned, Radio producer barely kept his family fed. And then one night he was working on a show And up came a plan that would make him lots of dough. "Networks," he said. "Black gold. Syndication."

With apologies to the "Beverly Hillbillies" and every entrepreneur who ever had the insight to turn his/her garage into a recording studio-cum-distribution center, it is interesting to watch as the network ranks keep growing. Fifteen years ago the number of program suppliers/networks could be counted on one hand, but today that arithmetic requires a microcomputer. Trade stories of mega-major success, visions of phantasmagorical profits, dreams of employment independence, and the lure of show biz have all contributed to the SRO crowd of radio syndicators.

Not all program suppliers envision the day when they can make a public stock offering or take over another network, of course. Some are genuinely interested in producing and distributing quality programming, convinced that small is better and that growth is best left for the big boys. These distributors are satisfied with just a few programs and clearances, and offer the serendipitous features not generally available through the major suppliers. They also are seemingly unconcerned that the business is overcrowded and will remain so for years to come. This week: A profile of three new small entries in the syndication field and their contributions to future radio programming.

### Specmark Targets Four For Radio Syndication

One of the newest entries in the radio syndication business is Specmark, brainchild of Joseph Speck and Brett Markel (hence the name). A "multimedia" company formed to produce and distribute programming for radio and television, Specmark has developed four initial offerings — three focusing on sports and one in the comedy field. These four programs include:

• "Sports Trivia": a daily short feature designed to challenge listeners on their knowledge of sports facts and information. The initial host for the show is Chicago Cubs' third baseman Ron Cey, with additional hosts to be announced on a weekly basis.

• "American Sports Line": a two-hour weekly live talk show conducted in front of a studio audience and distributed via satellite. The series will "present timely issues" and offer listeners a national toll-free phone number so they can ask questions of or respond to comments made by each week's slate of guests, which will



Joseph Speck

include managers, players, and coaches. Specmark is looking at a September start date for "Sports Line," which will feature Roy Firestone as host.

• **ABC Radio Networks** has appointed Ron Rivlin to the position of Manager/Affiliate Relations for the **ABC Entertainment Network**. Rivlin formerly acted as Account Representative/Affiliate Relations for **ABC-TV's** Southwest Region, and prior to that as Manager/Affiliate Relations for **MJI Broadcasting**.

John Molloy will be added to **ABC's Talkradio Network** lineup to contribute to the one-hour program with examination of current social trends and plans for more successful living. Molloy is known for his books, including *Dress For Success*, and is a regular columnist for the *Los Angeles Times Syndicate* and *Success Magazine*.

In addition, **William Rosolie** assumes the post of Director/Sales

• "Dreamgames": a play-by-play recreation of imaginary games that could never take place. The pilot show, for example, features Gary Owens as the color analyst in a game between the 1934 St. Louis Cardinals' "Gas House Gang" and the 1978 NL Champion Los Angeles Dodgers. Specmark is currently considering several sportscasters for the play-by-play announcer slot.

"Jonathan Winters' Comedy Break": a daily :90 spot showcasing Winters' humor in a radio "stand-up" comic routine.

### Marleigh Offers Tidbits, Letters

Soaring costs are responsible for the recent surge in radio syndication, according to Marleigh Syndicators partner Margaret Jones. "Radio is being viewed as an important supplement to the total

"Radio is being viewed as an important supplement to the total advertising campaign."

—Margaret Jones

advertising campaign, and in many instances where a product must be targeted to a "specific segment, it is becoming the advertising vehicle of primary choice." This recent interest in radio advertising, as well as a lack of good programming, are the reasons why Jones and partner Leigh Infield formed Marleigh.



Marleigh Syndicators's partners (clockwise, top right) Leigh Infield, Margaret Jones, and co-host Steve O'Brien.

"There has been a veritable dearth of entertaining, attractive feature programming over the past few years," Infield explains.



Brett Markel

Stations can no longer afford to employ feature departments. They have neither the time nor the personnel to produce regular ongoing features."

"There has been a veritable dearth of entertaining, attractive feature programming over the past few years."

—Leigh Infield

Jones believes "short, snappy features that grab listener attention" are a way around the drive-time doldrums. As a result, Marleigh has developed the following short features:

• "Dear Margaret And Steve": a two-to four-minute series answering letters from both a female and male perspective, with Jones and cohost Steve O'Brien, respectively.

• "Tidbits": another short daily feature presenting a variety of unusual information.

Both programs are available on a barter basis.

### Night Talk From New York

Based partially on relatively favorable acceptance of satellite-delivered network talk shows, the American Radio Network has been formed to give ABC, Mutual, and NBC some competition. The new network is developing a block of nightly talk programming scheduled to run between 8pm and 2am, distributed on both Satcom 1-R and Westar III.

WMCA/New York talk show host **Sonny Bloch** will bring his "Action Line America" nightly program to the network in the 8-11pm time slot, followed by the "Barry Farber Show" from 11pm-2am. President of the American Radio Network is former WOR/New York executive producer **Michael Castello**. Other principals include Bloch, Farber, and **WFAS/White Plains** President **Herb Saltzman**.

As usual, R&R wishes these three new upstarts luck in the burgeoning syndication arena. We'll check back a little later for a progress report.

## NETWORK PEOPLE

Planning & Administrative Services. Rosolie's responsibilities will include planning, inventory control, and management of sales service. In his five years at ABC, he has held the positions of Director/Sales Systems & Planning, Business Manager/Sales Planning, and Asst. Business Manager respectively.

• **NBC Radio Networks** has promoted **Kathleen Tribiano** to the Director/Finance & Administration post after serving most recently as Manager/Financial Forecasting. Tribiano joined NBC in 1981 as Senior Financial Analyst prior to which she worked with **RCA**, NBC's parent corporation for nearly two-and-a-half years as accountant, staff auditor, and senior auditor.

• At **CBS Radio Networks** Nancy **Widmann** assumes the position of Vice President/CBS Owned AM Stations. Widmann joined CBS in 1972 and has served as Account Executive/CBS Radio Spot Sales, New York Sales Manager, VP/Recruitment and Placement **CBS, Inc.**, VP & GM **CBS Radio Spot Sales** and most recently as VP & GM **WCBS-FM/New York**.

Concurrently, **Rod Calarco** becomes Vice President & General Manager **WCBS-FM/New York** after serving as the station's GSM for five years. Prior to that he served as VP & GM of **KRQR-FM/San Francisco**. He joined CBS in 1973 and has held such positions as Account Executive **WCBS-AM** and **AE** and Manager for **CBS Radio Spot Sales** New York.

# NETWORK FEATURE FILE

## MUSIC FEATURES

### The Weekend

July 19 - 20

<b>Christian Countdown America</b> (CCA)	Scott Wesley Brown
<b>The Countdown</b> (WO)	Johnny Kemp/Sky
<b>Countdown America With Dick Clark</b> (US)	Lionel Richie
<b>Country Today</b> (MJJ)	Juice Newton
<b>John Leader's Countdown USA</b> (CUSA)	Top Summer Hits of the '80s
<b>Dick Clark's Rock, Roll &amp; Remember</b> (USP)	Hollies
<b>Dr. Demento</b> (WO)	Alan Sherman profile
<b>Elvis Hour</b> (CRN)	Ballads
<b>Entertainment Coast-to-Coast</b> (CBSR)	Jimmy Iovine
<b>Future Hits</b> (WO)	Phenox/Lionel Richie
<b>Gary Owens' Supertracks</b> (CRN)	Tokens
<b>Great Sounds</b> (USP)	Jimmy Dorsey tribute
<b>Hot Rocks</b> (USP)	Wham!/George Michael
<b>Jazz Show With David Sanborn</b> (NBCE)	Larry Carlton
<b>Legends of Rock</b> (NBCE)	Emerson, Lake, and Powell
<b>Musical!</b> (WO)	Tony Bennett
<b>On The Radio</b> (NSBA)	Sade
<b>Power Cuts</b> (GSM)	Bob Seger/Big Country
<b>Reelin' &amp; A Rockin'</b> (RI)	John Parr
<b>Reelin' In The Years</b> (GSM)	John Sebastian/Ringo Starr
<b>Rick Dees' Weekly Top 40</b> (USP)	El DeBarge
<b>Rock Chronicles</b> (WO)	Peter Gabriel/Genesis/Judas Priest/Robert Palmer/Moody Blues
<b>Rock Over London</b> (RI)	David Bowie
<b>Scott Shannon's Rockin' America Countdown</b> (WO)	Kenny Loggins/Billy Ocean/El DeBarge
<b>Sinatra Special</b> (CRN)	French songs
<b>Solid Gold Saturday Night</b> (US)	Donovan (7/19)
<b>Spirit of Summer</b> (CBSR)	Quartet/film Dimension/Kelly Rowley (Night Ranger)
<b>Superstars Rock Concert</b> (WO)	Cars
<b>That's Love</b> (WO)	First anniversary special
<b>Top 30 USA</b> (CBSR)	Soul music review

### The Week Of

July 21-25

<b>Country Calendar</b> (CW)	Conway Twitty (7/21) Eddy Raven (7/22) Willie Nelson (7/23) Kathy Mattea (7/24) Glen Campbell (7/25) John Conlee (7/26)
<b>Country Clossup</b> (NP)	Michael Martin Murphey (7/27)
<b>Country Today</b> (MJJ)	Reba McEntire/Eddie Fyffe
<b>Earth News</b> (WO)	Janet Jackson/Dana Scarwid Janet Leigh/Bangles/Haley Mills
<b>Encore With William B. Williams</b> (WO)	1943: Benny Goodman
<b>Line One</b> (WO)	Julian Lennon
<b>Live Album Party</b> (NBCE)	Steve Winwood
<b>Live From Gilley's</b> (WO)	Belamy Brothers
<b>Live From Wait Disney World</b> (NBCE)	Judds/Eddie (7/18)
<b>Metalsop</b> (MJJ)	Alcatraz
<b>Off The Record</b> (WO)	Genesis/Eurythmics/Outfield

<b>Off The Record Special</b> (WO)	Jackson Browne, Part II
<b>Pop Concerts &amp; Star Trak Profiles</b> (WO)	Eagles, Pt. I
<b>Rockline</b> (GSM)	Eurythmics (7/21)
<b>Rock Today</b> (MJJ)	Sling
<b>Shootin' The Breeze</b> (WO)	Jermaine Jackson/Steve Arrington
<b>Solid Gold Country</b> (USP)	T.G. Sheppard birthday salute (7/21) July chart-toppers (7/22) Feature year 1966 (7/23) Chet Atkins (7/24) Late '70s/crossovers (7/25)
<b>Solid Gold Scrapbook</b> (US)	Birthdays & anniversaries (7/21) This week in 1965 (7/22) Let's dance (7/23) This week in 1975 (7/24) Rolling Stones (7/25)
<b>Special Edition</b> (WO)	Whodini/Run DMC
<b>Star Trak</b> (WO)	Eurythmics/Pet Shop Boys/Jeffrey Osborne
<b>Weekly Country Music Countdown</b> (USP)	John Conlee

#### NETWORKS/PROGRAM SUPPLIERS

AA = Audionline Audio (415) 457-2741	ABC = ABC Direction Net (212) 887-7777
AP = Associated Press (202) 955-7200	ASR = All Star Radio (213) 550-1169
BRE = Barnett Robbins (818) 788-2331	CB = Continuum Broadcasting (212) 580-9525
CBS = CBS Radio (212) 975-4321	CBSR = CBS RadioRadio (212) 975-4321
CCA = Christian Countdown America (312) 820-1369	CAS = Creative Radio Shows (818) 787-0410
CUSA = Countdown USA (415) 383-7302	CW = Clayton Webster (314) 728-0906
DCA = DC Audio (202) 638-4222	DIR = DIR Broadcasting (212) 371-6850
ESG = Entertainers Syndication Group (209) 578-6747	GSM = Global Satellite Net (818) 906-1888
IN = Interview (218) 652-8710	KSE = Kris Stevens Enterprises (818) 981-8255
LBP = Lee Bailey Prod. (213) 258-2778	LW = London Wavelength (314) 961-7800
MBS = Mutual Broadcasting (703) 585-2000	MJ = MJJ Broadcasting (212) 245-5010
MS = Musical Streamline (415) 383-7827	NBC = NBC Radio (212) 684-4444
NBCA = NBC Radio Entertainment (212) 684-4444	NP = Newwood Productions (212) 755-3320
NSBA = NSBA Network (213) 506-8009	PRN = Progressive Radio Network (212) 585-9400
PIA = Public Interest Affiliates (312) 943-8888	RI = Radio International (212) 302-1670
SBS = Strand Broadcast (213) 318-1866	SD = Syndicom (415) 366-1781
SI = Syndicate II (818) 841-9350	SLP = Steve Lehman Productions (213) 467-2346
SP = "The Spirit" Productions (518) 371-0808	SPI = Spin Publications Inc. (212) 496-6100
TRAN = Transair (213) 460-6383	USP = The United Stations (703) 276-2900
WRN = Weebeck Radio Network (213) 462-5822	WO = Westwood One (213) 204-5000

## NEWS & INFORMATION FEATURES

### GENERAL INFORMATION

### COMEDY

July 14-July 18

<b>The Blimp</b> (PRN)	Banning adult magazines/wine ingredients/legal medical practice/male advantage/skeleton shortage
<b>Computer Program</b> (PRN)	Software for children/briefcase size/super micros/compatibility standards
<b>NBC Extra</b> (NBCE)	Atomic watchdog
<b>Sound Advice</b> (PRN)	Record types/open reel recorders/tape deck selection/"L" cassette deck/Dolby & DBX
<b>Sports Flashback</b> (CW)	'82 World Series/'81 Preakness/Sugar Ray Leonard's Middleweight title/Hit of Fame pitcher '81/'80 Preakness/'80 Belmont Stakes
<b>Sporting News</b> (CW)	Incredible comeback/Nolan Ryan/'70s Yankee clubs/Milo Hamilton
<b>Wireless Flash</b> (CRN)	Kurt Russell/Dennis Dun

<b>Comedy Hour</b> (MJJ)	Bob Goddard/Bill Cosby/Mort Sahl/Mackenzie Brothers/George Carlin
<b>Comedy Show w/Dick Cavett</b> (CW)	Automobiles: Cheech & Chong/George Carlin/Eddie Murphy/Tim Conway/Jack Benny/Galagher/Robert Klein
<b>Jackie the Joke Man</b> (OHR)	Man-eating shrimp/no-nightie night/If you know sushi/Alaskan college prank/honor offer
<b>Laugh Machine</b> (PRN)	Kip Adotta/Steve Martin/Juan Rivera/Jackie Mason/Gary Owens/Heary Youngman/Galagher/Ronny Danglerfeld/Robert Klein
<b>Mei Blanc's Blankety Blancs</b> (ASR)	Nuts like me/know you/standing on your mouth/in and out/swallow
<b>National Lampoon's True Facts</b> (SLP)	Beer bath/shortness of breath/hiccups cure/read him his rights/sounds of silence
<b>Party Drop-ins</b> (ASR)	October 8/woodoo party doll/parties through history #2/cable billboard typing/had a party #19: getting a date again
<b>Radio Hotline</b> (ASR)	Flamethrower chicken/throat doctor/are you starving for attention/telephone answering device/nothing to say
<b>Stevens &amp; Grdnic's Comedy Drop-ins</b> (ASR)	Man who sees into the future/sitch/ternure dental association/channel 11 news
<b>United Spots of America</b> (ASR)	Luke Watson/comic waste/panic hotline/sea vermin/Isen mania

## Investing In Radio 1986

The Market - By - Market Guide to the Radio Industry

175 Markets listed by Market Rank for your comparable sales analysis

### THE RADIO MARKET

- Historic Financials
- Revenue Projections
- Growth Outlooks
- Age Demographics
- Geographic Orientation

### THE RADIO COMPETITION

- Technical Attributes
- Ownership Data
- Station Sales
- Formats
- ARB Rating Trends



PLUS

Transfer Summary Section: listing station sales by price, market size, geographic region and technical facility

The Best Radio Investment Research Available

Yes, I would like to order "Investing In Radio 1986" \$225.00

Payment enclosed Number of copies \_\_\_\_\_ x \$225.00 = \_\_\_\_\_

Charge my credit card  VISA  MasterCard

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Signature \_\_\_\_\_

Name \_\_\_\_\_ Title \_\_\_\_\_

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Please make check payable to:  
**Broadcast Investment Analysts, Inc. OR Call (800) 323-1781**  
**P.O. Box 17307 California and Alaska**  
**Washington, D. C. 20041 (703) 661-8515 Call collect (415) 366-1781**



**MAMA MICHELLE** — Former Mamas & the Papas mama Michelle Phillips recently visited United Stations to discuss her new book, "California Dreamin'." Pictured (l-r) are US's Nick Verbitsky, Michelle, and US's David Landau.



# SALES

DWIGHT CASE

## The Inside Story On Co-Op

That often-used phrase "Everything you've always wanted to know . . ." is the operating premise of RAB's new book "Making Money With Co-op: The Complete Radio Co-op Course." Written by Miles David, former RAB President/CEO and now advisor to its board, the 215-page paperback opens with a management overview of co-op's new business potential. Each of the following eight sections then zeroes in on specific elements; i.e., "How Co-op Budgets Are Structured," "When Co-op Isn't Co-op," "How To Operate Without a Co-op Specialist," "Co-op and the Law," and "How to Use Consultant Sell in Co-op."

Free to RAB members, the book is also available to non-members and schools for \$25. For more information contact the organization at (212) 254-4800.

## Selling Ads In A Time Of High Station Turnover

One of the hardest things to do in sales is — KEEP ON KEEPIN' ON . . .

. . . while all around you stations are selling, jobs are changing, people are moving, and the new boss might not like you!

A hundred years ago I told "the new owner": "Please don't say no changes are anticipated! We all know that's the standard new owner platitude." Well, I introduced him to the staff. He looked around the room, paused, smiled, and said, "I'm really pleased

to tell you that no changes are anticipated." Oh well! I must tell you — THERE WERE NO CHANGES!

### No Reason For Change

Now, pay attention! In the sales area there is "no reason" for change if you have your act together, and you are comfortable in your skin. No new owner wants to do anything that will DECREASE revenue. The key is always to IN-

CREASE REVENUE! If you have worked carefully with your clients . . . if you have kept good records and reported carefully to your sales manager . . . if you have shown increases in client activity and billing each month . . . each quarter . . . each half . . . and each year, how do you think a new owner (let alone your current boss!) evaluates a performance of growth like that? (He/she must give it

an "A"!)!

Owners are owners when it comes to the sales department — they bought your station for sales growth! And (as Pogo says): WE ARE IT!

"In the sales area there is no reason to change if you have your act together."

- Sales reports
- Cold calls
- Client service
- Promptness
- Appearance
- Creativity

And above all, having a high sensitivity to what the client wants . . . and how we (our station) performed for that client.

It is only important that: We plan and make calls. We are always sensitive to the client. We keep accurate records. We keep our coaches informed . . . and . . . we make a plan to enjoy our commissions!

This kind of person is the kind of person the new folks must have! (Even the old folks will notice!)

Please don't sign off here! We are talking about the same stuff we always talk about . . .

- Planning
- Presentations
- Spec commercials



SEMINAR SESSION — Torbet Radio recently presented a sales and marketing seminar in its Chicago office. On hand were (standing, l-r) Eileen Cullum, Marty Steadman, Katie Harrison, and Mariann DeLuca; (sitting, l-r) Bob Lurito, Laurie Kahn, and Dave Kerr.

## CART 'EM UP ON AA-4!

From AOR to CHR, Country to jazz— Whatever the format, this cart's for you. For outstanding high frequency sensitivity and headroom, compatibility with all cart machines, the multi-format AA-4 delivers the sound that audiences turn on.

**AUDIOPAK AA-4**  
FOR STATIONS WHO CARE HOW THEY SOUND.

CAPITOL MAGNETICS PRODUCTS  
6902 Sunset Blvd.  
Los Angeles, CA 90028  
(213) 461-2701

## SPOTS

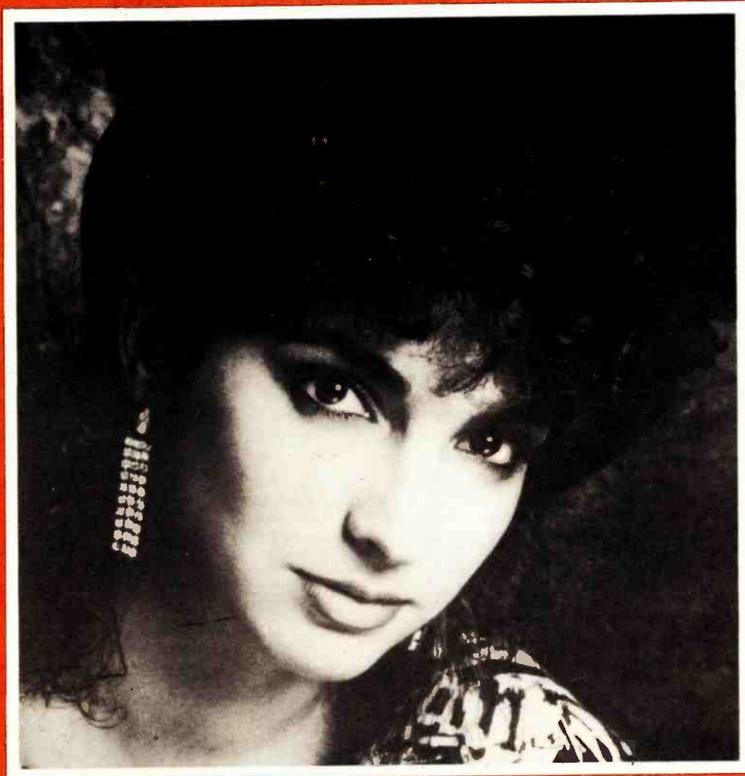
Century Broadcasting Corporation Research Director Robyn Ross is the recipient of the NAB Marketing Forum Award. She was honored for developing a presentation tool to clarify and simplify usage of Arbitron's Target Aid audience research system . . . Dick Orkin's Radio Ranch and Home For Wayward Cowboys won four Clio awards in New York recently . . . According to RAB's Composite Billing Pool, local radio advertising revenues rose 6.9% in March 1986 over the same period in 1985.



Robyn Ross

# MIAMI SOUND MACHINE

Featuring Gloria Estefan



**“WORDS GET IN THE WAY”**

Taken from the “Primitive Love” album

**BREAKERS®**

CHR Chart: **DEBUT** **39**

145/25 62%!



Distributed by CBS Records



HARVEY MEDNICK

SPIELS ON WHEELS

Prestige Panels — The New Outdoors

Every now and again a new wrinkle occurs in our industry which seems so natural and obvious that you snap your fingers, glance skyward, and ask yourself, "Why didn't I think of that?"

Prestige Panels, Inc. has introduced these "billboards on wheels" to the streets of Manhattan — producing a response nothing short of phenomenal.



ROSE POLIDORO, PROMOTION DIRECTOR, WNEW-FM — Rose pioneered the use of Prestige Panels for radio and caused quite a stir in the Big Apple.

"This is the first ad medium I've ever used which I control completely . . . the possibilities are limitless." —Rose Polidoro WNEW-FM

They're all at the bridges and tunnels. This is good for commuters, but what about reaching the people who live and work in the city?"

The Concept Emerges

To meet the outdoor challenge head-on, Jim sat down with his staff for an intense brainstorm session. The final solution: a billboard on wheels. But it couldn't just be on wheels; it had to be self-propelled.

First: A Prototype

After six months of development Prestige's first prototype rolled out. The initial advertiser was Parker Brothers' new "Construc-



WNEW-FM PUTS A PORSCHE ON ITS PANEL — WNEW-FM/New York becomes the first radio user of the new outdoor format with this promotional campaign.

tion Company building blocks," to be advertised at the annual Toy Fair. Erwin Schwartz, manager of Dancer Fitzgerald Sample's out-of-home media department, recommended the mobile billboards to Parker: "It is a good method for limited introductions or if you want to make a big splash," he explained.

Agency reaction was immediate and amazing, and resulted in several interesting applications. For instance, Woman's Day hired a vehicle to drive past targeted agencies and park in front of restaurants where the magazine's staff was conducting sales meetings.

"It is a good method for limited introductions or if you want to make a big splash."

—Erwin Schwartz Dancer Fitzgerald Sample Advertising

Radio Gets In The Act

WNEW-FM/New York Promotion Director Rose Polidoro saw the vehicle and was sold immediately. The result: the Porsche copy seen above. "This is the first ad medium I've ever used which I control completely," she enthused.

Expansion is in the works

Any city in which outdoor is in short supply is an obvious target for these moving billboards. "New York and Washington, D.C. are prime," Foley said. "Chicago and Detroit are on the drawing board, and we currently have six vehicles on the street in New York with three more under construction.

ing in cities even where traditional outdoor advertising has a stronghold.

Buying Time

The Prestige vehicles are available for 40 or 56-hour five-day weeks. The company also offers a discretionary program with supplier-established parameters, which avoids any unnecessary hassles with traffic and other regulatory bodies.

It appears, as Foley concluded, that "Prestige Panels is on a roll."

DATELINES

July 13-16 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 26-29 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 Clendon Hotel, St. Louis

ONE YEAR AGO TODAY

- Steve Rivers PD at KMLF/San Francisco
• Jack Merker PD at KSDO/San Diego
• #1 CHR: "A View To A Kill" — Duran Duran (Capitol)
• #1 AC: "Everytime You Go Away" — Paul Young (Columbia) (2 wks)
• #1 BU: "Freeway Of Love" — Aretha Franklin (Arista)
• #1 Country: "I'm For Love" — Hank Williams Jr. (WB/Curb)
• #1 AOR Track: "Power Of Love" — Huey Lewis & The News (Chrysalis) (2 wks)
• #1 LP: "The Dream Of The Blue Turtles" — Sting (A&M) (4 wks)

FIVE YEARS AGO TODAY

- Don Floravanti GM at WNBC/New York
• #1 CHR: "The One That You Love" — Air Supply (Arista) (2 wks)
• #1 AC: "The One That You Love" — Air Supply (Arista) (2 wks)
• #1 BU: "Love On A Two Way Street" — Stacy Lattisaw (Cotillion/Atlantic) (2 wks)
• #1 Country: "Feels So Right" — Alabama (RCA) (2 wks)
• #1 LP: "Long Distance" — Moody Blues (Threshold/PG)

TEN YEARS AGO TODAY

- #1 CHR: "Afternoon Delight" — Starland Vocal Band (Windsong) (3 wks)
• #1 AC: "Afternoon Delight" — Starland Vocal Band (Windsong) (4 wks)
• #1 Country: "Teddy Bear" — Red Sovine (Starday)
• #1 LP: "Fly Like An Eagle" — Steve Miller (Capitol) (6 wks)



IT'S A BILLBOARD — IT'S A TRUCK — IT'S A PRESTIGE PANEL — Here's a look at the peculiar dimensions of this new form of outdoor advertising.



KEN BARNES

# ON THE RECORDS

## SECOND QUARTER SCOREBOARD

### New Artists: Is The Format Emphasis Shifting?

Since it's New Music Seminar week and a little after the year's halfway mark, the time is tailor-made (no more Taylors, I promise) for a quarterly update on radio formats' ability to break new artists. As usual, artists with first-time Breakers are tallied and credited to the format which broke them first.

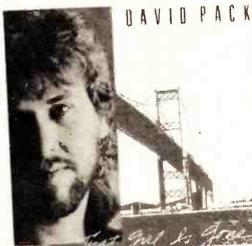
The interesting phenomenon this quarter was the skid of CHR as an artist-breaking format, combined with increases in the other formats. Whether that's a fluke or a genuine trend remains to be seen, but it is surprising to see CHR slide from nine new artists broken first in the opening quarter of 1986 to just four in the second quarter (and just one prior to June). Kind of lends credence to those stories about new artists having a tougher row to hoe since promotion techniques were altered in March.

It's not that CHR has suddenly turned hostile to new artists; they just aren't breaking there first as they had been in the recent past. CHR welcomed artists like Nu Shooz, Honeymoon Suite, GTR, the Models, and the Fabulous Thunderbirds, but they all broke somewhere else earlier.

The four artists CHR broke first were the Blow Monkeys, Boys Don't Cry, Belinda Carlisle, and Andy Taylor, the last two of which had success with earlier groups. If you want to be extremely generous, you could credit CHR with breaking George Michael, but "Careless Whisper" was recorded (and released in England) as a Michael solo single and had Wham! tagged to it in the U.S. only to bolster the duo's not-yet-established reputation.

#### AOR Steps Up Pace A Bit

Meanwhile, AOR, which had bottomed out in sluggishness — with just three new artists last quarter, improved to five. One was GTR, whose past pedigrees hardly made it a daring choice (I'm not even go-



**AC packs a punch** ing to consider Emerson, Lake & Powell). AOR broke two Australian artists, Jimmy Barnes and the Models, plus two new American acts, John Eddie and Bruce Hornsby & the Range.

Five up from three is not exactly a signal that the new artist floodgates have reopened, but maybe the supersafe trend has already rebounded from its low point.

#### Black/Urban: Artist Starter

Black/Urban, the perennial leader in artist-breaking, continues to accelerate its introduction of new acts. Last quarter's 11 was noteworthy, but this quarter the format topped itself with 13. The roster:

- Pauli Carman (ex-Champaign)
- Gavin Christopher
- Rainy Days
- 52nd St.
- Shirley Jones (ex-Jones Girls)
- Johnny Kemp
- Joeski Love
- Mazarati
- Regina
- Rose Bros.
- Tease
- Timex Social Club
- Precious Wilson (ex-Eruption)

(Jean Carne had a hit in 1977, but her current one is her first under this spelling, anyway; she didn't use the final "e" previously.)

Some of these artists may never go on to multifaceted success, but, encouragingly, at least three on this list are already making healthy CHR progress.

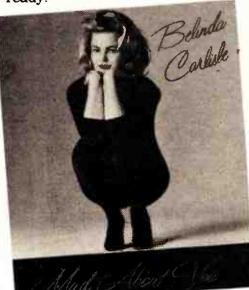
#### Country Opens Gates

Even more than AOR, Country has been resistant to new artists. But responding to a lot of industry buzz about fresh new sounds in country, the radio stations are starting to welcome some new artists.



John Eddie cuts through the AOR jungle.

The trend is actually quite dramatic. In 1985 only seven new artists made the Country charts. So far this year, with five in the second quarter and eight in the first, that number's almost doubled already.



Belinda wakes up CHR after she's Go-Go

(If you read my May 2 column, which covered first-quarter first-time Breakers, you might recall I listed only three debuting acts. That's because I repeated a methodology error I tend to make. Country is the only format in which records that do not become a Breaker can go on to become sizable hits — the reason being a time limit on how long a record can be charted before its Breaker eligibil-



Sweethearts help broaden Country's horizons.

## Black/Urban Crossovers Hit New Highs

Six-month figures for 1986 show Black/Urban crossovers into both CHR and AC hitting new highs. If they continue at their present pace, Black/Urban crossovers will reach the highest point in both formats in R&R history.

The dramatic jump came in CHR, where records crossing over from the B/U side accounted for 29.1% of the Top 15 hits through June 27. In both 1984 and 1985, the final figure was 25.4%, a little shy of 1979's 26.0% and off the all-time mark of 27.6% in 1974.

The 29.1% figure continues a remarkable surge of CHR receptivity toward B/U music; it is triple the 9.7% earned by B/U crossovers in 1982.

#### AC Nears One-Third Mark

Meanwhile, the AC figures showed a moderate increase, following a jump from 25.6% in 1984 all the way up to a record 31.6% in 1985. For the first half of 1986, B/U crossovers account for 32.4% of the Top 15 hits.

That figure also continues a strong rising trend: only 19% of the hits in 1982 came from B/U, while just 14% made up 1981's hit contingent.

I thought it would be interesting to see how the B/U percentage of Top 15 records compared to the percentage of B/U records on the entire charts. (Actually, that's not true. I screwed up the first time I researched these figures and tallied the percentages for the whole

charts. Then after I reread them using just Top 15 hits, the way I'd tallied the previous 12 years, I decided I didn't have to throw out the broader figures if I could inject a paragraph or two about them.)

Anyway, the percentage of B/U crossovers reaching Top 15 on both CHR and AC is higher than the percentage on the charts as a whole. In CHR, the difference is especially noticeable: 29.1%, as I said, of Top 15 hits compared to just 23.8% of the entire Top 40 roster. Which means once a B/U record makes the chart, it has a better-than-average chance of going Top 15. B/U crossovers that make the CHR National Airplay/40 go on to the Top 15 67.6% of the time; other records, 51.4%.

In AC, B/U crossovers that hit the Top 30 make it to Top 15 68.8%, compared to 61.3% for other records. B/U records make up 29.9% of the AC Top 30 records this year so far, and, as mentioned earlier, 32.4% of the Top 15s.

We'll see how it all comes out for 1986 in January '87, but the signs are highly encouraging for black music continuing to play a greater role in the CHR and AC formats.

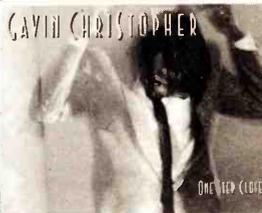
ty runs out, plus a lot of other factors which I'd rather save for a more suitable context. Anyway, to track new artists debuts in Country properly, you have to look at chart records as well as Breakers, and that adds five more to the first-quarter roster: Adam Baker, Girls Next Door, the Shoppe, Marty Stuart, and Randy Travis, two of whom had Top 20 records.)

In addition to the eight new artists for the first quarter, Country broke Holly Dunn, Steve Earle, Sweethearts of the Rodeo, Wild Choir, and Tom Wopat. Carl Perkins may have his first R&R charter, but obviously had a few hits before this paper started.

So the Country climate for new artists is increasingly inviting; something seems to be stirring.

#### AC Does It

Also taking more initiative to break artists is AC. As the format becomes more adventurous, it's breaking artists like Simply Red last quarter and Level 42 this quarter before they break in CHR. And it's starting and charting format-exclusive artists like Jonathan Butler, Hiroshima, and David Pack, all Breakers this quarter. In June, AC was first to break the Swiss band Double. Five artists in all broke first in AC this quarter — one more than broke the entire year of 1985. Full-Service AC didn't

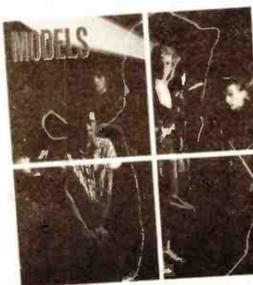


B/U takes Gavin's step in all formats.

break any artists first this quarter, but that's not one of its prime expectations.

Total new artists broken in all formats for the quarter: 32, compared to 33 in the first quarter. That year-to-date total bodes well for 1986, however, as it's already nearly two-thirds of the 1985 total, 101. And that's an interesting datum in the midst of a general feeling that new artists are having a rougher time these days.

Finally, a bit of unsolicited editorializing. It's almost a cliché, but new artists really are the lifeblood of radio. Without an infusion of new artists, music itself becomes stale, less important to people, and more a form of audio wallpaper. It may make sense in the short run for active-format radio stations to play it safe, but in the long run, especially for radio at large, it's deadly.



Model behavior for AOR

# Mystery Dates

Twenty down, 417 (or so) to go.

**WILL/Willimantic** **OM Wayne Norman** was the first to answer the call for information on celebrities with two birthdays. Out of 33 conflicts in our first listing, Norman believes he has correct file dates for the following:

**Johnny Ace** 6/9/29, **Herb Alpert** 3/31/35, **Adam Ant** 11/3/54, **Burt Bacharach** 5/12/29, **Mickey Dolenz** 3/8/45, **Lonnie Donegan** 3/29/31, **Andy Gibb** 3/5/58, **Andrew Gold** 8/2/51, **Tim Hardin** 9/13/40, **Isaac Hayes** 8/20/42, **Nona Hendryx** 8/18/45, **Chrissie Hynde** 9/7/52, **Janis Ian** 5/7/51, **Joe Jackson** 8/11/54, **John Paul Jones** 1/3/47, **Paul Kantner** 3/17/42, **Cheryl Ladd** 7/12/51, **Denny Laine** 10/29/44, **Little Richard** 12/5/35, **Freddie Mercury** 9/5/46.

Since Wayne seems to have done a considerable amount of research, and since only so much trauma should go into determining Lonnie Donegan's birthday, we'll go with these dates to solve some of our conflicts unless other people — say artists or their representatives — take this very broad hint to come forth with information.

More updates as they happen . . .

## MONDAY, JULY 14

1974/Songwriter **Jimmy Webb** marries **Barry Sullivan's** daughter, **Patty**.

1977/After cursing their way off the **BBC**, the **Sex Pistols** return to perform "Pretty Vacant" on "Top Of The Pops."

1978/Longtime rocker **KRIZ/Phoenix** goes religious. At midnight, listeners honk their car horns across the city.

1984/**Bob Marley's** "Legend" video compilation bumps "The Making Of 'Thriller'" from #1 on the British charts.

## TUESDAY, JULY 15

1983/The **Police's** "Every Breath You Take" is #1 on all four of **R&R's** Back Page charts at the time — AC, CHR and both AORs. **Donna Summer's** "She Works Hard For The Money" is #1 B/U. **Rick Sklar's** "New York Hot Tracks," featuring the B/U videos then shut out of **MTV**, also debuts on this day.

1985/**NAACP** Director **Ben Hooks** retracts a subordinate's "fair share" targeting of **Tina Turner**, **Michael Jackson**, **Lionel Richie**, **Diana Ross**, and **Prince**. Hooks terms the charges that the five stars hired a disproportionately low number of blacks "unfortunate." On the same day **KXLR/San Francisco** begins its short-lived "Trendformation" format combining "new age" music and "lifestyle" news.

*Birthdays:* **Linda Ronstadt** 1946, **Millie Jackson** 1943, **David Pack** 1952, **Trevor Horn** 1949, **Jeff Carlisi** (38 Special) 1952, **Alicia Bridges** 1948, **Mac McAnally** 1948.

## WEDNESDAY, JULY 16

1973/**Bob Dylan's** "Pat Garrett & Billy The Kid" LP is released. In recent months, an early cut of the western has surfaced without Dylan's music, although some speculate that **Sam Peckinpah** deliberately hid the movie from studio executives before he could add the music.

1978/The man who locked several employees of Oklahoma City's Siroin Stockade in a freezer and executed them is seen driving away blaring "Mandy" and either "Three Times A Lady" or "Two Out Of Three Ain't Bad." Police ask DX'ers for help in figuring out what station he was listening to.

*Birthdays:* **Stewart Copeland** 1952, **Desmond Dekker** 1942.



Dion, Desmond Dekker, Nicolette Larson, Linda Ronstadt

## THURSDAY, JULY 17

1965/**James Brown's** "Papa's Got A Brand New Bag" released.

1977/**Johnny Rotten** is interviewed on London's **Capital Radio** and professes his fondness for **Neil Young**, **Tim Buckley**, **Captain Beefheart**, and the **Chieftains**.

1984/For no apparent reason, **Jeff Beck** walks off his reunion tour with **Rod Stewart**. Stewart lets him release the duet on "People Get Ready" (which is already recorded) anyway.

*Birthdays:* **Phoebe Snow** 1952, **Nicolette Larson** 1952.

## FRIDAY, JULY 18

1975/**Van McCoy's** "The Hustle" goes #1 Top 40. **Ambrosia's** "Holding On To Yesterday" debuts.

1980/"Chipmunk Punk" is released. The ads declare "punk rock performed as never before humanly possible" and "the boys have grown up and they're back with a new sound that'll blow you away."

1984/**Ronnie James Dio** opens his elaborately designed Egyptian-themed tour to go with "Mystery" in **Bakersfield**.

1985/**Smokey Robinson** declares a one-man war on video and record porno/violence to columnist **Marilyn Beck**, in which he assails, among others, **Rick James** (who's signed to his label) and first mentions his anti-porn-rock anthem, "Be Kind To The Growing Mind."

*Birthdays:* **Dion DiMucci** 1939, **Martha Reeves** 1941, **Ricky Skaggs** 1954.

## SATURDAY, JULY 19

1954/The official release date of **Elvis Presley's** first single, "That's All Right (Mama)"/"Blue Moon Of Kentucky."

1975/**Lefty Frizzell** dies. His younger brother **David Frizzell** later records a tribute to him.

1985/**Pat Boone** explains his critical remarks about the Live Aid broadcast. Praising **Prince's** "4 The Tears In Your Eyes" video, Boone says he just wishes that **Mick Jagger** and **Tina Turner** "might have picked something more appropriate."

## SUNDAY, JULY 20

1968/**Jane Asher** and **Paul McCartney** break their engagement.

1975/"Miami" **Steve Van Zandt**, recently appropriated from **Southside Johnny & The Jukes**, plays his first official show with **Bruce Springsteen** in **Providence**.

*Birthdays:* **Carlos Santana** 1947, **T.G. Sheppard** 1944, **Michael Anthony (Van Halen)** 1955.

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BRAD MESSER

## CALENDAR

### Ethics: Ignorance An Excuse?

The ethics dilemma outlined here last week involves a newsman whose major market station ordered him to kill a wire story . . . a fairly run-of-the-mill item about a big league sports team being sued by a former employee.

His station's management team unanimously prohibited broadcast of the report (which was being carried by other stations) because it feared the sports franchise owner might hear it on the team's home station and react in some way that might jeopardize the station's valuable game-broadcast contract.

If you were the newsman, what would you do? The journalist involved in this case took the textbook course of action and did precisely what many newspeople believe, at least in theory, they themselves would have been proud to do.

First, what he did not do. He didn't raise hell or go to the newspapers or threaten to punch someone for raping the station's news integrity and figuratively castrating the news staff.

Instead, he put his money where his mouth was. He quit. Quick meetings were held. His bosses convinced him to take more time to consider the situation. He agreed to go off and take some vacation time.

The finish hasn't been written to that story, because as I write, the newsman is still on his think-it-over vacation.

Someone reading this may be wondering, "Since this is a true story, Brad, why aren't you naming names?"

Several reasons. One, my source for this story was not the victimized newsman, but members of his station's management. From their viewpoint, they had intervened just in time to head off what they felt could become a serious threat to

station revenue, and like many who trample on the accepted standards of broadcast journalism, they appeared to be completely unaware that their actions involved any ethics issue. They saw themselves as stepping in to protect the bottom line.

My aim in writing about ethics is not to embarrass anyone, not to "settle some accounts" or point a finger. My goal is to emphasize (yet again!) that although broadcasters, in general, publicly agree news editorial judgment must be based strictly on news value, many individual broadcasters, brought up through sales, have had very little exposure to the everyday ethics issues that affect news.

Those who break the rules sometimes do so out of ignorance. My attention to these real-life newsroom ethics dilemmas is aimed at replacing ignorance with understanding.

#### Pension For Lincoln's Widow

**MONDAY, JULY 14** — Congress created the first pension for the widow of a president in 1870 when it voted \$3000 per year for *Mary Lincoln*. It wasn't because she had no money, but because she was mentally unbalanced and sometimes *thought* she was broke and told everyone so. Congress wanted to avoid the appearance of being heartless. Afterward, although her pension represented about six times the income of the average American, *Abraham Lincoln's* widow still complained she was dirt-poor. She was eventually declared insane and put in an institution.

An estimated \$1 billion in vandalism and looting occurred during an electrical power blackout in New York City in 1977. Twenty years ago *Richard Speck* killed eight student nurses in Chicago (1966).  
*Birthdays: Pete Rose 44. Jerry Rubin 47. Polly Bergen 56. Lee Elder 52. Roosevelt Grier 54. John Chancellor 59. Former President Gerald Ford 73.*

#### Mister Peanut Turns 70

**TUESDAY, JULY 15** — The Italian immigrant who invented the dry roasting process for peanuts, *Amedeo Obici*, was born in 1877. As a teenager he sold fresh fruit and unshelled peanuts from a pushcart. The fruit spoiled fast. The peanuts stayed good for months. Obici took the hint and (with a partner) formed what became the Planters nut company. Its corporate symbol, Mr. Peanut, turns 70 this year.

*Mariner-4* transmitted pictures from Mars in 1965. *John Kennedy* accepted the Democratic presidential nomination in 1960. *Billy the Kid* was shot in the back by a sheriff in 1881.

*Birthdays: Rick Washington 31. David Pack 34. Linda Ronstadt 40. Jan-Michael Vincent 42. Ken Kercheval 51. Alex Karras 51.*

#### Moon Mission Blastoff

**WEDNESDAY, JULY 16** — The Apollo-11 rocket left Cape Canaveral 17 years ago on the first moon-landing mission. *Neil Armstrong's* bootprints were on the moon four days later (July 20, 1969).

The first atomic bomb was tested at Alamogordo, New Mexico, in 1945. Oklahoma City installed the first parking meters in 1935.

Congress established the District of Columbia in 1790. England banned kissing to prevent the spread of plague in 1439.

*Birthdays: Margaret Smith Court 44. Bess Myerson 62.*

#### Reagan Vs. Teen Drinking

**THURSDAY, JULY 17** — President *Reagan* signed a bill two years ago threatening to withhold federal highway funds from states which refused to raise the legal drinking age to 21 (1984).

Five years ago a walkway collapsed in the Hyatt Regency hotel in Kansas City, killing 114 people (1981).

*Walt Disney* opened Disneyland in 1955.

In 1897 the first shipments of gold arrived in Portland, Oregon, touching off the Klondike Gold Rush.

*Birthdays: Lucie Arnaz 35. Diahann Carroll (Carol Diahann Johnson) 51. Donald Sutherland 52. Art Linkletter 74. Phyllis Diller (P. Driver) 69.*

#### Great Fire In Rome

**FRIDAY, JULY 18** — Rome burned in the year 64 and two-thirds of the city's structures were destroyed. That fire inspired Emperor *Nero* to create a master plan for rebuilding the city with wide, straight streets, public parks and squares . . . and the world's first building codes aimed at preventing the spread of fire.

Twenty-one people were murdered in the McDonald's restaurant massacre at San Ysidro, California in 1984.

*Birthdays: James Brolin 44. Joseph Paul "Joe" Torre 46. Dion (DiMucci) 47. Dick Button 57. Sen. John Glenn Jr. (1st American in orbit 1962) is 65. Harriet Nelson 72. Red Skelton 73.*

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# RECORDS

## PROBING FOR PROSPECTS

# Indie Chiefs On Indie Hopes

Have the changes in independent promotion helped open the door of opportunity for independent labels seeking to crack the pop market? Can indie labels capitalize on lower indie promotion costs to regain the market share which they've steadily lost to the majors over the past three years?

These are some of the questions you can expect to hear at this month's New Music Seminar, during panel discussions and probably in the corridors as well. People will point to Profile Records' success with "I Wanna Be A Cowboy" by Boys Don't Cry. It was the first significant CHR hit by an indie label in several years, secured with the help of independent promotion.

The answers to these questions may reflect people's hopes more than their realistic expectations. Many in the industry — including some at major labels — want to see the indie sector strengthened. Whether or not that can happen is more complicated than the tale of "I Wanna Be A Cowboy."

### The Bottom Line

Generally cautious in their opinions for this report were five label presidents who've been independent (in more ways than one) for years. This quintet includes Henry Stone of Sunnyview, Marv Schlater of Prelude, Marty Scott of Jem, Bruce Iglauer of Alligator, and Sergio Cossa of Emergency. In addition, of course, I talked with Profile President Cory Robbins.

Whether or not independent promotion gives someone a better shot, says Marv. "The real bottom line is this: can an indie afford to produce and/or acquire the kind of records that at least have pop market potential? Right now there are very few independents that are producing records with the thought of specifically cracking the pop market.

"A lot of indie product that's coming out is basically still street-oriented or R&B-oriented," Marv continues. "Some labels generate pop activity when a release is big enough in the dance or R&B market, but it's tough enough even for a major to cross over an R&B record into a big pop record, never mind an independent."

Marv pays tribute to the talents of Cory Robbins and partner Steve Plotnicki. "They've done a great job with Run-DMC, and my guess is they're attempting to broaden their base. They realize that you can't constantly depend on hit records, and you certainly can't put everything behind one artist."

### Major Formula

"By using the same basic formula that a major does, they blew a record up almost into the top ten. The question now is whether or not

they're going to be able to develop an artist, or whether they spend \$100,000 to do a \$100,000 worth of billing — and not make a nickel? If you have an act to build, it's worth every penny. If it's just to get a top ten record, who cares? It is very difficult for an indie to devote the time and effort to build a career."

Affordable promotion costs may give independent labels in dance and black product a better shot at pop penetration, confirms Marty Scott. "But they've always had top five black records or 12-inch records to work from. They've always had the opportunity. But name me how many indie rock and roll records there are in the top 30.



Cory Robbins

"A lot of indies do jazz, new age, hardcore — everything other than what traditionally gets into the top album charts, which is very polished rock and roll. Rock is the toughest thing to do as an independent company, because there you're really going head-to-head with the biggest artists there. And I really don't see the potential for much change in this."

This concession is far from saying the indies don't find good rock talent, however. Marty points to Stryper on Enigma Records, which Jem used to distribute. "We and Enigma did very well with the band, and now that they've gone to Capitol everyone says they can break wide open. This may be true, but would they have sold a couple of hundred thousand in their first year with a major? Nobody asks these questions."

### Money Talks

Bruce Iglauer contends that Alligator has placed more releases on the album charts in the last 12 months than any other independent. "I don't think the rules have changed much in the past year," he says. "Basically you try to move

into the top area of your category, and if you can cross a record over in one direction or another, you do. I don't think the demise of the independent promotion machine is going to change those rules or significantly change the domination of the major labels with radio and the media. Money talks.

"What we have going for us is the quality of the product. We can provide a kind of unslick record to AOR radio that the majors have almost forgotten to make. We're trying to do something rather specific musically and sell it to the broadest possible market. So our direction starts with the music and goes to the market.

"It's like the guy who runs a Greek restaurant for 20 years and then someone says Greek food is in. And here we are. I think I've got the best Greek restaurant in the business and I don't want to start a McDonalds. I want Greek food to become more popular."

Henry Stone's Sunnyview label enjoyed pop success 18 months ago with New York rappers Newcleus. He says their "Jam On Revenge" album went gold, and "Jam On It" did 100,000 on 12-inch and 500,000 on 45. "I'd like to continue like that, but it's just not that easy. Basically, for us independents to survive, we have to produce R&B, dance, or R&B-flavored records. The only way to do it is to put out a release and get it played, whether it's in the clubs or on R&B stations, and sell some records."

### Brave Or Realistic?

"If I tell you I'm going to come up with a Phil Collins, I've got to be dreaming. Everything I do at this point has to be realistic. If you want to be real brave you can press up 200,000 albums, put them all out there, and fill the pipeline. But if you do you may get them all back, just as the majors do quite often. For an indie, putting out 200,000 records costs you \$250,000. How many times can you do that?"

Like his colleagues, Henry believes it takes top ten Black/Urban status to get pop activity. "Don't try to take an R&B record and make it like a pop record. Try to make it as big an R&B hit as you can, and then it goes for you. Of course, you have to do the proper things, whether it's with the independents or yourself. There are absolutely no secrets in this business. Everybody knows what I know, and I know what everyone knows. But the majors have wall-to-wall bodies out there!"

Sergio Cossa suggests that affordable independent promotion does give indie labels more opportunity in the pop stakes — tempor-

arily if not permanently. "If the majors go back to their old ways, it'll become tough for us again," he conjectures. "Right now there's a niche that some indies are capitalizing on very well — but you have to spend money, no question about it."

He does, however, endorse the crossover approach: "The best thing for independents is to put out street and R&B records with pop potential. There are very few indie labels that can go straight to pop."

Emergency's strategy for growth involves pursuing the 12-inch market through indie distribution, with 7-inch and album sales through Atlantic (and previously Mirage/Atco). "It's a profitable mechanism for us," Sergio says, "and we'll keep doing it until we've grown enough to have our own pop promotion." Taffy's "I Love My Radio" is a current release handled this way.

### Profile's Goals

Naturally enough, Cory Robbins is buoyed by the pop success Profile has achieved with Boys Don't Cry, as well as the volume currently generated by Run-DMC's "Raising Hell" album — close to one million in sales. He says, in fact, that the label will now try to cross the rap duo's "Walk This Way" to pop and AOR radio. "It's something we were never able to do before, even though they've sold millions of albums. I don't know how radio will react."

The label's overall goals are changing somewhat, Cory says. "We'll be trying to have more pop hits, not that they're more accessible to us. We also might sign artists that we might not have gone for in the past — although I don't know that we'll consciously go out looking for them.

"There's still no guarantee, however, that you can get anything played," he continues. "A record has to be accepted by radio. Just because you're hiring indie promoters doesn't mean it's going to go on the air. And there's no guarantee that if it does go on the air it will sell. With a pop record, it seems as if you really don't know if it's going to sell until it goes top 40 or top 30. So it's a big risk: by the time you've hit the top 30 you've spent all your money before you've seen if you have a hit."

Black music is different, Cory points out. "You know right away you're going to sell records, because the reaction is much faster," he comments. "Pop music reacts slowly, so you really have to be sure of your product. Sometimes you're going to win, other times you'll lose."



Henry Stone

### Company Foundation

"A lot of our records are specialized," he adds. "We'd never dream of trying to make them pop, because they're street records, or rap, or hardcore rock. And that's the base of this company; we're not going to drop artists that have been our foundation just because we have one pop hit. Boys Don't Cry was also something we didn't necessarily expect to go pop when we signed it. We thought it would probably be a big dance hit, which it wasn't."

"Rain Forest" by Paul Hardcastle "started to go pop" last year, Cory says. "Today we would probably have done a better job with that, but we were still growing. Our third release, in 1981, was also on the pop charts: 'Seasons Of Gold' by Gidea Park."

Cory declines to say how much money the label spent to independently promote Boys Don't Cry. "It's not as much money as it used to take," he explains. "It's not affordable by anybody, but it is affordable by more labels." At any rate the project is not showing a loss, at least by his estimate. "The single is selling over 300,000, and the 12-inch is doing about 70,000, so we're profitable even without the album. We've shipped around 140,000 on the LP, and it looks like it'll do well. And the new single goes out in two weeks." And, yes, Boys Don't Cry is an act with long-term potential, in Cory's view.

The Profile release schedule is about four singles and two albums a month, according to the label chief. Its roster has approximately 30 acts. "It grows," he says, "and we refine it. I'd like to have more acts, and since we someday want to be a major label, I'm not ever going to say 'that's enough artists.'"

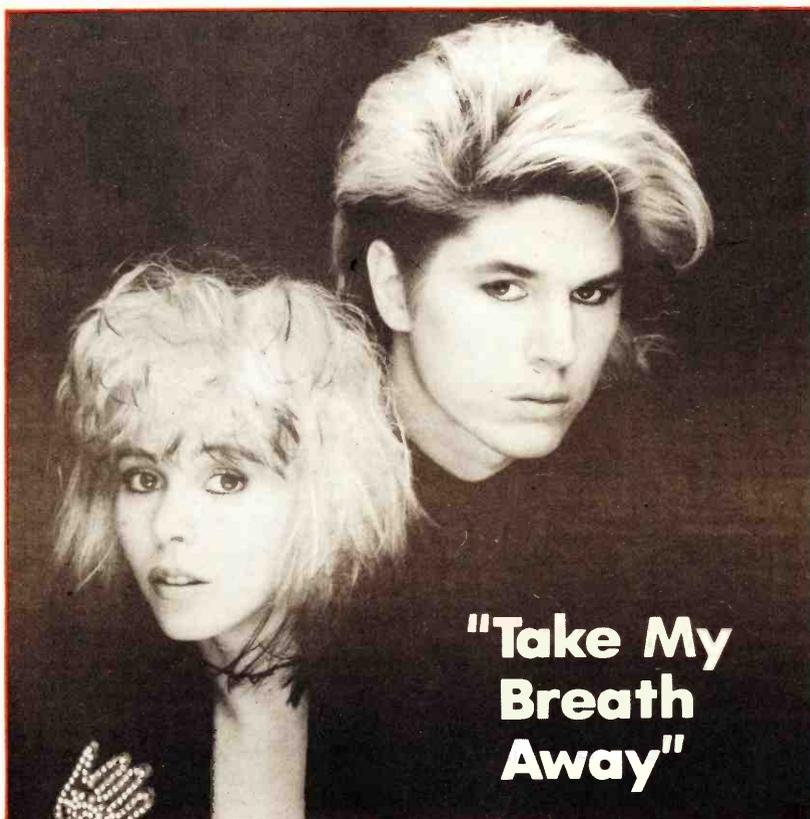
### Calls From Majors

In addition to its own roster, Profile has a logo deal with Chris Williamson's hardcore Rock Hotel Records for the Cro-Mags, Murphy's Law, and Discharge. It also distributes product from other labels — including Shattered, Seabright, Blue Chip and Twinn — while Cory and VP Steve Plotnicki are also partners with Pat Monaco in New York distributor Landmark (R&R, 1/17).

Cory also confirms that he gets calls from major record companies fairly often. His response? "I tell them, 'We're not really interested, we're doing fine, thank you.' The one thing that always bothered me was that we couldn't have pop hits. Now we can — so I really don't need major labels for anything right at the moment."

MAJOR PHONES!  
MAJOR ADDS!  
MAJOR DEBUTS!  
MAJOR RADIO STATIONS!

# BERLIN



(Love Theme from Top Gun)

CHR CHART **DEBUT** **38**

**TOP 10:**

WAVA 18-10  
KEGL 11-8  
KZZP 10-4  
KMEL 13-9  
KATD 14-8  
KGOT 13-10

**AND SOON TO BE:**

Q107 19-16  
94Q 24-20  
KTKS 25-13  
KS103 18-11  
KWSS deb 20  
WPST 18-14  
B106 20-11  
BJ105 16-12  
Z104 22-13  
KF95 22-14  
KQMQ 14-12  
Q104 20-13  
KDVV 28-12

**ONE OF THE  
MOST ADDED!**

From the Original Motion Picture Soundtrack **TOP GUN**

SC 40323

On  
Columbia  
Records





JOEL DENVER

# CONTEMPORARY HIT RADIO

## UPBEAT, PRO ATTITUDE

# 15th Annual Poe Convention Called "Best Yet"

If you are a veteran attendee of Bobby Poe's "Pop Music Survey Convention," then you'd probably agree that this 15th annual affair was by far the best one yet.

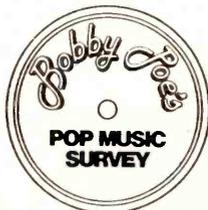
There were a number of reasons: interesting panel discussions, well-planned hospitality suites with good security, a lavish cocktail party, great entertainment at the awards banquet by Father Guido Sarducci (courtesy WB) — complete with a tasty steak dinner (not to mention an expeditious awards presentation) — and finally, a wonderful mix of people from all sides of the business.

However, keynote remarks by RCA/Ariola President/CEO Elliot Goldman, combined with a super-positive spirit of cooperation and goodwill between the radio and record communities, also went a long way toward bringing off a great convention.

### Lemming-Like Industry

Resisting the temptation to criticize radio about not being receptive to new music and new artists, Elliot instead pointed his address to reality. (See last week.) Noting the differences between radio and records, he questioned the industry's intent to stand up and control its own destiny.

He placed responsibility not only at the feet of records, but also in the hands of radio for acting "lemming-like" and foregoing its responsibility and authority to select music it felt was appropriate. Elliott pointed to the familiar syndrome of "I'd better play it if 100 other stations are playing it."



He said, "(What) I'm pleading for is that you radio programmers reassert yourselves to what you do best, and yes, put yourselves back on the line. For our part, we should all, it's hoped, have pledged to once again take control of and be responsible for our promotion activities."

### Major Market PDs

During a short question-and-answer period, Elliott fielded queries from the audience, mostly about independent promotion activities. From here kicked off the first panel discussion, "Major/Large Market PDs." Moderated by consultant Alan Burns and WMMS/Cleveland OM and consultant John Gorman, it featured WNVZ's Chris Bailey, WARM's Steve Davis, FM102's Rick Gillette, KZZP's Guy Zapoleon, KBEQ's Steve Perun, Q105's Randy Kabrich, KMEL's Steve Rivers, KS103's Mike Preston, and KWK's Garry Mitchell.

Of key interest was the diversity of CHR stations represented on the panel, from straight CHRs to those which lean in any number of directions, to those using oldies, to those not using them. With that in mind, Alan Burns asked Guy Zapoleon how he reacted to the resurgence of oldies stations in his market.

"I think there is room in every market for an oldies outlet, but KZZP is showing that people want to hear currents. We are leading, rather than following, the others playing rehashed oldies. Being current is a distinct advantage to the format," he noted. "It's very important to finding the best, newest, and most exciting music to play. I think that's why we win."

"There are really no secrets in this business. If someone wants to see what I'm playing, all he has to do is run a skimmer. We're on the air, we're public."

— John Gorman

### Classic Rockers Will Fade

John Gorman spoke of the "Oh Wow" factor from the Classic Rock stations. "After you hear a Vanilla Fudge song you haven't heard for a while, it sounds great. When you hear it too many times, it wears out. Eighteen months from now you'll hear less about these Classic Rock stations."

Steve Perun pointed to such a station in Kansas City, one which he feels has now peaked in ratings. "Should a CHR react to a Classic Rock station? I'd say unequivocally no. If I react to them I could be thrown way off target. I'm better grabbing from the ACs and Urbans than from those stations."

Steve Rivers suggested that each market should be evaluated based on what was already being done. He pointed to his own market, San Francisco, which by its structure allows him to play a lot of Urban crossovers and be very current. "We play very few oldies; we let the AORs take care of that for us."

### Testing Music Is Okay

While talking about testing music, Guy Zapoleon stated, "Many times records are a lot bigger than they seem, but people are afraid to step out and report them. They hope that limited play will gener-



The Large Market PD Panel featured (l-r): WNVZ's Chris Bailey, WARM's Steve Davis, FM102's Rick Gillette, KBEQ's Steve Perun, KZZP's Guy Zapoleon, moderator John Gorman from WMMS/Cleveland, and consultant Alan Burns, Q105's Randy Kabrich (hidden), KMEL's Steve Rivers, KS103's Mike Preston, and KWK's Garry Mitchell.

## Everyone's A Winner

"The 15th Annual Bobby Poe Awards" was hosted in two parts: KKQB's John Lander, and Z93's John Young traded quips, then EZ's Dan Vallie and Q105's Mason Dixon did the honors. Here are the big winners in each category for accomplishments in 1985. Arista took the most awards in the records category, and WMMS won each category it was nominated in. Congrats to all.

### RECORDS

(Corporate)  
Company Of The Year

- Columbia President
- Al Teller (CBS)
- Executive
- John Belancourt (PolyGram)
- VP/Promotion
- Sam Kaiser (Atlantic)
- VP/Promotion R&B/Urban
- Ernie Singleton (MCA)
- National Promotion Director
- Frank Turner (MCA)
- National Promotion Executive
- Marc Ralner (WB)
- National AOR Promotion Director
- Judy Libow (Atlantic)
- National AC Promotion Director
- Mike Martucci
- Northern Regional/Local
- Promotion Executive
- Bobbi Silver (PolyGram) (tied)
- Linda Baker (WB)
- Southern Regional/Local
- Promotion Executive
- Billy Brill (MCA) (tied)
- Jim Sellers (Elektra)

### (Independent)

- Company Of The Year
- Arista
- President
- Gil Friesen (A&M)
- Executive
- Sal Licata (Arista)
- VP/Promotion
- Phil Quartararo (Island)
- National Promotion Director
- Rick Bisceglia (Arista)
- National Promotion Executive
- Marko Babineau (Geffen)
- Northern Regional/Local
- Promotion Executive
- Eva Wood (A&M)
- Southern Regional/Local
- Promotion Executive
- Joanie Lawrence (Arista)

### RADIO

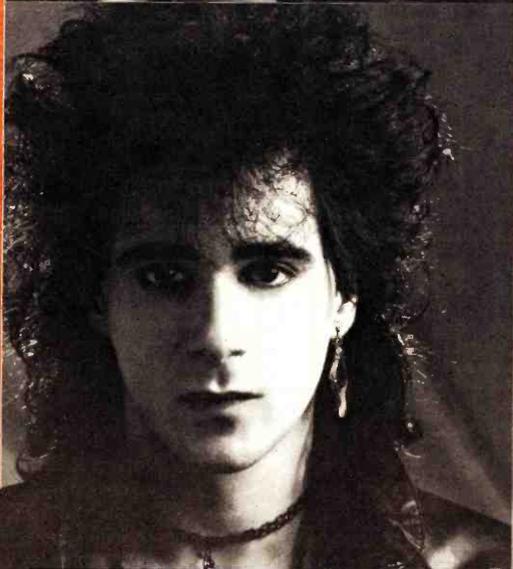
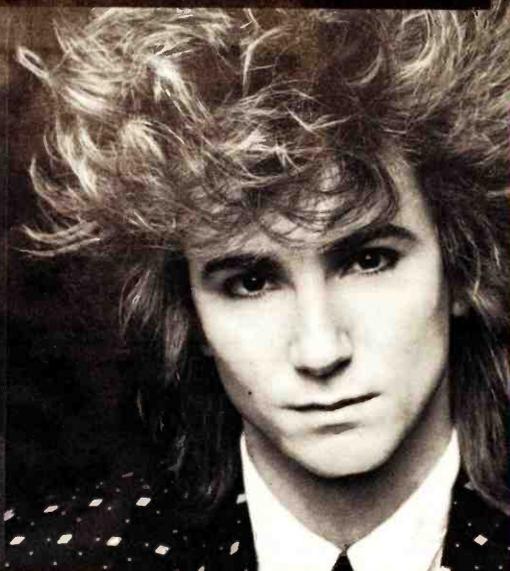
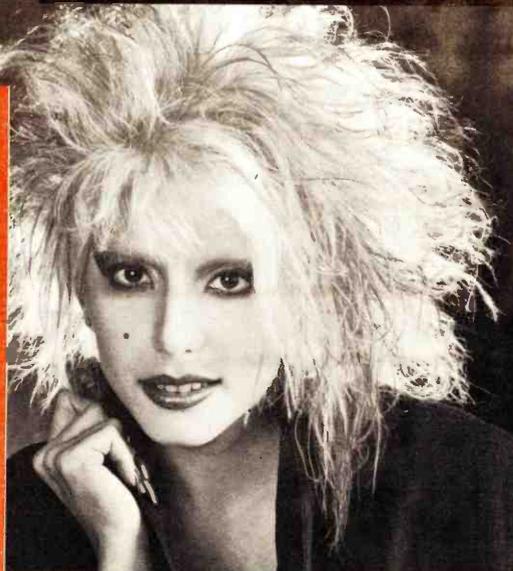
- Radio Executive: Wally Clark (Gannett)
- National Programmer: Dan Vallie (EZ)
- Radio Consultant: John Gorman
- Major Market Radio Station: WPLJ/New York
- Major Market PD: Nick Bazoo (B94/Pittsburgh)
- Major Market MD: Gene Sandbloom (KJIS-AM & FM/Los Angeles)
- Major Market Air Personality: John Lander/John Rio (KKQB/Houston)
- Large Market Radio Station: WMMS/Cleveland
- Large Market PD: John Gorman (WMMS/Cleveland)
- Large Market MD: Kid Leo (WMMS/Cleveland)
- Large Market Air Personality: Kid Leo (WMMS/Cleveland)
- Medium Market Radio Station: WROQ-FM/Charlotte
- Medium Market PD: Tom Taylor (WPST/Trenton)
- Medium Market MD: Jim Payne (WRVQ/Richmond)
- Medium Market Air Personality: J.J. McKay/Alpha Trivette (WROQ-FM/Charlotte)
- Small Market Radio Station: WZYQ/Frederick
- Small Market PD: Kipper McGee (WRWK/Rockford)
- Small Market MD: Don O'Shea (WXLK/Roanoke)
- Small Market Air Personality: Kemosabi Joe (WZYQ/Frederick)



The VP/Promotion Panel featured (l-r): Geffen's John Brody, Atlantic's Sam Kaiser, Arista's Phil Quartararo, E/P/A's Walter Winnick, WB's Rich Fitzgerald, Capitol's Walter Lee, RCA's Ed Mascolo, Columbia's John Fagot, Chrysalis' Daniel Glass, and A&M's Rick Stone. Moderators Joel Denver and KJIS/Los Angeles programmer Mike Schaefer are not shown.

Continued on Page 39

THE BAND THAT FIRST DEFINED  
NEW MUSIC HAS RETURNED  
TO REDEFINE IT IN 1986.



**I CAN'T THINK ABOUT DANCIN'**  
IS THE NEW SINGLE BY  
**MISSING PERSONS**

PRODUCED BY BERNARD EDWARDS

Capitol  
RECORDS

~~GUNFIRE,~~  
~~HUNKS,~~  
~~CHASE SCENES,~~  
~~ALIENS,~~  
~~LASER EFFECTS,~~  
~~GYMNASTICS,~~  
~~OVERDEVELOPED PECTORAL MUSCLES,~~  
~~ADOLESCENT HIJINKS,~~  
~~MISSILES...~~

For an extraordinary movie that has almost nothing  
in common with this summer's cookie-cutter releases,  
the Thompson Twins wrote and performed a song  
that's one of their very best.

**"NOTHING IN COMMON"**  
THE NEW SINGLE BY

**THOMPSON TWINS,**  
FROM THE ORIGINAL SOUNDTRACK ALBUM NOTHING IN COMMON

TRI-STAR PICTURES PRESENTS. A RASTAR PRODUCTION. A GARRY MARSHALL FILM. TOM HANKS JACKIE GLEASON  
"NOTHING IN COMMON" EVA MARIE SAINT **HECTOR ELIZONDO** BARRY CORBIN and BESS ARMSTRONG Music by PATRICK LEONARD  
Executive Producer ROGER M. ROTHSTEIN Edited by GLENN FARR Production Designer CHARLES ROSEN Director of Photography JOHN A. ALONZO, A.S.C. Written by RICK PODELL & MICHAEL PREMINGER  
**DELPHI** Produced by ALEXANDRA ROSE Directed by GARRY MARSHALL FROM RASTAR  
ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON **ARISTA** RECORDS, CASSETTES AND COMPACT DISCS.

TRI-STAR RELEASE. © 1986 Tri-Star Pictures, Inc. All Rights Reserved.



There's nothing else like it this summer...  
on screen or on record.

**ARISTA**

## Poe Convention

Continued from Page 36

ate enough audience response to justify charting them." Ferun added, "With the exception of tests, which we let the labels know about, we only report what is getting airplay; anything that isn't doesn't get reported."

Agreeing that an honest policy is best, John Gorman countered, "We've all been told by record companies, 'We're not working that record. It's only happening regionally.' So you're left with a record that's building and has no station support."

And on the subject of chart credibility, John added, "There are really no secrets in this business. If someone wants to see what I'm playing all they have to do is run a skimmer. We're on the air, we're public." Guy noted, "Anyone who isn't running an honest chart is adding to the mistrust between the radio and record industries."

### Crosstown Animosities

Steve Davis observed, "Part of the problem now is that so many radio stations are doing charts for other radio stations instead of acting responsibly and relating what is really going on. We've fallen into the mentality of, 'That'll look good in R&R, so I'll chart it.' That's bullshit, folks."

Other problems discussed included the problems of 'no stock' situations, which prevent many stations from charting songs despite hot phones or callouts. A retailer in the audience lamented the costly problem of sending stock into a market when there is little or no airplay. Rick Gillette observed, "No one walks in and takes a copy of our survey and says, 'I want to buy the number five record on FM102.' They just know what they want to buy because they hear it on the radio."

The subject of crosstown animosity between rival stations was raised by Frontline's Denny Rosencrantz. "In my position we have to protect the record company, the station, and the artist. We can't have everyone mad at each other just because an artist does something for one station and not the other."

### VP/Promotion Panel

Columbia San Francisco promo rep Burt Baumgartner was in the audience and suggested, "Instead of holding back promotions from

the market, let honesty prevail. Go to everyone else and let them know their turn is coming next time around. It is a question of honesty between the record label and the radio stations."

Following this meeting, it became the record labels' turn to take the spotlight. KIIS-AM & FM/Los Angeles programmer Mike Schaefer and I comoderated the VP/Promotion Panel, featuring Geffen's John Brodey, Atlantic's Sam Kaiser, Arista's Phil Quartararo, E/P/A's Walter Winnick, WB's Rich Fitzgerald, Capitol's Walter Lee, RCA's Ed Mascolo, Columbia's John Fagot, Chrysalis's Daniel Glass, and A&M's Rick Stone.

Of prime concern to the record community is the testing of product and the eventual translation of the test airplay into reported airplay. While covered in the previous panel, the subject was tackled in earnest here.

the market. We like to have songs tested, but when they are battled against a superstar act in a one-shot, make-it-or-break-it feature, it can be unfair. The communication with the label is important in order to put the test into perspective."

"When the test becomes long-term, it becomes impossible to support it," remarked Walter Lee. "A two or three-week test is OK, but I've had stations in major markets do it for nine or ten weeks, which is ridiculous." John Fagot suggested, "Send them a chemistry set next time."

### Defining Test Rotations

Sam Kaiser asked for a definition of test rotations. "These battles, like 'smash or trash,' are purely entertainment features, nothing more. One time at night at 8pm is not a test. It's a one-off and doesn't mean anything. A test over one or two daysparts over a period of days makes sense."

Mike Schaefer asked, "What do you do when you learn about tests?" The panel reacted with



The Air Personality Panel featured (l-r): KKBQ/Houston's John Lander, WAVA/Washington morning team Don Geronimo & Mark O'Mera, KXX106/Birmingham morning team Garry Harper & Terry Lee, and KWK/ St. Louis personality Cat Summers. Not shown are 94Q/Atlanta's Jeff McCartney and WMMS/Cleveland's Kid Leo, who moderated, as well as KBEQ/Kansas City morning team Bill "Birdman" Thomas, Lou Clery, & Karen Barber, WNCI/Columbus' Michael J. Fox, and Q105/Tampa morning 200's Terrence McKeever & Cleveland Wheeler. All personalities played airchecks of their works and fielded questions from the audience on show-prep and what it takes to be a personality.

### Communication

Acknowledging that records do sound better on the air than on the turntable in the office, the panel agreed that testing in itself served a positive purpose. "I'm always excited when I hear about a test, especially when it's one of my newer artists," said Rich Fitzgerald. "What I want to know is how long it will be tested before being reported. Also, we need to know whether we're going to be told about the test or not."

"When you hold this information to yourself, it becomes good feedback for us," noted John Brody. "With a new act, it gives us a gauge on whether to expect it to translate to fulltime play, and if we should back it up with support in

quips like, "We begin hyping the stores and your phones," which brought on lots of laughs. Sam Kaiser did say, "If necessary, we'll send in some free goods to the stores to see if there is any reaction when the rotation is significant enough. Armed with this we know whether we have something or not."

Mike added, "There was a time when we didn't tell labels when we were testing product. But they always heard about it, and in this day and age we've all seen that honesty is the best policy. In this way we now work together with the label to see if the test is generating any results."

### Proud Of Breaking Hits

"Many times we don't get a report, as the programmer feels the national picture is over. It's these stations which have caused some records not to go top ten or top five," complained Rich Fitzgerald. Walter Winnick continued, "I'd like to see more programmers be proud of the records they're playing early and helping to break. It's real that way, and we love it."

Ed Mascolo pointed to success with Mr. Mister and, more recently, the Blow Monkeys through on-air testing. "Yeah, it's a positive thing. But once you know the record works, call it in to R&R on your next report." Rick Stone advised other labels, "You've got to be street-sharp when you find out you've got a test. Be ready to back it up. Labels must be willing to sup-



Ask anybody at the Poe Convention, and they'll tell you MCA stole the show by having its suite in the 16th floor Mercedes Lounge. The affair was organized by the label's National Singles Director Frank Turner, and was complete with Atlanta Falcon Cheerleaders. MCA also had on hand a number of artists to meet radio. Shown above, it's the jets along with KKBQ/Houston programmer (seated, center) John Lander, and below (l) WXKS/Boston MD Susan O'Connell and PD Sunny Joe White (second from far right) posing with Klymaxx.

port this adventurous spirit."

Y100's Frank Amadeo stood up to say, "We test records pretty frequently, and I have no gripe about reporting them. If there's a record on my station I'm subjecting my listeners to, then I'll be glad to subject it to R&R. It's only fair."

### Do You Know Me?

Daniel Glass summed the subject up, saying, "There is nothing wrong or sinister in testing product. I've worked very well with KIIS on the Art Of Noise, and it was the communication between our staff and theirs which made it pay off. The Art Of Noise probably had enough test airplay to go Breaker. We almost took out an ad saying, 'Come out of the closet and admit you're playing it.' The same goes with the Icehouse project, which KIIS is playing. Just understand what a test means at each of your stations."

With all of the new staff members at record companies, there was a common complaint about the number of untrained promoters who work the company priorities regardless of the sound of the record or the station. Mike Schaefer, who did record promotion at one time in his career, suggested that the VPs make road trips with their local reps to coach them and make them better representatives.

"I have the opposite problem," said WRVQ/Richmond MD Jim Payne. "My local folks know us, but the national folks don't know what we are about; they beat me

up on records that I don't need. I appreciate your calls, but don't just put your priority in front of me tagged to a promotion, begging for me to add it."

### Improved Promotion Staffs

Phil Quartararo talked about a weeding-out of the promotion staffs during the recession of 1979-80, pointing to a gradual strengthening of the ranks as the years have gone by. "Today's promotion person is far more knowledgeable than in years past. We pay a promotion person today for his knowledge of the market and its stations."

"We are seeing a resurgence of the record person who is better equipped to help break a label's newer acts," he continued. "Why? Because you folks in radio have educated us to research, demographics, and better marketing ideas. Today's promotion person is a street person. In touch, aware, and ready to intelligently answer your questions about the music."

### Editor's Comments

If anything seemed to have come out of this convention it was this overwhelming spirit of cooperation and honesty between the sides of our business. Through better communication we keep the doors for growth and learning open wide, and with honest chart moves and airplay information everyone will have a much clearer picture of what's going on. Our hat is off to Bobby Poe Sr., Bobby Poe Jr., Bonnie, and the rest of the Poe Cat staff on a classy affair.



The Medium/Small Market panel featured (l-r): WJLQ/Pensacola's JD North, KZOU/Little Rock's Jerry Lousteau, KDON/Saltinas' Kirk Clatt, WRVQ/Richmond's Bob Lewis, KXX106/Birmingham's Rich Bailey, and moderator Kris O'Kelly from KXX106. Not pictured were moderator Reggie Blackwell from WRQO/Charlotte, 100KH/Ocean City's J.J. McKay, WPXY/Rochester's Tom Mitchell, Q101/Meridian's Dale Taylor, and WHYY-FM/Montgomery's Bob Raleigh. Topics of interest included positioning and marketing techniques, with special focus on the entertainment aspects of radio outside of morning drive. Also discussed: the salaries of PDs and air personalities.



AOR

STEVE FEINSTEIN

KISW'S SWEET 15TH

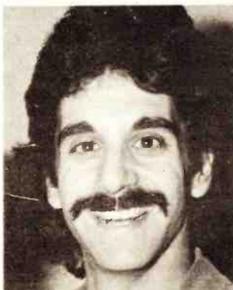
# Seattle Super Success

"From small things, mama, someday big things come" goes the Bruce Springsteen song. He could very well have been referring to KISW/Seattle, celebrating its 15th AOR anniversary this year.

The rock began to roll in February of 1971 when KISW switched from classical music to "progressive rock." The sweet strains of "Purple Haze" were a particularly appropriate choice for the kick-off, given that Jimi Hendrix's dad lives in Seattle (the station would later campaign to have a statue in Jimi's memory erected in town).

### Small Beginnings

The beginnings were humble. KISW, like many early FM rockers, was the low-budget little sister of a thriving AM. Automated until 1974, KISW's studio was housed in Top 40 giant KJR's basement until the station moved into its own building in 1976.

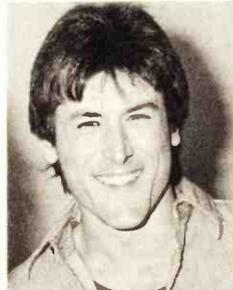


Beau Phillips



Steve West

MD/night rocker Steve Slaton, who joined the station in '73, remembers "playing everything from Buffy St. Marie to Black Sabbath" at the time. He also has a



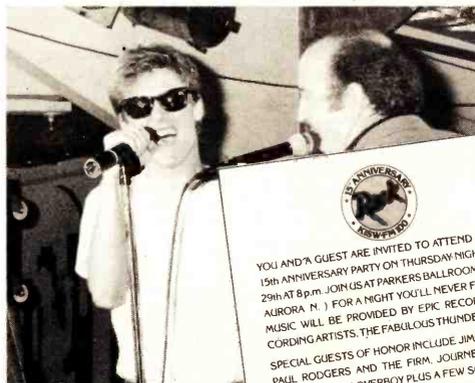
Steve Slaton

classic automation tale: "One time, I arrived early in the morning to find the police here, along with our Oriental janitor who didn't speak English. They were both standing there looking at our huge IGM system and trying to figure out what was going on. A 30-second announcement had been playing over and over, and people had called the police station, thinking the disk jockey had died."

### PD Stability

In 15 years, KISW has had only five PDs, with two of them accounting for 13 of those 15 years. Dave Stone was the first PD, succeeded in 1972 by the late-Lee Michaels - who later left to join Burkhart-Abrams (the station's consultants at the time) in 1977. Bill Bartlett served for a year, and then Beau Phillips came on board in

Continued on Page 42



### ALL-STAR AFFAIR


  
 YOU AND A GUEST ARE INVITED TO ATTEND KISW'S 15th ANNIVERSARY PARTY ON THURSDAY NIGHT, MAY 29th AT 8 p.m. JOIN US AT PARKER'S BALLROOM (17001 AURORA N.) FOR A NIGHT YOU'LL NEVER FORGET. MUSIC WILL BE PROVIDED BY EPIC RECORDS RECORDING ARTISTS, THE FABULOUS THUNDERBIRDS. SPECIAL GUESTS OF HONOR INCLUDE JIMMY PAGE, ADAMS, HEART, LOVERBOY PLUS A FEW SURPRISES.

\*YOU MUST BE 21 WITH CURRENT LEGAL ID  
 \*PLEASE PRESENT THESE TICKETS FOR ADMISSION AT THE DOOR  
 \*BLACK TIE OR SEMI-FORMAL

## T-Birds Play At KISW's Fabulous 15th

"So many stations that reach a milestone make it such a self-indulgent, self-congratulatory event. We wanted to turn it around and thank the listeners and musicians who helped us get here."

That was Beau Phillips's philosophy for KISW's phenomenal 15th anniversary party. The station threw a black-tie bash which featured the Fabulous Thunderbirds

playing live, and a guest list which included an array of artists - Journey's Steve Perry and Jonathan Cain; the Firm's Jimmy Page; Heart's Ann and Nancy Wilson; Bryan Adams; and Loverboy's Paul Dean. They all showed up to accept Lifetime Achievement Awards, while Jimi Hendrix's father Al accepted a posthumous award on behalf of his son, and there were video messages recorded by artists who couldn't be there in person - David Lee Roth, Julian Lennon, Aerosmith, and

the Hooters.

Air personalities presented the awards in a ceremony between the T-Birds' two sets, the second of which was broadcast live on KISW and video taped for a TV special that aired the following weekend. Guests packed the dance floor for the T-Birds, and a jam session included Adams and Dean wailing on "Tutti Frutti" and "Hound Dog." The nicest touch of all, however, was the hospitality suite where guests could meet the artists face-to-face and get auto-

graphs and photos.

Out of 600 guests over 450 were listeners; the rest were clients and industry guests. Listener invitations were given away through entry blanks distributed to retailers. Phillips says 37,000 entry forms, one to a customer, were returned in hopes of getting one of the 225 invites.

How did Phillips convince artists of this stature to come to Seattle for an event that wouldn't put a dime in their pockets or even raise money for charity? "We have long-

standing associations with all the bands and their managers, and we've had personal relationships with most of them that go back to before they were huge stars. When we told them we wanted to honor them with an award on stage, it took on a different dimension than just asking them to show up at a party. We also took special care of them by putting them up in the finest hotel, providing limos for their use, and making sure they left town with a smile on their faces."

**G  
T  
R**

SET YOUR SIGHTS ON A WINNER

# THE HUNTER



R&R : 36\* BB ALBUM : 11\* ALBUM NETWORK : 33\* Homer

The second hit track from GTR's debut album. Now, past gold.

**ARISTA**

The GTOuR continues. See them when they come to your town.

# Seattle Super Success

Continued from Page 40

April '78. He's been there ever since, except for Gary Bryan's nine-month stretch in '83-'84 when Phillips left temporarily to be Program Consultant for the parent company.

Phillips had been a jock at both KYA-FM/San Francisco and KFMM/Chicago, and was taking on his first programming gig. Furthermore, KISW had been trounced by rival KZOK 7.1-3.0 the previous fall. "The slogan we were using was 'Better than just OK' because KZOK was calling itself OK 102.5," he remembers. "But we weren't better. While the stations were similar musically, we sounded like we had our tail between our legs while they had the presence of a winner. They were more refined and better-honed, with a brilliant PD named Norm Gregory who also owned the market as a jock."

Beau's first year wasn't smooth sailing. The share hovered between 3.1 and 3.2 while KZOK was in the 4s and 5s, and Phillips was at odds with the station's manager. While on vacation in Hawaii he decided to quit, only to receive a call from Slaton that a new GM - Steve West, who for five years had been PD at sister station KJR - had been installed.

That was the beginning of the turnaround. "It was like a re-birth," Phillips recalls. West, a self-described "cheerleader," improved morale; Burkhart/Abrams, who had been let go in early '78, was rehired (the association ended again in 1983); and a modal hard rock approach was installed and KISW "just turned up the burners, got aggressive, and went head-to-head with KZOK."

"We de-wimped the record library," Slaton recalls. "There was no more Al Stewart or Buffy St. Marie. It was chainsaw, pedal-to-the-metal 24 hours a day. We had no ratings and had nothing to lose; we were getting kicked around pretty good by KZOK. If it meant

playing Rush at 7 in the morning, so be it."

Disco demolition, rock 'n' roll armies... KISW pulled out all the stops to grab teens and 18-24 men. And it worked. By fall '79 KISW beat KZOK 12+, and other than two ties has won every sweep since. In five of the last six books KISW has had more than double the 12+ share of KZOK, which in that period has been repositioning itself from a tight AOR to a modified Superstars II, 25+ stance. In the winter '85 book KISW was off 6.2-4.7, though it remained #1 in men 25-34. Meanwhile KZOK moved 2.2-2.4.

### Personality Plus

KISW currently describes itself in the SRDS as "personality album rock," a claim that is more than idle self-hype. In every daypart each jock has a definite presence and sensibility; there are no mindless liner card-readers. "The intent has been to put on a show around the clock," says Phillips. "I don't buy the idea that people want to be entertained only in the mornings. We don't just front-load everything into mornings only by pushing everything into those four hours and then holding down the fort for the other 20 until the morning show comes back.

"Anybody can walk into this market and figure out our music list. But they can't take away our free-wheeling spirit, irreverent attitude and the chemistry among the jocks," he adds.

This chemistry has been brewing for a long time, as all the full-time jocks have logged at least three years at KISW. Slaton has been there for 13 years; afternoon man Gary Crowe and partner Mike West have logged nine and eight, respectively; and morning gal Rob in Erikson has put in five years. The station uses teams in both drives, with Eriksen and John Maynard in the morning and Crowe and West pulling down afternoons.

### Art For Sales' Sake

KISW maintains a full-time graphic artist, Jim Carey, who is permitted to freelance out of his office at KISW. He designed the logo for the 1987 NBA All-Star game, NCAA Final Four regional contests, the 1990 Goodwill Games, and developed the presentation for Seattle's bid for the 1988 Republican Convention.

GM West originally hired Carey in '79 to redesign the station's logo; Carey now is responsible for both how the listener sees KISW and for representing it to the advertising community. West explains: "When we sell a package to a client, we can walk in with a poster or point-of-purchase material. It's impressive to them, and they end up picking up the cost of the camera-ready art. It's worked out well for us."

### KISW: A Hard Place

Many record reps consider KISW a "hard" AOR in two respects. First, its AOR position includes virtually no pop crossovers; second, the station is seen by some as a stubborn holdout on records receiving acceptance at many AORs - Dream Academy, Icehouse, Starship, and Howard Jones, for instance.

Phillips comments: "Maybe we're 'harder' than some stations, but you have to understand this market and our position. Seattle has 48 signals, including three AORs and four CHRs. It's 85% Caucasian - disco and New Wave never happened here; there isn't even an Urban station. The people are fairly conservative, Scandinavian, largely blue-collar. It's a clean, middle-class rock 'n' roll town that may not be as sophisticated as San Francisco or as trendy as L.A."

The station steps out on bands like the Hooters, Fabulous Thunderbirds, Beat Farmers, Outfield, and Del Fuegos, bands that "have a rock 'n' roll edge and sound like there's spirit and passion," says Phillips. "I'd rather try to bring

## EX-PD NOW CAPITOL AOR HEAD

# Bill Bartlett: Programming By The Buddy System

These days "Buddy Bear" (Bill Bartlett) is National AOR Director for Capitol Records, but from 1977-early '78, he followed Lee Michaels and preceded Beau Phillips in the PD chair at KISW.

Bartlett, who came to Seattle from PD stints at Jacksonville AORs WAIV and WPDC, recalls taking KISW into the early stages of modal programming. "We were all over the place at the time, going from Joni Mitchell to Ted Nugent. I eliminated the Joni and Karla Bonoff stuff and zeroed in on the 18-24 demos. We played a lot of Rush, AC/DC, and Nugent to establish a rock identity, which KISW had never had. KZOK always had the dominant image in town."

He also remembers getting 38 Special to play on a flatbed truck in front of a Peaches record store,



Bill Bartlett, 1977

but his proudest moment was hiring Gary Crowe away from KZOK. "That was a definite coup," he continues. "Gary was the first guy in town to play records like 'Nights in White Satin,' and had a real solid image as one of the most recognizable jocks in the market."

Bartlett left for Arlo Records in February of 1978. He later joined Capitol for regional promotional duties in '79, and became head of AOR in '83.



home a few bands like that than fluff up our list with 15 unheard-of groups and pretend we're doing a service. If it's too techno or wimpy it will have a difficult time on our station, regardless of its chart position. How many AORs are still playing 'Go Insane' or 'Invincible?'"

The station conducts no call-out, nor any auditorium music testing, which Phillips feels is "trying to dissect people's attitudes in a very sterile environment. In an auditori-

um, there's peer pressure and a burn-out factor. I'd rather spend the \$30,000 on people with good ears who can find great music for us."

### We're Bad, We're Nationwide

Kaye-Smith (the Kaye is entertainer Danny Kaye), which had owned KISW since 1968, recently sold the station to Nationwide. Principal Les Smith plans to retire, and feels good about selling KISW to broadcasters rather than "Wall Street barons."

## 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

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3. Old Address

SPLIT ENZ

4. New Address

CROWDED HOUSE

5. Album Occupancy Date

Mo.	Dy.	Yr.
7	18	86

6. Sign here

Paul Hester



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## PART TWO: THE SOFTER TOUCH

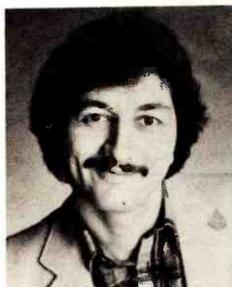
# Overheating In The Motor City

Last week we looked at the three most contemporary ACs in Detroit: WOMC, WNIC, and WMJC. This week focuses on the "softer guys" — WLTI and new AC WNTM.

### WLTI

WLTI, previously Urban WDRQ, has been on the air since April '85. Pat Holiday, former midday personality at WNIC, arrived last October. While 'NIC was the AC leader 12+ in the winter Arbitron with a 3.9 to WLTI's 3.4, and led in younger demos, WLTI led the ACs in older adult demos, and tripled its adults 25-49 ratings since debuting a year ago.

It's been a remarkable, rapid ascent for WLTI, which has just changed hands from Amaturo Group to the Keymarket Group. Because Amaturo owned the station as of this writing, its publicity policy against talking to the press required us to rely on competitors' observations.



Pat Holiday

WLTI is another Transtar "Format 41" success story, broadcasting live in drivetimes. Pat handles mornings, while Robert Chenault does afternoons. Otherwise, Pat has incorporated "New York voices" for the other dayparts.

It's a soft AC. Some view it as the softest AC in the market, while others feel that on the soft meter, it's really a toss-up between WLTI and WNTM.

The prevailing attitude among competitors is that WLTI was able to happen because it caught the market when the other ACs were all rocking a little harder. But now the plot thickens with WNTM's debut last month, and that station has been operating commercial-free since it went on the air.

### WNTM

With the market already so saturated with ACs and gold stations, it was baffling for many to see WCXI-FM drop its Country format in favor of not only another AC, but another soft AC much like WLTI.

I talked with Joe Bacarella, the

longtime WJR PD who's now Station Manager of WNTM and News/Talk sister WXYT, about why he opted for AC. He said, "We looked at all of the ACs in town, and some were skewed women 2:1 over men. On the other side, there were gold stations that had men over women 2:1. We have tried to go between them both, so we're walking a very fine line for an equal balance of both males and females."

### Different Than WLTI

Joe doesn't agree at all with the idea that his station is just like WLTI. "As far as music is concerned, sure, we're playing a lot of the same music. But we're all playing different things too. We're much brighter than WLTI, playing more uptempo material by artists such as Chicago and Bob Seger — songs you might not find on a 'Light' for-



LOVE & MARRIAGE — The "New Newlywed Game" recently stopped in Atlanta and enlisted the help of WSB-FM's "Love Songs" hosts to emcee the event. (l-r) NNG's Bob Eubanks, and WSB-FM's Karen Gerson and Rocky Payne.

mat. Also, since we've been on the air, we've played over 15,000 records in a row. We will probably go to 19,000 or more before we play our first commercial."

WNTM is totally automated, and is a customized-to-Detroit format Joe has developed with Drake-Chenault. There are no plans for WNTM to be anything more than a music station. Said Joe, "When we finally do settle into playing commercials, that's all we'll add. There will be no news, no chatter — just time and temp. We're adding music as we go along, and we have three different voices for drops. We're trying to give the audience what they want, and that's a lot of music."

### Not Worried

What about the station's target audience? Joe said, "Everybody wants the 25-54s; we're really concentrating on the 35-49s. So everybody who's after that same demo is our competition — specifically, all of the ACs."

But how can everybody do well with so many ACs? Replied Joe, "When you go into a new format, you only worry about how well you're going to do. When you feel there's a vulnerability or a hole in a certain part of the market, you don't go in wishing you'll all do well. It's our intention to do well. I imagine somebody's going to come out on the short end, but we don't feel it's going to be us."

Editor's Note: You'll note that WDTX has not been included in this overview. When the station debuted a few months ago, I devoted a column to its unique format, "Pop Radio." Although clearly competing with all contemporary formats, particularly for young adult demos, as noted by PD Jim Harper, WDTX doesn't really fall into any existing format type, but stands as a unique hybrid.

'DTX still gets my vote for the best spot I've ever seen promoting the return of a personality to the airwaves. The spot, created and produced by Jim, GM Lorraine Golden and 'DTX Promotions Director Carolyn Kreiger, featured Jim's return to the air (after fulfilling a noncompete agreement with WNIC) in a "rock video" style commercial with the Rolling Stones' "Miss You" as the music bed. It was very cool, Daddy.

## All's Fair In Love And Radio War

Once upon a time, many years ago, a man named Alan Almond had a concept. He figured out that maybe after a hard day's work what adults really wanted to do when they got home was unwind and relax to songs about love, or to listen to romantic melodies. He called the concept "Pillowtalk."

Almond was working at WNIC/Detroit, and the folks at the station thought it was a swell idea and that maybe they should try it.

So they let him loose to weave the music with his "golden throated" raps. And it was beautiful. It was also extremely successful. Before long, "Pillowtalk" was frequently outperforming the other dayparts at the station (which is amazing for an AC).

Alan Almond became a household word in Detroit, a distinction held only by J.P. McCarthy, Dick Purtan, and few others. And all was right with the world, or at least at WNIC... well, at least until Price Communications bought the station. In the midst of all of the turnover, Almond became somewhat disenchanted.

WNIC, which was certainly having problems of its own trying to find appropriate replacements for its Chicago-bound morning team of Jef & Jer and was watching its ratings slip, seized the opportunity to offer Almond big bucks to come on over.

Almond took the bucks and the job, and wanted to take the name "Pillowtalk" as well. But WNIC reminded him the station owned the rights to "Pillowtalk," and had every intention of keeping the name and a similar show on the air.

Thinking quickly, WNIC hired longtime Detroit personality Johnny

Williams to take Almond's place. Williams, a golden-throater himself, seemed to fit in real well.

The program on WMJC became the "Alan Almond Show." The Detroit press reported that Almond, so offended that someone else would (in his mind) imitate his style and his show, at first made some rather blatant accusations to that effect on the air.

But that was last winter, and now that the dust has settled, a remarkable thing has happened. Not only did WMJC's ratings go up at night, just as they hoped, but so did WNIC's!

Here's how the PDs see it:

### Bill Roth — WMJC

"There's only one Alan Almond. He started the whole 'Pillowtalk' or 'Love Songs' song concept which everyone is now doing. Alan's got a terrific personality. He doesn't talk a lot, but when he does, he has a certain way of doing his show and blending the music. The key to his success is the way we live our lives. He understood a long time ago what people wanted to hear after a hard day, and he's been capitalizing on it ever since."

"Alan's going to end up winning the battle. He's such a powerful force in town that the fact that he was on 'NIC for ten years is not going to go away in ten weeks. There

is a difference between the music in his show and their show. Nobody else can be Alan Almond."

### Dave Ervin — WNIC

"Johnny is doing an incredible job. The response to him has been terrific. We're doing promotions on his show and he's blowing out the phones every night."

"After Alan went to WMJC, they supported it with an enormous TV barrage, one of the biggest I've ever seen, although I don't really think it did much for them. For him to really win, he had to not only leave us, but also beat us, and he didn't."

"I think the TV spots may have indirectly helped us. Alan had been with the station so long that to the passive viewer, every time they saw one of his commercials it also was a commercial for WNIC and Johnny Williams. We were very appreciative."

### Confused?

Bill's not exactly sold on the fact that the TV spots helped WNIC, but admitted that it probably helped promote "that kind of show, in general."

But if indeed there was any kind of confusion, my guess is that it's due to the fact that Almond, who refuses to be photographed, was featured in the spot in silhouette. For that matter, Johnny Williams is never photographed either (although there's some disagreement as to whether that's always been the case).

Whatever happens, this lovers' quarrel should be an interesting one to eavesdrop on for some time.



LON HELTON

# COUNTRY

## CMA Roundtables: Don't Miss 'Em

Large-scale organizations which represent an industry engaged in a variety of disciplines always face the problem of fully servicing the entire membership. At least one faction will always feel slighted or under-represented, harboring the sentiment that they're "not getting anything out of it" and wondering "what's in it for them."

The Country Music Association represents every facet of the business and sees itself in a catalyst position. That position: to bring together the diverse membership and discuss common goals and problems.

Having realized this role, the CMA has embarked on a series of roundtable workshops. Designed as regional gatherings, the goal of these sessions is to bring together anyone who has anything to do with country and let them talk with in-



Al Greenfield

dustry leaders about issues facing the industry — or about their own particular problems.

### First of Five

The very first of these roundtables was attended by 70 people in Charlotte on June 18th. Though about half of the registrants were from radio, the list of attendees also included merchandisers, record companies, promoters, artists, songwriters, publishers, managers, and agents.

This wide range of representatives was what made it the session so enjoyable for attendee David C. Fuellhart, WPOC/Baltimore GM and Group Radio Manager for Nationwide. "I was impressed by the number of different fields represented," Fuellhart said. "It was interesting to get the perspective of a

talent agent, for instance, and it was great to have artists there. Both Gary Morris and Brenda Lee were articulate and intelligent spokespersons for their side of the business. It's nice to hear points of view we don't hear too often except as clients. Not only were the different areas represented, but they were represented by quality people."

These sentiments were echoed by panelist Barrie Bergman, President and CEO of Durham, NC-based Record Bar. "This was a first-class effort all the way," he said. "There wasn't one bad panelist the whole day. I've been involved in lots of panels and workshops, and this was as good as anything I've ever been involved in. What made it so fun and interesting was that there was a wide cross-section of people. It's fascinating to have



David C. Fuellhart

### Talking With, Not At

The workshop's format played a major role in both its success and the participants' enjoyment. Each of the five sessions featured a topic which was covered in shirtsleeve Q&A fashion and included no prepared "panelist statements." The key to getting away with this is creating a participatory environment.

"You can't get a total understanding of everybody else's business," Bergman commented, "but this took a couple steps in that direction. Seminars are so often the 'we vs. they' stuff that nobody ever hears anything about other

Continued on Page 46

## Roundtable Remarks

The following are comments made by some of the roundtable attendees.

**Les Acree, WTQR/Winston-Salem PD:** "This is something that is long overdue. I'm glad the CMA is leading the way."

**Mary Botts, WNGC/Athens, GA Station Manager:** "I thought the roundtable was refreshing. It was not exactly what I was expecting, and it was interesting to hear the diverse opinions of all of the different segments of the industry. I had not been aware of just how much radio can affect record sales."

**Wally Mullinax, WESCG/Greenville VP/Sales:** "I think everyone in country music — primarily broadcasters — will find these roundtables very helpful."

**Jim Powers, Handleman Records VP:** "The roundtable was a very good beginning in getting communications started among the people in the industry."

**Jack Weston, RCA/Nashville VP/Promotion:** "One of the positive aspects coming from the roundtables was the agreement among radio, record companies, and merchandisers that we are truly in the same business and are trying to work in the same direction to achieve the same results. There was a definite spirit of cooperation."

## S.F. Panelists

As presently planned, panelists for the various roundtables will differ by locale. The following people will be present at the San Francisco workshop:

**Clarke Brown, VP/GM, KSON/San Diego**

**Al Greenfield, The Greenfield Group**

**Lon Helton, Country Editor, Radio & Records**

**Bruce Hinton, Sr. VP MCA/Nashville**

**Richard Landis, Producer/Manager, Stage Right Limited**

**Louise Mandrell, RCA Artist**

**Jim Ed Norman, Division VP, WB/Nashville**

**Michael Owens, VP/GM, KNIX/Phoenix**

**Richard Sterban, Oak Ridge Boys**

**Jim Powers, VP, Handleman Records**

**Jack Walz, BDA-BBDO/Atlanta**



Barrie Bergman

everybody in the room at one time and to hear the different sides of every issue. It wasn't the typical retailer vs. manufacturer discussions I'm used to."

Offering an overview of the activities, CMA Roundtable Chairman and session moderator, Al Greenfield said these sessions were designed to unite a wide cross-section of the industry. "The original concept was to bring the prime movers and decision makers in their particular areas together — those people who had something important to say. What we are presenting is an opportunity to go one-on-one with the heads of the labels, the heads of the huge retailing chains and rack jobbers, and the major promoters and artists themselves.

"Those of us in the business need to realize what other people in the business are about," he continued. "We need to realize someone on the other side is not an enemy. It's important for people to understand we're not all out there in our own little businesses running in separate directions. We want to convey the sense that we're pulling together in the promotion and perpetuation of country music."

## DATES & PLACES

### Roundtable Agenda

Following are the dates and locations for the remaining CMA Roundtable workshops.

**Tuesday, July 15**  
San Francisco, CA  
S. F. Airport Marriott

**Tuesday, August 12**  
Chicago, IL  
Westin Hotel O'Hare

**Tuesday, September 9**  
Dallas/Ft. Worth, TX  
D/FW Airport Marriott

**Thursday, November 13**  
Nashville, TN  
Music City Sheraton

• 8:30am: Registration and Check-in

• 9:30-10:15am: **A New Research Study** "The Country Music Audience — New Perspectives," presented by **Bruce Miller**, President, **Market Data Corp.**, Chicago

• 10:15-11:15am: **Roundtable 1** Where does research lead? Is it gospel or guide? What does it mean to a station, a store, a song, an artist? Are charts really a true picture?

• 11:15-11:30am: **Break**

• 11:30am-12:15pm: **Roundtable 2** Who's really responsible for selling the product? Do record companies really care about country music? Do Country stations really care about country music? Can they all work with the record merchandiser? How can radio and TV work closer together?

• 12:15-1:00pm: **Roundtable 3** Is there any way to make money in country concert promotion anymore? How do you get the artist, label, manager, station, and retailer to take notice? Can a concert

be the catalyst to tie them all together?

• 1:00-2:15pm: **Luncheon**

• 2:15-3:15pm: **Roundtable 4** Where is country radio going? Who decides? How do you capture a larger audience and how do you promote the younger demographic — or do you really want them?

• 3:15-4:15pm: **Roundtable 5** What's going to happen to country music in the next five years? Where are the big consumer money plays coming from? How will the local Country radio audience grow, and what will be the impact of TV and cable? How do sponsors for broadcasting and concerts fit in?

• 4:15-4:30pm: **Break**

• 4:30-6:00pm: **Group Breakouts** "Rap sessions" on the issues as each panelist joins a small group and rotates among groups for 15-minute sessions.

• 6:30pm: **Reception**

Roundtables are open to anyone in the music industry, but registration is limited and CMA members can register at a discount. The fee includes all materials plus lunch.

Registration for CMA members or employees of a CMA member is \$65 in advance or \$90 late/on-site. Non-member registration is \$95 advance or \$120 late/on-site. However, the fee includes membership in the CMA if the registrant qualifies and wishes to join. One free registration will be provided for each new CMA organizational member who joins because of the seminar. For further information, contact the CMA at (615) 244-2840.

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## CMA Roundtables: Don't Miss 'Em

Continued from Page 44

facets of the business. There were so many viewpoints here that everybody heard all sides. We didn't solve all of the industry problems, but understanding what the other guy is up against will undoubtedly help us all. What made it so educational was the exceptional audience participation."

Fuellhart also identified education as the key factor in the workshop's success. "Putting all of these different kinds of people together is what provided the

"This isn't a radio workshop, per se. But it is very much for radio because radio ultimately is the catalyst which makes everything else happen. We need broadcasters' input in these workshops."

—Al Greenfield

education," he noted. "We're in a constant exchange with the record companies, but when you put us with building promoters, talent agents, and record retailers, that's new. It's useful and informative, and we should do more of it."

Sharing managerial and operational techniques also proved beneficial to many attendees. "It was fascinating to watch as one retailer picked up a great new idea from another retailer," continued Fuellhart. "For example, a person from one chain brought up the fact that he files records alphabetically — he doesn't have country or classical or rock sections. This was a totally new concept to another retailer in attendance. It was fantastic to watch the exchange of ideas."

These workshops complement the general direction of the CMA's present goal of "communication and education." "The information and ideas which came out of this first roundtable can be used in any size market," Greenfield pointed out. "All markets size were represented, and any business that has anything to do with country music can and will benefit."

### Research Presentation

As with the Charlotte session, each future roundtable will begin with a presentation of the recently completed CMA-commissioned country music market structure study. The study, presented by Bruce Miller of Chicago-based Market Data Corp., points to incredible growth potential within the American populace; these segments are prime targets for both

Country radio stations and records labels and retailers. "Some of the opportunity segments would not have to be moved very far to change them to active country music listeners," Miller explains. "They're within reach." Miller also pointed out that most respondents viewed a change in country music as a positive development.

The research presentation, which will be released later this summer, drew this reaction from Fuellhart: "It was absolutely outstanding. Had there been nothing else of value the rest of the day, that alone would have made the whole trip worthwhile."

Fuellhart also indicated that he was glad to get the research ahead of its general release. "Sometimes organizations surprise Country radio when they release information on research without first telling us about it," he explained. "It helps us to have the information in our hands in advance of its release so we can answer questions from local press or whatever."

Commenting on his decision to attend the workshop, Fuellhart said, "My interest in the future of Country is what got me to go. I'm in the radio business; I have a great radio station that plays country music. I'm there because I want to know if my product is going to continue to be good. To have a healthy radio station we need a healthy country music industry. We've seen the hills and valleys in the country music field, and I want to closely watch that which will shape its future."

### Group Breakouts

Highlighting the seminar was the concluding "group breakout session," wherein panelists rotated among tables of registrants every 15 minutes for one-on-one discussions. Panelist Bergman found this format to be exceptionally useful.

"If the problems facing the industry are solvable, this will help do it."

—Barrie Bergman

"Moving from table to table was really a neat experience," he elaborated. "It was fun circulating and talking to everybody in small groups. People could ask anything they wanted to without feeling intimidated by a room full of people."

General consensus suggested that the one-day workshop was an unqualified success. "When it was over, you had the feeling that people would be returning to their respective businesses with a new aggressiveness in promoting the product," said Al Greenfield.

"We're all in this together, all doing the same thing." It makes sense to work collectively, and these workshops help us find out how we can work together more actively and more effectively."

Greenfield echoed another prevalent feeling as well: "This isn't a radio workshop, per se, but it is very much for radio because radio ultimately is the catalyst which makes everything else happen. It's time to take a more aggressive stance, instead of just being proud to be here."

"Anybody anywhere who's running a Country radio station will get something out of these roundtables."

—David C. Fuellhart

### Editor's Comments

As a CMA board member, I also participate on the Roundtable Committee. In this role I was very interested in hearing the comments from folks like Fuellhart and Bergman — people who had no "axe to grind." Both men have been in the business a long time and have attended innumerable industry meetings, so it was great to hear the enthusiasm and excitement in their voices as they talked about the workshop. Both thought the experience was extremely worthwhile; as Fuellhart claimed, "Anybody anywhere who's running a Country radio station will get something out of these roundtables." Bergman agreed, adding, "If the problems facing the industry are solvable, this will help do it."

It is now up to all of us to spread the word about these workshops. The attendance at Charlotte was good, especially considering the fact that the board approved the workshops at its April meeting and had only five weeks to plan it. It's up to you to make it better.

Contact the retailers, promoters, etc. in your area. Branch out, too, by inviting club owners, ad agencies, and media writers. This is an opportunity to invite clients who have resisted making a Country buy due to format bias. Tell them what's going on and encourage them to attend. These sessions are being held regionally to assist you in opening a dialogue with the people you either directly or indirectly do business with every day.

As Al Greenfield told me, "We're all spending money to promote country music in our own way, but we're not doing it collectively. If we can do it together and come up with the right ideas and the right methods, we can only succeed."

As that happens, we'll all benefit.

# When Great Music Counts... Count On Columbia



## JANIE FRICKIE

*Radio loves Janie . . .*

### "Always Have Always Will"

(38-06144)

Her smoky new album, produced by Norro Wilson, features the most soulful performances of her career! It's all right here in

"Black & White" (FC-40383)

**BREAKERS**

34

BB 39



## LACY J. DALTON

*Lacy has taken the Jonathan Cain written song,*

### "Working Class Man"

(38-06098)

*...and turned it into an American classic!*

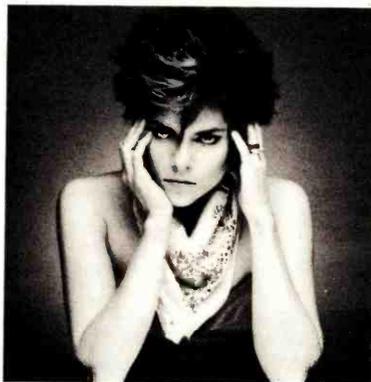
From the album "Highway Diner" (FC-40393)

Produced by Walt Aldridge

**BREAKERS**

35

BB 35



## ROSANNE CASH

Rosanne's fourth single from "Rhythm & Romance" is

### "Second To No One"

(38-06159)

*This is the one everybody's been waiting for!*

Produced by David Malloy

R&R 49

BB 57



## SWEETHEARTS OF THE RODEO

*Are sweethearts of the radio, and have been*

### "Since I Found You"

(38-06166)

From their self titled debut album. Produced by Steve Buckingham

**SIGNIFICANT ACTION**



On Columbia Records and Cassettes



SHARON ALLEN

# NASHVILLE THIS WEEK

## KFC's 10th Annual Songwriting Contest

A nationwide talent search for undiscovered songwriters will be launched August 1 by Kentucky Fried Chicken in conjunction with the Nashville Network and nearly 500 radio stations.

This year, Sylvia will serve as the guest artist. She will choose and record the two winning songs which will be distributed to radio stations nationwide.

The contest officially runs August 1-30 and is open to amateur songwriters who have never had a song distributed nationally. Songwriters may enter through the local radio station co-sponsoring the contest or mail entries directly to KFC Songwriting Contest '86, Box 1800-R, 8033 Sunset Blvd, Hollywood, CA 90046, and radio stations may want to think about getting involved.

### Bare Sings For Children

Bobby Bare just completed a special music video and song focusing on missing and abused children. The song is appropriately titled "America's Missing Children." He became involved with the issue through Child Keyppers' International, Inc., a nonprofit organization that works for child and youth-related issues.

CBS-TV affiliates across the country have committed to airing the video, which features Bare performing the song with help from a chorus of youngsters, including his 10-year-old daughter Angela. The storyline of the video is more than a performance, however. An actual abduction and recovery is reenacted to further illustrate the purpose of Child Keyppers'. The single will be available through television mail order only. Information on how to order is included at the end of the video.

### Gosdin Letter

Vern Gosdin is using his upcoming "Greatest Hits" album release to help the plight of the American farmer. An open letter to friends and fans urging them to contribute to Farm Aid will be included on the back of the jacket. The text of the letter is as follows:

"Dear Friend:

Being the son of a Southern Alabama farmer and having grown up working in the fields with my family, I have a special feeling for the American farmer. I would like you to join Willie Nelson and John Cougar Mellencamp and all the other fine artists and volunteers involved with Farm Aid.

The way you can help is with your dollars. So dig way down deep. You'll be better for it, too. Call 1-800-FARM AID.

Thanks a lot,

Vern

**Bits & Pieces:** Willie Nelson will star in the season premiere of "Miami Vice." He ought to feel at home... he plays an outlaw. Filming of the episode, called "El Viejo" ("The Old Man") was a little touch-and-go while Vice star Don Johnson negotiated a juicy new contract with NBC. Though Johnson didn't show up when the filming began, production crews shot around his scenes. They did, however, fear that the show would have to be cancelled because of Nelson's tight schedule. By week's end, everything was under control. Johnson reached a salary agreement with NBC, the episode will be finished with Johnson included, and Willie will go "on the road again."... Tom T. Hall is about to publish his fourth book, titled "The Acts Of Life." It's his first collection

of short stories... A BBC television crew from London taped a 17-minute version of Hank Williams Jr.'s concert at Nashville's Starwood Amphitheatre for its pop music series "Whistle Test." The same evening, Warner Bros. recorded Hank's show for a live album to be released early next year... Bermuda Dunes recording artist A.J. Masters was chosen by Alvarez Guitars to endorse its DY156 Alvarez Yaire guitar line. He will be making appearances at music shops that carry the guitar.

Ken Mansfield, former U.S.

Manager for the Beatles' Apple Records, will become President of Nashville-based NEO Records. The label, founded in 1984, will be dedicated to the rock scene in Nashville... Kris Kristofferson has been signed to PolyGram... MCA artist Patty Loveless signed a publishing contract with Acuff Rose... Lynn Anderson is now managed by Patsy Bruce of the Bruce Agency.

R&R sends condolences to the family of Joe Maphis. Maphis was a pioneer country guitar player

known in California as "Mr. Country Music" and "King of the Strings." He helped create the TV music for "Bonanza" and "The FBI." He first introduced the talents of a young Barbara Mandrell to the stage. His son Jody now plays with Johnny Rodriguez's band... And to the family of Benjamin Francis "Whitey" Ford, who died last week at age 85. Ford was known as the "Duke of Paducah." He was a regular cast member of the Grand Ole Opry from 1942-1958.

Just thought you'd like to know!



SHOWING OFF — Following a showcase in Dallas, Columbia artists Marty Stuart and Sweethearts of the Rodeo pose with CBS staffers. Left to right are new CBS SW Country Promotion Mgr. Phil Little, Dallas sales rep Tom Gibson, Sweetheart Kristine Arnold, Sr. VP/GM Nashville Rick Blackburn, Sweetheart Janis Gill, Dallas Branch Mgr. Jack Chase, Dallas Branch Sales Mgr. Danny Yarbrough, and (front) Stuart.

## STORY BEHIND THE SONG

# A Second Coming

By Katy Bee

"On The Other Hand" was songwriter Paul Overstreet's ace in the hole, he thought, until Randy Travis put his mark on it.

Overstreet, an established Music Row writer, has many fine credits to his career, with his name on recent hits such as "I Fell In Love Again Last Night," "One Love At A Time," and George Jones's "Same Ole Me." But at the time he co-wrote "On The Other Hand" with Don Schlitz, his supporters felt this was one of his better songs.

They were writing one day, struggling with another song, when all of a sudden Don stopped and said, "On the other hand..." to which Paul replied, "there's a golden band..." From that sprung a powerful song.

Overstreet could have interjected anything. He was thinking about a few humorous things but decided to be serious. "On The Other Hand" was written on the spot, in about 20-30 minutes. "It just came," the writer says.

Paul wanted this song to launch his own career. And if he couldn't do it, the aspiring artist had hoped it would be pitched to Merle Haggard, George Strait or another es-

established act. "When they first told me that Randy Travis had cut it, I didn't know who he was. I just knew that Warner Bros. had signed him,

and I had real mixed feelings," Paul admits. "I wasn't real thrilled about it."

But when Overstreet met Randy and heard the finished product, he was won over. "This guy can sing good!" He liked him and his voice,

and when the single was released, became really excited about the record and Randy's career. "I just felt it was a #1 song and I prayed for that," Overstreet confirms now.

As "On The Other Hand" made its chart debut and Overstreet saw it fall out of the charts without much notoriety, he felt like his initial feelings may have come true. He thought the song had been wasted. But Warner Bros.' VP/A&R Martha Sharp caught him off guard when she called to say they were re-releasing the record.

"That was the last thing I thought would happen," Overstreet states. He knew it was a rare thing for a record to have a second life.

The two have now become a team. Randy's album, "Storms of Life," contains three Overstreet songs, including his next single, "Diggin' Up Bones." Overstreet and Travis have become new songwriting partners as well as one another's fans.

Overstreet, a staff writer for The Writers Group, is now 1/3 of the new MTM recording trio Schuyler, Knobloch & Overstreet.



J. Fred Knobloch, Thom Schuyler, and Paul Overstreet



# JAZZ

BARBARA BARNES

## PROJECTIVE PLAYLISTS REVISITED

# Is Jazz Radio Too Free For Form?

"Frankly, I'm quite surprised to find stations out there that are doing anything but projecting airplay. Program and music directors should have a firm handle on their stations' sound and direction, well enough to know what should or shouldn't work."

That was WLVE/Miami JD Stevie Knox's reaction to the column "What Week Should Jazz Airplay Represent?" (R&R 5/16). Like Stevie, other programmers/directors commented on several points in the article, especially about having all Jazz reporters report projective, rather than reflective, playlists.

### Augmenting Arguments

Augmenting doubt that some stations would be able to project airplay is the music itself. "Jazz is a freiform format and can't be tied down to limitations" was a popular refrain. Others said: "That's not how we do things here" (KJZZ/San Francisco MD Bob Parlocha); "There's too many student DJs in and out of here to enforce airplay." (KBEM/Minneapolis MD J.D. Ball); and "We have a dilemma here" (KADX/Denver MD J.B. DeWalt). There was even a prophetic "You're going to open up a can of worms!"

On the whole, however, reactions have been more favorable than not. Thus far, WJZZ/Detroit, WYRS/Stamford, KUHF/Houston, and KLCC/Eugene have converted

to a projective system. Of those I had a chance to speak with, only one PD said he'd find it impossible to switch over.

Why are the most ardent of hardcore jazzers and staid programmers open to such a change? Ironically, the underlying motive is once again the music. Gramavision National Promotion Director Suzanne Berg says, "We care for the music." KUHF/Houston PD Chris Taylor concurs, "It's obvious there's a common goal for the music we love. It is its survival."

One way to insure that survival is providing information that can be counted on. Not knowing if a station will remain on a new record is like being in a car with a malfunctioning speedometer, says Berg. "I can get into a lot of trouble if it reads only 50mph, but I'm really going 75." And that would be like adding a new release into heavy, then dropping it the next week.

### Spoiling The Rod

Does projecting airplay help? Everyone agreed that it would at least make for better control of station sound.

WMOT/Nashville PD Rick Forest details his need for airplay con-

trol: "Most of the people here (student DJs) don't know a whole lot about jazz. Most of their knowledge (centers around) Spyro Gyra, Chuck Mangione, and Herb Alpert. In order to give them a varied sound they wouldn't normally come to by themselves, and to expose them to artists such as The Ionious Monk, John Coltrane, and Charlie Parker, I've had to develop a system."

WHRO/Norfolk PD Joe Lowrey cites another reason for control. "It's unfair to the listener to let one guy's taste control the station's sound. There are other releases that are just as important to the active consumer. It's also important to jazz's image as a whole that people think it's contemporary."

### Free Form

So much for the why. What about the how to? Conversations with several PDs helped formulate these must-ask-yourself questions for either the simplest or the most intricate music systems:

- What is your position in the market?
- What is your target demo?
- Do you want to expand listenership to include other demos?
- What kind of jazz suits the station best?
- How do you want it presented (upbeat and energetic, laid-back, factual, etc.)?



STILL WARM AT MISSISSIPPI NIGHTS — John Scofield highlighted his Gramavision release "Still Warm" while performing at a St. Louis club called Mississippi Nights. Pictured after the event are (front l-r) PolyGram's Herman Blessing, Scofield, and KWMU Assistant JD Jim Wallace; (back l-r) KWMU DJ Kishore Manwar, the event organizer Alan Kalna, club manager Pat Hagen, and Streetside Record manager AJ Karnicki.

"Not knowing if a station will remain on a new record is like being in a car with a malfunctioning speedometer."

— Suzanne Berg

"The hardest and most time-consuming (element)," warns WNOP/Cincinnati PD Chris Wagner, "is coming up with these parameters. That is, how heavy is heavy, how medium is medium, etc." Other food for thought includes the percentage of currents vs. recurrences, instrumentals vs. vocals, and how much of the different types of jazz you want to use.

WMOT's Rick Forest was kind enough to share the workings of his system. Instead of a hot clock, he uses a two-and-a-half-hour time frame, with usually enough room

for about 26 tunes. The categories are broken down by numbers: #1 = Contemporary, #2 = Progressive, #3 = Traditional, and #4 = Blues. The new releases are designated with letters: R = Heavy rotation; G = Medium, and B = Light. This is the prescribed order of airplay: 3, 3, R, 3, 2, 3, 3, 1, 3, G, 3, 3, B, 3, 2, 3, 4, 3, R, G, 3, 3, 1, 3, 3, R.

This order always remains the same at WMOT since no dayparting is done. The only thing that changes on a weekly basis is each rotation's albums. For example, what was designated as a G might be pushed up to an R slot. (The DJ uses his discretion on what to pull for numbers. However, when it's time for a #3, it must be a traditional album.)

You can see why it's so easy to project when the bulk of the airplay is mapped out. Call me if you are interested in further details on this or other systems. I will refer you to those programmers who generously agreed to offer readers insight.

## ALL THAT JAZZ

For the record: Bob Goldfarb is VP/Radio of WNED & WEBR/Buffalo, not WBFO/Buffalo. Linda Kobes remains the interim GM at BFO.

Leslie Stewart named Associate Producer of WFPL/Louisville, taking over the music duties handled by Joe Vincenza... Elena Cotton new midday host at WBBY/Columbus, replacing Zoot Sims, who becomes Producer/Programming Associate-Special Projects for the station... George Fisher new to mornings at KTCJ/Minneapolis.

WKSU/Kent takes on a more contemporary/new age sound... More new age shows debut: "New Demotion" hosted by Laura Lee, KKGO/Los Angeles; "Jazzspace" hosted by Susan Eury, KPLU/Tacoma-Seattle; and "Steps Ahead" hosted by John Keres, CKKS/Vancouver... AOR WHUB/Portsmouth needs more service for its weekly show "The Fuse Box," (603) 436-7300 Also in need of jazz service is Tucson's KWFM, which named David Ward as MD/host

of its 14-year-old "The KWFM Jazz Show," (602) 623-7556.

The Los Angeles chapter of NARAS recently held its 12th annual "Most Valuable Players" awards, honoring session players and back-up singers. Among the 25 honorees were Pete Christlieb, Greg Phillipings, and Alex Acuna. Among recipients of the six "Emeritus" awards (for having won three or more MVP Awards) were Abe Most and Bill Reichenbach. Emcee was Jack Sheldon... Congratulations to WDST/Woodstock, NY PD Richard Fusco and Jazz DJ Betty MacDonald who, after tallying 8794 votes, were selected as their county's most popular air personalities. Poll was taken by local Musicmachine magazine.

Congratulations also to Windham Hill, which is celebrating its tenth anniversary... and to Richard Seidel, who was elevated to PolyGram's VP/Jazz... Dr. Jazz Operations announces Richard S. Cohen as Associate Director/Marketing.

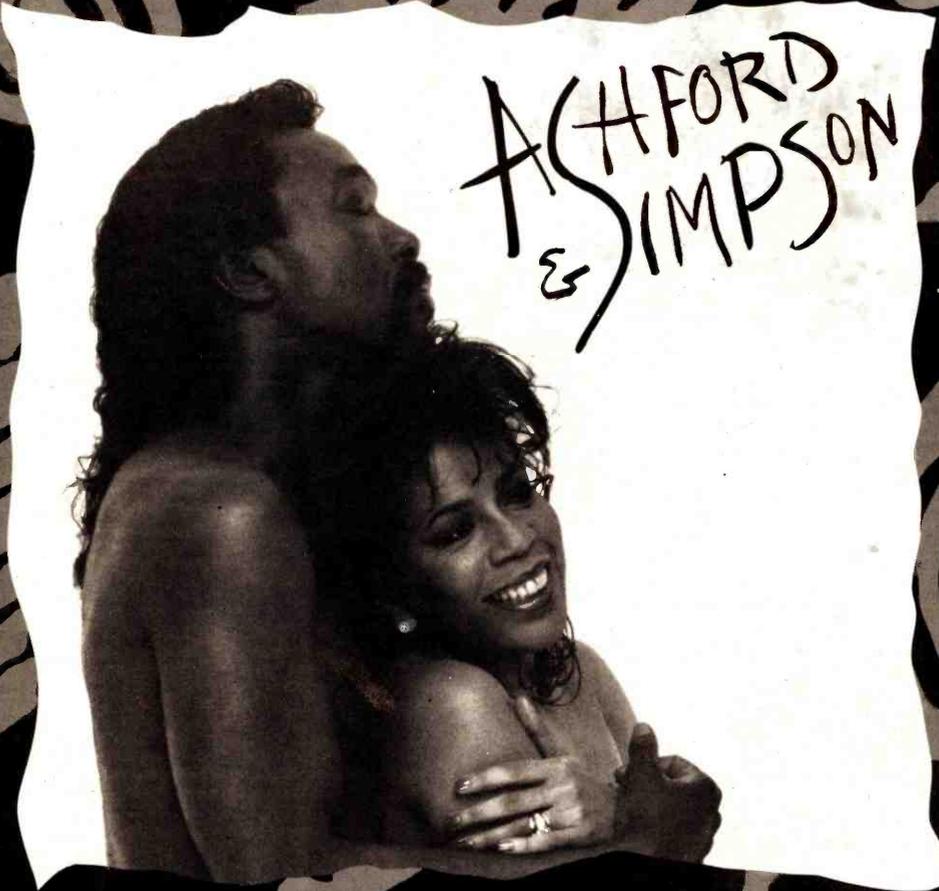


GETTIN' A LEG UP IN SD — KIFM/San Diego celebrated the fourth anniversary of its "Lites Out" show with a concert by Cliff Sarge at Humphrey's Concerts By The Bay. Parties included (l-r) KIFM GSM Seattle Morache, Anita Joseph, NBC's Greg Alexander, MCA Jazz/Zebra Executive Director Ricky Schultz (with the size 10s), Sarge, Kim O'Connor, KIFM JPD Bob O'Connor and MD Mark Zegan, Evelyn Sarge, KIFM's Rob Wilson, Curb President Dick Whitehouse, and MCA Video Sales' Diane Higashioaka.

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WALT LOVE

# BLACK/URBAN

## HIRES ETHNIC INTERVIEWERS

### Birch Makes Majority Effort In Minority Areas

We all know the effect ratings have on our industry. Those little numbers have a way of influencing management/employee attitudes and station atmosphere.

I vividly remember living and dying by the books, as well as the problems that cropped up concerning accurate minority measurement. Making strides toward alleviating that situation is Birch Radio, whose Sr. VP/Operations Bill Engel talked with me about the firm's progress to date.

Engel is an industry veteran whose experience speaks for itself. He's held top-level posts at Arbitron (Product Manager, VP/Sales & Marketing) and spent six years as GM at WTIX/New Orleans. Engel's responsibilities at Birch include research design.

#### Margin Of Difference

More than one person has remarked about the sometimes wide margin of difference between Arbitron and Birch Black/Urban station ratings. For example, KKFX/Seattle showed a 1.6 in the winter '86 Arbitron, while it posted a 3.3 in the corresponding Birch. Longtime Black-formatted KPRS/Kansas City earned a 4.8 in that same ARB and an 8.4 in Birch.

WGCI-FM/Chicago had a 6.4 in the winter '86 ARB; an 11.8 in Birch. XHRM/San Diego nabbed a 5.7 in the winter ARB but, according to Birch, it's number one in the market with a 14.2. And in Milwaukee, Urban WLUM netted a 6.4 in Arbitron's fall '85 sweep (the market didn't have a winter book then). But the winter '86 Birch showed the station in first place with a 10.7 share.

It used to be that Black-formatted stations always performed better in Arbitron than they did in Birch. Most people on the Black/Urban side of the business felt that Birch's measurement of blacks was less than adequate.

#### New Hiring Policy

I asked Engel the reasons behind the improved showing of Black/Urban stations in the Birch reports. "Quite frankly, we've put more effort into it and changed how we do things. One major point is the fact that we now have interviewers who can relate to the people we're trying to reach and sample.

"About a year and a half ago we established a policy of hiring black interviewers in markets that have heavy black penetration - I think the figure we used was 15% or more black population. They're not doing all the interviewing, but they are doing a fair share. We've also hired more Hispanics to work with us when we have a market with a large Hispanic population. When we opened our central facility in Sarasota, Florida we were able to

take direct control of the hiring of minorities to be interviewers in selected cities."

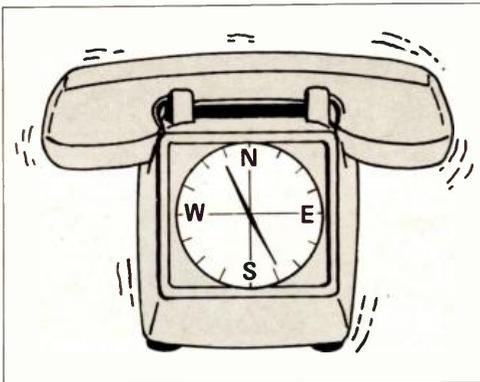
Other than satisfying the obvious, this new hiring policy also seems to be paying off in the gathering of reliable listening data. "Since we've implemented this system," said Engel, "we've noticed a few things. For example, when we've put black interviewers on with blacks to be surveyed, we've gotten better response and cooperation. Even when we've put a Hispanic interviewer on the phone with another Hispanic-surnamed person - and the interview was conducted in English - we've gotten better results and cooperation. It's obvious these people feel more comfortable.

"And that's saying something

"Programming a Black or Urban-formatted station is no different than programming any other radio station in the country. Good programming techniques will work for any format."

—Bill Engel  
Sr. VP/Operations  
Birch Radio

about how research can be made even better. Paying attention to that kind of detail is what makes the difference between a good sample and a bad one. We don't know that all of this has had an effect on what we do. But from what we can see it has had a positive effect."



#### The Interview

I asked Bill to explain just what happens in an interview. "First of all, everyone is asked the same questions. We start off asking them to think about the radio stations they've listened to during the past week. Then we ask them what they listened to yesterday.

"We then ask some extended demographic questions (covering) income, occupation, and household size. The interview takes approximately eight minutes; that one call does it all. Once again, we only want to know about their listening yesterday."

Why is this technique such an advantage? "We've developed a higher response rate," Engel explained. In Arbitron about four out of every ten people in the original designated sample are represented in the final result. This translates to about a 40% response rate. For Birch about 60 out of every 100 people participate in the original

designated sample. People who don't respond listen to the radio differently than those who do respond. Obviously, the more people you get to respond the more representative your survey is going to be.

"The big advantage for us at Birch is that our response rate runs about 15-20 points higher than Arbitron. And this is being conservative about our results compared to theirs. Because of that we're able to get more mobile people to survey. We're also able to get the 18-24-year-old male who's out and about, and doesn't really have time to fill out a diary. But he does have about eight minutes to spend on the phone with you. We're able to get a better representation of the marketplace. Maybe those people Arbitron isn't reaching because of its technique are heavier listeners to Urban radio."

#### Three Variables

Besides minority interviewers and a higher response rate, Engel

pointed to another variable in Birch's improved sampling return. "Programming on Black/Urban stations has gotten better; that's one reason why we may be showing a trend up. We can't take credit for these types of radio stations doing better in our ratings. It has to be a combination of better programming, better research, and the listeners' positive attitudes toward the format in general.

"Now the question becomes which of the variables has contributed the most. And I don't think we have an answer to that. It's possible to get one, but I'm not sure the answer is as important as the result."

Engel also mentioned that industry researchers, including Steve Slinger of BBD&O, scrutinize any changes the ratings firm may make. "These people spend a ton of time looking at and evaluating what we do, and then passing judgment. So, as you can see, it behooves us to be correct in putting things together and giving results. Believe me, they'll tell us if they think we're not correctly measuring a particular segment of the marketplace. We have no choice but to stay on our toes."

In parting, I asked Engel if he had any words of wisdom he'd like to pass along to broadcasters aim-

"We've hired black and Hispanic interviewers . . . who can relate to the people we're trying to reach and sample."

— Bill Engel

ing for better ratings. He replied. "You've got to target your audience and research what they want if you expect to be a winner. Programming a Black or Urban-formatted station is no different than programming any other radio station in the country. Good programming techniques will work for any format.

"If you don't have the money to do an extensive research project, at least send some of your air personalities into the community and have them ask questions. It doesn't matter whether you're programming a radio station or producing a box of Tide. You've got to listen to the marketplace. Once you do, you've got to translate all of this information into action."

Check out Jhan Hiber's column on page 20 for a guided tour of Birch's Sarasota facility.



CHIEF INSPECTION TOUR — Wally Badarou was in New York recently to promote his "Chief Inspector" single. Shown here (l-r): Atlantic's Clarence Bullard, Badarou, WBL's PD B.K. Kirkland, Island's Nat'l R&B Director Dolores Gonzalez, and WBL's Merlin Bobb.

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Rubboux, CA 92519

\*Indicate COUNTRY or  
CONTEMPORARY Format

## PROFESSIONAL SERVICES

**Kartier Limousine Service**

- Color TV
- VCR
- Airport service
- Wet Bar
- AM-FM Cassette
- Moon Roof
- Pick-Up & Drop-Off service

Featuring THE "ULTRA" LINCOLN  
(213) 672-LIMO



## JINGLES/ID'S

**CUTS LIKE A KNIFE**

HIGH QUALITY IMPACT  
Stingers- ID, feature & promo beds  
95 Stingers, 14 music beds \$495.00  
FREE sampler

**Brahminy Kite Productions**  
65 High Park Ave. Suite #1212  
Toronto, Ont. Canada M6P 2R7  
(416) 766-2833

## PROGRAMMING

**INSTANT  
MORNING SHOW**

A regular cast of characters (Not  
just wild tracks or drop-ins) will  
interact with your morning  
personality.

Already sold to one major group  
before national release

You provide a good basic jock  
... We'll make him funny,

For Free Demo Cassette  
call (312) 382-7551

Or Write: Chicago  
Entertainment Source  
1449 South Shore Ct.  
Suite 382.  
Barrington, IL 60010




**RR**

**MARKETPLACE ADVERTISING**

Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

	Per insertion
1 Time	\$60.00
6 Insertions	\$55.00
13 Insertions	\$50.00
26 Insertions	\$45.00

Will include logo or other line art on ads of two inches or more. If camera-ready art provided. Deadline for Marketplace ads is Friday noon, one week prior to publication date. Marketplace ads are non-commissionable.

Submit to:  
**Marketplace**  
**RADIO & RECORDS 1930 Century Park West**  
Los Angeles, Calif. 90067 (213) 553-4330

# MARKETPLACE

## PROGRAMMING

Can you name 55 "Summer" songs in 10 seconds?

## The GREEN BOOK

Instantly locate 15,000 songs on 450 subjects  
60 years of popular music - only \$40 delivered

**RSVP Now - Send No Money.**



To reserve/for info, write:  
Professional Desk References  
2246 Maiden Lane  
Altadena, CA 91001

## PROGRAMMING

**OLDIES ON TAPE**  
A/C... CHR... COUNTRY  
Call or write for information and a free list of titles.



**"The Music Director"**  
PROGRAMMING SERVICE  
Box 103 • Indian Orchard  
Massachusetts 01151  
413 / 83 4626

## RECORD SERVICES

**OLDIES BY THE THOUSANDS**  
NEW EXPANDED UP-TO-DATE CATALOG of 45-rpm oldies  
from the past 40 years. Fast, reliable service. Credit card  
accepted; send \$2 for comprehensive catalog to:

**American Pie**

Box 66455, Dept. #RR, Los Angeles, CA 90066  
(213) 391-4088

## INCREASE SALES RESULTS

The radio and record industries  
are big markets to cover with a  
limited sales force.

So why not put R & R Marketplace  
to work for you?

It's a sure way to generate  
qualified sales leads.

Just Call  
**(213) 553-4330**  
for more information.



## FEATURES

Terry Marshall's

**daily insider**

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CHR AOR AC

Call for a free trial subscription  
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## DigiTraks

### CHR "Power Package"

Digitally recorded stingers and sounders that cut through  
the radio dial will make your station stand out. Crisp, hot,  
clean grooves to grasp listener's attention using the latest  
musical digital technology. Call or write Marcus Graham at  
DigiTraks for a demo.

3110 Roswell Rd., Suite 218 • Atlanta, GA 30305 •  
(404) 237-3919

# OPPORTUNITIES

## OPENINGS

### NATIONAL

### ENTRY LEVEL NEEDED

Most of the radio stations in the United States are in small markets — excellent training grounds for qualified entry-level announcers and newscasters, male and female. **NATIONAL**, the nation's leading radio placement service, receives constant job orders from those stations. If you are qualified and ready for a move, let **NATIONAL** help. We make the complete presentation for you. For confidential details and registration form, enclose \$1 postage and handling to:

**NATIONAL BROADCAST TALENT COORDINATORS**  
Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

**ACT NOW!**

## OPENINGS

Philadelphia AC seeks relief newscaster. Must be conversational & have lots of experience. T&R: Paul Tyler, WSNL, One Bala Plaza, Bala Cynwyd, PA 19004. EOE (7-4)

WQBE, 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)

### 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

Original hits 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' experience; strong, crisp delivery for young adults. T&R: WZFM, 444 Bedford Rd., Pleasantville, NY 10562. EOE (7-4)

### WCAP

#### MORNING DRIVE ANCHOR

Local news leader seeks dedicated and creative newscaster to write, produce, and deliver newscasts; feature work a plus. T&R to Julie Stinnerford, News Director, WCAP 243 Central St., Lowell, MA 01852. EOE M/F

Seek adult, funny, bit-oriented, warm, creative morning man. Winning company, great bucks. Great place to live. T&R: Bob 929, Lewiston, ME 04240. EOE (7-4)

Seek take-charge, reactive, experienced news pro. Winning company, great bucks. Great place to live. T&R: Bob 929, Lewiston, ME 04240. EOE (7-4)

## OPENINGS

### Small Market Radio Salaries Benefit Human Beings

Morning, Midday and Afternoon personalities who can endear themselves to a 30+ audience... AC in Eastern Long Island. Send resume and tape to: Station Manager, P.O. Box 1089, Riverhead, NY 11901. EOE

Parttime news opening in two-man newscast. 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 Esbjerg, Box 620, Colchester, VT 05446. EOE (7-4)

WCFR/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 4St., Pittsfield, MA 01201. EOE (7-4)

Seek experienced newscaster to complete a staff of three in 109th rated market. Top pay & benefits, five day work rate. T&R: Don Briand, WTSN, Box 400, Dover, NH 03820. EOE (7-4)

## SOUTH

News reporter for news staff. 100 kw powerhouse near beaches. Experience or degree. T&R: Lee Bowen, WKMX, Box 840, Enterprise, AL 36331. EOE (7-11)

### 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

Announcer for Central VA 100 kw FM. Conversational personality involved with community. T&R: Roger Ingram GM, WYYD, Box 522, Amherst, VA 24521. EOE (7-11)

KY's capital seeks AC midday personality. Production skills a must. Females encouraged. T&R: WFKY, 28 Fountain Pl., Frankfort, KY 40601. EOE (7-11)

R&R FRIDAY, JULY 11, 1986/53

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R&R FRIDAY, JULY 11, 1986/53

## McVAY MEDIA

Morning News Anchor/News Director wanted for major market Sunbelt AC. T&R only to 24650 Center Ridge Rd., Suite 148, Cleveland, OH 44145. EOE

Z-104/Fredrick launches new station soon. Seek staff including mornings & news. T&R: 6633 Mt. Phillip Rd., Fredrick, MD 21701. EOE (7-11)

WKYE/Johnstown 57 kw powerhouse AC/CHR seeks nighttime personality in P2 market. T&R: Jack Michaels, Box 309, Johnstown, PA 15907. EOE (7-11)

### PROGRAM TWO STATIONS!

Outstanding opportunity for exceptional PD good enough to lead FM CHR/AM Full Service combo to victory in competitive but unglamorous Top 50 market. Must be hard working, creative winner with marketing smarts, flexibility, and desire to earn high salary plus great incentives. No airshift. Ready for more than just one station or format? Rush composite cassette, resume, ratings history to: Radio & Records, 1930 Century Park West, #385, Los Angeles, CA 90067. EOE

AE, top-billing position. 40K+ in Charleston, WV. Send professional resume: GSM, WCAW/V100, Box 4318, 29364. EOE (7-11)

Ace production person with some news experience sought. T&R: Steve McNeel OM, WKVA, Box 700, Chantawan, WV 25414. EOE (7-11)

WNJK/O-96 seeks fulltime anchor/reporter. One year experience in radio news. T&R: John Caspello, Box 1350, Norwich, CT 06852. EOE (7-11)

Mid-Atlantic AC seeks announcer with production skills. T&R: Pete Low, WGLL, Box 92, Mercersburg, PA 17236. EOE (7-11)

## R.M. LOWRY & CO.

Successful jocks in top 125 markets: Clients in Country & AC need talent now. T&R to: R.M. Lowry & Company, 5888 E. Onyx Ave., Scottsdale, AZ 85253. No Calls. EOE

## EAST

### 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

# OPPORTUNITIES

## OPENINGS

WBBO-AM-FM seeks all-nighter. T&R: Harley Drew, Box 2066, Augusta, GA 30913. EOE (7-11)

### KEBE & KOOL RADIO 1400 STEREO 106

**CHIEF ENGINEER WANTED.** Class C FM moving to 1500-foot tower. Class D AM. Seeking well organized, thoroughly qualified person wanting good future—excellent lifestyle in beautiful East Texas. Contact **Dudley Waller, KOO/KEBE Radio.** (214) 586-2527. EOE

Top-rated adult CHR has openings. Come work for a winner. T&R: Steve Sutton, Box 1327, Valdosta, GA 30693. 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 79604. EOE (7-4)

### 97 Rock Houston

**KSRM Mairte Communications Houston, TX**, one of America's premier adult rock stations, is looking for an exceptional and unique personality to anchor the morning show. If you have the talent, the drive and the ability to reach a broad-based, major market audience, send tape (cassette only) and resume to: **Andy Beaubien, KSRM, 1020 Holcombe Blvd., Suite 1201, Houston, TX 77030.** EOE

### TOP SUNBELT ADULT ROCKER

Seeks a **MORNING PERSONALITY.** Need experienced team player stressing creativity, humor, production, mass appeal. Send cassette and resume to Radio & Records, 1930 Century Park West, #384, Los Angeles, CA 90067. EOE

### 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 (305) 461-0099. EOE

### WYNK FM 101.5

#### PROGRAM DIRECTOR

Group-owned market leader, WYNK-AM & FM/Baton Rouge, Louisiana is looking for a Program Director with Top 80 market Country format experience, along with excellent people skills. WYNK is truly a great place to work. Please send tape and resume to: **WYNK, P.O. Box 2541, Baton Rouge, LA 70821, Attn: Station Manager.** EOE

## MIDWEST

Accepting T&Rs for future openings. Experienced, conversational team players. Highly rated CHR. T&R: Terry Wronski, WKFR, 612 American Bank Building, Battle Creek, MI 49017. EOE (7-11)

### 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

## OPENINGS

### CARS 108 WCRZ FM

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 O'P. MGR., WCRZ, BOX 1080, FLINT, MI 48501.** EOE M/F

The Bus **WBSW** is now accepting applications for future fullpart-time openings T&R: Bill Taylor, Box 999, Kankakee, IL 60901. EOE (7-11)

**WTMX/Tupelo, MS** has opening for airshift/production prime time for right person. T&R: J. Michael Pruet, Box 954, 38802. EOE (7-11)

Hot Talent sought for future opening at top-rated CHR in MW medium market. No calls. T&R: KCMQ, Box 459, Columbia, MO 65205. EOE (7-11)

**WHYT/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)

**100,000w CHR FM/AM** seeks news personality. No beginners. T&R: Blake Patton, Box 1458, St. Cloud, MN 56302. EOE (7-4)

### 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.

**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 298, 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)

### 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

## OPENINGS

### The Spirit 99FM WNNS

17-station Midwest group seeks Morning Personality/PM for 50 kw FM in city of 100,000. Our highly successful AC needs a great communicator with solid people and production skills. Incredible opportunity for a career—not a job. Salary commensurate with skills. Cassette and resume to **Rob Baxter, OM, WNNS, P.O. Box 460, Springfield, IL 62705.** EOE M/F

**Midday personality/production talent** sought now. T&R: Chuck Robson, KFH, 104 S. Emporia, Wichita, KS 67202. EOE (7-4)

### MORNING SHOW NEWS ANCHOR

**104.5 WSNX** is looking for a morning show news anchor. We need someone with the ability to deliver the news in a conversational and casual manner, plus have good news-gathering and feature-type writing skills to work with the morning show host. Send cassette and resume to:

**J.J. Duling  
WSNX**

875 E. Summit, Muskegon, MI 49444

PD sought. Seek good on-air & great production ability. Management ability a must. Experience with satellite production helpful. T&R: Box 917, Arkansas City, KS 67005. EOE (7-4)

Rare opportunity for morning person. Energetic, warm. A real talent performer with a team attitude. MW University market. T&R: PD, Box 728, Ames IA 50010. EOE (7-4)

### Crazy? Morning Show Host

**104.5 WSNX**, West Michigan's HOT 50kw CHR, is looking for a crazy, high-profile morning show host. In addition to heavy phones, bits, and appearances, we need someone who's topical, fun, and personable to create talk among our listeners. The station that gained national headline with the "Money Man Capers." We'll provide all the tools you'll need to win, a state of the art facility plus excellent compensation and benefits, plus some of America's best summer beaches. Send cassette and resume to:

**J.J. Duling  
WSNX**

875 E. Summit, Muskegon, MI 49444

### FULL SERVICE PD

Inspired and inspiring on-air PD with track record needed for unique Full Service AM in large Rust Belt Market. We'll give you a first rate airstaff, strong cume, corporate support, and a winning game plan. If you can take that ball and run tirelessly with all you've got, we want you on our team. Competitive salary plus bonuses. Rush tape/resume to: **Radio & Records, 1930 Century Park West, #386, Los Angeles, CA 90067.** EOE

## WEST

Needed yesterday! AC midday personality/MD/ast. PD. Rush T&R: Carter B., KFOD, 9200 Lake Otis Parkway, Anchorage, AK 99507. EOE (7-11)

### 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

## OPENINGS

### US 98

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

Seattle area CHR seeks experienced weekend. T&R: Ric Hansen PO, KNBQ, Box 5200, Tacoma, WA 98405. EOE (7-11)

News & sports reporter. Two years' experience. T&R: Barbara Maier ND, KRSN, Box 1176, Los Alamos, NM 87554. EOE (7-11)

Seek a go-getter sales rep with own territory. Generous base plus commission. Resume: Curtis Raymond GM, Box 893, Cody, WY 82414. EOE (7-11)

### KUPL K98FM 1330AM CONTINUOUS HIT COUNTRY

### 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, reliable, 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

Top-rated CHR accepting T&Rs for future openings. No beginners, no calls. T&R: Donovan Blue, Box 5143, Chico, CA 95927. EOE (7-11)

KRPQ/Santa Rosa seeks smooth, bright contemporary Country jocks for future openings. Good production. No cowboys/bucket mouths. T&R: 6640 Redwood Dr., Rohnert Park, CA 94928. EOE (7-11)

### KFMB RADIO

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

Seek fulltime on-air fun personality with top promotional oriented AOR. No beginners, no calls. T&R: Rich Berin, KMBY, Box 1271, Monterey, CA 93942. EOE (7-11)

Permanent parttime in quality environment. Pos only, both air & news. No calls. T&R: Carl Gardner, KEX, 4949 SW Macadam, Portland, OR 97201. EOE (7-11)

KEYZ CHR has opening for weekends. Prefer local people or a fulltimer from nearby market wanting to break into the L.A. area. T&R: Craig Powers, 1190 E. Ball Rd., Anaheim, CA 92805. EOE (7-11)

### KIMN AM 95 THE BEST SHOW IN DENVER

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

# OPPORTUNITIES

## OPENINGS

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 17-4

Experienced newsmen sought for top-rated AC news & information station. T&R: Ed Huot, WTRC, Box 699, Elkhart, IN 46515. EOE 17-4

Lake Tahoe's T-94 AC seeks AC communicator. T&R: KRLT, Box 5310, Stateline, NV 89449 or call Dave Stone between 1-3pm at (702) 588-5107 EOE 17-4



### TRAFFIC REPORTER

KOY/Phoenix has a once-in-a-career opportunity, maybe for you. We need a bright, up, quick personality for morning and afternoon drive airborne traffic reports. Pilot's license a plus, but not required. T&R to: **Chick Watkins, KOY Radio, 840 N. Central, Phoenix, AZ 85004, EOE**

Sales manager sought by dominant, aggressive Northern CA medium market station. Excellent advancement potential. Bob: (916) 673-1600 EOE 17-4

KBOY/Medford in now accepting T&Rs for future full & part-time CHR jobs. A growing station in a growing market. T&R: Programming Consultant, 107 E. Main St., Suite 12, Medford, OR 97501. EOE 17-4

Salem area small market seeks ND/jock combo. Minimum two years' experience. T&R: Scott Preston, Box 158, Woodburn, OR 97071. EOE 17-4

Top 20 Christian AC seeks right talent & sales rep for new exciting format. T&R: KRRE, Box 1385, Monument, CO 80132. EOE 17-4

## 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**

Experienced announcer? Send us your T&R for future openings. Mark Rollings, Q-99, Box 1654, Cape Girardeau, MO 63701. EOE 17-4

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 17-4

Air talent/production wizard. Full-time opening. Pros only. 100,000kw. T&R: Jim Neily, XKGO, Box 1131, Arcata, CA 95521. EOE 17-4

I'll hire the best AE or SM in CA's history! Help build "radio empire." Be rewarded lavishly. Experience secondary to drive. (707) 822-7229 Now! EOE 17-4

## POSITIONS SOUGHT

Sharp, enthusiastic salesperson. Lots of energy! Newcomer seeks station in FL. GENE: (713) 529-7436 17-4

Audio engineer seeks exciting new position in radio/TV production. Five years' experience in radio & recording. Prefer West Coast. BRUCE: (818) 342-6521 17-4

Very knowledgeable, dedicated sports announcer seeks great beginning. NJ/NY/CT area. Smooth, warm, friendly delivery. Very conscientious. JUDE: (201) 943-1592 17-4

Conversational newsmen seeks more action. Medium market reporter. Small market ND, talk show, too. People person. WRITE: Box 178, Fredonia, NY 14063. 17-4

Hi, I'm Joe King, from the legendary rock 'n' roll KZEW broadcast of summer '78. AOR/AC only. CALL: (214) 221-0881 17-4

## TALK SHOW HOST

Dynamic... Creative... Team Player. Currently Morning Drive market 51... Previous Top 35. Great references... **CALL JIM, NOW... (518) 436-4162.**

## POSITIONS SOUGHT

I'm available now, are you? Country PD, complete with all skills. KWEN/KKAT/WMMN/WRMZ. I can do the job for you. ROBYAN: (614) 761-2918 17-4

All CHR/CA go ahead, let Clint make your day, & let me make your nights. Two-year pro will relocate. NORRIS: (602) 964-4530 17-4

Female air talent/production. Nine years' experience, two years in Houston. Parttime now at Houston station, formerly KILT. CHRIS: (713) 447-1939 17-4

Anchorage, AK: 15-year pro. Lots of PD/MD experience in top 100 market wants to settle family in Anchorage area. JJ SCOTT: 93191 326-3577 17-4

Promotion-minded MD seeks solid gig in medium market. MIKE RUBLE: (314) 781-9195 or 487-7339 17-4

### Soldier Of Fortune . . . Yours!

Aggressive on-air and promotions "mercenary." Looking for the right battle! Ideas that get ratings, sell clients, and save money! Team player, great with people, winning appearances, lots of programming savvy . . . make me an offer!  
**TOM, (215) 363-6389**

Knowledgeable MD seeks MD/asst. PD in medium market. Hard-working, organized, great people skills, dedicated to winning pro attitude & personality. GARY: (301) 759-3264 17-11

One-on-one AOR communicator with tight production & sense of humor seeks stable gig. JOHN: (312) 262-3773 17-11

### JOHN SIMMONS

Prodigious dry wit returning home to North-east in July. 16 years AC, Adult CHR and Gold experience. 4 years AC PD. Call for T&R, interview set-up. (209) 225-9081.

Miami DJ seeks opportunity. High energy, excellent production skills. Prefer FL small/medium market AOR/CHR. JOHN BACH: (305) 681-0756 17-11

Avoid the Christmas rush! Experienced AOR pro. Tight production & sense of humor, seeking to settle in medium market. JOHN: (312) 262-3773 17-11

Personable. Four years' experience in small market. Seeks medium-market job in MO or IL. ART: (618) 397-2521 17-11

Uptempo, energetic CHR personality seeks to move into the right situation. Six years' experience as part/fulltimer, seeking fulltime gig. A.J.: (312) 310-9257 17-11

### DON'T READ THIS!!

Unless you're a Southern California AOR or AC that needs a parttime weekend. I've got 2-year major market programming/7-year college on-air experience. I need my first professional break. MICK RION (213) 851-7470.

Seven-year CHR pro on the loose. Phones, drops, bits, personality. Make your evenings cook. ANDY: (405) 752-1574 after 5pm 478-4782 17-11

Top-notch, down-to-business performer/entertainer seeks AMPM drive in medium/large market. T&R on request. ALLAN GUESS: (513) 542-4293 17-11

AOR PDs seeking bright, reliable, experienced AOR talent. Light production. Call JOHN: (312) 262-3773 17-11

Seek an overnight slot in the NE. Experienced with exceptional voice. All markets & formats considered. CALL: (904) 385-7746 17-11

Paying my dues! Volunteer production asst. seeks entry-level position. Very creative. Trained with the best. JOEY D.: (201) 488-2700 17-11

Employer wants both ways. Award-winning ND plus college sports. Take choice. Desire medium/major market in MW/SW/NW. CALL: (307) 235-1483 17-11

E New York/W New England: Veteran adult communicator. Any format, small/medium market, full/parttime, will commute or relocate. NEL: (185) 355-1366 17-11

Mr. Randy Rollins (KMZK, KOPA/Phoenix) available AC, Country, Talk formats. W/SW. CALL: (602) 947-6972 17-11

Six-year Miami vet. Formerly with K-102. Ready to go. All areas considered. JEFF: (609) 646-4970 17-11

Educated on-air PD seeks to move up to MW medium market CHR/AC. Good voice, music, promotion, addicted to challenge. D.L. Bogart: (314) 341-2645 17-11

CO bring me home! DJ/MD/PD. Four years' experience. I work too hard. SCOTT: (316) 653-2934 17-11

## POSITIONS SOUGHT

Conversational talk show host. Major market experience, ratings winner, seeks talk position in medium/major market. JOHN LEVITT: (518) 477-4108 17-11

KWEN/KKAT/WMMN/WRMZ All top-rated in more than one category of the market. I can help your station achieve the same. ROBYAN: (614) 761-2918 17-11

### Mark Sebastian

B-96 Z100 WHTT  
Call (312) 670-4308

Anchor/reporter. Six years covering courts, police, government. Investigation put two in prison. JACK THOMAS: 11499 Torrey Pines Dr., Auburn, CA 95603 or (916) 268-0949 17-11

PD/MD/DJ. 17 years' major & medium market success. Employed, expensive. Prefer Country, Oldies/Classic Rock in top 50. TOM: (309) 688-5358 17-11

Young, experienced sports/casual in search of a new ballgame. PEP, sports & news reporting. Even spin records. Prefer West PA. OH. JOHN: (301) 724-5469 17-11

Want entry-level news job. Have worked five stations as announcer. Broadcast Journalism degree. MICHAEL TU: 403 Conley Ave., Columbia, MO 65201. 17-11

Help! I need a ticket out of seque city. Three-year major market talent. CALL: (316) 942-6684 17-11

I'm a qualified & motivated individual with small-market experience. Eager for a major-market challenge. JOE: (602) 934-4390 17-11

CHR/AC team player seeks new challenge in S or W. Stable, dependable. PD/MD/air talent. SHAWN: (505) 722-9025 17-11

Hi, I'm Joe from the rock 'n' roll KZEW's first nude broadcast in summer '78. JOE KING: (214) 221-0881 17-11

English production pro, great voice/look, ten years' experience, seeks quality commercial production position in Southern CA. For T&R, call ROBBIE: (213) 653-3961 17-11

13-year PD/salesman with experience in small to large markets seeks DM or station manager position in small- or medium TX market. JYAN: (817) 722-8238 17-11

Announcer/sports for small to medium market. Experience in AC/CHR/sports reporting-anchoring/college PGP. MARIO: (313) 973-6758 17-11

Wild Bill Scott seeks new challenge. KMEL, WLLZ, WLUP, s/WMET, KSRR, KROO, KNAC (almost as many as Bill Gardner). CALL: (213) 656-8876 17-11

Have paid my small-market dues, now looking up. PD/MD seeks top 100 market gig. CHR/AC/Country. JERRY: (801) 673-3579 17-11

One year of experience in Country, seeking full/parttime in Southern CA AOR/CHR, etc. . . . Dependable/hardworking. MARK: (714) 971-1616 17-11

English announcer with five years' experience in US CHR. Presently in Pittsburgh seeking CHR in S or W. Proven ratings, hard worker. DON: (304) 925-7989 or (216) 371-4948 message 17-11

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 17-11

Ward, I'm worried about the Beaver. He's been locked out of room listening to that high-energy CHR air personality ADD N. DHOFF: (213) 530-7426 17-11

Six-year Miami pro willing to relocate. All areas considered. Formerly with Y-100, 96-X, K-102. If you seek a team player, call JEFF: (609) 646-4790 17-11

### CHICAGO - SAN FRANCISCO - LOS ANGELES

Now I'm looking for a good market!  
**THE SLIM ONE**  
CULT OF PERSONALITY  
**(213) 666-9111**

I'm willing to move into what you want. Seek air talent/production in the NW or W. AOR/CHR/AC. DAVE: (303) 469-2395 17-11

Production. Currently with two & four-track studios. PM drive. Seek fulltime bizzin' production with good studio. Prefer SE. Play keyboards! MONTE: (615) 647-0039 17-11

Attention: Female DJ. Prefer the IA/IL area. Copywriting/production. Have license. CARL: (319) 355-4212 day 289-3873 night 17-11

Recent college grad now working parttime seeks first fulltime gig. Good pipes, great attitude. Any format or market. GUY: (617) 636-8384 17-11

Sharp, enthusiastic DJ knowledgeable in all areas of radio station operation seeks better job. CHR/AOR/AC. Ready when you are. TOM: (602) 287-8607 17-11

## POSITIONS SOUGHT

Versatile talent seeks medium/small-market position. AC/Gold/Country/PBP/programming experience. Working parttime large market. DAVE MURDOCK: (305) 275-6054 17-11

AOR/CHR/Country/PD/MD/news. 14 years' experience & seeking SE only. JOHN: I can help your station achieve the same. DON: (913) 242-1986 17-11

Seven-year pro with solid production, seeks medium/large market position with stable winning company. CHR/AC or Country. DON: (913) 242-1986 17-11

### THINKING ABOUT GOING CLASSIC HITS?

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 MD seeks MD/asst. PD in medium market. Extensive knowledge in AOR/CHR/AC, Pro & winning attitude. Great communicator, reliable, people person. GARY: (301) 759-3264 17-4

Your consultant suggests a female. Here I am. Talented, intelligent with large market background. Seeks medium/large market. STACEY: (702) 734-7956 17-4

Award-winning ND interested in new challenge. TERRY: (205) 478-6571 17-4

Ready to work! Four years' experience CHR/AOR/AC. Also do production. Write & carry a sharp razor. SANTO: (305) 752-8303 17-4

14-year pro with eight in Detroit. WCXI, WTVR, WCAR. Experienced MD/DJ/production in Country/AC/Oldies/CHR. KEVIN SANDERSON: (313) 993-2607 17-4

Over 20 years' experience. AC big voice pro with major market background seeks production director or on-air spot. Available now. BOB: (702) 775-0543 17-4

## MISCELLANEOUS

WCRC badly seeks record service from all labels. Tommy Daniels (205) 586-9300 17-4

Comedy albums are sought for Saturday comedy show. Albums will be spotlighted. L.L. King, 2235 Elmrose Dr., #478, Montgomery, AL 36116. 17-4

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.

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Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must be paid for by advertiser.

### Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

### Display Advertising

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Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

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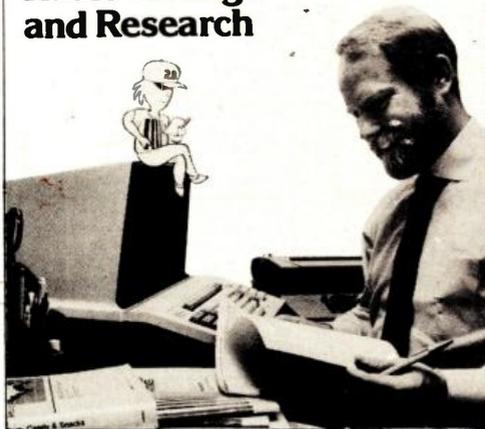
Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

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by Jhan Hiber



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# NATIONAL MUSIC FORMATS

Added This Week

## Bonneville Broadcasting

Kevin McCarthy (800) 831-1600

### Alpha

DOUBLE "Captain Of Her Heart"

### Easy Listening

BILL CONTI "Love Theme (Karate Kid II)"

## Broadcast Programming

John Sherman/Lay Albright (800) 428-9082

### Adult Contemporary

MICHAEL McDONALD "Sweet Freedom"  
MONKEES "That Was Then, This Is Now"

### Modern Country

VINCE GILL "With You"  
ROSANNE CASH "Second To No One"  
TANYA TUCKER "Just Another Love"  
E. RABBITT & J. NEWTON "Both To Each Other"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

REGINA "Baby Love"  
KLYMAXX "Man Size Love"  
TIMEX SOCIAL CLUB "Rumors"  
BERLIN "Take My Breath Away"  
DOUBLE "Captain Of Her Heart"  
GLASS TIGER "Don't Forget Me"

### The AC Format

ANITA BAKER "Sweet Love"

### Super-Country

EXILE "I'll Be Me"  
CRYSTAL GAYLE "Cry"  
KENDALLS "Too Late"  
WILD CHOIR "Next Time"  
MICKEY GILLEY "Doo-Wah Deys"  
SCHUYLER, KNOBLOCH & OVERSTREET  
"Can't Stop Love"

## Concept Productions

Elvin Ichiyama (916) 782-7754

### CHR

JOHN EDDIE "Jungle Boy"  
MARY JANE GIRLS "Walk Like A Man"  
DEVICE "Hanging On A Heart Attack"  
MIAMI SOUND MACHINE "Words Get In The Way"

### Country

CRYSTAL GAYLE "Cry"  
SYLVIA "Nothin' Ventured Nothin' Gained"  
E. RABBITT & J. NEWTON "Both To Each Other"  
SWEETHEARTS OF THE RODEO "Since I Found You"

### AC

PATTI LABELLE "Oh People"

## Drake-Chenault

Bob Laurence (818) 883-7400

### XT-40

MICHAEL McDONALD "Sweet Freedom"  
DEVICE "Hanging On A Heart Attack"  
LIONEL RICHIE "Dancing On The Ceiling"

### Contempo 300

MADONNA "Papa Don't Preach"  
LIONEL RICHIE "Dancing On The Ceiling"

### Great American Country

KEITH WHITLEY "Ten Feet Away"  
DWIGHT YOAKAM "Guitars, Cadillac's"  
OAK RIDGE BOYS "You Made A Rock..."

## Media General Broadcast Services

Bob Dumais (901) 320-4433

### Action

SPECIAL FX "Uptown East"  
GAVIN CHRISTOPHER "One Step Closer"  
LARRY CARLTON "Smiles & Smiles To Go"  
JERMAINE STEWART "We Don't Have To..."  
BEACH BOYS "Rock 'N' Roll To The Rescue"  
G. LORING & C. ANDERSON "Friends & Lovers"

### Your Country

KENDALLS "Too Late"  
STEVE EARLE "Guitar Town"  
GENE WATSON "Bottle Of Tears"  
FORESTER SISTERS "Lonely Alone"  
DWIGHT YOAKAM "Guitars, Cadillac's"  
SYLVIA "Nothin' Ventured Nothin' Gained"

### Hit Rock

BANANARAMA "Venus"  
QUEEN "A Kind Of Magic"  
BERLIN "Take My Breath Away"  
DAVID LEE ROTH "Yankee Rose"  
MIAMI SOUND MACHINE "Words Get In The Way"

## Peters Productions, Inc.

George Junak (800) 255-8511

### Country Lovin'

KENDALLS "Too Late"  
STATLER BROTHERS "Count On Me"  
OAK RIDGE BOYS "You Made A Rock..."  
JANIE FRICKIE "Always Have, Always Will"  
K. ROGERS & N. RYDER "The Pride Is Back"

### The Ultimate AC

GRAHAM NASH "Sad Eyes"  
WHITNEY HOUSTON "All At Once"  
BANGLES "If She Knew What She Wants"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

JOHNNY PAYCHECK "Old Violin"  
TANYA TUCKER "Just Another Love"  
CARL PERKINS "Birth Of Rock And Roll"  
E. RABBITT & J. NEWTON "Both To Each Other"

### Soft Contemporary

GENESIS "Invisible Touch"

### Sound 10

BERLIN "Take My Breath Away"  
MICHAEL SEMBELLO "Wonder Where You Are"

## TM Programming

Cal Casey (214) 634-8511

### Stereo Rock

WHAMI "The Edge Of Heaven"  
DEVICE "Hanging On A Heart Attack"  
GAVIN CHRISTOPHER "One Step Closer To You"

### TM AC

ROD STEWART "Love Touch"  
EL DeBARGE "Who's Johnny"

### TM Country

KEITH WHITLEY "Ten Feet Away"  
FORESTER SISTERS "Lonely Alone"  
DWIGHT YOAKAM "Guitars, Cadillac's"  
SYLVIA "Nothin' Ventured Nothin' Gained"





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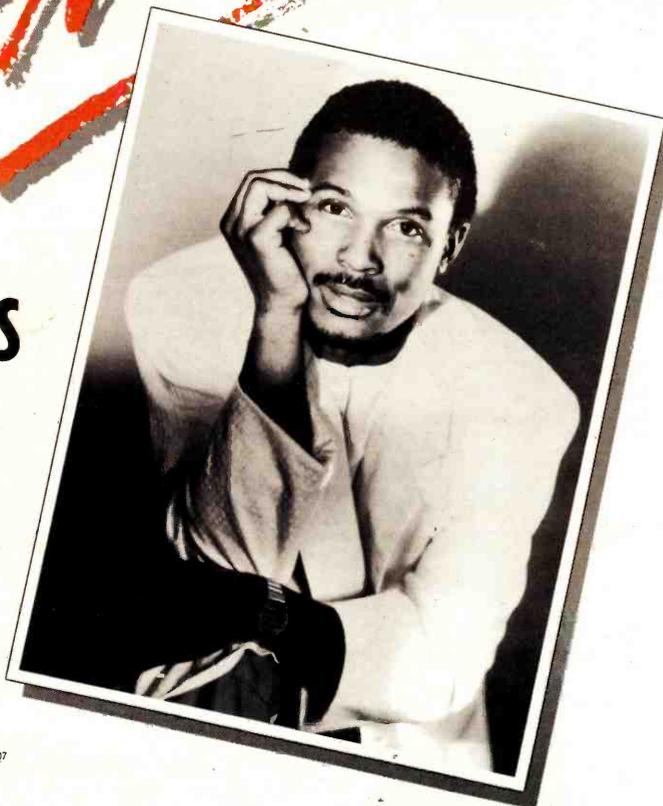
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# COUNTRY

## TOP 50

JULY 11, 1986

Three Weeks  
Two Weeks  
Last Weeks

7	3	2	<b>1</b>	<b>GEORGE STRAIT</b> /Nobody In His Right Mind... (MCA)
3	1	1	<b>2</b>	<b>JUDDS</b> /Rockin' With The Rhythm Of The Rain (RCA/Curb)
14	10	7	<b>3</b>	<b>JOHN SCHNEIDER</b> /You're The Last Thing I Needed (MCA)
21	12	8	<b>4</b>	<b>DON WILLIAMS</b> /Heartbeat In The Darkness (Capitol)
17	11	9	<b>5</b>	<b>PAKE McENTIRE</b> /Savin' My Love For You (RCA)
12	6	3	<b>6</b>	<b>RONNIE McDOWELL</b> /All Tied Up (MCA/Curb)
11	7	6	<b>7</b>	<b>T. GRAHAM BROWN</b> /I Wish That I Could Hurt... (Capitol)
20	15	12	<b>8</b>	<b>T.G. SHEPPARD</b> /Strong Heart (Columbia)
19	13	11	<b>9</b>	<b>WAYLON JENNINGS</b> /Will The Wolf Survive (MCA)
4	4	4	<b>10</b>	<b>RANDY TRAVIS</b> /On The Other Hand (WB)
10	5	5	<b>11</b>	<b>KATHY MATTEA</b> /Love At The Five & Dime (Mercury/PG)
29	22	14	<b>12</b>	<b>CONWAY TWITTY</b> /Desperado Love (WB)
23	17	15	<b>13</b>	<b>STATLER BROTHERS</b> /Count On Me (Mercury/PG)
25	18	16	<b>14</b>	<b>MICHAEL MARTIN MURPHEY</b> /Rollin' Nowhere (WB)
30	26	17	<b>15</b>	<b>EDDY RAVEN</b> /Sometimes A Lady (RCA)
32	27	20	<b>16</b>	<b>HANK WILLIAMS JR.</b> /Country State Of Mind (WB/Curb)
1	7	10	<b>17</b>	<b>JUDY RODMAN</b> /Until I Met You (MTM)
28	25	21	<b>18</b>	<b>RICKY SKAGGS</b> /I've Got A New Heartache (Epic)
43	31	26	<b>19</b>	<b>REBA McENTIRE</b> /Little Rock (MCA)
34	30	23	<b>20</b>	<b>NITTY GRITTY DIRT BAND</b> /Stand A Little Rain (WB)
36	29	25	<b>21</b>	<b>JOHN CONLEE</b> /Got My Heart Set On You (Columbia)
33	28	24	<b>22</b>	<b>MERLE HAGGARD</b> /A Friend In California (Epic)
—	40	27	<b>23</b>	<b>RONNIE MILSAP</b> /In Love (RCA)
42	36	29	<b>24</b>	<b>NICOLETTE LARSON with STEVE WARINER</b> /That's How You Know... (MCA)
39	33	30	<b>25</b>	<b>GIRLS NEXT DOOR</b> /Slow Boat To China (MTM)
16	14	13	<b>26</b>	<b>MICHAEL JOHNSON</b> /Gotta Learn To Love Without You (RCA)
22	20	18	<b>27</b>	<b>SAWYER BROWN</b> /Shakin' (Capitol/Curb)
2	9	19	<b>28</b>	<b>LEE GREENWOOD</b> /Hearts Aren't Made To Break (MCA)
—	49	36	<b>29</b>	<b>FORESTER SISTERS</b> /Lonely Alone (WB)
38	34	32	<b>30</b>	<b>JOHNNY PAYCHECK</b> /Old Violin (Mercury/PG)
—	43	37	<b>31</b>	<b>DWIGHT YOAKAM</b> /Guitars, Cadillacs (Reprise/WB)
—	46	38	<b>32</b>	<b>KEITH WHITLEY</b> /Ten Feet Away (RCA)
46	42	35	<b>33</b>	<b>CARL PERKINS</b> /Birth Of Rock And Roll (America Smash/PG)
<b>BREAKER</b>	47	44	<b>34</b>	<b>JANIE FRICKIE</b> /Always Have Always Will (Columbia)
<b>BREAKER</b>	47	44	<b>35</b>	<b>LACY J. DALTON</b> /Working Class Man (Columbia)
—	47	44	<b>36</b>	<b>VINCE GILL</b> /With You (RCA)
6	8	22	<b>37</b>	<b>ED BRUCE</b> /Nights (RCA)
<b>BREAKER</b>	47	44	<b>38</b>	<b>EDDIE RABBITT &amp; JUICE NEWTON</b> /Both To Each Other (RCA)
<b>DEBUT</b>	—	46	<b>39</b>	<b>SYLVIA</b> /Nothin' Ventured Nothin' Gained (RCA)
—	46	40	<b>40</b>	<b>STEVE EARLE</b> /Guitar Town (MCA)
5	16	33	<b>41</b>	<b>SOUTHERN PACIFIC</b> /Reno Bound (WB)
13	23	31	<b>42</b>	<b>DAN SEALS</b> /Everything That Glitters (EMI America)
<b>DEBUT</b>	—	43	<b>43</b>	<b>TANYA TUCKER</b> /Just Another Love (Capitol)
18	19	28	<b>44</b>	<b>GEORGE JONES</b> /Somebody Wants Me Out Of The Way (Epic)
—	50	45	<b>45</b>	<b>LOUISE MANDELLI</b> /I Wanna Hear It From Your Lips (RCA)
41	38	34	<b>46</b>	<b>KENNY ROGERS with NICKIE RYDER</b> /The Pride Is Back (RCA)
<b>DEBUT</b>	—	47	<b>47</b>	<b>OAK RIDGE BOYS</b> /You Made A Rock Of A Rolling Stone (MCA)
<b>DEBUT</b>	—	48	<b>48</b>	<b>KENDALLS</b> /Too Late (MCA/Curb)
<b>DEBUT</b>	—	49	<b>49</b>	<b>ROSANNE CASH</b> /Second To No One (Columbia)
—	50	45	<b>50</b>	<b>WILD CHOIR</b> /Next Time (RCA)

Total Reports/Adds	Heavy	Medium	Light
158/1	142	14	2
160/0	134	23	3
151/0	123	25	3
158/0	105	50	3
155/0	107	43	5
149/0	109	33	7
140/0	107	27	6
151/2	87	59	5
154/1	81	63	10
138/1	103	23	12
140/1	99	24	17
159/1	60	88	11
146/2	71	66	9
151/3	53	84	14
158/3	43	101	14
152/3	40	95	17
123/0	62	42	19
141/1	43	73	25
159/6	13	117	29
155/3	17	107	31
155/5	20	101	34
146/5	28	87	31
156/14	16	97	43
143/12	9	86	48
143/12	11	87	45
100/0	39	50	11
111/0	28	62	21
89/1	37	30	22
138/26	0	69	69
101/2	23	54	24
123/27	5	49	69
120/21	4	62	54
112/11	7	62	43
111/18	2	52	57
96/9	4	49	43
94/5	7	50	37
68/1	13	34	21
103/44	2	30	71
93/30	0	28	65
80/11	2	40	38
52/0	11	27	14
47/1	18	14	15
93/39	1	23	69
51/0	17	20	14
83/16	2	34	47
55/1	9	28	18
84/29	0	30	54
71/11	2	32	37
76/42	1	11	64
56/1	3	27	26

## MOST ADDED

- E. RABBITT & J. NEWTON (44)
- ROSANNE CASH (42)
- TANYA TUCKER (39)
- SYLVIA (30)
- OAK RIDGE BOYS (29)
- DWIGHT YOAKAM (27)
- CRYSTAL GAYLE (27)
- FORESTER SISTERS (26)
- GARY MORRIS (22)
- KEITH WHITLEY (21)

## HOTTEST

- GEORGE STRAIT (93)
- JUDDS (86)
- RANDY TRAVIS (69)
- DON WILLIAMS (38)
- KATHY MATTEA (35)
- T. GRAHAM BROWN (34)
- RONNIE McDOWELL (32)
- JOHN SCHNEIDER (30)
- PAKE McENTIRE (28)
- JUDY ROOMAN (21)
- STATLER BROTHERS (21)

**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

### JANIE FRICKIE

Always Have Always Will (Columbia)

On 69% of reporting stations. Rotations: Heavy 2, Medium 52, Light 57, Total Adds 18, WVAM, WAJR, KHEY, WDXE, WCMS, KRMD, WSLR, WONE, WCUZ, WGEE, KFKF, WMIL, KWEN, KGHL, KUUY, KUGN, KRAK, KMPS. Moves 44-34 on the Country chart.

### EDDIE RABBITT & JUICE NEWTON

Both To Each Other (RCA)

On 64% of reporting stations. Rotations: Heavy 2, Medium 30, Light 71, Total Adds 44 including WVAM, WPOC, WXTU, WNYR, WYAY, WSOC, KSSN, WSIX, WQDR, WUBE, WWWV, WXCL, KWEN, KUGN, KZLA, KSON, KMPS. Debuts at number 38 on the Country chart.

### LACY J. DALTON

Working Class Man (Columbia)

On 60% of reporting stations. Rotations: Heavy 4, Medium 49, Light 43, Total Adds 9, WVAM, WKYG, CHOW, WDXE, WKIX, WRNL, KRMD, WTOD, KRAK. Heavy: WBOS, KKYY, WOW, KKCS. Moves 48-41-35 on the Country chart.



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Radio '86

New Orleans

Sept. 10-13, 1986

# COUNTRY

## NEW & ACTIVE

**TANYA TUCKER "Just Another Love" (Capitol) 93/39**  
Rotations: Heavy 1, Medium 23, Light 69, Total Adds 39 including WBOS, WHN, WCVR, WZZK, KSSN, WKXS, WSIX, WOYK, KBMR, WONE, KSO, WOV, WTHI, KUGN, KFRE, KCCY, KSOP, KPMS, KRPM, KGA. Debuts at number 43.

**SYLVIA "Nothin' Ventured Nothin' Gained" (RCA) 93/30**  
Rotations: Heavy 0, Medium 28, Light 85, Total Adds 30 including WCAO, WQBE, WKYK, WEZL, WTVY, WKXS, WSM, WMMI, WCLZ, WGEZ, WFMS, KFKE, WLLR, WKCO, WTHI, KYGO, KUGN, KRK, KGA. Debuts at number 39.

**OAK RIDGE BOYS "You Made A Rock Of A Rolling Stone" (MCA) 84/29**  
Rotations: Heavy 0, Medium 30, Light 54, Total Adds 29 including WYRK, WAJR, WHN, WYKY, WDSY, WFOR, WBXO, WEZL, KISSFM, WFMS, KFKE, WTSO, WBOS, WKXS, KRST, KUZZ, KKCS, KIM, Debuts at number 47.

**LOUISE MANDRELL "I Wanna Hear It From Your Lips" (RCA) 83/16**  
Rotations: Heavy 2, Medium 34, Light 47, Total Adds 16, WTCR, CHOW, WVAW, KHEY, WDXE, WSM, WOYK, WUSQ, WSLR, WMMI, WAXX, WDSY, KTTS, WWOJ, KIGZ, WTHI. Heavy: WOYK. Moves 50-45 on the Country chart.

**STEVE EARLE "Guitar Town" (MCA) 80/11**  
Rotations: Heavy 2, Medium 40, Light 38, Total Adds 11, WQBE, WRKZ, WTCR, WHN, KHEY, WDXE, WKXS, WKIX, WMMI, WWOJ, KPMS. Heavy: WOKK, KRKT. Medium: WQNA, WBGW, WUSY, WOYK, WKCO, WTCM, KTOM, KSOP, KCCK. Moves 46-40 on the Country chart.

**ROSANNE CASH "Second To No One" (Columbia) 76/42**  
Rotations: Heavy 1, Medium 11, Light 84, Total Adds 42 including WYAM, WBGW, WQBE, WAJR, WHN, KEAN, KASE, WBXO, WEZL, WUSY, WTVY, WESC, KSSN, KYXK, WOYK, WBOS, WTHI, KUZZ, KKCS, KYGO, KPMS. Debuts at number 49.

**KENDALLS "Too Late" (MCA/Curb) 71/11**  
Rotations: Heavy 2, Medium 32, Light 37, Total Adds 11, WHN, WYKY, WMMI, WUSY, KSSN, WSLR, WBOS, WTCR, KIK-FM, KKCS, KGA. Heavy: KYXK, WQBE. Medium: WBGW, WTSV, WQTO, KUZZ, KTOM, KSOP. Debuts at number 48.

**GENE WATSON "Bottle Of Tears" (Epic) 57/10**  
Rotations: Heavy 0, Medium 23, Light 34, Total Adds 10, WYAM, WCAO, WIRK, KBMR, WKKO, KWMT, WFMS, WXCL, KYAK, KFRE. Medium: WTSV, WEZL, WESC, WLVI, WCM, KIK-FM, KRWO, KOIL, KALF, KSOP.

**GARY MORRIS "Honeycomb" (WB) 56/22**  
Rotations: Heavy 1, Medium 18, Light 37, Total Adds 22, WQBE, WTCR, WCVR, WBXO, WSOB, WUSY, KPLX, WKLO, WOKK, WCMC, WIRK, WKKO, WAXX, KWMT, KFST, KIK-FM, KGH, KUUY, KSCG, KCCK, KPMS, KGA. Heavy: WQBE.

**SCHUYLER, KNOBLOCH & OVERSTREET "You Can't Stop Love" (ATM) 54/11**  
Rotations: Heavy 0, Medium 12, Light 41, Total Adds 11, WFOR, KKIX, WESC, WKX, KKYX, WUSQ, WYNG, KFGO, KVOO, KKCS, KFRE. Heavy: WOKK. Medium: WAJR, WYKY, WYII, KEAN, WXCL, KTTS, WTCM, KRKT, KUGN, KALF, KOLO.

## SIGNIFICANT ACTION

**WILLIAM LEE GOLDEN "Love Is The Only Way Out" (MCA) 38/0**  
Rotations: Heavy 1, Medium 25, Light 12, Total Adds 0. Heavy: KCCY. Medium: WQNA, WYAM, WAJR, WYKY, WYII, KRRV, KYKR, WEZL, WTVY, WESC, WLVI, WCMC, WQEE, KFKE, WOV, WKCO, WTCM, KRKT, KRWO, KOIL, KEIN, KALF, KSOP.

**EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 36/3**  
Rotations: Heavy 1, Medium 16, Light 19, Total Adds 3, WEZL, KSO, WTSO. Heavy: WCLZ. Medium: WUSY, WQTO, WTVY, WOKK, WCMC, KKYX, WIRK, WQBE, WKX, KFRE, KEIN, KCCY, KALF, KSOP, KIGO.

**DOBIE GRAY "The Dark Side Of Town" (Capitol) 35/9**  
Rotations: Heavy 0, Medium 7, Light 21, Total Adds 11, WFOR, KKIX, WESC, WKX, KKYX, WUSQ, WYNG, KFGO, KVOO, KFCI, KRWO, KALF, KSOP.

**PAM TILLIS "I Thought I'd About Had It..." (WB) 33/3**  
Rotations: Heavy 0, Medium 9, Light 24, Total Adds 3, KSO, KWMT, WTCM. Medium: WCVR, WYII, WEZL, KKYX, WXCL, KRKT, KOIL, KSOP, KIGO. Light: WVAW, KASE, KVOD, KIK-FM, KVOC.

**LYLE LOVETT "Farther Down The Line" (MCA/Curb) 30/12**  
Rotations: Heavy 2, Medium 9, Light 25, Total Adds 12, WYVA, KASE, KHEY, KKIX, WESC, WLVI, WUSQ, WKKO, KFQO, KVOD, KALF, KSOP. Heavy: WOKK, KBMR. Medium: KKYX, KRKT, KOLO.

**BILLY BURNETTE "Soldier Of Love" (MCA/Curb) 30/9**  
Rotations: Heavy 0, Medium 6, Light 24, Total Adds 9, WAJR, WVAW, WUSY, WESC, WOKK, KKYX, WKKO, WAXX, KOIL. Medium: KYYR, KRKT, KSOP, KIGO. Light: WTVY, WQYK, KVOC, KUUY, KALF, KTOM.

**RAZZY BAILEY "Rockin' In The Parkin' Lot" (MCA) 28/4**  
Rotations: Heavy 0, Medium 9, Light 19, Total Adds 4, WESC, WLVI, KBMR, KWMT. Medium: KEAN, WEZL, WTVY, WCMC, WPAP, KKYX, KTTS, KSOP. Light: WCAO, WYVA, WIRK, KSO, KVOD, KIK-FM.

**CRYSTAL GAYLE "Cry" (WB) 27/27**  
Rotations: Heavy 1, Medium 2, Light 24, Total Adds 27 including WYAM, WBOS, WRKZ, WNYR, WZZK, WEZL, WESC, WYK, WIRK, WYNG, KXYX, KKAL, KYGO, KNIX, KOLO, KDKC, KCBQ.

**RAY CHARLES "The Pages Of My Mind" (Columbia) 26/15**  
Rotations: Heavy 0, Medium 9, Light 25, Total Adds 12, WYVA, KASE, KHEY, WTCM, WTVY, WYK, KKYX, WLVI, WSM, WPAP, KKYX, KFQO, KVOD, KIK-FM, KALF, KSOP. Medium: WOV, KRKT.

**TOM T. HALL "Susie's Beauty Shop" (Mercury/PolyGram) 23/13**  
Rotations: Heavy 0, Medium 4, Light 19, Total Adds 13, WBGW, WVAW, WYII, KEAN, WOKK, WPAP, KKYX, KSO, KTTS, WQVO, KRWO, KALF, KSOP. Medium: WTSV, WQBE. Light: WCVR, WEZL, WTVY, KWMT, KXYX, KRKT, KOIL, KIGO.

**BRUCE HAUSER "Bidding America Goodbye" (Cowboy) 23/1**  
Rotations: Heavy 0, Medium 5, Light 18, Total Adds 1, WLVI. Medium: KBMR, WAXX, WTCM, KUUY, KSOP. Light: WCAO, WBGW, WCVR, WYK, KRIV, WOKK, KKYX, KFQO, WXCL, KTTS, KFDI, KGH, KVOC, KRWO, KEIN, KALF, KIGO.

**GLEN CAMPBELL "Call Home" (Atlantic America) 21/17**  
Rotations: Heavy 0, Medium 3, Light 18, Total Adds 17, WYAM, WTSV, WVAW, WYII, WOKK, WCMC, WIRK, KFQO, WOV, WTCM, KVOD, KUZZ, KRWO, KOIL, KALF, KSOP, KCCK. Medium: KKYX, WDAF. Light: WBGW, KXYX.

**A.J. MASTERS "Love Keep Your Distance" (Bermuda Dunes) 21/11**  
Rotations: Heavy 0, Medium 3, Light 18, Total Adds 11, WBGW, WVAW, KKYX, KRWO, WAXX, KFQO, WOV, WXCL, KALF, KSOP. Medium: WTCM, KRKT. Light: WYAM, WYK, WYII, WQTO, WCMC, KRWO, KEIN, KIGO.

**ONHVA FARGO "Woman Of The '80s" (Mercury/PolyGram) 19/10**  
Rotations: Heavy 0, Medium 3, Light 16, Total Adds 10, WYAM, WVAW, WTVY, KKYX, KFQO, KWMT, KOIL, KSOP, KIGO. Medium: WTSV, KRKT. Light: WUSY, WOKK, KSO, WOV, KVOD, KKAL, KALF.

**LARRY BOONE "Stranger Things Have Happened" (Mercury/PolyGram) 18/11**  
Rotations: Heavy 0, Medium 4, Light 14, Total Adds 11, WQTO, WTVY, WLVI, WQYK, WAXX, KFQO, KWMT, KTTS, KVOD, KFRE, KSOP. Medium: WCVR, WOV, KRKT. Light: WTSV, KRRV, KSO, WTCM.

**DARLENE AUSTIN "Guilty Eyes" (CPT) 18/2**  
Rotations: Heavy 2, Medium 5, Light 11, Total Adds 2, WWOJ, KOIL. Heavy: KFQO, KRKT. Medium: WCVR, KRRV, KBMR, KALF, KIGO. Light: WBGW, WYK, WYII, KKYX, KTKP, KVOD, KFDI, KRWO, KEIN.

**SWEETHEARTS OF THE RODEO "Since I Found You" (Columbia) 15/15**  
Rotations: Heavy 1, Medium 0, Light 14, Total Adds 15, WYAM, WBGW, WQKO, WRKZ, WESC, WOKK, WIRK, WAXX, WOV, WXCL, KVOD, KKAL, KRWO, KALF, KTOM.

**NEW GRASS REVIVAL "What You Do To Me" (EMI America) 15/2**  
Rotations: Heavy 0, Medium 3, Light 12, Total Adds 2, WYK, KFQO. Medium: KTTS, WTCM, KFDI. Light: WVAW, WYII, WTVY, WESC, WLVI, WPAP, WOV, KTKP, KUUY, KALF.

**MALCHAK & RUCKER "Slow Motion" (Alpine) 14/11**  
Rotations: Heavy 0, Medium 1, Light 13, Total Adds 11, WBGW, WYK, KRRV, KKYX, WPAP, WIRK, WCLZ, WXCL, WTCM, KALF, KSOP. Light: WYII, WCMC, KRWO.

**TWO HEARTS "Feel Like I'm Falling For You" (MDJ) 14/4**  
Rotations: Heavy 0, Medium 0, Light 14, Total Adds 4, WUSY, KKYX, KFQO, KIGO. Light: WBGW, WYII, KRRV, KTTS, WTCM, KVOD, KRWO, KOIL, KEIN, KALF.

**TARI HENSLEY "I've Cried A Mile" (Mercury/PolyGram) 13/7**  
Rotations: Heavy 0, Medium 3, Light 10, Total Adds 7, KASE, WQTO, WLVI, KKYX, KFQO, KTTS, KKAL. Medium: KOIL. Light: WYII, WPAP, KSO, WAXX, KRKT.

**BOBBY BARE "Real Good" (EMI America) 13/6**  
Rotations: Heavy 0, Medium 2, Light 11, Total Adds 6, WYK, KPLX, WTVY, WOKK, KBMR, KSO. Medium: KRKT. Light: WYAM, WBGW, KXYX, KKAL, KALF, KIGO.

**TOMMY OVERSTREET "Next To You" (Silver Dollar) 13/1**  
Rotations: Heavy 1, Medium 3, Light 9, Total Adds 1, KRRV. Heavy: KFGO. Medium: KSO, WOV, KTTS. Light: WLVI, KKYX, KFQO, KWMT, KTKP, KVOD, KFDI, KALF.

**RICK NELSON "Dream Lover" (Epic) 12/2**  
Rotations: Heavy 0, Medium 7, Light 4, Total Adds 2, KSSN, KALF. Heavy: WCLZ. Medium: KBMR, WUSN, WDAF, KFDI, KNIX, KOLO, KIGO. Light: KVOD, KRWO.

**ROGER MILLER "Some Hearts Get All The Breaks" (MCA) 11/10**  
Rotations: Heavy 0, Medium 2, Light 9, Total Adds 10, WYK, WPAP, KKYX, KFQO, WOV, KTTS, KRKT, KRWO, KALF, KIGO.

**EXILE "It'll Be Me" (Epic) 10/9**  
Rotations: Heavy 0, Medium 0, Light 10, Total Adds 9, WCVR, WNYR, WZZK, WQTO, WYK, KKYX, KKAL, KVOC, KCBQ.

**JIM COLLINS "The Things I've Done To Me" (TKM) 9/0**  
Rotations: Heavy 1, Medium 1, Light 7, Total Adds 0. Heavy: KKYX. Medium: WOV. Light: KRRV, KILTFM, WLVI, WXCL, KFDI, KRWO, KALF.

**MICKEY GILLEY "Doo-Wah Days" (Epic) 8/8**  
Rotations: Heavy 0, Medium 0, Light 8, Total Adds 8, WBGW, WTSV, WNYR, WYII, WQTO, KXYX, KKAL, KVOC.

**LOWES "Good And Lonesome" (NSD) 8/0**  
Rotations: Heavy 0, Medium 1, Light 7, Total Adds 0. Medium: KFDI. Light: WTVY, WLVI, KKYX, KFQO, KTTS, KVOD, KSOP.

**ORLEANS "Lady Liberty" (MCA) 8/0**  
Rotations: Heavy 0, Medium 2, Light 6, Total Adds 0. Medium: WQNA, KUGN. Light: WCMC, KKYX, KVOC, KRWO, KSON.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
HOLLY DUNN/Daddy's Hands (MTM)	Holly Dunn
FORESTER SISTERS/Drawn To The Fire (WB)	Perfume, Ribbons, & Pearls
GIRLS NEXT DOOR/Can't Say It On The Radio (MTM)	Girls Next Door
SOUTHERN PACIFIC/Road Song (WB)	Killbilly Hill
GEORGE STRAIT/You Still Get To Me (MCA)	#7
SOUTHERN PACIFIC/A Girl Like Emmylou (WB)	Killbilly Hill
GEORGE STRAIT/Rhythm Of The Road (MCA)	#7
EDDIE RABBITT/Singing In The Subway (RCA)	Rabbit Trax
HANK WILLIAMS JR./Mind Your Own Business (WB/Curb)	Montana Cafe
DON WILLIAMS/Then It's Love (Capitol)	New Moves

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# FULL-SERVICE AC

## TOP 20

JULY 11, 1986

Three Two Last  
Weeks Weeks Week

14	7	3	1	<b>PETER CETERA</b> /Glory Of Love (Full Moon/WB)
1	1	1	2	<b>MOODY BLUES</b> /Your Wildest Dreams (Polydor/PG)
10	8	5	3	<b>DAVID FOSTER &amp; OLIVIA NEWTON-JOHN</b> /The Best Of Me (Atlantic)
13	10	8	4	<b>JEFFREY OSBORNE</b> /You Should Be Mine (A&M)
5	2	2	5	<b>NEIL DIAMOND</b> /Headed For The Future (Columbia)
4	3	4	6	<b>HOWARD JONES</b> /No One Is To Blame (Elektra)
—	4	4	7	<b>BILLY OCEAN</b> /There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
—	20	13	8	<b>MIAMI SOUND MACHINE</b> /Words Get In The Way (Epic)
18	14	10	9	<b>DOUBLE</b> /The Captain Of Her Heart (A&M)
6	5	6	10	<b>JAMES TAYLOR</b> /That's Why I'm Here (Columbia)
20	17	14	11	<b>BILLY JOEL</b> /Modern Woman (Epic)
11	11	11	12	<b>ATLANTIC STARR</b> /If Your Heart Isn't In It (A&M)
2	6	9	13	<b>PATTI LABELLE/MICHAEL McDONALD</b> /On My Own (MCA)
<b>BREAKER</b>				<b>GENESIS</b> /Invisible Touch (Atlantic)
<b>DEBUT</b>				<b>ROD STEWART</b> /Love Touch (WB)
7	9	12	16	<b>GEORGE MICHAEL</b> /A Different Corner (Columbia)
<b>BREAKER</b>				<b>GORDON LIGHTFOOT</b> /Anything For Love (WB)
16	12	15	18	<b>DAVID PACK</b> /That Girl Is Gone (WB)
<b>DEBUT</b>				<b>JACKSON BROWNE</b> /In The Shape Of A Heart (Asylum)
<b>DEBUT</b>				<b>SADE</b> /Is It A Crime? (Portrait/CBS)

Total Reports/Adds	Heavy	Medium	Light
45/1	40	4	1
44/0	36	5	3
39/0	32	4	3
41/2	25	14	2
34/0	22	12	0
34/0	22	11	1
36/0	22	11	3
36/3	9	26	1
35/0	13	20	2
34/0	16	15	3
31/2	16	14	1
29/0	13	15	1
26/0	10	11	5
25/4	14	8	3
22/3	7	14	1
23/0	10	10	3
31/9	2	12	17
23/1	4	16	3
17/1	11	5	1
21/3	2	12	7

## MOST ADDED

- LIONEL RICHIE (14)
- GORDON LIGHTFOOT (9)
- MIKE & THE MECHANICS (7)
- WHITNEY HOUSTON (4)
- GENESIS (4)
- G. LORING & C. ANDERSON (4)
- MICHAEL McDONALD (4)
- MONKEES (4)
- MICHAEL SEMBELLO (4)

## HOTTEST

- PETER CETERA (32)
- MOODY BLUES (28)
- D. FOSTER & O. NEWTON-JOHN (23)
- JEFFREY OSBORNE (16)
- HOWARD JONES (13)
- NEIL DIAMOND (12)
- GENESIS (11)
- BILLY JOEL (8)
- BILLY OCEAN (8)
- JAMES TAYLOR (7)

# BREAKERS

## GORDON LIGHTFOOT Anything For Love (WB)

67% of our reporters on it. Rotations: Heavy 2, Medium 12, Light 17, Total Adds 9, KFMB, WCHS, WTIC, WELI, WHBC, WIBC, WNNR, WMTR, WSTU. Debuts at number 17 on the Full Service chart.

## GENESIS Invisible Touch (Atlantic)

54% of our reporters on it. Rotations: Heavy 14, Medium 8, Light 3, Total Adds 4, WSB, KJR, WGBR, WCIL. Moves 16-14 on the Full Service chart.

## NEW & ACTIVE

- ROD STEWART "Love Touch" (WB) 22/3**  
Rotations: Heavy 7/0, Medium 14/2, Light 1/1, Total Adds 3, WSB, 55KRC, WCCO. Heavy: WTAE, KHOW, KJR, WTKO, WSTU, WCIL, KYJC. Medium including WKWB, WTVN, KFMB, WCHS, WGW, WHAS, WSPD, WNNR.
- DENNIS DEYOUNG "This Is The Time" (A&M) 21/3**  
Rotations: Heavy 2/0, Medium 13/1, Light 6/2, Total Adds 3, WGH, WRVA, WHBC. Heavy: WCCO, KYJC. Medium including WFBR, KJR, WCHS, WTIC, WGY, WPOE, WTKO, WMTR, WGBR, WASK, KTWO, KVEC.
- SADE "Is It A Crime?" (Portrait/CBS) 21/3**  
Rotations: Heavy 2/0, Medium 12/1, Light 7/2, Total Adds 7, WSN, KFMB, KJR, WICC, WCHS, WGY, WASK. Heavy: WELI, KSL, KTWO, KVEC. Medium including WCCO, KUGN, WPOE, WSTU.
- BANGLES "If She Knew What She Wants" (Columbia) 20/1**  
Rotations: Heavy 2/0, Medium 13/1, Light 5/0, Total Adds 1, WTVN. Heavy: WTKO, KTWO. Medium including KFMB, WCHS, WTIC, WHBC, WSPD, KBOI, KSL, WPOE, WMTR, WASK, KYJC, KVEC.
- MICHAEL McDONALD "Sweet Freedom" (MCA) 19/4**  
Rotations: Heavy 3/0, Medium 11/1, Light 5/3, Total Adds 4, KHOW, KOY, WNNR, WTKO. Heavy: KFMB, WELI, WGW. Medium including KJR, WCHS, WSPD, KSL, WPOE, WMTR, WSTU, KFOD, KTWO, KYJC.
- JACKSON BROWNE "In The Shape Of A Heart" (Asylum) 17/1**  
Rotations: Heavy 11/1, Medium 5/0, Light 1/0, Total Adds 1, WSB. Heavy including KJR, WCHS, WNNR, WPOE, WTKO, WMTR, WSTU, KFOD, KYJC, KVEC. Medium: WNNR, WGW, WSPD, KSL, WASK.
- LIONEL RICHIE "Dancing On The Ceiling" (Motown) 14/14**  
Rotations: Heavy 2/2, Medium 4/4, Light 8/8, Total Adds 14, WFRB, WCCO, KHOW, WICC, WCHS, WGW, WHBC, KSL, WNNR, WMTR, WGBR, WSTU, KFOD, KYJC.
- BOB SEGER & THE SILVER BULLET BAND "Like A Rock" (Capitol) 14/2**  
Rotations: Heavy 1/0, Medium 11/1, Light 2/1, Total Adds 2, WGY, WGW. Heavy: WNNR. Medium including WKWB, KFMB, KJR, WCHS, WPOE, WMTR, WGBR, WSTU, WIBC, KYJC.
- BERLIN "Take My Breath Away" (Columbia) 13/2**  
Rotations: Heavy 2/0, Medium 6/0, Light 5/2, Total Adds 2, KHOW, KFOD. Heavy: KTWO, KYJC. Medium: WFBR, KSL, WPOE, WMTR, WCL, KVEC.
- BRUCE HORNSBY & THE RANGE "Every Little Kiss" (RCA) 12/2**  
Rotations: Heavy 0, Medium 4/0, Light 8/2, Total Adds 2, KHOW, WHBC. Medium: WFBR, WCCO, WPOE, WCIL. Light including WTMU, KBOI, WNNR, WTKO, WMTR, KYJC.

- MADONNA "Papa Don't Preach" (Sire/WB) 12/2**  
Rotations: Heavy 4/0, Medium 5/1, Light 3/1, Total Adds 2, KHOW, KJR. Heavy: WFBR, WICC, WELI, WCIL. Medium including WCHS, WMTR, WSTU, KYJC.
- EVERLY BROTHERS "I Know Love" (Mercury/PolyGram) 12/0**  
Rotations: Heavy 0, Medium 8/0, Light 4/0, Total Adds 0, Medium: WHBY, WSPD, KSL, WPOE, WTKO, WJBC, KTWO, KVEC. Light: WHBC, WGBR, KFOD, KYJC.
- MONKEES "That Was Then, This Is Now" (Arista) 11/4**  
Rotations: Heavy 0, Medium 3/1, Light 8/3, Total Adds 4, WCCO, WMTR, WGBR, WMTR, WASK. Medium including KFMB, WELI. Light including WSN, WICC, WNNR, WPOE, KFOD.
- GLORIA LORING & CARL ANDERSON "Friends And Lovers" (Carrere/CBS) 11/5**  
Rotations: Heavy 2/1, Medium 5/1, Light 4/2, Total Adds 4, WRBR, WGY, WASK, KFOD, WHBY. Heavy including KTWO. Medium including WDBO, WGBR, WJBC, KVEC.
- LIMAH! "Love In Your Eyes" (EMI America) 11/2**  
Rotations: Heavy 0, Medium 4/0, Light 7/2, Total Adds 2, WHBC, WMTR. Medium: WFBR, WHBY, KUGN, KVEC. Light including WTMJ, WBA, KBOI, WPOE, WGBR.
- GRAHAM NASH "Sad Eyes" (Atlantic) 11/1**  
Rotations: Heavy 2/0, Medium 5/0, Light 4/1, Total Adds 1, WNNR. Heavy: WHBY, KTWO. Medium: WCCO, KUGN, WPOE, WJBC, KVEC.
- STEVE WINWOOD "Higher Love" (Island/WB) 10/3**  
Rotations: Heavy 0, Medium 8/1, Light 5/2, Total Adds 3, WCHS, WBA, WSTU. Medium including WKWB, WMTR, KJRW, KYJC. Light including WHBC, WNNR, WTKO.
- LARRY CARLTON "Smiles And Smiles To Go" (MCA) 10/1**  
Rotations: Heavy 0, Medium 5/1, Light 5/0, Total Adds 1, KVEC. Medium including WFBR, WHBY, KUGN, KSL. Light: WSN, WCCO, WGBR, WJBC, WASK.

## SIGNIFICANT ACTION

- MICHAEL SEMBELLO "Wonder Where You Are" (A&M) 7/4**  
Rotations: Heavy 0, Medium 0, Light 7/4, Total Adds 4, WCCO, WMTR, WGBR, WSTU. Light including WPOE, WTKO, KYJC.
- BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 7/1**  
Rotations: Heavy 0, Medium 2/0, Light 5/1, Total Adds 1, WTKO. Medium: WPOE, KTWO. Light including WICC, WSTU, WJBC, KYJC.
- DIANE SCHUUR & JOSE FELICIANO "American Wedding Song" (GRP) 7/0**  
Rotations: Heavy 0, Medium 3/0, Light 4/0, Total Adds 0, Medium: WHBY, KSL, KTWO. Light: WCCO, WBA, WPOE, WJBC.
- LESLEY GORE/LOU CHRISTIE "Medley" (Manhattan) 7/0**  
Rotations: Heavy 1/0, Medium 4/0, Light 2/0, Total Adds 0, Heavy: KTWO, Medium: WTAE, WPRO, WPOE, WTKO. Light: WGBR, WJBC.
- WHITNEY HOUSTON "All At Once" (Arista) 5/4**  
Rotations: Heavy 0, Medium 4/3, Light 1/1, Total Adds 4, KHOW, WELI, WGY, KVEC. Medium including WTIC.
- WHAMI "The Edge Of Heaven" (Columbia) 4/2**  
Rotations: Heavy 0, Medium 1/1, Light 3/1, Total Adds 2, KHOW, WICC. Light including WMTR, WSTU.
- JIMMY BUFFETT "I Love The Now" (MCA) 4/1**  
Rotations: Heavy 0, Medium 2/0, Light 2/1, Total Adds 1, KFOD. Medium: KUGN, KTWO. Light including WJBC.
- REUNION "The Reunion Medley" (Eagle) 4/0**  
Rotations: Heavy 0, Medium 2/0, Light 2/0, Total Adds 0, Medium: WHBY, KTWO. Light: WJBC, WASK.
- BANANARAMA "Venus" (London/PolyGram) 3/2**  
Rotations: Heavy 0, Medium 1/0, Light 2/2, Total Adds 2, KHOW, WNNR. Medium: WFBR.
- RICK NELSON "Dream Lover" (Epic) 3/1**  
Rotations: Heavy 0, Medium 2/1, Light 1/0, Total Adds 1, KVEC. Medium including KTWO. Light: WCL.
- LOU RAWLS "Stop Me From Starting This Feeling" (Epic) 3/0**  
Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WHBY, KUGN. Light: WPOE.
- JOHN WAITE "If Anybody Had A Heart" (EMI America) 3/0**  
Rotations: Heavy 0, Medium 1/0, Light 2/0, Total Adds 0, Medium: WPOE. Light: WNNR, WTKO.
- SPECIAL EFX "Uptown East" (GRP) 3/0**  
Rotations: Heavy 0, Medium 3/0, Light 0, Total Adds 0, Medium: KSL, WPOE, KTWO.

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# ADULT CONTEMPORARY

## BREAKERS

### LIONEL RICHIE

#### Dancing On The Ceiling (Motown)

69% of our reporters on it. Rotations: Heavy 1, Medium 24, Light 47, Total Adds 72 including WHTX, WLTS, WGMN, KLSI, KUDL, KYKY, KMJI, KHYL, K101, KEZR. Debuts at number 21 on the AC chart.

### MONKEES

#### That Was Then, This Is Now (Arista)

60% of our reporters on it. Rotations: Heavy 1, Medium 36, Light 26, Total Adds 14 including WHTX, KVIL, WSFL, WGMN, 3WM, KCIX, KVVU, KDUK. Debuts at number 29 on the AC chart.

### STEVE WINWOOD

#### Higher Love (Island/WB)

55% of our reporters on it. Rotations: Heavy 9, Medium 38, Light 11, Total Adds 9, WNSI, LOVE94, 2WD, KELT, WLAC-FM, WING, WGLL, WCHV, WMT-FM. Moves 29-22 on the AC chart.

## NEW & ACTIVE

### BERLIN "Take My Breath Away" (Columbia) 51/4

Rotations: Heavy 6/0, Medium 30/3, Light 15/1, Total Adds 4, 2WD, KLSI, KDIX, WGLL, Heavy: KOST, B-100, KIFM, WEIM, KQSW, KALE. Medium including WSB-FM, KVIL, WAEB, WKNE, K106, 96WAVE.

### GLORIA LORING & CARL ANDERSON "Friends And Lovers" (Carrera/CBS) 50/21

Rotations: Heavy 9/0, Medium 17/6, Light 24/15, Total Adds 21 including WSBFM, KVIL, 2WD, WNIC, KIFM, V100, KRLB, WOPR, WFFX, Heavy: WLTS, WKYX, KOST, KKL7, KHYL, WNSM, WGLL, WBOW, KRNO.

### LARRY CARLTON "Smiles And Smiles To Go" (MCA) 50/8

Rotations: Heavy 1/0, Medium 18/0, Light 31/8, Total Adds 8, KEY103, WJDX, WLHT, KWAV, WCKQ, KRLB, WORG, WAEV, Heavy: WEIM, Medium including WPIX, KIFM, WAEB, WKNE, WGLL, WSKI, WSKY, WCHV, WGSV.

### WHAM! "The Edge Of Heaven" (Columbia) 49/17

Rotations: Heavy 0, Medium 19/3, Light 30/14, Total Adds 17 including WNSI, WHTX, KVIL, KEY103, WXTC, WJDX, WING, K10A, KWFM, Medium including KKIA, KGMG, WMMJ, WPPA, WCKQ, WFFX, K99, KQSW, KALE.

### ANITA BAKER "Sweet Love" (Elektra) 47/16

Rotations: Heavy 0, Medium 22/5, Light 25/11, Total Adds 16 including WQMC, KOST, WAEB, WKGW, K106, WJDX, KLYF, KQ99, WTRX, Medium including WPIX, WSFL, WEIM, WGLL, WSKI, WQHQ, WSKY, WCKQ, WZLQ.

### GRAHAM NASH "Sad Eyes" (Atlantic) 42/1

Rotations: Heavy 3/0, Medium 20/0, Light 19/1, Total Adds 1, KDUK, Heavy: WCHV, WJON, KALE. Medium including KOST, WAEB, 96WAVE, WTRX, WEIM, WKNE, WQHQ, WTNV, WCKQ, WAEV.

### BRUCE HORNBSBY & THE RANGE "Every Little Kiss" (RCA) 38/3

Rotations: Heavy 3/0, Medium 19/1, Light 16/2, Total Adds 3, WKGW, KWFM, WJON, Heavy: WCHV, KQSW, KALE. Medium including WKYE, 96WAVE, KLYF, WEIM, WKNE, WSKI, WTNV, WSKY, WCKQ, KRLB.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 PETER CETERA	104/0	102	2	0
2 GENESIS	96/2	75	18	3
3 MOODY BLUES	92/0	71	15	6
4 ROD STEWART	101/2	72	24	5
5 JEFFREY OSBORNE	101/4	66	28	7
6 JACKSON BROWNE	98/2	71	22	5
7 BILLY JOEL	94/1	72	18	4
8 MIAMI SOUND MACHINE	97/2	55	37	5
9 DOUBLE	96/4	56	33	7
10 DAVID FOSTER & OLIVIA NEWTON-JOHN	89/0	63	20	6
11 HOWARD JONES	77/0	42	25	10
12 BILLY OCEAN	76/1	36	28	12
13 MICHAEL McDONALD	86/8	17	58	11
14 MIKE & THE MECHANICS	82/18	6	53	23
15 BANGLES	72/1	22	45	5
16 MADONNA	74/14	16	39	19
17 BOB SEGER	67/2	23	41	3
18 GORDON LIGHTFOOT	72/16	3	47	22
19 JAMES TAYLOR	52/0	8	35	9
20 EL DeBARGE	51/0	16	27	8
21 LIONEL RICHIE	72/72	1	24	47
22 STEVE WINWOOD	58/9	9	38	11
23 DENNIS DeYOUNG	64/4	10	36	18
24 ATLANTIC STARR	53/0	8	31	14
25 PATTI LABELLE/MICHAEL McDONALD	51/0	2	31	18
26 SADE	58/0	7	37	14
27 NEIL DIAMOND	48/0	5	34	9
28 BERLIN	51/4	6	30	15
29 MONKEES	63/14	7	36	26
30 GLORIA LORING & CARL ANDERSON	50/21	9	17	24

## MOST ADDED

- LIONEL RICHIE (72)
- KEEP IT DARK (21)
- G. LORING & C. ANDERSON (21)
- MIKE & THE MECHANICS (18)
- WHAM! (17)
- ANITA BAKER (16)
- GORDON LIGHTFOOT (16)
- MICHAEL SEMBELLO (16)
- MONKEES (14)
- MARY JANE GIRLS (14)
- MADONNA (14)

## HOTTEST

- PETER CETERA (90)
- GENESIS (62)
- BILLY JOEL (52)
- MOODY BLUES (47)
- D. FOSTER & O. NEWTON-JOHN (40)
- JACKSON BROWNE (37)
- JEFFREY OSBORNE (27)
- ROD STEWART (26)
- DOUBLE (22)
- BILLY OCEAN (19)

### BANANARAMA "Venus" (London/PolyGram) 36/6

Rotations: Heavy 1/0, Medium 17/1, Light 18/5, Total Adds 6, WSFL, WTRX, WMGN, KRLB, WORG, WAEV, Heavy: WPPA, Medium including KVIL, V100, KELT, WEIM, WGLL, WSKI, WTNV, WCHV, WAGE, KQSW.

### MICHAEL SEMBELLO "Wonder Where You Are" (A&M) 34/16

Rotations: Heavy 0, Medium 8/1, Light 26/15, Total Adds 16 including WAEB, WKGW, WJDX, WTRX, KDUK, KGMG, WCKQ, WCHV, WGSV, Medium including KIFM, WSFL, KLYF, WKNE, KTYL, WBOW, KALE.

### STARSHIP "Before I Go" (Grunt/RCA) 31/12

Rotations: Heavy 0, Medium 12/1, Light 19/11, Total Adds 12 including WNSM, KVUU, KGMG, WCKQ, WCHV, WZLQ, KFBS, WJON, WJON, Medium including WAEB, WSFL, WJON, WMMJ, WSKY, KTYL, KQSW, KALE.

### MARY JANE GIRLS "Walk Like A Man" (Motown) 29/14

Rotations: Heavy 0, Medium 5/3, Light 24/11, Total Adds 14 including WAEB, WKYE, K106, WKNE, WPPA, WCKQ, WZLQ, WFFX, WJON, Medium including WQHQ, KALE, Light including K10A, KGMG, WEIM, WSKY, WEIZ, WGSV.

## SIGNIFICANT ACTION

### KEEP IT DARK "Dreamer" (Elektra) 21/21

Rotations: Heavy 0, Medium 0, Light 21/21, Total Adds 21 including WSFL, WAVE, K10A, WMMJ, WSKI, WQHQ, WSKY, WCKQ, WZLQ, WFFX, KTYL, WJON, KKL7, KQSW, KGMG, KALE.

### JERMAINE STEWART "We Don't Have To Take Our Clothes Off" (Arista) 21/1

Rotations: Heavy 2/0, Medium 7/0, Light 12/1, Total Adds 1, KQ99, Heavy: WSFL, WSKI, Medium: WHTX, WAEB, WGLL, WPPA, WCKQ, WZLQ, KALE.

### BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 19/3

Rotations: Heavy 0, Medium 5/0, Light 14/2, Total Adds 3, WSKI, WCHV, KTYL, Medium: V100, WKYE, WMMJ, WGLL, KALE, Light including WAVE, WTRX, KVUU, WEIM, KRLB, WKYX, WZLQ, 94, WJON, KKL7, KQSW.

### WHITNEY HOUSTON "All At Once" (Arista) 19/3

Rotations: Heavy 4/0, Medium 9/1, Light 6/2, Total Adds 3, KKL7, K101, WZLQ, Heavy: WPIX, 2WD, KUDL, KELT, Medium including WQMC, KLSI, KYKY, KHYL, B100, KIFM, WEZS, KRLB.

### GAVIN CHRISTOPHER "One Step Closer To You" (Manhattan) 18/4

Rotations: Heavy 0, Medium 8/2, Light 10/2, Total Adds 2, KTYL, WAVE, KWFM, WPPA, Medium including KOST, WMMJ, WGLL, WSKI, KMGQ, KALE, Light including KKL7, B100, WSPM, WCKQ, WKYX, WZLQ, WFFX, 94.

### BELINDA CARLISLE "Mad About You" (IRS/MCA) 15/3

Rotations: Heavy 3/0, Medium 8/1, Light 4/2, Total Adds 3, KQ99, WMGN, KFBS, Heavy: WMMJ, WCKQ, KRLB, Medium including KVIL, 2WD, KYKY, WPPA, WZLQ, WFFX, KALE.

### LIMAH "Love In Your Eyes" (EMI America) 13/2

Rotations: Heavy 0, Medium 1/1, Light 10/8, Total Adds 9, KIFM, WAEB, WEIM, WSKI, WCKQ, WKYX, WZLQ, KTYL, KQSW, Light including B100, WEIM, WEIZ, WGSV, WKYX, WAEV, KKL7.

### PETER GABRIEL "Sledgehammer" (Geffen) 12/0

Rotations: Heavy 2/0, Medium 6/0, Light 4/0, Total Adds 0, Heavy: WSPM, WFFX, Medium: WKYE, WAVE, WSKY, KRLB, KTYL, KALE, Light: WHTX, B100, V100, KDUK.

### JOHN MARTYN "Lonely Love" (Island) 11/9

Rotations: Heavy 0, Medium 1/1, Light 10/8, Total Adds 9, KIFM, WAEB, WEIM, WSKI, WCKQ, WKYX, WZLQ, KTYL, KQSW, Light including WAVE, WJON.

### QUEEN "A Kind Of Magic" (Capitol) 11/1

Rotations: Heavy 2/0, Medium 5/0, Light 4/1, Total Adds 1, V100, Heavy: WQHQ, WCHV, Medium: WKYE, 96WAVE, WMGN, WEIM, KALE.

### DIANE SCHUUR & JOSE FELICIANO "American Wedding Song" (GRP) 10/1

Rotations: Heavy 0, Medium 1/0, Light 9/1, Total Adds 1, KWBE, Medium: WEIM, Light including WAVE, WNSM, WKNE, WSKI, WSKY, WAEV, KFBS, WJON.

### JULIO IGLESIAS "America" (Columbia) 9/2

Rotations: Heavy 0, Medium 3/0, Light 6/2, Total Adds 2, WAEB, WCHV, Medium: WEIM, WKNE, WGLL, Light including KUDL, WSTF, WZLQ, KFBS.

### JOHN WAITE "If Anybody Had A Heart" (EMI America) 9/1

Rotations: Heavy 0, Medium 1/0, Light 8/1, Total Adds 1, KQSW, Medium: WCKQ, Light including WHTX, KWAV, WEIM, KRLB, WAEV, WZLQ, KTYL.

### JOHN COUGAR MELLENCAMP "Rumplesat" (Riva/PolyGram) 9/1

Rotations: Heavy 0, Medium 6/0, Light 3/1, Total Adds 1, 96WAVE, Medium: KVIL, WKYE, WGLL, WCKQ, WFFX, KALE, Light including WEIM, KQSW.

### OUTFIELD "All The Love In The World" (Columbia) 9/0

Rotations: Heavy 2/0, Medium 4/0, Light 3/0, Total Adds 0, Heavy: WEIM, WCKQ, Medium: KVIL, 2WD, K106, KTYL, Light: V100, WSPM, WFFX.

### KENNY LOGGINS "Danger Zone" (Columbia) 8/1

Rotations: Heavy 4/0, Medium 2/0, Light 2/1, Total Adds 1, 96WAVE, Heavy: V100, WAVE, WMGN, KQSW, Medium: KRLB, WFFX.

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## RADIO & RECORDS NATIONAL AIRPLAY

# AOR TRACKS

160 Reports

Total  
Reports/Adds Power Heavy Medium

5	2	1	1	STEVE WINWOOD/Higher Love (Island)	156=11	67+	138+	15-
2	1	2	2	FIXX/Secret Separation (MCA)	140-0	45-	123-	14-
3	3	3	3	EMERSON, LAKE & POWELL/Touch & Go (Polydor/PG)	115-0	36-	97-	16=
11	9	7	4	JOURNEY/Suzanne (Columbia)	111-0	31+	90+	21-
—	29	16	5	EURHYTHMICS/Missionary Man (RCA)	139+/18	11+	51+	78=
15	14	13	6	38 SPECIAL/Somebody Like You (A&M)	123+/8	23+	67+	55-
18	15	8	7	BIG COUNTRY/Look Away (Mercury/PG)	140+/6	6+	49+	82-
23	17	14	8	VAN HALEN/Love Walks In (WB)	107+/7	24+	83+	22-
16	13	10	9	PETER GABRIEL/Red Rain (Geffen)	120+/7	16+	72+	43-
—	18	11	10	DAVID LEE ROTH/Yankee Rose (WB)	119-12	23+	68+	46-
1	4	5	11	GENESIS/Invisible Touch (Atlantic)	96-11	35-	82-	9+
50	27	19	12	JOHN C. MELLENCAMP/Rumbleseat (Riva/PG)	123+/9	9+	56+	64-
30	23	22	13	BOB SEGER & THE SILVER.../The Aftermath (Capitol)	116+/13	8+	56+	58-
4	5	4	14	PETER GABRIEL/Sledgehammer (Geffen)	91-0	29-	75-	14+
28	20	17	15	GENESIS/Throwing It All Away (Atlantic)	105+/6	10+	58+	47-
20	19	18	16	MOODY BLUES/The Other Side Of Life (Polydor/PG)	111+/8	9+	46+	62+
8	6	6	17	KENNY LOGGINS/Danger Zone (Columbia)	89-0	24-	73-	12-
35	21	20	18	MICK JAGGER/Ruthless People (Epic)	116+/4	6+	39+	70-
29	22	21	19	TOM COCHRANE & RED RIDER/Boy Inside The Man (Capitol)	127+/7	0-	27+	87-
9	8	9	20	FABULOUS THUNDERBIRDS/Wrap It Up (CBS Associated)	95-0	8-	56-	35-
10	10	12	21	ICEHOUSE/No Promises (Chrysalis)	96-0	9-	40-	52-
32	26	24	22	BRUCE HORNSBY & THE RANGE/Every Little Kiss (RCA)	107-12	7=	34+	67-
35	34	29	23	PETER GABRIEL/In Your Eyes (Geffen)	84+/6	7+	48+	34-
12	12	15	24	DAVID BOWIE/Underground (EMI America)	86-0	12+	42-	41-
27	25	25	25	JOHN EDDIE/Jungle Boy (Columbia)	102-/4	2-	22-	69+
33	28	27	26	JOHN WAITE/If Anybody Had A Heart (EMI America)	97-/4	1+	24+	67-
40	37	34	27	GENESIS/Land Of Confusion (Atlantic)	68+/12	9+	39+	27+
31	30	28	28	AC/DC/Who Made Who (Atlantic)	93-/1	4=	18=	60=
39	35	31	29	CALL/Everywhere I Go (Elektra)	95+/10	2=	12+	67+
51	45	33	30	ZZ TOP/Velcro Fly (WB)	77-/3	7+	29+	44-
47	46	36	31	JOAN ARMATRADE/Kind Words (A&M)	90+/8	5=	22+	51+
6	7	23	32	VAN HALEN/Dreams (WB)	52-/0	15-	41-	9+
—	55	35	32	STEVE WINWOOD/Split Decision (Island)	73+/40	2+	29+	41+
14	16	26	34	OUTFIELD/All The Love (Columbia)	65-/2	10=	36-	25-
24	24	30	35	ROD STEWART/Love Touch (WB)	64-/1	11+	36-	25-
—	52	40	36	GTR/The Hunter (Arista)	83+/16	2+	17+	57+
59	50	42	37	HONEYMOON SUITE/What Does It Take (WB)	72+/10	2+	17+	42+
44	43	38	38	FIXX/Built For The Future (MCA)	63+/3	1-	21+	38=
49	47	43	39	DANNY WILDE/Isn't It Enough (Island)	70+/5	2=	20+	40+
43	42	41	40	GENESIS/In Too Deep (Atlantic)	52-/4	3+	23+	28-
37	36	37	41	GENESIS/The Last Domino (Atlantic)	55-/2	1-	26+	27-
—	55	44	42	MODELS/Cold Fever (Geffen)	74+/13	1+	7+	49+
7	11	32	43	GTR/When The Heart Rules The Mind (Arista)	44-/0	5-	31-	10-
—	59	49	44	KIM MITCHELL/Patio Lanterns (Atlantic)	75+/14	1+	7+	52+
25	31	35	45	BILLY JOEL/Modern Woman (Epic)	45-/0	8-	29-	15-
DEBUT	38	38	46	DAVID LEE ROTH/Tobacco Road (WB)	55/55	1	12	38
DEBUT	38	38	45	GENESIS/Anything She Does (Atlantic)	40-/2	3+	23+	16-
—	58	48	47	DAVID LEE ROTH/Goin' Crazy (WB)	50/50	1	9	39
19	32	39	50	GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan)	67+/13	1+	7+	44+
—	58	53	51	MOODY BLUES/Your Wildest Dreams (Polydor/PG)	36-/1	6+	22-	12-
DEBUT	DEBUT	DEBUT	53	JEAN BEAUVOIR/Feel The Heat (Columbia)	67+/6	0=	5+	38+
DEBUT	DEBUT	DEBUT	54	VAN HALEN/Summer Nights (WB)	45+/22	1+	17+	25+
—	57	54	52	ALVIN LEE/Detroit Diesel (21/Atco)	57+/24	0=	6+	34+
DEBUT	DEBUT	DEBUT	54	JOE JACKSON/Home Town (A&M)	42+/5	3=	10-	24+
13	38	46	56	VAN MORRISON/Ivory Tower (Mercury/PG)	49/49	1	4	38
—	59	57	57	JOURNEY/Girl Can't Help It (Columbia)	38-/1	2+	19-	18-
DEBUT	DEBUT	DEBUT	59	BEAT FARMERS/Riverside (MCA/Curb)	49+/8	0=	4=	36+
55	51	50	59	STEVE WINWOOD/Take It As It Comes (Island)	36+/15	1-	13+	23+
DEBUT	DEBUT	DEBUT	60	JOHN CAFFERTY &.../Voice Of America's Sons (Scotti Bros./CBS)	43-/1	1=	10-	30-
DEBUT	DEBUT	DEBUT	60	ROB JUNGKLAS/Memphis Thing (Manhattan)	43+/6	2=	7+	24+

## BREAKERS

No tracks qualified for Breaker status this week.

**TUNE IT UP,  
PLUG IT IN,  
PLAY IT NOW!**

**NEIL  
YOUNG**  
**“TOUCH  
THE  
NIGHT”**

**ON YOUR DESK NOW.**

Produced by Neil Young and Danny Kortelmar

Management: Elliot Roberts/Lookout Management



# RADIO & RECORDS NATIONAL AIRPLAY

## AOR ALBUMS

Three Weeks  
Two Weeks  
Last Week

160 Reports

JULY 11, 1986

Total Reports/Adds Power Heavy Medium

1	1	1	<b>GENESIS</b> /Invisible Touch (Atlantic)
—	—	3	<b>STEVE WINWOOD</b> /Back In The High Life (Island)
2	2	2	<b>PETER GABRIEL</b> /So (Geffen)
4	4	4	<b>FIXX</b> /Walkabout (MCA)
3	3	5	<b>VAN HALEN</b> /5150 (WB)
<b>DEBUT</b>	<b>▶</b>	6	<b>DAVID LEE ROTH</b> /Eat 'Em And Smile (WB)
5	5	6	<b>EMERSON, LAKE &amp; POWELL</b> /Emerson, Lake & Powell (Polydor/PG)
6	8	9	<b>BOB SEGER &amp; THE SILVER...</b> /Like A Rock (Capitol)
7	6	7	<b>JOURNEY</b> /Raised On Radio (Columbia)
10	10	10	<b>38 SPECIAL</b> /Strength In Numbers (A&M)
8	7	8	<b>MOODY BLUES</b> /The Other Side Of Life (Polydor/PG)
14	11	11	<b>RUTHLESS PEOPLE</b> /Soundtrack (Epic)
—	17	16	<b>BIG COUNTRY</b> /The Seer (Mercury/PG)
29	21	20	<b>JOHN C. MELLENCAMP</b> /Scarecrow (Riva/PG)
—	15	15	<b>ROD STEWART</b> /Rod Stewart (WB)
12	12	12	<b>TOP GUN</b> /Soundtrack (Columbia)
9	9	17	<b>GTR</b> /GTR (Arista)
21	20	18	<b>BRUCE HORNSBY &amp; THE RANGE</b> /The Way It Is (RCA)
13	13	13	<b>ICEHOUSE</b> /Measure For Measure (Chrysalis)
<b>DEBUT</b>	<b>▶</b>	20	<b>TOM COCHRANE &amp; RED RIDER</b> /Tom Cochrane & Red Rider (Capitol)
11	14	21	<b>FABULOUS THUNDERBIRDS</b> /Tuff Enuff (CBS Associated)
20	19	19	<b>JOHN EDDIE</b> /John Eddie (Columbia)
<b>DEBUT</b>	<b>▶</b>	23	<b>ABOUT LAST NIGHT</b> /Soundtrack (EMI America)
24	24	24	<b>CALL</b> /Reconciled (Elektra)
19	23	23	<b>ZZ TOP</b> /Afterburner (WB)
26	26	26	<b>JOAN ARMATRADING</b> /Sleight Of Hand (A&M)
23	22	27	<b>AC/DC</b> /Who Made Who (Atlantic)
22	29	28	<b>HONEYMOON SUITE</b> /The Big Prize (WB)
—	21	29	<b>LABYRINTH</b> /Soundtrack (EMI America)
33	31	30	<b>DANNY WILDE</b> /The Boyfriend (Island)
27	33	31	<b>MODELS</b> /Out Of Mind Out Of Sight (Geffen)
32	32	32	<b>GLASS TIGER</b> /The Thin Red Line (Manhattan)
16	25	33	<b>OUTFIELD</b> /Play Deep (Columbia)
—	37	34	<b>KIM MITCHELL</b> /Shakin' Like A Human Being (Atlantic)
25	28	35	<b>JOE JACKSON</b> /Big World (A&M)
—	37	36	<b>JEAN BEAUVOIR</b> /Drums Along The Mohawk (Columbia)
15	18	27	<b>ROLLING STONES</b> /Dirty Work (Rolling Stones/Columbia)
30	29	37	<b>AMERICAN ANTHEM</b> /Soundtrack (Atlantic)
—	40	39	<b>BEAT FARMERS</b> /Van Go (MCA/Curb)
36	36	40	<b>ROB JUNGKLAS</b> /Closer To The Flame (Manhattan)

"Throwing" (105)	"Invisible" (96)	"Land" (68)	159+/1	53- 144+	15+
"Higher" (156)	"Split" (73)	"Take" (36)	158+/1	69+ 142+	14-
"Red" (120)	"Sledgehammer" (91)	"Eyes" (84)	156+/2	52+ 132+	23+
"Secret Separation" (140)	"Built" (63)	"Chase" (9)	152-/0	46- 129-	19-
"Love" (107)	"Dreams" (52)	"Summer" (45)	128+/2	38= 107+	20-
"Yankee" (119)	"Tobacco" (55)	"Goin'" (50)	128 /6	23 71	49-
"Touch" (115)	"Score" (23)	"Learning" (12)	133-/1	36- 101-	27+
"Aftermath" (116)	"Tightrope" (20)	"Rock" (16)	138+/4	10+ 70+	63-
"Suzanne" (111)	"Girl" (38)	"Once" (8)	122-/0	33+ 97-	23-
"Somebody" (123)	"Like" (20)	"Heart's" (11)	133+/5	26+ 75+	56-
"Other" (111)	"Wildest" (36)	"Rock" (15)	133+/5	16+ 63-	70+
"Ruthless" (111)	"Modern" (45)	"Stand" (10)	126-/1	13+ 58+	64-
"Look Away" (140)	"Teacher" (4)	"Seer" (1)	142+/6	6+ 51+	82-
"Rumbleseat" (123)	"Rain" (2)		124+/9	9+ 57+	64-
"Love" (64)	"Red" (33)	"A Night" (28)	109-/3	12+ 41-	64-
"Danger Zone" (89)	"Mighty" (21)	"Take" (5)	101-/3	24- 74-	21+
"Hunter" (83)	"Heart" (44)	"Jekyll" (6)	116+/11	7- 42-	65+
"Every" (107)	"The Way" (17)	"Down" (7)	111+/2	10= 38+	67-
"No Promises" (96)	"Cross" (10)	"Paradise" (8)	110-/0	11- 49-	57-
"Boy" (127)	"Untouchable" (5)	"Fire" (1)	127 /7	0 27	87
"Wrap" (95)	"Tuff" (4)	"Why" (4)	100-/0	8- 58-	38-
"Jungle Boy" (102)	"Rebel" (11)	"Buster" (2)	111-/4	2- 24-	74+
"If Anybody" (97)	"Living" (15)	"Step" (3)	102 /9	1 26	70
"Everywhere" (95)	"Believe" (4)	"Oklahoma" (2)	95+/9	2= 13	67+
"Velcro Fly" (77)	"Woke Up" (12)	"Rough" (3)	86-/2	8+ 32+	49-
"Kind Words" (90)	"Reach" (5)	"Jesse" (4)	95+/8	5= 23+	55+
"Who Made Who" (93)			93-/0	4= 18-	50=
"What Does" (72)	"Bad" (11)	"All Along" (6)	80+/7	5+ 19-	48+
"Underground" (86)	"Magic Dance" (1)		86-/0	12+ 42-	41-
"Isn't It" (70)	"Body" (1)	"Criminal" (1)	71+/5	2= 20+	40+
"Cold" (74)	"Out Of Mind" (2)	"Sooner" (2)	78+/12	1+ 8+	52+
"Don't Forget" (67)	"Thin" (12)	"I Will" (1)	75+/9	1+ 10+	47+
"All The Love" (65)	"Your" (1)	"Everytime" (1)	67-/3	10= 36-	26-
"Patio Lanterns" (75)	"Hold" (4)	"Lucky" (2)	79+/17	1+ 8+	53+
"Home Town" (42)	"Right" (11)	"Jet Set" (7)	55+/3	3- 14-	32+
"Feel The Heat" (67)	"Rockin'" (4)	"Same" (3)	74+/6	0= 5+	42+
"One Hit" (24)	"Winning" (16)	"Back" (11)	38-/0	2- 17-	17-
"Take It Easy" (31)	"Two" (19)	"Battle" (11)	55-/2	1- 14+	36-
"Riverside" (49)	"Powderfinger" (1)	"Chevrolet" (1)	51+/7	0= 4+	37+
"Memphis" (43)	"Hello" (4)	"Boyslow'n" (3)	49+/5	2= 13+	23=

**"THIS IS THE GREATEST ALBUM EVER RECORDED!"**

— Steve Simmels  
Stereo Review

**TONIO K.**

THE ALBUM:  
**ROMEO UNCHAINED**  
(WB 8340)

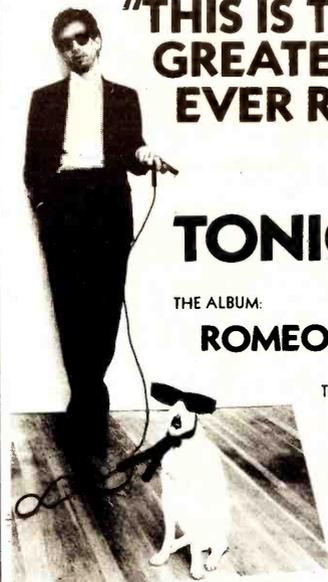
THE 12" SINGLE:  
**ROMEO AND JANE\***  
(WB 17405)

PRODUCED BY RICK NEIGHER\*  
BOB ROSE HOWARD STEELE T.BONE BURNETT

ON WHAT? RECORDS AND BASF CHROME TAPE

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**BREAKERS**

**DAVID LEE ROTH**  
Eat 'Em And Smile (WB)  
80% of our reporters on it.

**TOM COCHRANE & RED RIDER**  
Tom Cochrane & Red Rider (Capitol)  
79% of our reporters on it.

**ABOUT LAST NIGHT**  
Soundtrack (EMI America)  
64% of our reporters on it.

**NEW & ACTIVE**

**ISLE OF MAN "Isle Of Man" (Pasha/CBS) 52/5 (50/8)**  
Adds: WBRU, KLAG, WOOJ, KSOY, KOZZ Heavy 3: WIOD, WHMD, KCGI, Medium 28 Including WSHE, KBCC, KROQ, KROR, KOME, WHCN, WTUE, KMDD, KMBY, WKLT.

**SMITHEREENS "Especially For You" (Enigma) 46/6 (40/5)**  
Adds: CPNY, KILQ, KMBY, WCXI, KRQJ, KCGI, Heavy 3: WBCN, WNEW, KRIX, Medium 28 Including WXRT, KBCO, 91X, WHCN, WHEB, WOUR, KLBJ, WTUE, KQJ, WKRI.

**QUEEN "A Kind Of Magic" (Capitol) 37/3 (27/2)**  
Adds: KTCC, WRKI, KOWB, Powers 2, Heavy 7 including KAZY, WONE, WTUE, WHMD, KRQJ, Medium 25 including WKLS, KSRR, WLVO, KZAP, KGB, WEZK, WAAF, WIMZ, WIOT, KOMP.

**BRUCE COCKBURN "World Of Wonders" (Gold Mountain/MCA) 37/1 (KRX)**  
Adds: WLZL, Powers 2, Heavy 7 including WBCN, WXRT, WHFS, WIZN, KRIX, KTCL, KVRE, Medium 24 including KZEW, KBCO, 91X, KLBJ, KNCN, WTUE, KQJ, WKRI, KMDD, KMBY, KLPX, KROR.

**DOKKEN "Under Lock And Key" (Elektra) 35/8 (27/7)**  
Adds: WLZL, KQRS, KUPD, KRSP, WBL, M, WKLT, WCXI, WZZQ, Heavy 1: KILQ, Medium 23 Including WBAB, WXRK, KSRR, KGB, KOME, WPHY, KNCN, KISS, WRUF.

**CINDERELLA "Night Songs" (Mercury/PolyGram) 28/2 (27/3)**  
Adds: WYNF, WLZL, Heavy 1: KRIX, Medium 17 including WBAB, WMHR, KTQJ, WLVO, KUPD, WPHY, WHEB, WEZK, KISS.

**CHRIS DeBURGH "Into The Light" (A&M) 24/5 (19/1)**  
Adds: KTCC, CFIX, KRGR, KRIV, Powers 1, Heavy 2: CHOM, KRQJ, Medium 17 including O107, KBCO, WDHA, CHEZ, WIOQ, CPNY, WONE, WTUE, K97.

**UNFORGIVEN "Unforgiven" (Elektra) 23/3 (22/2)**  
Adds: KMDD, KFMM, WZEW, Heavy 2: KRIX, KCGI, Medium 10: KQRS, KLOS, KNCN, KLAG, WHMD, KFMM, KZEP, KTCL, KRQJ, KTYD.

**MIKE & THE MECHANICS "Mike & The Mechanics" (Atlantic) 23/2 (23/5)**  
Adds: CFIX, WJLP, Powers 1, Heavy 8 including KIRK, WZZO, WIOQ, WQWJ, WWCJ, K97, Medium 14 including WXRK, WOVE, O107, WSHE, WOUR, KGGG, WWW, WOOJ.





















# PARALLELS

Genes Continued

## E

**JOHN EDDIE**  
*Jungle Boy (Columbia)*  
LP: John Eddie

77/6 33% National Summary  
Reach UP 142  
E 454 SAME 37  
S 228 DOWNS 5  
M 231 ADDS 0

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## F

**FIX**  
*Secret Separation (MCA)*  
LP: Walkabout

170/6 73% National Summary  
Reach UP 150  
E 688 SAME 26  
S 744 DOWNS 1  
M 678 ADDS 5

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## G

**PETER GABRIEL**  
*Sledgehammer (Geffen)*  
LP: So

233/0 100% National Summary  
Reach UP 186  
E 1008 DOWNS 0  
S 1008 SAME 42  
M 983 ADDS 0

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## J

**JANET JACKSON**  
*Nasty (A&M)*  
LP: Control

213/1 91% National Summary  
Reach UP 142  
E 864 SAME 39  
S 903 DOWNS 3  
M 938 ADDS 11

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## K

**GLASS TIGER**  
*Don't Forget Me (Manhattan)*  
LP: The Thin Red Line

119/85 51% National Summary  
Reach UP 2  
E 588 DOWNS 14  
S 464 SAME 30  
M 568 ADDS 65

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## L

**GENESIS**  
*Invisible Touch (Atlantic)*  
LP: Invisible Touch

234/0 100% National Summary  
Reach UP 150  
E 1008 DOWNS 0  
S 1008 SAME 42  
M 983 ADDS 0

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## M

**JERMAINE JACKSON**  
*Do You Remember Me? (Arista)*  
LP: Precious Moments

68/13 29% National Summary  
Reach UP 3  
E 364 SAME 30  
S 294 DOWNS 0  
M 198 ADDS 13

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## N

**BILLY JOEL**  
*Modern Woman (Epic)*  
LP: Rattus People Soundtrack

221/4 94% National Summary  
Reach UP 190  
E 988 DOWNS 3  
S 928 SAME 23  
M 964 ADDS 1

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## O

**JOURNEY**  
*Suzanne (Columbia)*  
LP: Raised on Radio

198/6 84% National Summary  
Reach UP 158  
E 808 DOWNS 12  
S 848 SAME 21  
M 808 ADDS 5

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## P

**JANET JACKSON**  
*Nasty (A&M)*  
LP: Control

213/1 91% National Summary  
Reach UP 142  
E 864 SAME 39  
S 903 DOWNS 3  
M 938 ADDS 11

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## Q

**JERMAINE JACKSON**  
*Do You Remember Me? (Arista)*  
LP: Precious Moments

68/13 29% National Summary  
Reach UP 3  
E 364 SAME 30  
S 294 DOWNS 0  
M 198 ADDS 13

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## R

**JOURNEY**  
*Suzanne (Columbia)*  
LP: Raised on Radio

198/6 84% National Summary  
Reach UP 158  
E 808 DOWNS 12  
S 848 SAME 21  
M 808 ADDS 5

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## S

**JANET JACKSON**  
*Nasty (A&M)*  
LP: Control

213/1 91% National Summary  
Reach UP 142  
E 864 SAME 39  
S 903 DOWNS 3  
M 938 ADDS 11

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## T

**JOURNEY**  
*Suzanne (Columbia)*  
LP: Raised on Radio

198/6 84% National Summary  
Reach UP 158  
E 808 DOWNS 12  
S 848 SAME 21  
M 808 ADDS 5

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## U

**JOURNEY**  
*Suzanne (Columbia)*  
LP: Raised on Radio

198/6 84% National Summary  
Reach UP 158  
E 808 DOWNS 12  
S 848 SAME 21  
M 808 ADDS 5

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## V

**JANET JACKSON**  
*Nasty (A&M)*  
LP: Control

213/1 91% National Summary  
Reach UP 142  
E 864 SAME 39  
S 903 DOWNS 3  
M 938 ADDS 11

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## W

**JOURNEY**  
*Suzanne (Columbia)*  
LP: Raised on Radio

198/6 84% National Summary  
Reach UP 158  
E 808 DOWNS 12  
S 848 SAME 21  
M 808 ADDS 5

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

## X

**JOURNEY**  
*Suzanne (Columbia)*  
LP: Raised on Radio

198/6 84% National Summary  
Reach UP 158  
E 808 DOWNS 12  
S 848 SAME 21  
M 808 ADDS 5

<b>P1</b>	WFO 4-19 WFT 10-10 WFL 12-10 WV 3-28	<b>P3</b>	WV 3-25 WV 3-28 WV 3-28
<b>EAST</b>	WV 3-25 WV 3-28 WV 3-28	<b>SOUTH</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-25</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28
<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28	<b>WV 3-28</b>	WV 3-25 WV 3-28 WV 3-28

Continued on Next Column









# TEMPORARY HIT RADIO

## BREAKERS

### LIONEL RICHIE

#### Dancing On The Ceiling (Motown)

89% of our reporters playing it. Moves: Up 0, Debuts 1, Same 0, Down 0, Adds 207 including WPLJ, Z100, Y100, Q105, B96, WMMS, KIIS. See Parallels, debuts at number 36 on the CHR chart.

### MIKE & THE MECHANICS

#### Taken In (Atlantic)

66% of our reporters playing it. Moves: Up 62, Debuts 32, Same 44, Down 0, Adds 17 including WNYS, WCAU, Q107, WLS, Z95, WLOL, KHFI. See Parallels, debuts at number 40 on the CHR chart.

### MIAMI SOUND MACHINE

#### Words Get In The Way (Epic)

62% of our reporters playing it. Moves: Up 75, Debuts 20, Same 25, Down 0, Adds 25 including WCAU, KTKS, WNVZ, WHYY, KMEL, Q106, KNNQ. See Parallels, debuts at number 39 on the CHR chart.

## NEW & ACTIVE

### BERLIN "Take My Breath Away" (Columbia) 130/43

Moves: Up 43, Debuts 27, Same 17, Down 0, Adds 43 including WKXS, PRO-FM, WNVZ, Z95, Q102, KBEQ, KIMN, KKRZ, WAVA 18-10, KEGL 11-8, 92X 32-1, KZZP 10-4, KWOD 29-21, B106 20-11, Z104 22-13. See Parallels, debuts at number 38 on the CHR chart.

### JOHN COUGAR MELLENCAMP "Rumbleness" (Riva/PolyGram) 130/10

Moves: Up 55, Debuts 25, Same 40, Down 0, Adds 10 including KKRZ, KUBE, WAMX, WTLQ, KTUX, KIK, KXYO, WFBG, KRBE 30-26, Z95 39-35, KNBQ 34-29, WZOU 18-15, WGFN 36-30, KZZZ 40-35, KNNQ 40-36.

### TIMEX SOCIAL CLUB "Rumors" (Jay) 120/32

Moves: Up 50, Debuts 15, Same 22, Down 1, Adds 32 including WBEW, WNYS, Q107, WMMS, KMJK, RI-104, Z104, B104 27-17, WFLA 15-10, Z100 14-10, KRBE 1-1, 197-17, KIIS 1-1, KS103 1-1, KJ103 1-1.

### GLASS TIGER "Don't Forget Me (When I'm Gone)" (Manhattan) 119/65

Moves: Up 2, Debuts 14, Same 38, Down 0, Adds 65 including WBEW, PRO-FM, WAVA, 94Q, Z93, 95INZ, WQUE, WNVZ, WRSR, WLOL, KPKE, FM102, KPLZ, WPHD 10-9, WJAN 33-30.

### DAVID LEE ROTH "Yankee Rose" (WB) 118/12

Moves: Up 39, Debuts 33, Same 34, Down 0, Adds 12 including PRO-FM, KIIS, WKEE, WSPK, KHFI, WGRD, KITS, KYYY, WBEW 27-22, WPHD 34-24, Y100 21-10, WNVZ 40-32, WMMS 40-28, WZOU 29-22, KZIO 39-25.

### QUEEN "A Kind Of Magic" (Capitol) 113/5

Moves: Up 47, Debuts 18, Same 43, Down 0, Adds 5, WPST, WDCG, KITS, Q101, WVBS, WKXS 29-23, PRO-FM 31-26, Z93 26-23, KEGL 4-19, WNVZ 34-29, KWK 35-31, KAMZ 27-22, KATD 22-19, 95XXX 40-35, WKSF 38-34.

### REGINA "Baby Love" (Atlantic) 107/20

Moves: Up 17, Debuts 13, Same 35, Down 0, Adds 20 including WNVZ, Q105, 92X, WLOL, KWOD, KWSS, WMEE, WKXS 22-15, WKSE 15-10, WBLI 27-22, Z100 9-8, KIIS 31-17, KMJK 34-29, WRCK 40-34.

### DOUBLE "The Captain Of Her Heart" (A&M) 102/20

Moves: Up 25, Debuts 14, Same 42, Down 1, Adds 20 including WFLY, Q100, 98PY, WGFN, 93Q, WDJX, KZIO, KF95, WAZY, WBEW 22-18, 94Q 34-30, WLOL 33-28, K104 39-26, KSNB 24-11, KFV 34-29.

### KLYMAXX "Man Size Love" (MCA) 101/30

Moves: Up 20, Same 39, Down 0, Adds 30 including Q107, Z299, K503, KWSS, K104, WNNK, WDCG, KK104, B96 28-26, Z95 39-29, WLOL 21-14, KKRZ 40-36, KMEL 34-29, WKSF 35-29, KBIM 40-34.

### MONKEES "That Was Then, This Is Now" (Arista) 92/33

Moves: Up 14, Debuts 18, Same 27, Down 0, Adds 33 including WKXS, WAVA, 94Q, Z93, 95INZ, KBEQ, WLOL, KWSS, B94 25-19, B97 20-15, Q105 24-17, WMMS 30-20, KZZP 20-8, WKRZ 4-12, KIK 40-31, WGAN 36-29.

### JOHN CAFFERTY & THE BROWNS "Voice Of America's Sons" (Scotti Bros./CBS) 80/1

Moves: Up 42, Debuts 5, Same 32, Down 0, Adds 1 BZYP, WKXS 24-19, PRO-FM 23-19, WRNO 28-23, WLOL 26-22, Q100 30-26, WAMX 22-14, WJQZ 29-27, WPST 29-26, WKRZ 40-36, WKDD 22-16, 95XXX 32-26, WOMP 18-13, Y94 14-11, KKAZ 28-21.

### MARY JANE GIRLS "Walk Like A Man" (Motown) 78/30

Moves: Up 4, Debuts 10, Same 14, Down 0, Adds 30 including WKXS, WCAU, PRO-FM, Z93, WMMS, WHYY, KKRZ, FM102, WPM, WKFR, KF95, WOD, B96 40-37, WJAN 32-28, KAMZ 29-23.

### JOHN EDDIE "Jungle Boy" (Columbia) 77/5

Moves: Up 25, Debuts 10, Same 37, Down 0, Adds 5, WNYS, KHTR, WKAU, KIKX, KXYO, WKXS 32-26, WCAU 29-26, Y100 40-33, KWK 40-37, Q100 21-13, WSPK 39-31, WKRZ 32-28, WVIC 29-24, WGTU 29-24, KGOT 29-28.

### JERMAINE JACKSON "Do You Remember Me?" (Arista) 68/13

Moves: Up 9, Debuts 7, Same 39, Down 0, Adds 13 including WQUE, KDBW, KZZB, KAMZ, KRNO, KDON, 100KH, WCGQ, KNIN, WVBS, KILS, KDNV, KTRF, WCAU 38-33, Y106 40-35.

### STARSHIP "Before I Go" (GrunT/RCA) 61/8

Moves: Up 11, Debuts 0, Same 42, Down 0, Adds 4, WPHD, WMMS, Y106, KZIO, 95XXX, WGAN, WBWB, KTRS, WCAU 36-33, WNVZ 39-34, KBFM 39-31, WKDD 27-19, KRBD 32-27, KKK 32-29, KGOT 30-26.

### JOHN WAITE "If Anybody Had A Heart" (EMI America) 60/3

Moves: Up 21, Debuts 3, Same 32, Down 1, Adds 3, WLS, KFV, WDCG, KEGL 4-18, Z95 4-36, WZOU 27-23, WNNK 39-33, WLOL 36-33, WKDD 34-26, WMEZ 29-26, KF95 35-35, Q106 36-33, WKES 37-34, WBNQ 24-18.

### CHANA KHAN "Love Of A Lifetime" (WB) 58/25

Moves: Up 3, Debuts 10, Same 19, Down 0, Adds 26 including WNYS, KTKS, WCZY, KIIS, KWOD, KS103, KUBE, KNBQ, 93Q, KF95, WKSE 4-36, B96 39-36, KMEL 33-26, KAMZ 30-21, B105 0-5.

### BEACH BOYS "Rock 'N' Roll To The Rescue" (Capitol) 57/0

Moves: Up 17, Debuts 10, Same 30, Down 0, Adds 0 including WBEW 32-29, WKSE 4-40, WCAU 32-29, PRO-FM 4-34, WRNO 25-20, WNVZ 36-33, WMMS 28-25, KWK 4-33, KKRZ 38-35, KPLZ 4-40, Q100 4-39, KZZZ 33-30, WZON 37-31, Q100 4-39, KWTO 4-30.

### EMERSON, LAKE, & POWELL "Touch And Go" (Polydor/PolyGram) 52/0

Moves: Up 29, Debuts 0, Same 22, Down 1, Adds 0 including WCAU 33-30, KWK 26-23, Q100 29-27, WZOU 16-13, K104 28-24, WAMX 26-20, WKRZ 35-32, WTLQ 27-22, WOKI 32-29, KIYS 34-27, KIKX 35-30, WZON 33-26, WGAN 37-32, KPFM 33-23, WSPST 36-28.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist title (above) designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week. Up for upward chart movement. Same for sideways or continued unchanged activity. Down for downward chart activity, and for up and down chart movement. Same for sideways or continued unchanged activity. Complete activity can be found in the Parallels. Adds for the number of stations in a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40 CHR Rotation criteria — Fulltime Adds and/or One: four plays in a 24-hour period, three of them before midnight. Departed Adds and/or One: two plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 80  
Adds & Hits Begin on Page 78  
P-1 Playlists Begin on Page 75

## MOST ADDED

- LIONEL RICHIE (207)
- GLASS TIGER (65)
- HEART (47)
- 38 SPECIAL (45)
- BERLIN (43)
- BANANARAMA (37)
- MONKEES (33)
- SIMPLY RED (32)
- TIMEX SOCIAL CLUB (32)
- KLYMAXX (30)
- PATTI LABELLE (30)
- MARY JANE GIRLS (30)

## MOST ACTIVE

- JOHN C. MELLENCAMP (80)
- DAVID LEE ROTH (72)
- BERLIN (70)
- REGINA (65)
- QUEEN (65)
- TIMEX SOCIAL CLUB (64)
- JOHN CAFFERTY (47)
- DOUBLE (38)
- KLYMAXX (36)
- JOHN EDDIE (35)

## HOTTEST

- PETER CETERA (159)
- PETER GABRIEL (145)
- GENESIS (144)
- MADONNA (119)
- KENNY LOGGINS (117)
- JANET JACKSON (109)
- JERMAINE STEWART (42)
- ROD STEWART (37)
- TIMEX SOCIAL CLUB (33)
- EL DEBARGE (21)

Most Active = Ups + Debuts — Downs

## SIGNIFICANT ACTION

GLORIA LORING & CARL ANDERSON "Friends And Lovers" (Carrere/CBS) 49/21  
Moves: Up 10, Debuts 13, Same 5, Down 0, Adds 27 including WBEW, WKSE, B94, Q107, WAVA, WCZY, KZZP, KKRZ, KMJK, FM102, B104 4-16, 93FM 28-18, Q105 25-15, WKEE 16-10, WCKN 21-12.

### HEART "If Looks Could Kill" (Capitol) 47/47

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 47 including WKXS, WPHD, PRO-FM, KEGL, 95INZ, WRSR, WMMS, Z299, WKTI, KHTR, KWK, KKRZ, KNBQ, WFLY, 95XL.

### 38 SPECIAL "Somebody Like You" (A&M) 45/45

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 45 including WPHD, WRSR, KWK, WZOU, K104, WGFN, WAPI, WOKI, WKOD, WVIC, KEVY, WBSB, KFVN, WZYP, WDBR.

### LIMITED WARRANTY "Victory Line" (Atco) 43/11

Moves: Up 7, Debuts 3, Same 19, Down 3, Adds 11, Q100, WTLQ, KTUX, WRON, KMGX, KCPX, 95XXX, WOMP, KFMN, KQZ, KKAZ, KMEL 24-19, Z104 35-30, WSPST 28-24, KFMW 29-26.

### HONEYMONEY SUITE "What Does It Take" (WB) 38/10

Moves: Up 10, Debuts 5, Same 13, Down 0, Adds 11 including WNVZ, WKBQ, KZIO, WVIC, WRON, KIYS, KQZ, Q101, KKAZ, 100KH, B96 38-35, KKRZ 21-15, KMJK 31-28, KBFM 31-28, KSNB 19-15, KXYO 30-27.

### NEW EDITION "With You All The Way" (MCA) 38/5

Moves: Up 15, Debuts 2, Same 14, Down 2, Adds 5, WKXS, WPLJ, Y106, 99KG, KBIM, B104 19-15, WCZY 9-7, WHYY 9-5, WKEE 17-14, WKBQ 19-12, WSSX 34-30, WNOK 40-36, KAMZ 3-3, WKSI 8-6, Q101 39-36.

### NU SHOZ "Point Of No Return" (Atlantic) 36/11

Moves: Up 8, Debuts 5, Same 12, Down 0, Adds 11 including WNYS, KUBE, WERZ, WNNK, WRCK, WNOK, KF95, KMGX, WKXS 34-26, KIS 34-27, WKIC 29-25, KIKX 30-27, WKSJ 32-28, WZOU 29-22, KZIO 39-25.

### JEAN BEAUVOIR "Feel The Heat" (Columbia) 36/2

Moves: Up 9, Debuts 4, Same 19, Down 2, Adds 2, WNYS, WBS, WKXS 4-34, WPHD 18-17, 93FM on Y100 on, WOKI 35-33, KIYS 40-38, KIKX 26-23, WGUU 40-33, 95XXX 35-28, Q104 31-28.

### ICEHOUSE "No Promises" (Chrysalis) 35/9

Moves: Up 10, Debuts 4, Same 12, Down 0, Adds 11 including WNVZ, WNYS, K104, WERZ, RI-104, WTLQ, OK100, WJAD, KOCR, WTK, 93Q, WTLQ, KTUX, KKKH, KFV.

### SIMPLY RED "Moneys Too Tight (To Mention)" (Elektra) 34/32

Moves: Up 0, Debuts 0, Same 2, Down 0, Adds 32 including B97, WMMS, 92X, Y108, KMEL, KPLZ, Q100, WNNK, WLRB, Z104, KCAQ, KZZU, Q104, WAZY, WDBR.

### PATTI LABELLE "Oh, People" (MCA) 32/30

Moves: Up 0, Debuts 1, Same 1, Down 0, Adds 30 including WKSE, CKOI, 94Q, B97, B96, WHYY, KKRZ, FM102, KNBQ, WTK, 93Q, WTLQ, KTUX, KKKH, KFV.

### PRINCE "Anotherloverholeinyourhead" (WB) 30/26

Moves: Up 1, Debuts 1, Same 1, Down 1, Adds 26 including WKSE, KMEL, KUBE, WZOU, KHFI, KZZB, WKBQ, WROQ, WLRB, B105, WKAU, KZIO, KYNO, KKRZ 4-38, Y106 38-32.

### BONNIE TYLER w/TODD RUNDGREN "Loving You A Dirty Job But..." (Columbia) 26/3

Moves: Up 1, Debuts 1, Same 1, Down 0, Adds 3, KF95, KSNB, WGUU, WKXS on, WBEW 40 37, 92X on, Q100 on, B104 on, K105 on.

### EURHYTHMICS "Missionary Man" (RCA) 24/9

Moves: Up 1, Debuts 3, Same 11, Down 0, Adds 9, KEGL, WMMMS, WZOU, WNOK, Y106, WGY, KWES, WHSL, KOZE, WPHD on, CKOI on-dp, 95INZ d-29, KZZB 39-34, KXYO d-38, KGOT d-34.

### BARRY MANILOW "I'm Your Man" (RCA) 21/1

Moves: Up 0, Debuts 3, Same 17, Down 0, Adds 1, Q100, WKXS d-31, WKSE on, CKOI on, WCAU d-38, B96 on, FM102 on, WMB9 on, KHFI on, WSSI on, WRDQ d-30, KMGX on.

### DAN HARTMAN "Waiting To See You" (Epic) 20/0

Moves: Up 3, Debuts 0, Same 17, Down 0, Adds 0 including WNNK on, WPST on, WKBQ on, WSSX on, WBCY on, WNOK on, 94Z on, KTUX on, WVIC on, Q104 38-29, Y94 20-17, KGOT 29-28.

### WHITNEY HOUSTON "All At Once" (Arista) 19/7

Moves: Up 9, Debuts 2, Same 1, Down 0, Adds 1, KZZP, KIKX, 96X, WMEE, 103CR, OK100, 95XL, Y100 25-18, KBQE 2-2, KIIS 22-14, KS103 35-24, WKEE 11-7, KCTO1 9-5, B106 6-5, WAPE 28-24.

### ISLE OF MAN "Am I Forgiveness" (Pasha/CBS) 19/2

Moves: Up 3, Debuts 2, Same 12, Down 0, Adds 4, KKRZ, KIK, WPHD on, KDWB d-35, WKRZ on, KMGX on, KXYO 33-28, 95XXX d-40, OK100 34-25, 95XL 33-29, WBSB on-dp, KAAZ on.

### CULTURE CLUB "Gusto Blusto" (Virgin/Epic) 19/0

Moves: Up 0, Debuts 1, Same 18, Down 0, Adds 0, KPVE, WPKS d-33, WKSE on, WNYS on, CFTR on, KPLZ on, K104 on, WZON on, 95XX on, WZYZ on-dp, WJAD on, WGOJ on, Q104 on.

### LEVEL 42 "Hot Water" (Polydor/PolyGram) 18/7

Moves: Up 1, Debuts 0, Same 10, Down 0, Adds 7, KZZB, KIKX, WGUU, 100KH, WOMP, WPFM, WDBR, KEGL on, WRSR on, Q100 on, WJAN 34-29, WPST on, WOKI on, KAY107 on, WZYP on.

### BRUCE HORNBY & THE RANGE "Every Little Kiss" (RCA) 18/5

Moves: Up 2, Debuts 2, Same 9, Down 0, Adds 0, WPKS, WPKS d-33, WKSE on, WNYS on, CFTR on, KPLZ on, K104 on, WZON on, 95XX on, WZYZ on-dp, 100KH d-37, KTRS on, KKAZ d-39, KOZE d-33.

### ADRENALIN "Road Of The Gypsy" (MCA) 18/1

Moves: Up 0, Debuts 3, Same 14, Down 0, Adds 1, WPHD, WERZ on, WRCK on, WTLQ on, Q106 on, KTUX on, WKFR d-40, WVIC d-30, WRON d-33, WZYP on, WBSB on, KBIM on.

### AC/DC "Who Made Who" (Atlantic) 18/1

Moves: Up 5, Debuts 1, Same 11, Down 0, Adds 1, KFMN, WKXS on, PRO-FM on, WRNO on-dp, Q100 28-25, WRCK on-dp, WZOU on, KZZZ 37-36, WGUU d-36, WZON d-3, KQJZ 27-17, KFMW 40-32.

### BIG COUNTRY "Look Away" (Mercury/PolyGram) 14/5

Moves: Up 0, Debuts 0, Same 9, Down 0, Adds 5, WPHD, KEGL, KWK, Q100, WZYZ, WKRZ on, WTLQ on, WGUU on, WJAD on, WZYP on, KNIN on, WHSL on, WDBR on, KGOT on.

### STACEY Q "Two Of Hearts" (Atlantic) 13/4

Moves: Up 5, Debuts 3, Same 1, Down 0, Adds 4, KKRZ, KS103, WKBQ, KEZB, KIIS 14-3, KZZP on, FM102 d-22, KWOD d-33, KMEL 15-12, KAMZ 28-10, 96X 14-9, KCAQ 27-22, KATD d-24.

### MICHAEL DES BARRÉS "Money Don't Come Easy" (Gold Mountain/MCA) 12/9

Moves: Up 0, Debuts 0, Same 3, Down 0, Adds 9, KWK, WTLQ, WANS, KTUX, WGUU, WZON, Q101, 99KG, KBIM, KQJZ on, WZYP on, WPFM on.

### BOURGEOIS TAGG "The Perfect Life" (Island) 12/9

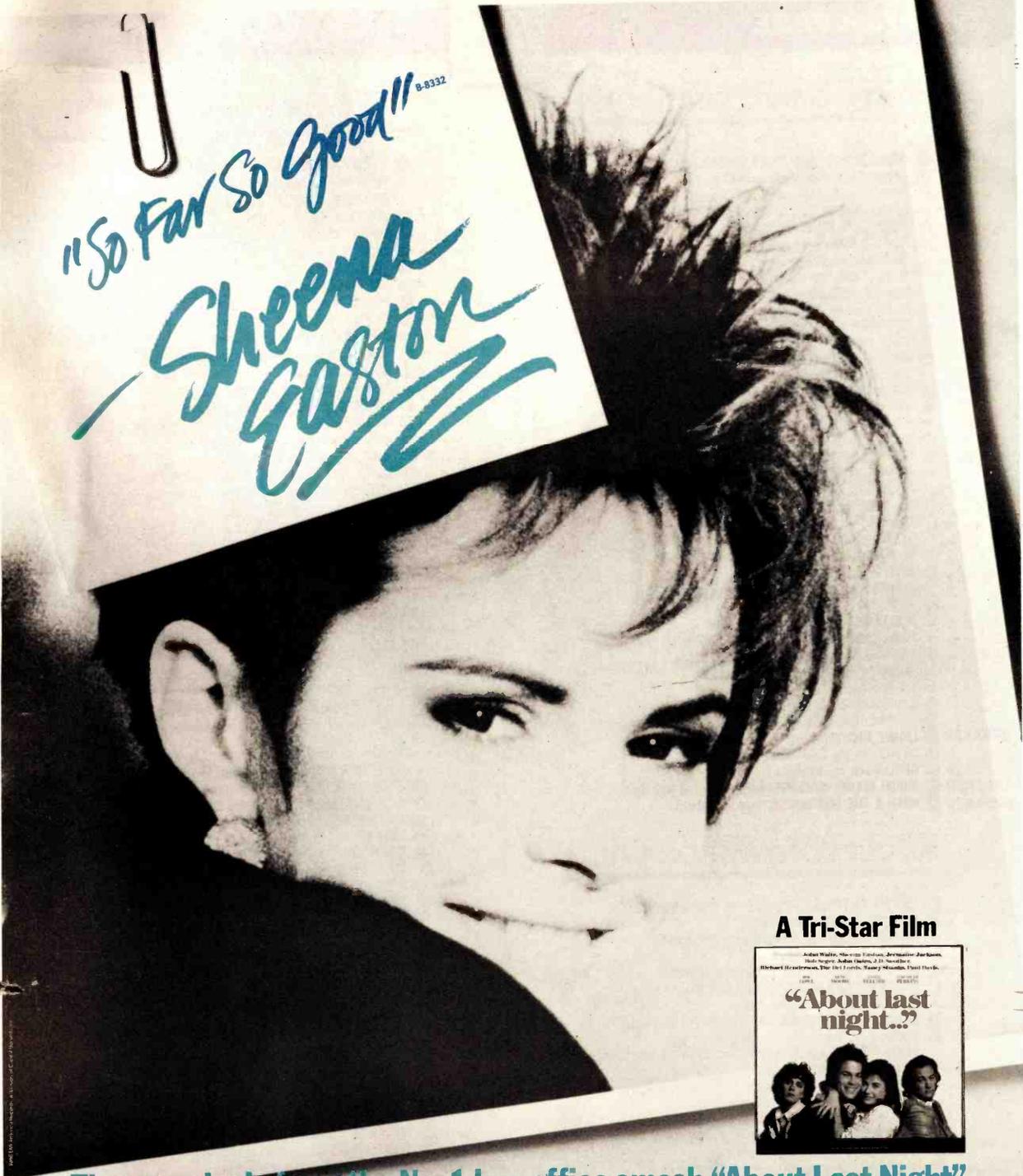
Moves: Up 0, Debuts 0, Same 3, Down 0, Adds 9, WERZ, RI-104, WRCK, WKRZ, KZZB, WROQ, KTUX, WDBR, KKAZ, KMGX on, WOMP on, KBIM on.

### DEPECHE MODE "A Question Of Lust" (Sire/WB) 12/2

Moves: Up 6, Debuts 1, Same 3, Down 0, Adds 2, KF95, KYA, KKRZ 36-33, KMJK on-dp, KPLZ on, KIYS 12-8, KSNB 23-18, KCAQ d-37, KXYO 32-23, KZZU 38-34, KOZE 33-25.

"So Far So Good" 8-8332

Sheena  
Easton



**A Tri-Star Film**



**The new single from the No. 1 box office smash "About Last Night"**  
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"Finally, a truly exhilarating modern-day masterpiece of modern romance loaded with love and laughter."

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"The most searingly honest and perceptively funny American movie about sexual politics and personal commitment since 'Carnal Knowledge'!"

—Joe Leydon, Houston Post



CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	
6	2	1	1 GENESIS/Invisible Touch (Atlantic)
8	6	2	2 PETER GABRIEL/Sledgehammer (Geffen)
9	7	3	3 KENNY LOGGINS/Danger Zone (Columbia)
20	10	8	4 PETER CETERA/Glory Of Love (Full Moon/WB)
10	8	7	5 JANET JACKSON/Nasty (A&M)
16	11	10	6 ROD STEWART/Love Touch (WB)
40	27	16	7 MADONNA/Papa Don't Preach (Sire/WB)
7	5	5	8 EL DeBARGE/Who's Johnny (Gordy/Motown)
4	3	4	9 SIMPLY RED/Holding Back The Years (Elektra)
24	18	13	10 BILLY JOEL/Modern Woman (Epic)
25	19	14	11 PET SHOP BOYS/Opportunities (Let's Make Lots Of Money) (EMI America)
3	1	6	12 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
31	25	23	13 BELINDA CARLISLE/Mad About You (IRS/MCA)
17	13	11	14 MOODY BLUES/Your Wildest Dreams (Polydor/PG)
36	26	21	15 JERMAINE STEWART/We Don't Have To Take Our Clothes Off (Arista)
19	16	15	16 VAN HALEN/Dreams (WB)
1	4	9	17 HOWARD JONES/No One Is To Blame (Elektra)
27	23	20	18 BLOW MONKEYS/Digging Your Scene (RCA)
—	34	26	19 STEVE WINWOOD/Higher Love (Island)
23	20	19	20 GTR/When The Heart Rules The Mind (Arista)
14	12	12	21 FABULOUS THUNDERBIRDS/Tuff Enuff (CBS Associated)
—	33	27	22 JOURNEY/Suzanne (Columbia)
—	—	36	23 WHAMI/The Edge Of Heaven (Columbia)
5	14	22	24 JETS/Crush On You (MCA)
38	35	30	25 OUTFIELD/All The Love In The World (Columbia)
37	32	29	26 FIXX/Secret Separation (MCA)
—	38	31	27 JEFFREY OSBORNE/You Should Be Mine (A&M)
—	39	32	28 ANDY TAYLOR/Take It Easy (Atlantic)
21	17	17	29 BOB SEGER/Like A Rock (Capitol)
2	9	23	30 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)
—	—	38	31 MICHAEL McDONALD/Sweet Freedom (MCA)
39	36	34	32 ROBERT PALMER/Hyperactive (Island)
DEBUT	33	34	33 TIMEX SOCIAL CLUB/Rumors (Jay)
—	39	34	34 BANANARAMA/Venus (London/PG)
—	40	37	35 GAVIN CHRISTOPHER/One Step Closer To You (Manhattan)
BREAKER	36	35	36 LIONEL RICHIE/Dancing On The Ceiling (Motown)
—	40	37	37 DEVINE/Hanging On A Heart Attack (Chrysalis)
DEBUT	38	36	38 BERLIN/Take My Breath Away (Columbia)
BREAKER	39	37	39 MIAMI SOUND MACHINE/Words Get In The Way (Epic)
BREAKER	40	38	40 MIKE & THE MECHANICS/Taken In (Atlantic)

ADULT CONTEMPORARY

5	2	1	1 PETER CETERA/Glory Of Love (Full Moon/WB)
15	10	3	2 GENESIS/Invisible Touch (Atlantic)
1	1	2	3 MOODY BLUES/Your Wildest Dreams (Polydor/PG)
20	14	10	4 ROD STEWART/Love Touch (WB)
17	12	7	5 JEFFREY OSBORNE/You Should Be Mine (A&M)
19	11	8	6 JACKSON BROWNE/In The Shape Of A Heart (Asylum)
11	8	4	7 BILLY JOEL/Modern Woman (Epic)
25	17	11	8 MIAMI SOUND MACHINE/Words Get In The Way (Epic)
21	18	12	9 DOUBLE/The Captain Of Her Heart (A&M)
7	5	10	10 DAVID FOSTER & OLIVIA NEWTON-JOHN/The Best Of Me (Atlantic)
2	3	6	11 HOWARD JONES/No One Is To Blame (Elektra)
3	4	9	12 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
—	24	18	13 MICHAEL McDONALD/Sweet Freedom (MCA)
—	23	14	14 MIKE & THE MECHANICS/Taken In (Atlantic)
27	23	20	15 BANGLES/If She Knew What She Wants (Columbia)
—	25	16	16 MADONNA/Papa Don't Preach (Sire/WB)
22	17	17	17 BOB SEGER/Like A Rock (Capitol)
—	30	18	18 GORDON LIGHTFOOT/Anything For Love (WB)
9	9	14	19 JAMES TAYLOR/That's Why I'm Here (Columbia)
13	13	20	20 EL DeBARGE/Who's Johnny (Gordy/Motown)
BREAKER	21	19	21 LIONEL RICHIE/Dancing On The Ceiling (Motown)
BREAKER	22	18	22 STEVE WINWOOD/Higher Love (Island)
29	27	24	23 DENNIS DeYOUNG/This Is The Time (A&M)
4	7	16	24 ATLANTIC STARR/If Your Heart Isn't In It (A&M)
10	19	19	25 PATTI LABELLE/MICHAEL McDONALD/On My Own (MCA)
—	26	25	26 SADE/Is It A Crime? (Portrait/CBS)
6	6	15	27 NEIL DIAMOND/Headed For The Future (Columbia)
DEBUT	28	26	28 BERLIN/Take My Breath Away (Columbia)
BREAKER	29	27	29 MONKEES/That Was Then, This Is Now (Arista)
DEBUT	30	28	30 GLORIA LORING & CARL ANDERSON/Friends And Lovers (Carerere/CBS)

AOR TRACKS

Three Weeks	Two Weeks	Last Week	
5	2	1	1 STEVE WINWOOD/Higher Love (Island)
2	1	2	2 FIXX/Secret Separation (MCA)
3	3	3	3 EMERSON, LAKE & POWELL/Touch & Go (Polydor/PG)
11	9	7	4 JOURNEY/Suzanne (Columbia)
—	29	16	5 EURYTHMICS/Missionary Man (RCA)
15	14	13	6 38 SPECIAL/Somebody Like You (A&M)
18	15	8	7 BIG COUNTRY/Look Away (Mercury/PG)
23	17	14	8 VAN HALEN/Love Walks In (WB)
16	13	10	9 PETER GABRIEL/Red Rain (Geffen)
—	18	11	10 DAVID LEE ROTH/Yankee Rose (WB)
1	4	5	11 GENESIS/Invisible Touch (Atlantic)
50	27	19	12 JOHN C. MELLENCAMP/Rumbleseat (Riva/PG)
30	23	22	13 BOB SEGER & THE SILVER.../The Aftermath (Capitol)
4	5	4	14 PETER GABRIEL/Sledgehammer (Geffen)
28	20	17	15 GENESIS/Throwing It All Away (Atlantic)
20	19	18	16 MOODY BLUES/The Other Side Of Life (Polydor/PG)
8	6	6	17 KENNY LOGGINS/Danger Zone (Columbia)
36	21	20	18 MICK JAGGER/Ruthless People (Epic)
29	22	21	19 TOM COCHRANE & RED RIDER/Boy Inside The Man (Capitol)
9	8	9	20 FABULOUS THUNDERBIRDS/Wrap It Up (CBS Associated)
10	10	12	21 ICEHOUSE/No Promises (Chrysalis)
32	26	24	22 BRUCE HORNSBY & THE RANGE/Every Little Kiss (RCA)
35	34	29	23 PETER GABRIEL/In Your Eyes (Geffen)
12	12	15	24 DAVID BOWIE/Underground (EMI America)
27	25	25	25 JOHN EDDIE/Jungle Boy (Columbia)
33	28	27	26 JOHN WAITE/If Anybody Had A Heart (EMI America)
40	37	34	27 GENESIS/Land Of Confusion (Atlantic)
31	30	28	28 AC/DC/Who Made Who (Atlantic)
39	35	31	29 CALL/Everywhere I Go (Elektra)
51	45	33	30 ZZ TOP/Velcro Fly (WB)

BLACK/URBAN

4	2	1	1 TIMEX SOCIAL CLUB/Rumors (Jay)
1	1	2	2 JEFFREY OSBORNE/You Should Be Mine (The Woo Woo Song) (A&M)
17	13	5	3 JEAN CARNE/Closer Than Close (Omni/Atlantic)
9	6	4	4 RICK JAMES/Sweet & Sexy Thing (Gordy/Motown)
26	17	11	5 ANITA BAKER/Sweet Love (Elektra)
14	12	7	6 SKYY/Givin' It (To You) (Capitol)
18	14	8	7 CASHFLOW/Mine All Mine (Mercury/PG)
11	8	6	8 MTUME/Breathless (Epic)
28	22	12	9 SHIRLEY JONES/Do You Get Enough Love (PIR/Manhattan)
30	21	13	10 MELBA MOORE & KASHIF/Love The One I'm With (A Lot Of Love) (Capitol)
37	30	19	11 LUTHER VANDROSS/Give Me The Reason (Epic)
5	5	3	12 EL DeBARGE/Who's Johnny (Gordy/Motown)
22	19	17	13 CON FUNK SHUN/Burnin' Love (Mercury/PG)
31	27	15	14 STEPHANIE MILLS/Rising Desire (MCA)
15	15	15	15 RUN D.M.C./My Adidas (Profile)
21	18	16	16 MAZARATI/100 MPH (WB)
10	10	17	17 NEW EDITION/With You All The Way (MCA)
35	32	24	18 STEVIE WONDER/Land Of La-La (Tama/Motown)
12	9	9	19 PRINCE/Mountains (WB)
—	40	31	20 GWEN GUTHRIE/Ain't Nothin' Goin On But The Rent (Polydor/PG)
—	32	21	21 PATTI LABELLE/Oh People (MCA)
38	35	26	22 STEVE ARRINGTON/Homeboy (Atlantic)
27	24	23	23 CHERRELLE/Artificial Heart (Tabu/CBS)
—	39	29	24 PIECES OF A DREAM/Say La La (Manhattan)
23	23	22	25 TEENA MARIE/Lips To Find You (Epic)
BREAKER	26	25	26 BILLY OCEAN/Love Zone (Jive/Arista)
29	28	27	27 RAINY DAVIS/Sweetheart (Supertronic)
32	31	28	28 GAVIN CHRISTOPHER/One Step Closer To You (Manhattan)
—	33	29	29 FULL FORCE/Temporary Love Thing (Columbia)
36	33	30	30 JERMAINE JACKSON/Do You Remember Me (Arista)
40	37	34	31 ROCKWELL/Carme (Motown)
20	20	32	32 REGINA/Baby Love (Atlantic)
BREAKER	33	31	33 SOS BAND/Borrowed Love (Tabu/CBS)
3	4	14	34 MIDNIGHT STAR/Headlines (Solar/Elektra)
—	37	35	35 NICOLE/What About Me (Portrait/CBS)
—	38	36	36 LISA-LISA & CULT JAM with FULL FORCE/All Cried Out (Columbia)
DEBUT	37	35	37 MICHAEL McDONALD/Sweet Freedom (MCA)
2	3	18	38 BILLY OCEAN/There'll Be Sad Songs (To Make You Cry) (Jive/Arista)
BREAKER	39	37	39 GLENN JONES/Giving Myself To You (RCA)
BREAKER	40	38	40 LEVERT/Pop Pop Pop Pop Goes My Mind (Atlantic)