

I N S I D E:

IN THE NEWS THIS WEEK

- Mary Bennett VP/Station Manager at WDTX
- Jay Stevens PD at WQUE-FM
- Ron Thompson Station Manager, Patty Martinez OM at KWIZ-AM & FM
- Shelia Shipley VP/Promotion at MCA Nashville
- Tom Casey OM at KCKM & KFKE
- Bruce Pollock, John Fabian, Patrick Byrne VPs at Durpetti
- WNYS now Classic Hits WHTT with Jim Pastrick PD
- KGOL now Gold KZFX
- Pam Finn PD at KWLTV
- Art Schroeder PD at KYXY
- Larry Hamby VP/A&R at CBS Nashville
- Greg Ausham PD at WQFM
- James Riggs President of new Emmis research firm
- Randy Lane VP/Programming for WAPI-AM & FM, WABB-AM & FM
- Wild Bill Scott PD at Z-Rock
- George Harvey Director/Radio Operations for Family Group
- Judy Ellis GSM at WQHT; Joel Hollander GSM at WHN
- Mike Davis PD at WZZT
- Jay Scott PD at KSMG
- Ed Levine OM at WTRY & WPHY
- Cy Bridges GSM at KIRO & KSEA
- Jay McSorley GSM at WPOP & WIOF

Page 5, 6, 9, 10, 12

FINANCIAL FORECAST



FINANCIAL OUTLOOK AND PROGRAMMING MAVERICKS

In a provocative yet pragmatic double-barrelled special for NAB Convention week, **R&R** examines radio finances and divergent avenues of programming. Highlights include:

- Paul Kagan waxing optimistic on radio investment opportunities
- Bill Collatos offering a guide for the entrepreneur
- Bill Stakelin's 1987 industry outlook
- Barry Skidelsky's handy financing primer
- A basic guide to budgeting
- Steve Goldstein on cutting-edge programming
- KPWR, WDTX, 91X, KINK, KBLX, and KISS profiled, plus interviews with Don Kelly and John Sebastian

Page 25, 69

NEXT WEEK IN R&R

NAB Convention coverage in detail, plus pictorial highlights.

Newsstand Price \$5.00



GERMAN FIRM RAISES STAKE TO 100%

GE Sells RCA/Ariola To Bertelsmann

General Electric has agreed to sell RCA/Ariola, including RCA Records, to the West German publishing and entertainment conglomerate, Bertelsmann AG. The deal is subject to approval by various US and foreign government agencies.

RCA/Ariola President/CEO Elliot Goldman called it "a very positive move," and described Bertelsmann as a company "dedicated to the music busi-

ness on an international basis, and very oriented towards artists and the creative side of the industry."

RCA Corp. and Bertelsmann merged their international re-

cord and music publishing interests to form RCA/Ariola last year (Ariola is part of Bertelsmann). The joint venture, with operations in 18 countries,

RCA/See Page 12

NAPIER TAKING EARLY RETIREMENT

Quick Set To Program WCCO

After nearly ten years at full-service giant WCCO/Minneapolis, Jon Quick has been promoted from Director of Marketing to the new position of Program Manager.

Simultaneously, longtime Director of Broadcast Operations Byron Napier has announced early retirement at the end of the year.

Quick will be picking up some of the responsibilities now handled by Napier, but WCCO plans to fill the Director of Broadcast Operations post following Napier's retirement.

WCCO VP/GM Steven Goldstein commented, "For some

time, Jon has wanted to move into the program planning and implementation area. We are going to make use of his leadership and creativity to enhance WCCO Radio's present and future programming efforts."

Napier remarked, "To leave WCCO is a bittersweet occasion. I cherish my 19 years here and the special privilege of working with the best group of broadcasters in the country. Through this period of new technology, increasing competition, and changing tastes, WCCO radio has remained among the nation's three lead-

QUICK/See Page 12

GRUBBS ASST. TO PRESIDENT

Pool VP/GM At KXOK

Longtime St. Louis radio management executive Nancy Pool has joined Chester Broadcasting Corp. as VP/GM for News/Talk outlet KXOK (AM630)/St. Louis. Pool succeeds Exec. VP/GM Ron Grubbs, who's been elevated to the new post of Asst. to the President. Grubbs will now assist Chester in future acquisitions and also head the company's sales division.

President Emmett Capstick termed the appointments central to the company's expansion plans, indicating Chester intends to purchase not only an FM for St. Louis but additional medium market properties around the country. "Nancy will strengthen our manage-



Nancy Pool ment team, and we're delighted to have her on board," said Capstick. "We're also pleased to announce Ron's promotion, as he has led the sales force at KXOK to record heights in recent years."

POOL/See Page 6

KLAC & KZLA Up Epstein To VP/GM

KLAC & KZLA/Los Angeles GM Norm Epstein has been elevated to VP/GM for the Malrite Country combo. Epstein, a 25-year broadcaster with experience in ownership, management, and research, joined the company in January when the L.A. stations were acquired.

Malrite VP/California Stations Steve Edwards said, "In a relatively short period of time, Norm has taken the L.A. stations and developed a winning team of professionals dedicated to being on top in the market."

Epstein served many years with Los Angeles stations



Norm Epstein KMPC and KOST, as well as at XTRA/San Diego. He also codveloped the Marketron computer service company.

He said, "Normally you have to be with a company for a couple years to be a VP. Malrite did this for me after only a few months. I'm impressed with the people in this company, not only by their brains and methodology in terms of being a major force in American radio, but they have heart and care about people. What's the big deal about being a VP? It meant something because these people mean something to me. That's what's important."

Morgan PD At WRQX



Chuck Morgan

After two years at KTKS/Dallas, OM Chuck Morgan has been named PD at Cap Cities/ABC CHR WRQX (Q107)/Washington. He replaces Randy Lane, who rejoins Bernie Dittman as VP/Programming for WABB-AM & FM/Mobile and WAPI-AM & FM/Birmingham (see story Page 9).

Morgan, who takes over next week, told R&R, "We have some perception problems, and we need to give it a better definition and bring it back to its former stature in the market. I've made no hard-and-fast decisions regarding programming specifics other than to know we're going to turn this station around."

Before joining KTKS, Morgan programmed WKQX/Chicago, WOMC/Detroit, WPXI/New York, and WYNF/Tampa.

WRQX President/GM Ernie Fears noted, "We welcome Chuck to the Q107 team and expect great things from a program director who has been so successful in the past year. I know his knowledge and experience will be a tremendous asset to our radio station."

FORMAT 41[®]

SIX ARBITRONS WITH FORMAT 41[®] STILL WINNING

MIAMI

JOY 107 FM (WJQY-FM)

#2 Adults 25-54 6.3!

#1 Women 25-54 8.1!

The Miami ratings prove that Format 41[®] is not just a short term success. Transtar congratulates the WJQY staff for a great effort. And congratulations to all of our new Format 41[®] affiliates for a great first book...

Find out how your station can join over 400 winning affiliates using one of Transtar's four quality formats!

ADULT-CONTEMPORARY

COUNTRY

FORMAT 41[®]

THE OLDIES CHANNEL[™]

1-800-654-3904

TRANSTAR

The Quality Satellite Network

Spring 1986 Arbitron, AQH Share, Mon-Sun, 6A-12M,MSA

THE OLDIES CHANNELSM

MAKING AM STATIONS HAPPEN!

MINNEAPOLIS

KDWB-AM

May
87,000

June
98,700

July
112,300

"We came on-board The Oldies ChannelSM in early May and the response has been tremendous! I believe there hasn't been an AM station showing this much growth so quickly in this market for the past ten years. I know you're getting the same results in other major markets. Transtar's Oldies ChannelSM is a winner! Congratulations."

*Doug Brown - KDWB
Vice President, Group Operations
Legacy Broadcasting, Inc.*

The Oldies ChannelSM is available on a market exclusive basis...

1-800-654-3904

Please send me more information on "The Oldies ChannelSM"

Name/Title: _____

Station: _____

Address: _____

Phone: _____

Send To: 660 Southpointe Court, Suite 300, Colorado Springs, Colorado 80906

TRANSTAR

The Quality Satellite Network

PredictorTM

the

Ratings Victory Headquarters!

If you want to target Arbitron
victory come see us. Put our 90%
success rate to work for you.

Marriott Suite 2905.

JHAN HIBER & ASSOCIATES

26384 Carmel Rancho Lane, Suite 202, Carmel, California 93923 (408) 625-3356

SEPTEMBER 12, 1986

SIMON'S SOUTH AFRICAN ODYSSEY

In an unusual column, **Walt Love** interviews **Paul Simon** on his experiences recording his latest LP in the crisis-torn atmosphere of South Africa.

Page 121

Radio Business	14
Washington Report	22
What's New	55
Street Talk	56
Ratings & Research: Rip Ridgeway	62
Ratings Results	66
Networks: Reed Bunzel	76
Management	83
Sales	84
News/Talk: Brad Woodward	86
Engineering	88
Gold: Sean Ross	90
Image & Marketing:	
Harvey Mednick	94
On The Records: Ken Barnes	96
Datebook: Sean Ross	98
Records: Adam White	100
Calendar: Brad Messer	102
CHR: Joel Denver	105
AOR: Steve Feinstein	110
Country: Lon Helton	116
Nashville: Sharon Allen	119
AC: Donna Brake	120
Black/Urban: Walt Love	121
National Music Formats	123
Marketplace	124
Opportunities	125
Jazz Chart	128
Country Chart	132
AC Chart	160
AOR Chart	160
Black/Urban Chart	160
CHR Chart	160



Tom Casey

Casey OM At KCKM & KFKF

Veteran Country programmer **Tom Casey** has been named OM for **KCKM & KFKF/Kansas City**. Casey, whose first day was Friday (9-1), succeeds **Cliff Blake**, who was transferred to PD at **Sconnix** sister station **WMXJ/Miami**.

Commented VP/GM **Tom Bresnahan**, "Our entire staff is thrilled to have an expert like **Tom Casey** programming **KFKF**. His background and credentials are impeccable. He's going to become a real important part of the **Sconnix** team."

Casey, most recently with the **Creative Radio Network** in **Los Angeles**, told R&R, "Cliff left a

CASEY/See Page 6

Bennett Promoted To WDTX VP/Station Manager

WDTX/Detroit has promoted **GSM Mary Bennett** to the newly created position of VP/Station Manager of the **Metropolis CHR** outlet.

President/GM **Lorraine Golden** said, "Mary has done excellent



Mary Bennett

MARTINEZ OM

Thompson Station Manager At KWIZ

Ron Thompson has been named Station Manager and **Patty Martinez** Operations Manager of **Davis-Weaver Broadcasting's AC** combo **KWIZ-AM & FM/Santa Ana**.

Commenting on **Thompson**, who was most recently VP/GM at **KHJ/Los Angeles**, Exec. VP and group GM **Bill Weaver** said, "I've known **Ron** since we worked together at **KROY/Sacramento** years ago. **Ron** has such a good background and balance in sales, and is so creative, he's going to do a terrific job."

"Plus, **Davis-Weaver** is a family organization. We like to take care of our people. **Ron** believes in that philosophy too."

Said **Thompson**, "I believe the prospects for radio in **Orange County** have never been better than they are at this time. The **Davis/Weaver** group has long been known for its innovative approach to radio broadcasting."

Prior to **KHJ**, **Thompson** was VP/GM of **RKO's WHBQ/Memphis** for four years and earlier operated numerous stations in **California**.

PASTRICK PD

WNYS Moves To Classic Hits WHTT

After four years as a **CHR**, **WNYS/Bufalo** has segued to **Gary Guthrie's "Classic Hits"** Gold format and new calls **WHTT**. In addition, Production Director **Jim Pastrick** has been promoted to PD, replacing exiting **Jim Randall**. The rest of **WNYS's** staff, including morning man **Sandy Beach**, remains intact.

GM Ron Rice explained **WHTT's** decision to abandon **Bufalo's** five-way **CHR** race and target 25+ listeners: "We were still a very strong radio station, but with **WPHD** doing very well and **WBEN-FM, WKSE**, and now (**AOR**) **WBEB** in the younger adult market, we felt it was time to change. We were very strong in teens and 18-24s, but after age 24 we really didn't have much impact at all."

"I'm glad that **Pyramid Broadcasting** (which now competes with **Guthrie** stations in **Boston** and **Rochester**) decided to do this format.

WNYS/See Page 6

work for **WDTX** as well as **Metropolis**. She's an integral part of the **Metropolis Broadcasting** team as we continue to grow."

An 11-year veteran of crosstown outlet **WNIC**, where she was also **GSM**, **Bennett** told R&R, "I'm so pleased and happy that this company is acquiring so many new properties. This assures a lot of room for future growth. In my new capacity, I'll be handling many of the day-to-day responsibilities for **Lorraine** so she can concentrate more of her energies on corporate development and acquisitions." A new **GSM** was not named.



Jay Stevens

Stevens Programs WQUE-FM

After two-and-a-half years at **WBFB & WMJQ/Rochester**, PD **Jay Stevens** leaves the **Gold/CHR** combo to become PD at **Clear Channel CHR WQUE-FM/New Orleans**. He replaces **Kevin McCarthy**, who became PD at **WAPI-FM/Birmingham** last month.

WMKJ & WQUE VP/GM Dale Matteson told R&R, "Jay stood out to me because of his successes in **Rochester** and **Lansing**. But the great thing he brings to the table for us is his strong **CHR** experience, which will make for a great marriage with (consultant) **Jerry Clifton's Urban** background."

Stevens, who's also programmed **WVIC-AM & FM/Lansing** and was **MD** at **WZPL/Indianapolis**, said "I'm anxious to get into what is a highly competitive market. This will be the first time I've ever programmed in a market with such a heavy ethnic influence, but good programming basics apply universally. I think we can take the station to number one in **New Orleans**."

A replacement for **Stevens** has not been announced.



Ron Thompson

Martinez, who is **Weaver's** daughter, has worked in various capacities at **KWIZ** for the better part of 13 years.

In promoting **Martinez**, **Davis-Thompson** said

POLLOCK, FABIAN, BYRNE VPs

Durpetti Sets New Executive Committee

Durpetti & Associates has established an **Executive Committee**, consisting of newly appointed **VPs Bruce Pollock, John Fabian, and Patrick Byrne**. Under the direction of President **Tony Durpetti**, the committee will be the chief policy-making and strategic planning board of the rep firm.

Pollock will serve as **VP/Western Division Manager**, having joined the company when it was formed last October, moving from the **VP/Manager** post crosstown at **Eastman Radio**. **Fabian** becomes

Schroeder PD At KXYX

Ten-year **KXOA-FM/Sacramento** to programmer **Art Schroeder** has been named PD at **KXYX/San Diego**, starting **September 22**.

VP/GM **Jim Price**, who joined the station in **July**, commented, "Art is the key to giving us the ability to have the best **AC** in **San Diego**. He is one of the most outstanding **AC** programmers in the country, and has proven it by keeping **KXOA** the number one **AC** in **Sacramento** for ten years."

Before joining **KXOA**, **Schroeder** worked at **KG&S/San Diego** for four years as assistant **MD, MD**, and

SCHROEDER/See Page 6

VP/Eastern Division Manager, and has also been a **Regional Manager** since the company's inception, coming over from a **VP/Sales**

DURPETTI/See Page 9

Hamby VP At CBS/Nashville



Larry Hamby

Larry Hamby has been appointed **VP/A&R** at **CBS Records Nashville**. He was **VP/A&R West Coast** for the **Epic** and **Portrait** labels.

In his new post, **Hamby** will be responsible for all artist signings and overall recording activity out of **Nashville**, reporting to **Rick Blackburn**, the division's **Senior VP/GM**.

Blackburn commented, "One of our major goals here is to align

HAMBY/See Page 6

Ausham PD At WQFM

WCMF/Rochester PD Greg Ausham has joined Shamrock Communications AOR WQFM/Milwaukee as PD, starting September 25. MD Dana Brown had been serving as Assistant PD since Jerry Gavin exited last month.

GM Ralph Barnes remarked, "Hiring Greg reinforces our dedication to being Milwaukee's pre-

mier rock station. His knowledge of music is fantastic, his track record is outstanding, and he performed very well on tests that measure intelligence and ability to handle people and detailed work."

Ausham, who had been at WCMF since January, led it to its first top-rated performance. He's

also programmed KCPX/Salt Lake City, served as OM at KOSO/Modesto, and worked as Asst. PD at KDWB/Minneapolis. "WQFM is a heritage AOR station with a lot of history. Being a Midwestern boy, it's a great job for me. Dana's already got everybody stirred up; the attitude at the station is very strong."

WEENER COMBO NSM

Hollander, Ellis GSM For WHN & WQHT

Emmis Broadcasting's WHN & WQHT/New York has separated its former combo sales staff, known as the New York Radio Network under Doubleday and WHN &

WAPP, into a new sales management structure.

WQHT GM Stuart Layne has appointed Judy Ellis as GSM for the "Hot 103.5" Urban FM. Ellis was

previously Sales Manager for the N.Y. Radio Network, and her background in the metro includes posts as Sales Manager and Retail Sales Manager at WXLO, AE at WKTU, and WNEW-FM.

Layne commented, "Judy Ellis is one of the best assets we acquired when we took over from Doubleday. I am more and more impressed as I've gotten to work with her. With the Emmis resources behind her, Judy will not doubt be the best sales manager in New York."

At the same time, WHN GM Rick Dames named Joel Hollander GSM for the Country AM. Hollander moves in from nearby WRKS, where he was GSM. He had also previously served as WHN's Retail Sales Manager. Dames added, "I searched the nation for the best possible person to lead our revenue

RIGGS PRESIDENT

Emmis Establishes Research Division

Emmis Broadcasting has formed Emmis Research, a wholly-owned division of the company. VP/Administration James Riggs will become President, and direct the firm from Emmis's Indianapo-

lis headquarters.

Emmis President Jeff Smulyan remarked, "This is just another logical extension of our involvement in the business. We do a lot of research at Emmis, and Jim Riggs has played an integral part in the success of every project. In my opinion, Jim has captured the spirit of the research needed by our industry."

Riggs, who's been involved in the planning and development of the facility for the past year, will oversee the staff of 120 interviewers. "This will be one of the most sophisticated research facilities in the nation," he said. "Our primary motivation was to insure the credibility of the sample and to control the high quality of the results. We'll start slow, but expect to be able to take on a significant amount of work in a few months from other clients."

Casey

Continued from Page 3

great legacy and a fine airstaff, and all the basics have been put together. KFKF has come a long way the last few books, and I'm here to help it continue the upward climb."

Prior to joining CRN, Casey was OM for the three Transtar Networks, having been with the company from the inception of its Country format in January 1984. Before Transtar, Casey spent seven and a half years with Cap Cities, programming KZLA/Los Angeles for three and a half years from (1980-83). He was with WBAP & KSCS/Dallas for the four previous years, the last two as KSCS PD.

Finn

Continued from Page 3

tion a few weeks ago.

Commented KWLIT GM Tom Hahnke, "Pam possesses the leadership qualities and programming skills needed to increase K-Lite's current popularity in the San Diego market. The normal cliches don't apply to this young, bright program director."

Pool

Continued from Page 1

Pool, a onetime KXOK Asst. GM/PD, told R&R that she has "always enjoyed taking on new challenges and bringing them to fruition." Having most recently operated her own broadcast consultancy, with crosstown WMRV as one of her five client stations, Pool brings 26 years of radio management experience, include 15 with nearby AOR KSHE, as well as stops at neighboring KGLD & KWK, WIL-FM, KADI, KMOX-FM, KCFM, and KTVI-TV.

Shipley

Continued from Page 3

one else's promotion. In my opinion, she has handled her difficult assignment as well as anyone ever has."

Shipley will be responsible for national promotion of all MCA product to Country radio.

Schroeder

Continued from Page 3

Asst. PD. He told R&R, "I'm looking forward to building KYXY into a successful station.

As for possible changes at KYXY, Schroeder said, "My first step is to fully evaluate the programming, analyzing the successes, and making the station as listenable as possible."

Hamby

Continued from Page 3

ourselves with Southern music of all forms, and thus help solidify Nashville's posture as a total music center. Larry brings with him a broad musical perspective that will certainly accelerate us in this commitment."

Hamby has been with CBS Records since 1978, when he joined as Director/National Promotion for Portrait. He subsequently held a number of West Coast A&R posts for the label and Epic. He was named VP/A&R in August 1985. Prior to joining CBS, Hamby was Director/Artist Development at Management III.

Commenting on the appointment, Hamby told R&R, "The closer you get to the equator, the better the music gets. I'm returning to the state I came from, and this is a form of music I can't wait to be involved with."

KGOL

Continued from Page 3

both in a programming capacity and to be reunited with Carson in mornings; they were teamed at KRBE-FM.

Dew says the decision was made even before crosstown KSRR (97 Rock) moved from AOR to a CHR/AOR hybrid direction. "The gap is even wider with their move. The Research Group market study showed that this was already overwhelmingly the most desired format. The only programming that satisfied the needs of a tremendous audience was on AM at KRBE. The problem is it's not in stereo, and it's got a limited signal."

Unlike KRBE, Z107 isn't entirely oldies. It plays a list of 20 currents, featuring three an hour. There are no live jocks on-air at the moment. The format is being introduced with recorded promos along the lines of "Tell us what kind of radio station you want us to be." Listener comments are recorded and played back on the air. Promotional firepower includes full-page ads in both daily newspapers. A heavy TV schedule - 12 weeks with between 400-60 GRPs weekly - is planned, along with 14 x 48 billboards.

production and found that a former WHN SM fills the bill best."

Additionally, Dames and Layne have appointed Ron Weener, an AE at crosstown WABC, National Sales Manager for both stations. Weener earlier spent several years as N.Y. Sales Manager for CBS-FM National Sales, and was also an AE with Hillier, Newmark, Wechsler & Howard. Layne commented, "Ron adds a tremendous amount of experience and knowledge to the efforts of both stations. There is no one in the country I'd rather work with in this position."

Thompson

Continued from Page 3

Weaver President Phil Davis said, "I think it's one of the most brilliant moves Bill's made. Patty is very bright and capable. She's followed her father's example beautifully, and it's not surprising. She's been in radio stations all her life."

Martinez remarked, "I'm a real systems person, and can successfully balance my family and career. I'm also proud to be associated with a company that is well known for having a progressive attitude about hiring and promoting women within the company."

Commenting on the station's unusual format, Martinez said, "Basically we're doing 'Yes-No' radio. We take a new song and let them vote on records that are basically adult contemporary, directed toward women."

In addition to her management duties, Martinez does a midday air shift six days a week.

WNYS

Continued from Page 3

I've gotten five calls today from principals at major advertising agencies in this area telling us the station sounds good and that we're really going to win." Rice also said that WHTT would back its change with a heavy TV schedule.

WHTT marks the first time that Buffalo has had a full-fledged Gold outlet since WECK in the late '70s. AC WBUF plays considerable gold product but Rice indicates that WHTT will share only a handful of titles with it. Guthrie points out that WHTT will resemble his other clients, although it may be "slightly harder because that's the nature of the market."

Patrick, a Buffalo native, joined WNYS a year ago after a decade with former AOR WGRQ (now WRLT).

STAFF

Founding: BOB WELSON
President: DAVID CASE
Executive Vice President: DICK BRIDMAN
Editorial:
 Los Angeles Office (213) 553-4330
 Senior Vice President & Editor: ERIC BARNES
 Art Director: RICHARD DURFALL
 Managing Editor: JEFF GELB
 Editor: GAIL MITCHELL
News and Specials Editor: REED BRUNEL
Senior Associate Editor: BRUCE WILSON
Image & Marketing Editor: HARVEY MEDACK
Asst. Editor: SHARON ALLEN
AOR Editor: STEVE FEATHERS
Radio Copy Editor: BRUCE WILSON
Copy Editor: JOEL DENVER
Country Editor: LONN MELLON
Staff Editor: BARBARA LARABEE
Records Editor: ADAM WHITE (prev. WHN)
News Editor: VICKI HANCOCK
Staff Editor: SEAN ROSS
Editorial Assistant: VICKI HANCOCK
Special Assignments Editor: JIM DAWSON
Copy Editor: CAROL VAN REEDEN
Senior Associate Editor: MARJORIE BERKMAN
Associate Editor: JIM NELSON, TONY BELL, TARA BERT
Editorial Assistant: ROBERT GIBBS, GREG KAHAN, PENNY BARNES
Vice President/Operations: DICK RIBBIN
Controller: LAWRENCE LEE CLARK, MARI LANE
Sales Director: JOHN FRENCH, PHILIP
Traffic Director: ANTHONY BROOKHUIS
Assistant Traffic Director: KELLEY SCHEFFEL
Customer Director: MURIEL HORTON
Market Services: STEVE STEIN
Production Director: MICHAEL ADGATA
Associate Art Director: MARTIN FROSTEN
Photography: ROGER DURFALL
Illustration: KEVIN THOMAS, LUCIE MOORE, BILL MOHR
Graphics: GARY VAN DER STEUR, MARRA C. GURSKI, THE SCHMIDERS
Assistant to the Publisher: SHARLINE MANAARA
Copyright: MARJORIE BERKOWITZ
Accounting Assistant: MARIE VITKOVIC
Staff Counsel: ANDREW SHIBERT
New York Bureau: (212) 305-0355, 515 Madison Avenue
 New York, NY 10022
Radio: Chief: ADAM WHITE
Discs Manager: BARBARA LARABEE
Washington Bureau: (202) 462-3486, National Press Building
 Suite 802, 300 14th St. NW, Washington, DC 20045
Bureau: Chief: WANGJUN (BOB) BRADWOODARD
Associate Editor: ROBERT GIBBS
Radio/TV Bureau: (313) 727-8900, 727-8901, 1410 Park Avenue
 South, Nashville, TN 37203
Radio: Chief: SHARON ALLEN
Associate Editor: KATY BEE
Associate Editor: DICK FEATHERS
Sales:
Sales Vice President: BILL CLARK
Los Angeles: (213) 553-4330
Vice President/Sales: William Reggie, MARI LANE, ATHERTON
Vice President/Sales: Priscilla Anderson, LAY PATRICK
Account Executive: PAM BELLAMY, JEFF GELB
Marketing Consultant: MURIEL HORTON
New York: (212) 305-0355
Los Angeles: (213) 553-4330
Los Angeles: Sales: SARAH O'BRIEN
Los Angeles: (213) 729-0900, 729-0901
Account Executive: BARBARA LARABEE
Radio & Records is published every Friday for \$215 per year, or \$400.00 for foreign subscriptions, by Radio & Records, Inc., at 1920 Century Park West, Los Angeles, California 90067. Application to mail at second class postage rate is pending at Los Angeles, California. POSTMASTER: Send address changes to Radio & Records, 1920 Century Park West, Los Angeles, California 90067. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to TR&R or its Editors will be assumed intended for publication and reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms AOR, Back Stage, Broadcasters Most Added, National Airplay 30, Parallel, Radio & Records, and Sideline Trade are registered trademarks of Radio & Records. © 1986. A subsidiary of Harte-Hanks Communications, Inc.

At last! An attorney who's been there! 15 years' programming, sales and management.

BARRY SKIDELSKY Attorney/Consultant
 132 East 45th Street, New York, NY 10017—(212) 370-0130
 See me at Radio '86 at The New Orleans Marriott.

- employment contracts: negotiation and drafting • new buyer/lender education
- full-service assistance for stations: sale, purchase, start-up or turnaround
- flat-rate new FM (Docket 80-90) package • bankruptcy trustee • arbitration

Protect yourself. Call Radiol's lawyer. Building a reputation for excellence.

From the Desk of:
Charlie Colombo



RADIO '86 / CONVENTION NOTES...

✓ WRITE COMPLIMENTARY NOTES TO EDDIE FRITTS, DAVE PARNIGONI AND BILL STAKELIN FOR EXCELLENT CONVENTION AGENDA.

✓ MEET WITH VENDOR MARKETING DEPARTMENT ON 9/15 - PLAN NEW STRATEGIES FOR '87. WELCOME DOROTHY LEONHARDT TO VENDOR GROUP...

✓ BE SURE THAT JOHN NAISBITT'S "MEGATRENDS" FUTURES FORECASTS ARE REVIEWED BY MANAGEMENT COMMITTEE.

✓ INTRODUCE RADIO THAT "WORKS" AT RADIO CONVENTION CLIENT COCKTAIL PARTY - THURSDAY, SEPTEMBER 11, WINDSOR COURT HOTEL, 5 PM.

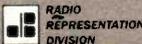
✓ SEND "THANK YOU" TO JACK McSORLEY AND PRICE COMMUNICATIONS; ALSO JOAN KESSLER, WBAP/KSCS FOR AGREEING TO WORK WITH US ON NATIONAL MARKETING GROUP - TO ATTRACT NEW ADVERTISERS TO SPOT RADIO.

✓ WELCOME METROPLEX'S WNLT / WHBO, TAMPA AND GENERAL MANAGER JON PINCH TO BLAIR. (CONGRATULATE SELECT RADIO FOR BRINGING WFLA/WPDH, TAMPA ON BOARD!) GREAT MARKET, GREAT STATIONS...

✓ COMPLIMENT BOB LION FOR GREAT JOB OVERSEEING SUPERNET AND BLAIR RADIO NETWORK SALES TEAMS - ALL PARTICIPATING REPS ARE UP NICELY IN '86.

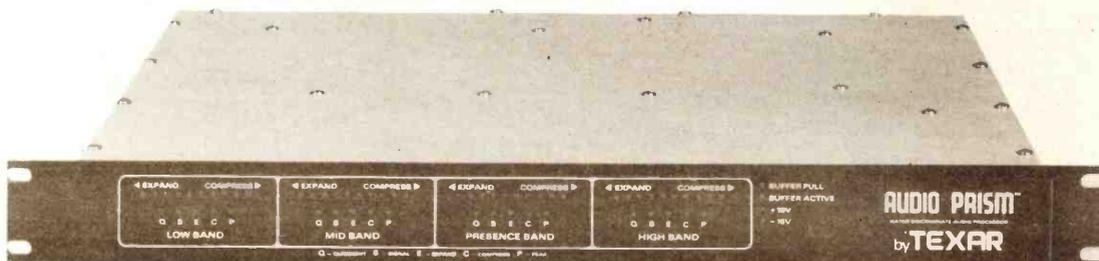
BLAIR RADIO. PERFORMANCE.

BLAIR RADIO
1290 AVENUE OF THE AMERICAS
NEW YORK, NY 10104 212-603-5000



Four!

THREE ARBITRONS IN A ROW.* THE #1 MARKET... THE TOP THREE STATIONS.



Climbing to number one is tough. Staying there is tougher. Any defending Super Bowl team can tell you that. Suddenly, you're the team to beat. Other teams are studying your game films more than any one else's. They watch all your moves, they learn all your tricks. When the game comes, you better have new moves, because they know all your old ones. Very few Super Bowl winners have returned to win again the next year.

The same goes for being number one in the Arbitron. You are the guy to beat. You are the one with a bullseye drawn on your back. The competition monitors your playlist, mimics your promotions, and

steals you best ideas. Suddenly it's no longer a game of one-on-one. It's five-on-one! It's everybody else out there versus you. Returning as number one the next Arbitron is harder than getting there in the first place.

It is with considerable pride then that TEXAR was the audio processor of choice for the #1, #2, and #3 rated stations in the Super Bowl of radio, New York City... for four Arbitrons in a row!

What's the secret? DIGITAL CONTROL. Just as digital Compact Discs are replacing vinyl LPs as the medium of choice, the future of program audio processing also belongs to the digital world. The digitally-

controlled TEXAR AUDIO PRISM™ is the beginning of the future. The AUDIO PRISM delivers the modulation power for monstrous cumes, but with a clarity that keeps listeners quarter-hour after quarter-hour. An audio processor that makes you jump out of the dial at the expense of cutting your quarter-hours in half is NO bargain.

Step into the future. Put the power and clarity of digital control to work for you. Call Barry Honel at (412) 85-MICRO to arrange for a ten-day demo in your station. Considering a demo of another make of audio processor? Let us know! We'll make sure our delivery date coincides with theirs so you can hear the difference yourself!

TEXAR

TEXAR INCORPORATED
616 Beatty Road
Monroeville, PA 15146-1502
(412) 856-4276
(412) 85-MICRO

*Summer & Fall '85 and Winter & Spring '86 ARBITRON Ratings. Total Persons 12+ Share. Mon-Sun, 6A-12M. (Used with permission.)

Scott Programs KSMG

KOB-FM/Albuquerque PD/morning man Jay Scott has been named PD for KSMG/San Antonio, where he replaces the exiting Robb Stewart.

The move reunites Scott with VP/GM Jack Collins, who told R&R, "Jay and I worked together ten years ago, so it's a special treat to have the opportunity to work together again. He has the style and commitment to winning we've been looking for."

Scott, who starts September 15, said, "I'm looking forward to renewing my association with Jack Collins. KSMG has a fabulous base and a heckuva product. I hope I can contribute to its upward movement."

Scott joined KOB-FM as PD/morning personality in spring 1984.

Before that he spent two years as the WKY/Oklahoma City PD/morning talent, and four years as WOHO & Z105/Toledo PD/morning man. His experience with KSMG GM Jack Collins dates back to WAXY/Miami, where Scott was also the PD and morning talent.

Both KOB-FM and KSMG are McVay Media-consulted stations. At KOB-FM, 11-year station vet and present Asst. PD Susan Bradley has been named acting PD.



Bruce Pollock



Patrick Byrne



John Fabian

Bridges GSM At KIRO & KSEA

KIRO & KSEA/Seattle, plus affiliated KIRO-TV, have created a corporate sales and special programming department, designed to increase client exposure by cross-promoting on all properties. With the change, Sales Development Manager Cy Bridges has been added to Corporate GSM.

Bridges will report to John Lippman, VP/News & Public Affairs. Lippman commented, "Our new slogan is 'We're working together,' and the corporate sales team is the embodiment of that promise. In Cy we found somebody who has a broad background in both radio and TV, someone who can approach clients with opportunities that make sense from both points of view. We're not aware that this is being done elsewhere in the industry, but we feel it's the next step stations will take as they aim for more than just numbers. Too often buyers are just renting eyes or renting ears; we're now selling identity and positioning."

Bridges said, "I'm very excited about the potential our new corporate division has to create unique opportunities for the community and our corporate clients. The response thus far has been extremely enthusiastic, from clients and advertising agencies alike."

Durpetti

Continued from Page 3

post at McGavren Guild in New York. Byrne is now VP/Central Division Manager, and had been

the firm's Regional Manager in the Chicago headquarters since last December. Byrne previously was VP/Regional Manager for HNWH's Chicago office.

Durpetti commented, "Bruce, John, and Pat have played key

roles in the rapid growth of the company. Their contributions have enabled us to overachieve our original goals. It is with great pleasure that I'm able to give them this recognition and form our first Executive Committee."

Harvey Directs Family Group Radio

After nine months as Sales Manager for Family Group Broadcasting's radio and TV stations, George Harvey has been promoted to Director/Radio Operations. Reporting to President Frank DeTello and Chairman/Managing General Partner Sandy Wheeler, Harvey will oversee WKWF & WAIL/Key West, KAYC & KAYD/Beaumont, and, pending FCC approval, WVGN/St. Thomas, Virgin Islands.

Prior to his most recent post, Harvey served three years as Local and Regional Sales Manager at WFTS-TV/Tampa, and before that held an executive sales post for 13 years with nearby WFLA-TV (now WXFL-TV).

He told R&R, "Family Group Broadcasting, while a young company, is taking a very aggressive stance in the purchase of both radio and television stations. Our goal is to eventually own the full complement of properties, and in pursuing that goal, we are seeking out the best markets and stations."

Lane VP For WAPI & WABB Combos

WRQX/Washington PD Randy Lane will rejoin Dittman Broadcasting as VP/Programming for WAPI-AM & FM/Birmingham and WABB-AM & FM/Mobile, based temporarily in the latter city.

Group President Bernie Dittman told R&R, "We are delighted to have Randy with us again. While Randy will oversee the programming, he will also be in charge of acquisitions in a very ambitious way."

Lane, who was at WRQX for just over a year, has also programmed WKQX/Chicago, and KBEQ/Kansas City. He said, "When we announce a new acquisition I will most likely set up camp there to hire the staff and position the station. I look forward to rejoining Bernie and his small but thriving organization. We have some very exciting plans for expansion in key Sunbelt markets."

"I also look forward to renewing my relationship with (WAPI-AM & FM VP/GM) Bernie Barker, who was instrumental in my returning to the company."

McSorley GSM At WPOP & WIOF

After two years as WPOP & WIOF/Hartford's Local Sales Manager, Jay McSorley has been promoted to the newly created General Sales Manager's post. At the same time, Asst. LSM Christine Smith moved up to LSM for the Merv Griffin Radio News/AC combo.

VP/GM Albert Pellegrino said, "These promotions are appropriate in light of the outstanding contributions each has made to the success of WPOP & WIOF. Their leadership is reflected in the substantial sales gains that both stations have attained in the growing Hartford market."

"We are looking for some properties in key markets which will fit within our group. He will be our spearhead and take us farther along the road of success. In recent months we've been aggressively pursuing some companion properties and are close to making an announcement," he added.

Davis PD At WZZT

Mike Davis has returned to the PD slot at Black Rivers Communications' WZZT/Columbus, where he will also do morning drive.

"I've mostly been in the Ohio market for most of my career," he said. "When I was here before, the station was number one Urban. They had some different philosophies going on since I left, and they wanted to get back to what we were doing before."

Aside from previously programming WZZT, Davis has also worked at WCIN/Cincinnati; WOUB/Athens, OH; and WVKO/Columbus during a 14-year career.

"I'm taking the radio station into more of an adult area, and getting the music mixture together so it's much more appealing to the adult demographics," he adds. "I'm also getting the station more into responsive community involvement."

Reach New Listeners with The Latest Information!

WEATHERWORDS

With Walt McKeown, M.S.

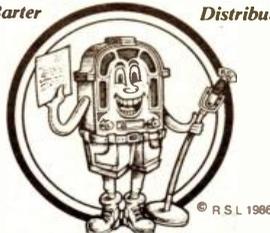
- This Meteorologist tells the rest of the weather story.
- Take your listeners beyond the Daily Forecast!
- If the rain falls on your audience, they'll love these shows...
 - Colored Rain • Frog Forecasters
 - Tornadoes & Churches • Odd Hail... and more!
- 65-2:00 min. programs every 13 weeks.

RADIO SHORTS, LTD.

Producers and Distributors of Radio Programs
P.O. Box 4234 • Arcata, CA 95521

CALL TODAY
707-822-2665

Low Cost Cash Market-Exclusive
or Barter Distribution



★ MEET US AT RADIO '86 ★
— BOOTH 637 —

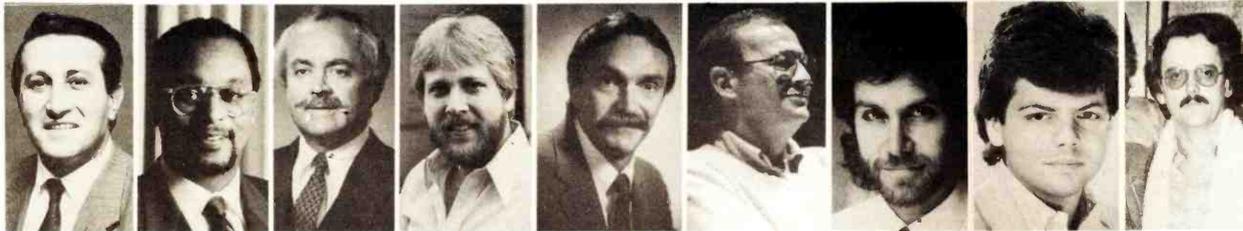
Give Advertisers Another Reason To Spend Money on Your Station!

Family Field Guide

with Rebecca McAnn

- The Latest Radio Resource on "How to Parent Successfully!"
- Written by *Mothering Magazine* staff.
- Interior local sponsor avail showcases your advertisers.
- Target Market: M/F 25-49
- 65-2:00 min. News and Info. Features every 13 weeks.
- FREE Sales Kit and Tape — CALL NOW!!

NEWS IN BRIEF



Salvatore Sabatino Peter Van Brunt

Joe Archer

Craig Allen

William Guler

Patrick Williams

David Gales

Jack Isquith

Pepe Lopez

● **SALVATORE SABATINO** has been appointed Sr. VP/Finance and Administration for **RAB**. He was previously VP/Controller for the **Equitable Relocation Management Corp.**

● **JOEL REISH** is the new Director of Research for nine-station group owner **Entercom, Inc.** in Bala Cynwyd, PA. He was formerly Sr. Research Analyst at **Reymer & Gersin Associates, Inc.**, where he has been replaced by **Dr. Ruth Hamill**. She was previously Market Research Analyst for **Frank N. Magid Associates**, where she managed numerous research projects for TV and radio stations.

● **WILLIAM GULER** has been named GM of the **Seeburg Compact Disc Distributing Co.**, a newly formed division of **Seeburg Corp.** He was previously Director/Purchasing & Advertising at **Handleman**. He assumes responsibility for all operational aspects of the Addison, IL-based company, which supplies software to distributors and operators of Seeburg's CD jukeboxes.

● **JOHNNY ANDREWS**, most recently VP/GM at **KTAR/Phoenix**, is out for the same position with **Keymarket Communications'** recently purchased **KOKE/Austin**. Andrews will officially take over on October 1, 1986. No replacement has been named yet for the slot at **KTAR**.

● **PETER VAN BRUNT** has been promoted to VP/Business Affairs at **Dick Griffey Productions/Solar/Constellation Records**, where he also maintains his responsibility at Assistant General Counsel. He will now handle administrative operations of the company in addition to negotiating domestic and international contracts.

● **CRAIG ALLEN** has rejoined **KERA/Dallas** as Music Director after a one-year sabbatical as an English instructor at the **Jiangsu Institute of Technology** in the People's Republic of China. His duties include overseeing the station's Classical and Jazz programming as well as hosting the "All-Night Jazz" show and live broadcasts.

● **GARY ROTH** has been appointed Senior Attorney at **BMI**, a new post. He was a staff attorney with the organization. Roth will continue his involvement with BMI's licensing and performing rights departments, and coordinate copyright infringement litigation in the Northeast.

● **MICHAEL JOE REO**, former afternoon anchor at **WJBO/Portland** and former PD/GM at **WMR/Rumford, ME** has been named PD at **WGUY/Bangor**. He replaces **Rick Steele**.

● **PAUL FINK**, last at **WDDO-AM & FM/Chattanooga**, has been named GM at **KZOU/Little Rock**. He replaces **WAYNE COURTNEY**, who became VP/GM at **KUYO/Oklahoma City** last month.

● **PATRICK WILLIAMS**, noted film-TV-records composer/arranger, has launched **Soundwings**, his own record label. All of the Santa Monica, CA-based company's LPs are digitally recorded and mastered, and focus on "breaking down musical barriers in the jazz-classical-pop fields."

● **TIM MENOWSKY** and **JOE ARCHER** will join **Greenwood Performance Systems** as VP/Southern US and VP/Northeastern US, respectively. Menowsky is owner and President of **Heartland Broadcasting Co.** and former owner of **WSQV/Jersey Shore, PA**. Archer was previously VP/Syndicated Network Sales and VP/Spot Sales for **Katz/Christal Radio** in Detroit.

● **BROTHER JAKE EDWARDS** has been named PD/morning man of **CKIS-FM/Winnipeg**. He comes from the morning slot at co-owned **CILQ-FM(Q107)/Toronto**.

● **IDB Communications Corp., Inc.**, suppliers of satellite transmission and distribution services for radio broadcasting, has filed a registration statement relating to an initial public offering of 1,200,000 shares of common stock. Of those, 700,000 are being offered by the company and 500,000 by selling security holders. The offering will be made only by means of a Prospectus, and will be managed by **Montgomery Securities**.

● **DAVID GALES** has been hired to the newly created position of Executive Director/Product Management at **A&M Records**. In addition to creating initial marketing plans, he will also coordinate interdepartmental strategies. He was previously West Coast Marketing Director for **CBS Records**.

● **ARTHUR SCHIMMEL** has been named President of **JCI Video and Music**, independent distributors of videocassettes and records. He was formerly VP/GM of **ABC Pictures International**.

● **Churchill Productions' TOM CHURCHILL** has acquired two stations for his Easy Listening Format: **KMEO/Phoenix** and **WZEX/Nashville**. Both discontinued use with **Bonnette Broadcasting** to make the switch.

● **WAKY/Louisville** has dropped the **TreStar "Oldies Channel"** for automated B/EZ as "Beautiful 790." Programming will be supervised by **MARK STRAUSS**, PD of sister station **WVEZ**. In addition, **WAKY AM** drive announcer **Joe Elliot** switches to the same slot on **WVEZ**.

● **KFXX/Tucson**, formerly Religious, has adopted a B/U format as "Power 1450." Programming will be supervised by co-owner/veteran PD **RICH ROBBIN**.

● **WTMG/Rocky Mount (Raleigh)** has not, as previously reported, adopted a "Classic Hits" format. Instead it is running gold-based AC under PD **GARY MITCHELL**.

● **JACK ISQUITH** has been appointed Associated Director, National Album Promotion for **Epic/Portrait/CBS Associated Labels**. He will assist the VP/Album Promotion in promoting E/P/A product and will work closely with the company's field staff. He was previously National Manager, Rock Radio for **PolyGram Records**.

● **PEPE LOPEZ** has been named OM of **AOR KNCC/Corpus Christi**. He was formerly PD of **KLAG/EI Paso**.

● **D.J. BIRD** has been named MD of **WXXP/Pittsburgh**. He was formerly with co-owned **WLIR-FM/Long Island**.

● **KENN BROWN** has been appointed GM at **Sterling Recreation Organization's KYYK/Las Vegas**. He was previously GM at **KRAM & KKLZ/Las Vegas**.

● **KRZZ/Wichita** has changed from AC to Classic Rock, consulted by **FRED JACOBS** and programmed by **BRAD FUHR**.

● **ANDREW REIMER** has been upped from GSM to GM of **AOR KTYD/Santa Barbara**. He replaces **Ed Hoyt**, who leaves to become Exec. VP/GM of **Liggett Corporation's** new Fresno property.

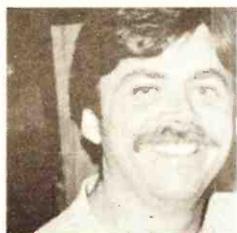
● **ALVIN STOWE** is named PD at **WBLX/Mobile**, replacing **Vernon Wells**, now PD at crosstown **WGOK**. He comes from two years in the same post at **WFXC/Raleigh**. That position is filled by night jock **Doc Holliday**, also formerly PD at **WLEI/Raleigh**.

Levine WTRY & WPYX OM

Eight-year **WAQX-AM & FM/Syracuse** PD **Ed Levine** has joined **Scott Broadcasting AC/AOR** combo **WTRY & WPYX/Albany** as combo OM and **WPYX PD**. He replaces **Rick Van Zandt**, while **WPYX MD Bob Welch** has also exited. **WTRY PD John Gabriel** remains, and **WPYX PD Andi Turco** stays on as afternoons/Assistant PD.

WPYX was number one in the spring Arbitron with a 9.6 share. **Scott Exec. VP/GM John Kelly** called the change "an opportunity to move ahead." He said, "Ed has a great background in building and growing with an AOR station. Everybody I talked to said he wasn't available, but I saw that as a challenge and went after him. He now has a station with the power, facilities, and commitment not only to continue being number one, but to become an even bigger number one."

Levine told **R&R**, "I was very settled in Syracuse, and planned on being here for **WAQX's** tenth anniversary. I'm not moving for market size (advancing 61-51) - I'm



Ed Levine

doing it for the operation. **Scott** is historically a very well-run radio company."

On **WPYX**, he said, "It's number one, but it's a turnaround in the sense that everyone involved - **John** (Station Manager) **Carol Riley**, (consultant) **Dwight Douglas**, the staff - thinks it can do even better. My goal is to beat **Ted Utz's** biggest book (a 13.4 in spring '83)."

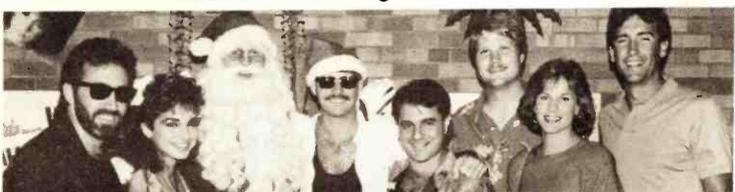
Both the PD and MD jobs are open at **WAQX**, as MD **Amy Dahlman** is leaving to join **Bill Hard's** new tipsheet. **Middy DJ Lorraine Rapp** has been named interim PD.

Boston Product Arrives At MCA

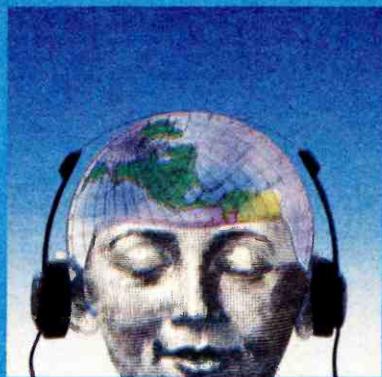


Boston delivered the "Third Stage" LP, the band's first product since 1978, to MCA recently, in the process losing a chance to beat **John Fogerty's** modern record for longest interval between albums. The new LP, including first single "Amanda," will come out at the end of the month, according to **MCA**. Pictured celebrating the album's arrival are (l-r) **MCA Sr. VP Larry Solters**, Exec. VP **Richard Palmese**, Sr. VP **Steve Meyer**, Boston's **Tom Scholz**, manager **Jeff Dorenfeld**, group's **Brad Delp**, and **MCA Music Ent. Group President Irving Azoff**.

Miami Sound Congas Minneapolis



As part of E/P/A's continuing unseasonal Christmas promotion, **Santa Claus** accompanied **Miami Sound Machine** to **WLOL/Minneapolis**. Pictured (l-r) are group's **Emilio** and **Gloria Estefan**, Santa, group's **Enrique Garcia** and **Juan Marcos Avila**, **WLOL PD Gregg Swedberg** and his wife **Kira**, and **Epic's Tom Genetti**.



It reaches beyond sight. Into the imagination. 200 million listen every week. Three and a half hours every day. On the road, at work, on the jogging path, 96% of all Americans sing its tune, hear its message. That's the power of radio. Radio advertising sells. How do we know? We've been measuring and describing radio audiences so you can turn the power of radio into money—for over 21 years. Arbitron. We know the territory.

ARBITRON RATINGS

ONLY THIS BAND
COULD TAKE ONE OF THE
BEST SONGS OF ITS CAREER
AND MAKE IT GREATER.

CHICAGO

THE NEW SINGLE

"25 OR 6 TO 4"

PRODUCED BY DAVID FOSTER

FROM THE FORTHCOMING ALBUM
CHICAGO 18

FRONT LINE MANAGEMENT



© 1986 WARNER BROS. RECORDS INC.

CHR NEW & ACTIVE

112/18
One Of The "Most Active"

RCA

Continued from Page 1

has been 75% owned by RCA, 25% by Bertelsmann. It is this majority interest, GE revealed Tuesday (9-9), which it is now selling to the European firm for an undisclosed sum.

GE acquired RCA/Ariola earlier this year as part of its purchase of RCA, then apparently decided that the record business did not fit into its strategic goals. The original RCA/Ariola joint venture agreement gave Bertelsmann certain minority rights, including the right of first refusal to buy RCA's share.

"It's like we won't miss a beat," Elliot Goldman told R&R. "There won't be any hiatus period in terms of finding out who was going to take over from GE. There are no new things that need to be done. Bertelsmann is totally familiar with everything we've been doing for the last nine months, so we just keep right on going. Basically, they've just stepped up from a 25% to a 100% position. I'm very enthused, and it does very well for where we're going."

RCA/Ariola's annual sales worldwide are estimated to exceed \$800 million. Bertelsmann stated that the deal, if approved, will bring its overall music business revenues to \$2 billion Deutschmarks (approximately \$1 billion at current exchange rates). This includes Arista Records, which Ariola bought from Columbia Pictures in 1979, and in which RCA acquired a 50% stake in 1983.

Bertelsmann's total revenues in fiscal 1984-85 were DM 7.4 billion (\$3.7 billion). The company has extensive publishing and printing interests. In the US, these include Bantam Books, magazines such as Parents and Young Miss, a children's book club, and the Brown Printing Co. of Minnesota.

Of the RCA/Ariola agreement, Bertelsmann Chairman Mark Woessner said, "Since the founding of our music company, Ariola, the music business has been a solid component of Bertelsmann AG. With the acquisition of the remaining 75% of RCA/Ariola, we have reached a long-sought strategic goal."

RCA/Ariola chief Goldman has had previous experience with Bertelsmann. He was Exec. VP/GM of Arista when the label was bought by Ariola, and subsequently became VP of the Ariola International Group's North American operations.

Following several years with WCI, Goldman became President/CEO of RCA/Ariola CEO last December, shortly before GE's move to acquire RCA. He was one of several music/entertainment industry companies and executives interested in buying the company from GE if Bertelsmann had passed on the opportunity. "Short of being able to do that," he cracked, "this is the best possible arrangement."

Goldman, who said he became aware last week of GE's "serious conversations" with Bertelsmann, does not expect US government objections to the proposed deal. While at WCI, he was involved with the company's attempted merger with PolyGram in 1983-84. It failed largely because of Federal Trade Commission opposition.

Metheny

Continued from Page 1

full support of Gannett to make this station really fly."

Newly named KTKS VP/GM Al Brady Law commented, "I couldn't believe someone with Kevin's background was still available. Chuck Morgan has done a fine job, and I feel KTKS is in real good position to go over the top. Kevin can really make things go the way they should; that's about all a GM could ask for."

Scott PD For Z-Rock

AOR veteran Wild Bill Scott has been promoted to PD of the Satellite Music Network's new "Z-Rock" hard rock/heavy metal channel. Scott is upped from MD/nights at the programming service, which signed on Labor Day with WZRC/Chicago (Des Plaines) as its first affiliate, and he'll continue his nighttime airshift.

SMN VP/Programming Robert Hall observed, "He's the only person I talked to, among hundreds of PDs, who had a really good handle for what we're doing. He has an instinctive feel for what's going on in the street, loves the music, and is in touch with the kids. Bill doesn't represent what the AOR programming establishment has turned into: he's not part of the yuppie intelligentsia that's running AOR today. He's more like what AOR rockers used to be -- a rock 'n' roll street machine."

"This is something different for me. I'm used to 'show and go,' and this is 'show and don't go,'" said Scott, referring to the long hours. He added, "Universal rock forever!" Scott added that his long-time companion, Carole Trepel, has joined Z-Rock to serve as his

Quick

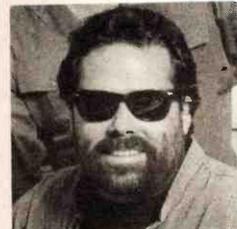
Continued from Page 1

ing stations in share of audience. I'm proud to have had some part in making that happen."

Said Quick, "I've been in the business 16 years, and I'm only 32, so I've been in broadcasting most of my life. This is a new level in my broadcast career."

"It will of course be a challenge, as it is working with any AM station these days. But although our audience is not as strong as it once was, WCCO still has tremendous shares and clout, and with continual updating and enhancing, we look for more good things to continue."

Quick joined WCCO in 1977 as Assistant Promotion Manager. He later served as Promotion Manager, Sports Producer, and Advertising and Promotion Director, before becoming Director of Marketing in 1984.



Wild Bill Scott

assistant and do rock 'n' roll news as "Boobie Bondage."

Scott has jockeyed at KNAC/Long Beach, KROQ/Los Angeles, KSRR/Houston, Detroit stations WLLZ, WWWW, and WABX, Chicago outlets WLUP and WMET, WKLS/Atlanta, and KMEL/San Francisco. He has also programmed KASH & KSND/Eugene and was Assistant PD at KUDL/Kansas City.

In addition to WZRC's affiliation, WZRX/Jackson, MS signs on with Z-Rock this week. WCXT/Hart comes aboard next week, and stations in Norfolk and Quad Cities are expected to join shortly.

Diamond Devotees



Pictured at opening night of Neil Diamond's eight Madison Square Garden concerts are (l-r) CBS Records Division President Al Teller, Diamond, and Columbia Sr. VPs Bob Sherwood and Mickey Eichner.

HOW THE BEST USE RESEARCH TO WORK SMART



Working smart doesn't come easy. For many it doesn't come at all.

And while there's no substitute for hard work or hard-earned experience, you'll find the best broadcasters just aren't satisfied with traditional approaches to problem solving. Nor will they settle for easy answers.

To them, ongoing research is vital. It's the lifeline for staying close to the listener. It increases the probability of making the right decisions. It helps beat the odds.

And one thing's for sure, generic research techniques simply don't work.

That's because each market is unique with its own characteristics, competitors, and perceptions. Only through specialized custom audience

research can a market be properly analyzed and understood. And only then can an inventive plan of action take place.

It's not surprising the best broadcasters who demand more from their research choose Bolton Research Corporation.

You see, unlike some others, our objective is not to sell you a methodology, but rather to provide you with meaningful answers and a plan to make intelligent management decisions.

To do this, we rely on a variety of research methods (telephone, auditorium, diary questionnaires, or focus groups to mention a few). What makes sense is we're skilled enough to match the method to your needs.

When compiled, our findings go

far beyond a simple report. In fact, you'll receive at least three reports.

One, a listing of vital information presented in a graphic easy-to-read style. Another, an Executive Report with results summarized. But most importantly, you'll receive a Comprehensive Marketing Plan. It's a plan for action. A plan for ratings success.

Isn't this the kind of thinking you want to outsmart your competition? And isn't that what working smart is all about?

Write Bolton Research Corporation at 2401 Pennsylvania Avenue, Philadelphia, PA 19130 or call (215)232-2240 for a customized program of audience research for your station or group.

BOLTON
RESEARCH CORPORATION
WE'RE HELPING THE BEST WORK SMARTER.

TRANSACTIONS

Henry Takes Omaha Pair For \$22 Million

KFAB & KGOR/OMAHA
 PRICE: \$22 million
 BUYER: Henry Broadcasting, Charlton Buckley, owner. He also owns KZOD/Denver, KYTE-AM & FM/Portland; KFxm & KUDO/San Bernardino, and KLCZ & KDON/Salinas, CA.

SELLER: May Broadcasting, parent organization of Lee Enterprises, Lloyd Schermer, President. Lee bought radio stations as part of a package for KMTV-TV/Omaha.
 DIAL POSITION: 1110 kHz; 99.9 MHz
 POWER: 50 kw, 115 kw at 1230 feet
 FORMAT: AC
 BROKER: Ray Stanfield and Peter Stromquist of Chapman Associates

WAZY/LAFYETTE, IN

PRICE: \$2 million
 BUYER: RadioVision of America, Inc., Anthony Gazzana, President.
 SELLER: Lightfoot Broadcasting, Richard Lightfoot, President.
 DIAL POSITION: 96.6 MHz
 POWER: 50 kw at 500 feet
 FORMAT: CHR
 BROKER: Blackburn & Co.

KCEE & KWFM/TUCSON
 PRICE: \$10 million
 BUYER: American Media, Alan Beck and Arthur Kern, principals. It also owns WALK-AM & FM/Long Island, NY; KSMG/San Antonio; and WMGG/Orlando.

SELLER: Sun-Com Limited Partnership, Behen Broadcasting, general partner, Dennis Behen, President.
 DIAL POSITION: 790 kHz; 92.9 MHz
 POWER: 5 kw days/500 watts nights; 93 kw at 2036 feet
 FORMAT: AC
 BROKER: Kalil & Co.

KBRG/SAN FRANCISCO (FREMONT)

PRICE: \$2.7 million
 BUYER: RadioAmerica, Inc., Daniel Villaneuva, President, James Villaneuva, VP.
 SELLER: Crosby Broadcasting, Inc., Leon A. Crosby, owner.
 DIAL POSITION: 104.9 MHz
 POWER: 3 kw at 300 feet
 FORMAT: AC
 BROKER: Blackburn & Co.

WDOS & WSRK/ONEONTA, NY

PRICE: \$1.5 million
 BUYER: Hastings Broadcasting Corp., Gordon Hastings, President. Hastings is the former President of Katz Radio and Katz TV, and recently opened his own broadcast firm. This is his first purchase.

SELLER: Oneonta Communications Corp., John McGeehan, President.
 DIAL POSITION: 730 kHz; 103.9 MHz
 POWER: 1 kw daytime; 850 watts at 520 feet
 FORMAT: AC; CHR
 BROKER: Glenn Serafin of Communications Equity Associates

Reporting Transactions

To have a radio station transaction listed in R&R, broadcasters and brokers should contact the R&R Washington Bureau (202-662-7484) as soon as details are available. Sale closing photos and broker news, such as personnel and office announcements, are also welcome.

TRANSACTIONS AT A GLANCE

Transactions So Far In 1986: \$1,755,097,000
 This Week's Transactions: \$43,855,000

- KFAB & KGOR/Omaha \$22 million
- KCEE & KWFM/Tucson \$10 million
- KSKY/Dallas \$3.4 million
- KBRG/San Francisco (Fremont) \$2.7 million
- WWMG & WSFL/New Bern, NC \$2.25 million
- WAZY/Lafayette, IN \$2 million
- WDOS & WSRK/Oneonta, NY \$1.5 million

WWMG & WSFL/NEW BERN, NC

PRICE: \$2.25 million
 BUYER: Caravelle Broadcast Group, a subsidiary of Coastal Carolina, Inc., Howard Schrott, Robert Beacham and Rick Bernhardt, principals. It also owns WISP & WQDW/Kinston, NC, which must be sold to comply with the duopoly rule.
 SELLER: Great Southeast Broadcasters, Inc., and P.C. Broadcasting Inc., J.D. Conner, owner.
 DIAL POSITION: 1380 kHz; 106.5 MHz
 POWER: 5 kw days; 100 kw at 957 feet
 FORMAT: Country; AC
 BROKER: Mitt Younts of Chapman Associates

WAES & WROQ/CHARLOTTE

PRICE: \$13 million cash
 BUYER: CRB Broadcasting Corp., headed by Carter Burden, Ed Rogoff, and Jim Connor. It also owns WTCR-AM & FM/Huntington, WV; WAEB-AM & FM/Allentown, PA; and WJBR-AM & FM/Wilmington, DE. Pending FCC approval is the acquisition for WFAS-AM & FM/White Plains, NY.

SELLER: Sis Radio, Inc., owned by Stan Kaplan and Sis Kaplan.

DIAL POSITION: 610 kHz; 95.1 MHz
 POWER: 5 kw days/1 kw nights; 100 kw at 574 feet.

FORMAT: CHR
 BROKER: Ted Hepburn Company

20% VS. 28% CAPITAL GAINS TAX

Oppenheimer Races For Deadline On Group Sale

If there's any doubt that the new tax laws will have a major impact on radio transactions this fall, they were put to rest by word that Dick Oppenheimer is selling Capitol Cities Broadcasting Co. — in a hurry.

Financial advisors are urging sellers to complete transactions before Dec. 31. Under the proposed tax overhaul bill, the capital gains tax rate rises from 20% to 28% on that date.

To escape the higher tax, Oppenheimer instructed his broker, Americom, to complete negotiations by Sept. 22 so the deal can be closed by year's end.

Saving "A Few Million" In Taxes

After 35 years in radio, ten as an owner, Oppenheimer said, "There are a lot of emotions involved. But it's a sound business decision, and I can't let those emotions run that." Capitol Cities stands to lose "a few million dollars" by delaying, he pointed out.

Although the group will be sold intact, a market-by-market analysis — based on discussions with Americom's Tom Gammon — illuminates some of the considerations that go into purchasing a radio group.

KIXL & KHFI/Austin

The jewels of the Capitol Cities' group include the number two FM in the market, as well as the only fulltime AM with a religious format. Austin, the 81st market just three years ago, is now 59th.

KOKY & KZOU/Little Rock

"The opportunities for this market are spectacular," Oppenheimer effused. "I'm really high on this market, higher, in fact, than when we bought the stations (last December)."

The combination garnered a 16.6 share in the most recent book, with the market's revenues for 1987 projected to top \$16 million. Projected cash flow, based on a 30% margin, would thus approach \$840,000.

KZOU is CHR, and plans a tower increase to 1000 feet HAAT. KOKY is a fulltime AM with an Urban format.

WXAM & WQXY/Baton Rouge

WQXY is the only AC in the 78th market, where five FM stations split approximately \$16 million in billings. WXAM is scheduled to shift to a "Heart & Soul" satellite format by mid-September.

KBFM/McAllen-Brownsville, TX

This is the top-rated English-language station in the 77th market, and has a CHR format. The market is a leading tourist attraction, given its proximity to local resort community Padre Island.

Shaffer Joins Chapman

Ed Shaffer has left Telerop to become a broker with Chapman Associates, where he will join broker Ernie Pearce to serve the Southeastern region from Chapman's Atlanta office. Shaffer's background includes broadcast sales at WKRN/Nashville and WSB-TV/Atlanta.

Chapman President Bill Cate said Shaffer "has all the tools, talent, and proper attitude, and I'm looking forward to working with his development here."



Bob Pates

Frank Boyle

4 EXCELLENT REASONS TO LIST YOUR PROPERTIES WITH US.

1. We've been traveling to 40-45 cities a year for the past 25 years, working and talking to the key "movers and shakers" in the radio business. They know us and trust us.
2. We're still traveling to 40-45 cities a year. That means we can market your treasures to qualified prospects face-to-face.
3. We guarantee fast action because we're go-getters.
4. Our enlightened commission structure is more in line with today's bigger dollar deals and the broker's actual contribution.

Frank Boyle & Co.

55 Old Field Point Road, Greenwich, CT, 06830 203-869-4433

RADIO/CABLE BROKERS - EXEC RECRUITING

When it's Time to Buy or Sell, Chapman Means Business.

<u>Location</u>	<u>Mkt. size</u>	<u>Type</u>	<u>PRICE</u>	<u>Terms</u>	<u>Contact</u>	<u>Phone</u>
AK	Metro	2 A/F's	\$11,000K	SOLD	Elliot Evers	(415) 495-3516
NW	Metro	AM/FM	6500K	SOLD*	Elliot Evers	(415) 495-3516
SE	Major	FM	6000K	SOLD*	Randy Jeffery	(305) 295-2572
West	Metro	AM/FM	6000K	SOLD*	Elliot Evers	(415) 495-3516
MW	Metro	AM/FM/FM	5300K	SOLD	Charles Giddens	(802) 822-8913
SW	Metro	FM	4000K	Terms	Jim Mergen	(218) 366-2554
SE	Metro	AM/FM	4000K	SOLD*	Mitt Younts	(202) 822-8913
Rocky Mtn.	Metro/Small	2 A/F's	3300K	SOLD*	David LaFrance	(303) 234-0405
SE	Regional	AM/FM	3000K	Terms	Mitt Younts	(202) 822-8913
SE	Small	AM/FM	2500K	SOLD*	Mitt Younts	(202) 822-8913
SW	Medium	FM	2410K	SOLD*	Ernie Pearce	(404) 998-1100
Mid-Atlantic	Small	AM/FM	2300K	SOLD*	Charles Giddens	(202) 822-8913
Mid-Atlantic	Metro	FM	2200K	Terms	Mitt Younts	(202) 822-8913
West	Metro	AM/FM	2100K	SOLD	Elliot Evers	(415) 495-3516
MW	Metro	AM/FM	2000K	Nego.	Peter Stromquist	(818) 366-2554
SW	Small	AM/FM	1850K	SOLD*	David LaFrance	(303) 234-0405
Plains	Medium	AM/FM	1800K	\$360K	Bill Lytle	(816) 941-3733
Mid-Atlantic	Small	AM/FM	1800K	SOLD*	Ron Hickman	(401) 423-1271
SW	Metro	FM	1700K	Cash	Bill Whitley	(214) 680-2807
Rocky Mtn.	Metro	AM/FM	1500K	\$250K	David LaFrance	(303) 234-0405
SE	Coastal	FM	1500K	SOLD*	Charles Giddens	(202) 822-8913
FL	Metro	AM/FM	1450K	SOLD*	Randy Jeffery	(305) 295-2572
MW	Small	AM/FM	1400K	Terms	Bill Lochman	(816) 941-3733
SE	Small	AM/FM	1200K	\$200K	Mitt Younts	(202) 822-8913
MW	Medium	AM/FM	900K	CASH	Bill Lochman	(816) 941-3733
Rocky Mtn.	Metro	AM/FM	800K	250K	Peter Stromquist	(818) 366-2554
NY	Small	FM	750K	SOLD*	Ron Hickman	(401) 423-1271
MW	Small	AM/FM	750K	\$200K	Bill Lytle	(816) 941-3733
MW	Medium	AM/FM	725K	\$175K	Bill Lochman	(816) 941-3733
SW	Small	AM/FM	700K	\$300K	Peter Stromquist	(818) 366-2554
Rocky Mtn.	Small	AM/FM	650K	\$95K	David LaFrance	(303) 234-0405
Rocky Mtn.	Small	AM/FM	650K	\$75K	Greg Merrill	(801) 753-8090
MO	Small	AM/FM	565K	\$165K	Bill Lytle	(816) 941-3733
TN	Suburb	FM	550K	SOLD*	Ernie Pearce	(404) 998-1100
NE	Small	AM/FM	500K	Cash	Ron Hickman	(401) 423-1271
ID	Small	AM/FM	480K	\$130K	Greg Merrill	(801) 753-8090
AZ	Small	FM	450K	\$135K	Jim Mergen	(818) 366-2554
KS	Suburb	FM	450K	SOLD*	Bill Lochman	(816) 941-3733
NC	Small	FM	350K	\$117K	Mitt Younts	(202) 822-8913
IA	Small	AM	350K	\$75K	Bill Lochman	(816) 941-3733
IA	Small	FM	300K	\$35K	Bill Lytle	(816) 941-3733

For information on these properties, please contact the Associate shown. For information on other availabilities, or to discuss selling your property, contact **Janice Blake, Marketing Director**

CHAPMAN ASSOCIATES, Inc., 8425 Dunwoody Place, Atlanta, GA 30338 (404) 998-1100

*subject to FCC approval



See us during Radio '86 in the Marriott, New Orleans

**IF It's
Important
To You**

**IT'S
ONE**

U
UNITED
STATIONS
E

Please join US in our hospitality suite # 3830
at the New Orleans Marriott.

New York

Washington, D.C.

Chicago

Detroit

Dallas

Los Angeles

RADIO NETWORKS

NATIONAL NEWS

WORLD NEWS

SPORTS NEWS

SPORTS COMMENTARY

DAILY SHOWS

WEEKLY SHOWS

ENTERTAINMENT SPECIALS

FEATURED ARTIST SPECIALS

SPECIAL SERIES

HOLIDAY SPECIALS

ADULT CONTEMPORARY

ALBUM ORIENTED ROCK

TOP 40

CONTEMPORARY HIT

BIG BAND

MIDDLE OF THE ROAD

JAZZ

COUNTRY

OLDIES

URBAN

AMERICAN MUSIC MAGAZINE
STARRING RICK DEES

COUNTDOWN AMERICA
STARRING DICK CLARK

COUNTRY SIX PACK

DICK CLARK'S
ROCK, ROLL & REMEMBER

THE GREAT SOUNDS

HOT ROCKS

JOHN LANDER'S HIT MUSIC USA

MOTOR CITY BEAT

RICK DEES WEEKLY TOP 40

ROCK WATCH: A COUNTDOWN TO
ECSTASY WITH OEDIPUS

SOLID GOLD COUNTRY

SOLID GOLD SATURDAY NIGHT
STARRING DICK BARTLEY

SOLID GOLD SCRAPBOOK
STARRING DICK BARTLEY

THE TIM MCCARVER SHOW

SUMMER BEACH PARTY

SUMMER ENCORE

WEEKLY COUNTRY MUSIC COUNTDOWN

US 1 NEWS

US 1 SPECIAL EVENTS
NEWS COVERAGE

US 1 SPORTS

US 2 NEWS

US 2 SPECIAL EVENTS
NEWS COVERAGE

US 2 SPORTS

RADIO, TV EXPANSION PLANNED

Emmis 'Powers' Into Major Radio Group

By Brad Woodward

In a world where most authors want to turn their novels into TV miniseries, Jeff Smulyan bucked convention. The President and founder of Emmis Broadcasting turned his book into radio.

"Emmis was actually the title of a book I was writing," Smulyan remembers. "It was called 'The Emmis Region' and it was a novel about political intrigue that I fooled around with about ten years ago.

"It was a nice name for the book because Emmis is the Hebrew word for-truth. And it was a nice name for the company because nobody, including me, wanted to call it Smulyan Broadcasting."

Smulyan adds with a laugh, "We kidded when we bought the stations from Doubleday that the real terms were \$2 million for the three radio stations and \$51 million to convince them to publish this book."

Frustrated With Weak Properties

In 1978 Smulyan, a law school graduate who had never practiced law, was running two small stations that he owned, along with his father

"Everyone says we paid 82 times cashflow for the Doubleday stations. Well, there was no cashflow."

and another investor, in Indianapolis and Omaha.

But the properties could never do more than fill "niches" in their markets, Smulyan recalls with frustration. "I really wanted to be in what I call the competitive radio business. I wanted stations that were capable of being at or near the top of their markets. It was always my dream to do that." And he wanted to do it on his own.



Jeff Smulyan

In 1978, at age 31, Smulyan began dickered for a suburban Indianapolis FM he knew could be upgraded to a fully competitive facility. A contract was signed in 1979, and Emmis Broadcasting was born.

\$85,000 Investment Yields \$11 Million

The original partners in Emmis — Smulyan, Emmis Executive VP/General Counsel Steve Crane, and two local cable television operators Smulyan met through his accountant — put \$300,000 into the company. This winter the cable folks, who had chipped in \$85,000 apiece, were bought out for \$11 million each. "They had a nice ride for four years," Smulyan observes with understatement.

Emmis closed on what is now WENS/Indianapolis in 1981 for \$1.2 million. WLOL/Minneapolis followed the next year for \$6 million, from Liggett. In 1984 Emmis doubled in size by picking up KSHE/St. Louis and what today is KPWR/Los Angeles from Century for \$20 million. And this summer it capped the \$53 million takeover of WAVA/Washington and WHN & WQHT/New York from Doubleday.

Higher Cash Flows Fuel Growth

"Basically, we increased cash flows in Indianapolis and Minneapolis to the point where we could support Los An-

geles and St. Louis," Smulyan says of the group's growth strategy. "It's just being able to buy properties, turn them around quickly, and generate sizable cash flows to service additional debt."

In fact, until a major refinancing this winter, the original \$300,000 investment was the only equity ever put into Emmis. The refinancing bought out the cable operators, paid off the group's original bank loan, and left "about \$15 million" in seed money for the Doubleday purchase.

In the process, Morgan Stanley and Cigna Insurance each got "roughly 10%" of Emmis. "Friends, relatives, and employees" bought in for another 10%. Smulyan, who is President, has 60% of the company, and Crane owns 9%.

Game Plan Execution Credited

Emmis is perhaps best known in the industry for its stunning turnaround of KPWR. After sheding a lagging AC format for a hybrid mixture of urban and CHR music, KPWR stormed out of the gate last winter with a 4.4 share in its debut book. This spring KPWR powered up to second place in the market with a 6.0, even edging past CHR powerhouse KIIS. A similar approach was unveiled last month at WQHT/New York.

"It all revolves around good people putting together a game plan and executing it," Smulyan says of the group's turnaround success record. "We've got great people. All of our managers are shareholders in the

SEEKS RADIO PROPERTIES

TM Reports Earnings Of \$1.7 Million

For the first six months of 1986, TM Communications reported earnings of \$1,763,116, or .22 per share, on revenues of \$8,275,116. During the first half of last year, the company had earnings of \$28,060, a penny per share, on revenues of \$3,589,840.

TM President/CEO Pat Shaughnessy attributed the record performance to a major Coca-Cola production completed in May, "as well as a steady contribution from our Production Services Division." TM went public last October, and its stock last week closed at 2 7/8.

Shaughnessy said one of TM's prime goals for the rest of 1986 is acquiring additional turnaround radio stations or "companies in other industries with which we are familiar." He explained, "With a strong balance sheet from the sale of TM Programming, we are now ready to make these acquisitions."

Other goals are increasing business in film, video, sound and live production, and turning around the company's radio stations, KHAT-AM & FM/Lincoln, NE. TM is in the process of acquiring KNSS/Carson City and WLPR/Mobile.

"Once you've done New York and Los Angeles you're not dying to go back and do smaller markets."

company. Their future's tied to it."

Another Emmis strength, in Smulyan's view, is its lack of "sacred truths." New ideas are debated vigorously from within, and no effort is made to "impose our will on any marketplace." He explains, "We don't want to be locked into a niche; we want to be flexible. That's one of the most important things any broadcast group needs these days."

TV Purchases Predicted

The next step, says Smulyan, is "making sure we're as comfortable with seven stations as we were with four, and seeing if we can realize what we think is tremendous potential in New York and Washington. KPWR has just sort of exploded, and now it's time to generate the kind of cash flows those numbers can generate." Emmis is also launching its own research firm (see Page 6).

LISTENERS

CALL MACHINE

Camiolo Markets Instant Phone Research

Outgoing WHAT/Philadelphia VP/GM Art Camiolo is test-marketing interactive telephone technology that allows a station to conduct instant research of its own audience.

The system lets a station program up to eight questions into an automatic-answering device, offering callers yes/no or up to ten multiple choice options. The audience is invited to call a toll-free 800 number to participate, responding to the recorded questions by touch-tone phone commands. The system, developed by New Jersey-based Spitech Corp., provides a printout of the tabulated responses.

Tested At WWDB

Camiolo says he used the technology successfully for a year, often getting hundreds of calls daily, when he was also VP/GM of WHAT's former sister station, Talk-formatted WWDB. Although the station often polled its audience on issues, Camiolo says, "What we got the most out of were programming questions. For me it was a real source of information about our listeners."

In addition to his stint at WHAT & WWDB, Camiolo has served as VP/GM at WIF/Philadelphia and WIOQ/Philadelphia. He spent ten years at WMMR/Philadelphia, where he rose to GSM. He will exit WHAT when the station is acquired by Mainline Communications later this month.

Smulyan continues, "Next year we'll look at everything. If we see something we just can't live without in the next six months we'll try to figure out a way to do it. We certainly are not done in radio, but beyond that, we'll probably go into television. We're big believers in over-the-air broadcasting.

"While radio's our first love, there are only so many things you can do in radio. The problem is once you've done New York and Los Angeles you're not dying to go back and do smaller markets." Top priority markets for expansion are Chicago, Houston, and Atlanta.

Radio Strong Despite Soft Economy

Smulyan foresees a mild economic downturn ahead, but remains bullish about radio, particularly if the industry goes after a greater share of ad dollars and aggressively fights its image as a secondary medium. Smart broadcasters will control costs and learn to live with single-digit growth, he contends.

Smulyan also sees no end to the escalation in station prices. Some of the most highly leveraged deals may collapse in a recession, he concedes, but "the multiples have really never changed dramatically. Everyone says we paid 82 times cashflow for the Doubleday stations. Well, there was no cashflow."

He points to Los Angeles as an example of why higher station prices are often justified. "When we bought L.A. it was roughly a \$180 million market with what we call 23 viable players. Today there are probably 19 viable players, and it's a \$250 million market.

"We are basically confident about the future. The fact that the economy may be spectacular doesn't mean we're not very optimistic about the future of radio in the next ten years, because we are."

CBS Lures New Spot Advertisers

CBS Radio Representatives has launched a new campaign, "The Great American Radio Challenge," to attract new business to the national spot radio marketplace.

The company is making a limited offer to new or infrequent users of national spot. They'll get spot packages at "an attractive rate," combined with free, customized research studies of the campaigns' effectiveness. Participation is restricted to one advertiser per product category.

"It is no secret that 1986 has not been the Year of Spot Radio," CBS Radio Representatives VP/GM Ed Kiernan conceded. "However, the benefits of using spot cannot be allowed to be minimized in this climate. The ability to identify and reach specific target audiences without incurring tremendous expenditures cannot be emphasized enough in today's economy."

HALF OF YOUR JAZZ SHOW IS MISSING!

Without PORTRAITS IN SOUND, You're Missing Half Of Your Audience And Half Of Your Advertisers.

PORTRAITS IN SOUND is the perfect complement to your jazz show... a one-hour, weekly show of fine, accessible, "New Age" music and an exclusive artist interview with people like Andreas Vollenweider, Alex De Grassi, Paul Winter, Michael Hedges, and more!



Portraits in Sound

The other half of your jazz show... For more information, Call Thom Reinstein (209) 578-6747.

Don't Hiss Off Your Listeners!

GOLDMINE - *CD* delivers perfectly pristine digital versions of the 100 hardest-to-find and most-frequently-requested titles. These are clones, not copies. A compact disc library* of matchless value designed only for those who prize quality ... and here's the best part: absolutely no tape hiss because there's no tape.

CD *CD* *CD* *CD* *CD* *CD*

GOLDMINE - *CD* Volume I

ACE/ "How Long"
ADAMS, BRYAN/ "Straight From Heart"
ALPERT, HERB/ "This Guy's In Love"
ASSOCIATION/ "Clerish"
BACH-MAN TURNER, O.D./ "Taking Care Of Business"
BADFINGER/ "Day After Day"
BEATLES/ "Michelle"
BEATLES/ "Here Comes The Sun"
BEATLES/ "Something"
BEATLES/ "And I Love Her"
BEATLES/ "Here, There, Everywhere"
BEE GEES/ "How Can You Mend"
BEE GEES/ "To Love Somebody"
BLUE OYSTER CULT/ "Don't Fear The Reaper"
BOONE, DEBBY/ "You Light Up My Life"
BOX TOPS/ "The Letter"
BROOKLYN BRIDGE/ "Worst That Could Happen"
BUCKINGHAM/ "Kind Of A Drag"
BUFFALO SPRINGFIELD/ "For What It's Worth"
BYRDS/ "Turn Turn Turn"
CHICAGO/ "I've Been Searching So Long"
CHILITES/ "Oh Girl"
CLAPTON, ERIC/ "After Midnight"
CLARK, DAVE FIVE/ "Because"
CLASSICS IV/ "Traces"
CLASSICS IV/ "Stormy"
CLIMAX/ "Precious And Few"
COCKER, JOE/ "You Are So Beautiful"
COCKER/WARNES/ "Up Where You Belong"
COLE, NATALE/ "I've Got Love"
COLE, NATALE/ "This Will Be"
CREAM/ "Sunshine Of Your Love"
CROSBY, STILLS & NAY/ "Suite Judy Blue Eyes"
DELPHONICS/ "La La Means I Love"

DEREK/DOMINOS/ "Layla"
DESMOND DECKER/ACES/ "Israelites"
DYLAN, BOB/ "Lay Lady Lay"
FIFTH DIMENSION/ "Wedding Bell Blues"
FLACK, ROBERTA/ "First Time Ever I Saw"
FOUNDATIONS/ "Baby, Now That I've Found"
FOUR SEASONS/ "Big Girls Don't Cry"
FOUR SEASONS/ "December, 1963"
FOUR TOPS/ "I Can't Help Myself"
FRIENDS OF DISTINCTION/ "Grazing In The Grass"
GAYE, MARVIN/ "Heard It ... Grapevine"
GAYE, MARVIN/ "Let's Get It On"
GAYE, MARVIN/ "What's Going On"
GENESIS/ "Follow You, Follow Me"
GERRY/PACEMAKERS/ "Don't Let Sun Catch You"
GRASSROOTS/ "Sooner Or Later"
GRASSROOTS/ "Midnight Confessions"
GUESS WHO/ "These Eyes"
HARRISON, GEORGE/ "My Sweet Lord"
HOLLIES/ "He Ain't Heavy"
HERB, BOBBY/ "Sunny"
HUES CORP/ "Rock The Boat"
JAMES, TOMMY/ "Mory Mory"
JAMES, TOMMY/ "Crystal Blue Persuasion"
JAY/AMERICANS/ "This Magic Moment"
JOHN, ELTON/ "Daniel"
JOHN, ELTON/ "Your Song"
JOHN, ELTON/ "Tiny Dancer"
KEITH/ '88.6"
KINGSMEN/ "Louie Louie"
LOGGINS & MESSINA/ "Danny's Song"
LOVIN SPOONFUL/ "Daydream"
MARMALADE/ "Reflections Of Life"

MASON, DAVE/ "We Just Disagree"
MCCARTNEY, PAUL/ "My Love"
MCLEAN, DON/ "American Pie"
MEL & TIM/ "Backfield In Motion"
MIDLER, BETTE/ "The Rose"
MILLER, STEVE BAND/ "Fly Like An Eagle"
MONKEES/ "Daydream Believer"
MOODY BLUES/ "Nights In White Satin"
NILSSON/ "Without You"
O'JAYS/ "Love Train"
ORBISON, ROY/ "Oh Pretty Woman"
PAYNE, FREDA/ "Band of Gold"
PRESLEY, ELVIS/ "Suspicious Minds"
PRESLEY, ELVIS/ "Kentucky Rain"
PRESTON/SYREETA/ "With You I'm Born"
PROCOL HAREM/ "Whiter Shade Of Pale"
PUCKET, GARY/ "Young Girl"
RIGHTEOUS BROS/ "Soul & Inspiration"
RIGHTEOUS BROS/ "You've Lost That Lovin'
ROYAL, BILLY JOE/ "Cherry Hill Park"
RUFFIN, JIMMY/ "What Becomes Of The Broken"
SIMON, CARLY/ "That's The Way I've"
SIMON & GARFUNKEL/ "Bridge Over ... Water"
SPANKY/OUR GANG/ "Like To Know You"
SPINNERS/ "It'll Be Around"
SPIRAL STAIRCASE/ "More Today Than Yesterday"
STOOKEY, PAUL/ "The Wedding Song"
STYLISTICS/ "You Are Everything"
THREE DOG NIGHT/ "Joy To The World"
THREE DOG NIGHT/ "One"
TURTLES/ "Happy Together"
WELLS, MARY/ "My Guy"
YOUNGBLOODS/ "Get Together"

*Goldmine-*CD* is a limited edition for which we will gladly refund the total purchase price of \$500 if you are not absolutely satisfied. Please call (800) 247-3303 or (505) 247-3303 TODAY

*Drake
Chenault*

"WE'RE HERE TO HELP!"

The Programming and Marketing Strategy Team

In Canada, call Randall-English, Drake Chenault's exclusive representative — (416) 898-4848.

Opposites

— Howard Stern



Howard Stern and Rick Dees have nothing in common—except huge audiences. Howard's three-hour show of outrageous humor, overly frank opinions, surprising interviews and Rock & Roll have tripled ratings in the country's toughest market. And Rick Dees' top 40 show has attracted well over 300 stations since it hit the air less than three years ago, making it the fastest-growing syn-

attract.

Rick Dees

licated top 40 show on radio.

And now both of them are available exclusively from DIR: The National Howard Stern Show, starting September 6th. And the Rick Dees' Weekly Top 40 Countdown Show, effective January 1st. So call your DIR representative (212) 371-5850 and get the kings of "putdown" and "countdown" radio working for you. The results will be very attractive.

**We're breaking
the sound barrier.**

DIR

DIR BROADCASTING

A
LORIMAR Telepictures
Company

KOB GETS AUTHORIZATION

Synchronous AM Transmitters Gaining In Popularity

Ever since the FCC last year okayed the first experimental use of a synchronous AM transmitter at **KROL/Laughlin, NV**, an increasing number of AM stations have shown an interest in the innovation. **KOB/Albuquerque** recently received the nation's second experimental authorization, and another half-dozen requests are pending at the Commission.

What the stations are lining up for is a chance to build a second transmitter and antenna locked on to their frequency, which simultaneously broadcasts their signal into a new area or someplace where the main signal is weak.

While experimental uses are now being allowed, regular use of synchronous AM transmitters is under consideration in the FCC's current AM improvement proceeding.

which KOB covers during the day but not at night. KOB recently lost a 45-year battle with **WABC/New York**, forcing the New Mexico station to cut back its nighttime signal.

Schreiber explained, "We lost Santa Fe when we lost the case in the Supreme Court with WABC. We had to pull back our pattern to protect WABC at night. We're just trying to get back what we lost."

Schreiber expects to have the synchronous transmitter operating by October 15, and estimates the cost of the project at \$75,000. He cautioned, "We don't know if it's going to work," and said use of dual transmitters will produce a "no-man's land" in between where

neither signal is receivable. "We hope that will be in a very sparsely populated area," he adds.

Schreiber called the extension of coverage "more of a service element. We're not going to make a helluva lot of money on it."

WORC Eyes 40% Coverage Boost

However, at least one other applicant views synchronous transmission as a way to increase revenues. "We feel this makes sound business sense," says **WORC/Worcester, MA PD Mark Ericson**. In fact, the station is fully expecting to put \$250,000 into the expansion. WORC's directional pattern and use of AM stereo help drive up the cost.

WORC plans to locate its extra

transmitter 25 miles away in **Dudley, MA**. "A lot of the towns in that area are in the metro as defined by Arbitron, and this will get us into many of those communities," Ericson explains. He estimates a 30-40% boost in WORC's potential audience if its application is approved.

Like Schreiber at KOB, Ericson is worried about a "funny phasing effect somewhere in the middle," and also hopes it will fall over "a lot of trees."

Fortunately, WORC has some experience in the area. According to Ericson, one of station's owners is a partner of **Arnold Lerner**, owner of **WLLH/Lowell**, which has had grandfathered 1 kw synchronous transmitters for many years in both Lowell and Lawrence, MA.

"We don't know if it's going to work."

—Art Schreiber, KOB

KOB Targets Santa Fe

KOB VP/GM **Arthur Schreiber** says his station will locate its new 190-watt transmitter in Santa Fe.

\$53,000,000

Doubleday Broadcasting Company, Inc.

has sold

WHN-AM

(New York City)

WAPP-FM

(New York City)

and

WAVA-FM

(Arlington/Washington, D.C.)

to

Emmis Broadcasting Corporation

The undersigned initiated this transaction and acted as financial advisor to Doubleday Broadcasting Company, Inc.

WERTHEIM & CO., INC.

August 1986

"Underbrush" Deregulation Survives Court Challenge

The U.S. Court of Appeals last week ruled that the FCC acted properly when it threw out half a dozen so-called "underbrush" regulations on station business practices.

The ruling involved the Commission's decision in January of 1985 to delete rules regulating:

- Ratings distortion
- False, misleading, and deceptive commercials
- Nonperformance of sales contracts
- Concert and "scare" promotions
- Conflicts of interest involving selection of sports announcers
- Promotion of a station's non-broadcast interests, or use of a station for personal benefit in other businesses.

Elimination of the rules had been appealed by a public interest group, the **Telecommunications Research and Action Center (TRAC)**. TRAC charged that the FCC ignored the public interest,

and improperly failed to get public comment before acting.

But the court concluded "that the FCC has provided a rational explanation for its conclusion that elimination of the six policies at issue here would be in the public interest."

According to the court, all six problems "are either addressed by the more general FCC rules, or can be better addressed by market forces or other agencies with greater expertise in regulating business practices."

In agreeing with the FCC that no public notice or comment period was required, the court noted that the six guidelines were merely general Commission policies, not codified in either FCC regulations or federal law.

NEWS BRIEFS

FCC Okays \$10,000 KTTL Settlement

The FCC law judge presiding over the controversial **KTTL/Dodge City, KS** (now **KCMS**) renewal has approved a settlement agreement in which owners **Charles** and **Nellie Babbs** abandon their claim to the station (**R&R 8/8**) in return for a \$10,000 payment. **KCMS** has been dark for several months.

The license will be awarded to Com-

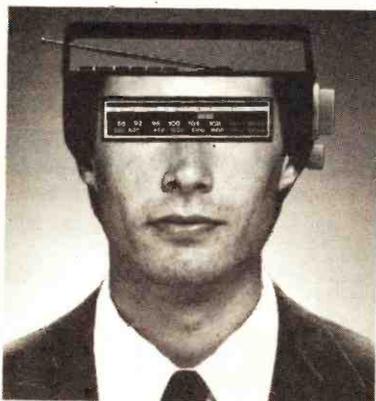
munity **Service Broadcasting**, a coalition of local citizens who filed against the **KTTL** renewal after the station aired bigoted religious programs expressing hatred for blacks, Jews, and other minorities.

Judge **John Frysiak** said the settlement is in the public interest because it will end a local controversy, reduce burdens on both the Commission and the competing applicants, and speed introduction of a new broadcast voice in the Dodge City listening area.

One Time Only!
At last!

The truth about the ARB diary keeper!

Coleman Research ends
speculation about diary keepers.



These issues were addressed in the study:

1. Who *actually* fills out diaries?
2. How diary keepers differ from "normal" people.
3. Differences between heavy and light radio users.
4. Impact of direct mail on diary keepers.
5. Differences between Arbitron and Birch listeners.
6. Techniques that increase time spent listening.

For years, broadcasters have speculated about faceless diary keepers and the best ways to manipulate their listening.

Everything from huge cash giveaways to 1/4-hour sweeps have been tried. Yet, until now, it has been next to impossible to determine whether any of these efforts have been effective.

Now, Coleman Research has undertaken a monumental multi-stage study analyzing the behavior and attitudes of the Arbitron diary keepers.

The surprising findings lay to rest many of the myths surrounding diary keepers. . . and suggests that indeed, they can be affected by radio stations.

The results of this major study will be presented by Coleman Research at the Radio Programmer's Conference in New Orleans, September 11, 1986, 10:30 a.m. only, at the **Meridien Hotel**, Ile deFrance I room, across the street from the New Orleans Marriott.

Coleman Research *a recognized leader*

P.O. Box 13829 • Research Triangle Park, N.C. 27709 • (919) 790-0000

THE BEST CONTEST.™

THE BEST Ready for the best
CONTEST ratings, the best sales
and the best image your
station ever had? Plus an unbeatable
way to best the competition? Call us
for details and exclusive market rights.
Or see us at the NAB in New Orleans,
Booth 541. Radioactivity Promotions,
(404) 266-1977, 3954 Peachtree Rd. NE,
Suite 201, Atlanta, GA 30319.

RADIOACTIVITY
P R O M O T I O N S / I N C .

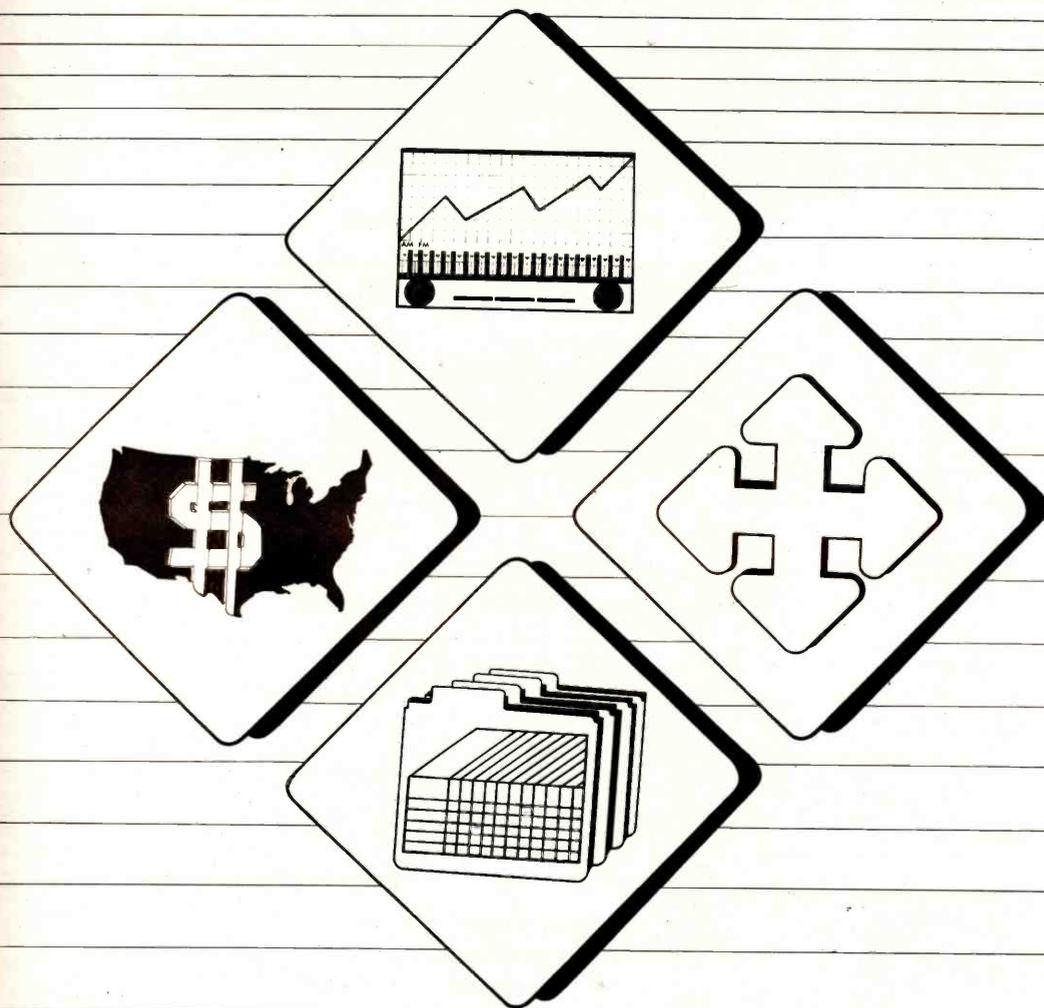
SPECIAL SUPPLEMENT

R&R

RADIO & RECORDS

FINANCIAL FORECAST

SIGNS OF THE TIMES



SIGNS OF THE TIMES Focus On Growth

During 1985 and 1986 the corporate buzzword seemed to be "restructure." Everyone from the mighty General Motors to AM daytimers were restructuring in some form.

It would appear that American business was surely "structured" for something — but the "something" was for another time. Complicating the lives of radio and record businesses even further: while all of us were restructuring, the radio industry grew in its value and brand new investor-type players came to the market place.

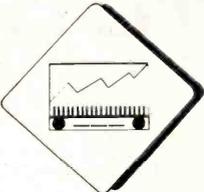
That sent us all scurrying to restructure the "restructure."

The record companies watched the high level of new and different activity in radio as they began their great climb towards greater profitability, and though buy and sell wasn't part of their activity, "restructure" certainly was.

From job promotions and changes in "key players" to the change in the relationships with the "independents," the record companies were restructuring with an eye to "working better" with radio in an even closer label-to-station relationship. Video philosophy was, and is, changing (if not restructuring) to put more emphasis and responsibility on radio — bringing artists and their product into the ear of the public.

These have been exciting times. Before I pass on to you some of the material we have worked hard to put together to help you in your business, I want to mention our perception of the key to the reasons for restructure:

In these economic times it seems we have been trained to manage with the first 10 to 12 percent of our annual increase as inflation! And now, looking at 1987 and a 2-3% inflation factor, if you promise your bank, owner, or corporation a 15% increase you are actually promising 12 percent in "real dollars." In fact, if inflation is 3 percent and you promise 15 percent increase to your people, that could equate to a



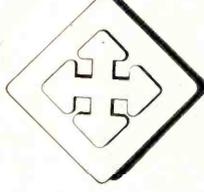
CHARTING THE COURSE — 1987

Radio Advertising Bureau President **William Stakein** offers a national economic forecast for 1987 and suggests how this overall forecast can affect the radio industry.



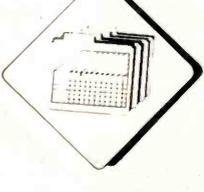
PRIMER ON FINANCING

Attorney **Barry Skidelski** looks into the basic types and sources of radio station financing.



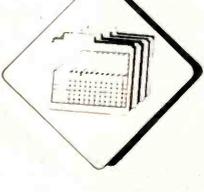
GUIDE FOR THE ENTREPRENEUR

T.A. Associate's **William Collatos** explores entrepreneurship in the radio industry and discusses how increasing sophistication of broadcast financing has led to greater options for radio entrepreneurs.



AN INTERVIEW WITH PAUL KAGAN

Investment counselor and broadcast financial advisor **Paul Kagan** offers his expert opinions in this examination of the many investment possibilities available in today's radio industry.



BASIC BUDGET FROM START TO FINISH

The fourth quarter is almost here, which means it's time to start the long budget process. This step-by-step guide takes a basic look at how to develop a healthy station budget.

22 percent increase in 10 percent inflation days, when you were asked to do only 12-15 percent. It requires a brand new thought process to get to those "real-dollar" increases...

and the every day muscle reaction is to act as if inflation were there. But it's not!

The market is not going to drive you... it's all in your ability to op-

erate in a zero-inflation market. We aren't trained to do this and if you look around at most of the restructuring in the business world, most of the changes are designed to

BY DWIGHT CASE



manage in a world where there is no inflation during your growth.

To get you started with your financial planning, the first section of this special R&R supplement presents a national economic forecast prepared by the Radio Advertising Bureau. It takes a brief look at how different industries will fare in 1987, and discusses the impact on your business of inflation, interest rates, and the recently overhauled tax codes.

Next comes a "Primer On Financing." Many experts insist that now is the time to buy into radio, and this article outlines some of the sources for obtaining financing for new station purchases. Following this is an intermediate look at "Unlocking The Secrets" — an examination of the prospects of broadcast entrepreneurship in today's favorable investment climate.

As favorable as the investment arena might be, many potential media mavens are hesitant to enter the fray. To dispel any doubts and boost confidence in both radio veterans and newcomers, financial whiz Paul Kagan offers his candid opinions in an exclusive R&R interview.

Finally, as in years past, we offer some simple guidelines and template forms to assist you in developing your budget for the coming year.

It's going to be tough — but the recording and radio businesses are led by people who are proven to be brilliant and resilient. It's our hope that your 1986 is a banner "real dollar year."

NO PROMISES...
JUST RESULTS!

CRITIQUES...
TALENT DEVELOPMENT...
POSITIONING STUDIES...
STAFF MOTIVATION...
RESULTS!

DONNA HALPER & Associates

Radio Programming Consultants

28 Exeter Street, Suite 611, Boston, MA 02116 (617) 266-5666

JOHN LANDER'S HIT MUSIC USA

It's a perfect *week-end* complement for your weekday morning show. Actually, it fits any daypart. It's not a countdown. It's a wacky, weekly 4 hour show featuring John Lander playing a steady flow of the nation's biggest hits complete with celebrity interviews and a cast of warped characters. The great part is *your* listeners get to hear themselves on the air by calling the toll free 1-800 D-I-N-G-B-A-T line.

**9 out of 10
people think
John Lander's
Hit Music USA
is the most
fun you
can have
without
wearing
clothes**

Call
today
and
reserve

this hit show in your market... and watch the ratings go crazy! John Lander's Hit Music USA is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at 703-276-2900.

For national sales information call United Stations Programming Network in New York at 212-575-6100.



Please join US in our hospitality suite # 3830 at the New Orleans Marriott.

New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



CHARTING THE COURSE

1987 Industry Outlook

Trying to make valid economic forecasts these days is like trying to spin floss into gold. It's a good trick if you can do it, but no one can. The radio business, like many, has been caught in a general economic downturn which the best economists can almost explain — but no one can make a reliable forecast about the future.

Everyone thought disinflation would lead to a strong economic rally, but Commerce Department figures show that the national economy expanded at barely a 1.1% annualized rate during the second quarter of 1986. No one really expects it to expand beyond 3% real growth for the rest of the year. We will continue to feel the effects of disinflation as prices rise slowly during the next six months.

Split Personality

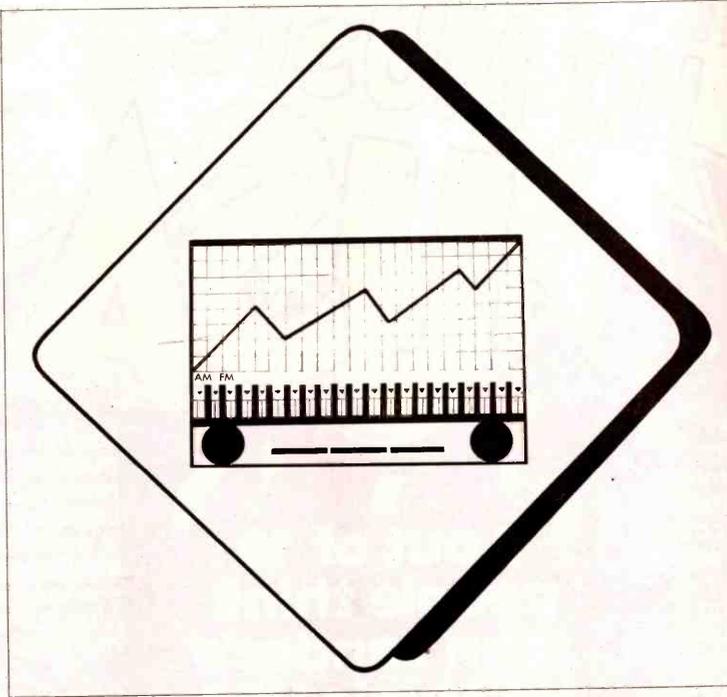
To a certain extent, the economy is schizophrenic. On the one hand, sectors such as services, housing, construction, and even retail are enjoying slow but steady growth — which should continue. On the other hand, we have a recession in manufacturing and agriculture and a depression in oil and gas.

Inflation this year should set an annual mark of about 4%, with consumer prices rising 3.5% by year's end. We can expect average wage increases of 5%. Interest rates will hover in the 10-11% range and will not rise substantially before the first quarter of next year.

Retail is one of the heartiest sectors of the economy in spite of a record high consumer debt (now 19% of the average after-tax income). Slower income growth will begin to cut into consumers' willingness to part with more and more of their disposable income, as evidenced by the slowdown in non-automobile credit and the smallest advance in revolving credit in nearly a year.

Retail Up Slightly

Retail sales should rise about 3% during the second half of 1986. For example, the cost of buying a new home will increase between 6 and 7% by the end of the year. Food prices are on the rise again, and should post nearly a 4% price hike by year's end. Imported automobiles cost 10% more than they did a



year ago, and another 7% price increase is projected for 1987.

Car sales have bounced up and down for more than a year, and auto manufacturers are continuing their special deals and rebates. Clothing prices, which shrank in the first half of 1986, will be pushed higher as we move into the strongest clothing season.

Major shakeouts and market share battles taking place in a variety of key sectors will affect the radio industry. Computer makers and retailers will continue to experience a shakeout. Expenditures, which are off by 50%, will remain soft.

Banks, savings and loans, and other financial institutions are struggling to maintain market share or struggling to compete with new interstate competitors. In the short-term, all the players will need radio ads.

Airline fare wars and mergers should provide opportunities for ra-

dio expenditures in the top 50 markets and other regional hubs.

Merger-Mania Continues

Mega-mergers and market share battles are also affecting small market broadcasters, as large chain stores consolidate operations and drive Mom & Pop stores — usually regular radio advertisers — out of business. When the pool of genuine local clients shrinks, the advertising decisions for chain store outlets are no longer made locally but by distant agencies. The criteria these agencies use are not necessarily applicable to small market circumstances.

The Radio Advertising Bureau is addressing this situation directly through our Small Market Advisory Committee. However, the focus of our effort is the support of the only real way to develop new business: aggressive work at the local and regional level by interested radio broadcasters. Only by working with local retail managers and

educating the players within the client organization can stations and the RAB win greater dollars for radio and avoid the sad fate of weekly papers and second-place dailies.

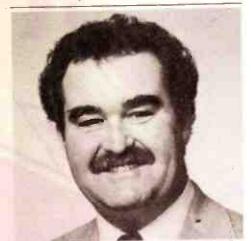
When prices are falling or merely flat, as they will be for most of 1986, people do not rush out to buy. Many economic decision makers, particularly small business people who are working on increasingly smaller margins, park their money in banks or put it in the money markets rather than make financial commitments that may cost less tomorrow.

Caveat Emptor

On Main Street, USA, retailers are looking very carefully at the spending of advertising dollars by scrutinizing each expenditure and delaying campaigns as long as possible in the hope that prices will continue to stagnate and possibly fall.

In a period of disinflation, where

BY BILL STAKELIN



prices are rising slowly and the cost of business stagnates, many national advertisers are retrenching and standing down from major national commitments. At the same time, many national advertisers have been the subjects of mergers or acquisitions which delayed or deleted ad budgets.

In practical terms, we can expect slow growth in the spot market for the next few years. The only hedge against this for radio stations is improvement of their sales skills. This means investing time and money for training, and positioning themselves as marketing resources for local clients. Becoming a vital resource for local clients is the best bet for strong radio growth in the next few years, since we cannot expect automatic orders from agencies. We also cannot cling to our previous assumptions about the contribution of national spot dollars to our P&Ls.

Compared to other ad media, radio should do fairly well by the end of 1986. Radio will match the growth of spot television and outpace the revenue growth of national TV, newspapers, and magazines. We have become used to three years of strong double-digit revenue growth during a period of relatively low inflation. This will not be the case in 1986, and we do not expect this rate of revenue growth in the future.

Prediction Perils

If anyone could come up with an accurate prediction of short-term economic performance in the current environment, he would immediately become a leading candidate for a top Washington job. On the basis of figures from the first six months of 1986, RAB estimates that radio revenues will increase 8% by year's end to approximately \$7.1 billion. Network revenues should close out

Continued on Page 33

COME VISIT US

IN SUITE 928
NEW ORLEANS MARRIOTT

WE'LL TELL YOU ABOUT

TEARS FOR FEARS/PHIL COLLINS
—BILLY JOEL
—MOODY BLUES

AND WHAT'S COMING UP

ED MILARSKY • RICH (DICK) NEWMAN
SANDY GASMAN • NEIL McINTYRE
REM COMMUNICATIONS CORP.

SPECIALISTS IN RADIO SYNDICATION



2 WEST 45TH STREET, NEW YORK, NY 10036 (212) 302-9120

The Sound of the Town That Set Music

On Its Ears

The soulful sound that first came out of Detroit in the sixties seems to own a permanent place on the charts.

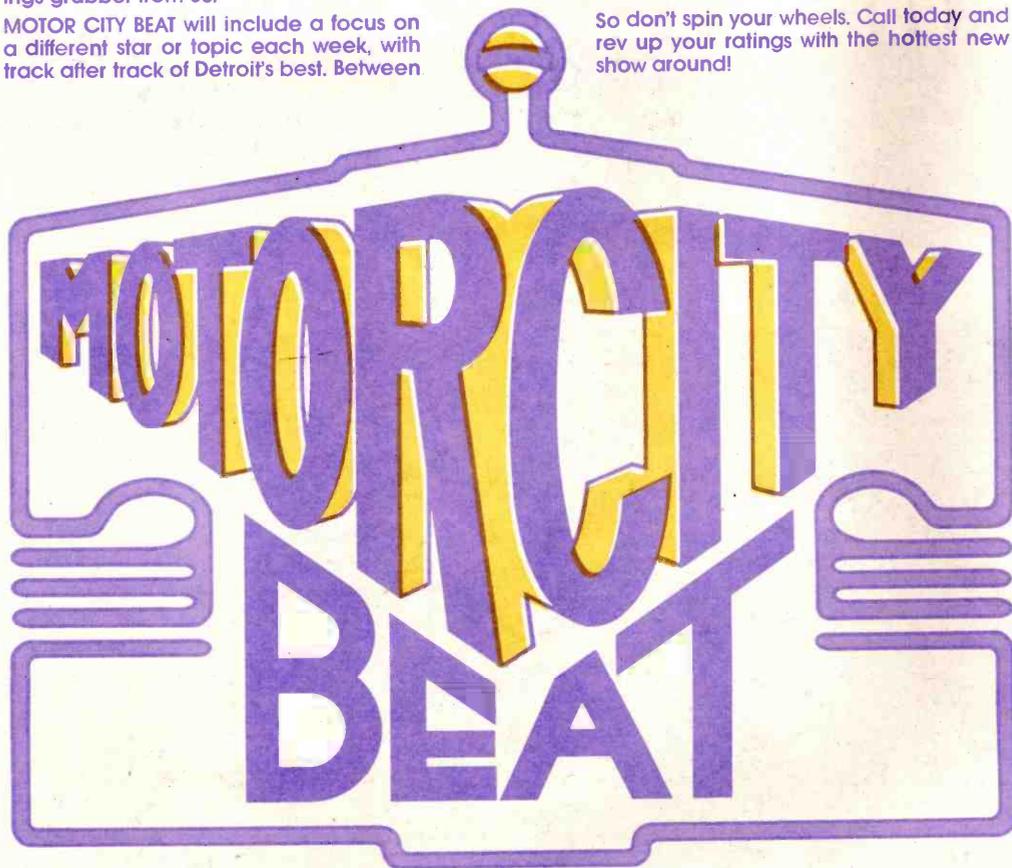
Now, every week, for three solid hours, your listeners can cruise to the infectious rhythms of MOTOR CITY BEAT, a new guaranteed ratings-grabber from US.

MOTOR CITY BEAT will include a focus on a different star or topic each week, with track after track of Detroit's best. Between

the tunes the artists will tell their stories in brief capsule form. Each show will also highlight a year in the history of the Motor City's music.

We'll play every one of your favorites: Diana Ross, Wilson Pickett, Michael Jackson, Stevie Wonder, Mitch Rider and The Detroit Wheels and scores of other superstars.

So don't spin your wheels. Call today and rev up your ratings with the hottest new show around!



MOTOR CITY BEAT is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

Please join US in our hospitality suite #3830 at the New Orleans Marriott.



New York

Washington, D.C.

Chicago

Detroit

Dallas

Los Angeles

London



MONEY MATTERS

Primer On Financing

Playing quarterback to help make a radio station transaction can take many shapes and forms. These include educating the parties concerned, negotiating or otherwise solving sticky problems, or simply serving as a catalyst. Each of these carries the common goal of getting everyone involved in a prospective deal to work together towards a mutually beneficial arrangement. A large part of this, in turn, requires the acceptance of a "team" concept before success can be achieved.

Surprisingly, the element most often missing in the "team" concept is a basic understanding of finance. Anyone considering a deal, whether it is buying a broadcast station or otherwise, would be well advised to study the vast world of financing. Some of the questions they should ask are "What's out there?" "Where do I go to get it?" "How do I get it?" and "What will it cost me?"

Sources And Types Of Financing

There are two basic types of financing: equity and debt. Equity, in finance, refers to the rights of the owners. For example, the difference between fair market value and debt is called the owners' equity. More simply, it's the money the owners or investors put into a deal.

Equity traditionally came (and continues to come) from the pockets of the owner-to-be who promotes the deal, plus private investors he or she may persuade to participate. A growing number of venture capital firms and SBICs are willing to do broadcast deals, but they often require a hefty return than do private investors.

Debt largely comes from institutions, such as banks and insurance companies, and is usually characterized as secured. Unsecured debt is an endangered species. Everybody wants to be protected, and lenders protect themselves and backstop repayment by use of security agreements, mortgages, personal guarantees, and a slew of what are called "restrictive covenants."

The latter encompass a variety of promises a borrower agrees to make part of the deal. Often he



may not incur further debt, file a petition in bankruptcy, make capital expenditures (e.g.: for new equipment) in excess of a stated amount, or allow certain financial ratios to fluctuate past specified limits. Practically speaking, these covenants are used by lenders more as warning flags than as grounds for default (which could lead to an acceleration of the entire debt or foreclosure).

As more institutional lenders recognize that cash flow (now hard assets) are key elements in broadcast financing, the number willing to do broadcast deals increases. Loans are often done on a 4-5 multiple of cash flow basis. Many lenders, however, are not willing to do turnarounds, stand-alones, start-ups, or small deals. Their costs for small and large deals can be the same; but, obviously, the larger deal promises a far greater return.

The larger deals, and to a lesser extent the smaller ones, attract a growing number of investment

bankers, financial consultants, and other money finders who — for a fee — will help package a deal to acquire or refinance a station. Another source not to be overlooked includes attorneys and accountants who may have clients or know of people looking for deals to get involved with.

What they all have in common are the obvious concerns about ability to repay and security. In short, they need to feel comfortable with you and your deal. Experience has shown that if you have a solid track record, a personal stake in the deal, a complimentary team, a good game plan, good prospects for growth, and a reasonable purchase price, you'll get your money.

Creative Financing

Requirements of investors and lenders often impede an easy structuring of a deal. Creative financing, which refers to a number of techniques, can solve many financing problems.

Consider an old marketing phrase: "your price, my terms." Sometimes it makes sense to give a seller his asking price (or even more) if you are able in return to receive certain valuable concessions.

Foremost among these is "selling paper," the common name for a promissory note, whereby the buyer promises to pay to the seller a specified amount of principal and interest. This can reduce or eliminate the upfront cash needed for a down payment, and allow its use for capital improvements or otherwise.

"Subordination" is another useful technique. This refers to the hierarchy among creditors, by which some are entitled to a priority in payment. Priority is largely fixed by law, but may be modified if the parties so agree. A purchase money mortgage (a form of seller paper) normally has priority over a bank loan, but this conflicts with the bank's desire to be in first posi-

BY BARRY SKIDELSKY



tion. Consider persuading the seller to not only take back seller paper but also to subordinate (or make himself junior) to the bank; if you do you'll make the bank happy enough to finance the balance you need.

Another useful technique, appearing with greater frequency, is a "moratorium" of principal and/or interest. Simply a deferral of payments, this would allow a new station owner to build up the property, avoiding cash outlays at the time he can least afford them. Interest moratoriums, usually one or two years in duration, are more common than those of principal; and, in a sense, are in everyone's best interests.

Batting clean-up in the "gang of four" most well-known creative financing techniques is "assumption." A buyer can further reduce his upfront cash needs by agreeing to assume (or take over) certain obligations of the seller. Make sure any assumption is limited to expressly stated liabilities, unless you like the idea of being on the hook for unknown or undisclosed liabilities.

Last, although not per se a financing technique, a buyer may find it useful to add to his deal a consulting agreement and/or covenant

Continued on Page 33

Barry Skidelsky is an attorney and broadcast consultant who specializes in radio, providing business and legal counsel on a wide range of matters. A member of the New York, Washington, DC and Federal Bars, Barry has 15 years' experience in radio programming, sales, and management. He can be reached at 132 East 45th Street, New York, NY 10017; (212) 370-0130.

JINGLE WARFARE DECLARED!!

The new ID sound on KIIS-FM

Introducing Jingle Warfare — the first in a new generation of station ID's.

Jingle Warfare features bold, new vocal stylings never before heard in an ID package. It's hot and it's slick. It integrates your station calls and logo with today's hits. Your station's image will be firmly established in the minds of your listeners.

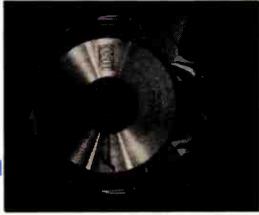
Jingle Warfare blends with your music instead of standing out like a jingle.

Jingle Warfare employs the latest in high tech digital and acoustical musical elements to create subliminal layers of high energy identification and imagery. The sound reflects the excitement of today's CHR stations.

Visit our booth #619 or hospitality suite at the Marriott #2330 at the NAB Programming Convention in New Orleans or call now for your demo 1-800-858-8880. Compare us to anyone and you'll conclude this is the most state-of-the-art ID series available.

Radio 86
Convention
Booth 619
Marriott Suite 2330

At last! The first complete production library on compact disc is ready for immediate delivery!



DIGITAL is the Rolls Royce of this genre — the first production library with all-new music, all recorded and mastered exclusively for the new technology of compact digital discs. DIGITAL's magical qualities will transform your production and energize your on-air sound.

Digital increases your station's production capacity 50%. DIGITAL not only helps you become a *better* production director, it also makes you a *faster* one. The technology of DIGITAL on compact disc is a serious time-saver, thanks to instant access and retrieval at precise edit points. Press a key and you're there in 2 seconds flat! So goodbye record and tape production libraries... hello DIGITAL!

Ask about our Convention special — free CD player with every Digital library.

FIRSTCOM

digital
PRODUCTION
LIBRARY



FirstCom 13747 Muenster Drive Suite 230 Dallas, Texas 75241 • In Texas/Alaska call (214) 934-2222
© 1985 Jim Long Companies, Inc.

MONEY MATTERS

Continued from Page 31

(promise) not to compete. In essence, these devices act as interest-free loans. Although treated as ordinary income to the seller (taxed at a higher rate than capital gains), it may nonetheless be desirable to him as an icing-on-the-cake annuity that also lowers his tax bite today.

Tax Considerations

The difference in tax rates between ordinary income and capital gains may take on less significance under the proposed federal tax reform. Still, although rates will be lower, almost no one who is informed about pending changes thinks business stands to benefit very much.

Many folks think that, despite lower rates, the total tax bill for business will rise. The proposal calls for elimination of the investment tax credit, limiting deductions (including that for interest payments), and diminishing depreciation benefits by, among other things, requiring longer writeoff

periods. Arguably better than a stick in the eye, these proposed changes all suggest that there's no better time to do a deal than now.

"Don't get caught in the chicken-and-egg dilemma of which comes first: the money or the deal. Shop your financing now, because once you do find a good deal it won't be available long — and you'd better be able to move quickly."

Compounding the situation is the proposed FCC fee schedule, which will restate fees for application filings, hearing, grants, and renewals. A result of Gramm-Rudman and related federal cuts, the fees will make shoestring deals more difficult and creative financing techniques increasingly necessary to do a deal.

Right now the prime rate (the rate which banks charge their best and biggest corporate customers) is at 8% — its lowest in recent memory. You may remember a time not very long ago when it was in the low 20s. As the prime rate rises, your cost of buying money increases.

Prime Cuts

Your loan, of course, will not go at prime. A bank will seek to charge you a floating rate, which is the sum of its prime rate (calculated daily) plus a fixed premium of at least one or two percentage points. That's in addition to any costs associated with getting the loan (distinguish a gross loan and net proceeds received), such as a finder/broker commission, application fees, or origination points. Depending on the parties and property involved, there may be some room to negotiate these costs.

Floating rates are the opposite of fixed. Thus, the lender covers itself in anticipating of rising rates. A borrower hopes rates will not rise

fast or quick enough to hurt him; and, as an additional protection, he may seek to negotiate a "cap" or ceiling on the frequency and limits of any rate increase.

Other tax issues, details of which are beyond the scope of this article, include these basic concepts: exclusions, deductions, basis, ordinary income, and capital gains. More advanced tax matters concern how an operator can best get profits out (e.g.: avoiding double taxation), how a seller can cut taxes on the sale (e.g.: like-kind exchanges or corporate liquidation), and the several tax benefits associated with sales to minorities (e.g.: Internal Revenue Code section 1071 allows for non-recognition of gain from a sale that effectuates FCC policies). Of course, state and local taxes vary widely.

Depreciation (a non-cash expense, allowing for wear and tear or obsolescence) is of particular importance, because as a buyer writes off the assets, he increases equity and cash flow or operating profit.

A broadcast station buyer would be well-advised to negotiate with the seller an allocation of the purchase price to the various assets. A buyer wishes to maximize depreciation benefits and a seller wishes to avoid a tax bill for "depreciation recapture." This amounts to a veritable no-no on taking tax benefits twice for the same thing. Work this out with your attorney and accountant, and make the negotiated allocation withstand IRS challenge by use of an independent appraisal.

Suggestions

Clarify your objectives. If you are after ego satisfaction, tax loss to offset other income, appreciation, current earnings, or a combination of these, do your homework. Learn as much as you can, talk with people, ask questions. Assemble a complementary team that offers synergy. This includes making friends with attorneys,

lenders, or investors before you find your deal. Don't get caught in the chicken-and-egg dilemma of which comes first: the money or the deal. Shop your financing now, because once you do find a good deal it won't be available long — and you'd better be able to move quickly.

Economic Outlook And Industry Forecast

Continued from Page 28

the year with a strong 14-15% overall showing. The spot market, after six sluggish months, is even with 1985 and should close out the year marginally ahead of last year. Local radio revenues should pace the growth of all advertising, with increased revenues in the 7.5-8.5% range.

Too often, radio managers get so wrapped up in budget goals they forget that radio's growth is as much a function of the overall economy as it is a by-product of effective management. Even with a changing tax climate and megamergers affecting clients, agencies, and radio with the effects of deflation, radio's growth this year will be more than double that of the GNP, and will surpass the rate of inflation by an equal margin.

The stations which will pace the industry in revenue growth will be those which control their inventory, invest in staff training, and maintain rate stability and integrity. Genuine sellers and consultants will win out over order-takers and rate negotiators in the forthcoming period of economic uncertainty. Taking the steadiest course will mean keeping the clients' interests in mind, promoting radio as a medium first and as your "brand" second, and training your sales staff to use consultant sales techniques so they can offer retailers more than just spots.

International Tapetronics Corporation/3M

The World Leader In Cartridge Machines

More International Tapetronics Corporation/3M cartridge machines are installed in radio stations around the world each year than all other manufacturers' cartridge machines combined ... and for good reason. For almost two decades, ITC equipment has maintained the standard of excellence in reliability, audio quality, and long-term cost effectiveness; backed by ITC's legendary status as the industry's service leader.

International Tapetronics Corporation/3M's professional audio products include the most complete line of cartridge machines featuring state-of-the-art microprocessor based logic for increased operational flexibility, reliability and easy maintainability.

- 99B Cartridge Machines, "The Best," offering the patented ELSA automatic cartridge preparation feature which includes azimuth aligning for maximum phase response performance
- DELTA Cartridge Machines, "Today's Most Popular Cartridge Machines"
- OMEGA Cartridge Machines, "Affordable Performance You Can Trust"

SEE US AT BOOTH #121 AT RADIO '86 CONVENTION IN NEW ORLEANS ON 9/10-9/13/86!

- ESL X Eraser/Splice Locator, combining quick erasing and splice locating into one simple step
- ScotchCart® II Broadcast Cartridges, reel-to-reel audio performance and five times the average life of its nearest premium cartridge competitor
- The FB-1 Interface converts an ITC cartridge machine into a potentially profitable telephone information service

3M's vast financial and technological resources have combined with ITC's proven commitment for delivering uncompromising product quality to insure that when newer technology emerges, it will come from International Tapetronics Corporation/3M, "The Leader in Reliability and Service."

Call today for more information and ask about ITC's new lease purchase plan. In the U.S., call toll-free 800-447-0414, or collect from Alaska or Illinois 309-828-1381. In Canada, call Maruno Electronics, Ltd. 416-255-9108.

International Tapetronics Corporation/3M
2425 South Main Street
P.O. Box 241
Bloomington, Illinois 61702-0241



WHO SAYS WE'RE FUNNY?

"With guys like you helping me, we'll stay on top!"

— Scott Shannon
Z-100, New York

"Zesty and original comedy!"

— The Greaseman
DC-101, Washington

FUN FACTORY

Wacky commercials, celebrity call-ins and much more...

50 Stations Cleared in Six Weeks!
Call for demo (800) 782-0700

ProMedia 321 Rider Ave., New York, NY 10451 (212) 585-9400

UNLOCKING THE SECRETS

Guide For The Entrepreneur

Entrepreneurship in the radio industry has come of age. The superstars of today are no longer determined by the records they pick but by the stations they buy. The credit for this change in focus belongs to the growing cadre of entrepreneurs who are applying their considerable talents to stations which they own rather than merely manage. Their success is perhaps best evidenced by their ability to attract increasingly large sums of money and their aggressiveness in competing with the long-standing major operators for acquisitions, particularly in large markets.

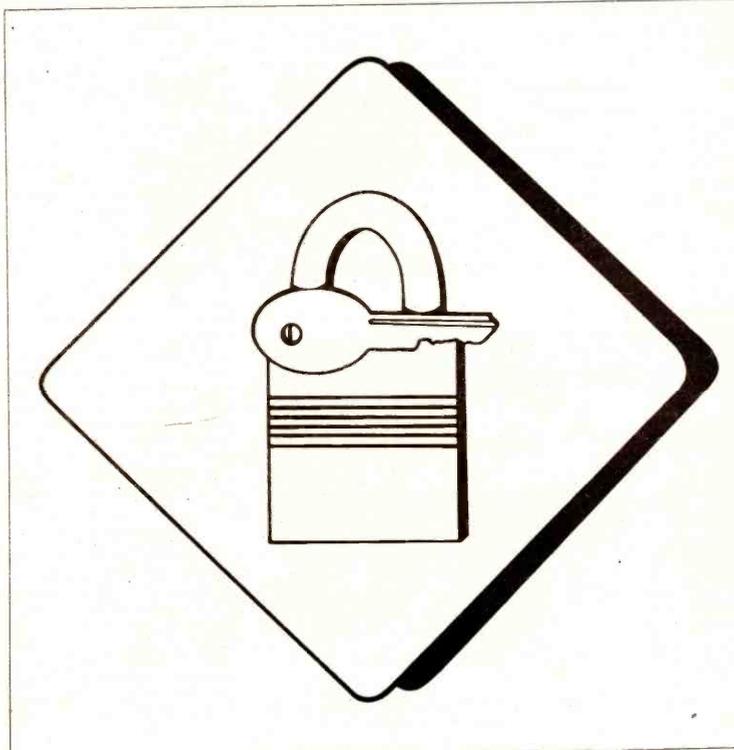
The increasing sophistication of broadcast financiers has vastly increased the financing options for radio entrepreneurs. Further, the increased pace of activity in station trading, particularly in larger markets, has expanded the number of opportunities entrepreneurs have to enter the acquisition fray. The level of success experienced by both senior bank lenders and equity sources is creating an ever-enlarging pool of capital available to experienced, successful radio managers. Because of the availability particularly of equity capital, it is much easier for successful general managers to pursue entrepreneurial situations without sacrificing their lifestyles and without requiring substantial personal capital resources.

Timing in the radio business is everything, and in terms of capital availability there has never been a better time than the present for entrepreneurs seeking to purchase their first properties or add to existing groups.

Requirements

There are four key requirements to accomplishing the objective of owning and operating your property:

- A proven record of success in managing one or more stations in markets comparable in size to the one in which you are acquiring your station(s);
- The confidence to move from a corporate environment to a new company with a limit on financial resources and primary responsibility for all decisions;



- The tenacity to pursue potentially complex and frustrating transactions to their conclusion and to review seemingly endless numbers of deals to find the right one;

- The patience to wait for the right deal, which is not necessarily the first one.

Financial skills and resources on the entrepreneur's part are not a requirement for acquiring a station. When available, financial resources can improve an entrepreneur's position in a deal. However, for those individuals who have not been able to amass significant wealth, venture capitalists stand ready to provide 100% of the equity financing necessary to consummate a transaction. They can also provide the necessary investment banking skills to arrange the balance of the financing. Also, transactions which allow the entrepreneur to move from the corporate to the entrepreneurial world without sacrificing salary or relocating are

not unheard of.

All of these requirements are equally important in pursuing an ownership position. Each plays an integral role in the drama of establishing a network of contacts to find deals, having the discipline to pass on opportunities, and knowing when the right opportunity comes along. Venturing in this fashion is not for everyone. However, if you candidly assess your individual skills and accomplishments and align yourself with knowledgeable, successful partners, your chances of succeeding are quite good.

Triple Layers

The majority of radio transactions involve three layers of financing: senior debt, subordinated debt, and equity. The sources of financing are also fairly common. Banks and, to a lesser extent, insurance companies like to provide senior debt; individuals and venture capitalists typically provide subordinated debt and equity; and

sellers can provide any and all three types of financing. The choice of which lender to use and in which capacity is usually dictated by the dynamics of the transaction and the objectives of the entrepreneur. For example, it is generally easier to finance a small transaction (under \$1 million) with the seller acting as a lender than it is to try attracting a bank lender.

It is also generally easier to acquire equity financing in small transactions from individuals than from professional venture firms simply because of the size. For entrepreneurs who wish to enlarge their companies with additional acquisitions, an early affiliation with a traditional banking source is extremely valuable inasmuch as it establishes a track record with that lender — which should justify additional support for acquisitions.

Similarly, growth-oriented entrepreneurs are best advised to affiliate themselves with a professional venture capitalist when raising

BY BILL COLLATOS



equity funds. Unlike many individual investors, venture firms tend to take a long-term perspective and have the resources to provide additional capital when necessary to further the development of a company. Moreover, professional investors are not subject to the uncertainties involved in personal portfolios which are tailored to meet estate or personal liquidity needs, and which typically lack the level of expertise and industry knowledge available from a venture firm with a long history of investing in this industry.

Bank Financing

The availability of bank financing and the sophistication of bank lenders has increased dramatically during the past five years. Although still considered a specialized practice, lending to the broadcast industry has gained increasing acceptance both among the major money center banks and, more important, regional commercial banks which are typically the best sources of senior debt financing for entrepreneurial companies. Most banks which have taken a serious interest in lending to the broadcast media have created special lending groups which devote 100% of their time to this industry. Accordingly, they are familiar with the cash flow lending concepts and collateral values represented by media properties.

It is extremely important when financing a transaction to choose a bank which has a history of lending to the broadcast media, and one which has had a positive experi-

Continued on Page 36

Bill Collatos is a General Partner of TA Associates, 45 Milk St., Boston, MA 02109; (617) 338-0800.

THE TRAVEL-HOLIDAY MAGAZINE®

“The Radio Show
That Roams The Globe”



Hosted By Syndicated Columnist Elaine Viets

- A daily 90-second travel feature presenting the world's most interesting and exotic destinations.
- An insider's view on where to go, what to do, where to stay, great dining, plus travel bargains on airline and hotel packages.
- The perfect sales tool to attract advertisers that do not normally use local radio... travel agents, tourism bureaus, airlines, hotel chains, car rental companies, tour operations, etc.
- Cross-promoted to listeners via full page ads in *Travel-Holiday Magazine* reaching over 2,800,000 adults each month.
- **Available Free...No Barter Spots and No Spins!**

For Market Availability Contact:

Clayton Webster Corporation
7711 Carondelet
St. Louis, MO 63105
(314) 725-5070

UNLOCKING THE SECRETS

Continued from Page 34

ence (to avoid major swings in lending practices occasioned by problem loans in a portfolio). It is also important to tailor the size of your banking relationship to the immediate and future needs of your company. Too small a loan in a large bank will not attract sufficient attention and response from a loan officer. Too large a loan for a small bank may attract too much attention from senior management and constrain your ability to grow by limiting your borrowing relationship with that bank. It is not necessary to choose a bank geographically proximate to the station being acquired. However, if a suitable banking relationship is available nearby, it may be helpful.

Banks like to lend for periods of from five to ten years on a revolving credit and term loan basis in which the lender can borrow for one to three years without principal payments (revolving credit) and amortize the outstanding balance at the end of that period over the remaining life of the loan (term

loan), typically five to eight years. Bank lenders generally want to be

"Generally speaking, the less sophisticated your equity investors are and the more developmental your acquisition is, the harder it will be to obtain bank financing."

secured by the stock and assets of the acquiring company. With respect to lending parameters, you can anticipate bank loans of between five and seven times trailing cash flow defined to be net income after adding back income taxes, depreciation, interest, and management fees.

In situations where there is no cash flow, banks traditionally lend 50-60% of the purchase price of the

facility and provide an additional working capital line to fund operating losses. More aggressive financings can be obtained if your company has additional collateral in the form of personal guarantees or other stations to provide to the bank. Pricing for bank loans will fall in the range of prime to prime plus 2%, and generally should include fixed-rate pricing options for loans above \$3.5 million. The time frame necessary to procure bank financing can be as short as three weeks, but usually takes 30 to 60 days from the date of the original loan application to a closing on the transaction. It is wise to pursue a lending commitment as soon as possible after the seller has agreed to a purchase and sale agreement.

The risk in obtaining bank financing is significantly mitigated by the choice of your equity investor. To the extent that your equity sources are venture capital firms, the chances are extremely high that a bank financing on reasonable terms can be obtained in short order. Generally speaking, the less sophisticated your equity investors

are and the more developmental your acquisition is, the harder it will be to obtain bank financing.

Seller Financing

In those situations where bank financing is difficult or impossible to obtain, the immediate alternative is to consider seller financing. Seller financing also plays an important role in transactions where the seller will consider taking a subordinated piece of paper as partial compensation for a sale.

The most common situation in which sellers provide senior financing involves the sale of smaller properties or highly developmental stick purchases which are too aggressive for the traditional bank lender. The negotiation of terms for seller financing generally involves a shorter payback than traditional bank terms and typically includes a fixed rate of interest as opposed to floating rates. Further, sellers are usually more willing to lend a higher percentage of the purchase price than banks. Sellers also tend to be less sophisticated in the documentation of their loans, but by the same token can be far more difficult to work with because of this lack of sophistication.

Most entrepreneurs should avoid senior seller financing wherever possible. The differential in rates relative to those offered by a bank generally does not warrant the ad-

dition. But the limitation on senior debt can force an early prepayment of a seller note when it prohibits further leveraging of a highly successful asset to finance the acquisition of additional stations. It is extremely important when structuring a seller note to anticipate the growth of your company and provide for the ability to continually leverage the cash flow being used to service the seller note. If properly structured, such an arrangement can provide the mutual benefit of collateral protection to the seller and additional leverage capacity for the buyer.

Equity Financing

Radio entrepreneurs commonly look to two sources of capital for their equity: traditional venture capital firms and private individuals who are enthused about the idea of owning a radio station. Public offerings, limited partnerships, and corporate investors have played a limited role in providing equity funds for entrepreneurs. The tradeoff for an entrepreneur considering using private capital versus professional investment capital is a combination of availability, relative equity shares, and the investor's value added. Private investors are sometimes willing to provide a larger equity participation for an entrepreneur than what might be available from a professional venture firm.

Unfortunately, as with most things, you get what you pay for. The additional equity points, if any, available from a private investor are typically traded off against a lack of sophistication by such an investor as well as the uncertain future associated with a private investor's capital needs and capital resources. There are endless stories of radio managers who think they have found a financial angel, venture into the acquisition process, and watch their financing collapse at the point of acquisition — or find that their first station will be their only station because of their equity partner's limited resources or lack of interest.

In some cases, specifically small transactions, private equity sources may be the only available source. However, in larger transactions and for companies wishing to expand their operations beyond the first station, private equity sources should be avoided.

In choosing a venture capital source as your equity partner, the most important consideration should be that firm's track record. As much as your track record will be indicative of your likelihood of success in an operation, you should look to the venture capitalist's track record as an indication of their likelihood of successful investment with you. A venture firm with a long standing commitment to the industry and with a history of successful investments will not only have a more serious commitment, but should also have greater willingness to provide additional capital and the patience to work through the inevitable rough spots.

Continued on Page 39

\$13,000,000

Houston FM Communications, Inc.

has sold

KGOL-FM
(Lake Jackson/Houston)

to

Shamrock Broadcasting Company, Inc.

The undersigned initiated this transaction and acted as financial advisor to both parties.

WERTHEIM & CO., INC.

August 1986

"Radio entrepreneurs commonly look to two sources of capital for their equity: traditional venture capital firms and private individuals who are enthused about the idea of owning a radio station."

—Bill Collatos

ditional aggravation of dealing with former owners whose interests are always to cash in their notes at the earliest possible moment, and who do not have the sophistication of an experienced commercial lender.

Subordinated seller financing represents a wholly different opportunity, and can be an attractive means of partially funding a purchase. Most third party subordinated lenders require returns of between 18-25%, while sellers typically require returns more representative of senior loans. Accordingly, these notes can represent relatively cheap financing. However, seller-subordinated financing can also present a severe constraint on a company wishing to grow rapidly.

Sellers often subordinate their loans to a maximum level of senior debt and require a minimum level of equity investment to ensure the collateral protection of the seller note. The equity requirement would be present in any transac-

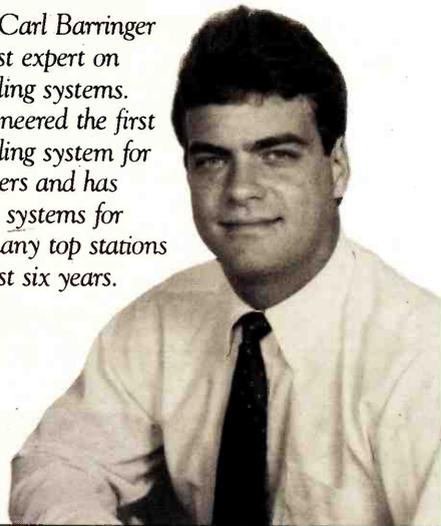
ANNOUNCING GENERATION II

The music scheduler that responds to today's programming demands

Generation II Solves Programmers' Toughest Scheduling Problems In Ways You Never Thought Possible:

- Increased categories for more flexible scheduling
- Eliminates hand scheduling with twofers, threefers, blocks ... now you let the computer do it
- Automatic category changes improve daypart control
- Keeps your inventory fresh by automatically resting and reintroducing your songs
- Can't lose control of your format because Generation II is so easy to understand and modify

RadioWare's Carl Barringer is the foremost expert on music scheduling systems. Barringer pioneered the first music scheduling system for microcomputers and has refined music systems for MTV and many top stations during the past six years.



Generation II has already been purchased by major broadcasters. Join the smart broadcasters like Jim Herron, WCLR, Chicago; Phil Redo, WMJX, Boston; Steve Perun, KBEQ, Kansas City; Don Hagen, WCXR, Washington, D.C.; and Howard Freedman, KIKK, Houston who have already purchased Generation II.

Generation II will be available until October 1st at pre-introductory prices. Call or write for more information or your free demo disk. Or preview Generation II at the RPC in New Orleans.

RadioWare

Software Specialists for Radio

P.O. Box 36385
Dallas, Texas 75235
(214) 350-7216

Republic Radio Sales

Growing in the best tradition

Since becoming a Katz Radio Group Company
Republic Radio Sales has:

- Doubled its sales staff across its 13 sales offices
- Tripled its research staff, expanding its research systems and sales support services
 - Quadrupled its client roster
- Joined the No. 1 billing unwired rep network
- Acquired full resources of the Katz Radio Group



Republic Radio Sales

A Katz Radio Group Company

One of The Best

UNLOCKING THE SECRETS

Continued from Page 36

Venture Partnership

Equally important is choosing a venture partner you like. The venture capital industry, like the radio business, is based on personal relationships and taking on a venture partner is a long-term commitment. Pick someone with whom you have a rapport, who is supportive, and who can provide knowledge and help as your company grows. A true venture investor will not only provide money but will add value to the investment through this kind of participation.

Since a venture partner may also be your investment banker, it is important to determine his level of knowledge and experience in structuring deals. The acquisition of radio properties and particularly the negotiation of purchase and sale agreements and the structuring of financial packages mandates an above-average level of expertise in the financial arena and in radio business knowledge. Bad advice or a poorly negotiated purchase and sale agreement can materially af-

fect the ultimate financial position and flexibility of a young, growing company.

It is imperative that the best possible advice be obtained early in this process of structuring a company. You should also ascertain your partner's commitment to long-term growth and his financial wherewithal to support such growth. In the increasingly competitive market for purchasing radio stations, brokers and sellers are acutely attuned to a buyer's financial wherewithal. Your financial partner's ability to address these issues and history of successfully completing transactions with brokers will fundamentally determine the broker's willingness to deal with you.

The Typical Deal

The question a venture firm is asked most often is, "What is the typical deal?" The only honest answer is that there is no typical deal. A professional venture firm is concerned with the return on dollars invested, achieving liquidity, and the risk inherent in the transaction. In each investment, the venturer looks for a reasonable risk/reward

"There has never been a better time than the present to be an entrepreneur. By the same token, the margin for error in purchasing radio stations, particularly turnarounds, is shrinking. Therefore, it is important to pick the optimal time for yourself as well as the right opportunity to buy."

—Bill Collatos

trade-off and structures the transaction to meet this goal. Further, each transaction includes a number of variables, such as relative dollar contributions by the parties who found the deal and the "sweat equity" contribution of the entrepreneur. These factors and the venture's return requirements are factored into the decision of whether to invest and on what terms.

Most entrepreneurs feel uneasy negotiating with an equity partner because they believe they will get the short end of the stick. However, it is not in the entrepreneur's or the venture capitalist's interest to enter into a transaction in which either party feels disadvantaged. Because of this leveling influence, most transactions fairly reflect the respective parties' needs and contributions.

The entrepreneur's usual second concern is, "How will the venture firm treat me once the deal is closed?" The best answer to this question is found by asking other entrepreneurs currently working with that firm about their experiences. The importance of experience, commitment, and long-term perspective should never be underestimated when choosing your venture partner.

The Trust Factor

The other necessary ingredient in your relationship with your equity partner is trust. Acquiring the first property and subsequently building a group inevitably involves periods of high stress and anxiety. It is fundamental to the success of the company in periods such as this that the entrepreneur and the venture capitalist have a solid working relationship and basis for trusting one another in order to maximize the opportunities that generally occur in these periods.

Choosing the right venture partner is probably the second most important decision you will make (the first being what stations to buy). It is much easier to disengage from a bank lender or subordinated lender than from your equity partner. Accordingly, careful thought and real diligence should be applied to choosing this layer of financing.

Doing The Deal

The key ingredient to finding and consummating the purchase of a station involves being plugged into the network of bankers, brokers, and venture firms. Finding the right acquisition is obviously the prerequisite to forming your company. Anything that can be done to expand the number of opportunities you see is valuable in accomplishing that goal. Friends in the business are also a valuable source of leads. In situations where you are concerned about exposure, it is possible in working with venture firms to establish a mutual level of interest and have the venture capital firm act as the go-between with brokers and sellers to limit your exposure.

It is extremely important to be realistic in your search and deal criteria. Normally, you only get one chance at this ownership game; if you fail the first time, it is unlikely that somebody will back you a second time. Therefore, pick opportunities where you know you can win. Be persistent in looking for the right deal, not the first deal. Lean on your professional relationships for help. Assuming you have

picked your professionals (lawyers, bankers, and venture partners) with care, take advantage of their experience in reviewing deals and identifying the right opportunity. I mentioned earlier the need for tenacity and patience. These two credentials will be tested continually as you look for the right deal. If you have adopted a long-term game plan with a reasonable objective, you should be able to find an acquisition.

Once you have identified the right opportunity, it is important to rely on your professionals once again. Most entrepreneurs have not negotiated many purchase and sale agreements or the necessary financial packages. This is the point at which your equity partner can add real value to a deal in helping to negotiate the best possible agreements with the seller and the financing sources. This is also a very frustrating period for most entrepreneurs accustomed to controlling their own destinies.

If you are buying from your present employer, it may be even more difficult to find yourself on the other side of the table. In these situations, it is even more important to let someone else be the bad guy in order to preserve your relationship with the seller. Although there are no guarantees, most deals that get to this point ultimately close. The risk of losing a deal by letting someone else influence the negotiating process is not great, and is worth taking when you consider the risks in signing a purchase agreement or financing a package with mistakes that could cost you money after the deal closes.

Once a transaction has closed, make it a point to keep your banker and equity investors informed about your progress or lack thereof. If you have chosen your financial partners correctly, problems will not alarm them and they may have a solution. You should expect a good venture capital partner to help in the search process for additional acquisitions and to act as a sounding board for you. A good investor will attempt to challenge you with new approaches and ideas and help with problems either from his personal experience or through contacts in the industry. Most of all, a good investor will help with the development of your company when you ask for help. The greater the level of trust and personal rapport you have with your investor, the more you will get from the relationship.

There has never been a better time than the present to be an entrepreneur. By the same token, the margin for error in purchasing radio stations, particularly turnarounds, is shrinking. Therefore, it is important to pick the optimal time for yourself as well as the right opportunity to buy. Pursuing an ownership position is not necessarily the best career objective for everyone in the radio business. The winner of this race is usually not the swiftest but the most diligent and best prepared.

And when you win, nothing is more rewarding.

R&R FRIDAY, SEPTEMBER 12, 1986/39

THESE 2 ITC CART MACHINES ARE IDENTICAL



DELTA I STEREO



DELTA I STEREO

THIS ONE CAME FROM ALLIED

- It was delivered promptly
- The service and follow thru were more than expected
- It was priced right

THIS ONE DID NOT

(International Tapetronics Corporation/3M)

ATLANTA, GA
(404) 964-1464
CHICAGO, IL
(312) 794-0224
DALLAS, TX
(214) 423-8667

LOS ANGELES, CA
(818) 843-5052
RICHMOND, IN
(317) 962-8596
SEATTLE, WA
(206) 838-2705

ALLIED
Broadcast Equipment
P.O. BOX 1487 • RICHMOND, IN 47375

INVESTMENT OPPORTUNITIES

Interview With Paul Kagan

Some folks call him an investment guru. Some say he's broadcasting's greatest financial friend. His supporters turn an E.F. Hutton-esque ear to everything he says, while his critics say he's too positive and optimistic. He is quoted on the national network news, cited in numerous print stories — including the *Wall Street Journal* — and hired to present financial presentation to Wall Street investors who want to learn more about getting in on the media.

His name is Paul Kagan, and he is the presiding emperor of Paul Kagan Associates. At 48, the former journalist-securities analyst-Radio Advertising Bureau editor now makes his home — and his living — in Carmel, California. There, in a contemporary low-rise office building on Clock Tower Place, he and his associates watch the market, analyze media trends, and publish some two dozen financial newsletters. *R&R* caught up with the busy media mavin one Friday afternoon last month and discussed the current financial atmosphere in the radio industry — and projections for the future.

The Rising Financial Tide

R&R: We've heard a lot recently about the rapidly rising values of radio stations. In basic terms, how are stations valued for sale or purchase in the private market?

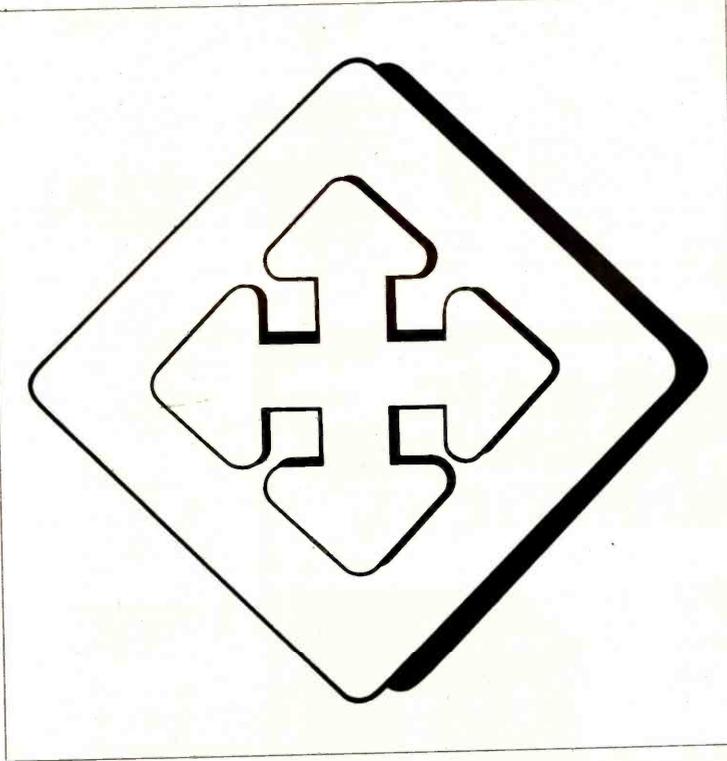
PK: Stations are valued on the basis of how much cash flow they can produce. The key elements of this evaluation are the market's billing, the station's share or projected share of billing — which yields the operating margin of the station, and the number of years you expect payback.

R&R: Is this recent rise in station prices a result of stations finally being valued at their real worth?

PK: No. Stations have not been undervalued. In fact, they have been fairly valued as long as I have been in business — but on a private market basis. On a public market basis they are always undervalued — with a few exceptions.

R&R: Why are publicly-owned stations undervalued when their private counterparts are not?

PK: Because the public stockholder is treated like a minority stockholder — as he should be treated on any given day as long as



he has hope that on a certain good day he will be treated pro rata as a majority stockholder.

R&R: On what do you base this philosophy?

PK: If I buy stock on the public market I'm only buying a fraction of an interest in a company. I should not be expected to pay the full value of that company's stock on a private basis. If I did, the only upside I would have left would be time. For instance, if the station was worth ten times cash flow and its public stock was trading at ten times cash flow and I paid ten times cash flow, the only thing I could do would be to wait until the cash flow grew.

R&R: Then what makes for a good investment?

PK: Investors like to have turnaround opportunity. You like to buy something below what you think it's really worth because you want to have the bargain element on your side. Public stockholders can be seen as being disadvantaged

because they are minority stockholders. When they sell they have to sell at a discount; but they're more advantaged because they're able to buy a bargain.

Industry Complex

R&R: How complex is the process of station evaluation?

PK: You can break every valuation down to its tangible or intangible assets — but when you put a ballpark value on the station you're really putting a multiple on the cash flow, to be generated over future years.

R&R: Are these multiples applicable in industries other than broadcasting?

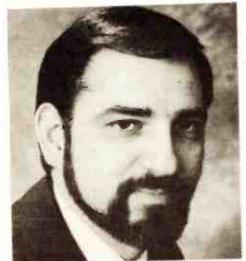
PK: You can apply multiples to any business where you have characteristics similar to those found in radio stations. This obviously includes all other media, like TV and cable. You can also apply it to bottling companies, fast food businesses — wherever you have some form of exclusive franchise.

If you have a franchised geographical location it's a lot like frequency in the radio business. The multiple evaluation is applicable where you have a long track record of proven cash flow and are not stabilized — but growing. All these things lend themselves to high-end multiple ranges.

R&R: Is the increase in station prices, then, solely a result of higher multiples or are there other factors that have increased the value of radio facilities?

PK: Again, stations are not and were not undervalued in the private market, because the private market value is the value of the property. What we're seeing now in the marketplace as prices rise is the effect of multiples of the cash flow in relation to a substantial decrease in interest. Multiples are reciprocal of interest rates — what you'd multiply together to get 100. If your interest rate is 12%, as it was two years ago, the multiple would be eight. So, when interest

BY REED BUNZEL



Paul Kagan

rates fell from 12 to 8%, the multiples increased respectively.

R&R: But when the prime rate was up around 20% we didn't get multiples of five, did we?

PK: In 1980 when interest rates were so high the multiples never got down to fives, but we did see some sixes and sevens and eights. There is a floor in the multiples because people like a business so much they will buy it anyway.

Multiplication Tables

R&R: Can you offer a simple example of how the multiple-times-cash flow calculation works over time and can increase a station's valuation?

PK: When you have a station that's doing \$2 million, and its multiple is eight, it's worth \$16 million. If, two years later its cash flow has grown from \$2 to \$3 million and the multiple has grown from 8 to 10, the station will have grown from \$16-50 million and you might say "God — radio station prices are really going up." That's what it might seem like, but in this particular case all that happened was management dragged 50% more cash flow out of it and increased the multiple on it. Sure, the value of the station went up, but it isn't any secret or mystery how it happened.

R&R: Do such elements as fluctuations in the national economy have any effect on station values?

PK: You needn't go too deep into national economics because the record book shows that the radio industry's values are relatively impervious to economic changes over a long period of time. You can pretty much bet that the values of radio stations in the aggregate are going to trail upward over the years, because the gross national product trails upward.

R&R: So there is a connection?

PK: Spending on radio stations is tied to spending in general. We

Continued on Page 42

IF YOU THOUGHT FRED JACOBS' MEDIA STRATEGIES ONLY DID CLASSIC ROCK,

THINK AGAIN.

91X, San Diego — New Music/AOR: 5.5-6.6*Share 12+, #1 Adults 18-34!
Congratulations to Mad Max, Norm Feuer, John Lynch and staff for highest 12+ share in station history!

AND AGAIN.

KQRS, Minneapolis/St. Paul — AOR: 8.5-9.9! And, #1 Men 25-34!
Congrats to Dave Hamilton and Mark Steinmetz, et al.!

AND AGAIN.

WRIF, Detroit — AOR: 4.4-5.3, 12+, and #1 Men 25-34!
Naturally, with Mike Mayer, Marcellus Alexander and Joe Urbiel responsible.

AND AGAIN.

WNOR, Norfolk — AOR: 11.8-11.4! #1 in market, 12+, 2nd consecutive book!
Kudos: Ron Reeger, Jack Rattigan, Steve Goldstein, Ed Christian, and all.

AND AGAIN.

WRXL, Richmond — AOR: 9.6-10.5, and #1 Men 25-34! Highest share in station history!
Thanks to: David Grossman, Claire Shaffner, Jon Coleman, etc.!

Long before Classic Rock became the talk of the industry, Fred Jacobs was helping radio stations get it done right. He still is. And they still are.

The reasons are simple: Direct, one-to-one personal approach, no-nonsense service with lots of time together with client, proven research and marketing techniques, and — very important — planned positioning and strategies.

Just ask any of the people named above.

*All shares, Mon.-Sun: 6A-12M, 12+, MSA for last 2 books (Winter & Spring '86 Arbitrons).

MEDIA
STRATEGIES
Call Fred Jacobs, (313) 626-7158



INVESTMENT OPPORTUNITIES

Continued from Page 40

know that radio billing as a percent of local retail sales in each market on average is rising, and as long as you believe the American economy is going to trend upward at 8-10% a year — and I think it does — you're also going to see radio billing's trail up like that.

Economic Effects

R&R: But radio's economic progress is not directly tied into advances and declines in the national economy?

PK: Radio is not a business that has a secular pattern of choppi-ness. It does not have to worry about going into a long-term fundamen- tal decline, unless the whole economy is going to go into the tank indefinitely. Even during the great depression it didn't. If you take a look at the 1930s you'll find tremendous plunges, like when the banks closed in 1933 — but then they worked their way back up. We've never had in the past 100

years of this country a period of longterm economic waste in which people just twirled in the wind and wondered if life would ever be good again.

Panicked Vs. Dispassionate

R&R: Then why was there so much economic panic during the '30s?

PK: If anybody had been able to be dispassionate and look at the darned graphs they would have realized they were working their way out of it. We are beset and plagued by analysts and reporters who are constantly telling us things are worse than they are. Things are going great and we're told it's the end. Things are going rotten and we're told it will only get worse. Our print media, our electronic media — including radio stations — never get on the air and say that things are better than we think they are. If someone is optimistic then they paint you as Pollyanna and claim you're an evangelist. People want to be told there's trouble ahead.

"The ten-year trend will show that interest rates will ultimately trail up a little higher. We're seeing low interest rates now, and they'll certainly trail up — but they're not likely to become Banana Republic interest rates again."

—Paul Kagan

R&R: How do you explain this attitude?

PK: I have gone into consulting sessions and have told the companies "You're doing great, and you're going to do better next year." When I say this management responds, "You're wrong — we're doing terrible. Things are troublesome." The reason for this is they want to drive the troops to work harder. Businessmen are shrewd, and they want to drive

their troops so they can top their numbers. If I come in and say "you guys are doing well and next year you'll do 12% better," they become frightened that the guys will become complacent. So management instruct the media to tell the people what's not so, in order to make them make what we want to happen.

R&R: Is this a sort of conscious "self-fulfilled prophecy?"

PK: No. Human nature "says let's paint the gloomy picture so we'll all work harder to make it turn out better." I understand this, but I don't want to participate in such a rationale. I'm going to stick to my guns and tell you it's going to get better, and I'm going to end up being right. Look at the charts. I predict that the radio business will gradually get better over all the intervening years, and I will be right. Those who are predicting death and destruction over the long range are going to be wrong. They'll be right in any given year and I'll be wrong in any given year — but my methodology will get you more value over a long period of time.

The Foresight Saga

R&R: Do you think a fatal flaw of the business mind is a reluctance to look past next year's growth?

PK: You should definitely have a five-year picture. You should have a ten-year picture. We all have to live with year-to-year projections; I have to know if my business is up this year, and how much. But I don't manage a station on a day-to-day basis; I'm an evaluator — an appraiser. Values are based on an 8-10 year head-way. Any given year I may get tripped up, and I don't want to lose my job because I didn't know this year was going to be up or down. I've got to deliver the goods over a long period of time. It's a shame that a sales manager has to predict what this year's business is going to be, because there are so many elements that you don't control.

R&R: Over a ten-year trend, then, what do you foresee happening to the radio financial picture?

PK: I'm much more philosophical about this than are a lot of people, and I've had a good chance to see secular trends. My guess is that the multiple range will hold at 10X; it's sort of sacred — give or take a point. The ten-year trend will show that interest rates will ultimately trail up a little higher. We're seeing low interest rates now, and they'll certainly trail up — but they're not likely to become Banana Republic interest rates again like during Jimmy Carter's administration. This is why the multiples will hold: as long as interest rates don't get out of line the multiples will stay steady. A 10% interest rate implies a 10X multiple.

Growth Or, Consequences

R&R: So you expect to see continued growth?

PK: Growth is the key word here. Everyone's always wondering if we're going to grow anymore, or if we've reached the top. My answer is yes . . . you're going to grow plenty.

R&R: Are there any elements in the radio industry itself that might alter that growth over time?

PK: We have no indication in 1986 that there is any major fundamen- tal change at work in the radio business to drastically alter the margins people are making on their stations or the multiples that people will pay to buy them.

R&R: Back in the late '70s many people criticized radio for being too static. Have we come out of the radio doldrums into a period of industry vitality?

PK: Radio is more dramatic recently than it has been. On an individual station basis radio is probably more dynamic than it has been at any time since the Jack Benny era before TV. The reason for this is that there is a combination of old and new talent in the radio industry that is tinkering with the program- ming, tinkering with selling, and tinkering with operating and budget- ing. I say tinkering because the business is so established and mature that you don't throw it all out and start over again. You figure out ways to mold it into slightly different shapes. By tinkering with these things, by probing, testing, and advancing the technology and the science and the art of running radio stations, today's manage- ments are dragging more revenue and cash flow out of it. They're getting more blood out of the stone than the caveman ever thought possible.

Squeezing The Stone

R&R: What new techniques have they found to do this?

PK: First let me emphasize that I'm talking about a station basis, not a total basis — because the total revenues available to the in-

Continued on Page 44

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

Stop by and see us at Radio '86 Booth 614

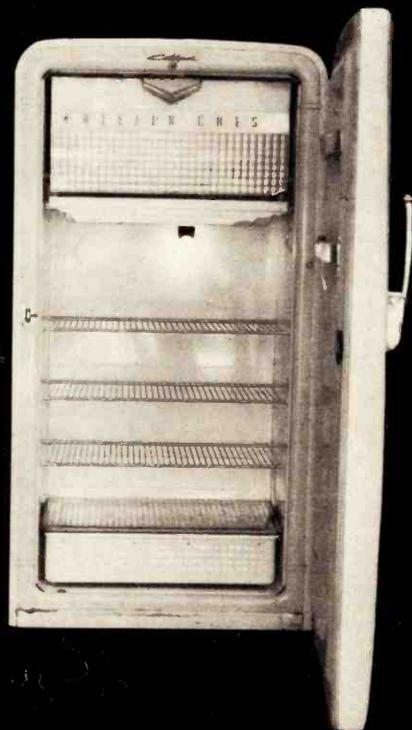
Does Your Banker Speak Broadcast?

We do!
RIVIERA BROADCAST LEASING
Specializing in Equipment Leasing & Loans

See us in **BOOTH 724**
Call (213) 468-8873

Regional offices located in major cities throughout the United States. Please inquire.

WE'RE HUNGRY!



HLC

BROADCAST JINGLES

We're looking for one Great station

**A leader . . . Someone who wants to help create
the Best Broadcast Jingle Package anywhere . . . Period**

(213) 464-6333

INVESTMENT OPPORTUNITIES

Continued from Page 42

dustry aren't that much bigger. They grow in a much more pedestrian way. But within that universe there are new ways of perceiving your market share: you can come into radio today and say "I see in this market there are 10 or 12 good radio signals or facilities to own and I will buy one of them. It may only have a 2 share, but I have every chance to get a 10 share of the profits." You can do that today — it is not so static that you can't think of a format or bend a format and run the station differently so you cannot get into the top ranks. There are many such success stories.

R&R: Do you feel the situation is right for the entrepreneurial-minded investor?

PK: There is most definitely an entrepreneurial atmosphere, now more than ever. The reason for this fundamentally is the business is accessible to it. You can come into any established market and make a splash. The establishment is vulnerable to new blood; this isn't a disaster for the establishment, but they do have to keep on their toes.

R&R: What factors are attracting the entrepreneur to the marketplace?

PK: Entrepreneurs need a favorable financing market — and they've got it. They need low interest rates, money available, a public window open — and that will not be available all the time. The equity window closes periodically when times get bad. You have those bad years, and you don't want to sell stock and you can't sell stock. Right now we're in a period where anybody can sell stock — unfortunately. But it is an opportunity for entrepreneurs to go out and raise money to buy radio stations.

The Changing Picture

R&R: How have changes in FCC regulations aided in this changing picture of radio transactions?

"There is most definitely an entrepreneurial atmosphere, now more than ever. The reason for this fundamentally is the business is accessible to it. You can come into any established market and make a splash."

—Paul Kagan

PK: The FCC rules allow you to turn your stations over more quickly and to own more stations. The combination of these three elements has made radio more dynamic today than in the past 18 years.

R&R: When the FCC decided to abolish the 7-7 rule, and go for 12-12-12 instead, who benefitted most: the established radio group operator or the newcomer?

PK: There's always impact from every decision, but I felt when the FCC did it my first impulse was to say it was going to encourage the formation of new companies. Some people said "Oh, no... big companies will come right in and snap up all the properties." Well, big companies don't operate like that because they're not good at making acquisitions. They're so big and old that they don't know how to start all over again. A big company almost always has to start a new company, and it doesn't know how to do that — so new companies turn up. It's definitely an entrepreneurial decision.

R&R: Do you think we're going to see some mega-groups cropping up in the near future?

PK: Yes — but you will sooner see a new guy go to 40 or 50 stations

than you will see the oldest and biggest companies do that. Eventually you're going to see everybody do it, because if it's do-able they'll all figure out a way to do it.

R&R: Is it a good idea for some of the larger groups — and even the smaller investor — to infuse their companies with cash by going public?

PK: Capitalizing a company in the public marketplace is good. But what price you capitalize it at can be bad, and it's simply an evaluation issue. If a company brings a stock to the public at \$10 a share and that's all it's worth, it's no big stock to own. But if you can perceive that it's worth \$10 a share and they're bringing it out at \$8, 7, or 6, the better off you are to buy it.

The Price Is Right

R&R: How does the average investor know what is a good price and what is bad?

PK: The average investor can't make that valuation decision. It should be made for him by the underwriter, who should be required to say in the prospectus that "the private market value of these stations, if sold, would be \$10 a share. Thus we are offering it at \$10 a share." If they said this you wouldn't have so many people going public so easily. But if the underwriter and the company recognize that the public deserves a discount because it's a minority stockholder, the stock should be marked down. The underwriter would also say "management's not going to sell private so you're not going to get \$10 tomorrow, but you know if he did sell private that's what you'd get so why don't you buy it?"

R&R: What should the potential investor look for when investigating stock?

PK: The biggest discount. I

would rather buy a company selling at 60% of private market value than 80%, with some exceptions since there are some companies you don't mind paying a premium for. But the discount is important, because we're constantly asking management the key question: "What are you doing for your stockholders?" We know your stock is worth \$70 a share, but it's only selling at \$40 a share — so what are you doing to close the gap? The idea is to go for the discount, and then try to close the gap. If management isn't doing anything to close it then we have new problems — such as why isn't management exercising its fiduciary responsibility?

"Companies will go private only when for a long period of time there is no public window. We're right now in a good-sized public window — probably the best we've ever seen in the modern era."

Blue Light Special

R&R: Why are some stocks offered at discounts far less than what they are really worth?

PK: There are a variety of reasons why stocks sell at 50-60% of their private market value. One reason might be that they suffer from general economic conditions, where people devalue all stocks in the market and then you're subject to whatever else is going on on Wall Street. Maybe the public thinks the earnings are important and a particular company may have low earnings at the moment so the stock is driven down. Or possibly some news has happened — such as with Turner Broadcasting.

R&R: Let's use TBS as an exam-

ple. How have recent events adversely affected that company's stock?

PK: Turner stock is being devalued tremendously in the marketplace because of large losses run up in the Goodwill Games and the purchase of the MGM library. That's how you get a big discount. Another example is CBS, which trades at a big discount for still another reason — there are lots of people who want to keep the price of the stock down. Certainly Loew's is not interested in promoting the price of the stock. CBS management has not made a move to try to buy any more of the stock back; that would have raised it. They've tried cutbacks to try to increase earnings, but they haven't cut enough to offset a weaker earnings picture — so their earnings are still low enough that, in combination with the fact that the key director in the company is accumulating the stock and has no incentive to raise it, it keeps CBS down.

R&R: Since some companies are so undervalued in the public marketplace, is there any incentive for them to go private?

PK: Companies will go private only when for a long period of time there is no public window. We're right now in a good-sized public window — probably the best we've ever seen in the modern era. The best one I saw before was 18 years ago. As long as the discounts are in the 30-35% range and you're selling stock to the public at 60-75% of private market value, you'll see that window open. As soon as the discounts widen to 50% of private market value, management will say "I wouldn't sell stock at these prices."

R&R: So a company will go private generally when the stock is so low that they can afford to buy it before someone else does?

PK: Technically you could say that companies will go private as

Continued on Page 46

DIAL "P" FOR PLACEMENT

It's no mystery when you need new staff quickly. Columbia School of Broadcasting has seasoned graduates and trained beginners just

waiting for the position you have open right now.

Our placement service is absolutely free to your station. Let us put your job lead on our 24-hour hotline, plus spread the word to our 20 Communication Centers around the country.

We have trained announcers, copywriters, salespersons and engineers for 22 years. Our National Placement Director screens every graduate to ensure that when a job opens up, we

have a qualified graduate to fill it.

So dial "P" for placement. Call Penelope Conklin collect at (213) 469-8321. Let her take the suspense out of your staffing mystery.



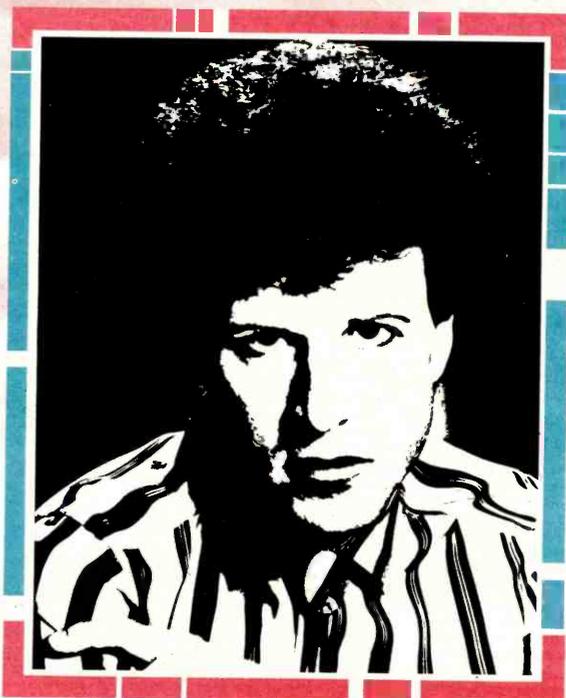
Columbia
The best kept secret in Broadcasting

5858 Hollywood Blvd, Fourth Floor
Hollywood, CA 90028 (213) 469-8321

Accredited member, National Home Study Council
Not affiliated with CBS, Inc.

ROCK WATCH

A Countdown to Ecstasy
with Oedipus



K eep a close watch on your listeners. They're about to do something extraordinary. They're going to multiply . . . just as soon as you begin airing the new United Stations Programming Network AOR show, **ROCK WATCH**, starring **OEDIPUS**, the reigning monarch of on-air AOR personalities, and **Billboard's 1985 Program Director of the Year**.

Every week, **OEDIPUS** will take listeners on a 3-hour trip to the heart of AOR, via **R&R's Top 30** tracks. He'll even take them behind the scenes to hear brief, insightful comments directly from the top artists.

It's a show with such phenomenal drawing power it was already cleared by some of the nation's leading AOR stations before **USP** even officially announced its introduction including **WBCN—Boston**, **K-ROCK—New York**, **KOME—San Jose**, and **WYSP—Philadelphia**.

So don't wait another second to reserve this AOR show in your market. Call today. And reserve the one program that can count down the top tracks with the top AOR artists . . . and multiply your listeners . . . and ensure their undivided attention from now on.

ROCK WATCH is available on a swap/exchange basis to stations in the top 170 Arbitron-rated markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.



Please join US in our hospitality suite #3830 at the New Orleans Marriott.

New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



INVESTMENT OPPORTUNITIES

Continued from Page 44

long as the discounts are large enough for them to take advantage of it. Managements of companies won't spend too much to buy their own stock; they only want a big bargain. They want a bigger bargain than they're willing to give the public. Managements are willing to buy their stock at 50% of private market value, but they want the public to buy it at 70-75%.

The Price Peak

R&R: Let's shift gears a bit and talk about individual station investments. Do you feel \$45 million is a lot to spend for a radio station?

PK: In order to get a decent return on your investment when you spend \$45 million on anything, you expect to have a cash flow of \$4.5 million sometime in the next two years. If it's growing very rapidly sometimes you can do it in three years. It all hinges on the \$4.5 million, since it relies on the 10X multiple. If you don't see \$4.5 million of cash flow until you're five years into it, it was too much to pay. But if that \$4.5 million comes in at 2-3 years, it may have been expensive — but it will work out.

R&R: What is the calculation for projecting whether a station will be able to pull in large enough revenues over the next few years to justify a high price tag?

PK: The way you do it is by doing a very quick rough value. Using KJOI/Los Angeles as an example, we see that ad revenue in the Los Angeles market in 1987 is projected at \$304 million. You simply take the station's share of the market, which in the spring ARB was 5.2, and multiply it times the \$304 million and you get roughly \$15 million. You assume a station should be able to do at least a third of that in cash flow, so that's \$5 million. With a 10X multiple, that makes \$50 million — and that's why the station is valued at \$45 million.

R&R: So the station could be worth conceivably more than \$45 million — yet some skeptics say that was a ridiculous price. Why?

PK: How do we know that's the highest price anybody will pay? You say "skeptics said that was a high price to pay." This invokes one of my favorite phrases of the press: "Some people say . . ." The first thing I want to ask you is who are these people? Not by name, but what type of people are they? Are they market competitors, are they brokers? Or are they losing biters? Are they angry, dissatisfied, disappointed? Anyone with a negative frame of mind is going to say \$45 million is too much money.

"Over the years I've prided myself on not being so cynical that I would prevent myself from seeing the upside. Sure — I'm cynical about a number of things; you've got to be careful and prudent. But I also see the positives when the skeptics don't."

—Paul Kagan

R&R: They also realize they're not ever going to have \$45 million—

PK: Let's be kind — they're capital poor. They are people who do not recognize the multiple ranges. They are people who are too conservative to go out and reach for properties, or people who don't have the vision to take a station that much higher. These are the skeptics. In point of fact, all people who have generally been skeptical that stations are reaching peak prices have always been wrong. Net-net-net, these people are usually wrong people.

R&R: Then they're wrong when they say that KJOI will never be resold for more than \$45 million?

PK: Look at it this way: billings in L.A. are going to go to \$414 by

1990. If KJOI only maintains its share, guess what's going to happen. Money doubles over ten years at 7% — it's fact. If everything is copacetic and it grows at 7% a year and margins are held and shares are held, guess what — KJOI is going to be a \$90 million radio station in ten years.

And you want to know what else? At that point another writer for R&R is going to come to me and ask me if I think \$90 million is a lot to pay for that station. And I'll just pull out this interview from 1986 and say "my case rests." It isn't that hard to get KJOI to \$90 million. Just run it at 5% of the billing in L.A. and a 33% margin, and we're going from \$45-\$90 million.

Keep It Simple . . .

R&R: This station valuation business sounds pretty simple . . . why can't anyone do it?

PK: Because of the skeptics we've been talking about. Try and convince them to think the way I'm thinking. Try to get them to believe it. The world is made up of cynics and believers. Over the years I've prided myself on not being so cynical that I would prevent myself from seeing the upside. Sure — I'm cynical about a number of things; you've got to be careful and prudent. But I also see the positives when the skeptics don't.

R&R: Is it difficult to convince the financial institutions?

PK: They already believe it.

R&R: But only recently?

PK: Yes. And I take some of the credit for making it happen. We've been writing about this now for 17 years, and I've been working this side of the street. I couldn't convince the lending institutions of this at first, but about five years ago they made the turn — for their own reasons. It had to do with what they were lending against. What customers they had. The Oklahoma bank disaster of 1982 was the final kick for the banks to come into broadcasting and media heavily, because they realized that they'd

"Radio has a whole new life; it's a new era of finance radio that should not be taken lightly. It should be exploited to its fullest by the creation of new companies and new stocks. The radio industry should be proud of itself."

been seeing these good results in radio and television. They realized that, unlike oil — which was their biggest industry at that time — media was not drilling dry holes.

R&R: The banks were looking for a safer place to put their money?

PK: There are very few dry holes in the radio business, and as a result the banks could have more confidence. As a result, in the ensuing years you're seeing a tremendous influx of those people believing in the underlying value of these properties. They used to take persuading, but they don't anymore.

Outside Influences

R&R: Since you publish so many media-oriented newsletters, do you see any other industry affecting radio's growth over the next 5-10 years?

PK: Radio in most cases is well-insulated from other media — and car radio is the key. So are beach radio, stadium radio, mountain radio. But the danger is that cable TV systems selling advertising will sooner compete on a small town level with radio than with TV. So radio has to be conscious of cable rate cards and the cable pitch. A lot of radio guys don't worry about cable, and I don't blame them for at least one reason: cable's sales pitch is TV. They're not really selling against radio — but the rate card is going to be a radio rate card. Ultimately radio will have to

worry about it. Cable is a neighborhood thing — it's a small town system, and radio people should keep that in mind when they do their planning. I'm not saying it's going to wipe out radio; but when we do our cable system evaluations we assume that the system's revenues from advertising are going to be equal to a radio station's revenues in that market. That's very significant to radio people who haven't thought about it: each cable system represents an additional radio station in the market in terms of billing.

R&R: Do you think the environment is right for either the private or public investor to get into the radio business?

PK: I've mentioned the banks and how popular radio and TV are to them — especially TV. Because of the current environment in the financial markets and regulatory markets, there is more opportunity to capitalize radio than there ever has been. I'm talking about the public markets, junk bonds, bank loans — all the various permutations of capital. We're seeing the formation of new radio companies, and we're seeing the public market accept radio in a way that has not occurred before. Radio was nowhere four years ago in terms of capital, and we're exactly opposite that today.

R&R: Are you suggesting that radio is on a strong upswing?

PK: I'm suggesting that radio has a whole new life; it's a new era of finance radio that should not be taken lightly. It should be exploited to its fullest by the creation of new companies and new stocks. The radio industry should be proud of itself and should take advantage of this opportunity because it's something that wasn't there a couple years ago. The radio industry has opportunities today that must not be missed and must not be underestimated. We can go on to new peaks that people might not realize are available.

This week we're cruising Alaska.

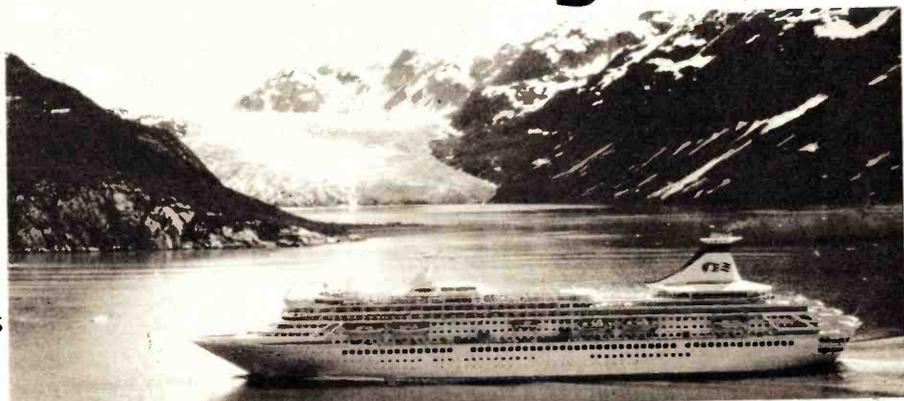
IDB Communications specializes in satellite delivery of audio programming. This week, for the Loop FM 98/Chicago, IDB is transmitting live the Steve Dahl and Garry Meier Show from the Royal Princess, cruising the Alaskan Inside Passage. Come cool off with us at our hospitality suite in the New Orleans Marriott, suite 2628.

Whether your remote broadcast is from across town or around the world, call IDB.



IDB COMMUNICATIONS
GROUP, INC.

10525 West Washington Boulevard
Culver City, California 90232-3380
213-870-9000 Telex: 277458



Nothing boosts listener awareness, loyalty and ratings like personality.

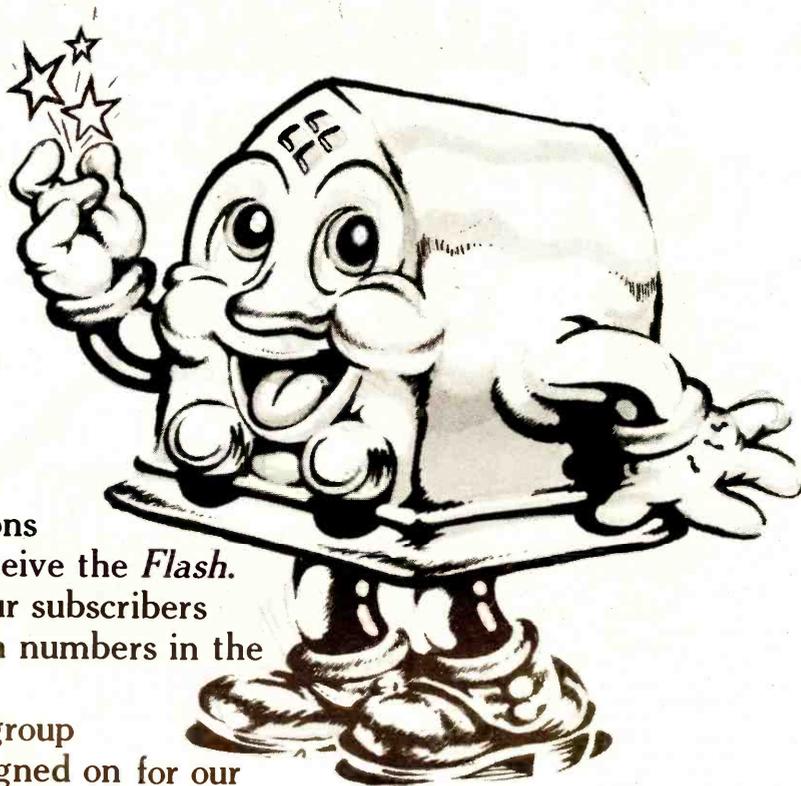
And no other network, service or programming aid gives your station as much personality as the *Wireless Flash*.

Maybe that's why more than 700 stations around the globe receive the *Flash*.

Or why most of our subscribers consistently pull high numbers in the book.

Or why so many group broadcasters have signed on for our twice-a-week programming service.

Ratings, personality and listener loyalty. It's yours in a *Flash*.

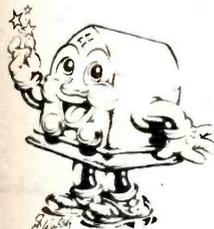


WIRELESS
FLASH®

Find out more.

YES!

At no obligation, let me see how Wireless Flash can add zip, zing and personality to our station. Please send a two-week sample of the Wireless Flash so I can use it free and judge its programming merits first hand.



NAME _____
TITLE _____
STATION _____
STREET _____
CITY/STATE/ZIP/COUNTRY _____
TELEPHONE _____

In a hurry?
Call toll free, (800) 445-4555
California, Hawaii, Alaska, Canada & Overseas:
Call collect, (619) 293-1818

An Exclusive Service From
Copley Radio Network ▲
Box 190/San Diego, CA 92112

THE BASIC BUDGET

From Start To Finish

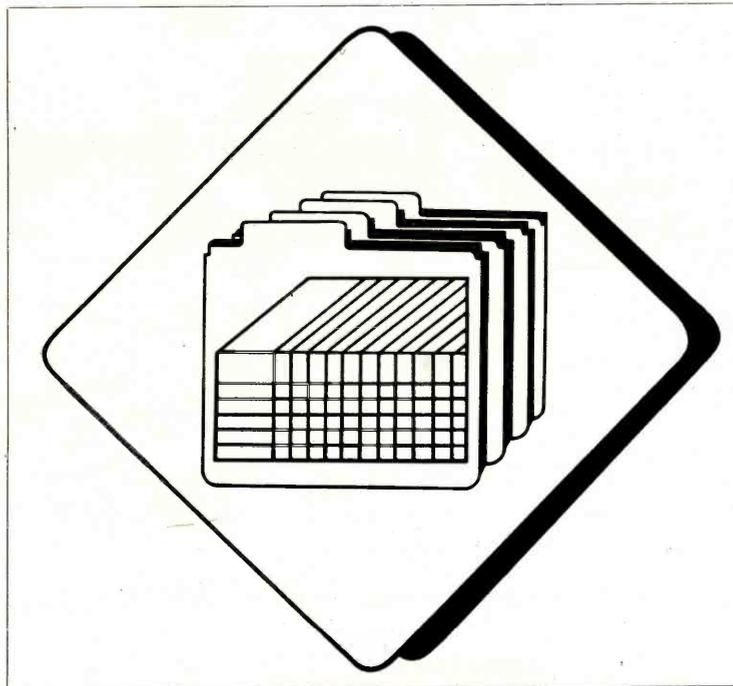
Planning a budget is much more than taking last year's figures, tacking on a modest increase, then heading to the Bahamas for two weeks' vacation. Fortunately, few managers would actually follow this method. They realize that the budget is a business road map for the coming year and working without one would be tantamount to asking a contractor to erect a new building without plans.

A budget is much more than a financial breakdown of expenditures and revenues. It is a diagram of your understanding of your business, your awareness of your employees and product, and your personal and professional financial acuity. It is a reflection of your understanding of your particular market, your station's position within that market, the internal structure of your station, and your commitment to all of the above. The budget is the highway from your expected revenues and your projected expenses to your needed cash flow.

The budget process can take many forms, but it typically begins at one of several starting points: revenue projections, expense predictions, or sometimes an increase in profit that makes you back into a budget.

Developing The Budget

There are as many ways to develop a budget as there are stations, and no one method can be



said to be the ultimate. Still, to aid you in your own budgetary process, R&R has developed a pair of organizational tools to assist you through this annual process. The first of these is a week-by-week budget calendar, outlining the most common steps involved in the

three-month budgetary effort; the second is a collection of station management budget forms to use as a template or guide when determining how to break down your own departments.

The budget calendar outlines the individual steps involved with

developing your budget. Without firm weekly goals the budget process can be dragged out beyond any point of efficiency and individual elements can be overlooked or relegated to secondary status. The suggestions offered in this calendar should not be considered hard-and-

fast rules; they simply give an idea of different factors to consider (and when) when budget decisions are in process.

The budget forms are printed to give a quick idea of what many cost-conscious corporations are already doing. You can copy them, adapt them to your own usage, or completely ignore them — whichever best suits your needs.

Keep in mind two important points: 1) For budgetary purposes (at least), we are assuming that everyone in the management structure reports to someone else, and 2) in every case monetary increases are real-dollar increases (adjusted for inflation).

Week One

- Begin to collect data on financial projections for the coming year. Consult your banker, chamber of commerce, stock broker, financial advisor (if you have one), and financial publications and newsletters.

- Have your bookkeeping or accounting department start compiling an historical growth pattern for all departments within your company.

- Build a basic market scenario on employment and sales prospects, looking primarily at business fluctuations for the next 15 months.

- Compile all economic projections and data into an personal report that you can understand.

Week Two

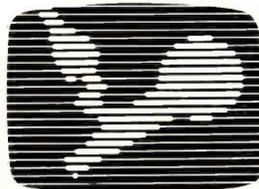
- Begin to calculate revenues. Alert your sales manager(s) and your rep to begin estimating revenues for the coming year — based on actual expectations, not a

Continued on Page 50

KEEP YOUR STATION FRESH FOR THE FALL SWEEP

Daily mapping of your morning show is one of 60
Shane Media Services recommendations.

A FREE Arbitron checklist helps you focus on long listening with targeted power records, call letter identification in your TV spots, effective pre-selling of upcoming events.



There are 56 additional checkpoints.

If you didn't get your free Checklist at RADIO 86, write to Shane Media Services on your station letterhead today.



SHANE MEDIA SERVICES

6405 RICHMOND AVE SUITE 311
HOUSTON, TX 77057
713/552-9261

STEREO MUSIC REALLY HUMS! BUT MONO? HO-HUM...

It's no secret why the first four letters of "monotonous" are . . . well, you know.

Mono music on AM is pretty *ho-hum* -- for audience and advertisers alike.

But Motorola C-QUAM® AM Stereo can put the excitement back in your signal. Help build listenership. Attract ad revenues. Get things really *humming* at your AM station! So why wait?

GO STEREO WITH CONFIDENCE ... GO MOTOROLA C-QUAM AM STEREO!

You're in good company when you choose C-QUAM AM Stereo.

- Over 425 stations broadcast in C-QUAM AM Stereo.
- More than 40 models of C-QUAM AM Stereo receivers are currently available.
- 4 manufacturers are committed to providing C-QUAM AM Stereo decoder IC's to receiver manufacturers.
- 5 manufacturers are committed to supplying C-QUAM AM Stereo broadcast equipment.
- 3 countries have made C-QUAM AM Stereo their national AM Stereo standard.

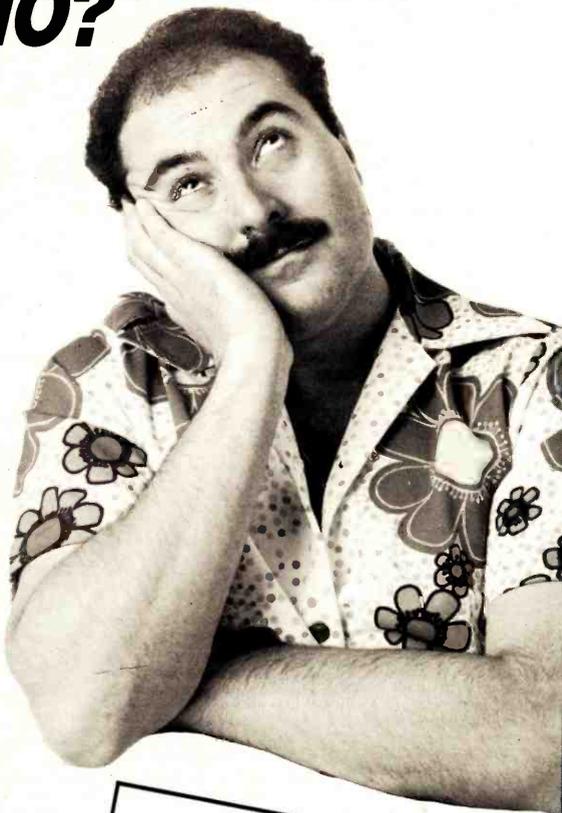
Best of all, millions of listeners--*millions*-- can enjoy C-QUAM AM Stereo every day!

MOTOROLA STAYS TUNED TO YOUR NEEDS.

With Motorola C-QUAM AM Stereo you can depend on:

- Expert installation and complete technical support.
- The C-QUAM HELPER HOTLINE, a direct line to our technical and marketing support group.
- Ongoing promotional and sales assistance to help maximize return on your C-QUAM AM Stereo investment.
- Motorola integrity and total dedication, from the inventors of C-QUAM AM Stereo.

For details on the Motorola C-QUAM AM Stereo system--particularly its worldwide support, growth and our current promotion--call our C-QUAM AM Stereo Sales/Marketing Center (collect) at 312-576-0554. Ask for Steve Kravitz.



Tired of hearing the same old hum-drum?
Visit Motorola **BOOTH #116** at RADIO '86,
September 11-13th in New Orleans.
See and hear the exciting new C-QUAM AM
Stereo receivers. **AND ASK ABOUT
OUR SHOW-STOPPER SPECIAL!**

RADIO '86



MOTOROLA

SOUND QUALITY
YOUR LISTENERS
EXPECT

C-QUAM® IS A REGISTERED TRADEMARK OF MOTOROLA, INC.

THE BASIC BUDGET

DEPARTMENT-BY-DEPARTMENT												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
SALES												
ADVERTISING & PROMOTION												
RESEARCH												
PUBLICITY												
TRAFFIC												
PROGRAMMING												
PUBLIC AFFAIRS												
NEWS												
TECHNICAL												
EXECUTIVE												
GENERAL & ADMINISTRATIVE												
TOTALS												

SALES												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
MANAGERS & SEC-SALARIES												
VACATION PAY												
COPY DIRECTOR - SALARY												
TELEPHONE												
TELEGRAPH												
ENT OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES-GENERAL												
SPECIAL PRINTING												
POSTAGE												
DUES & SUBSCRIPTIONS												
RENT-BUILDING												
RENT-PARKING												
EQUIPMENT RENTAL												
COMPANY CAR												
TEMPORARY HELP												
MESSENGER												
FREIGHT												
MISCELLANEOUS												
SALES AIDS												
OTHER												
TOTALS												

G&A												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
ACCOUNTING												
VACATION PAY												
OVERTIME												
LEGAL												
ALLOT												
COLLECTION												
PROPERTY												
INSURANCE												
WORKMANS COMPENSATION												
GROUP INSURANCE												
PROPERTY TAXES												
MISCELLANEOUS												
PAYROLL TAXES												
TRAVEL												
ENT OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES												
GENERAL												
SPECIAL PRINTING												
LIGHT HEAT POWER												
DUES & SUBSCRIPTIONS												
RENT												
BUILDING												
PARKING												
COMPANY CAR												
MAINTENANCE & SERVICE												
RECONDITIONING												
MAINTENANCE												
SALES SERVICE												
CORPORATE												
SALARIED PENSION												
EXPENSES												
TEMPORARY HELP												
GUARD SERVICE												
MESSENGER'S												
DELIVERY SERVICE												
ADDITIONAL												

Continued from Page 48

Christmas wish list. This breakdown should be worked out account-by-account, including estimated dollar amount and date of contract.

- Contact (or have someone contact) every account you contracted with during the last twelve months (those groans are coming from the sales department, but ignore them) and determine their projected activity for the coming year.
- Be prepared to discover that your revenue projections fall short of your projected needs. It happens all the time!

Week Three

- Determine where the difference between your revenue needs and your projections will come from, how you will get it, and when it might occur.
- Examine ways to boost sales. Hire more salespersons, eliminate a few if you have too many, organize a sophisticated telemarketing system — anything that may boost

your revenue.

- Compile a set of figures based on your new projected revenues and run them against last year's expenses. Hold those results.

Week Four

- Balance a yellow legal pad in your lap and meet with the accounting department. Work with them to calculate rent, utilities, and other expenses based on all existing commitments. Budget these from the bottom up.

- Since your revenue could well be smaller than these commitments, subtract the first from the last to determine your financial discrepancies.

- Disregarding your revenue projections and last year's realities, run a new set of numbers — a dream list — based on what you'd really have to spend to become #1 in your market.

Week Five

- Isolate key items on this dream list and add them to your list of existing commitments.

- Once again examine your revenue projections and calculate the difference.

- Determine how much of a profit you intend to (or must) make next year.

- Using the same revenue projections compare last year's actual "committed" list with this year's projected "committed + important" list.

- Decide which of these three budgets will meet your needs and expectations, based on what you determine your revenues and expenses will really be. Determine which figures have to be adjusted, how much revenue has to be raised over last year's figures, and which costs have to be cut.

Week Six

- Carefully study all sets of figures, decide on your strategy, then submit your budget to headquarters or top management. This is the "first cut" at your budget.

- Meet with every department head and get an itemized "wish list" from each of them. This list

should have no restrictions and should be received by you before the start of Week Seven.

Weeks Seven-Eight

- Lay each departmental budget alongside your submitted budget to examine similarities and differences.

- Calculate where any differences between them occur and decide what, if anything, can be done about these discrepancies.

- Meet with the general sales manager and your rep and discuss any possibilities for increasing revenue in the coming year.

Week Nine

- Your first-cut budget should now be back on your desk, accompanied by miles of red ink and an assortment of disbelieving comments. Interpret these management directives and act accordingly.

- You are now in the home stretch. Break your budget down into all departments so you know where every dime is going to go.

Determine which person(s) in each department will be responsible for spending it.

- Meet with all department heads and explain the budget. Ask for questions, then ask them to sign off on it.

Week Ten

- After all department heads have approved their part of the budget, consolidate all the departmentals and check them against the five-year growth plan you had the accounting department prepare during Week One.

- Decide if you are comfortable with revenues and expenses based on the economic report you prepared during Week One.

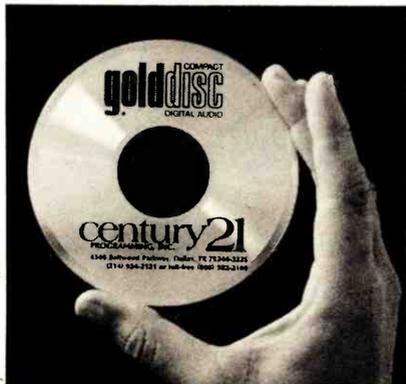
Week Eleven

- Take one final look at the budget. Book it and prepare it for submission/approval.

Week Twelve

- Submit the budget to headquarters or management and take the afternoon off.

All Your Oldies on Compact Discs



50/R&R FRIDAY, SEPTEMBER 12, 1986

At last... all your music can sound cleaner, clearer and punchier.

GoldDiscs® are superior to ordinary CDs because every song's a research-proven hit. Century 21 CDs eliminate "flip sides" and "fillers" that tune-out listeners.

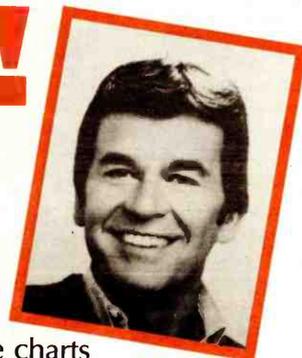
GoldDiscs® feature Auto-Segue® indexes that trigger the next song for smooth, hands-free music blends.

Be first in your market to find out about GoldDiscs® for CHR, AC, oldies or MOR. Hear 'em yourself at Marriott Suite 1730 or Booth 608 at Radio '86 in New Orleans. Or call Century 21 in Dallas for details: (800) 582-2100 toll-free or (214) 934-2121 collect.

century21
PROGRAMMING, INC.

4340 Beltwood Parkway, Dallas, TX 75244-3225
(214) 934-2121 or toll-free (800) 582-2100

QUICK! NAME THE ONLY COUNT DOWN THAT STARTS WITH #1!



The answer of course: Countdown America, the one countdown that features the most popular songs hosted by America's premier personality, Dick Clark.

When Dick counts down the hits, you can count on the ratings, because this show's got all the ingredients of a blockbuster.

First you've got the week's most popular songs—the songs your listeners have helped propel to the top of the charts. Then there's the excitement and unparalleled drawing power of of the countdown format. Plus exclusive interviews with the most popular artists on record week, after week,

after week. Because no one who's climbing the charts is willing to miss out on the opportunity of stopping by to talk with the best-loved personality in radio.

The most popular songs...the most successful format...interviews with top artists...and Dick Clark himself. It's a winning combination that simply has no competition.

So get #1 working for your station. Call today.

Countdown America is transmitted via satellite or disc and is available to radio stations on a free swap/exchange basis.

COUNTDOWN AMERICA!
starring **DICK CLARK**

For national sales information call (212) 575-6133.
For station clearance information call (212) 575-6100.
Please join US in our hospitality suite # 3830 at the
New Orleans Marriott.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



31

reasons why **MJI Broadcasting** is so good.



Joshua Feigenbaum
President



Julie Talbot
Executive Vice President/
General Manager



Dave Schulp
Vice President/
Production



Gary Krantz
Vice President/
Affiliate Relations



Lori Pinkerton
Vice President/
Production



Jayne Lipman
Vice President/
Marketing



Ramona Rideout
Promotions



Jim Green
Associate Director/
Production



Richard Joseph
Engineer



Howard Davis
Account Executive



Carol Cruickshank
Affiliate Relations
Manager



Sandy Stott
Production
Administrator



Karen Krenisky
Executive Assistant



John Fox
Producer



Patti Galuzzi
Affiliate Relations
Manager



Raj Bahadur
Producer



Abbe Harris
Affiliate Relations
Manager



Gay Hazle
Administrator



Marta Gidej
Traffic Manager



Victor Garbarini
Producer



Liesl Sourer
Engineer



Dan Walkoff
Affiliate Relations
Administrator



Steve Syarto
Engineer



Laura Shaw
Engineer



Eric Sheffield
Affiliate Relations
Administrator



Mark Snider
Producer



Len Belzer
Producer



Bonnie Bordins
Producer



Jane Borko
Director of
Administrative
Services



Lynn Grossman
Administrator



Laurie Soyres
Producer

Our people.

It takes quality people to make quality programs.

ROCK QUIZ • THE COMEDY HOUR • COUNTRY QUIZ • STAR QUIZ
TRIVIA QUIZ • METALSHOP • MICHELOB'S ROCK TODAY
COUNTRY TODAY • LIVE FROM LONDON • STAR BEAT



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

PRO:MOTIONS

WLS & WYTZ Up Krawetz, Agase

Bruce Krawetz has been appointed LSM at WLS & WYTZ/Chicago. Formerly National Sales Manager, Krawetz spent three years prior to that as an AE at WLS-AM & FM. Succeeding him as NSM is Paul Agase, a WLS AE since 1982. Before that Agase held a similar post at crosstown WIND for 18 months.

Blair/L.A. Relocates

Blair Radio's Los Angeles office is now based at 11111 Santa Monica Boulevard, Suite 1800, Los Angeles, CA 90025; (213) 444-3600.

On The Scene Enlists Randall

Cindy Randall has been appointed Director/Affiliate Relations at On The Scene Productions, Inc. She was most recently with publicity firm Solters/Roskin/Friedman.

HNW&H/L.A. Moves

Hillier, Newmark, Wechster & Howard's Los Angeles office is now headquartered at 10880 Wilshire Boulevard, Suite 2215, Los Angeles, CA 90024; (213) 470-7178.

PROS ON THE LOOSE

Scott Alexander — Afternoons
894/Pittsburgh (412) 571-2526
Pat Banks — Mornings WXRJ/
Norfolk (804) 490-1864
Bob Bedi — OM WNOR-AM &
FM/Norfolk (804) 484-8070
Joe Benson — OM KOTE &
KKZZ/Lancaster, CA (805) 273-
1767
Steve Daniels — Nights KKTJ/
Longview, TX (214) 663-4000
Mark James — Afternoons KFIV/
Modesto (209) 634-3383
Mike Murray — Afternoons
WEQR/Goldsboro, NC (919) 734-
2245
Roger Peterson — Mornings
KCAQ/Oxnard, CA (805) 984-
3469
Jim Randall — PD WNYS-AM &
FM/Bufalo (716) 691-4074
Randi Rhodes — MIDDAYS
WAPP/New York (718) 278-0926
Keith Richards — PD/MIDDAY
KAKS/Amarillo, TX (806) 352-
1380
J.D. Ryan — MIDDAYS K TSA/San
Antonio (512) 654-5502
Randi Rhodes — Nights WAPP/
New York (718) 278-0926
John Schoenberger — VP/AOR
Promotion MCA Records (818)
894-2138
Jim Stacy — PD/Afternoons
WZZP/South Bend, IN (219) 256-
1836
Tim Smith — PD WKLC/Char-
leston, WV (304) 345-0475
Mark Steven Williams — PD
WCII/Louisville (502) 893-9367
Rob Williams — Morning News
Anchor K TSA & KTFM/San Anto-
nio (512) 656-6789

Lorick New Rockbill Sr. VP



Blake Lorick

Blake Lorick moves from VP/Program Development to Sr. VP at Rockbill, Inc., a music/entertainment marketing firm. He joined the company in 1984. Before that he gained over ten years' experience in marketing and advertising through account management positions at Wells, Rich, Greene and Leber Katz Partner, as well as operated his own ad agency and consulting firm, Starcom Group.

Wind River To Denver

The Wind River Group, a broadcast consulting/design and publishing firm, has relocated from Brookfield, CT to 909 Elm St., Denver, CO 80220; (303) 388-6121.

CHANGES

Linda Harper, former administrative assistant at Mooney/Smith law offices/Salt Lake City, joins KMGR/Salt Lake City as administrative assistant.

Scott Evan Assyia, former Title Analyst/Tenneco Oil, appointed Director/Business & Media Relations at Hit Video USA.

Linda Lerner, former AE at WHLI & WKJY/Hempstead, joins WINS/New York as AE.

Sandra Abrams, former Senior Research Analyst at Telerep/New York, joins WINS/New York as AE.

Lauren Podesta, former AE at WGCH/Greenwich, joins WINS/New York as AE.

Elise A. Calcagnini, former weekend reporter at WMMW/Meridan, joins WLIA/Old Saybrook as news anchor/reporter.

David Eimen, former AE for McCaw Communications, joins KAYI/Tulsa as AE.

Mary Hart Gerber, former Marketing Associate/Retail Consultant with Retail One/Portland, joins WOOD/Grand Rapids as AE.

Joyce Lapinsky, former Assistant Director, A&R at Motown, joins Chappell/Intersong Music Group as Professional Manager.

Interep Moves

The Los Angeles Interep companies have moved to 10880 Wilshire Blvd., Suite 1215, Los Angeles, CA 90024. New phone numbers are: Durpetti & Associates (213) 475-5513; HNWH Radio (213) 470-7178; Major Market Radio (213) 474-5311; McGavren Guild Radio (213) 470-3383; Weiss & Powell (213) 475-0033.

Concurrently, McGavren Guild's Denver office relocates to 10200 East Girard Ave., Bldg. C, Suite 247, Denver, CO 80231.

Pisano To Priority/PRI

Alyssa Pisano comes aboard at Priority/PRI Records as Product Manager. Pisano was most recently Administrative Assistant to A&M Records Chairman Jerry Moss.

Geffen & Assoc. Moves

Jo-Ann Geffen & Associates has relocated to 3151 Cahuenga Blvd. West, Suite 235, Los Angeles, CA 90068; (213) 874-1300.

MCA Taps Greene



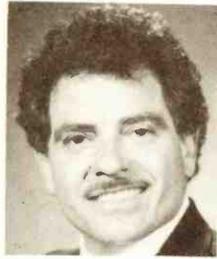
Mike Greene

Mike Greene has been named Director/Classical Sales for MCA Distributing. He accepts the newly created post after six years with CBS Records Distribution, the last three as Midwest Marketing Manager for CBS Masterworks.

New Detroit Christal Office

Christal Radio new Detroit address is 3310 W. Big Beaver Road, Suite 110, Detroit, MI 48084; (313) 649-3230.

McElwee Segues To Opryland



B.J. McElwee

The Opryland Music Group welcomes 22-year record industry vet B.J. McElwee as Director/Marketing, Promotion & Distribution for its as yet unnamed label. McElwee has worked with the Monument, MGM, ABC, and Ariola labels. He also served as VP/Sales for ABC's country operation in Nashville from 1973-75 and was VP of ABC Records in L.A. from 1975-79. For the last six years he's operated his own firm, Wecare Promotion and Marketing.

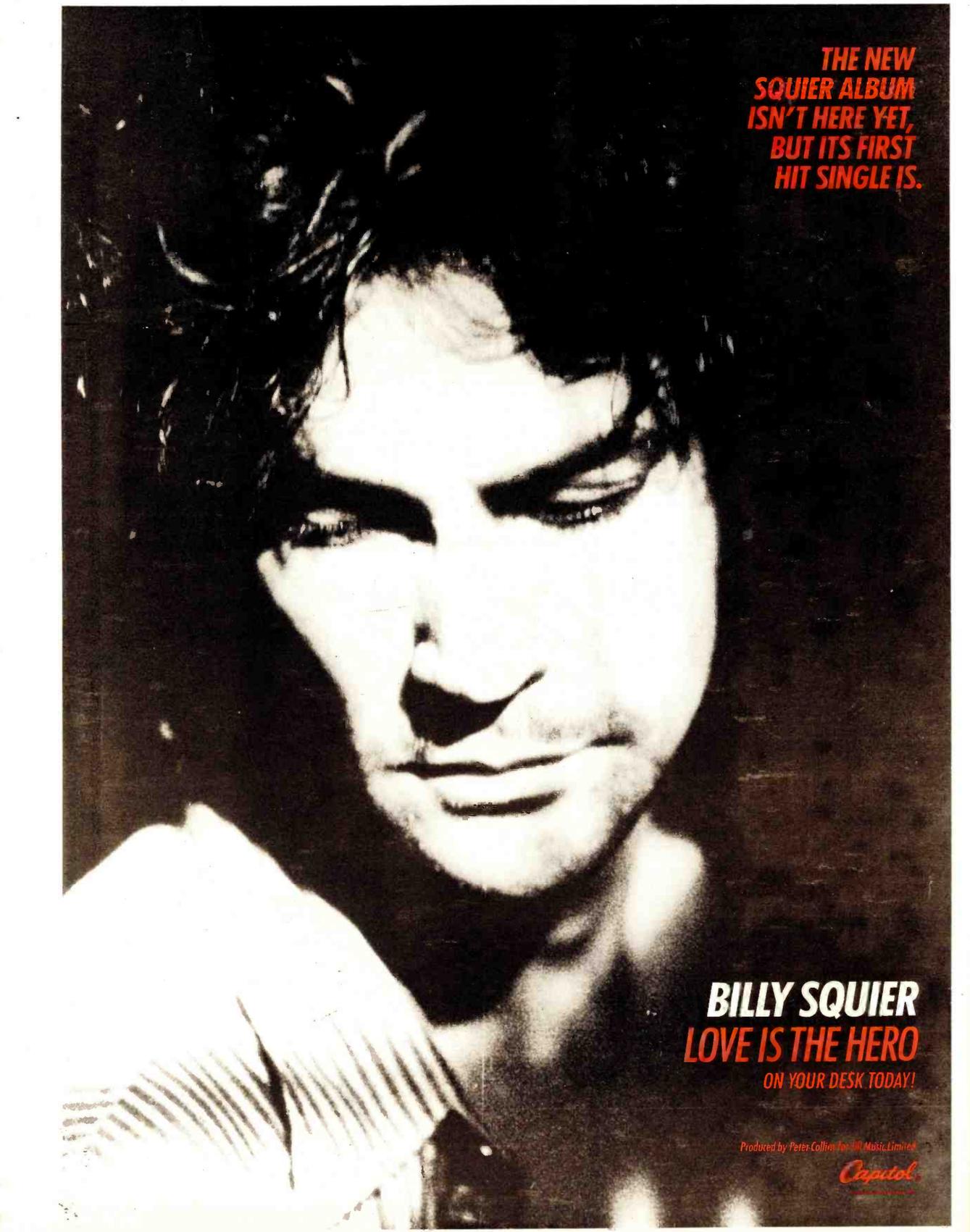
Four years ago, two women with a couple of creative ideas about how radio stations should promote themselves started a small company. The radio stations they worked with listened and grew... which meant that small company grew... in fact the small company outgrew its name, its office, and just doing promotions.

Women At Work is now The Marketing Works. They've opened new offices, have lots of people working with them (men, too), and offer the full spectrum of marketing services including:

- marketing plans
- TeleWork™ telemarketing
- direct mail
- creative TV ads
- billboard designs
- innovative promotions
- logo design
- public relations

By the way, those two women are still there and have a few more creative ideas up their sleeves... call and find out how they can work for you!

**112 WASHINGTON ST.
MARBLEHEAD, MA 01945
(617) 639-2007**



**THE NEW
SQUIER ALBUM
ISN'T HERE YET,
BUT ITS FIRST
HIT SINGLE IS.**

BILLY SQUIER
LOVE IS THE HERO
ON YOUR DESK TODAY!

Produced by Peter Collin for BMG Music Limited

Capitol
A Division of BMG Music Limited

WHAT'S NEW

Edited by Don Waller

Hand-Held Copier



Reportedly the world's-smallest copying machine, the "Copy-Jack" measures 6.7 inches by 2.8 inches by 1.8 inches and weighs under 16 ounces.

When drawn across the material you wish to copy, the unit's more than 1000 photosensors "read" the material, which is, in turn, processed by microchips that control the 320 rib heating elements that transfer the image onto thermal paper.

Although the unit's thermal paper is only 1.6 inches wide, the "Copy-Jack" 's ability to print as fine as 193 dots per inch enables you to reproduce even the finest print. A lightness/darkness control helps as well.

The "Copy-Jack" uses rechargeable ni-cad batteries (batteries and re-charger included), requires no warm-up, and copies up to 33 feet of columnar print on a single charge.

Priced at \$349.50 (ten replacement rolls of thermal paper are \$24.50), the "Copy-Jack" is available via the **Hammacher Schlemmer** catalog at (800) 543-3366.

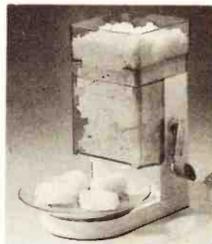


Da Capo

Sporting a synthesizer woven in-to the bill, this off-beat promotional item from Santa Fe Springs, CA-based **JA Sportswear** plays "Take Me Out To The Ballgame" or any other tune of your choice. The "natural" choice would be your station's jingle.

In addition, the front-panel can be custom-printed for a true audio-visual presentation. For additional information, contact **Potentials in Marketing** at (612) 333-0471.

Automatic Sushi Maker



the rice evenly onto two shaping rollers that form the rice into firm ovals with soft interiors, which are then automatically deposited onto a plate. Best of all, the unit disassembles for easy cleaning. (A special cleaning brush is included.)

Weighing under four pounds, the 12" x 8" x 10" item retails for \$99.50. For more information, contact **Hammacher Schlemmer** at (800) 543-3366, or (312) 664-7745.

At last, the countertop appliance that no self-respecting yup-scale household can afford to be without — an automatic sushi maker. Available via the **Hammacher Schlemmer** catalog, this purportedly one-of-a-kind gizmo makes up to nine traditional sushi ovals at a time, all in a matter of seconds.

All you have to do is fill the top basket with up to 1½ cups of cooked rice and turn the hand crank. The two feeding rollers dispense

POLLSTAR

TOP 20 CONCERT PULSE

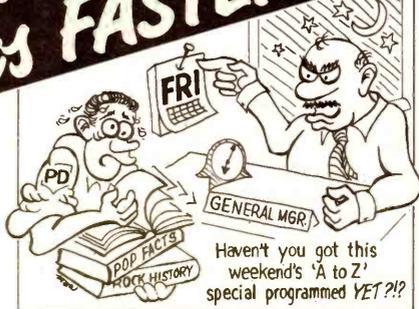
LW TW ARTIST

- | | | |
|----|----|-------------------------------|
| 1 | 1 | VAN HALEN |
| 2 | 2 | B. DYLAN & T. PETTY |
| 3 | 3 | ZZ TOP |
| 4 | 4 | ALABAMA |
| 5 | 5 | STEVIE WONDER |
| 6 | 6 | BOB SEGER... |
| 7 | 7 | S. NICKS/P. FRAMPTON |
| 8 | 8 | OZZY OSBOURNE |
| 9 | 9 | DEPECHE MODE |
| 10 | 10 | AC/DC |
| 12 | 11 | BEACH BOYS |
| 13 | 12 | RUN D.M.C./WHODINI/LL. COOL J |
| 14 | 13 | JAMES TAYLOR |
| 15 | 14 | JIMMY BUFFETT |
| 16 | 15 | EDDIE MURPHY |
| 17 | 16 | MONKEES |
| 18 | 17 | JACKSON BROWNE |
| 19 | 18 | JUDAS PRIEST |
| | 19 | MOODY BLUES |
| 20 | 20 | 38 SPECIAL |

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

Find Facts FASTER!

How cost-efficient is YOUR programming & research time?



Haven't you got this weekend's 'A to Z' special programmed YET??

Join these LEADERS who have ROCKCOM®:

WMMS
RADIO & RECORDS

CBS
RADIORADIO

Get ROCKCOM®, the Computerized Encyclopedia of Popular Music!

- created by "Rock On" author, WCBS-FM's Norm N. Nite
- designed for CHR, AC, AOR and GOLD
- regular system updates available
- within budgetary reach

IDEAL FOR:

- Morning shows
- Special programming
- On-air music flow
- Contests

INSTANT ACCESS TO:

- 2,800 Artists
- 18,000 Titles
- Dates • Trivia



See ROCKCOM® in operation at the NAB Booth 233 and register to

WIN! a COMPLETE ROCKCOM® System.

Can't make it to the show? Call toll free: 1-800-762-5266 to register for the drawing.

For a Demo Diskette and/or full service consultation, call our toll free information hotline: **1-800-ROCKCOM**

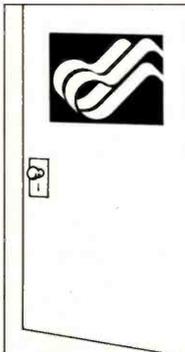
Where The Jobs Will Be

In the next ten years the number of workers under 25 will decline by 3.5 million, which means that with fewer new workers coming into the labor market, employers will be increasingly dependent on the ability and willingness of the existing workforce to learn new skills.

So what will these new jobs be? According to the most recent projections from the US Bureau of Labor Statistics, the five occupations that will gain the most jobs between now and 1995 are 1) cashiers, 2) registered nurses, 3) janitors and maids, 4) truck drivers, and 5) waiters and waitresses. For the most part, the value of a college education was never more succinctly stated.

Suite Solution:

For the best in Adult Contemporary, Easy Listening, and Customized Playlist formats!



Churchill Productions
Phoenix, AZ
(602) 264-3331

Visit our Hospitality Suite: 4 pm-10 pm Daily

SAMPLE
THIS
SINGLE
FOR
SIZE.



"SAMPLE THAT!"

THE NEW COMBUSTIBLE 7" DISC



© 1986 THE DAVID GOTTEN COMPANY

R&R STREET TALK

Is the FCC about to let RKO sell its stations and get out of broadcasting? That was the word on the street this week in Washington as speculation mounted about what the Commission would do at its Wednesday (9/10) meeting. One report said General Counsel **JACK SMITH** was recommending that Mass Media Bureau Chief **JIM MCKINNEY** be named as arbitrator, with the job of trying to arrange settlements among the competing applicants and find buyers for the stations.

RKO sources professed no knowledge of the unprecedented plan, but said the group would definitely be interested in selling out at reasonable prices. Without special action, RKO can't sell because of the cloud hanging over its broadcast "character." McKinney said he, too, was in the dark because his bureau is a party to the **KHJ-TV/LOS ANGELES** proceeding, and he's not privy to the GC's secret recommendations. The only thing known for sure is that the Commission was set to consider a law judge's refusal to let RKO sell KHJ-TV to **GROUP W**.

Over at **CBS**, is Chairman **THOMAS WYMAN** set to be turned out to the Jolly Green Giant's pasture? That was one of several possible outcomes of Wednesday's (9/10) CBS Board Meeting, where industry spectators were watching to see if major stockholder **LAWRENCE TISCH** would deal Wyman a Loew blow. The **LOEW'S CORP.** Chairman was brought in to buy up to 25% of CBS's stock to avert a takeover attempt by **TED TURNER**, but the white knight might turn out to be a white tornado.

"Guten tag, Mein Herr," was how one **RCA/ARIOLA** staffer answered his phone when the news broke Tuesday (9/9) about the company's sale to **BERTELSMANN** (see Page 1). Another remembered that the label had a series of foreign language-tuition albums in its catalog several years ago . . .

Actually, the transfer of RCA to German ownership is both historic and ironic. The firm was founded (as the **VICTOR TALKING MACHINE CO.**) 85 years ago, pioneering the manufacture of gramophones and gramophone records in the US. One of those founders was **EMILE BERLINER** — an immigrant from Germany. His grandson **OLIVER** was said to be among parties interested in buying RCA/Ariola from **GE**.

And who's helping the **RECORDING INDUSTRY ASSOCIATION OF AMERICA** (RIAA) find a political heavy to become its next President, when the association moves to Washington next year? None other than

onetime Democrat party chief **ROBERT STRAUSS**. He happens to be on the board of **MCA**, another of whose members makes no secret of his wish to see a new prez at the RIAA.

And while we're on the subject of that Universal City giant, a new book out from **VIKING** is "Dark Victory: **RONALD REAGAN**, MCA And The Mob." Pulling no punches (judging by the tome's title, at least), is author **DAN MOLDEA**, whose previous books include (what else?) "The Hoffa Wars."

Look for **NOBLE's** summerlong buying binge to spill over into the fall, with another major announcement in the next week. That's the word from **NEIL ROCKOFF**, the **BLACKBURN & CO.** broker overseeing the Noble explosion. By the way, Rockoff has headed west. He ducked out of the company's Midwest office just in time to avoid another Chicago winter, and now can be found luxuriating in Beverly Hills.

Two items from the Detroit papers: **WDTX** midday man **MIKE HALLORAN** was reportedly suspended after setting off a hallway fire extinguisher; he refused to return to work until the station apologized — so they then gave him the ol' fire axe.

Also, several **WRIF** execs who asked \$350,000 in a lawsuit stemming from the departure of morning crew **JIM JOHNSON** and **GREG BAIER** have settled for less than \$20,000. Quipped the pair: "If we had known we were worth \$350,000 we never would have left."

Classic Rock's tentacles now extend to new music outlet **KROQ/LOS ANGELES**, famed for playing 80% currents. **PD RICK CARROLL** reports such great response to a weekend of all KROQ Classics that the station's regular mix has been adjusted to a 50/50 mix of current/gold — and now every other weekend will be all gold. Record reps are reportedly not too thrilled.

Then there's crosstown **KMET's** new promise not to repeat the same song between 9am and 5pm weekdays. New **PD FRANK CODY** says the plan, in effect until further notice, addresses research which found that listeners want to be able to leave a station on all day without hearing the same song twice.

Now that it's football season we can ask this question: What pair of East Coast tip sheets, commonly thought to be owned by their publisher, may actually have been owned all these years by one of the industry's heaviest independent promoters? That publisher's job is now reportedly on the line, having been, it's said, offered to (and declined by) a National Singles chief at an East Coast label.

Continued on Page 60

 **RadioLogic**
MUSIC COMPUTER SPECIALISTS®

Flexibility/Control/Speed/Accuracy
Systems customized for your radio station.
20% NAB discount if you call now (213) 562-7837.

**HIT
IT!**

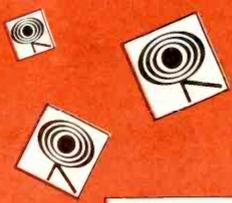


Scotti Brothers

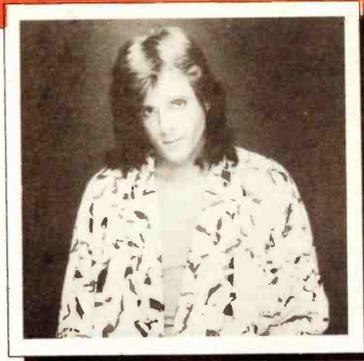
GRAVITY

the first single from the new album by

MR. JAMES BROWN



PROGRAMMING



EDDIE MONEY

"Take Me Home Tonight"

Chart-Topping AOR Stat:

AOR TRACKS: **1**

Combined With CHR-Saturation:

- | | | |
|-------------|-------------|------------|
| WBEN add-40 | KDWB add | K104 27-17 |
| WPHD 32-29 | KWK 26-23 | WAMX 17-11 |
| 94Q 34-29 | WL0L add-33 | WXXL 25-19 |
| KEGL 16-10 | KIMN add | WKDD 17-9 |
| 95INZ 12-9 | KPKE add | WRQN 19-16 |
| Y100 deb-29 | Y108 add | KATD 17-14 |
| WRSR 15-14 | KKRZ deb-35 | WOMP 19-16 |
| WLS add-36 | FM102 add | Y94 25-20 |
| Z95 add-39 | KMEL 18-12 | KDVV19-16 |
| WMMS 30-24 | KWSS 22-18 | KGOT 10-8 |
| 92X 28-24 | KNBQ add-40 | KOZE 19-14 |

CHR CHART: DEBUT **38**

Equal An Obvious Hit Record!



THE OUTFIELD

"Every Time You Cry"

An AOR "MOST ADDED" Track: **40**

Out Only Two Weeks And Already On:

CHR: 45/25

- | | | | | |
|-------------|--------|------|-------|------|
| WPHD | Q100 | WRCK | WSKZ | KIYS |
| WRSR | K104 | B106 | WNOK | KFIV |
| WMMS | WNNK | WKRZ | WKDD | KZZU |
| KKRZ | WAMX | WTLQ | KJ103 | |
| | RI-104 | WSSX | WRQN | |

Just finished their second North American Tour with STARSHIP, Now headlining and then joining JOURNEY on the first leg of their long-awaited tour.

JUST ONE LISTEN



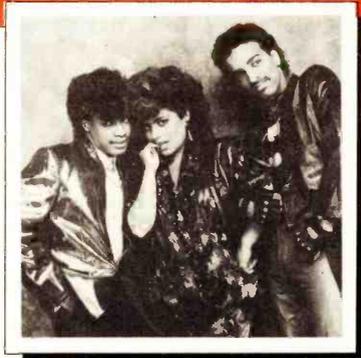
BANGLES

"Walk Like An Egyptian"

KOZE 2-1

- KEGL 12-12 (HOT)
- KPLZ 25-23 (HOT)
- KZZU 39-29 (HOT)
- KTKS 25-23
- KZZB 34-31
- WGRD 38-35
- WCIL deb-32

PUNCH FROM COLUMBIA RECORDS



LISA-LISA

and CULT JAM with FULL FORCE

"All Cried Out"

119/34 - 52%
HOTS: 23%

CHR CHART: **31**

#1 at:

B104 13-1 B94 1-1
WXKS 1-1 WAPE 2-1

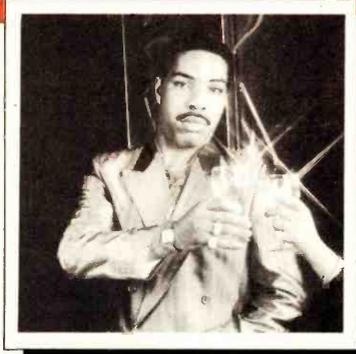
Top 5 at:

WKSE 15-5 FM102 4-3 KAMZ 6-4 Z102 5-3
B97 13-4 KMEL 6-4 WPOW 4-3
WQUE 4-4 WTIC 11-5 KMGX 5-4

Top 10 at:

Z100 6-8 KIIS 14-9 WSPK 1-7 KX104 13-7
Y100 15-8 WKEE 17-10 WRCK 15-10 KQMQ 14-9
KBEQ 12-10 KC101 13-6 WDJX 15-10

Album Certified Gold And Aimed At Platinum!



ORAN "JUICE" JONES

"The Rain"

You know what kind of excitement LISA-LISA generated, so here's your chance to program yet another

POWER-REACTION-Ratings-Winning record:

Out-Of-The-Box CHR Heavy Rotation:

WPLJ add-23 FM102 16-7 KYNO deb-39 Z102 38-28
Z100 add-26 KMEL 20-15 KDON deb-32 WCIL add
B94 deb-23 WPOW 28-17 KATD 33-28
Y100 add-25 KF95 add WJAD add
Q102 35-32 KMGX deb-38 WCGQ add

Chart-Topping Urban Positioning:

2

AND YOU'LL ADD:

THE BURNS SISTERS BAND

"I Wonder Who's Out Tonight"

JUST ADDED: KZZP KXYQ
WGFM WHSL



"Luis Cardenas Runaway"



THE SINGLE

B-72500

FROM THE ALBUM

S1-72200

ANIMAL INSTINCT

WBEN add 33
WKSE 34
KRBE on
WMMS deb 37
K104 deb 40

KATD deb 33
95XIL deb 40
WOMP deb 39
99KG 38-31
KGOT 36-27

WERZ	WOKI	KBOS	WGUY	WHSL
WSPK	KTUX	KMGX	WZON	KKLS
93Q	WKDD	KCPX	WIGY	WDBR
WRCK	WKFR	Q 100	OK100	KKAZ
WTLQ	WRQN		KQIZ	KOZE
Q106	KIKX		WJAD	KBIM



©1986 ALLIED ARTISTS RECORDS • 11330 Ventura Blvd., Studio City, CA 91604 • (818) 506-3600
Manufactured and distributed by Capitol Records, Inc.

STREET TALK

Continued from Page 56

Former on-air legend/programmer **RICH BROTHER ROBBIN** has gone into ownership, having signed on the air with **KFXC (AM Power 1450)/TUCSON** with an Urban/Dance format and waiting on FCC approval for the purchase of **KEZG/GREEN VALLEY, NM.**

A shocker out of Nashville finds **Y107 PD MICHAEL ST. JOHN** resigning without disclosure of where he's headed. Word has it this is a big deal; "It won't be the aluminum siding business," was all we could get out of Michael.

J.D. STEWART leaves the night rocker slot at **B97/NEW ORLEANS** to become PD at **KKRQ/CEDAR RAPIDS**. This makes J.D. the only person we know of who's now worked at **KKRQ, WKRQ, WKRC, and KKRC**. Should look interesting on his next resume.

WMMS/CLEVELAND is looking for a PD to work with Operations Manager **KID LEO**; the Buzzard also has an opening for a great night rocker.

KCCY/SAN FRANCISCO Co-PD **TOM YATES** has exited. Also, the "City" has spitted away crosstown **KRQR** newsman **MICHAEL KNIGHT** to replace **DAMIEN** as morning host.

Talk mavin **JOEL A. SPIVAK** is leaving **KNBR/SAN FRANCISCO** to return to Philadelphia (he was once at **WCAU (AM)**) for mornings at **WWDB**.

Hot on the heels of guest jocking at **WLUP/CHICAGO** and **KLOS/LOS ANGELES**, **JOE WALSH** will be filling in for **KTXQ/DALLAS** PM driver **REDBEARD** the week of September 15th. And Motor City madman **TED NUGENT** did 7am-10am on **WLLZ/DETROIT** this week.

WKLX/ROCHESTER PD **BOBBY HATFIELD** has decided not to shuffle off to Buffalo after all. Last week we reported that Hatfield would join his former **WZKC** (before it was **WKLX**) GM **JIM MELTZER** in Buffalo as **WWKB & WKSE OM**. He's remaining in Rochester, however, saying, "I really got caught up in the excitement of programming a legendary station like 'KB. I didn't consider the important factors of leaving Rochester."

ASPEN RECORDS has named **DEDE WHITESIDE** National Director/Promotions & Marketing, and **BRENDA WINFIELD** and **CRAIG NEELY** are now National Director/Promotions at affiliate labels **BLACKHAWK** and **BLUE HERON**, respectively.

Meanwhile, jazz label **CONCORD RECORDS** has announced a new crossover affiliate label, aptly named **CROSSOVER**.

KMET/LOS ANGELES afternoon **DAVID PERRY** has replaced **SKY DANIELS** as West Coast host of **WESTWOOD ONE's** "Line One" show. Also, **KMPCL/LOS ANGELES** morning man (and "Dating Game" show host) **JIM LANGE** has permanently taken over the reigns of the company's "Encore" series, replacing the late **WILLIAM B. WILLIAMS**.

JUDY McNUTT-FRIEDMAN has resigned as MD of **KMET**, where **CHRIS BRODIE** has been upped from Program Coordinator to Assistant PD/MD.

RICK DEES's "Weekly Top 40" countdown show is apparently replacing **WOLFMAN JACK's** program on **ARMED FORCES RADIO**, now reaching a reported 350-500 million listeners on 408 radio stations.

BOURBON STREET TALK:

While at Radio '86 in New Orleans this week keep an eye open for **R&R**; we'll be there in force. Also at the New Orleans confab: **CAPITOL BROADCASTING's** VP/Programming **BILL THOMAS** will be interviewing candidates for the PD slot at **WWKX/NASHVILLE**; interested parties can contact him at the Omni Royal Hotel. And don't forget to drop by **ART VUOLO's** "All Star Aircheck Salute" on display at the convention center; 38 hours of top radio broadcasts have been scoped down to two hours for your listening enjoyment.

Veteran programmer/personality **BILL GARDNER** has landed his Bonanza in Oklahoma City, where he's now VP/Programming and morning man at AC outlet **KZBS**. **TONY MADDOX** remains PD.

Speaking of the ratings game, **MIKE JOSEPH** reports that 16 out of 20 licensed **HOT HITS** stations had up 12+ books in the spring sweep.

Advance congratulations to **TED HIGASHIOKA**, who after eight years has left **CALIFORNIA RECORD DISTRIBUTORS** to become Director/National Promotion for **MCA JAZZ/ZEBRA**.

The Hollywood beat tells us that recording artist **LANE BRODY** has landed a special guest star role in the new **ABC** series "Heart Of The Series." She plays Jenny Jamison in the "Don't Sell Yourself To The Cannibals" episode, which should air some time in October. Says Lane: "I am so excited I can't stand it!"

Finally, **DEE DEE LANGE** will be leaving her AC promotion cooperative effort with **SANDI LIFSON**. She's moving to Utah with her husband to raise her pending baby (aka pregnant); **R&R** AC Editor **DONNA BRAKE** will be leaving us and moving into Dee Dee's office to form a new partnership with Sandi. All the best all around.

STRATEGIC RADIO RESEARCH

Visit us at Radio '86
Marriott Hotel, River Tower, Suite 930

211 E. Ontario
Chicago, IL 60611 (312) 280-8300

I am the son of a grassland farmer
Western Oklahoma nineteen forty three
I always felt grateful to live in the land of the free
I gave up my father to South Korea
The mind of my brother to Vietnam
Now there's a banker who says I must give up my land
There are four generations of blood on this topsoil
Four generations of love on this farm
Before I give up I would gladly give up my right arm

CHORUS

What are we making weapons for
Why keep on feeding the war machine
We take it right out of the mouths of our babies
Take it away from the hands of the poor
Tell me, what are we making weapons for

I had a son and my son was a soldier
He was so like my father, he was so much like me
To be a good comrade was the best that he dreamed he could be
He gave up his future to revolution
His life to a battle that just can't be won
For this is not living, to live at the point of a gun
I remember the nine hundred days of Leningrad
The sound of the dying, the cut of the cold
I remember the moments I prayed I would never grow old

CHORUS

For the first time in my life I feel like a prisoner
A slave to the ways of the powers that be
And I fear for my children, as I fear for the future I see
Tell me how can it be we're still fighting each other
What does it take for a people to learn
If our song is not sung as a chorus, we surely will burn

CHORUS

Have we forgotten
All the lives that were given
All the vows that were taken
Saying never again
Now for the first time
This could be the last time
If peace is our vision
Let us begin

Have we forgotten
All the lives that were given
All the vows that were taken
Saying never again, never again
Now for the first time
This could be the last time
If peace is our vision
Let us begin, let us begin

Let Us Begin

[WHAT ARE WE MAKING WEAPONS FOR?]

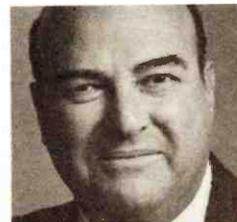
FROM THE JOHN DENVER L.P. "ONE WORLD"
© 1986, RCA / ARIOLA INTERNATIONAL
#AFL 1-5871

Words & Music— John Denver

© 1988 Cherry Mountain Music (ASCAP)
Used by permission, all rights reserved

The 3 Rs Of Radio: Reposition, Reaffirm, Rejoice

By Allen Klein



Allen Klein

It's time to reposition radio in the media mix. It's time to understand that radio is the only stand-alone medium among all the media. It's time to reemphasize the importance of radio in today's fast-paced and changing world.

It's time to be outrageous in selling radio's value over the more glamorous media darlings of advertising agency creative departments. It's time to take the offensive. It's time to take our message directly to the client, because ideas filter down from client to agency a lot faster than they filter up from agency to client. It's time to have some fun at the expense of other media. It's time to show that radio works.

There's a storm on the horizon, if it hasn't already arrived, that will create monstrous problems for clients who have cloaked themselves in television. Television as an advertising/entertainment medium will be undergoing tumultuous changes and challenges over the next few years. While they are trying to sort out why TV isn't working as well as it did before, advertisers must be made aware that ever-dependable, unglamorous, realistically-priced radio is available to keep their sales on track.

Fewer TV Commercials

Put this in your computer and consider the positive ramifications it can have for radio: According to a *Los Angeles Times* article, 85% of all US households will be VCR-equipped by 1995. Videocassette rentals by then will have reached four billion a year. By 1995, 25% of all television viewing time will be spent watching videocassettes. While this phenomenon is building (1995 is not that far away), let's look at some of television's more immediate problems.

The number of commercial minutes viewers have to sit through isn't as important as the perception they have of the number of different commercials they must endure. The 15-second spot will only increase the perception of commercial clutter. Unfortunately for advertisers and television, the viewer now has weapons to counter these ever-increasing intrusions.

One is the remote control. We all

know the remote device allows the viewer to take control of the television set from the comfort of the easy chair. We all know this lets him scan channels when commercials come on and slip back to a program when he anticipates it's about to resume. There is, however, a new definition of remote control being heard in advertising agency offices. It's that the television commercial won't remotely deliver the audience anticipated by the client or sold by the station. It's not that people will be watching less television, but rather that they will be seeing fewer commercials.

Also, what an inopportune time for the people meter to enter the television research picture. Preliminary results of this technique for measuring who is sitting in front of the set show reduced levels of Persons Using Television. This has led to requests by the affected networks and stations to hold off or ease into this technique before abandoning the old approach, which generated better numbers. It's fascinating to note the cautious comments and pullback from the people meter. It's almost comical to watch the rating services, sta-

tions, and agencies stewing in their own hype when the research results don't measure up to what they'd like to see.

Time For Radio

The VCR has to be Frankenstein's monster in television's future. The VCR makes the remote control device pale by comparison as a threat to TV revenue. The VCR allows viewers to become program directors and commercial censors. Taping programs, especially movies and miniseries for replay hours, days, or weeks later, is fast becoming the national pastime. The monster in this scenario is the innocent-looking gadget that permits fast forwarding through commercial interruptions. The paradox television must fight is that time spent in front of the set may increase while TV's ability to deliver commercial viewers will drastically decrease.

The rental of movies, other taped forms of entertainment, and educational videocassettes has already become big business. This leads us to the concept of time and how it favors radio's unique position among media.

Every medium fights for a person's in-home time — television, newspapers, magazines, books, records, pay TV, cable TV, radio, videocassettes, and games. Devoting time to any one medium takes away time from all others. But of all these media, only radio goes with people when they walk out their front doors. It's the only medium that's standard equipment in the automobile. While very few of us have the luxury or nerve to watch TV or read at the office, radios are common there.

Adding to television's plight, the cable giants are now proposing to bid for NFL rights and other events which have always been the three networks' private domain. But the cable connection is television's umbilical cord, and it stops at the front door.

If we have the guts, we should start getting outrageous about television's future and its deficiencies. In many households the commercial-free television evening has already arrived. In fact, television tapers know that a two-hour movie can be viewed in an hour and 40 minutes. A three-hour special or miniseries can be watched in under two and a half hours.

Reaffirm Radio Credentials

"Public Service Summers" might also be coming for television. Summer reruns have been tolerated only because they give viewers an opportunity to sample those shows in conflict with their original preferred viewing. The VCR home doesn't have to wait to see second or third-choice programs, and this could lead to very diminished summer audience levels. Advertisers may shy away from reruns unless prices fall as dramatically as viewing levels.

Pity the poor retailers who have become enamored with television and use the medium to promote big sales events. Such advertisers could lose a high proportion of ex-

posure for their events because of taping and then playback after the sales are over.

The RAB should closely monitor VCR sales, videocassette rentals, and TV sets sold with remote control devices. Households are replacing many second and third sets with remote control versions. This will eventually enable viewers to scan through commercials on all sets.

Sociologists will have a field day once they start evaluating the VCR's effect on family relationships. It wouldn't be surprising to find that this device plays a major role in uniting families. The renting of films, even though they cost as little as a dollar per day, has the effect of bringing family members together to view them as a unit.

It's time for radio to reaffirm its credentials. Broadcasters' 3 Rs should be "Radio Requires Repositioning" or, as an associate put it, "Reposition, Reaffirm, Rejoice."

As VCR technology and penetration expand, all media will be affected. Simple mathematics limits the hours in each day available for each medium. When a new in-home medium comes on the scene and commands a few hours at each gitting, time spent with other media will decrease. The key words in this revolutionary change in a household's information and entertainment pattern are "in-home."

Available Everywhere

Radio is the only stand-alone medium; it's available everywhere. You take it to work or have it at work. You take it to the beach, ballgame, or picnic. You jog with it or exercise with it. Only radio offers accessibility in the home, in the car, at work, and at almost all other places outside the home.

The war for people's in-home time is getting intense, and it's time for radio to exploit and sell its untouchable unique quality — away-from-home listening. Make no mistake about the strength and often superior quality of this potential audience. In many markets studied, the away-from-home audience surpasses that of in-home radio. All we need to improve radio's credibility against television's problems are some simple analyses from Arbitron research.

Radio must reposition itself to advertisers if it wants to expand, and its usage seems to grow as the population grows. Television's usage is declining and will continue to do so. Newspaper usage hasn't shown real growth for years, either.

The future can be radio's, but only if we take advantage of the opportunities being offered.

SEE the newest in cart recorder technology in Allied Broadcast Equipment's Hospitality Suite, Marriott Hotel, Suite 3228.



Otari's New CTM-10 Cartridge Recorder/Reproducer

OTARI

Otari Corporation, 2 Davis Drive, Belmont, California 94002
Telephone (415) 592-8311 TWX 9103674890

37F

HELP WANTED

Listener seeks radio talent. Wanted immed. mega-talent to make my day. Boring, below avg., run-of-the-mill announcers not apply. Excellent benefits, generous vac, and parking paid. Salary commens. with exper., ref, and tpe reqd. Call Dee Ann for appl.

Excellent Salary, gen. benefits, radio commens. with exper.

WE LOOK FOR THE SAME TALENT YOUR LISTENERS DO.

Ever wondered how a listener might advertise for an opening at your station? One thing's for sure, they'd want the best.

We're Talentmasters, radio's newest source for finding on and off-air talent. Like your listeners, we constantly seek those personalities or individuals who stand above the rest. As opposed

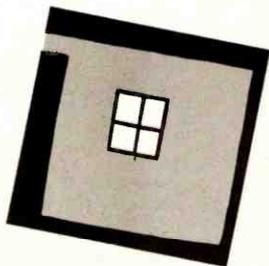
to some companies who offer this service strictly on a limited basis, Talentmasters' only job is finding the best talent. It's through this total commitment that we can save you valuable time and expense in locating the right person.

When your station finds itself searching for a unique morning act, top-notch programmer,

aggressive sales manager or other specialized talent, call Talentmasters at (404) 926-7573. Your listeners will thank you.

TALENTMASTERS

PAUL SIMON



YOU CAN CALL ME AL

NEW & ACTIVE

ONE OF THE "MOST ACTIVE"
108 CHR REPORTERS

Including These Key Adds & Moves:

K106 30-27	WLAN 36-30	WGUY 40-33
WXKS deb 32	WSPK 30-26	OK100 31-23
WBEN 34-30	WPST 37-33	95XIL 21-17
WPHD add	WBBQ 25-22	WGAN deb 32
WCAU 34-31	WANS add 22	WYKS 18-14
94Q deb 30	WOKI 37-32	KNOE 23-19
WMMS deb 40	WLRS 28-22	WHSL 17-15
KDWB 31-29	KIHK add	KYYY 31-26
WLOL 23-20	WMEE 21-19	WBWB 15-10
KIMN 13-10	Z104 17-15	KWTO deb 30
KKRZ 38-32	WZOK 26-22	WSPT 27-23
KMJK deb 30	KIYS 29-22	KTRS 20-18
KPLZ 31-29	KSND 32-29	KKAZ 25-21
KNBQ 31-28	KCAQ add	KOZE 13-11
WFLY add	KZZU 22-18	SLY 96 31-28
K104 36-31		OK95 14-11



From The Album
GRACELAND

© 1986 Warner Bros. Records Inc.



PRODUCED BY PAUL SIMON
ENGINEER: ROY HALEE

RATINGS

SPRING '86

Arbitron Demographic Ranking Trends

Cleveland

WGCL Regains Teen Crown; WMMS Flies High With Adult Demos; WLTF Edges WMJI In 18-34, Trails In Older Adult Demos

Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank
2	1	WGCL (CHR)	1	1	WMMS	1	1	WMMS	1	1	WMMS
1	2	WMMS (CHR)	3	2	WLTF	2	2	WMJI	2	2	WMJI
3	3	WDMT (B/U)	2	3	WMJI	3	3	WLTF	3	3	WLTF
4	4	WRQC (CHR)	4	4	WDMT	5	4	WZAK	4	4	WQAL
5	5	WZAK (B/U)	5	5	WZAK	6	5	WDMT	5	5	WGAR-FM
8	6	WLTF (AC)	6	6	WGCL	7	6	WGCL	6	6	WDOK
12	7	WBEA (CHR)	8	7	WONE-FM (AOR)	9	7	WGAR-FM	7	7	WZAK
6	8	WMJI (AC)	13	8	WDOK (B/EZ)	4	8	WQAL (B/EZ)	10	8	WWWE
16	9	WWWE (AC)	11	9	WGAR-FM (Ctry)	8	9	WDOK	8	9	WDMT
11	10	WKDD (CHR)	9	10	WRQC	13	10	WONE-FM	12	10	WGCL

Miami-Ft. Lauderdale

WSHE Sweeps Adult Demos; WHQT Jumps In All Adult Demos; WHYI & WPOW Hit With One-Two Teen Punch; WJQY Runner-Up In 25-49, Gains In Young Adults.

Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank
1	1	WHYI (CHR)	1	1	WSHE	1	1	WSHE	5	1	WSHE
2	2	WPOW (CHR)	4	2	WHQT	6	2	WHQT	6	2	WJQY
6	3	WINZ-FM (CHR)	2	3	WHYI	2	3	WHYI	1	3	WAXY
3	4	WHQT (B/U)	3	4	WAXY (AC)	3	4	WAXY	4	4	WCMQ-FM
4	5	WEDR (B/U)	5	5	WEDR	8	5	WJQY	3	5	WHYI
15	6	WTHM (B/U)	13	6	WJQY (AC)	4	6	WEDR	2	6	WLYF
5	7	WSHE (AOR)	11	7	WAlA (AC)	5	7	WCMQ-FM (Span)	19	7	WHOT
7	8	WQBA-FM (Span)	6	8	WINZ-FM	14	8	WAlA	8	8	WQBA (Span)
8	9	WRBD (B/U)	8	9	WMXJ (Gold)	7	9	WLYF (B/EZ)	7	9	WKQS
9	10	WKQS (Ctry)	7	10	WLVE (AC)	12	10	WMXJ	9	10	WEDR

Seattle-Tacoma

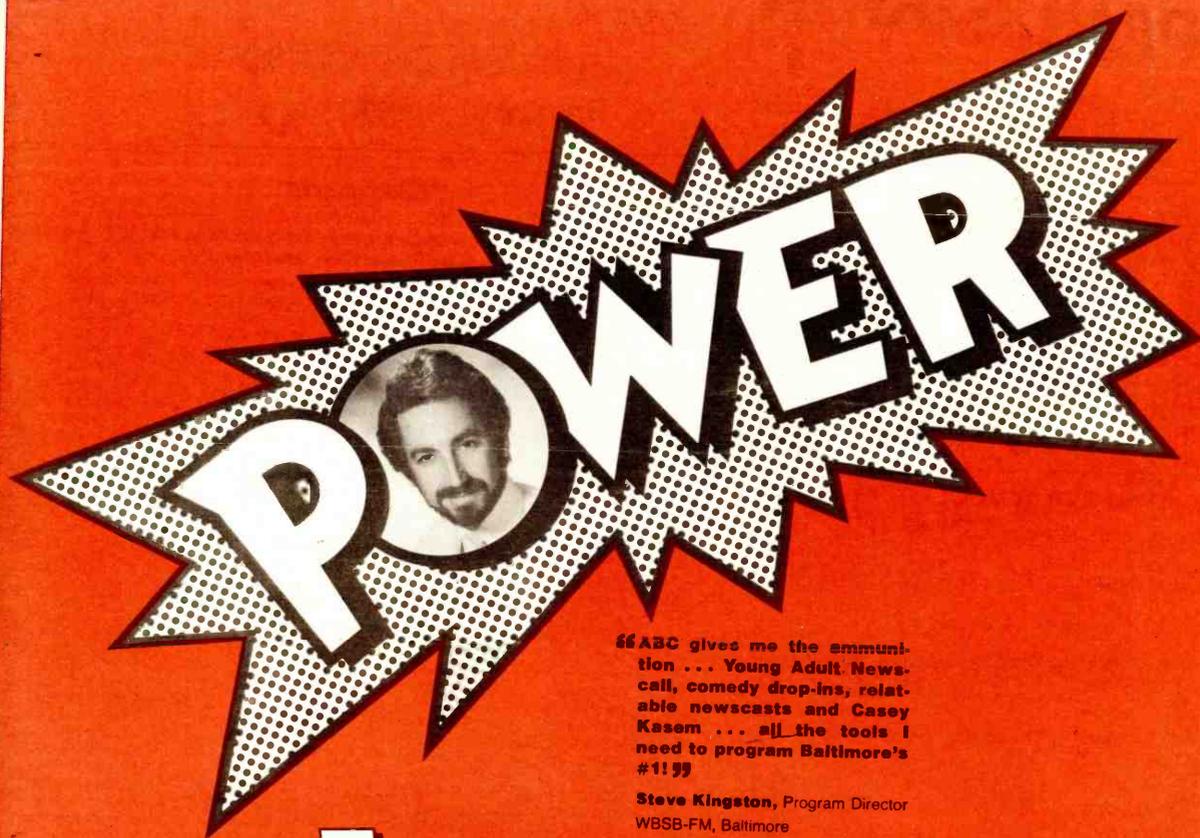
KISW Climbs To Top Of Young Adult Demos, Runner-Up With Teens; KPLZ Remains Teen Leader; KIRO Dominates 25-54, Gains In Younger Demos; KMPS-FM Lassos Second Place With Older Adults; KVI Makes Across-The-Board Gains.

Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank
1	1	KPLZ (CHR)	2	1	KISW	2	1	KISW	1	1	KIRO
3	2	KISW (AOR)	1	2	KUBE	4	2	KIRO	11	2	KMPS-FM
2	3	KUBE (CHR)	6	3	KEZX (AOR)	1	3	KUBE	2	3	KOMO
5	4	KHIT (CHR)	4	4	KMGI (AC)	17	4	KVI	13	4	KVI
4	5	KNBQ (CHR)	8	5	KIRO	7	5	KEZX	12	5	KEZX
7	6	KLSY-FM (AC)	16	6	KVI (Gold)	12	6	KMPS-FM	7	6	KMGI
13	7	KIRO (N/T)	3	7	KLSY-FM	3	7	KLSY-FM	3	7	KUBE
6	8	KKFX (B/U)	5	8	KZOK	6	8	KMGI	6	8	KLSY-FM
10	9	KMPS-FM (Ctry)	9	9	KNBQ	9	9	KOMO (AC)	9	9	KISW
19	10	KZOK (AOR)	7	10	KPLZ	9	10	KZOK	8	10	KSEA (B/EZ)

San Jose

KWSS Rules Teens, 18-49; KOME Tops 18-34; KGO Leads 25-54, Gains With Young Adults; KCBS Jumps To Second With Older Adults; KBRG Makes Giant Gains In All Demos.

Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank	Wi '86	Sp '86	'86 Rank
2	1	KWSS (CHR)	2	1	KOME	1	1	KWSS	2	1	KGO
1	2	KSOL (B/U)	1	2	KWSS	2	2	KOME	9	2	KCBS-(N/T)
27	3	KBRG (Span)	3	3	KSJO	5	3	KGO	5	3	KWSS
3	4	KITS (CHR)	4	4	KYUU	4	4	KYUU	6	4	KARA
5	5	KMEL (CHR)	10	5	KFOG (AOR)	6	5	KSJO	15	5	KNBR (Misc)
4	6	KATD (CHR)	11	6	KGO (N/T)	19	6	KFOG	14	6	KOME
8	7	KOME (AOR)	5	7	KSOL	11	7	KEZR	22	7	KBRG
9	8	KLOK (AC)	18	8	KBRG	23	8	KBRG	12	8	KLOK
7	9	KYUU (AC)	12	9	KEZR (AC)	9	9	KARA (AC)	11	9	KEZR
6	10	KSJO (AOR)	7	10	KBLX (AA)	18	10	KNBR (Misc)	1	10	KBAY (B/EZ)



“ABC gives me the ammunition ... Young Adult Newscast, comedy drop-ins, relatable newscasts and Casey Kasem ... all the tools I need to program Baltimore's #1!”

Steve Kingston, Program Director
WBSB-FM, Baltimore

Turn on the POWER of the ABC Contemporary Network!

- ★ Comedy drop-ins, vintage movie bites and TV theme songs
- ★ Clips from today's hottest recording stars and celebrities
- ★ Day-of-release music feeds
- ★ Headlines, crisis coverage, special features from ABC News
- ★ Classic audio cuts from 'this day in history'
- ★ American Top 40 with Casey Kasem
- ★ Party America, the all-new dance party show

For more information, call **Darryl Brown**, VP/Director (212) 887-5063

Contemporary
abc *Radio*
Network

THE SOUND OF BEAUTY

Peter Cetera

with amy grant

THE NEW SINGLE FROM
THE PETER CETERA ALBUM
SOLITUDE/SOLITAIRE

PRODUCED BY MICHAEL OMARTIAN



CHR NEW & ACTIVE

**3RD MOST ADDED
FIRST WEEK
61/60**



1986 WARNER BROS. RECORDS INC.

"THE NEXT TIME I FALL"

RATINGS

SPRING '86

Arbitron Demographic Ranking Trends

New Orleans

WYLD-FM Continues To Own Adults; WEZB First Choice With Teens, Second In Young Adults; WCKW Jumps With 18-34; WMKJ Debuts Well With Teens And Young Adults.

Wi	Sp	12-17	Wi	Sp	18-34	Wi	Sp	18-49	Wi	Sp	25-54
'86	'86	Rank	'86	'86	Rank	'86	'86	Rank	'86	'86	Rank
1	1	WEZB (CHR)	1	1	WYLD-FM	1	1	WYLD-FM	1	1	WYLD-FM
2	2	WYLD-FM (B/U)	2	2	WEZB	2	2	WEZB	2	2	WLTS
3	3	WQUE-FM (CHR)	3	3	WLTS	3	3	WLTS	4	3	WAJY
4	4	WYLD (B/U)	4	4	WRNO	4	4	WQUE-FM	7	4	WNQE-FM
5	5	WRNO (CHR)	5	5	WQUE-FM	5	5	WRNO	3	5	WEZB
12	6	WBOK (Rel)	17	6	WCKW (AC)	6	6	WAJY	6	6	WBWY (B/U)
6	7	WLTS (AC)	6	7	WAJY	9	7	WNQE-FM	10	7	WBOK
7	8	WTIX (Gold)	14	8	WMKJ	7	8	WBOK	9	8	WWL
14	9	WMKJ (Gold)	9	9	WNQE-FM (Ctry)	10	9	WWL (N/T)	5	9	WQUE-FM
8	10	WAJY (AC)	10	10	WTIX	19	10	WMKJ	11	10	WTIX

Baltimore

WBSB Drives To First In Teens, Second Choice Of Young Adults; WIYY Reaches 18-34 Peak; WXYV Still First In 18-49, Jumps In 25-54; WLIF Steady With Adults.

Wi	Sp	12-17	Wi	Sp	18-34	Wi	Sp	18-49	Wi	Sp	25-54
'86	'86	Rank	'86	'86	Rank	'86	'86	Rank	'86	'86	Rank
2	1	WBSB (CHR)	2	1	WIYY	1	1	WXYV	1	1	WLIF
1	2	WMKR (CHR)	3	2	WBSB	4	2	WBSB	2	2	WPOC
3	3	WXYV (B/U)	1	3	WXYV	2	3	WIYY	7	3	WXYV
4	4	WIYY (AOR)	4	4	WPOC	3	4	WPOC	4	4	WBSB
6	5	WWIN (B/U)	6	5	WWDC-FM	5	5	WLIF	6	5	WIYY
11	6	WEBB (B/U)	8	6	WMKR	12	6	WQSR	11	6	WQSR
9	7	WWDC-FM (AOR)	5	7	WWIN-FM	6	7	WYST-FM (AC)	5	7	WYST-FM
8	8	WPOC (Ctry)	11	8	WQSR (Gold)	7	8	WWIN-FM	3	8	WBAL (N/T)
10	9	WWIN-FM (B/U)	9	9	WHUR (B/U)	9	9	WMKR	13	9	WFBR (AC)
13	10	WAVA (CHR)	10	10	WLIF (B/EZ)	8	10	WWDC-FM	8	10	WWIN-FM

San Diego

KSDO-FM Regains Teen Crown; XTRA-FM Gets 18-34 Crown, KGB Slips In Young Adults, Gains With 25-54; KFMB-FM Gets Rich With Older Demos; KFMB Jumps To First Place In 25-54.

Wi	Sp	12-17	Wi	Sp	18-34	Wi	Sp	18-49	Wi	Sp	25-54
'86	'86	Rank	'86	'86	Rank	'86	'86	Rank	'86	'86	Rank
3	1	KSDO-FM (CHR)	2	1	XTRA-FM	2	1	KFMB-FM	4	1	KFMB
2	2	XTRA-FM (AOR)	1	2	KGB	1	2	KGB	2	2	KFMB-FM
1	3	XHRM (B/U)	3	3	KFMB-FM	3	3	XTRA-FM	6	3	KGB
4	4	KGB (AOR)	4	4	XHRM	7	4	KFMB	1	4	KJQY
5	5	KFMB-FM (AC)	13	5	KFMB	4	5	XHRM	5	5	XTRA
13	6	KFMB (AC)	6	6	KWLT (AC)	6	6	KWLT	7	6	KSDO (N/T)
6	7	KLZZ-FM (AC)	7	7	KSDO-FM	9	7	XTRA	9	7	KSON-FM
16	8	KSON-FM (Ctry)	5	8	KIFM (AC)	5	8	KIFM	3	8	KIFM
22	9	KCBQ (Ctry)	8	9	XTRA (Gold)	8	9	KJQY (B/EZ)	10	9	KYXY (AC)
8	10	KKOS (AC)	9	10	KLZZ-FM	10	10	KSDO-FM	8	10	KWLT

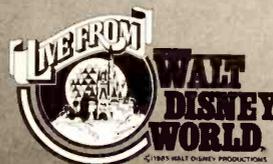
Tampa-St. Petersburg

WRBQ-FM Continues To Sweep All Demo Crowns; WYNF Runner-up With Young Adults; WQYK Climbs To Second Place With 25-54; WHLY/Orlando Debuts In Teens.

Wi	Sp	12-17	Wi	Sp	18-34	Wi	Sp	18-49	Wi	Sp	25-54
'86	'86	Rank	'86	'86	Rank	'86	'86	Rank	'86	'86	Rank
1	1	WRBQ-FM (CHR)	1	1	WRBQ-FM	1	1	WRBQ-FM	1	1	WRBQ-FM
2	2	WYNF (AOR)	2	2	WYNF	2	2	WUSA	3	2	WGYK
3	3	WKRL (AOR)	3	3	WKRL	4	3	WYNF	2	3	WUSA
5	4	WTMP (B/U)	4	4	WUSA	5	4	WKRL	5	4	WKRL
4	5	WRXB (B/U)	6	5	WNLT	3	5	WQYK	6	5	WNLT
—	6	WHLY (CHR)	5	6	WQYK (Ctry)	6	6	WNLT	9	6	WPDS
9	7	WPDS (AC)	7	7	WPDS	7	7	WPDS	8	7	WYNF
8	8	WNLT (AC)	10	8	WTMP	13	8	WTMP	7	8	WSUN
6	9	WUSA (AC)	8	9	WAVE (AC)	11	9	WSUN	13	9	WTMP
11	10	WSUN (Ctry)	14	10	WHBO (Gold)	9	10	WAVE	4	10	WWBA (B/EZ)

CRYSTAL GAYLE

LIVE VIA SATELLITE
FRIDAY, OCTOBER 3



NBC Radio Entertainment presents Crystal Gayle, Live From Walt Disney World. Sixty sparkling minutes of Crystal in concert. Featuring songs from her extensive career including her current Warner Bros. LP, "Straight From The Heart." Call us at (212) 664-5538. Produced exclusively for NBC Radio Entertainment by Gary Geller Productions.

Friday, October 3
11PM Eastern
10PM Central
9PM Mountain
8PM Pacific

 **NBC RADIO
ENTERTAINMENT**
America's Music Network

Hitline USA

Coming Sundays In 1987

The CHR Stars!

The CHR Music!

And The Listener
Involvement You've
Been Waiting For!

For Information Now Contact:

ISINC

interrante sisco incorporated

(415) 383-7500

ECLECTIC EVOLUTION

Spanning The Spectrum — AC Broadens Its Base

By Ron Rodrigues

After ten years of increasing specialization in radio formats, a reversing trend is taking place. Stations employing divergent music and programming elements are once again winning.

MOR To AOR

Such divergent or "eclectic" radio was once known as middle-of-the-road. Stations such as WNEW/New York and KSFO/San Francisco truly did have something for everyone. In the 1950s and '60s, however, the teens broke ranks and fled to Top 40. Not long after, News and Talk radio emerged. In the '70s, it was AC and AOR. Soon there was not much new to develop, so radio formats began branching off like TV series spinoffs. Head-on competition became a thing of the past. There was no need to compete head-on when a station could simply find another hole, however similar, and fill it.

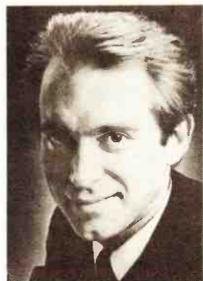
As a result, the playlists on stations shrank. So did listener loyalties and time spent listening. As former consultant John Sebastian points out, "Many listeners had given up on radio in favor of records or cassettes; others stayed on only for news or talk. Others still listened to four or five stations and dial-punched, depending on their mood. Their listening spans to a particular station were low."

EOR Debuts

That opinion inspired Sebastian to introduce the "EOR," or "Eclectic Oriented Rock," format in 1983. EOR was designed to appeal to radio's forgotten demographic: 25-44 males who outgrew CHR and AOR and had nowhere to go. But after three years of battling management resistance, and without enlisting a major signal in a large market, he has shuttered his consultancy.

The new version of eclectic radio has roots going back to 1967. According to popular lore, some executives at CBS Radio were stymied in their attempt to switch their seven Owned & Operated FM stations to Top 40. The company's conservative management did allow the stations to adopt a "soft rock" format. Of those seven, KNX-FM/Los Angeles achieved the most success and stayed with the format until 1983. After three years of only moderate success as CHR/KKRR, the station returned to the soft rock format and its original call letters. Co-owned WMRQ/Boston followed suit. In Miami, Cox-owned WAlA is attempting something similar.

A more avant-garde version of eclectic radio exists at Inner City's KBLX/Berkeley. Over the years, the station had gone through variations of Black and Jazz formats. Using its current Adult/Urban approach, it is currently in the top ten, tied at 2.9 with AC KYUU. PD Tony Kilbert explains, "It would be very difficult to call this thing a format because that word implies restriction, and our sound is very eclectic. It covers, among other



Jim Harper

things, international, soulful, and romantic sounds."

With the kind of enthusiasm usually heard from a college DJ, Kilbert boasted, "You should have heard the segue I did yesterday. I went from a Bob Marley & the Wailers song into Barbra Streisand's 'Be Alive.' It was great!" Tony credits his regional music-matching ability to his years across the bay at progressive legend KSAN, where he learned the ropes in the early '70s from mentor Tom Donahue.

Management Aid

Both Kilbert and WDTX/Detroit PD Jim Harper praise their managers for being unfailingly supportive. Harper joined the station in concert with GM Lorraine Golden from cross-town WNIC. Recounted Harper, "Both Lorraine and I felt AC in this city was stale, even at our own station. We really wanted to do 'Pop Radio'; not an AC-CHR hybrid, but rather a Top 40 station designed for adults."

Unlike Kilbert and Harper, Sebastian says he faced nothing but uphill battles with wary managements. He cited a recent experience to illustrate his frustration: "I was very close to signing a significant, large market station, owned by a very notable company. In fact, if I had signed them up, I'm sure I would have salvaged the consultancy. After meeting with them three times, I had no doubt they were sold on the concept. But they ultimately came to me and said, 'John, you've got one of the best ideas in radio to come along in years. It's a wonderful idea, it's going to work, but frankly, we don't have the balls to do it.'"

He added that the conversation was typical of many he's had during the life of the EOR firm. "I've never met anyone who hasn't said the idea is 'great,' that it 'makes sense,' and that there is indeed a hole for it. But then the other shoe drops and they add, 'I just don't want to be the first one to do it.'"

Promotion Commotion

All three programmers are active with various types of promotion. WDTX's Harper has a major TV attack currently underway. He's also fond of offbeat, on-air events including one called "Hey Mom, I'm on 'DTX!'" This is a re-worked amateur hour which Harper claims has landed the station more mail than "any promotion I've ever handled before."

Sebastian prefers a deemphasized on-air promotion effort. "One of the features of my format is the lack of hype. It sounds too good to be true, but we don't do any on-air giveaways. No gimmicks, thus we don't insult the listeners' intelligence. It's also not necessary to use a very expensive morning man — but you do need expensive, competitive, off-air advertising. That's needed to build curbs, increase awareness, and reinforce call letters. For example, WMRQ has an ad very similar to one I developed which stated, 'We play songs almost too good to be on the radio.' It then went on to list current and old music that can't be heard elsewhere. This is very strong positioning and very different from other formats. So, assuming the dollars are available, it's not hard to market a concept like this."

Music Monitor

Developing a competitive playlist for eclectic formats is a tough job. WDTX employs the most traditional methods. Harper explains, "Musically, we choose our currents from the CHR chart. Above



Tony Kilbert

that, we play cuts from the top five albums in Detroit. We also play a liberal amount of records and oldies."

Sebastian achieved notoriety (and not all of it positive) in the '70s as one of the first major programmers to conduct music research, and he still does so. "My attitude towards research has been vindicated," he says. "To be blunt, I was way ahead of my time with callout research... perhaps ten years ahead. Now, almost all of the successful music stations in America use callout or auditorium testing. Back in the days when I was first using it, there were a lot of scared people who didn't understand it and chastised me for it. But it worked then and certainly works today, almost universally."

"I do believe it's the best way to fine-tune a market and to discover its idiosyncrasies," he continues.

Sebastian: Mixed Feelings Over EOR-AC

Frustrated after three and a half years of so-so success, John Sebastian threw in his consultant's towel last month and has decided to take a more active role in the day-to-day running of a station. Here he analyzes his efforts.

"Closing down the consultancy has very little to do with my belief in the concept of this format. The problem has been convincing the owners and the GMS to do something new. It may have been an error in using the word 'Eclectic,' which is why I changed the format to the 'New AC.' I also probably should have used EOR as an 'add-on' to my AOR consultancy, and I should have personally programmed them as I did with WCOZ/Boston, my big AOR station.

"I'm grateful to the few pioneering spirits who did go with the program, but most of them simply didn't have a good enough signal or sufficient money to be competitive. In spite of that, all my clients have enjoyed the best time-spent-listening in their markets. And nearly all of them experienced huge increases in 25-54 adults. That's why they'll all be con-



John Sebastian

tinuing with the format after I step away, and I'm sure that's why some of the CBS FM stations have switched over as well.

"I haven't given up on the concept... just on the consultancy. Should I be hired as a group programmer somewhere, I would love to install this format where it's needed because I'm convinced that a station using the format has the ability to be the number one profit-maker in its market."

"That's all I ever meant callout research to be. I just wanted to find out what the listeners wanted to hear, not what I wanted them to hear."

Sebastian says a lack of money at some stations prevented him from conducting research in all of his EOR markets, which forced the stations to sound a bit more homogenized than he would have preferred. "However, we did seek out local artists in each city and played some of those, and we did look back at the city's history for regional differences. In Milwaukee, for example, Supertramp did better than the national average, so we increased play there."

KBLX's Kilbert has a very different view toward music. "It still comes down to your gut. Of course, I've developed that gut by hanging around this town for 14 years and by having an extensive musical knowledge. If you combine that with your radio instincts, then you can have some pretty sharp programming abilities."

Tony even expects some of his former KSAN listeners to follow him. "It isn't that easy finding the old Van Morrison or Roxy Music tracks that we used to play at KSAN. But we play 'em here."

Heavy Spot Load

Advertiser acceptance is crucial to any new format, and the early signs seem encouraging. Says Harper, "We're an active station pulling active 25-49 adults from a variety of other formats. That's quite a coalition of listeners, and our advertisers report that the listeners are very responsive to the advertising on our station. Our clients have responded to the common-sense reasoning behind the format, and they appreciate the success stories of our other advertisers."

Sebastian claims his Eclectic format is a natural for the type of people who work in advertising agencies. "The advertisers were our first supporters. It was common getting calls from people at the agencies congratulating us, Bache, Mercedes Benz, and the top department stores."

Kilbert adds, "We market ourselves upscale all the way. We program a business and stock report sponsored by Bank of America. We even had Rolex watches on. Our biggest problem is that the other stations are telling advertisers we're a Black station. While we certainly have a black base, Arbitron tells us that only 44 percent of our audience is black."

Future Forecast

The programmers, including Sebastian, all predicted a healthy future for their stations. Says Harper, whose station climbed to a 2.8 in the spring '86 book, "We just had to realize that, with today's adult, we had to look at the bigger picture

Continued on Page 72

LIFE ON THE CUTTING EDGE

Forging Formatic Frontiers

By Yvonne Olson

"The Home Of Rock 'N' Roll." How many times have you heard this positioning phrase on a radio station? How about "Rock Of The '80s," or "(insert city)'s Best Music?" Such confident slogans are nothing new in the world of radio, but what about the stations that really mean it? "The Cutting Edge" is a current catchphrase serving to describe what's going on at a small percentage of stations around the country.

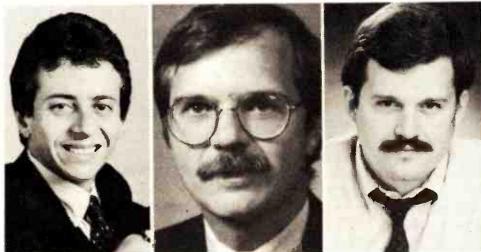
We're not talking here about run-of-the-mill, follow-the-guidelines stations which do things differently — and win. Four pioneer programmers: 91X/San Diego PD Mad Max, KISS/San Antonio PD Trip Reeb, Emmis Broadcasting VP/Programming Rick Cummings, and KINK/Portland PD Carl Widing are part of this innovative minority.

The Rock Edge

"We're now the cutting edge of rock," says 91X's Mad Max, "but that isn't what 91X was always known for. When I first got there, 91X was third out of three AORs, and the management was becoming painfully aware of the need for a change. KROQ/Los Angeles was just beginning to thrive at the time, and (then-PD) Rick Carroll agreed to help us out with a new format." The Carroll/91X mix worked for a while, but as San Diegans began to reject the dance orientation embraced by L.A., 91X decided to pave a similar — but more rock 'n' roll — road.

"We called ourselves a rock station and we wanted to play rock," Max continues. "But what we've tried to stay away from over the years is the corporate sound."

The corporate sound? "We decided we could still be the rock of the '80s with a smattering of Genesis and Dire Straits," explains Max, "but bands like Loverboy, Journey, and Foreigner, playing the same sort of repetitious guitar



Rick Cummings

Trip Reeb

Carl Widing

licks that we've all heard for the past ten years — those I will never play."

There are exceptions, however, which Max determines on a song-by-song basis. "It's a very subjective format, with a lot of music played because the people in charge want to hear it. I never thought I'd play Supertramp, but 'Cannonball' was a great record and I knew it could work for us. We also played Yes's 'Owner Of A Lonely Heart' because we liked the sound of it, but we're not interested in developing any kind of group loyalties. The music has to fit our style."

Max believes excitement about music and an ear to break new product is where many stations fall short, placing the blame not only on hesitant management, but also on record companies' lack of support for new projects.

"Most stations are stuck in a rut," he says, "but stations like WXRT, KROQ, WLIR, KBCO, and we are breaking new music that nobody else. We should get more credit and commitment from the record companies. If there was one station like this in each market we would see a nationwide trend

Although KISS tries to rock all day, the music is significantly lighter during morning hours. "You can't carry the super edge 24 hours a day," he explains. "Even the biggest metalheads need a break, and since our morning show is really popular we attract extra people who wouldn't normally be listening."

Trip is attentive to his young listeners, however, because they're not only the bulk of his numbers, but also because the music is really a reflection of their current needs and feelings — something he remembers about music when he was a teenager.

"Radio meant so much to me as a kid," he recalls. "FM was just coming into its own and concentrated on reflecting the rebellious '60s. There are some really strong parallels to what went on then and what's going on with kids and radio today. This music is their escape, and I'm proud to be giving them this outlet."

The Urban Edge

Emmis VP/Programming Rick Cummings is presently in New York putting a second Contemporary Hit Urban on the air. That's right: Contemporary Hit Urban. For lack of a better term, we'll leave it at that. Consultant Don Kelly prefers to call the "Urban Coalition Format." Take your pick.

WQHT is the new identity for former Classic Rock station

which would lead the labels to consider national approaches. But if the record company can't get excited, who else is going to get excited?

"I don't know how to work a record, but I know if there's no real commitment, nothing will happen. Bands like Oingo Boingo have been around for years and are perfectly suitable for AOR radio — so why don't they get airplay? In my opinion, half the promotion departments in this business should be trashed, replaced with young, interested people who know the music."

The Metal Edge

Trip Reeb isn't worried about record company commitment at KISS/San Antonio. Although only a handful of stations play the hardest of hard rock records, these records have a knack for selling whether they get airplay or not. One might think, then, that such sales would prove to be a viable argument for any programmer who wants metal on the radio.

Not so. "We met with considerable resistance in selling the station," Trip says, "but the numbers are so good at this point that we can't be ignored. We did quite a bit of research on the subject and found that San Antonio was basically a hard-rockin' town. People here are proud of our rock 'n' roll stance, whether they listen to KISS or not. Joe Anthony, our evening personality, introduced this kind of music to San Antonio. He's our 'Godfather Of Rock 'n' Roll,' and played bands like Triumph when they were still only imports. In fact, Triumph sold out a concert in this town before they had a record released in this country."

Trip says his audience is more active than any other he's ever been involved with. "They're very aware of what we're doing here, and if they don't like it, they let us know," he comments.

WQHT/NEW YORK

TINA TURNER/Typical Male
JANET JACKSON/When I Think Of You (remix)
E.G. DAILY/Say It Say It
ANIMOTION/I Want You (remix)
STARPOINT/Restless
NU SHOOZ/Point Of No Return (remix)
MIDNIGHT STAR/Midas Touch
CLUB NOUVEAU/Jealousy
TRANS-X/Living On Video
SOS BAND/Borrowed Love
MADONNA/Papa Don't Preach (remix)
BALTIMORA/Tarzan Boy

KINK/PORTLAND

BONNIE RAITT/All Day All Night
GEORGE BENSON/6 To 4
SUPERTRAMP/Long Way Home
JACKSON BROWNE/Running On Empty
LEVEL 42/Leaving Me Now
DIRE STRAITS/Skate Away
STEELEY DAN/FM
JACKSON BROWNE/In The Shape Of A Heart
STEVIE WONDER/Boogie On Reggae Woman
BILLY JOEL & RAY CHARLES/Baby Grand
MICHAEL McDONALD/Sweet Freedom

WAPP, with which Emmis has decided to take another chance. Earlier this year the company took its first flyer with KPWR/Los Angeles, and the spring Arbitron numbers tell the rest of the story.

Rick explains the evolution in L.A.: "When we first bought the property, there was much discussion about what we should do. Don Kelly pitched his 'Urban Coalition' idea, but we didn't know how big it could be, or if something like this could reach two or three ethnic groups. So we opted for KMGG and the conservative approach, but after two years of struggling in a market already crowded with adult stations, we realized we were kidding ourselves."

At this point Kelly went forward with Power 106. "We were a little bit afraid," Rick admits, "but we were more desperate. A lot of people must be saying 'those Emmis guys are brilliant,' but desperate is a better word for it."

With a stunning 4.4 debut in its first book, KPWR has now taken second place in the market with a 6 share, behind Talkradio KABC and ahead of former top-ranked heavy-weight KHS-FM. Emmis hopes for the same good fortune with WQHT. "It's nice to go out and already have the station on in places," noted Rick of his New York station.

"Our feedback has told us three things," says Rick. "First, this format is dependent on new music, so every third record we play is new. Second, people like to hear special mixes of their favorites, so when records go into recurrent or oldies categories, we play the remixed

Continued on Page 72

FIRST NAME IN FIREWORKS...
ZAMBELLI
INTERNATIONALE
AMERICA'S LEADING MANUFACTURER
AND PREMIER EXHIBITOR
OF DOMESTIC AND INTERNATIONAL DISPLAYS.

Just ask WNEW-FM/New York, XTRA/San Diego, Rock 105 and WCJR/Jacksonville, WLRS/Louisville, WFFA/Dallas and Dozens More!
Electrically choreographed to music and lasers!
(800) 245-0397

Call us at the NAB for an appt.
FAIRMONT HOTEL, Ste. 475

JPC

Jeff Pollack
Communications, Inc.



LOS ANGELES

WELCOMES

DAN FORTH

TO

JPC

NEW YORK

**1ST Programming Advisory Firm To Offer Marketing & Sales
Advice From These Entertainment & Information Capitals**

JPC

THE INNOVATORS

984 Monument St., Ste. 105
Pacific Palisades, CA 90272
213-459-8556
Telex 706880

1756 Broadway, Ste. 3A
New York, New York 10019
212-315-5889

Forging Formatic Frontiers

Continued from Page 70

versions. If we don't like the record companies' mix, we make our own. Third, the general feeling must be uptempo and danceable, so we keep it as upbeat as possible.

"Over 90% of all FM listeners will tell you they tune in for the music," continues Rick. "That's what we give them: less personality and more music. Because New York and L.A. don't fit the ethnic parameters that basic formatics apply to, we don't feel the way to approach these markets is with a straight-ahead CHR. This is hit-oriented radio, and we're playing the hits this town asks for."

The Jazz Edge

Carl Widing started out as an intern at KINK/Portland after high school. He then did weekends while going through college, and was named Music Director after he graduated. Sixteen months ago he became PD, and plans to continue the legacy developed in 1969.

Carl credits Jeff Douglass with pioneering the format, assembling an eclectic/folksy arrangement of mainstay artists like Joni Mitchell, Steeleye Span, the Doobie Brothers, and Jefferson Airplane. Over time the station kept its core but began catering to the community's growing musical needs; although it's gotten a bit more mainstream, KINK has adhered to the style originally developed.

Most of that eclectic approach evolved into jazz over the years. "Jazz was always an element of KINK," Carl remembers. "We played a lot of instrumental tracks by rock 'n' roll artists, and as time went on we began playing the Crusaders, John Klemmer, and Michael Franks. In 1982 it got to the point where we were playing so much jazz that we put together a program that's still on Sunday nights. We also now do a Jazz expose on weeknights from 10-11pm, and feature New Age music in

'Lights Out' from 11pm-12am. We also have a Sunday morning jazz program, so you can see how important it's become to the station."

Carl offers no ratio of jazz to rock, or even current to oldie, however. "There's a lot of good current music that we're playing right now," he comments. "But I'm not into quotas on currents — we play what fits the station. Market sen-

sitivity is the most important thing." KINK is now ranked fifth in the Portland market, and Carl attributes the success to sensitivity in all areas.

"We have three department heads who know what they're doing," continues Carl. "We're very promotion-oriented with our target demographic; we have a Shamrock 10k Run that we sponsor every

year, we've sponsored the Mt. Hood Jazz Festival for the past five years, and we started a Children's Fair two years ago which has been very successful." The fair gets all the 25+ baby-boomers out with their kids, enjoying mimes, entertainment booths, and different types of games.

"I think KINK could work in other markets," Carl concludes.

"But you need commitment on everybody's part. The music has to flow, and you have to be involved with the community, or you could ruin your image on any level."

Spanning The Spectrum — AC Broadens Its Base

Continued from Page 69

and realize we are in much more competition with magazines, television, and other forms of media than we are with other radio stations. We realized that to get listeners to stay with us for any significant amount of time, we had to be a more complete entertainment entity."

"We have to address the lifestyle to be successful," explains Kilbert. "Personality radio is back, and that's fundamental to our success. Other stations in the market are taking notice of what we're doing, but we've got people who are flexible enough to stay on top of the market on a minute-by-minute basis and be as topical as necessary. They'll bemoan this afternoon's Giants loss, or announce a sudden change in the weather. They'll get into politics, or travel, or a special event. It's an endearing part of our station."

Recalls Sebastian, "In every market I've worked, we've had the highest listening levels, with the greatest amount of loyalty in the market. The format is loved by the listeners. People who find out or stumble across it adore it. I particularly enjoyed one letter I received from a couple who cancelled plans to move out of town because the station sounded so good, and they were afraid they wouldn't find anything else like it."

Don Kelly: A Fresh New Success Mix

"Not fitting anywhere is just one of our secrets to success," states programming consultant Don Kelly. He's speaking about his "Urban Coalition" stations — the new sensation around the nation.

If you live in Atlanta, Baltimore, L.A., Miami, Nashville, New York, or Philadelphia, then you know what "Power" or "Hot" mean when used on the radio. And if you don't live in one of these metros, watch out. Don is probably about to throw the "Power" switch in your town.

It started in 1982 when he and WRKS/New York PD Barry Mayo decided the Big Apple was becoming a bit too sleepy. "There wasn't a strong CHR at the time, and no one was concerned with a three-ethnic group type," remembers Don. "We did our research and realized it was the perfect time for a hybrid Urban, a format appealing to the core of a city." He's split with WRKS since then, but started a new battle recently with WQHT/New York (formerly WAPP).

Thus the "Urban Coalition" title. "The future of radio in urban areas lies in building a coalition of audi-

ences between white, Hispanic, and black," describes Don. "I'm talking about people within the confines of a city who are active listeners, those who go to clubs and buy and request records."

It seems to be working. Kelly's seven stations are either at the top or putting up a good fight in their respective marketplaces. The most notable examples are WQQK/Nashville, which moved 5.8-9.3 in the last book, and KPWR/Los Angeles, which dethroned the number one heavyweight KIIS-FM. According to Don, research is the key.

"We do everything, including callouts, sales research, auditorium testing, and focus groups," says Don. "We find out exactly what our potential audience wants to hear, and we play it. It's also important for the groups I get involved with to do their homework. The more attention you give your listeners, the more feedback you get.

"The future of radio in urban areas lies in building a coalition of audience between white, Hispanic, and black. I'm talking about people within the confines of a city who are active listeners, those who go to clubs and buy and request records."

—Don Kelly

We're successful because we're so well-targeted."

Can this format work anywhere? "Any marketplace in America with a 10-15% ethnic makeup can do extremely well with this formula," Kelly insists. "It's not only listeners who get what they want, it's GMs, GSMS, PDS, MDs, and everyone else."

RED HOT

JAM presents red hot new jingle packages for Fall '86! Hear the latest ideas created for America's top CHR, A/C, Light Rock, Country, and Oldies stations, and find out why the best come to the best... JAM!

Call (214) 526-7080 for more information.
In Canada, call (416) 463-8660.

JAM Creative Productions, Inc. • 4631 Insurance Lane • Dallas, TX 75205

At Radio 86 visit
SUITE 2130
New Orleans Marriott

jam
PRODUCTIONS®

Visit us at Radio '86—
Marriott, River Tower, Suite 930

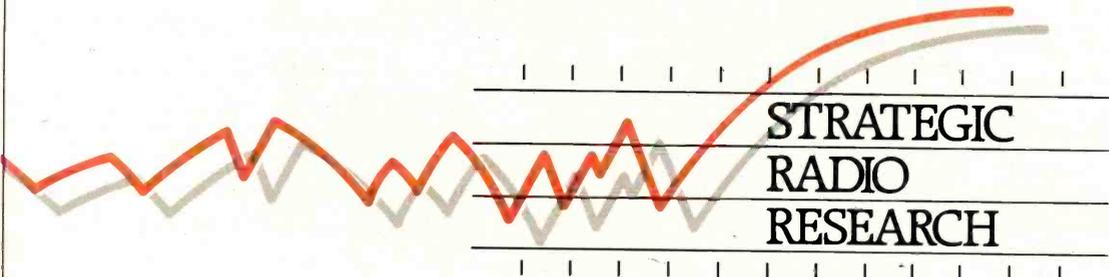
How to win in “Continuous Measurement”

Back when ratings periods were four weeks long and happened only once or twice a year, managing and programming a radio station was a lot easier. Your advertising, your on-air promotions, and your audience research (if you did any) could all be timed to make you sound great during that brief period when the book was in progress. Unfortunately, that strategy no longer works.

Strategic Radio Research has developed the industry's first research program specifically designed to help management teams win in continuous measurement. Under our exclusive “Continuous Measurement Plan,” you receive **weekly feedback** from your target audience. Our weekly reports keep you constantly on top of changing musical tastes, perceptions, attitudes, and other key indicators.

Our four-book “Continuous Measurement Plan” has been helping the management teams of great radio stations like WNEW-FM, KPKE, WGCI-AM/FM, WAVA, KDWB, WLUP, and KOIT achieve higher ratings and higher revenues. And now our “Continuous Measurement Plan” is available, for a limited time only, on a one-book trial basis.

If you want higher ratings in the Fall 1986 book, put our “Continuous Measurement Plan” to work for your station: Call Kurt Hanson today at (312) 280-8300. If you want to win big, you have to fight smart.



**STRATEGIC
RADIO
RESEARCH**

211 E. Ontario
Chicago, IL 60611
(312) 280-8300

Pushing The Envelope

By Steve Goldstein

There is a quote that says, "Every good and excellent thing stands moment by moment on the razor's edge of danger and must be fought for."

In radio, it certainly isn't getting any easier to achieve greatness — never mind long-term greatness. In today's heightened level of competition, it is becoming abundantly clear that we must constantly reassess our target audience — its roots, its beliefs, its values, its tastes, and, most important, its current attitudes.

The Cutting Edge

The marketplace around us is moving at lightning speed and is more trend-oriented than ever. Standing out from the pack means remaining fresh in the eyes, ears, and minds of consumers. Even the most distinctive products risk a loss of momentum without constant innovation, adaptation, and improvement (witness the Walkman and its regularly-occurring spinoffs). The speed at which we are advancing quickly moves the unique into the mainstream, where it soon becomes commonplace or average.

"Many radio stations look for that elusive single hook: one isolated element that will propel them to greatness. In doing so, they have missed the point of what makes a station successful."

In tandem with the myriad messages and products we consume has come an evolution of values. It wasn't too long ago that Dr. Ruth Westheimer's call-in program was on the cutting edge. Now it, too, is in the mainstream. The sexual promiscuity bandwagon of less than ten years ago has been dulled by the sheer number of sound-alike messages. Our comfort level with them increases as they become more commonplace. In fact, we become numb. Such messages are no longer distinctive and, therefore, no longer on the cutting edge.

Good News, Bad News

The good news is that radio is not alone in its struggles for more market share. Every product category is undergoing similar battles. The bad news is that radio as an entertainment medium offers a commodity that is both disposable and readily-replaced. Our marketing images must exude superiority, hipness (if appropriate), and an emotional tie or commitment if we are to succeed.

Many radio stations look for that elusive single hook: one isolated element that will propel them to greatness. In doing so, they have



Steve Goldstein is VP/Group Program Director for Josephson Communications, Inc., Detroit, MI.

missed the point of what makes a station successful. While it is imperative that we offer a single product benefit, and attack narrowly, we are still in the entertainment business — where longterm greatness is the sum of all the parts.

No Fad Formula

The real formula for success is no short-term fad. It isn't something we are going to be able to work around. Greatness in radio requires a strategy, some intelligence about people, flawless execution, and sweat. It requires an ability to rethink the rules and challenge them where necessary.

If you are running or programming an average station, you are missing a tremendous opportunity to grab the listener by the ears and make your station compelling, exciting, and a daily event. An "average" station lacks that spontaneity and freshness, and becomes vulnerable as a consequence. "Safe and traditional" can be the quick road to death in an ever-changing market.

Many of today's listeners have a different sensibility than the listeners of just a few years ago. The counter-culture generation of the '60s is waving flags, standing hand-in-hand in lines that stretch across America, going crazy in the streets when their team wins a pennant, and showing pride in their roots. We should be carrying the flag for each of our respective communities and acting like leaders. Being generic is a flaw. Localization is a means to maximize the empathy level in all of us.

All of us should be taking intelligent chances in reaching for elements that will be impossible to ignore by our audiences. At ABC they called it the "oh-wow" factor,

whether it applied to music, promotions, morning show content, or whatever. For an AC station, how many times can we roll the same Christopher Cross record without becoming painfully predictable and dangerously monotonous? We've got to have some spice, which means being unpredictable. While it all may be premeditated and carefully orchestrated behind the scenes, the appearance of spontaneity is a critical element of show biz. If we are going to develop our stations as one-on-one vehicles, we must have an element of surprise up our sleeves that shows our human side — a fun side.

Don't let complacency set in on your promotions. Many of the old tricks aren't cutting through any more. Remember when giving away an album was a big deal? It certainly can't be viewed in today's marketplace as a cume or quarter-hour building device. A T-shirt, while a necessary staple, is nothing more than a trinket. But a 96-second run in a shoe store in front of Imelda Marcos is charismatic.

The key is fresh packaging. Look for new angles — new ways to approach the timeless basics. Interpret them for today. The Dove Bar, which is all the rage in the ice cream world, is nothing more than chocolate coating over vanilla ice cream on a stick. Doesn't sound new, does it? But now it's gourmet designer chocolate and French vanilla ice cream that are in — the old stuff reinterpreted for today. The same generation that wore earth shoes ten years ago is now in to designer everything. The rules change. We change.

Let's keep the junk down to a minimum and not add to the clutter. We've got to hit the right buttons with things that are memorable, bigger than life, and innovative.

"Know what the competition is up to. Knowledge is power. Make sure you have weekly information concerning competitive promotions, rotations, music adds, and internal rumors. Use these items to your advantage."

Let's Be The Innovators

Know what the competition is up to. Knowledge is power. Make sure you have weekly information concerning competitive promotions, rotations, music adds, and internal rumors. Use these items to your advantage. And don't think for a moment that they aren't doing the same to you. You can be sure that IBM knows what Xerox is up to at any given moment.

Good production is essential. It comes right back to the principles of show biz. Taking a page from the Stan Freberg notebook, good production is an exclamation point for

"We've 'linered' and 'more musiced' these people to death. While I am a big advocate of sewing up the 'more music' franchise, we've got to have more dimensions than a jukebox."

items we wish to stress. TV stations learned about "stationality" a couple of years ago. Let's make sure our own messages stand out from the clutter and further our own stationality with humor, sound effects, bold music, or whatever fits.

Challenge the rules and question what you hear. If you were in the television business a few years ago, you would have received a memo about sitcoms being dead. Along comes Bill Cosby and, this fall, the predominant form of TV entertainment will be the sitcom. Once again, entertainment wins. "The Cosby Show" is fresh, real, and funny. It beat all of the look-alike, formula, "average" sitcoms instantly because it was different, the people were real, the situations were identifiable, and the writing wasn't another barrage of gag lines.

Although positioning statements are critical, they must be built into the product. It is not as easy to con people as it used to be. These are the same people who read the ingredients on the backs of packages. We've "linered" and "more musiced" these people to death. While I am a big advocate of sewing up the "more music" franchise, we've got to have more dimensions than a jukebox.

Stocking The Store

Make sure that the "store" is stocked with program features that have 1986 written all over them. In Milwaukee and Norfolk, "The Classic Album Exchange" is a great example of strategic use of a feature that fits right into our motif today. There is no one who understands physical appearance and "features" better than the huge department store chains. They are constantly innovating and looking for new ways to package and present their merchandise. You've seen the signs: "Please pardon our appearance while we build a better store."

Impressions are lasting impressions. We all evaluate things with particles of information. We decide on restaurants from the sign outside and products from the labels we see. Be sure that every external

impression of your station is the one you want the public to see.

Convey a sense of confidence in everything you do. The subliminal lines of communication are as important as the up-front content. What we say and how we say it are locked together. It comes right down to attitude.

Don't go chasing someone else's audience. The back of R&R is the best illustration of the blur between format groups. The charts are heavily cross-pollinated, and we're all sharing a lot of product — so it's imperative to stay on strategy and work with our natural audience. In this era of fragmentation, it's tempting to try to broaden the target and bring more people to the party. It's tempting, but it's not very smart. It leaves us terribly vulnerable to attack.

"The goal in marketing any product is to make the consumer want what you have. If what you have is average, that's the kind of return you can expect."

Being Great Is Hard To Do

Being great is difficult, but being average is simply not good enough. The research we do is extremely important, but should only be a method to confirm our convictions and allow us to proceed with confidence. Be spontaneous and courageous, and challenge the myths. Do things that are bigger than the competition. Do the unexpected. Convey an element of freshness in everything you say and do, both on the radio and elsewhere. Maximize every break on the radio station.

Observe the culture. Move with confidence. Ask yourself why listeners should listen to your station.

Most important, convey the goal of greatness to your staff and let them achieve it with you. Set achievable goals ("A man on the moon before the decade is out") and go for them with a vengeance.

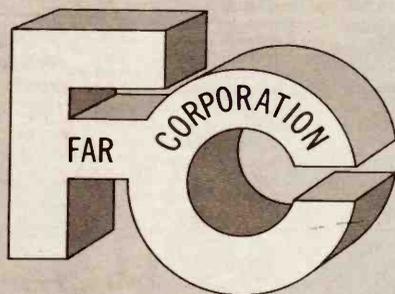
Following these guidelines will make greatness a self-fulfilling prophecy. The goal in marketing any product is to make the consumer want what you have. If what you have is average, that's the kind of return you can expect.

In the movie "The Right Stuff" they talked about doing things that had never been done before — "pushing the envelope." In their case this meant breaking the sound barrier."

Go ahead, radio — push the envelope!

STAIRWAY TO HEAVEN

FAR
CORPORATION



THE SINGLE
THE 12"



ON ATCO RECORDS
A Division of Atlantic Recording Corp.
© 1969 Atlantic Recording Corp.



REED BUNZEL

OUTLOOK FOR '87

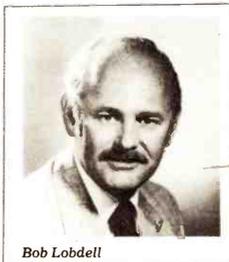
Network Radio: The Defiant One

Network radio seems to be defying its fellow media. At a time when the rest of the broadcasting media are experiencing rather flat financial performances, network revenues are on the increase — in a big way. Radio Network Association analysis points to a 21% increase of revenues in 1985 over 1984. Projections for 1986 show business may well be up another 16% for the year despite a period of minimal economic growth. The Gross National Product is expected to rise no more than three percent by year's end, inflation should top out at four percent, wages are not expected to increase more than five percent on a national average, and interest rates should remain rather static.

For a basic evaluation of radio network revenues and a general financial projection for the medium in 1987, R&R turned to RNA President Bob Lobdell, who answered a few questions and offered his thoughts on the position of network radio in the media advertising arena.

Where Are We Now?

R&R: Network radio is coming off a strong second quarter in 1986, and the third quarter looks just as healthy. Why is the medium appar-



Bob Lobdell

ent in such good shape when other media are a bit flat?

BL: One of the key reasons is long-form programming. Long-form has come into its own as a vehicle for a great number of advertisers. There is some increase in the total quantity of programming produced, but more important, the reception given to it by agencies and accounts has finally caught fire. So it's almost as if the show biz is back in the medium. For so long we were considered to be spot carriers, and the value was our ability to give a lot of frequency, low cost, and to throw an umbrella over the country. Now there is the chance to get involved with series programming or specials on a regular basis, and participate with promotional merchandising opportunities.

R&R: What about the value of sports programming?

BL: Good point. I don't want to exclude in this discussion of the long-form the idea of sports, because play-by-play sports has also increased in quantity and is finding ready advertiser support. So a very significant part of the increase in business is coming from that area of the network operation, as opposed to the news and information service. Both are benefitting, obviously, from the increased activity in the medium, but the proportion is much greater in the long-form. There is an element of show business back in radio, and that gives people a different value standard to judge by.

R&R: Some unwired nets are claiming that networks are taking business away from the reps. Do you believe network radio's gain is spot radio's loss?

BL: Not really. If you look at the sources of our revenue it doesn't appear to be true at all. We deal only with those accounts that are national in scope. The spot universe works with a much larger pool of accounts. It deals with some accounts that are fully national in scope and want to accent particular parts of their distribution. They do this because of troubles or particularly strong sales patterns, and they also get the accounts that are regional or sectional in nature that aren't candidates for national network buys. They actually have a great many more accounts in number and a whole different set of reasons for the use of the medium than we have with network advertising.

Radio's Helping Hand

R&R: Do you think network radio is responsible for creating opportunities for other sectors of radio, such as local radio?

BL: What we're doing is leading the way to broader account use of radio. I know of several agencies that just spent several millions of dollars in network radio, and now are buying limited market spot radio as well as network. So we're aiding spot radio, and that's a good sign.

R&R: Which national accounts are the most bullish on network radio?

BL: We can't not mention Sears in terms of its commitment to the medium, because Sears, which was last year's number one spender in the medium, is again at the top this year and by a wider margin than before. They have a very strong commitment to radio and a very strong feeling that network radio works for them. It's a very positive situation.

"We should expect continued strong network growth. In November 1985 we predicted we would see a 14% increase over 1985... and I suspect that 14% will prove to be a bit conservative."

—Bob Lobdell

R&R: How do other major accounts feel about the medium?

BL: Just about all the accounts that were heavy spenders with us last year are spending with us in 1986 as well. We are broadening the total number of accounts: we've gone from 450 in 1984 to 634 in 1985, and we expect to do better than that this year. We're getting broader participation and different types of advertisers. Some years ago, for instance, we would have ranked automotive second or third — but they place somewhere

around seventh, tenth, or 13th on the list. This is not because they're spending less, because they are indeed spending well in the medium. It's simply because more accounts are participating in the medium and the multi-product accounts are using it for more than one product. On the basis of success they have for one product they then go with a second and third product.

R&R: Is network radio's present growth at all connected to a sluggish national TV market?

BL: The connection between network television and radio is tough. The pecking order, obviously, is generally to buy network TV first, then spot TV, then network radio, then spot radio. Somewhere along the line magazines get their part of the action. One might think that the soft national TV market might suck up some money from radio, but it hasn't done that. It may have hurt spot radio, drawing it into spot television, but the TV network market has not drawn from network radio. On the contrary, more money is being spent with us in this soft TV market. One possible reason for this could be that accounts and agencies feel they are losing frequency from what they used to get in TV buys, combined with the increasing feeling that higher levels of frequency are necessary. Network radio can provide that.

An Eye To The Future

R&R: The first three quarters of this year have proven to be very strong. Will the Christmas buying season in the fourth quarter brighten the picture even more?

BL: We don't see much business from the Christmas season. Most of that spending gets out into retail co-op, and may benefit local stations even more than national spot. But for network radio, we don't see a great flow of business in the pre-holiday or holiday season.

R&R: Now that we're almost through the third quarter, financial forecast time is right around the corner. Care to make a projection for network radio in 1987?

BL: We should expect continued strong network growth. In November 1985 we predicted we would see a 14% increase over 1985, and some people thought we were kind of nuts because we were already up 14% over 1984. But I suspect that 14% will prove to be a bit conservative; we might get to 15, maybe as much as 16% over 1985. But as far as next year is concerned, I don't see any reason not to expect another significant double-digit increase—but most likely a little bit less than 1985.

CRUISIN', LAUGHIN'

RadioRadio Debuts Two

CBS RadioRadio has launched two new programming projects: "Cruisin' America," described as a "bona fide oldies dance party," and "Laff Trax," a collection of 70 comedy bits bulked via satellite to stations around the country.

"Cruisin' America," which debuts in January, will be hosted by New York broadcast veteran Cousin Bruce Morrow. The weekly program draws on rock and roll from the mid-'50s through the '70s, placing a special emphasis on the sounds of the '60s. "Cruisin'" will also follow current oldies trends, such as concert tour information and occasional "audio tours" of oldies clubs. Drop-in guests from the past and present will also offer insights into the musical climate of the times.

"Laff Trax" consists of :60 (or less) comedy bits designed for drop-in use and suitable for a wide range of formats. Stations can use each bit as a stand-alone piece, or combine them to form extended comedy programs.

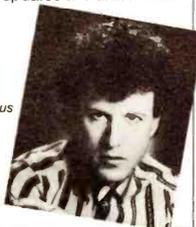
"Cruisin' America" is produced by Ron Cutler Productions, and "Laff Trax" is produced by Radio Today, Inc.

United Stations Launches "Rock Watch"

United Stations has begun production of "Rock Watch: A Countdown To Ecstasy With Oedipus," scheduled to debut the first weekend in October. The three-hour weekly program will feature the top thirty AOR tracks (as determined by R&R), and will be hosted and produced by WBCN/Boston PD/"Nocturnal Emissions" host Oedipus. "Rock Watch" will also feature music news updates and artist interviews.

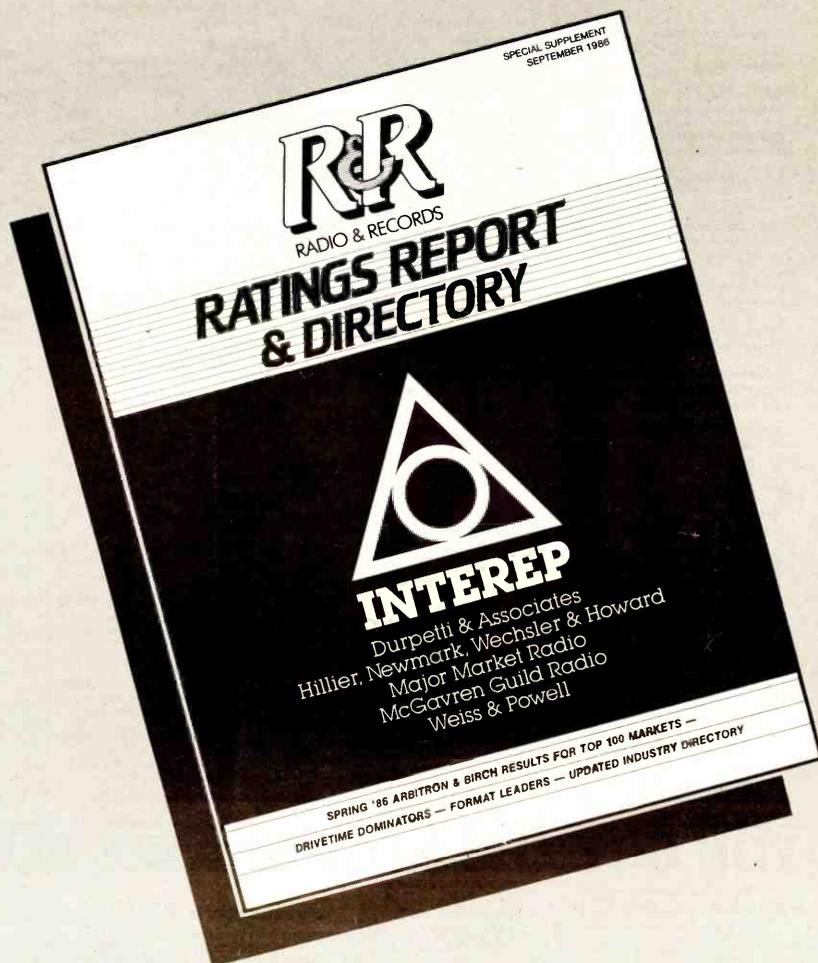
United Stations Exec. VP/Programming Ed Salamon explains, "The strength of Oedipus is that he is on the cutting edge of music and this show will be produced by and at WBCN — and this fact is a tribute to what we feel about the creative abilities of the team at that radio station. We're giving them a lot more freedom than we usually do."

Oedipus



**Look For The Fall Edition of The
Industry's Most Valuable Information Source . . .**

The Radio & Records Ratings Report & Directory



. . . In Next Week's R&R

Brought to you in part by Interep

Preview copies available at the NAB convention.

NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

September 15-19

MUSIC FEATURES

The Weekend

September 20-21			
American Eagle Dolly Parton/Loretta Lynn	(DIR)	Musical! Behind the scenes/Fred Werner	(WO)
The Countdown New Edition/Maze/Frankie Beverly	(WO)	Musical Starstreams Yanni	(FF)
Countdown America With Dick Clark Gordon Lightfoot	(US)	National Howard Stern Show Elton John	(DIR)
Country Report Countdown Randy Travis/Juice Newton/Mickey Gilley	(WRN)	On The Radio Nu Shooz	(NSBA)
Country Today Sylvia	(MJI)	Pioneers In Music Van Morrison/Boomtown Rats/U2	(DIR)
Dr. Demento Funny TV tunes	(WO)	Rick Dees' Weekly Top 40 Double	(USP)
John Leader's Countdown USA Cyndi Lauper	(CUSA)	Rock Chronicles Tom Cochrane/Red Rider/Huey Lewis/Red Wave	(WO)
Dick Clark's Rock, Roll & Remember Who	(USP)	Rock Over London World Party	(RI)
Elvis Hour Rock & roll	(CRS)	Scott Muni's Ticket To Ride Beatles meet the Monkees	(DIR)
Future Hits Wham!/Til Tuesday	(WO)	Scott Shannon's Rockin' America Countdown Don Johnson/Double/Daryl Hall	(WO)
Gary Owens' Supertracks 60s Hits	(CRS)	Sinatra Special Big band memories	(CRS)
Great Sounds Tommy Dorsey	(USP)	Solid Gold Saturday Night Fifth Dimension	(US)
Highlights Jim Hendrix spotlight	(DIR)	Star Beat Luther Vandross	(MJI)
Hot Rocks Billy Joel	(USP)	Super Gold One shot wonders/Doors/Temptations (9/20/86)	(TRAN)
King Biscuit Flower Hour Call/Cure	(DIR)	Superstars Rock Concert Pat Benatar	(WO)
Jazz Show Pat Metheny	(NBCE)	That's Love Andrew Gold/Barry Bostwick/Gordon Lightfoot	(WO)
Live From Disney World Bellamy Bros./Forester Sisters	(NBCE)	Urban Music Magazine Franky Beverly	(SI)
Metalshop Iron Maiden	(MJI)	Weekly Country Music Countdown Wille Nelson	(USP)

The Week Of

September 22-26	
The Concert Bar-Kays	(WO)
Country Closeup Juice Newton/Nitty Gritty Dirt Band	(NP)
Country Report Mickey Gilley	(WRN)
Earth News Rock books: Ian Whitcomb/Freddie Gershon/Warren Newton Beath	(WO)
Encore With Jim Lange Jo Stafford	(WO)
In Concert Joe Cocker	(WO)
Line One Flux (9/22)	(WO)
Live Album Party Tina Turner (9/25)	(NBCE)
Live From Gilley's Exile	(WO)
Off The Record Talking Heads/Bill Joel/Glass Tiger	(WO)
Off The Record Special George Thorogood	(WO)
Pop Concerts/Star Trak Profiles Olivia Newton-John profile Pt. 1	(WO)
Rock Today Big Country	(MJI)
Shootin' The Breeze New Edition/Rebbie Jackson/Howard Hewitt	(WO)
Solid Gold Country September Chart-toppers (9/22) Kendalls (9/23) Feature year: 1964 (9/24) Marty Robbins (9/25) Country wardrobe (9/26)	(USP)
Solid Gold Scrapbook We are family (9/22) This week in 1971 (9/23) British invasion (9/24) This week in 1965 (9/25) Milestones: Jim/Eagles/Olivia/Ray/Bruce (9/26)	(US)
Special Edition Steve Arrington	(WO)
Star Trak Paul McCartney/Glass Tiger/Run DMC	(WO)

COMEDY

Amatellin U Speed readers/no more sheep playing doctor/paternity suit/leaves & stems	(DD)
Bobby Jo Amberg's Bar & Grill Chest hair klt/12" B&W/before you get sued: spurs for rent/spam au gratin	(DD)
Comedy Hour Live Guest: Richard Belzer/Robert Klein Robin Williams/Woody Allen/Peter Cook & Dudley Moore	(MJI)
Daily Feed Max detained in Moscow/disposable friends/stealth auto technology/co-generation/real fast food ingredients	(DCA)
Hiney Wine Handful of hiney/office hiney/hiney Olympics/hairless hiney/hiney treats	(DD)
Irving Lobiolly Sputs news/sliding in/no contests/snap from center/French wrestling	(DD)
Jackie The Joke Man Shell controls/scream tooth/paste/Sam ting/chicken noodle soup/basic food groupie	(OHR)
Laugh Machine Rodney Dangerfield/Steven Wright/Howie Mandel/George Carlin/Bob & Ray	(PM)
Mel Blanc's Blankety Blancs Magic chicken/perfect pony/little Jack Homer/Kissinger the Great/beauty and the beast	(ASR)
National Comedy Wireless Twist and shout/velvet paintings/rule of amnesia/Wanda bondage/go ahead, Portnoy	(DD)
National Lampoon's True Facts Burger wars/monkey's claw/i'm crushed: smoke after sex/yeah...right	(SLP)
Party Drop-Ins Junk mail/Julianne Springsteen wine/Rambo/party do's and don'ts/house party	(ASR)
Radio Hotline Beeping sound/I know you're busy/new exercise program/you know who I heard you died	(ASR)
Stevens & Grdnic's Comedy Drop-Ins Federal Express freaks/Mr. Fix-It/phone shop/comedy team/dating with Hog	(ASR)
United Spots Of America Carruthers Bros./return of the 7 dwarfs/Brewski Beer/songs that didn't make it/Barfman Bros.	(ASR)

GENERAL INFORMATION

The Blimp Drug story/shop talk/computer blackmailing/not-so-secret ingredients/golden arches	(PM)
Car Show Coast To Coast 16-valve VW Scirocco	(SCGI)
Computer Program Data storage/tape measures/floppy discs/disc drives/hard discs	(PM)
Health Care When headaches control your life	(PIA)
NBC Extra Jukebox junkies	(NBC)
Public Affairs Back to school	(PIA)
Reviewing Stand Heart of the problem:dealing drugs a blow/situation leaders	(PIA)
Sound Advice One for each ear:the AM band/tuning tv/tuning out/tuner testing	(PM)
Sports Explosion Craig Bodzianowski/Mike Yastrzemski/Jeanie Morris	(PIA)
Wireless Flash Tom Noonan/Stacy Keach/Regina Alcatraz	(CN)

Coming Next Week:

Radio '86
Network
Wrap-Up

HAVE YOU GOT THE SPORTS WIRE BLUES?



Give Your Sports Director A Break!

Computer Sports World gives you the latest sports information NOW—on demand—at your fingertips—no more waiting or wading through miles of data you don't want or need. CSW is a computerized database with over 3000 files of sports and horse racing information available to your sports director 24 hours a day, offering faster updates, more background information, pre-game analysis, latest college and pro scores and point spreads updated hourly...LIVE FROM LAS VEGAS!

BEAT THE COMPETITION...CALL NOW!
FOR A FREE BROCHURE OR ON-LINE DEMONSTRATION
1-800-321-5562 • In Nevada Call 702-294-0191

CSW is a sports database, not a sports service.

CSW COMPUTER SPORTS WORLD P.O. Box 13344, Las Vegas, Nevada 89122

BARNETT
ROBBINS
ENTERPRISES



INVITES YOU TO

GET
ON!

YOUR STATION!

Barnett-Robbins Enterprises, celebrating our 4th successful year, presents our outstanding line-up of the most exciting, promotable radio programs, 52 weeks a year! Complete sales kits, giveaways for listeners, contests and merchandising.



New Orleans
Fairmont Hotel
September 10-12, 1986

CROSS-PLUGS DIRECT-TV

CROSS-PLUGSSM

Introducing Cross-PlugsSM a major new development in promoting adult music radio stations on television.

Cross-PlugsSM is pure tactical television—using a powerful, immediate call to action to promote the station's product itself *without contests or giveaways*.

Cross-PlugsSM debuts in several major markets this fall. Let the people who created Direct-TVSM the most powerful tactical television campaign ever produced for radio stations, introduce you to Cross-PlugsSM now.

Stop at Booth #401 or visit the Film House suite at the Marriott.

filmhouse
FILM HOUSE, INC. BROADCAST MARKETING SERVICES
24 MUSIC SQUARE W. NASHVILLE, TN 37203, (615) 255-4000

MORE PROGRAMMING THAT WINS

Special Programming from ABC Radio Networks wins big audiences, ratings and profits—and offers an unbeatable variety of programs to choose from:



AMERICAN COUNTRY COUNTDOWN

WITH BOB KINGSLEY

AMERICAN COUNTRY COUNTDOWN

The weekly Country Music show that reaches America's heartland!

AMERICAN TOP 40 WITH CASEY KASEM *

The single most listened to weekly radio program in the world!

GORDON WILLIAMS BUSINESS REPORT

Daily hot-line to the world of business and finance!

KENTUCKY DERBY/ PREAKNESS STAKES/ BELMONT STAKES

Horse racing's most exciting and prestigious events—all 3 jewels in the Triple Crown!

MUSIC OF AMERICA

Country Music concerts that spotlight the foremost performers in America today!



NBA CHAMPIONSHIPS

Basketball's most important and thrilling annual event—an ABC exclusive!

PARTY AMERICA

The weekly party that never stops, continuous music sweeps & celebrity guests!



POWERCUTS

The weekly rock Superstation with the latest breaking music news.

ROCKLINE

The original hot-line to today's superstars!

SUPERGROUPS IN CONCERT

Premier showcase for rock's finest concerts. Special Programming from ABC Radio Networks. For more information call Beverly Padratzick at (212) 887-5218.

* Radar 33 Vol. 3

FROM ABC RADIO NETWORKS

The Rebirth Of AM Radio . . . One Year Later

It's been almost a year since my article "The Rebirth Of AM Radio" was published in R&R. At that time, I pointed out that AM must reach a younger audience if it is to survive as a viable part of commercial broadcasting. Many fellow broadcast consultants disagreed with my opinion, but today these same programmers acknowledge we have a very real crisis on our hands.

Today's youth (12-24) and baby boomers (25-35) were reared on FM. What AM broadcasters must do is convince these demos to try AM. That will take some persuasion. It can be done — maybe not in a year or two, but certainly over a number of years — with proper planning, promotion, and programming.

There's a niche in every market where an AM can do well . . . even now. You will have to spend time and money on research to find that hole, however. The format has to be unique, local, and — most important — profitable. If we as programmers do not deliver, AM listening will slip to under 10% by 1990.

MOR, News/Talk, and copies of FM's Adult Contemporary format have not worked on AM for the most part. AC may even have contributed to AM's decay by inviting direct comparison with FM stations playing the same music.

Don't Look To Washington

The FCC has sidestepped AM's problems over the past 15 years. AM stereo should have been standardized by the FCC, just as TV stereo and HDTV were. This is an obligation of the FCC, even if it may later have to defend its decision in court.

RF emissions from fluorescent lights and high-voltage power lines affecting AM should have been regulated before that problem reached its present severity.

The Arizona Waiver should never have been allowed. It is simply a way to circumvent the spirit of the law by allowing FMs, primarily, to pack up, leave their cities of license, and build new studios in nearby larger cities. Thus, what are actually suburban stations are pulling revenues from the larger cities' "advertising pies" and hurting the AMs in those markets.

Problems And Solutions

Here are the problems AM faces today, along with suggestions on how we can solve them:



Chuck Langley

First and most obvious, there's a problem with both American and foreign-made receivers. We broadcasters, along with the Commission and Congress, could have solved this problem many years ago if we had realized how serious the problem would become. Unfortunately, we thought FM could never surpass our powerful AMs. Not setting high standards for receivers sold in this country was AM's biggest mistake of the Pre-Deregulation Era.

"Giving retailers and agencies a new, exciting AM will make them pull dollars from newspaper, outdoor, and TV for radio advertising."

Another problem facing AM today is our own neglect. The best programmers and personalities are on the FM side now. Think of what AM would be like with the quality programming of Bill Drake, Rick Sklar, Jim Schulke, and Kent Burkhardt and personalities such as The Greaseman, Rick Dees . . . the list goes on.

Instead, most AMs today are either simulcasting, playing tapes, or programming by satellite — all of which show little creativity on the local level. There isn't much incentive for new talent to work on AM.

This leads to another and maybe not so apparent problem. Perhaps some broadcasters think that if AM is revived it might take away listeners and revenues from their FMs. I don't think this will happen. AM's revival can only add to the size of the overall "advertising pie." Giving retailers and agencies a new, exciting AM will make them pull dollars from newspaper, outdoor, and TV for radio advertising. A bigger pie means bigger revenues and values for all stations in the market.

Price Vs. Value

That leads us to problem number four, which involves value. Most FM stations have what I consider to be an artificial value, based on recent and similar station sales. Even though the "market value approach" is a standard concept in appraising, it has really gotten out of hand for broadcasting. For example, what if a station similar to your facility across town bills \$600,000 a year and is sold for \$3 million. Your station bills \$700,000 a year — is your station worth \$3.5 million? How do you ever expect to make operating expenses and debt service on stations with prices like this?

The current situation has come about because of two factors: megadeals and the repeal of the three-year rule.

Much publicity was generated by the Big Three media deals (Ted Turner's \$5 billion offer for CBS, Murdoch's purchase of Metromedia, and Capital Cities' purchase of ABC for \$3.5 billion). The glamour and mystique of such megadeals in broadcasting has had an effect on even the small and medium markets, where most stations are now selling for much more than the old "three times billing" multiple.

But look at the cuts Cap Cities has had to make from executives to secretaries and engineers. If you find yourself faced with huge debt service payments in a small market, there may be no "fat" to trim. Somewhere along the line, the overpricing of stations will catch

up with us — but by then the get-rich-quick investors who started the ball rolling on the high prices will probably have sold and taken their equity into some other business. Then the "old line" broadcasters will be left trying to fix the unfixable.

The other factor affecting price is the repeal of the three-year rule, which required that broadcasters keep stations for three years unless there was undue hardship.

Today, stations are being purchased and sold very quickly. In many cases they're sold in just a few months or even weeks. The repeal of the rule was another boon for the get-rich-quick investor. He buys a station (usually with little money down), builds the sales a bit, then sells and walks away with the profit. The new owner is usually stuck with the high monthly debt service and huge balloon payments. Everyone in this atmosphere suffers but the investor. Employees and management may see no security or stability and opt for other jobs in different businesses — or stay in radio and have to travel from station to station to maintain the salary and lifestyle to which they've become accustomed.

The public also suffers. Without a three-year commitment, and the need to show actual proof of serving the public interest, many investors are putting everything on the back burner except building fast resale value.

Whatever happened to "sweat equity?" Remember when the time, money, and heartaches an operator put into a station determined its value? These operators were different from today's investors. They thought of radio as a good business that could be handed down to their children, loyal employees, and management.

AM Revival Committee

I propose that we organize an ad hoc committee to work with manufacturers, engineers, the FCC, Congress, broadcasters, and advertising agencies to put AM back on track and give it direction. ADAM, standing for the AD hoc committee to revive AM, will be its name. ADAM will be a three-year concentrated effort to build, promote, and improve AM radio.

By Chuck Langley

Chuck Langley is President of the Langley Company, a broadcast management and programming consultancy (919-395-6842). His industry background includes stints as GM of WCOC/Greensboro and WKLM/Wilmington, Station Manager of WJYW/Southport, NC, and Sales Manager of WAAP/Wilmington.

ADAM will work with Congress and the FCC to see that laws and rules are established to improve AM reception and ensure that problems affecting AM do not arise in some other area of broadcasting in the future. AM operators will, in return, have to accept the responsibility to offer innovative programming and technically superior signals to the public.

ADAM will work with manufacturers and engineering groups to recommend an AM stereo standard to the FCC. My goal is to see that every car coming off the 1989 assembly line has AM stereo and high-quality sound.

ADAM will organize meetings nationwide to train a new breed of trailblazers for AM's future. They'll be young, educated, full of energy, and ready to take on a tough task. Salespeople should also be trained in how to position and present the "New AM." And advertising agencies will be kept regularly informed of the events in the New AM movement.

Attitude And The New AM

The first step in creating ADAM is attitude. We must believe it can be done. Then we must plan a meeting for Congressional representatives and AM owners, programmers, engineers, and manufacturers. By January 1 we should have our plan, funding, and goals laid out to get ADAM moving.

All attending must be prepared to make the commitment to AM — no putting it off any more. Remember, ADAM has only a three-year lifespan. After that, broadcasters, you're on your own.

AM can and will be revived, and the extent of its revitalization will be decided by us in the industry. Let's capitalize on the marketability of something new and exciting — the New AM.

Your Greatest Promotions Can Now Be Free!

SEPI combines radio stations, corporate sponsors and unique promotions with major sporting and entertainment events throughout the world.

SEPI promotions are free to participating radio stations.

For more information, call us during Radio '86, Hotel Meridian, (504) 526-6500

SEPI Sports & Entertainment Promotions International, Inc.

Rick Garson, Malcolm Rosenberg Philadelphia Office: (215) 988-0094

Talk About Excellence

By Charles Warner



Charles Warner

Charles Warner's radio background includes VP/GM posts with WNBC/New York, WMAQ & WKQX/Chicago, and CBS Radio Spot Sales. He currently lives in Palo Alto, CA and is Director of the Mass Communication program at Menlo College. He also consults and is the author of "Broadcast and Cable Selling," distributed by Wadsworth Publishing Company.

I do dozens of consulting assignments and sales/management seminars every year. So I get to meet and observe a wide variety of sales managers and sales staffs from large and small markets in radio, cable, and television. It's easy to see what many of them are doing wrong. But it's harder to catch someone doing things right.

I recently visited a sales manager and sales staff who were the best I've ever seen. The station wasn't near the top in the ratings. In fact, 20 of its last 21 books have been down. When I asked the sales manager how things were going, the answer was, "Great! Every month in the last five years we've beaten the previous year's monthly billing record."

The sales manager proudly unrolled a chart on the desktop and showed me a plot of two lines, one going steadily down (the ratings) and one going steadily up (billing). The lines crossed about midway in the second year, and the ratings continued a slow but steady decline as the billing line continued to rise steadily. The sales manager was silent but smiled proudly, knowing the performance was magnificent. It was certainly the best I have ever seen.

What was this sales manager like? How were the salespeople motivated? How was this superb performance accomplished?

Early Bird

This sales manager doesn't have a personality that's easily distinguishable from that of dozens of other sales managers I've met — although this one may be a little quieter. The sales manager could be described as firm, calm, pleasant, and sincere. There is absolutely no BS about this person.

Here are some of his characteristics:

1. The sales manager gets in early (about 7:15) every morning. But there were no expectations that all of the sales staff would get in that early. Salespeople were expected to be on time for the weekly sales meeting, but could work their own

hours otherwise. The sales manager set the example and standard of working hard, not necessarily working long hours.

I've met sales managers who think that once they get their job they can take it easy. Their attitude seems to be, "I worked hard to get here. I earned my job." That's not the case here. This particular sales manager earns the title and respect every day.

2. The sales manager's integrity and honesty were mentioned continually in discussions with the salespeople. The sales manager will not do just about anything to get an order, even though the station is in a poor ratings position. Rates, sales guidelines, and conditions are very flexible but firm once established. The salespeople take pride in the fact that their sales manager will often turn down business that isn't right for the station or at the right rates, "crying hard" while saying "no." The sales manager's personal life reflects the same kind of commitment and integrity.

Constant Communication

3. The sales manager constantly communicates with the sales staff. His days are mostly spent talking one-on-one with them. The sales manager doesn't bug them, but encourages them to come in for help, coaching, support, or advice. There's no pressure to get orders, or to "sell harder." The only pressure I saw was imposed by the salespeople on themselves to maintain their reputation as the best sales staff in town and to maximize their commission income.

4. The sales manager is the head coach and trainer. The local sales

manager runs the information meetings, but the training meetings are handled by the sales manager. In fact, when a new retail staff of three people was recently added, the sales manager took on the training and supervising responsibility. This action sent an important message to the rest of the staff by showing that training is important enough to have the top sales executive's full attention. The sales manager understands the importance of values in a station and knows how to give messages about the kind of values that are desirable.

5. The sales manager is fiercely supportive of the sales staff. He's convinced the sales staff is the best in town — not on the average, but that every salesperson there is better than any other salesperson in town. The sales manager tells the sales staff they are the best. It never occurs to him or the sales staff that they aren't going to break another record this month and next. It might be a little tough with another down book, but they'll think of a way to win (they share ideas continually). They are all unbelievably competitive as a record-breaking team, and their team spirit and affection for each other is remarkable. The sales manager has trained them to take a tremendous pride in their astonishingly good performance.

Optimism Counts

6. The sales manager doesn't gripe or bitch, but is the most genuinely optimistic person I know. He didn't tell me about the station's 20 down books to be negative, but to show me what great salespeople they all were. Bad ratings were an opportunity to show how well they could sell without numbers. The sales manager refers to down books as "character builders" with a wry smile.

7. The sales manager is politically savvy. There are political alliances and problems in other de-

partments, but the sales manager didn't let on that they were important. He was highly complimentary of all the other departments, on-air talent, and other department heads. When the salespeople complained about a number of interdepartmental problems in a private meeting with me, I later confronted the sales manager with the opinions. The response was, "I know all about those gripes and political problems, but they have nothing to do with our selling the station. We control what we do and how we sell."

"Our clients don't know or care about these things. If we can't do a promotion right, we don't offer it. If our production is no good, we tell them to get it elsewhere, that we're too busy to handle it. The GM is smart; he'll eventually work the problems out if we can give him enough money." Performance is what matters to this person, not politics. Most important, the sales manager doesn't let anything — not ratings, other departments, politics, engineering or signal, nor top management — serve as an excuse for not selling the station effectively.

8. The sales manager trusts the salespeople completely. It never occurs to him that they might not be working hard or not be doing their best or not be getting the highest possible rates. There are no call reports or written reports at this station. This is not naivete on the part of the sales manager, but solid faith based on constant personal communication.

The sales manager is continually brought up-to-date verbally on

every account. Because he trusts the salespeople, they are absolutely open and trust him not to pass the blame back to them. Trust works both ways — lack of it does, too. Other sales managers have complained to me that their salespeople are lazy or stupid or greedy, but I know from previous observation that salespeople reflect the personality characteristics of the sales manager.

Instill Confidence

9. The sales manager protects the salespeople's income. The sales staff knows the sales manager has battled for a raise in commissions after every down book, and has gotten it more often than not. They love their leader.

This sales manager reminds me of San Francisco Giants manager Roger Craig. His team lost 100 games last year and was derided as one of the worst teams in baseball. This year the Giants are big winners and in the thick of a pennant fight. Like Raymond Berry of the Super Bowl Boston Patriots, Roger Craig has instilled the confidence in his players that they can win — that winning is up to them, not up to other teams. The sales manager subject of this piece has done the same with his staff.

The kind of spectacular sales performance outlined here is certainly rare, but not impossible. Try to emulate some of this great sales manager's behavior. If you are a GM, encourage your sales manager to emulate it. You might be able to get a similar outcome — without having to sell your soul to Arbitron.

CONGRATULATIONS!

to

Glenn Serafin and Communications Equity Associates

on your first radio transaction

WDOS/WSRK, Oneonta, NY

Sold by Oneonta Communications to Hastings Broadcasting Company

From all your friends at Associated Press Broadcast Services

PredictorTM

the

The PredictorTM Works!

For Over A Year Arbitron Results Have Shown Universal Success

Effective with the Spring '85 Arbitron results, and continuing through the Spring '86 scorecard, the gains have been outstanding. Our clients have seen average 12+ share growth of 25%.

Here are some highlights from the Spring '86 Arbitron results . . .

• *Denver:*

Boulder-based progressive AOR KBCO AM/FM up 19%; FM ranks #3 overall 12+, dominates M 18-49, M 25-49, M 25-54.

• *Greensboro/Winston-Salem/High Point:*

Country WTQR #1 again, achieves best Spring book ever, 17.4 share 12+!

• *Louisville:*

WHAS (A/C), WAMZ (Country) rank 1-2. Combo scores best shares ever, a 33 share 12+, a 40 share 25-54. WHAS up 29%, WAMZ up 42%.

• *Memphis:*

Predictor study led to creation of new Classic Rock WEGR. Debuted #3 overall (8.3) and was the top non-ethnic station with M 18+, 18-34, 18-49 and 25-49.

• *New York:*

WHTZ (Z-100) used Predictor insights to fine-tune, regained first place in Winter '86 results. Grew again with help from massive TV campaign. Two-book growth 25%.

• *Oklahoma City:*

Country leader KXXY up 20%. #2 12+, tops Adults 25-54 by a significant margin.

If you would like to achieve similar results put our unique diary-based perceptual study to work for you. See us in Suite 2905 in the Marriott during the New Orleans convention, or call or write for details and market availability.

JHAN HIBER & ASSOCIATES

26384 Carmel Rancho Lane, Suite 202, Carmel, California 93923 (408) 625-3356



BRAD WOODWARD

NEWS/TALK

4.6-9.7 LEAP INTO FIRST PLACE

KMBZ Scores Grand Slam With Royals

Without a doubt, the most spectacular performance of any News/Talk station this spring was the stunning upset pulled off by KMBZ/Kansas City. Ranked ninth with a 4.6 share (12+) last winter, the Bonneville station more than doubled its listenership, catapulting into first place with a 9.7.

What happened? Kansas City Royals baseball, that's what. Of course, it's not unusual for stations to pick up a point or two with baseball. But KMBZ's gain of 5.1 shares is startling.

KMBZ Director/News & Programming Andy Ludlum admits he was "pleasantly surprised" by the size of the surge. And he points out that the station scored across-the-board gains, not just during "evenings or traditional baseball times."

A closer look at the Arbitron book bears him out. KMBZ's evening numbers almost tripled to nearly a 22 share; PM drive doubled to over 6.0; middays tripled to nearly 7.5; and morning drive was up a share to just under 8.0.

Strong Female Numbers

Of course, the biggest gains were among sports-oriented men, right? Wrong. In fact, KMBZ's female shares outpall male figures in every daypart.

According to Ludlum, KMBZ historically has been the market's Royals station, except for the past three years when rival News/Talk-er KCMO held the franchise. But

minutes you'll hear something about the Royals. I've never been at a station where the staff were more genuine fans of a team."

"Royals On KMBZ"

"If nothing else, this book shows the company and staff there's tremendous potential for KMBZ."

Ludlum notes that KMBZ has fared better with the team: "The baseball at night was able to perform an average of about five shares higher than it did any of the three seasons it did on KCMO. We have a better night pattern for the shape of Kansas City, I guess."

Promotional Commitment

"We were also able to make the promotional commitment to the baseball team that KCMO couldn't because of commitments to the Chiefs and some other sports franchises. It really needs to be a full, seven-day-a-week partnership, where the promotional outreach of the station is tied very strongly to the team."

"For instance, we call ourselves 'Royals Radio.' We did a number of promotional activities just to help them, like giving away tickets and giving away trips to out-of-town games. But, more importantly, if you listen to the station, within ten

In addition to promoting other dayparts heavily during games, Ludlum says KMBZ's focus has been making sure people know what station is broadcasting the ball games. "We had a lot of billboards with the simple message, 'Royals On KMBZ.' That was all we were trying to communicate."

One especially effective TV spot features audio highlights of last year's World Series, which Kansas City won, played over a picture of an empty Royals stadium. Tag line: "If you can't see the Royals, be there with 98 KMBZ."

Ludlum is well aware that his station will fall back when the season ends. But he fully expects many of those drawn to KMBZ for the first time by baseball will stick around. "I would be very disappointed if we fell back to the same place," he concedes.

"We changed formats almost three years ago. Everyone entered it with the feeling that we could challenge the already-entrenched News/Talk station. If nothing else, this book shows the company and staff there's tremendous potential for KMBZ."

And how about "entrenched" KCMO? Well, last spring it led KMBZ, 8.0-4.6. This spring KMBZ was on top by an even wider margin, 9.6-4.9.



KRMG KUDOS — KRMG/Tulsa received the 1985 Oklahoma Human Rights Commission Award for its leading role in Project O.F.F.E.R., or Oklahoma Food For Ethiopian Relief, which has raised over \$160,000 to help feed starving Africans. Above, KRMG News Director Dale Forbis (left) accepts the award from Oklahoma Governor George Nigh.

LOSERS BALANCE GAINERS

Spring Yields 50-50 Book For News/Talk

News/Talk stations across the country split just about evenly this spring between those gaining audience shares and those losing ground. Of 100 stations for which spring 1985-spring 1986 comparisons are available, 49 gained, 50 slipped, and one stayed the same.

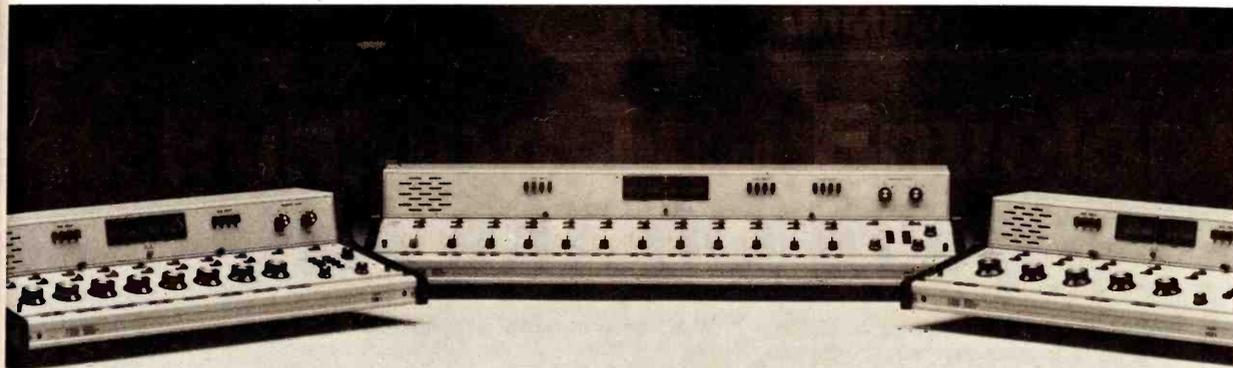
Station	Spring 85-86	KSTP/Minneapolis	2.7-3.7
WNIR/Akron	5.3-5.1	WLAC/Nashville	3.4-2.0
WQBK/Albany	6.8-6.6	WBSM/New Bedford, MA	8.2-3.7
KZIA-AM/Albuquerque	3.8-1.6	WPPE/New Bedford, MA	2.3-2.1
KZIA-FM/Albuquerque	0.8-0.5	WSMB/New Orleans	4.0-3.4
WGST/Atlanta	2.9-1.7	WWL/New Orleans	5.6-5.9
WIN/Atlantic City	3.8-2.0	WCBS/New York	2.8-2.6
KL.B./Austin	5.8-4.7	WCBS/New York	3.5-3.7
WBAL/Baltimore	8.6-6.9	WINS/New York	4.2-4.6
WERC/Birmingham	3.0-4.4	WMCA/New York	1.0-0.9
WEEI/Boston	4.4-3.9	WOR/New York	5.0-4.5
WRKO/Boston	6.7-6.0	WNIS/Norfolk	1.7-3.2
WKCN/Charleston, SC	1.3-3.1	KTOK/Oklahoma City	7.2-7.0
WBBM/Chicago	4.8-5.7	WKIS/Orlando	5.8-4.0
WGB/Chicago	9.6-11.4	WMBD/Peoria	10.1-7.5
WKCY/Cincinnati	5.5-5.4	KYW/Philadelphia	6.5-6.8
WERE/Cleveland	3.4-3.8	WCAU/Philadelphia	4.2-4.7
WWWE/Cleveland	3.1-4.9	WWDB/Philadelphia	3.4-4.0
KVOR/Colorado Springs	5.2-5.9	KFYI/Phoenix	1.8
KLIF/Dallas	0.8	KTAR/Phoenix	9.2-8.3
KRLD/Dallas	6.8-6.3	KQV/Pittsburgh	1.9-3.1
KDEN/Denver	1.2-0.9	WTKN/Pittsburgh	2.8-4.2
KOA/Denver	5.0-5.7	WMER/Portland, ME	0.6-1.1
KNUS/Denver	3.7-3.6	KXL/Portland, OR	5.6-6.4
WHO/Des Moines	12.3-8.2	WHJJ/Providence	6.4-6.6
WWJ/Detroit	4.9-6.3	WALE/Providence	1.3-1.1
WXYY/Detroit	3.4-3.5	KOH/Reno	6.9-8.5
KTSM/El Paso	2.3-3.5	KFBK/Sacramento	5.7-5.7
KMJ/Fresno	8.5-6.6	WSGW/Saginaw, MI	11.4-11.7
WSSL/Greenville, SC	7.3-10.2	KMOX/St. Louis	19.7-24.4
WHAG/Hagerstown, MD	2.1-4.6	KXOK/St. Louis	2.0-1.6
WPOP/Hartford	3.7-2.6	KRNN/San Antonio	2.0
KGU/Honolulu	3.6-3.8	WOAI/San Antonio	4.5-3.8
KHVV/Honolulu	3.3-4.5	KSDO/San Diego	5.5-7.0
KPRC/Houston	3.7-3.4	CBBS/San Francisco	5.2-6.8
KTRH/Houston	4.9-5.8	KGO/San Francisco	8.2-7.2
WOKV/Jacksonville	2.6-2.1	KING/Seattle	1.9-2.2
KCMO/Kansas City	6.8-4.9	KIRO/Seattle	10.2-10.7
KMBZ/Kansas City	4.6-9.7	KXLY/Spokane	4.6-6.2
KDWN/Las Vegas	4.6-3.7	WSPR/Springfield	0.6
KARN/Little Rock	8.0-7.5	WFLA/Tampa	3.4-4.1
KABC/Los Angeles	6.3-7.0	WPLP/Tampa	3.0-2.7
KFWB/Los Angeles	3.2-3.7	KNST/Tucson	1.8-4.0
KNX/Los Angeles	3.2-3.1	KTUC/Tucson	1.1-1.5
WGR/Manchester, NH	6.6-6.1	KRMG/Tulsa	9.2-8.5
WHBQ/Memphis	2.9-3.4	WRNY/Utica-Rome	1.1-0.6
WLVS/Memphis	0.8-0.4	KVEN/Ventura, CA	2.9-3.8
WINZ/Miami	3.5-3.6	WNTR/Washington	0.6-0.7
WIOD/Miami	3.4-3.7	WTOP/Washington	3.9-4.3
WNWS/Miami	3.3-4.0	WOMP/Wheeling-Bellaire	7.2-4.5
WOCN/Miami	2.8-0.8	WARD/Wilkes-Barre, PA	3.4-2.1
WQBA/Miami	5.7-5.6	WILM/Wilmington, DE	3.8
WRHC/Miami	3.1-2.2	WBBW/Youngstown, OH	6.8-7.1

TALK TAKES

WMCA/New York adds oldtime radio mysteries, weeknights, 9-10pm
 WTOP/Washington reporter Debra Sillmeo gets ten-month Bagehot Fellowship; replaced at station as reporter/weekend anchor by Anthony Johnson from WGST/Atlanta ... USA Today offers experts featured in newspaper series as guests for radio stations. Subscribers to USA Today Broadcast service get first priority. Call Pat Wheeler (703-284-3424) for details ... WCAU/Philadelphia adds 1-3pm weekday health show with obstetrician/gynecologist Dr. Marty Weisberg ... Unsuccessful U.S. Senate candidate Bruce Herschensohn resumes commentaries on KABC/Los Angeles; movie critic Gary Franklin also signs on ... KLIF/Dallas adds pet care and psychic shows to Saturday lineup, noon-3pm ... KING/Seattle names Debbie Campbell Promotion Director, Rose Washington promotion associate ... Pop music critic Whitney Johnson hosts Sunday night show on WPLP/Tampa



RIGHT ARM — KMOX GM and CBS Radio Regional VP Bob Hyland (r) was chosen to receive this year's Right Arm of St. Louis Award for his contributions to broadcasting and his community. Speaking at the awards ceremony, CBS news anchor Dan Rather praised Hyland as a man who "gives back to the community more than he gets." Above, Hyland accepts award from Robert West, Chairman of the St. Louis Regional Commerce and Growth Association.



THE DESIGN WILL INSPIRE YOU. THE NAME WILL IMPRESS YOU. THE PRICE WILL CONSOLE YOU.

UREI has some consoling news for stations with ideas that are bigger than their budgets: our superior line of broadcast consoles put a better on-air board within your reach.

All nine of our 5, 8 or 12 mixer consoles offer the design and performance features your on-air staff and engineers are after. At a price general managers only dreamed of before.

Working jocks and announcers helped us lay out a control panel that puts you instantly at ease. Phone jacks are logically placed. Recessed push buttons and gold-contact rocker switches operate surely, quietly. Cueing and monitoring are simple, yet versatile. Plus, you choose the attenuators—Penny and Giles faders, Shallco or conductive plastic pots.

We consulted station engineers to bring you consoles that perform reliably, adapt easily and install quickly, without special tools or accessories. Hinged panels allow fast access to plug-in cards and circuitry. And no other consoles in this class can deliver greater head room, lower noise or less distortion.

Built-in flexibility plus optional accessories such as our copy stand and turntable preamp mean any UREI console can adapt to your station's special on-air needs. Standard features include monitor, cue, headphone amp and cue speaker. Reliability is built-in too. Because UREI has been researching and advancing broadcast products for over 25 years.

UREI Broadcast Consoles. Why make do with less when you can afford to move up to more? Learn more about our 1650, 1680 and 1690 Series by contacting your UREI dealer today.

IBL Professional
8500 Balboa Boulevard
Northridge, CA 91329

UREI

WHAT TO DO WHEN MURPHY'S LAW STRIKES

"We're Off The Air!"

By Bob Kanner

Suppose there was a catastrophic disaster and your FM station was knocked off the air for days. How many thousands of dollars in revenue would you lose? What would be the effect on your audience ratings?

If you think for a minute that it couldn't happen to you, remember Murphy's Law: Anything that can go wrong . . . will. Most engineers who have been in this business for any length of time will tell you that strange things not only happen when you least expect them, but they sometimes happen in pairs!



Bob Kanner

"Strange things not only happen when you least expect them, but they sometimes happen in pairs."

How can your station minimize the effect a disaster (either natural or man-made) could have on revenue and ratings? If you're in a major market, chances are you have backup systems on top of backup systems. If you're a chief engineer, manager, or owner of a smaller FM with a limited budget, however, the following suggestions can be lifesavers when that unforeseen disaster strikes. And, what's more, these lifesavers aren't exorbitant in cost.

Transmitter Site

The first thing you should do is look at your transmitter facility, particularly if it's on a remote mountaintop without easy access. Many sites, in remote locations because they need to be at the highest part of the market, are subject to ice,

"Remember, sales and programming efforts are meaningless if you find yourself off the air."

snow, blizzards, and fire hazards which might prevent access in the event of emergencies.

What happens if your antenna is struck by high winds or vaporized by lightning? How long will it take to get back on the air? If you don't have an auxiliary antenna, it can take anywhere from hours to days. An investment of a few hundred dollars in a single bay used antenna and transmission line may save you thousands of dollars that might otherwise have gone up in smoke (or lightning, or winds).

Having a standby transmitter is the best precaution. Many station managers would give their right arms for backup transmitters in those moments when nothing is heard on their dial position but static. If owning a backup transmitter is not feasible, make sure you have a low power exciter on hand. Although you may not reach your entire coverage area, at least you're still on the air. Low power is preferable to no power. A new exciter runs in the neighborhood of \$15,000, but a used one can be bought for about \$5000 or less.

Studio Transmitter Link

Do you have an alternate or backup path from the transmitter to the studio should your main STL (studio transmitter line) fail? If you have a microwave, think about a backup STL or phone lines for emergen-

cy situations. If you have phone lines as your main STL, consider additional lines as backup. Remember, it doesn't have to be the same high-quality service; anything that will keep you on the air will suffice.

"Make sure you have a low power exciter on hand. Low power is preferable to no power."

If you can't afford phone lines or a microwave STL, you might consider an automatic telephone coupler. With this setup, you dial a special phone number. The coupler answers and allows you to feed transmitter remote control, as well as audio, down the phone line into your transmitter.

Console Failure

Make sure your production room console is wired to enable you to feed the transmitter. In an emergency situation where your on-air console fails, you can still go on the air from the production room.

Most often, problems in consoles are due to failure of power supply components. Making sure you have a spare power supply handy costs only a few hundred dollars, and can avert a lot of grief.

Bob Kanner is Chief Engineer of KRTH-AM & FM/Los Angeles, a post he's held for nine years. His prior experience includes five years as Chief Engineer of KFRC/San Francisco and 11½ years at WMCA/New York, where he was VP/Engineering for Straus Communications.

A final word on dealing with possible console failures: Make sure your stereo console can be switched to mono in the event you lose one channel.

Generators

If you can't afford a standby generator (used, surplus, or otherwise) in your studio or at your transmitter site, consider a small investment in a battery-operated inverter. In an emergency situation, this at least would power your exciter in the transmitter or a single console in the studio. Also, a small gasoline generator can easily power a single console in a pinch. Another alternative is a Shure battery-powered portable mixer plugged into your STL.

Get your thinking started on these "insurance plans," which will allow you to stay on the air until the chief engineer or contract chief can get to the station, determine the nature of the problem, and come up with a solution. Remember, sales and programming efforts are meaningless if you find yourself off the air.



ESCAPE™
FANTASTIC AUDIO PRODUCTION

VOICE TECH™ **ROCK TRAX™**
ELECTRONIC RADIO PRODUCTION LIBRARY

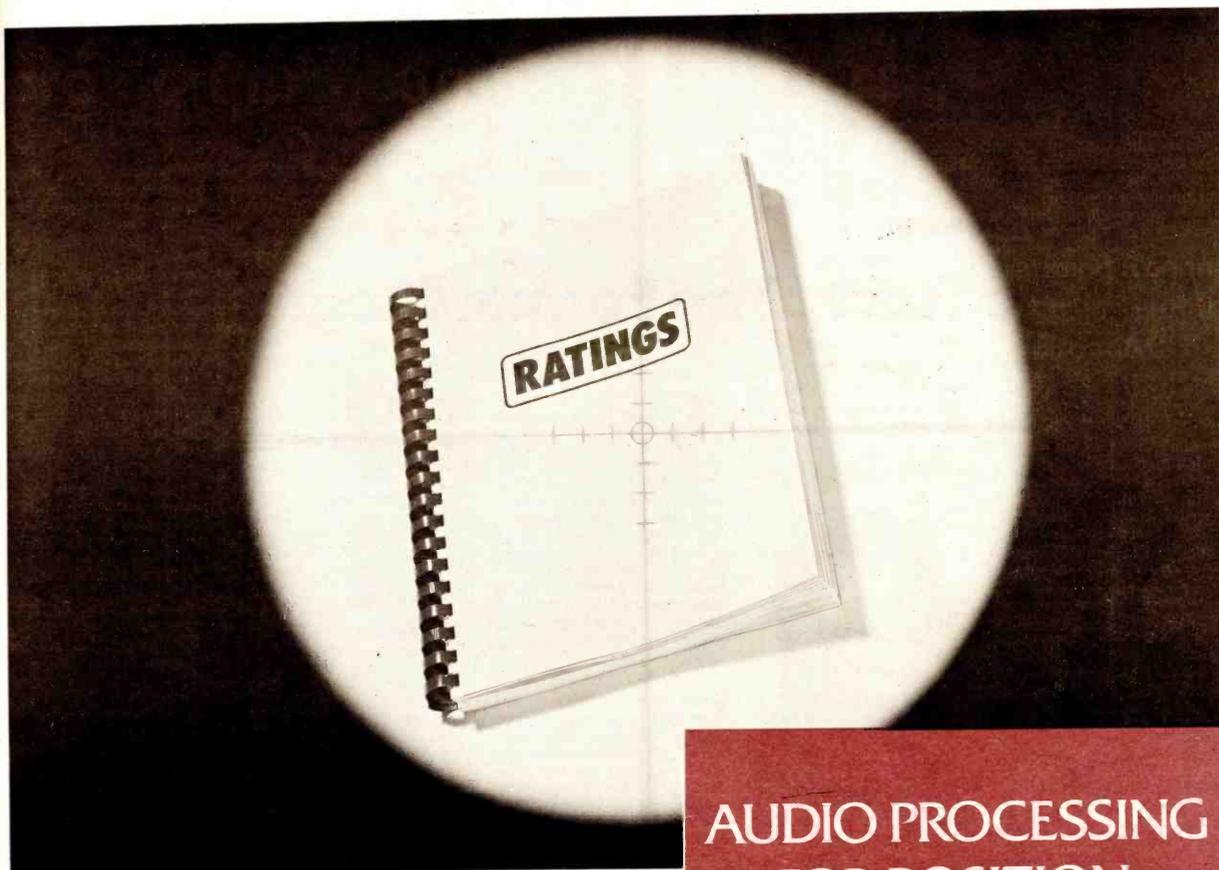
One company
has done more
to change radio
production
than any other.

BROWN BAG PRODUCTIONS



(303) 756-9949

4134 S. EUODORA STREET
ENGLEWOOD COLO. 80110



AUDIO PROCESSING FOR POSITION.

You've set your goals. Defined your target demographics. Fine-tuned your playlist. Tweaked and adjusted every component of your format.

Now you're ready for Orban's improved XT2 Six-Band OPTIMOD-FM Audio Processing System. The surprisingly affordable new XT2 accessory chassis plugs into any 8100A OPTIMOD-FM. It retains all of the benefits of its XT predecessor, and adds two new user controls—**PRESENCE** and **BRILLIANCE**. Together with the XT2's **BASS EQ**, **DENSITY**, and **CLIPPING** controls, they let you precisely adjust bass and treble sound texture, program density, and program dynamics.

The result? **Power to accurately fine-tune the processing for your target audience and desired market position.**

The XT2 gives you smoothness, loudness, and the industry's most *consistent* sound quality. Plus another unique benefit: you don't have to compromise between *loud music* and *clean voice* when setting up the processor. **You can finally get both simultaneously!**

Best of all, the XT2 is an *all-Orban, all-OPTIMOD* system. That means that all parts work together harmoniously according to an overriding principle:

Processing best serves a station and its listeners by serving the music.

The new XT2's versatility can help you reach and hold your target market position. For more information, contact your Orban Broadcast dealer. Or call us direct.

Orban Associates Inc.

645 Bryant Street, San Francisco, CA 94107
(800) 227-4498 or (415) 957-1067 Telex 17-1480

orban



SEAN ROSS

FRED JACOBS INTERVIEWED

Classic Rock: The Format/Slogan/Future

Many of this spring's most spectacular increases belong to AOR/Gold hybrids. "Classic Hits" WKLH/Milwaukee debuted with a 7.0 share. KKLZ/Las Vegas, billed as "Quality Rock of the '60s, '70s, and '80s," entered the market with a 9.0. Both WKLH and KKLZ edged their market's powerhouse AORs, WQFM and KOMP, respectively.

KKLZ, WKLH, and most AOR/Gold outlets of recent vintage owe something to KRQX/Dallas, which, under Fred Jacobs and Tom Bender, eventually prompted both the "degraftization" of Gold and the gentrification of AOR. KRQX, on AM, led to Jacobs's three FM "Classic Rock" clients: WMMQ/Lansing, (7.0-9.0 this spring), KCFX/Kansas City (4.8-5.9), and WCXR/Washington (4.1-5.3).

As with most consultants and the format booms they touch off, Jacobs profits from only a fraction of the Classic Rock bandwagon. At least two L.A. stations, for example, use the slogan but none of its formatics. Many of those who aren't cannibalizing the format have tried to write it off as a quick-fix solution, an assessment with which Jacobs, surprisingly, doesn't entirely disagree. He talks here openly about CR's development, its role in the radio marketplace, and why, to paraphrase George Allen, the future for many of his clients is now.

San Franciscan Nights

The roots of Classic Rock date back to 1979-80 when those on the KRQX team were all ABC employees seeking a new format for the troubled KSFX/San Francisco (now N/T KGO-FM). Says Jacobs, "Marty Greenberg told me, 'We may have to put KSFX up for sale.' And at that time, for ABC to dump an O&O would have been a major move. He asked if there was anything else KSFX could try. That was the point where it got put down in writing. A lot of that proposal, which was very crude, was done in conjunction with Tom Bender.

"One of the reasons I thought it might be appealing for San Francisco was that city's rich rock and roll history. It would've been a rock station for San Francisco, keying in on a lot of the older groups and the Fillmore West. AOR hadn't developed to where it would be a couple of years later, but there were signs of the corporatization of AOR which, to me, signalled the opportunity for somebody to get back to its roots.

"Obviously, ABC wasn't in the mood in 1980 to gamble on something like this and that was probably a very wise decision on its part. But Tom and I had been talking

One Market Problems

Jacobs still envisioned Classic Rock as an FM format. And there would be differences in the format once WMMQ became its first FM client, but he insists "there really was no concept of 'let's start it here and then build it up.' I was trying to help solve a one-market problem. I had no illusions then that KRQX would grow and become anything significant. When that happened, I wasn't even in business for myself at the time. I was on the tail-end of programming WRIF/Detroit and just working with Tom in a sort of helper capacity.

"At the time, (AORs) KTXQ and KZEW were really both fighting each other in the corporate rock wars and neither one was playing a lot of older stuff. They were also quite metallic at that point. The FMs had completely dropped the ball on servicing their 25-34 year-old, primarily male audience. We felt that there might be a couple of valuable share points and Belo Broadcasting at that point didn't see KRQX and KZEW as competing with each other. The two stations' demos, combined, have made a real good sell on the street for the past three and a half years."



Fred Jacobs

about it so that when something had to be done with WFAA/Dallas (then N/T), it wasn't as if somebody went into a back room and dreamed the whole thing up."

KRQX/Dallas

(February '84)

- SLY & THE FAMILY STONE/Dance To The Music
ASSOCIATION/Along Comes Mary
MOODY BLUES/Nights In White Satin
BOZ SCAGGS/What Can I Say
YARDBIRDS/Under Over Sideways Down
GRAHAM NASH/Immigration Man
TROGGS/Love Is All Around
EDWIN STARR/War
ROLLING STONES/Sympathy For The Devil
CHUCK BERRY/Rock & Roll Music
LOVIN' SPOONFUL/You Didn't Have To Be So Nice
AMERICAN BREED/Bend Me Shape Me
LINDA RONSTADT/That'll Be The Day

KCFX/Kansas City

(August '86)

- SYNDICATE OF SOUND/Hey Little Girl
CROSBY STILLS & NASH/Long Time Gone
CHICAGO/Dialogue
SIMON & GARFUNKEL/Homeward Bound
DAVE MASON/Only You Know & I Know
FLEETWOOD MAC/Say You Love Me
BEATLES/Golden Slumbers-Carry That Weight
NEIL YOUNG/Southern Man
ANIMALS/House Of The Rising Sun
EAGLES/Those Shoes
BRUCE SPRINGSTEEN/Growing Up

Not A Kind Industry

"This is not a very kind industry," says Jacobs, "to people with new ideas. A lot of people

don't realize that from the time I put together my sales kits to the point when WMMQ became my first FM client was about 15 months. When I made the announcement to syndicate the Classic Rock format, it was a joke. 'Hot Hits' was everywhere, and yet here's a guy in Detroit nobody's really heard from who says, 'I've got a Classic Rock format and it's going to be a really big deal.'"

During the time it took him to find an FM for Classic Rock, Jacobs did research and consulted other clients, some of them outside the AOR arena. Having set up his Media Strategies during "AOR's dead period," Jacobs says, "I was quite concerned about being stereotyped as only an AOR person." Although he'd like to work outside the format again, Jacobs says he eventually gravitated back there because "it became clearer that I enjoyed AOR more from a pleasure standpoint. And by my industry reputation, there were more doors open in AOR, so I felt I may as well go where the strength is."

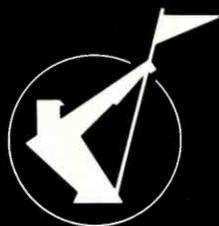
By the time WMMQ opted for Classic Rock, Jacobs says he was "at the point of just figuring this wasn't going to happen. Running into (owner) Bob Ottaway and Jeff Crowe was just the luck I needed." It was also a chance break for the station. WMMQ, licensed to Charlotte, MI with severe signal problems through much of the metro, had spent most of the '80s



AVALON ATTRACTIONS — XETRA (69 Xtra Gold)/San Diego was the recent sponsor of a "Golden Boys of Bandstand" concert featuring Frankie Avalon, Bobby Rydell and Fabian. Seen (l-r): XETRA's Dan Springfield, Avalon, grand prize winner Shawn Mendoza and her guest.

RAGE HARD

FRANKIE GOES TO HOLLYWOOD



IT'S
FRANKIE
AND
FRANKIE
ONLY.

LET THE
TOURNAMENT
BEGIN...



TM & © Owned by Island
Entertainment Group, Inc.
1986 Island Records, Inc.

Classic Rock

Continued from Page 90

as live-assist AC and had also at one point run high-school basketball.

Because of the AOR crisis, WILS had recently gone AC and tough CHR WJXQ (Q106) was softening, leaving Lansing without an AOR for the first time in years. "We had talked about just going AOR, which is where the obvious hole was," recalls Jacobs. "But Ottaway's concern, which was valid, was developing a format that somebody with a better signal wouldn't instantly rip off. With Classic Rock, we felt everybody would just ignore us or laugh at us and leave us alone. That's exactly what happened. Nobody cared except for the audience, who cared very dearly."

Just Like "Alien"

Even with WMMQ's continued gains this spring, new AOR WLNZ and Gold WIBM, both licensed outside Lansing, showed improved ratings. In Washington, it was a different story, as both AOR giant DC101 and Gold WXTR were down. Why do some stations withstand the Classic Rock invasion better than others? "You have to put yourself in the position of the existing AOR when Classic Rock or Classic Hits comes along," Jacobs maintains. "The big consultants are saying, 'Don't worry about it, it's going to go away.'"

"Yet, here these stations are in their own markets and they aren't going away. They hear the new station on the street and in 7-Elevens, they're getting calls from listeners who've switched, the station is being written up in the local newspapers, and it's a really scary thing. It's like 'Alien': what is this? We've never been up against something like this before: what should we do?"

"A key situation here is the demographic game we're all being forced to play. We let the advertising agencies dictate what the demos are going to be, so all we keep hearing about is the 25-54 year-old audience. When you're sitting at an AOR and CR threatens to nail your 25+ core, it's very difficult to just go ahead and play a lot of new music. Nobody wants to go out and sell 12-24s. So it puts a tremendous amount of pressure on

stations being challenged. It depends on where the station that's being attacked is sitting at the moment.

"I'm not sure that DC101 had any major problems except that it occupied a niche that was very different from ours. It's very personality-oriented and very outgoing, and it played a variety of different music, from classics to newer stuff to heavy metal. All we did in Washington was say, 'Fine, we're not going to talk a lot and we're not going to be a major personality station. We're just going to play Classic Rock and that's it.' We ended up as an alternative to DC101 among rockers and also got some listeners from some of the ACs."

Classic Truck Pull

Conventional AORs, says Jacobs, "have had it pretty good over the years. A lot of stations have gotten out, leaving single AORs which say, 'We're all alone playing rock and roll so we can do a truck pull Friday night, broadcast the "Metal Shop" Saturday night, and do an oldies show Saturday morning and get all these guys.' The Classic Rock phenomenon is saying AOR has spread so thin it can now be fragmented; maybe one or two stations per market can no longer serve this large constituency."

Knowing this, how will Jacobs's other AOR clients protect themselves? "It's sort of like creating a Frankenstein and then seeing one come to a place where you don't want it to come. I've been urging all my AORs to take a good look at the markets where CR has been very successful and, in essence, to start taking copious notes. The clients I've been able to successfully influence have done a much better job imaging and making sure their classics base is covered."

"In some situations, it's a little easier because my clients are heritage stations to begin with. If an AOR has been all over the place, if it went too heavy into metal or new wave, if it didn't service its audience well, suddenly dumping in a lot of Jethro Tull isn't going to save things. KQRS/Minneapolis had been around for 16-17 years and yet if you looked at the audience a year



COLLINS AT BAT — Marva Collins, deposed Chicago Cubs ballgirl, was "designated sportscaster" for WRXR/Chicago. Shown (l-r) are ND Steve Scott, PD Tom Owens, Collins, and WRXR's Mike Kenneally.

ago, they were incredibly teen-heavy. There were a couple of stations in the market that were definitely challenging us. One was a Classic Rock station, KJJO, and the other was (eclectic AOR) KTCZ.

"We had to go on a full-scale campaign to make sure that we didn't give up any of our older men; in fact, we had to entice a lot of them back to the station. I think our promotions were savvier and we did a much better job of positioning, selling, and selecting the right kind of classic rock we needed."

Greyer Shade Of Pale

One of the most obvious effects of the classics boom has been the graying of AOR. Gold has become the center of most stations; currents, ironically, have become the spice rocks. As the amount of hard rock decreases, so do the number of rock crossovers to CHR. In Chicago, with progressive WXRT, "male AC" WRXR, "Superstars II" client WCKG, and a very reimagined WLUP, the corporate rock monolith has been replaced by a wall of classics. Says Jacobs, "If you end up eliminating a bunch of material, it's gotta get played somewhere. I remember asking John Gehron, 'Who's going to play Rush and Bryan Adams here? Are we just going to let CHR have them?'"

"The record industry may look at CR as a very regressive thing — it's become a convenient excuse for their problems. But if there's been any regression at all, it's been from the people who've responded to it. The idea of Classic Rock was not to ruin the new music base in this country. That's just been a reaction to the format and I have no apologies for that. All I was trying to do was come up with a new niche for stations in markets that have been overradioed. From that standpoint, it's been a tremendous success."

And, according to Jacobs, the current success of outlets such as WMMQ offsets the much-voiced concerns of others about CR's staying powers. "When the banks get involved to the degree that they have, you don't have a year or two to nurse a format along and hope it explodes. I'm the one who's always telling station operators, 'Look, I don't know how long it will last either.' The response I get is that

"The future is a viable question, but it's the same sort of question as 'Is there a supreme being?' Well, I don't know."

they're looking for something to make them viable, and there's no question that this format can very quickly put a station on the map, make it a button on a car radio, and make it an area of talk."

Not A 12+ Monster

"This wasn't designed to be a 12+ monster; our success has been as much a surprise to me as anybody else. So what if WMMQ can't maintain a 9 share 12+? It wasn't supposed to have one in the first place. Operators who've gone CR where it's been successful are pleased with what's happened: like anybody, they want it to last as long as possible. They're certainly much better off than they were in their previous format."

"This is a very precarious business anyway. We're resting on pop culture as our base and that's very tenuous. There are so many variables that none of us control, and I don't think there are that many operators out there who really

sleep all that soundly at night with any format. The future of CR? It's a viable question, but it's the same sort of question as, 'Is there a supreme being?' Well, I don't know. These are types of questions that I don't think a lowly consultant can really answer."

"The burden is now on each Classic Rock station to continue the buzz: Will they add personality? Will they get more involved in event promotion? Will they contest more? Will they add more currents? Finally, are they going to be financially committed to keeping this thing going?"

Classic Bastardization

Roughly ten years ago, Buzz Bennett stated publicly that he didn't want to be associated with everything that had been passed off as the "Q format." How does Jacobs feel about hearing others attempting their own interpretations of his work? "Everybody is doing 'Classic' now, so you can't even keep up with all the bizarre bastardizations of the concept. There's a lot of people out there who think they can do Classic Rock, and some of them are going to be right. And maybe some are going to come up with a better CR — that's a viable possibility — but I've also heard some very lame radio stations calling themselves Classic Rock."

"I find it flattering more than anything else that 'Classic' has become the word it's become: I'm just really proud to have been a part of the whole thing. It's no coincidence that we now have new product from John Fogerty, Joe Cocker, Peter Frampton, or any of these people who had disappeared from the radio for years."

"No matter what happens from this point on, in my mind this has been a very successful venture. The burden to come up with alternative formats continues to exist. Classic Rock is just one more story in that line of formats."

GOLD EXCHANGE

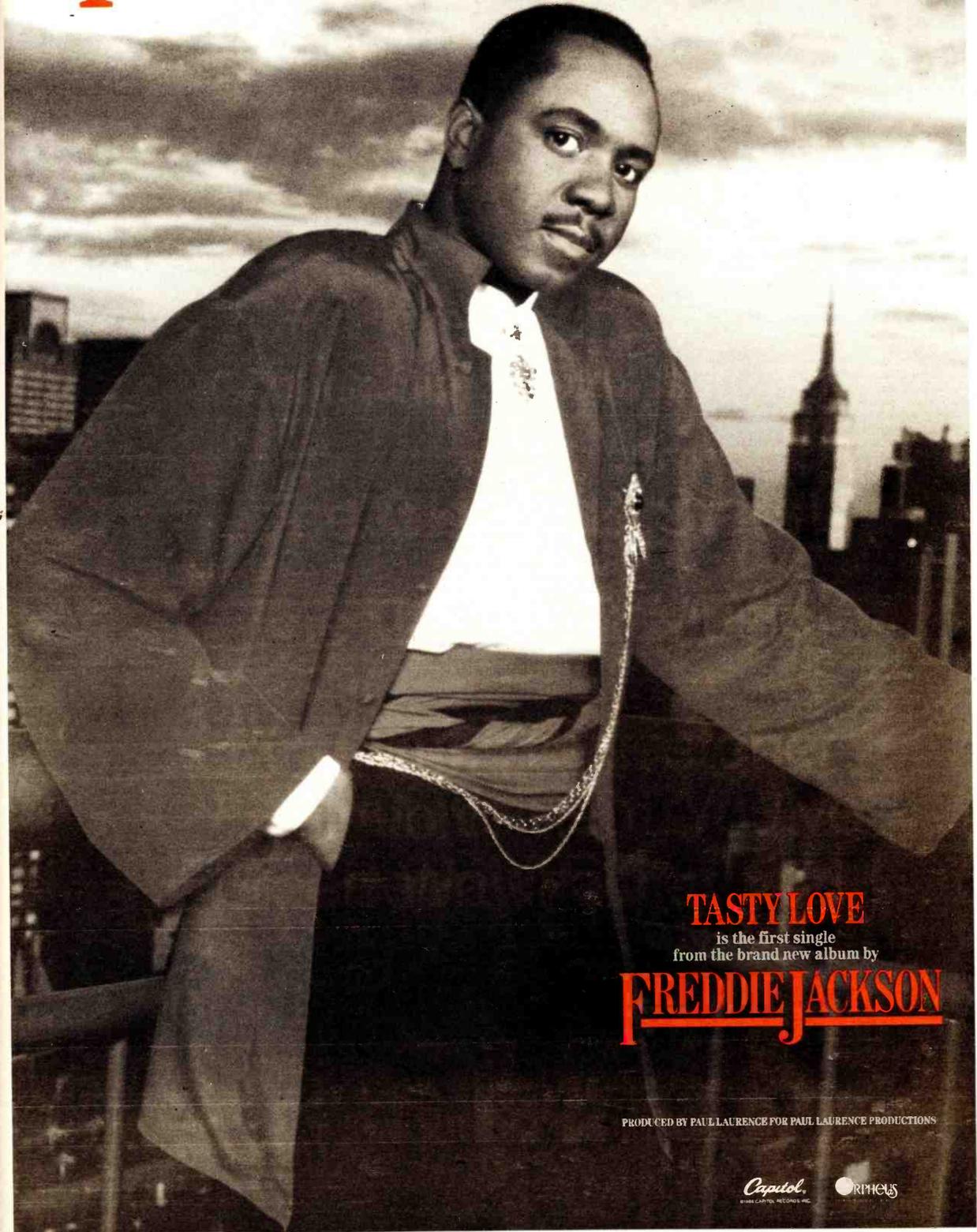
Broadcast Programming Inc. and its VP John Sherman are consulting KYNO (AM)/Fresno . . . WFMA/Raleigh becomes "Classic Hits" WTRG under PD Gary Mitchell, formerly of KWK/St. Louis . . . KRLA/Los Angeles morning man Danny Martinez joined "Entertainment Tonight's" Robb Weller to emcee a recent Sha Na Na concert co-sponsored by KRLA. KKKFM/Colorado Springs morning man John Millinder recently named a female listener the new "President of the Philippines." Listeners responded by calling to volunteer their services, including the manager of a local shoe store . . . KRTH/Los Angeles con-

ducted a monthlong campaign to rebuild L.A.'s fire-ravaged downtown library. GM Pat Norman presented Mayor Tom Bradley with books and a check for \$5900.

WHBO/Tampa Bay recently fabricated its listener requests and found that Chuck Berry's live version of "Reelin' & Rockin'" was its most requested song. In a much different countdown, "Seasons In The Sun" was voted this year's top "lost 45."

Please send any station information or pictures to Sean Ross, R&R, 1930 Century Park West, Los Angeles, CA 90067.

THE SEQUEL TO LAST YEAR'S BIGGEST SUCCESS STORY BEGINS TODAY.



TASTY LOVE

is the first single
from the brand new album by

FREDDIE JACKSON

PRODUCED BY PAUL LAURENCE FOR PAUL LAURENCE PRODUCTIONS

Capitol
© 1995 CAPITOL RECORDS, INC.

ORMEUS



HARVEY MEDNICK

RADIO SPEAKER'S BUREAU FORMED

Spreading The Word In The Industry

This is a week of renewal. Thousands of us are gathered at "Radio '86" in New Orleans sharing, learning, checking out what's new from our favorite vendors, and, in general, hanging out with our peers. In keeping with the spirit of the convention, it's a real pleasure to introduce you to a brand-new service put together by two old friends: Maurie Webster and Rickie Hall.

The new operation is called the Hall-Webster Speaker's Center, and it's designed to serve a two-fold purpose: to provide a resource base for broadcast groups looking for speakers to address their meetings, and to provide qualified speakers from within the broadcast industry to the outside corporate world.

The two principals met, Webster told me, when he was setting up the first NYMRAD sales seminar in New York in 1984. "I was told good things about psychologist Dr. Sharon Crain, and found out that Rickie booked her," he said. "We started talking and the seed of an idea was planted."

He went on to say he had found that a "big vacuum" existed. "I



Rickie Hall

had been asked many times by broadcasters setting up group meetings, 'Who have you heard?' — and my knowledge was modest."

Hall had been working on the periphery of our industry, occasionally getting calls to supply speakers for meetings held by RAB, NAB, Bonneville, Taft, Infinity, and even for a small seminar R&R conducted in 1984. She said she had not seriously considered venturing into radio until speaking with Webster. "He explained the industry so that even I understood it."

Hall Brings A Lot To The Table

As head of her own highly-successful Rickie Hall & Associates speaker's bureau for the past ten years, she supplied companies with select speakers from a deliberately limited roster. Hall was very quick to point out that she runs a full-service bureau. "I provide complete programs to clients, rather than merely a 'hot' single speaker who might not meet the needs of the company making the inquiry," she explained.

This important point is central to the operating philosophy of the new Speaker's Center. "We would like to provide quality information and meaningful speakers for decent prices," she continued. "We'd like to encourage broadcasters to try new people." Probing a little deeper I found there has been a lot of resistance to new speakers, and the reason Hall gave was not too surprising: "Radio is too heavily biased in favor of sales. Unfortunately, 90% of the sales speakers say the same thing. This poses a real problem for the industry."

What's The Solution?

It's Webster's goal to expand the radio industry's horizons. "I'd like to see the Speaker's Center become a focal point for speakers — not only radio people, but also speakers on the outside we should hear. There are a lot of people out there who have something to say, and now there's a central source where they can be found." Being associat-

ed with both NYMRAD and the Radio Information Center, Webster talks with professionals in our industry daily and gets feedback on their needs. This symbiosis is crucial to maintaining a current and valid group of speakers and adding new ones as the need arises.



Maurie Webster

The Other Side

I'm even more excited about the "other side" of the Speaker's Center: putting radio people in front of audiences. There are many qualified people in our industry who have a lot to say but have never had the opportunity to get out into the mainstream to share their knowledge and expertise. Now they have the chance.

Hall is very excited about getting some of our people into the mix. "I've had a lot of positive response from outside the broadcast industry. With a core of people such as

Bill Stakelin, Wayne Cornils, Erica Farber, Pat Shaughnessy, and Charlie Warner, I certainly can send top-notch individuals on assignments."

I don't know how you feel, but I believe there are broadcasters with more relevant things to say than a lot of the so-called "\$20,000 talents" on many speaker's bureau rosters. It will, however, be our speakers' responsibility to do their homework and tailor their message to meet the needs of the groups they're addressing when they speak before people outside the industry. After all, the people to whom the members of the Speaker's Center will be talking might be present, or potential, advertisers.

A Great Match

When you combine Webster's database and Hall's speaker base, the result looks like an unbeatable combination. When setting up meetings for your group, you can now survey your needs and book an entire program to address them with both broadcast and nonbroadcast speakers.

If you are interested in becoming a speaker, give Hall a call at (303) 444-4508. Look for Webster at the convention. He has a flyer which explains the new bureau in greater detail. After Radio '86, you can get more information by calling him at (212) 371-4828.

It's always exciting when something new happens in radio. It's doubly exciting when something as positive and useful as the Hall-Webster Speaker's Center comes along.

ONE YEAR AGO TODAY

- Mike Horn VP/Radio for Guy Gannett Broadcasting
- Jim Worthington VP/IGM & Dave Ervin PD at WNIC/Detroit
- #1 CHR: "Money for Nothing" — Dire Straits (WB)
- #1 AC: "Cherish" — Kool & The Gang (De-Lite/PG) (6 wks)
- #1 BIU: "You Are My Lady" — Freddie Jackson (Capitol)
- #1 Country: "Meet Me In Montana" — Marie Osmond with Dan Seals (Capitol/Curb)
- #1 AOR Track: "Lonely Ol' Night" — John Cougar Mellencamp (Riva/PG) (4 wks)
- #1 LP: "Scarecrow" — John Cougar Mellencamp (Riva/PG) (3 wks)

FIVE YEARS AGO TODAY

- Jim De Castro WLUP/Chicago VP/IGM
- Brian Moors VP/IGM at WHN/New York
- #1 CHR: "Endless Love" — Diana Ross & Lionel Richie (Motown) (5 wks)
- #1 AC: "Endless Love" — Diana Ross & Lionel Richie (Motown) (5 wks)
- #1 BIU: "When She Was My Girl" — Four Tops (Casablanca/PolyGram)
- #1 Country: "Party Time" — T.G. Sheppard (WB/Curb)
- #1 LP: "Bella Donna" — Stevie Nicks (Modern/Atco)

TEN YEARS AGO TODAY

- #1 CHR: "Don't Go Breaking My Heart" — Elton John & Kiki Dee (Rocket/MCA) (7 wks)
- #1 AC: "Don't Go Breaking My Heart" — Elton John & Kiki Dee (Rocket/MCA) (3 wks)
- #1 Country: "You've Got The Money" — Willie Nelson (Columbia)
- #1 LP: "Spitfire" — Jefferson Starship (Grunt/RCA) (9 wks)

ATTENTION NEWS AND TALK STATIONS AND ALL NEWS DEPT.!

A Unique Programming Opportunity!

Your Call-In Listener Or Reporter Can Interview China's Authorities Person-To-Person!

Put China On The Line!

Listeners & Friends Of Radio Beijing

Paul Hale (303) 632-8508

We're #1 on COMPACT DISC DIGITAL AUDIO

SOUND IDEAS
SOUND EFFECTS LIBRARY

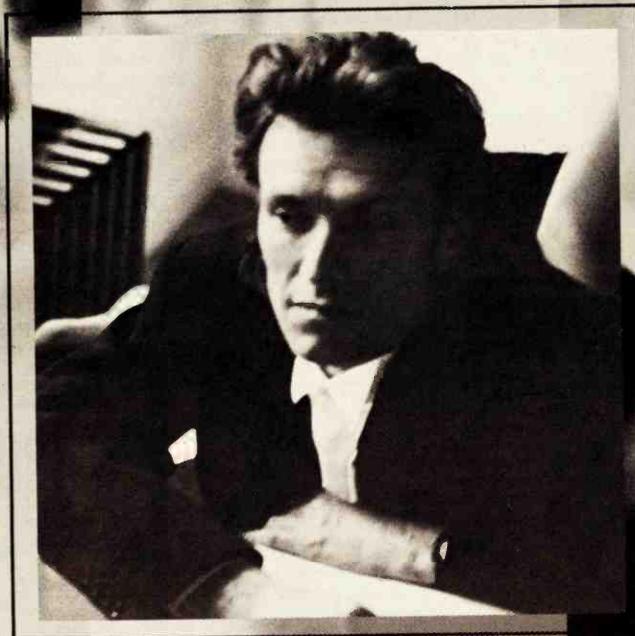
3000 STEREO SOUND EFFECTS ON 28 CD's

CALL (416) 977-0512

86 McGill Street, Toronto, Ontario Canada MSB 1H2

SEE US AT BOOTH #240 RADIO '86!

LET FREEDOM RING.
"FREEDOM OVERSPILL"
STEVE WINWOOD



THE NEW SINGLE
FROM THE SMASH ALBUM
BACK IN THE HIGH LIFE
PRODUCED BY RUSS TITELMAN
AND STEVE WINWOOD
MANAGEMENT: NUVISIONS MANAGEMENT, LTD.
RON WEISNER BENNETT FREED



TM Owned By Island Entertainment Group, Inc.
Manufactured and Distributed By Warner Bros. Records Inc.
© 1986 Island Records Inc.



KEN BARNES

ON THE RECORDS

WEIRD BAND NAMES, PART I

The Strange Moniker Monitor

I'm stoked. Already the plan is bearing fruit. When I did a couple of recent columns on ideas I never used, my not-so-subtle secondary motive was to generate some ideas that I could use for future columns.

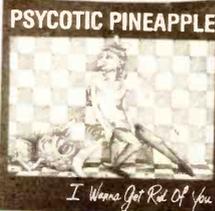
And it worked. Among a relative flood of gratifying compliments on the columns themselves came a note from KBCO/Boulder-Denver OM Dennis Constantine. After saying a few nice things about On The Records, he wrote, "It got me to thinking about bands with strange names. It's hard to define what 'strange' is, but the enclosed list might give you some clues.

This list was composed by some friends of mine who were in search of the best and worst band names. Every name on this list is for real, compiled from band name listings in newspapers, catalogs, and records seen in stores. So maybe one day we'll be playing that new song from Pigs That Go Whirr on KBCO!"

And what a list it is, as you'll see. It reminded me of a similar search that the band I was in around 1971 conducted to find a suitably strange name. However, we chickened out and settled on a relatively conservative moniker (Savage Cabbage).

Anyway, I thought the list would provide an invaluable reference tool for researchers, cultural anthropologists, and connoisseurs of the weird and bizarre, so here it is (with occasional abridgments plus scholarly footnotes where appropriate).

A Bigger Mercedes
Absolutely Controlled Maniacs
Absolutely Hippopotamus
Acid Chickens
Amoebas In Chaos (1)
And And And
Anonymous Bosch
Answers On A Postcard
Anyone Can Be Eno (2)
Apes In Control
Ashes Of Them (3)
Bad Cabaret
Bad Karma Beckons
Bathroom Renovations
Beasts Of Bourbon (4)
Bill Posters Will Be Band (5)
Bingo Reg & The Screaming Jeannies
Black Sheep Liberation Orchestra



The Psychotic Pineapple gained some level of notoriety for covering a song by L.A.'s semi-legendary Droogs



After the homecoming game with Uranus High, the Martian Schoolgirls head for the Martian Hop.

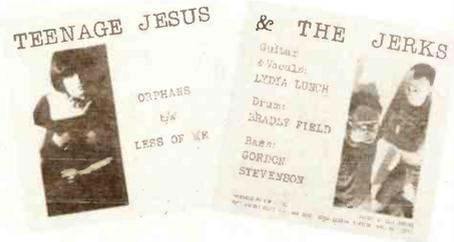
Blistered Dicks
Blue Warthogs
Body Falling Downstairs
Book 'Em & Risk It
Bouncing Czechs
Breakdancing Grapefruit Society (6)
Bulbous Skunk Cabbage
Can The Panda (7)
Cement Trampoline (8)
Chewy Raccoon
Clan Of Xymox
Clutching At Straws (9)
Collapsible Deckchairs
Concrete Sox
Constipated Poodles (10)
Crucifucks
Curiosity Killed The Cat
Dancing Cigarettes
Dangerous Bananas
Dayglo Abortions
Dead Fingers Talk
Dead Kennedys
Dead Milkmen
Deadpan Tractor
Demented Are Go!
Dinner With The Browns
Disturbed Furniture
Duck You Suckers
Eargoggles
Entire Population Of China
Entirely Distorted
Eric The Amazing Tartan Penguin
Eugene & Picasso's Skateboard (11)
Everything But The Girl
Exploding Seagulls
Extra Terrestrial Coathangers
Eyebrows On Sticks (12)
Famous Potatoes
Feasting With Panthers
Fine Young Cannibals
Fish Turned Human
Five Go Mad In Europe
Five Guys Named Mo
Flying Orangutans
Forget The Wimpering Child & Become The Warrior
Frantic Elevators (13)
(The) French Are From Hell
Fried Abortions
Furious Apples (14)
Gang Of Intellectuals
Gee Mr. Tracy
Go Dolphins

Goats Don't Shave
God & The Turds
God's Heart Attack
Good Hot Enema (15)
Grab Grab The Haddock
Grandpa's Become A Fungus
Gubble-Mubbles (16)
Hagar The Womb
Happy Hate Me Nots
Hello Kitty In Ice
Hershey & The Twelve Bars
Holy Sister Of The Gaga Dada
Horsechild Breakfast
I Refuse It
Icons Of Filth
Idiot Ballroom Beach Party
Incredible Dirty Jackets
Inside The Lion
Intergalactic Bus Tour
Invisible Sandwiches
Jody Foster's Army
Jumping Jeannie & The 4 1/2 Garden Gnomes
Kid Slick Sterno
Kill Ugly Pop (17)
Killer Koala
Kit Form Colossus
Lesser Known Tunisians
Let's Wreck Mother
Liberace Coughs Up Blood
Lime Spiders
Lulu Kiss Me Dead



Tanzanz Milkmen should have covered Bob Kuban & The In-Men's "Cheetah"

Major Sethack Band
Martian Schoolgirls
Massacre Guys
Meat Whiplash
Men They Couldn't Hang
Mightier Than Kong
Migraine Inducers
Mindless Delta Children
Morally Bankrupt
Mushroom Speak
Mxyzplk
Napalm Beach
Neon Christ
Nightmares In Wax (18)
No Cheese Please
No Longes Umpire
Nose Flutes
1,000,000 Hamburgers
Orange Jelly Baby & The White Chocolate Mice
Ow! My Hair's On Fire Are You Bothered (19)
Part Time Christians
Peace Corpse
Pedro's Plague Victims
Performance Cancelled
Peter & The Test Tube Babies
Pigs That Go Whirr



In this corner, Teenage Jesus (aka Lydia Lunch); in that corner, the Jerks

Pile Of Cows
Pink Negroes
Please Return My Dog
Porkicide
Pookiesnackenburger



Hope Meat Whiplash had a good Meat Insurance Company

Psychotic Pineapple
Public Humiliation
Rebels Without Applause
Rhubarb Tarts
Zoogz Rift & His Amazing Shitheads
Ronnie Can You Hear Me
Screaming Nobodys
Severe Lack Of Talent
76 Uncertain
Sex On TV
Sharing House With Mother
Shock Of Rejection
Sick Vicars
Sixties Crap (20)
Sludge Confrontations
So You Think You're A Cowboy
Spasmodic Caress
Squonk Dinks
Staring Into Space
Startled Insects
Stuttering Jack & The Heart Attacks (21)
Surreal To Reel
Teenage Jesus & The Jerks
That Petrol Emotion
There Goes Algy
They Must Be Russians
Things In Bags
Three Mouse Guitars
To The Finland Station
Tragic Mulatto
Trevor Etc. & Two Rumanian Boys
John Trubee & The Ugly Janitors Of America
Turkey Bones & The Wild Dogs
Turquoise Swimming Pools
Tyrants In Therapy



Pookiesnackenburger's only single was about a well-known British brand of ice cream cone

Ugly Mutations
Ugly Squaws Trozor
Ultimate Parrots
Uncool Dance Band
Underground Corpses
Velvet Underwear
Violent Apathy
Virgin Prunes
Well Martin This Is Different (22)
Nancy Whitehouse & The Cancerous Republicans
Wombat Suicide
Young Marble Giants
You've Got Foetus On Your Breath (23)
Zzyzx (24)

Next week, I delve into my own files of strange names as we go for the definitive weird band name hall of fame.

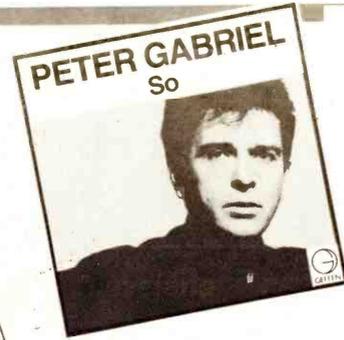
Footnotes

1. As opposed to Orderly Amoebas?
2. But who would want to?
3. Not a post-Van Morrison version
4. Featuring their dance sensation "Do The Sour Mash"
5. Who's this Bill Posters anyway?
6. Starting a concerted drive to boost membership
7. Any relation to "Shock The Monkey?"
8. The Iron Butterfly Memorial Oxy-moronic Award Winner
9. Good title for this column
10. That's funny, they used to be Fabulous
11. I'm confused — is the skate-surreal To Reel or do Eugene and Picasso share ownership?
12. No reference to Dennis DeYoung intended
13. Featuring, as On The Records readers know, Mick Hucknall of Simply Red
14. Furious apples, dangerous bananas... strange fruit indeed
15. With friends like the guys who convinced these guys to adopt this name, who needs enemies?
16. In the interests of scientific objectivity, I should point out that this might be Gubbie Mubbies; the reproduction isn't too clear
17. I think this refers to music, not a group member's father
18. Became Dead Or Alive
19. No
20. Honesty is the best policy
21. Not a Jack Mack-spinoff, to my knowledge
22. It certainly is
23. Actually a solo artist who has displayed his fetal charm in a number of configurations, among them the unforgettable Seraping Foetus Off The Wheel
24. This name assures them good positioning in the racks

P E T E R

GABRIEL

**BREAKER!
CHR CHART: DEBUT 40**



"In Your Eyes"

Produced by: Peter Gabriel, Daniel Lanois, Bill Laswell • Management: Gail Colson for Gailforce

R I C

OCASEK

**125/46 One Of The MOST ADDED
2nd WEEK IN A ROW!**



"Emotion In Motion"

Produced by: Chris Hughes, Ric Ocasek and Ross Cullum • Management: Elliot Roberts/Jeff Kramer for Lookout Management

IT BITES

WMMS WGFN KF95 KZZU KQIZ WHSL KBIM
Q100 93Q KBOS WGUY WKSF WVBS
WERZ WTLQ KQMQ 95XXX WJAD 99KG
RI-104 WANS KDON WIKZ Q101 WDBR
KTUX KATD WOMP KNIN KTRS



"Whole New World"

Produced by: Alan Shacklock • Management: Martyn Mayhead Management



WHAT COMES AFTER "LOVE TOUCH"?

ANOTHER
HEARTACHE

ROD
STEWART



The New Single From The Album **Rod Stewart**

Produced By Bob Ezrin



© 1986 WEA Records & V.

CHR NEW & ACTIVE

130/13

One of the "Most Active"

98/R&R FRIDAY, SEPTEMBER 12, 1986

DATEBOOK

SEAN ROSS

This Column Available On 8-Track

MONDAY, SEPTEMBER 15

1969/So "Hooked On Classics" really wasn't that much of a step down: **Deep Purple** performs Jon Lord's "Concerto for Rock Band & Orchestra" at the Albert Hall with the Royal Philharmonic Orchestra.
1977/Although it now looks like **Mushroom** will get to release **Heart's** "Magazine" LP, the band gains a court injunction against the use of three live tracks including a cover of **Kiki Dee's** "I've Got The Music In Me."
1982/In a Los Angeles speech, **Arista** President **Clive Davis** claims that the record industry slump has only cut business 6-8% and terms coverage of the industry "devastatingly negative." On the same day, **WHYY/Detroit** becomes **Mike Joseph's** third "Hot Hits" client.
1984/**Frankie Goes To Hollywood's** "Relax" hits 43 weeks on the British chart, becoming the longest running record since **Engelbert Humperdinck's** "Release Me," which lasted 56 weeks in 1967-68.

TUESDAY, SEPTEMBER 16

1963/**Swan** releases the **Beatles'** "She Loves You" in America.
1977/"You Light Up My Life" debuts **CHR**. The **Rolling Stones'** "Love You Live" is released. **Ronnie McDowell's** "The King is Gone" moves 20-1 at **WFEC/Harrisburg** (a few other people had actually added it at #1) and **Marc "T Rex" Bolan** dies in a British car crash.
1979/**Mackenzie Phillips** and **John Mayall** lose their houses in a Hollywood Hills fire that destroys 24 homes. Also, the **Sugar Hill Gang's** "Rappers Delight" is released.
Birthdays: **B.B. King** 1925, **Kenny Jones (Who)** 1948, **Earl Klugh** 1953.

WEDNESDAY, SEPTEMBER 17

1967/The **Doors** perform "Light My Fire" on the "Ed Sullivan Show" without deleting "girl, we couldn't get much higher," as requested.
1980/**Bette Midler's** "Divine Madness" concert film opens. Also, **KFI/Los Angeles** is knocked off the air by a dead rat found in the transmitter.
1981/**John Entwistle** guests on "Saturday Night Live."
Birthdays: **Fee Waybill (Tubes)** 1950, **Lol Creme (Godley &)** 1947.

THURSDAY, SEPTEMBER 18

1927/The **CBS** network is launched, with **WOR** as its New York flagship.
1970/**Jimi Hendrix** dies of "inhalation of vomit due to barbiturate intoxication" in his London apartment.
1971/The premiere of "Atom Heart Mother" makes **Pink Floyd** the first rock group to perform at the Montreux festival.
1985/South Africa's **Springbok Radio** plays **Stevie Wonder's** "I Just Called To Say I Love You" and unbans his music, at least that recorded before his call for the release of **Nelson Mandela** on the Academy Awards.
Birthdays: **Michael Franks** 1944, **Frankie Avalon** 1939, **Dee Dee Ramone** 1952, **Joanne Catherall (Human League)** 1962, **Pam Hutchinson (Emotions)** 1958, **Kerry Livgren (Kansas)** 1949.



Brook Benton, Joanne Catherall, Dickey Lee, Betty Wright

FRIDAY, SEPTEMBER 19

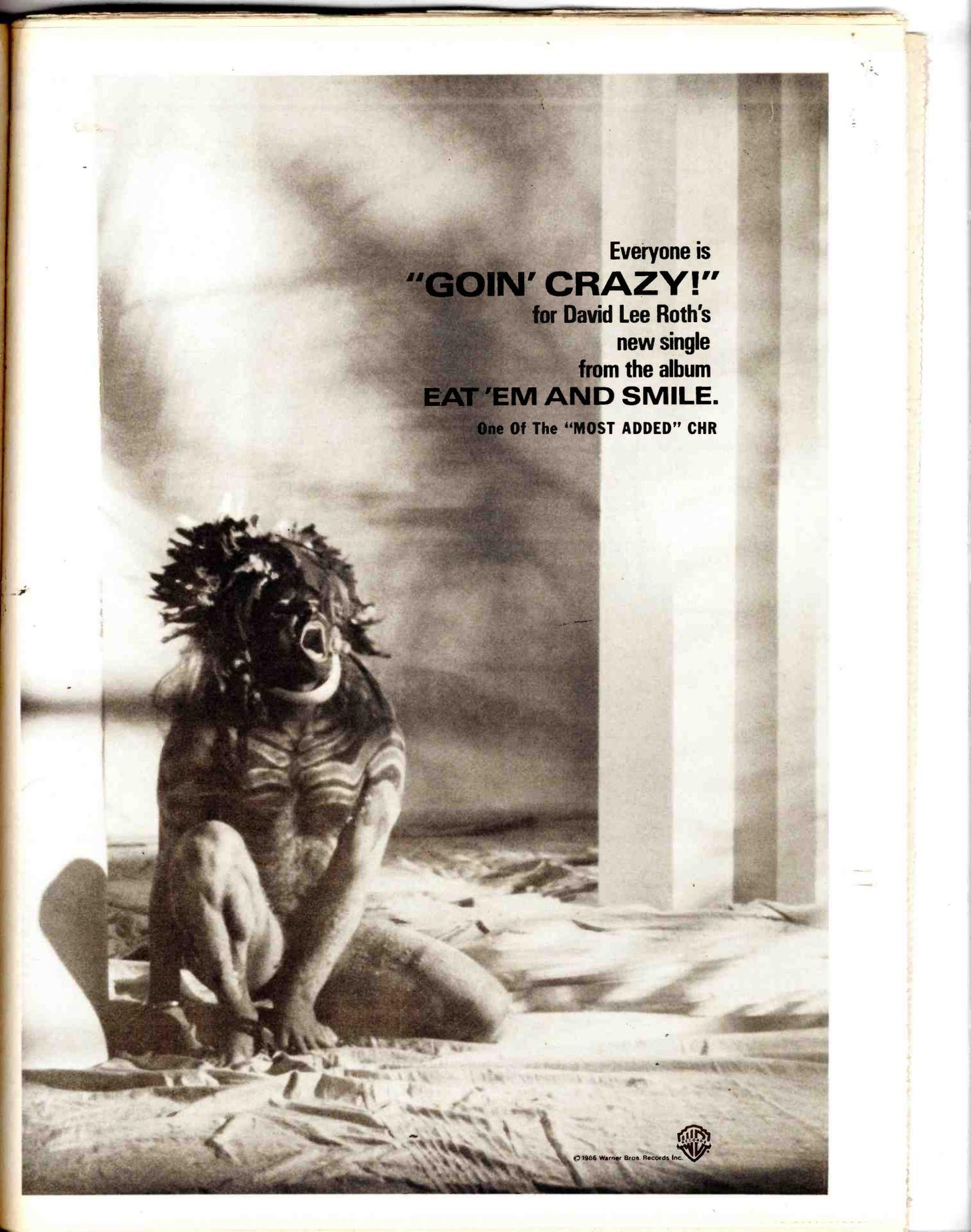
1958/**Elvis Presley** sails for Army duty in Germany.
1973/Country-rock pioneer **Gram Parsons** dies.
1975/**C.W. McCall's** "Black Bear Road" LP — from which "Convoy" will be the second single — is released. The ad reads "available in 8-track for truckers." Also, **David Bowie's** "Fame" goes #1 **CHR** and **Pride** President **Michael Viner** publicly denies that his talks with muckraker **Jack Anderson** about the record business are an attempt to hype his new book.
1980/**R&R** introduces the term "Contemporary Hit Radio," saying that "Top 40 as a format designation no longer works." The first #1 under the new term is **Paul Simon's** "Late In The Evening."
1981/**Simon & Garfunkel** reunite for a concert in Central Park.
1985/The Senate Commerce committee's hearing on "porn rock" with **Dee Snider**, **Frank Zappa**, and **John Denver**.
Birthdays: **Brook Benton** 1931, **Bill Medley** 1940, **Freda Payne** 1945, **Nile Rodgers** 1942.

SATURDAY, SEPTEMBER 20

1970/He is, however, convicted of defying **Ed Sullivan**: **Jim Morrison** is acquitted for "lewd behavior" in Miami but convicted for profanity and indecent exposure.
1973/**Jim Croce** and partner **Maury Muehleisen** die in a Louisiana plane crash.
1974/**John Lennon** guest-DJs on **KHJ/Los Angeles** and plays **Helen Reddy's** "You & Me Against The World" as a favor to Capitol executives, who had, thus far, been unable to get the song played on KHJ.
1975/The **Bay City Rollers** make the first of at least three appearances on "S-A-T-U-R-D-A-Y Night with **Howard Cosell**" (which doesn't air too many more than three shows).
1984/**Steve Goodman** dies after an extended battle with leukemia.
Birthday: **Alannah Currie (Thompson Twins)** 1957.

SUNDAY, SEPTEMBER 21

1976/On the second night of the 100 Club's Punk Festival with the **Damned**, **Vibrators**, **Buzzcocks**, and **Stinky Toys**, a girl's eye is put out by a flying beer bottle. London police first accuse **Sid Vicious**, then the drummer for **Siouxsie & the Banshees**. All punk is banned from the club as a result of the melee.
1979/The **New York Post** announces that the **Beatles** will reunite to benefit boat people.
1984/**Barbara Mandrell** makes her TV movie debut in "Burning Rage."
1985/Following her UK comeback with "Friends" earlier that year, **Amil Stewart's** two other hits, "Knock On Wood" and "Light My Fire," reenter that chart mixed together.
Birthdays: **Betty Wright** 1953, **Don Felder** 1947, **Leonard Cohen** 1934, **Dickey Lee** 1940.



Everyone is
"GOIN' CRAZY!"
for David Lee Roth's
new single
from the album
EAT 'EM AND SMILE.

One Of The "MOST ADDED" CHR



© 1986 Warner Bros. Records, Inc.



ADAM WHITE

RECORDS

THE FUTURE OF THE SINGLE LIFE

Stars On 45 — Or Not?

Everybody's talking about the new landscape of the prerecorded music business — how the dominance of the cassette in album sales and the dramatic growth of the compact disc mean the days of the vinyl LP may be numbered. Widely quoted has been the prediction by Henry Droz, President of WEA Corp., that the LP's share of the US market will drop to 20% of dollar volume by the end of this year. Cassettes, he said, will take 50% and CDs 25%.

But for the purposes of this discussion, never mind the LP. In the evolving techno landscape of the digital disc and digital tape, what about the 45? Are the days of the vinyl single (7-inch or 12-inch) also numbered?

An Anachronism?

For all sorts of obvious reasons, it's hard to imagine the record and radio industries without stars on 45. The music marketplace is intensely hit-driven, and today's multiple-platinum albums achieve their sales mostly through multiple hit singles. Indeed, it's tougher now to foresee a world without singles than it was at the beginning of the '80s, when Neil Bogart virtually called for the format's abolition as a consumer product.

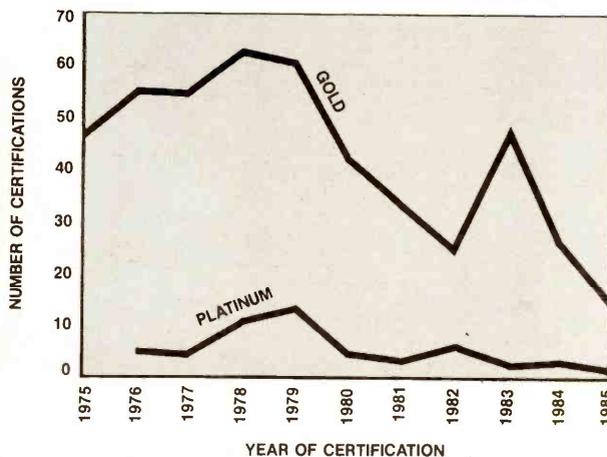
Yet presumably the 45 cannot survive or prosper as a technological anachronism. Commercially-available CD singles must be only around the corner (several have been released in Europe) and even the "cassingle" has recently begun to show renewed signs of life.

The future of the single, then, is what I will explore over the next few weeks. You'll read comments and opinions from a cross section of people, as well as some crystal-ball gazing (is that digital yet?).

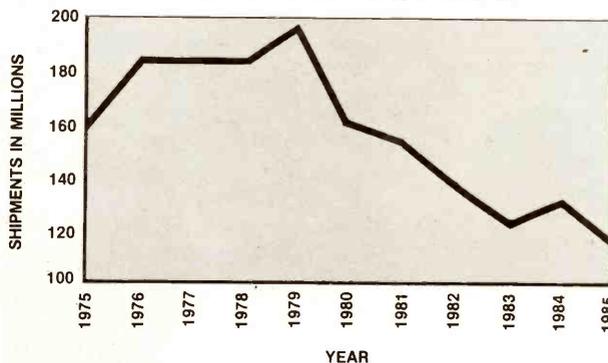
"The music marketplace is intensely hit-driven, and today's multiple-platinum albums achieve their sales mostly through multiple hit singles."

We'll also look at several related areas, such as the jukebox industry — an early champion of the 45, which helped ensure its growth and acceptance in the 1950s. The company which introduced the first 45 rpm jukebox, Seeburg, unveiled a compact disc machine last month.

GOLD & PLATINUM SINGLES 1975-85



SINGLES SHIPMENTS 1975-85



It holds up to 60 CDs, can offer 1000 song titles — and may be one more nail in the 45's coffin.

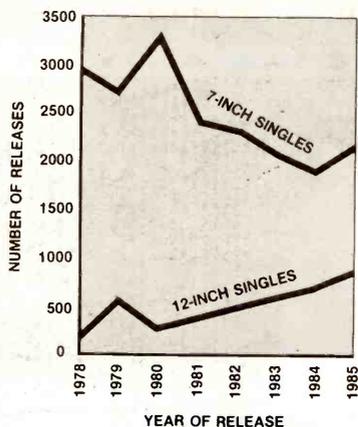
Release Decline
This series of articles kicks off with some statistics, detailing sin-

gles activity during the past ten years. The graph showing the decline in the number of new releases since 1978 uses data from the RIAA. This represents approximately 85% of the US prerecorded music business, although it does not account for the many small, independent labels which issue — sometimes successfully — dozens of 45s and 12-inch singles each year.

Note that RIAA-member release data was not generally available before '78. Also, the 12-inch release information includes 10-inch records, with which some major labels experimented at the beginning of the '80s and subsequently dropped.

The RIAA is also the source of the gold (one million singles sold) and platinum (two million) certification figures, and of the annual unit shipment numbers. The platinum single category was introduced by the association in 1976, although pre-'76 releases can now be certified subject to the usual auditing. The shipment statistics, net after returns, reflect manufacturers' sales, not sales to the consumer.

SINGLE RELEASES 1978-85



Market Share

Here's further perspective on the singles market. Research conducted for the RIAA, with the help of NARM, shows that singles accounted for 4-6% of dollars spent on prerecorded music by consumers at retail between 1979 and 1984.

Separate figures from NARM estimate that, in 1984, 7-inch and 12-inch singles together accounted for 7.5% of its retail members' sales, 9.6% of its one-stop members' sales, and 23.9% of the volume of its independent distributors. As for pricing, the 45 broke the \$1 suggested list barrier in 1975. Today the 45 lists for \$1.99. When the 12-inch single was commercially introduced (by an independent label) in 1976, it was list priced at

\$2.98. Today, the format mostly lists for \$4.98.

In 1975, RIAA-member manufacturers' shipments of 164 million singles were estimated to be worth \$211 million at suggested list price. The almost identical number of singles shipped in 1980 were worth \$269 million at list. In 1985, the single's low point of the last ten years in shipment terms, 121 million units were worth an estimated \$281 million at list.

A black and white photograph of Tina Turner. She is wearing a black leather jacket over a dark, strapless top. She has her signature voluminous, feathered hair. She is looking directly at the camera with a serious expression. Her right hand is near the zipper of her jacket.

Tina Turner

The New Album
BREAK EVERY RULE

Featuring The Hit Single,
TYPICAL MALE

ON HIGH QUALITY XDR® CASSETTES, ALBUMS AND COMPACT DISCS. FROM CAPITOL.

Produced by Terry Britten
Produced by Bryan Adams and Bob Clearmountain
Produced by Rupert Hine
Produced by Mark Knopfler & Neil Dorfsman

 ROGER DOWES MANAGEMENT

Capitol

©1986 CAPITOL RECORDS, INC. PRINTED IN U.S.A.

TALENT,
SKILL
AND A HIT SONG.



"WHAT DOES
IT TAKE"
HONEYMOON
SUITE

NEW & ACTIVE

CHECK SOME OF
THESE MOVES!

PRO-FM 9-6	WMJQ 3-1
KDWB 11-6	WKQB 2-1
KWK 11-10	WGUY 6-4
K104 3-1	OK100 7-4
KZIO 10-9	WOMP 11-7
KSND 4-5	KQIZ 1-1
WAMX 9-5	WHSL 9-8
WSSX 10-9	KGOT 1-4

WBEN 14-12	WZOK add
CKOI 28-24	KF95 13-11
WLWL 25-16	KXYQ 18-16
WBCY 18-14	103CIR add
WROQ 15-13	WIKZ add
WKDD 15-12	WKSF 20-17
WIXX add-40	WPFM add
	KNIN add *

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



©1986 WEA Music/Canada Ltd.



BRAD MESSER

CALENDAR

Heard About Silent Whistles?

A lone truck cruises along a dark, winding two-lane highway in the early morning hours, its headlights revealing little besides forest and rolling hills, until suddenly, just around a curve, a deer darts into the roadway and freezes, hypnotized by the headlights. Too late to stop! Wham!

The story could have had a different ending if the truck had been equipped with a "silent whistle" which animals can hear but humans can't. When mounted on a vehicle, the whistle is activated by headwind at any speed over 30mph and broadcasts high-frequency sound waves into the roadway ahead. One manufacturer, the Animal Alert Company, claims virtually any animal from aardvark to zebra — including deer, cats, and dogs — can hear a vehicle approaching and will beat a hasty retreat.

It was at the annual trade show of the Automotive Parks and Accessories Association that I learned about Animal Alert and dozens of other innovative car gadgets, some of which aren't yet in retail stores. The APAA four-day show, the world's largest exhibition of automotive aftermarket products, is closed to the public. More than 3000 individual exhibit booths drew an estimated 30,000 manufacturers, sales reps, and buyers to Allanta's World Congress Center from all over the free world.

The Animal Alert guy said with a

laugh, "We just got a call from Australia. They wanted to know if the whistle works on kangaroos. Hell, we don't know. When this show's over, I'll have to look up the hearing range of marsupials and call 'em back." He said American insurance companies are supporting the use of the whistle because it can reduce the number of claims for vehicle-animal collisions, while people in England are buying it primarily out of concern for the safety of the animals.

The silent animal whistle was only one of many potential feature stories available at the show, but it's not likely that we will hear any of those stories on the radio. There were TV, magazine, and newspaper reporters roaming around, but I must report with disappointment that I didn't see a single radio reporter.

German Jews Lose Citizenship

MONDAY, SEPTEMBER 15 — The Nazis in Germany passed the Nuremberg Laws 51 years ago, denying citizenship to all Jews, reviving Jewish ghettos, and placing the swastika on the German flag (1935).

Muhammad Ali regained the heavyweight boxing title an unprecedented third time by defeating **Leon Spinks** in 1978. German troops began the siege of Stalingrad in 1924. Britain used the first military tank in battle in 1917 (WWI).

Independence Day in Costa Rica, El Salvador, Guatemala, Honduras, and Nicaragua, which were all part of Spain until 1821.

Independence Day in Mexico (15-16th) based on the beginning of the revolution against Spain in 1810.

Today is "Respect For the Elderly" Day, a Japanese national holiday. In the USA it's filing deadline for quarterly estimated federal taxes.

Birthdays: **Gaylord Perry** 48. **Jackie Cooper** 64. Comic character **Blondie** 56.

King Made Of Wax

TUESDAY, SEPTEMBER 16 — A bizarre tradition was carried out for the final time when French King Louis 18 died on this date in 1824. The French made a wax effigy of the king, put it on the throne, and ceremoniously treated the wax dummy like the real thing . . . for 40 days. Then they buried the king's body and tossed out the wax effigy.

William Crapo Durant founded General Motors in 1908. Shawmut, Massachusetts was renamed Boston in 1630. This is opening day of United Nations regular session, designated the International Day of Peace.

Birthdays: **Rosemary Casals** 38. **Elgin Baylor** 52. **Peter Falk** 59. **B.B. King** 61. **Janis Paige** 64. **Allen Funt** 72. **Jacob Schick** was born in 1877; he invented first successful electric shaver 1924.

Wright Brother's Crash

WEDNESDAY, SEPTEMBER 17 — **Orville Wright** was flying over Fort Meyer, Virginia 78 years ago today, carrying a passenger named **William Selfridge**, when the propeller disintegrated and the plane crashed. Wright broke his hip, a leg and some ribs. Selfridge died of a fractured skull and became the first airplane passenger fatality. Exiled Nicaraguan President **Anastasio Somoza** was assassinated in a machine-gun attack in Paraguay in 1980.

Anton van Leeuwenhoek peered into a homemade microscope and discovered microorganisms in 1683. This is Citizenship Day, based on adoption of the U.S. Constitution in 1787.

Birthdays: **John Ritter** 38. **Ken Kesey** 51. **Anne Bancroft** 55. **Roddy McDowell** 58. **George Blanda** 59.

Federal Farm Loans

THURSDAY, SEPTEMBER 18 — Two years ago, President **Reagan** announced plans to grant federal loan guarantees to some farmers and reduce interest rates on some farm loans (1984).

Five years ago, France finally got around to formally outlawing the guillotine as an instrument of execution (1981). Twenty-seven-year-old **Jimi Hendrix** died in a London hotel in 1970. The U.S. Air Force became an independent military service in 1947. CBS turns 59 (established 1927). The *New York Times* published its first issue in 1851 and sold copies for one penny.

George Washington set the cornerstone of the Capitol Building in 1783. Independence Day in Chile.

Full Harvest Moon. Moon directly over equator tonight.

Birthdays: **Robert Blake** 48.

Earthquakes Hit Mexico

FRIDAY, SEPTEMBER 19 — One year ago, earthquakes in Mexico (19-20th) killed an estimated 5000 people and trapped hundreds in collapsed buildings in Mexico City (1985).

A missile silo caught fire in Arizona in 1980, causing an explosion which reportedly blew a Titan missile nuclear warhead (a hydrogen bomb) several hundred feet through the air.

Birthdays: **Leslie Hornby** ("Twiggy") 37. **Paul Williams** 46. **David McCallum** 53. **Mickey Mouse** is 58, counting from the premiere of his first movie cartoon "Steamboat Willie" in 1928.

Saturday (9-20) **Sophia Loren** 52. **Ann Mearns** 57.

Sunday (9-21) **Bill Murray** 36. **Artis Gilmore** 37. **Larry Hagman** 55.

VISIT US IN
THE MARRIOTT
NBC SUITE 3730

John Leader's
COUNTDOWN
U★S★A★SM



CHICAGO

KZZP 104.7 FM
PHOENIX



NEW ORLEANS

KWSS 94.5 FM
SAN JOSE

66 WNBC
NEW YORK



CHARLOTTE



BOSTON



COLUMBUS



SEATTLE

B100 FM
SAN DIEGO



NASHVILLE

96 TIC-FM
HARTFORD



ANDERSON
GREENVILLE
SPARTANBURG

Z-93
WGTZ-FM
DAYTON

These And Many Other Great Stations Know
What John Leader Can Do For Them!

Find Out What He Can Do For You. Call
415-383-7302 Today To Lock Up
"John Leader's **COUNTDOWN USA**" For Your Market!



★ Represented Nationally by NBC Radio Entertainment ★

ARETHA



STONE SOUL SMASH.

JUMPIN' JACK FLASH

PRODUCED BY KEITH RICHARDS

The Queen cuts loose on this historic single, available only on her forthcoming Arista Album (AL-8442) and featured in the 20th Century Fox Film *Jumpin' Jack Flash* starring Whoopi Goldberg.

Watch for the video with Aretha, Keith, Woody, Whoopi & more—
World Premiere September 12 on MTV.

ARISTA

**JUMPIN'
JACK
FLASH**
OPENING OCT. 10TH AT
THEATERS EVERYWHERE



JOEL DENVER

CONTEMPORARY HIT RADIO

Z93 DOWN BUT NOT OUT

Hotlanta: 94Q Takes Lead, Power 99.7 Looks Strong

After taking a look at Atlanta's spring Arbitron numbers showing 94Q (WQXI-FM) leaping 7.0 to 9.1, Z93 (WZGC) sliding 8.5 to 6.1, newcomer Power 99.7 (WARM-FM) improving 2.4 to 3.9, combined with the departure of Z93 PD John Young, you'd think General Sherman was torching the city again. Maybe that's why they call the town Hotlanta!

In any event, the CHR situation in Atlanta has been reshaped. It's the first time in recent memory when three CHR's have been going at it. 94Q is enjoying its biggest lead ever over Z93, and the third down book for Z93 (12.1-9.8-8.5-6.1) is also its lowest book in years.

Crowded Field

Until recently there were many people, including myself, who thought Atlanta was one of the most under-radiated markets in America in terms of competitive signals. With the recent changes at WARM, the growth at WFOX, the battle between Urban outlets WVEE, WAOK, and WEKS-FM, and some of the best scores ever turned in by WKLS, this city now has some of the hottest radio in America.

"We cut back on the gold and used it more selectively. Simply put, we play the things they expect to hear on 94Q. You have to throw the research out the window and trust your own ears. We are really a sound station. 94Q is hip without being abrasive, soothing without being sweet."

— Jim Morrison



Jim Morrison

94Q, the feature isn't something Morrison said he'd recommend as a surefire feature for other CHR's.

A Chemistry Lesson

"This city and this station have a chemistry which has allowed our success with the show to happen over a period of time. Because it's an outgrowth of some longtime weekend programming, the people know it for what it is. 'Jazz

Flavours' makes us unique, interesting, and, to some, strange — especially if they aren't from Atlanta and don't know how to define it. To our listeners, it makes us special.

"It also impacted how we positioned our music with Power 99.7 coming on. We had to be careful not to stray from the image Jazz Flavours gave us in the rest of our dayparts. We can't be too repetitive, but we needed to liven things up a bit."

Morrison went on to explain how he had examined the market and eliminated music which could be heard elsewhere. His reasoning was that such music, though familiar, could increase the burnout factor for 94Q. "We cut back on the gold and used it more selectively. Simply put, we play the things people expect to hear on 94Q. You have to throw the research out the window and trust your own ears. We are really a sound station. 94Q is hip without being abrasive, and soothing without being sweet."

Decreased Urban Lean

Well, sweet-sounding 94Q isn't. The station is smooth and personable, with a noticeable decrease in the Urban flavoring it once had. But up the dial at Power 99.7, PD Steve Davis has the town talking and listening to his rock-oriented CHR approach.

Bob Is On The Case At Z93

A staffer at First Media for six years and PD at KUBE/Seattle for three years, Bob Case at age 27 is stepping into the PD chair behind John Young at Z93, a programmer and station many have admired and looked up to for many years.

"John does have a good reputation and a big one to overcome," noted Bob. "He made this station cook for seven years, but the marketplace caught up with Z93 from a performance standpoint. It had been Z's ballgame forever, as there had been little change in the CHR battle lines for ages.

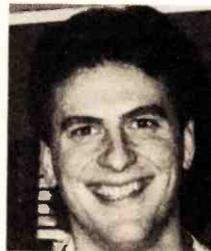
"Yeah, these are big shoes to fill, but some fresh blood and ideas will help Z93. After all," he questioned, "how long can one person program the same station? Seven years is forever, and this job takes a lot out of you. I'm happy for John that he's got a career in production to expand into."

Not Dead By A Long Shot

Bob went on to discuss Z93's present situation. "To go from 7.9-9.4 in the June/July Birch tells me we aren't dead by a long shot. 94Q slipped 10.4-8.1, and Power 99.7 dropped 3.3-3.0. In my mind, WKLS is the one to beat. That's a fast train, but I predict a short-lived victory with their oldies-based presentation. If oldies are the staple of radio in 1986, we should sign off the air. It's non-progressive."

Which leads to Bob's philosophy at Z93. "We are still going to put the music first. This is what people look to us for — the hits. And I mean the hits of 1986, not of five years ago. We aren't trying jam anything down people's throats."

I asked Bob about the lack of a competitive promotion budget at Z93 over the last few years, and the fact that the station ran up to



Bob Case

14 units of spots an hour. "John's priorities may have been different from mine, but I know we will have additional dollars to support what we need to do. This is a committed company ready to make this a brand new ballgame. We are not about to sit here and be second to anyone. This may have been what's needed to light the fire.

"We still have a cume of 500,000 and only a handful of stations in this country can say that. Radio charges money to advertise, but we don't sell ourselves effectively. We are going to do a better job of promoting ourselves than ever. I'm not sure people know what Z93 is anymore.

"Taking this job is allowing me to get the shot at doing some things in radio I've only fantasized about. It's like starting over again. No one is timid about the changes; everyone is ready to kick some butt. We're simply going to rewrite some of the rules a bit."



Morning Team:
Willis The Guard,
Gary McKee,
Yetta Levitt



Middays:
Craig Ashwood



MD/Afternoons:
Jeff McCartney



6-8pm:
Christie Tanner



Jazz Flavours:
Russ Davis



Overnights:
Karyn Harrison

Weekenders: Cliff
Smith & Scott
Summerville
(not shown)

"We felt there was an obvious hole to fill," Davis noted. "Both 94Q and Z93 were laid-back, Urban-sounding, and almost AC-ish in some dayparts. Meanwhile, WKLS was number one, partying and having a good time because they were almost the only place to hear any kind of rock at all.

"So, it stood to reason Atlanta was dying for a rock-oriented CHR to go between what WKLS was doing and what 94Q and Z93 were doing. It looks like we made the right choice in our direction," he said proudly.

Hit The Ground Running

Davis acknowledged the importance of putting a station on the air that sounded good from the start. "We did some intensive weeks of sitting down and going through what we were going to do, who we would be going after, and how we were going to do it. This helped the airstaff and the sales staff become intimately familiar with our pro-

Continued on Page 107

the **HOT ROTATION**
system
MUSICSCAN PLUS



Unlimited, "Smart" Dayparting
 Prevent airplay of specific songs in any combination of hours, during any combination of weekdays.

26 Categories
 Each containing up to 9,999 songs!

Over 600 Custom Format Clocks
 A separate format clock for each hour of the week, and hundreds to spare!

Shadow Categories
 MUSICSCAN can dynamically manipulate your Format Clock, within your specified limitations, to improve overall program flow.

HELP WINDOWS
 More on-screen help than **ANY** other system. You can always cross reference your coding parameters while entering new songs.

Unlimited Packeting
 Create sub-rotations within your categories to precisely control the rotation of certain songs or Artists.

Absolute Minimum and Maximum Rotation
 Don't allow songs to be hidden because they're difficult to play! Don't accept fast turnover of songs which you have placed in slow rotation Categories. **MUSICSCAN gives you precise control!**

WATCH MUSICSCAN SCHEDULE 24 HOURS OF MUSIC IN LESS THAN 60 SECONDS!
 The TAPSCAN Booth (712)
 NAB/NRBA Convention
 New Orleans, September 10-13

Manual Scheduling Option
 Schedule one element at a time, or let MUSICSCAN schedule your currents...then manually select other categories! All of MUSICSCAN's powerful tests are at your command at all times



(205) 987-7456

Or Call Toll Free: 1-800-634-3322...
 When Dial Tone Returns, dial 726

MUSICSCAN IS A PRODUCT OF TAPSCAN, INC. ©1986
 2100 DATA PARK, SUITE 202 • BIRMINGHAM, AL 35244

BOSTON

CHICAGO

LOS ANGELES

TORONTO

IN CANADA: 60 ST. CLAIR AVENUE EAST • TORONTO, ONTARIO M4T 1N5

PHONE: (416) 963-9944

CONTEMPORARY HIT RADIO

Hotlanta: 94Q, 99.7

Continued from Page 105

duct. At 3pm on March 5, we hit the ground running."

No stranger to Atlanta — having been night rocker/MD/Assistant PD at Z93 — Davis's background also includes programming stints at KXX106/Birmingham, WZNE/Tampa, and Z106 (WZGO, now WTRK)/Philadelphia, as well as doing mornings at B96/Chicago.

"I went so far as to have manuals put together explaining all situations and how to work it from a formatic point of view. Most of our jocks were from out of town and we had to orient them to the city, so we discussed what characteristics made Atlanta unique."

Right Between Z93, 94Q

"We explored where people go to have fun, shop, and recreate. We also probed into the Atlanta lifestyle and the attitude of the people toward different things. It was a great refresher for me, as I'd been away for a while."

Power 99.7 FM

While 94Q tends to be personality oriented, especially in the mornings with Gary McKee and in afternoons with Jeff McCartney, Z93 has long been known for its music-intensive approach outside the realm of morning man Steve McCoy. However, Davis seems to have positioned Power 99.7 right between the two.

"We are music-intensive but we have personable air talent. They're relatable — very one-on-one — no screamers. And all of them are very active in the town, so they know what they're talking about."

Watching Reaction

Coming into a market with a gameplan and then going ahead and executing it has some distinct advantages. While it's hard work to build a station from scratch, Davis confessed it was fun watching everyone else react.

"We're 75% current. The other 25% is mostly recurrences, with one 'oh wow' oldie featured an hour. This is the CD station for Atlanta. Over 85% of our music is digital, and the \$5000 we spent to stock our library has been worth it. The listeners can really hear the difference."

"Z93 went on the air with the power slogans but quickly backed off. 94Q was the first to adjust its music, dropping the urban product, and really aimed the station through more outside promotion with a TV campaign. Everyone reacted to us, and we were also aggressive promotionally."

Davis isn't kidding when he says promotionally active! "It's a requirement for each airstaffer to become involved with two promotional appearances a week. Some are paid, some aren't. While WKLS is also active, as is 94Q, we are hitting it just as hard, if not more so."

When Power 99.7 signed on it gave away 25 trips for two for Liberty Weekend in NY, where the station had its own chartered boat in the harbor. Other goodies included lodging at the fashionable St. Moritz Hotel, dinners, tours, and a simulated mugging demonstration to help ensure the safety of the winners! "We didn't hand out cash since everyone else did. We felt our promotions would stand out more if they were lifestyle oriented," Davis said.

Other Power 99.7 events included a trip to Moscow for the Goodwill Games and a singles night handled like a high school mixer but held at a local supermarket. Power 99.7 took over the "Light Up Atlanta" promotion from 94Q. As the March of Dimes "Walk America" station, it turned in the biggest donations to that charity in the city's history.

Gravy On The Mashed Potatoes

Meanwhile, Z93 handed out \$10,000 in cash; over at 94Q giveaways included cars and cash. Morrison tuned in on the details of his promotional attack: "It was a huge TV blitz. You couldn't turn on



WARM-FM VP/GM Bill Phippen & PD/Afternoons Steve Davis

Mornings: Lon Thomas

Middays: George Montiel

Nights: Mel Cargle

Late Nights: Kim Matthews

Overnights: Frank Zayas

MD: Steve Wyrostock

Production: Randy Reeves

News Director: Vikki Locke

the set and miss our spots. We worked with Filmhouse and gave away over \$50,000.

"Sure, the incredible 'Free Money Birthday Contest' is a contest, but to me the contest is tertiary. It's a media campaign for call letter reinforcement and top-of-mind awareness. It's also great exposure for the morning show, and it's a contest enabling you to expose your station personalities without alienating the non-contest listener. We used the campaign at the back end of the book to draw some attention to our programming adjustments. Frankly, it was the gravy on the mashed potatoes."

94Q didn't have this great book on promotion alone, according to Morrison. "All of us added from 10-40 hours a week to our time cards. We all dug in, and the results show it. To me, it's important that every member of the team gets time in the spotlight. When you come up with a winning book, the ultimate happiness is having everyone on the staff know without a doubt that the success was directly attributable to their efforts."

Praise The Staff

Davis is ready to heap the praise on his folks as well. "(VP/GM) Bill Phippen is the best GM I've ever worked for. No one is more supportive, compassionate, and excited about what we do than him. Much of our success is because of confidence and support.

"I've also got to say that (MD) Steve Wyrostock is the best-kept secret in radio. He has fabulous awareness and an incredible set of ears. He loves music and has turned PD gigs down so he can stay involved in music.

"And then there's Randy Reeves, our production guy, who has played an integral part in our success. His promos have really helped sell what we do, especially in the early days with our imaging."

"It's a requirement for each airstaffer to become involved with two promotional appearances a week. Some are paid, some aren't."

— Steve Davis

Instant Van

Now, what PD hasn't dreamed of going to his GM, asking for a high-ticket item, being told 'No problem,' and having it all come through as promised? Davis related just such a story.

"We needed a van for the summer, and I was told to put a request in writing to the home office. The next day, via Federal Express, the home office sent a check for \$14,000 to make the purchase. Now, I call that commitment. I couldn't ask

for a better support system than we have."

Morrison admits that Power 99.7 is becoming something to deal with. "I wasn't surprised at the results over at Z93 and WARM. They went with the fresher approach, and Z sounded stale. It was the way the deck was stacked and dealt this time around."

Post-John Young Observations

Naturally, Morrison also had some thoughts on Young's departure to open a production house and the announcement of Bob Case as Z93's new PD. "New blood always adds fuel to the competitive fire. I wish Bob a lot of luck."

I mentioned how Z93 has the heaviest commercial inventory in the market, and had spent the least promotional dollars lately. "We've traditionally been the most sales-oriented station in the market, and it hasn't hurt us," Morrison countered. "The bottom line is product. Is it good? You can throw off success or lack of it to budget or spots or what-have-you, but the product is the end result."

And what does Davis think about the changes over at Z93? "It'll be interesting times ahead. Z93's direction has been clouded, so there's a wait-and-see attitude over here. I expect they'll stay CHR, but I'm just moving on ahead with our gameplan. Nothing will detour our success."

WEARABLE

PREMIUMS

YOUR THIRD COAST CONNECTION!



Custom Embroidery • Ad Specialties • Staff Shirts • Jackets • "T" Shirts

LEONARD SLOAN & ASSOCIATES, INC.

2542 ELM STREET • DALLAS, TEXAS 75226
(214) 939-0636 • TEXAS TOLL FREE: 800-441-0714

Hot! New!

hit it!

LISTENER JINGLES

Want THEM to Hit YOUR button? Then Hit 'em from their point of view with this HOT NEW Set of Listener Jingles.

Don't just shout calls! Take careful aim and "Hit It!"

Call for a free demo NOW! 612-342-4444

REEL GOOD

Minneapolis PRODUCTIONS, INC. 612-342-4444

R&R FRIDAY, SEPTEMBER 12, 1986/107

CHR PICTURE PAGE

MOTION

Kent Bailey moves up to Assistant MD/7pm-midnight from overnights at WPFM/Panama City ... **WKZL**/Winston-Salem hires **Steve Sloan** from WBLZ/Cincinnati for evenings ... **Cal Thomas** takes over MD duties from **Don Brown** at **WXLK**/Roanoke ... **Mark Todd** moves crosstown to **KHTR**/St. Louis afternoons from **KWK**

... **WMMS**/Cleveland appoints **Ricki Becker** as Promotion Director ... **Neil Bradley** is new OM at **KWWW**/Wenatchee WA, switching from the FM to the AM, while **Brian Hanline** is

now OM at the FM.

With Gannett at the reins of **KHIT**/Seattle, the lineup features **John Ross** in mornings replacing **Andy Barber**, who moves to **WIVY**/Jacksonville; **Maureen Matthews**, middays/MD; **Peter McLaine**, afternoons; **Jeff Chase**, nights; and **Chris Jeffries**, overnights ... The new personality parade at **KFIV**/Modesto is morning man **Paul Peterson** from **KHYT**/Tucson, 10am-2pm/Assistant PD **Russ Novak**, 2-6pm/PD **Todd Fisher**, 6-10pm/MD **Carey Edwards** from

KZZP/Phoenix, 10pm-2am **Vince Garcia**, and overnights **Baltivar**.

WJR/Detroit News Director **Rod Hansen** has been promoted to Manager/News & Information at **WJR** & **WHYT**, as **Robert Schuman** steps in as ND ... Some changes at **WOKW**/Ithaca: **Steve Wilkins** leaves for mornings at **KLAZ**/Hot Springs, AR, and News Director **Rob Pondiscio** moves to **WGSM**/Long Island as afternoon anchor; **Diane Ward** is promoted to MD/overnights ... **Ken Thomas**, formerly of **WEZC**/Charlotte, now does middays at **WLGA**/Valdosta, GA.



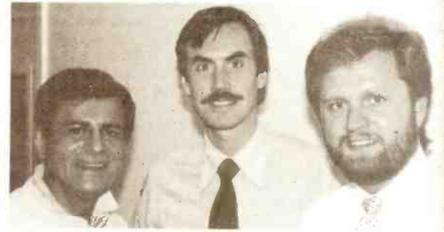
HOT LEGS & HITS — Summer is nearly over. But to remind you of those balmy days, here's a shot of **WCAU-FM**/Philadelphia's third annual Hot Legs competition. Pictured are (l-r, front) **WCAU's** **Bill O'Brien** and **Mike Frazer**; (l-r, back) the venue manager, **Arista's Jeffrey Backer**, and **WCAU's** **Billy Burke**, **Glenn Kalina**, **Jefferson Ward**, and **Donna Colubriale**.



KITS A SUZUKI! — Over a period of one month, 50,000 people entered **KITS**' San Francisco's "Outrageous Fun In The Sun Sweepstakes." Personality **Eric Raynard** hands over the keys to the prize, flanked by the winner (l) and the local Suzuki dealer.



EVERY STATION HAS ITS DAY — July 18, 1986 was officially proclaimed "WLOL Day" in St. Paul, MN. Mayor **George Latimer** praised the station for its contributions to the city and joined the morning team for donuts and coffee during a city park remote. Pictured (l-r) are **WLOL's** **Roger**, the Mayor, and morning team members **Bob Berglund** and **John Hines**.



PEACE MARCH IN CHICAGO — **AT40's** **Casey Kasem** stopped by **WLS** & **WYZZ**/Chicago to promote the "Great American Peace March" as it was passing through the city. During his visit, **Casey** was convinced to do both drive shows on **Z95**. Pictured (l-r) are **Casey**, **WLS** OM **John Gehron**, and **Z95's** **Jan Jeffries**.



ROACH OUT AND TOUCH SOMEONE — Texans love their **ZZ Top**. To prove it, **KHFI**/Austin offered concert tickets in exchange for the most "daring and disgusting feats." One particularly appealing (or repellent) stunt: a man dressed as a giant cockroach. He's standing between (l-r) **News** Director **Steve Nikazy** and morning host **J.R. Edwards**. Among the other performance artists were women who pushed peanuts down the street with their noses and a man who sat in a tub of live worms.



RISE TO THE OCCASION — **WTIC-FM** co-sponsored a World Wrestling Federation show in Hartford. It was hosted by station personalities and included a large party for the performers and 50 winners. Pictured are afternoon pro **Neil Jackson** and wrestling pro **Ted Otsini**. By the way, **Neil's** the one on top.



THE SPA WHO LOVED ME — **WDTX**/Detroit recently held a summer promotion where the listener who came up with the most creative name for a spa won a hot tub. The winning tag: "The spa who loved me." **99DXTX** staffers and the winners' friends were on hand for the christening. Shown (l-r, standing) are **News** Director **Cynthia Canty** and air personality **Mike Halloran**. The winners are in hot water.



STEVE FEINSTEIN

GIANT STEPS

Spring Success Stories Far And Wide

I take a special delight in writing about the smaller markets where many of the big-shot programmers of tomorrow are honing their chops. So, onward - to the stories behind some of the dazzling debuts and impressive inroads made by rock radio in the spring Arbitron.

WKLT: 6.2-14.6

GM/PD Chuck Poet attributes WKLT/Kalkaska's best book in four and a half years of AOR to factors such as moving the station's tower 12 miles closer to the metro, dumping a long-time "98 Rock" slogan in favor of "98 WKLT," and restructuring the oldies library to include more depth from key artists, particularly softer acts such as Steely Dan and Traffic.

Poet favored "flashy, rather than expensive" promotions, such as limo winners 250 miles to Detroit for ZZ Top and Van Halen shows. Listeners qualified for the latter trip by sending in photos of what they look like when they wake up in the morning. The winner sent a snap of his wife sitting on the toilet.

For hipness and heritage, the station's fourth anniversary party was emceed by John Sinclair, former head of Ann Arbor's legendary '60s radical group, the White Panthers.

WIBA: 10.3-13.8

Along with attaining WIBA-FM/Madison's highest 12+ share in the station's 17-year history, PD Jack Mitchell reports, "I shot a 49 in golf the week the book came out."

On the green, his good fortune was due to a new five-iron. On the airwaves, he says 'IBA-FM benefited from a bevy of current product by "evergreen" AOR acts such as the Moody Blues. Mitchell cut back on recurrences, which he said were being used to attract teens, in favor of emphasizing older material. Complaints that listeners wanted more variety inspired him



Peter Hirsch

to double the library, though he says it's "still nowhere near the 700 or 800 titles that many AORs are running."

Qualifiers in a key-song contest stopped by an auto dealer to pick up their keys along with tickets to a minor league baseball game, where an '86 Mustang was given away during the seventh-inning stretch.

WIBA-FM, first in adults 18+ and men 25-54, now faces competition from WMAD, which switched from AC back to an eclectic AOR mix midway through the book.

KRNA: 4.9-10.3

Visibility from staying in the public eye - "We do remotes from our van in the dual cities (Cedar Rapids-Iowa City) almost every day," says MD Steve Kosbau - contributed to KRNA's mega-move in its first full sweep as an AOR.

KRNA, which Kosbau says plays about 55% currents, got national publicity from a bet with KROQ/Los Angeles when the University Of Iowa played UCLA in the Rose Bowl. The Hawkeyes lost, so KROQ latenighter Poorman got a free trip to Iowa City.

WOUR: 10.1-10.6 (#1)

WOUR/Utica welcomed new owner Rick Devlin with its first #1 12+ showing in 13 years of AOR. Peter Hirsch, with 'OUR since '75 and PD since '83, credits the station's success to elements such as better commercials from using character skits more often and a first-time WOUR Lifestyle Show just prior to the book. All the full-



Brian Taylor

time jocks, except for one four-year staffer, have been at the station for at least eight years. MD Tom Starr is a 12-year vet.

WOUR countered new CHR WNYZ's car giveaways with a "Vacation Of Your Dreams" prize - one week anywhere in the world the winner chose and \$1000 spending money. For three and a half weeks, the station read randomly chosen birthdays over the air each hour. The first person with each birthdate who called had a chance at the grand prize. The ultimate winner chose Maui.

KJOT: 12.4 Debut

KJOT, second in 12+ and tops in men 25-54, switched to AOR in October '85. It's Boise's first rocker since KIDQ bailed out in late '84. PD Dave Stone says any local residue of sales stigma against the format was washed away by the credibility of the veteran sales staff on KJOT's Country sister AM.

Though KJOT's music is automated through BPI's services, all jocks are live. Also, Stone says the four-five currents an hour, which range from Roy Buchanan to Quiet Riot to Tina Turner, are added locally.

The station stayed away from big-bucks promotions while watching a local AC spend \$200,000 and drop in share. Visibility came from the J-Van and J-Bird mascot handing out prizes to cars sporting one of 26,000 station stickers distributed in five weeks.

WKQQ: 11.1-14.4

For its best share in three years, WKQQ/Lexington "pumped the programming at 25-34s by increasing 'Oh wow' oldies such as 'Do You Know What I Mean?' and 'Low Rider,'" says MD Rob Ellis. The number of currents an hour - five - stayed the same. But Ellis reports that he aged the music, moving the oldies back ten years and deemphasizing the 1960-85 era, which only gets one slot an hour. Metal was taboo - 'KQQ said no to Ozzy, Quiet Riot, and AC/DC. The hardest it rocks is Triumph, David Lee Roth, and Van Halen.

Other adjustments included adding 30-minute commercial-free sweeps every hour and lowering the spot load from 12 to 10 units. The station passed on major contesting this time, after a big-bucks song-of-the-day giveaway in the fall failed to improve ratings.

WAPL: 11.6-14.9

Being #1 is business as usual for WAPL/Appleton, which has been



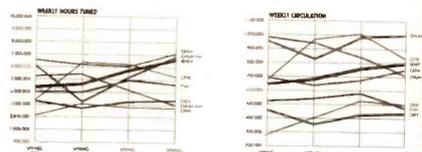
Bill Pugh

HOW TO COPE WITH THE UPS AND DOWNS OF THE RADIO BUSINESS.



BUY Q107...TORONTO'S MOST CONSISTENT, CONTEMPORARY RADIO STATION.

Look at the numbers. From Spring 1983 to Spring 1986, Q107 is the only Toronto station to show a constant and consistent growth... anyway you look at it!



This CILQ-FM (Q107)/Toronto sales brochure is one of the better pieces we've seen lately. The cover illustration has the Q107 kangaroo jumping higher than the creatures wearing competitors' call letters. Graphs on the brochure's inside pages show Q107's steady gains in weekly hours tuned (average quarter hours) and weekly circulation (cume).

on top since spring '83. The big news is its highest 12+ share in 11 years of AOR.

When PD Brian Taylor came to town to interview for the job 18 months ago, he asked people at a shopping mall what they thought of 'APL. He was told it was the station that plays "acid rock" and "swears on the radio." Since then, his mission has been to broaden the base.

Recent trip giveaways addressed events other than only rock concerts, Taylor explains. A trip to Rio for an optimal view of Halley's Comet and a "Vacation A Day In

The Month Of May" campaign that included treks to the Kentucky Derby and the Indy 500 illustrate his point.

On the air, "Apple Jams" of 30-45 minutes sweep at least three quarter-hours. Most of those hours include five currents.

Taylor is quick to share the limelight with the entire staff. "We have a strong GM (Susan Knaack) who has a lot of faith in me and believes in what I do. Also, Al Peterson is the kind of consultant who works for you, rather than vice versa."

It all adds up to a happy Apple, which is "billings more than any station in the history of the market," according to Taylor.

**WXLP 10.1-12.3
KFMH 1.1-3.3**

GM Bill Adams has been at WXLP/Quad Cities since 1969, and calls 'XLP's gain the result of "an ongoing evolution of an old-line AOR into a mainstream, adult rock station."

"There isn't a piece of the station that we haven't changed," says Adams of the move to reposition the station as more appealing to 18-24 females and 25+ males. On

JOHN J. GORMAN
& ASSOCIATES

MEDIA CONSULTANTS, INC.

JOHN GORMAN

MARY GORMAN

DENNY SANDERS

RHONDA KIEFER

GINA IORILLO

19754 Tan Bark • Strongsville, OH 44136

(216) 572-1171

Spring Success Stories

Continued from Page 110

the former front, 'XLP trails CHR giant KIKK by only three points — versus a 28-share gap a year ago.

A "97X" slogan became '97 'XLP," a lightning bolt logo was trashed, jock delivery is more up, and a new TV spot features staged, "man on the street" interviews with yuppie types who have made the switch to 'XLP.

Morning man/Assistant PD Gene Olson made national noise during the spring when he got listeners to donate 1500 pairs of shoes to beleaguered Imelda Marcos. Alas, delivery of six pairs sent to Hawaii was refused.

Down the road, alternative KFMH/Muscatine scored its best-ever numbers, coming in third with men 18-34.

KISW: 4.7-7.5

Assistant Manager Beau Phillips doesn't claim that extraordinary innovations were responsible for KISW/Seattle's rebound from a 6.2-4.7 drop last book. "We got stung in the winter by Arbitron when, at the same time, Birch had us consistently rising," he notes. Indeed, the winter book looks like a sampling anomaly; KISW was down to a meager 16 share in its men 18-24 core then, yet this time it registered over a 40 share in that demo.

What also counted this time was KISW's 15th anniversary celebration, which included a listener party with appearances by a lineup of superstar guests. Phillips also acknowledges that the format rises and falls according to the music available. "We were dealt a real strong hand with the new Journey, Stones, and Van Halen, as well as good baby bands. Also, let's not forget that rock 'n' roll tends to sound better in sunny weather."

WLNZ: 1.5-7.5

After debuting as a modern rock station last summer, WLNZ/Lansing moved into the mainstream early this year. Ex-WIOT/Toledo MD Rick Van Gil joined as PD after the spring book. He's added more album depth and is stepping out on new artists such as the Rainmakers, the Smithereens, Great White, and Timbuk2.

"Michigan State is here, and we want to be a lot fresher than the Classic Rock station (WMMQ)," he explains. He's countering 'MMQ, which has a 9.0 12+ and leads in key demos, with even greater album depth. "We get great calls every time we play something like 'Achilles' Last Stand,'" says Van Gil.

WKDF: 9.8-12.3

Way to go, Mr. Bill (Pugh), PD of WKDF/Nashville. "KDF's high-



Bruce Wheeler

Dan Belford

Jeff Murphy

est 12+ in three years was a mere tenth of a point behind first place WSM-FM. A June/July Birch has 'KDF improving 17.2-17.8 and Country 'SM-FM in the nines.

WKDF's book promotion guaranteed to give away "\$103,000 In Cash And Cars" and was executed in two stages. First, an "Amazing Money Game" awarded \$103 a pop to players who had dollar bills with serial numbers containing numerical jocks rolled from a pair of dice. The next phase gave away six cars in six weeks to people who qualified by registering at a dealer and then calling when their names were read on the air.

Musically, 'KDF added some classics in middays and PM drive while continuing to play four-five currents an hour.

Pugh lauds the airstaff for its attitude. "You can give away all the Porsches in the world, but if your airstaff isn't a working unit, you're going to miss out on something somewhere. Everybody here understands that to get people to come us, we must promote the station outside of what we do on the air. Jocks don't stand in line for overtime pay."

By the way, there's a sign on 'KDF's control room wall that is one of the best I've seen in that setting. It reads, "This is the big time."

WKRR: 7.8 Debut

There used to be this myth, you see, that AOR was soft in the South. Forget it. Look at WKRR, which on January 1 became Greensboro's first AOR since WKZZ opted for CHR in '84. WKRR, a sister station of Dick Broadcasting's WKDF, soared to a #2 12+ finish in its first book.

"The community embraced us," says PD Bruce Wheeler. He claims an average of 20,000 calls a month, with an overflow of 30,000, substantiated "the obvious hole for AOR" indicated by a study the Research Group conducted prior to the station's sign-on.

Wheeler describes 'KRR as a "library-based AOR" that plays

three currents an hour and no metal whatsoever. Promotional firepower included heavy TV and billboards, a secret-song promotion that gave away \$10,000 at \$92 a clip, and an ongoing "10-in-a-row or \$10,000" guarantee. Concert tie-ins have ranged from providing free parking for the first 500 cars at a ZZ Top show to arranging for visually impaired persons to receive free tickets for obstructed view seats at a Bob Seger gig.

WWCT: 16.0-18.1

Jeff Murphy. Remember that name. PD at WWCT/Peoria since 1983, he's taken the station 7.4-10.3-13.0-16.0-18.1. It's been #1 in the last two books. The 18.1 is its best 12+ in ten years of AOR, and only a tenth of a point shy of the highest share ever scored in the market. You can add second in come and over a 60-share in men 18-24 to the list of Murphy's accomplishments.

His theory on WWCT's preeminence? "In the '60s, an old-line AC was dominant. In the '70s, it was a CHR. Now it's us."

This spring he adopted two primary slogans he felt would capitalize on his CHR competitor's vulnerabilities — its high repetition ("Not the same songs every time you turn on the radio") and lack of oldies depth compared to WWCT ("Just taking those old records off the shelf"). Designed to play to people working during the day, they worked like a charm. Calling it a "programmer's dream," Murphy says people at promotions spit back the lines.

WWCT did a co-promotion with the local NBC affiliate in a nationwide contest that awarded a "Miami Vice" walk-on to the winner. Out of thousands of qualifiers, guess where the winner hailed from? Peoria.

Murphy is an unabashedly conservative music programmer. In non-trendy Peoria, he feels cross-overs from the likes of Tina Turner, Peter Cetera, Belinda Carlisle, and the Monkees allow him to reach the broadest audience possi-

ble. He's admittedly slow on more progressive AOR acts, even those with a national consensus such as R.E.M. and David & David.

WIXV: 13.0 Debut

Q: Why did PD Bill Weston choose St. Patrick's Day weekend as the time to switch WIXV from CHR to AOR as "I-95, Nothin' But Rock 'n' Roll?"

A: So the station's anniversary will always fall on what he says is the biggest party weekend of the year in Savannah.

Response to the market's first AOR in seven years has been along the lines of "Please don't change back on us," says Weston, formerly MD at WGRQ/Bufalo. He's aided by MD Virgil Thompson, a Savannah native. Consultants Burkhardt/Abrams were signed late in the book.

Promotions included sponsoring "Boogie Boat" river parties and giving away an "IROQ and Roll Camaro" and a \$17,000 4x4 truck. Playing four currents an hour, the station came in #3 12+.

WPDH: 10.8-15.1

Notching its highest-ever 12+ was a perfect way for WPDH/Poughkeepsie to celebrate a decade of rock 'n' roll. PD Stew Schantz, a six-year station vet, says, "We returned to our roots, appealing more to 25-40s by playing more classics and fewer currents." WPDH now spins five currents an hour, down from seven a year ago.

WPDH prepared for the book with an in-house music test that confirmed the strength of local hits such as Russ Ballard's "Voices." A prebook "Roofathon" had the morning team sit on a 7-Eleven roof for three days to raise \$25,000 for MD. During the book, a trip to Hawaii was given away through a bumper sticker-spotting contest.

WRQK: 6.4-9.5

"People here have the freedom within parameters of the format to be more than 'time and temp'ers. I encourage them to be topical and keep up with current events in Ohio," says Dan Belford, who was named PD as the book started.

That isn't just idle chatter. Three cheers to 'RQK for doing features such as afternoon business and sports reports (both sponsored) that Belford says most people look to the community leader AC for. Also, on Friday mornings Belford dubs himself the "Peerless Pigskin Prognosticator" and predicts high school scores.

Adding more oldies (Kinks, Beatles, Animals) in mornings while still playing five currents an hour, getting out in public so listeners can "see who they're listening to," and holding an annual sunset contest also contributed to a #1 showing in men 25-54.

WKQZ: 8.2 Debut

A switch from Country to AOR in February made WKQZ Saginaw's first AOR since WHNN defected to AC three years ago. With Detroit heavy Paul Christy as part-owner and PD, 'KQZ plays six currents an hour. Assistant PD Brian Maloney claims no other station in the market plays local artists, so 'KQZ solicits tapes from area musicians and mixes them in with acts such as Bob Seger and Ted Nugent on

"Hometown Heroes/Michigan Rock" weekends that have received TV and newspaper coverage.

KEZO: 11.1-14.9

After eight years of AOR, KEZO/Omaha is looking at its best 12+ along with #1 ranks in men 18+ — 25-54, and even 35-44. Bruce McGregor, PD since March '84, reports an increase in time-spent listening from 11.1 to 13.9 hours.

KEZO's spring promotion gave away a CD player every day for 92 days through a song-of-the-day contest. "Rather than give away two or three automobiles that people feel they have a snowball's chance in hell of winning, we gave away something high-tech that people had 92 chances to win." AOR-slanted cuts were used (The Straits' "Ride Across The River," rather than "Money For Nothing") because McGregor said he "wanted to make a statement about our music: we're the station that plays other cuts from albums."

A humorous "Take your parents to meet Ozzy Osbourne" contest was a twist on tizing with a heavy metal concert. It was sold to parents as, "If you don't like Ozzy yourself, you can take your kids." Listeners qualified when they heard Ozzy yell, "All aboard!" The winner received limo service, dinner for four, and a backstage photo opportunity with Ozzy.

KEZO plays six-seven currents an hour. McGregor says he gives fresh, new acts at least two spins a day rather than the minimal play allotted by more timid programmers. "I treat the Smithereens or Timbuk2 the same as I do a new song by Peter Gabriel or David Lee Roth. I'm a tough nut, and we're selective about what we play. But when we play something, we give it God's honest chance to prove itself."

McGregor's receptive to new music and keeps an eye on local college stations. "I don't want to be caught napping," he explained. "I want to be accessible to all kinds of rock 'n' roll."

"You make your ratings on a daily basis by being a consistently quotable station, whether it's because of a Rodney Dangerfield drop-in or being on top of something like CDs."

More Debuts

- WFXX/Charlotte's modified Classic Rock mix (it plays about four currents an hour, says PD Bob Chrysler) netted a 5.5 debut, while WXRC in outlying Hickory maintained a 2.2.

- A newly created metro, Coastal North Carolina, resulted in WZYC/Atlantic Beach capturing a 7.7 and WXQR/Jacksonville scoring a 2.5.

- WEGR/Memphis returned to rock in early May and racked up an 8.2 through word-of-mouth and favorable newspaper coverage. The station plays three-four currents an hour. Howie Castle just joined as PD.

- Former WLAV-FM/Grand Rapids Promotions Director Mike Thomas signed on AOR at WYMG/Springfield, IL in February and grabbed an 8.9. The Burkhardt/Abrams-consulted station plays five currents an hour, and received 80,000 entries for a '85 T-Bird giveaway.



Commercial Radio's Most Successful Two-Hour Weekly New Age/Spacemusic Program!

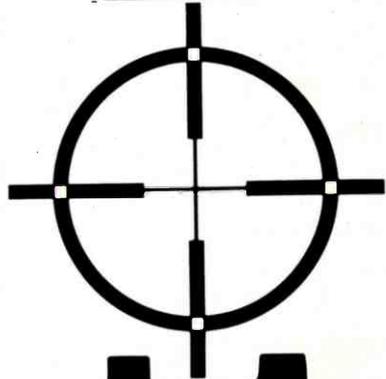
#1 25-49

#1 25-54 in Seattle and Anchorage... again!

Growing numbers in Chicago, San Francisco, Minneapolis, Phoenix, Milwaukee, San Antonio and more!

Is New Age music right for your station? Consult the expert in the field. See you at Radio '86 — Marriott.

FRANK FOREST, PO Box 44, Mill Valley, CA 94942.
(415) 383-STAR

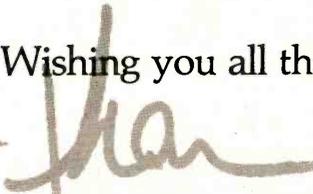
PredictorTM

the

To Our Friends
At
KBCO...

Thanks!

We had three great years together,
with you folks ending up #3
overall in Denver. Now that our
agreement has concluded, we at
Jhan Hiber and Associates have
moved on to another Denver
client. However, we will always
have fond memories of our
mutual success.

Wishing you all the best,



JHAN HIBER & ASSOCIATES

26384 Carmel Rancho Lane, Suite 202, Carmel, California 93923 (408) 625-3356

AOR PICTURE PAGE



VICTORY IS SUITE — Honeymoon Suite and WLLZ/Detroit staffers ham it up after a benefit softball game that raised nearly \$800 for the Leukemia Foundation. Standing (l-r): WEA's Rodd Culp, a station client, Assistant PD Jim Pemberton, the band's Johnnie Dee, midday man John O'Leary, and AE Roland Trombley. Middle (l-r): Promotions Assistant Dan Kolt, morning man George Baier, PM driver Bob Bauer, and Production Director John Bailey. Front (f-r): the band's Dave Betts, Gary Lalonde, and Derry Grehan, and Promotions Director Michael Isabella.



RUMBLE IN BOSTON TONIGHT — Backstage after WBCN's eighth Rock & Roll Rumble (a two-week battle of local bands) are (l-r) SPIN magazine's Bob Guccione Jr., 'BCN Creative Services Director David Bieber, former 'BCN DJ Peter Wolf, VP/GM Tony Berardini, PD Oedipus, MTV's Alan Hunter, and MTV Marketing's Donna Fiordalisi. This year's winning band was Gang Green; previous participants in the Rumble include 'Til Tuesday, Face To Face, Del Fuegos, and recently signed New Man (Epic) and Down Avenue (RCA).



DENVER ON ICE — Icehouse's Denver stop finds (l-r) the group's Bob Kretschmar, KIMN's Rhetta Williams, the band's Iva Davies, KBPI MD Lynn Wells, and Chrysalis's Geina Horton and Roger Mayer all smiles.



WALSH GETS LOOPED — Rock star and aspiring DJ Joe Walsh filled in for vacationing WLUP/Chicago afternoons Steve Dahl and Garry Meier for a week. Walsh played guitar on the air and took calls from fellow artists such as J.D. Souther.



K-ROCK'S BANNER DAY — Van Halen's Michael Anthony (left) and Sammy Hagar hold up one of many WXRK banner listeners brought to the group's Meadowlands concert. The best banner-maker was taken backstage by K-Rock to meet the band.



REED AT THE 'ROQ — The Los Angeles leg of Lou Reed's tour included a stop at KROQ. From left: RCA West Coast Promotion Manager Jeffrey Naumann, PD Rick Carroll, personality Jed The Fish, Reed, Assistant PD Scott Mason, and local rep Greg Phifer.



NEW ACQUISITIONS AT THE SYRACUSE ZOO — WAQX (95X) Morning Zoo members Chris Rivers (far left) and Lisa Walker welcome sportscaster Roger Springfield (second from left) and meteorologist Wayne Mahar to the Zoo.



GTR ON 'IYY — GTR's Steve Howe (left) and vocalist Max Bacon (right) visit WYYY PD Tom Evans on the day of their world premiere concert in Baltimore.



KKCY'S BIRTHDAY BASH/BENEFIT — KKCY/San Francisco celebrated its first anniversary with a listener party that raised \$3200 for a local food bank. Seven live acts played, including Dan Hicks and Chris Isaaks. VP/GM Bruce Blevins (right) hands over a check to a food bank rep.



STEPPENWOLF STEPS OUT FOR STARVIEW 92 — WHTF Promotion Director Dab Turner gets wild with Steppenwolf front man John Kay after a recent York concert.

It's Post Time For . . . The Hottest Race In Town

The Neil Bogart Memorial Laboratories for Children's Cancer Research

presents

Night at the Races III

Friday - November 14, 1986
Pavilion of the Stars-Hollywood Park

Our Honorary Chairperson:



Ms. Bette Midler

Executive Council:

Michael Ameen • Jackie Applebaum • Carole & Burt Becharach • Nancy & Bruce Bird • Steve & Zaida Bedell • Merna Braun • Veronica & Ernie Chambers • Marcie & Neil Diamond • Suzanne de Passe • Marje Everett • Judy Feder • Carrie & Jeff Franklin • Gil Friesen • Sandy Galin • Lynda & Peter Guber • Sherry Lansing • Marlene & Allen Lenard • Mary Micucci • Ron Meyer • Jerry & Ann Moss • Longina Postal • Sydney & Tom Ross • Marcia Medavoy Ross • Merril Jean & Leonard Ross • Fred & Cindy Sands • Joanne & Gil Segal • Donnie & Joe Smith • Abe Somer • Nancy & Jeffrey Stern • Joyce Bogart Trabulus • Ann Van Bebber • Cory & Michael Wellman • Jane & Jerry Weintraub • Joyce & Bob Wilson • Beth Zimmerman • Director, West Coast Operations

1986 Commemorative Ad Book Rates

"Winners Circle"	\$15,000 - Horse Sponsorship/trophy and special recognition at the event/table for 10 especially decorated/4 color full page ad/commemorative plaque at the Laboratory
"Triple Crown"	\$10,000 - 4 color full page/table for 10 in the "Inner Circle"/commemorative plaque at the Laboratory
"Jockey Club"	\$7,000 - 4 color full page/table for 10
"Champions"	\$5,000 - 2 color full page/2 dinner tickets
"Turf Club"	\$2,500 - full page black & white
Half Page	\$1,500
Quarter Page	\$1,000
Double Exacta	\$500
Exacta	\$250

SPACE RESERVATIONS CALL (213) 656-9876
Placement Deadline - October 3rd

You can be a part of the cure . . . Let's win the race to beat cancer!

The Neil Bogart Memorial Laboratories
8272 Sunset Blvd.
Los Angeles, CA 90046

A Division of the T.J. Marrell Foundation



LON HELTON

COUNTRY

Spring Arbitron Revisited

Once again it's time for our quarterly look behind the spring Arbitron numbers. Featured are some of the more hotly contested races, in addition to a peek at some of the factors which affected the results. "T" in the tables below indicates a tie in demo rankings.

Major Northeast Markets

	12+		25-54 (Rank)	
	'86	Sp '86	W '86	Sp '86
WBOS/Boston	2.5	2.8	12	8
WHN/New York	2.2	3.0	15	11
WXTU/Phil.	3.5	3.8	7	7E

WBOS: Analyzing this station's performance is definitely a case of reading between the lines, or at least beyond the 12+.

Though this book's 2.8 is a tenth off WBOS's best-ever book (a 2.9 in fall '85), it is light years ahead of that book in the key demos. WBOS did much better 25-54, showed cum increases, and ranked top five in prime dayparts 35-54. This was despite a rather bleak showing in the last Arbitron of the spring sweep.

PD Mark Tudor told me the station has undergone some changes of late. "We've put some guts into the station with the oldies. We're playing more recent gold, we expanded the oldies base, and we've 'countryfied' the music a bit," he said. "We've spent a lot of time educating our audience about country, and felt it was time to spread out musically." While that has been accomplished with oldies, Tudor added the station has not yet expanded its current base.

Asked about WBOS's stronger adult showing, Tudor credited the success to consistency. "The market has changed quite a bit, and being stable helps both in maintaining an audience and with sales. Clients know what 'BOS is and that we're not going to change. That, plus the good showing in the target demos, has made it a good summer, business-wise."

WHN: The last time WHN was in the 3s was spring of '79 — and that was a 3.0, just like this time. So the legacy left behind by Doubleday and PD Neal Mullins to new owner Emmis and new PD Gary Havens isn't bad. It also must have been nice to inherit the Mets broadcasts, since the team is leading the National League East by 20-some games. (At the least, WHN staffers can hope to fall into some decent playoff and perhaps World Series tickets.)

Many of WHN's people have been there a long time — long enough to have gone from Storer to Mutual to Doubleday to Emmis in less than ten years. I'm sure they're looking forward to getting on with the show, as going through ownership changes can be tough.

New PD Gary Havens (R&R 8-22) is an admitted believer in and

fan of personality radio. It will be interesting to see how he and VP/GM Rick Dames go about raising the visibility of the only Country station in the nation's largest market.

WXTU: The 3.8 12+ number garnered by WXTU is a new all-time high for this unheralded Country outlet. It was the best 12+ showing for a City of Brotherly Love Country station since WUSL debuted in the fall of '81 with a 4.0. (As a footnote, it should be mentioned that WUSL went from that 4 to 2.6, 3.3, and then 3.0 before dumping the format.)

WXTU featured a "Cars and Cash" promotion during the spring, handing out more than \$92,000 in prizes, including four automobiles. Congrats to GM C.J. Jones, PD Bob Young, and the entire staff.

Atlanta

	12+		25-54 (Rank)	
	'86	Sp '86	W '86	Sp '86
WYAY	4.6	6.1	7	T4
WKHX	6.2	5.3	5	8
WPLO	1.2	1.2	16	16

WYAY: "How do you spell Country in Atlanta?" is the question which is being answered "C-O-U-N-T-R-Y 106" by listeners on that station's promos. In the spring Arbitron, that's also the way a lot of people filled out diaries in what may well be the site of the nation's most intense Country radio battle.

For the first time since turning Country in June '84, WYAY beat

WKHX in both 12+ and 25-54. Actually, it was the first time Y106 beat WKHX in either category. "The important thing is we beat the combo 25-54," says WYAY OM Bob Neil.

He continued, "When I got here, I felt we eventually would beat 'KHX; it was just a matter of how long it would take. I feel personality radio will win over the other ntype of format every time. However, it takes time to build it and for the audience to catch on to it. But once they do, it's very difficult to unseat you. We're very proud of our morning show (Rhubarb Jones and the Zoo crew), which is second in the market 25-49 and third 25-54.

"We all know the battle is just beginning, but there are a lot of Country listeners here. Atlanta's a big market, and it can support two Country stations. I think having two aggressive stations doing battle is good for Country radio and the industry. A standalone FM in a market with no competitors might take a conservative approach with new artists. A station carving out its own niche may be more inclined to try new music and artists."

WKHX: Across the street, WKHX's 5.3 is the lowest number for the station since it debuted with a 5.3 in the fall of '81. Historically, WKHX has always done well in the spring, which may add reason for concern at the station.

Changes there in recent weeks have included adjustments in the station's backannouncement policy. Instead of sweeping three records, a liner is read over the intro of the second record. This is followed by a no-talk segue between records two and three. The "Continuous Country" line is not being used much anymore, and produced sounders have been added for spice.



GEORGIA GOODWILL — It was a party to celebrate Southern Tracks' comedy album "Lewis Grizzard Live/Goodwill Tour: From Moreland to Moscow" for the nationally syndicated columnist/humorist/author. Left to right are Project Producer Bill Anderson, WWRK/Eilborton, GA MD Dave Davis, Grizzard, and independent promoter Wade Peppere.



LOOKIN' SHARP — WJAC & WKYE/Johnstown, PA said hello to Anne Murray backstage following a local concert. Gathered (l-r) are KEY-95's Big Jim Burton, PD Jack Michaels, GM Sandy D. Neri, Capitol Records' Jack Snyder, Murray, and WJAC's Bob Belz.

WPLO: WPLO has not contributed as much to the combo as had been hoped there, with its second consecutive 1.2 and 16th showing in the target. One piece of good news there is that the market's Country share is on the rise once again. Following an all-time high of 13.9 last spring, the share dropped to 13.6 in the fall and to an even 12 in the winter '86 before rebounding to this book's 12.6.

Cincinnati

	12+		25-54 (Rank)	
	'86	Sp '86	F '85	Sp '86
WUBE	7.8	9.2	1	1

WUBE: The light in the sky you see when facing Cincinnati is provided by PD Mike Chapman. One year ago, in the spring '85 Arbitron, his station's 12+ was 4.2 and the 25-54 rank was ninth. Look at 'em now.

The spring '85 book was the last one for Country competitors WSAI and WKXF, which had a combined 12+ of 4.4 before bailing out of the format prior to the start of the fall survey. Interestingly, the Country share then was an 8.6, lower than the latest 12+ pulled by WUBE.

In a recent conversation, Mike noted that WUBE's dramatic rise in demos in the fall book was followed by a similar rise in national and regional money. The station became an automatic buy for many advertisers because of both the demo numbers and format exclusivity.

That brought us to an interesting theory about why one station is doing better today than the combined three a year ago. Once a station is alone formatically and its numbers rise — especially in the target — it generates dollars it did not get to hold onto when it was waging a format-competitive battle. Once that fight is over, the station can use the extra money in its war against the rest of the market. It is then able to attract new listeners to the station. The key is making sure a portion of those extra dollars are spent promoting the station.

Mike added that he thought there might be one or two more points left for WUBE to gain. Such an increase could put the station on top 12+. This is a lofty goal, but is WUBE's next one nonetheless. "We're not doing anything tricky or magical," said Chapman. "We

have a clean, exciting station with a good morning show. No secrets, just good, basic radio."

Dallas

	12+		25-54 (Rank)	
	'86	Sp '86	W '86	Sp '86
KPLX	6.9	7.3	2	2
WBAP	6.5	6.9	5	3
KSCS	5.5	5.7	4	6

KPLX: KPLX continued an amazing climb which has taken it from 4.6 (W '85), 5.3 (Sp '85), 6.1 (Su '85), 6.0 (F '85), 6.9, (W '86), to this spring's lofty 7.3. In case you're wondering, the largest share earned by a Country station in (at least) the last decade in Dallas was the 8.9 rung up by KSCS in the spring '81 ARB.

Congratulations to VP/GM Dan Halyburton, PD Bobby Kraig, and the rest of the staff on a tremendous job.

WBAP: Kudos also to WBAP PD Bill Mayne and the staff of one of the few AMs still doing exceptionally well. Besides ranking number two 25-54, it's fourth 12+, fourth 25-49, and sixth 18-49. Granted, a big signal doesn't hurt, nor does having the Texas Rangers in the thick of the pennant race for a change. Nonetheless, it's mighty good for an AMer these days.

Let's just think Texans haven't discovered FM yet, be aware that KPLX ranked third 12+, second 25-49, third 18-49, and fourth 18-34.

Continued on Page 118



CHOWIN' DOWN — Never one to miss a free meal, Jim Glaser (r) is shown at the Ethnic Food Festival following an appearance at the country fair. With Jim is KRVL/Lexington, NE PD Charlie Brogan.

THE Statlers

CREATING A NEW STANDARD
FOR AN OLD STANDARD

"ONLY YOU"

THE SECOND HIT SINGLE FROM
THEIR CURRENT BEST SELLING
ALBUM "FOUR FOR THE SHOW"

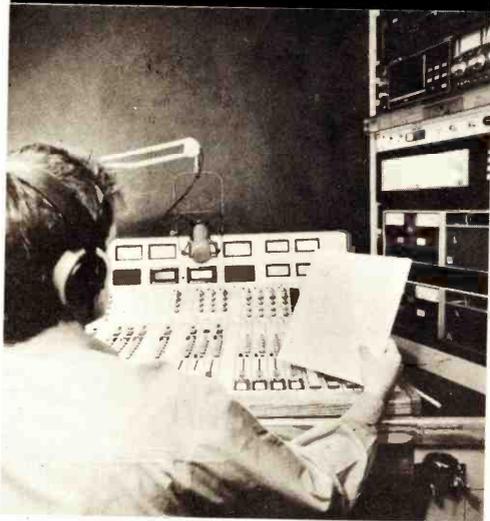
Produced by JERRY KENNEDY FOR J.K. Productions, Inc.
Management: MARSHALL GRANT

If you have not received your Statler Brothers and Jerry Kennedy interview
album kit, please call Mercury Records at (615 244-3938)



PolyGram Records

PROGRAM DIRECTORS:
the
SELECTOR[®]
System will make
your life easier
...and your
station sound
better than ever!



Meet the SELECTOR music scheduling system—the most powerful tool available to the radio professional. Software that provides consistency, variety, balance and control—far more effectively than any system you have ever imagined.

SELECTOR can make your station sound consistent, from day to day and daypart to daypart. It ensures variety in the sequence, and makes a playlist sound much larger than it is. It allows you to balance your sound in ways that will appeal to your target audience. And, it gives you control of the sound of your station.

SELECTOR: the revolutionary system that continues to set the standards in computerized music scheduling.

For more information, call or write, today. Mention this ad and get one month free.

RCS

RADIO COMPUTING SERVICES, INC.

One Chase Road • Suite 206
Scarsdale, New York 10583
(914) 723-8567

COUNTRY



SIGNING ON THE DIRT — The Nitty Gritty Dirt Band signed a longterm booking agreement with Monterey Artists' Nashville Division. They've also recently renewed their contracts with Warner Bros. Records and the Chuck Morris Entertainment Co. Toasting the treaties are (l-r) Monterey Artists' principal partners Fred Bohlander and Dan Weiner, NGDB's Bob Carpenter and Jimmy Ibbotson, Manager Chuck Morris, NGDB's Jeff Hanna, and Monterey's Steve Dahl.

Spring Arbitron Revisited

Continued from Page 116

KSCS: KSCS appears to have steadied in the mid to upper fives 12+, but has suffered a bit in the target. It seems to have righted itself after a couple of bouts with the mid-fours a little over a year ago.

New in the mix for sister stations WBAP & KSCS is a change in GMs which saw President/GM Warren Potash retire after 12 years. Replacing him is John Hare from Crosstown CHR KTKS. Dallas market watchers feel the stations need to be more aggressive promotionally to keep the AM on top while the FM challenges KPLX. Should be interesting.

For a more in-depth look at what these stations are doing and how they sound, check out the Country column in the 8-29-86 issue of R&R.

Detroit

	12+		25-54 (Rank)	
	'86	Sp '86	'86	Sp '86
WWWW	2.9	3.5	12	8
WCXI	1.6	1.0	26	24
WCXI-FM	1.9	—	13	—

Here's another case of beating your competition and then buyin' em. Golden West sold WCXI-AM & FM. In the middle of May, the FM became AC WNTM. The Country AM was bought by Shamrock to team with WWWW, creating both an offensive and defensive weapon.

The good news is W4's 3.5 was just a tenth of the best 12+ it's had in two years. The bad news is WCXI suffered its worst book in almost eight years. Also, W4 is a tad softer 25-54 than in previous books when the 12+ was in the mid-3s.

WCXI is separately programmed and staffed from W4. The FM has remained consistent with its pre-merge sound while the AM skews a bit more traditional.

Kansas City

	12+		25-54 (Rank)	
	'86	Sp '86	'86	Sp '86
WDAF	11.6	8.5	1	2
KFKF	8.1	7.9	2	1

WDAF: Has FM competition finally caught up with this powerhouse? It's really too early to tell, especially since WDAF took a major "hit" once before (7.7, Sp '84) and rebounded with a succeeding 11.4-10.5-10.7-11.1-11.6.

Notable here is KFKF's unseating of WDAF from number one 25-54. WDAF has occupied that throne in 15 of the previous 16 sweeps.

Just as noteworthy is the fact that the spring 7.9 may prove that the winter 8.1 was no fluke for KFKF, which had previously rated a series of 12+ numbers in the fives and sixes.

KFKF: An important factor in KFKF's rise was that it finally found the programming stability it sorely needed. This was provided by Cliff Blake, who hung around for a couple of books before being transferred to Sonnix's Classic Hits Miami outlet (R&R 8-29). KFKF has been through four PDs in a couple of years, no doubt leading to an inconsistent sound as each new PD added his personal touch. Such inconsistency tends to unsettle an audience, even if subconsciously.

WDAF has been hurt in the cume department lately, dropping from second the last few books to fourth this time out. KFKF ranked seventh in cume this book, and is doing a good job of keeping its listeners around a long time.

Keep an eye on this market; the battle is heating up.

Los Angeles

	12+		25-54 (Rank)	
	'86	Sp '86	'86	Sp '86
KZLA	1.9	2.5	7	10
KLAC	1.4	1.2	24	27

Malrite's had this pair for two books now, but in a market like Los Angeles it's still too early to tell what kind of effect any changes have had.

The FM, while not full-blown personality, is decidedly more foreground in jock approach and uptempo in its music than it was in the past. The FM TV spots for the book were the "More Music, Less Bull" ads with the jock whose vocabulary is limited to "Yup" and "Nope."

The AM, with morning personality Gerry House, didn't really get its TV advertising campaign on the air until late in the book. KLAC, using the Filmhouse Direct TV campaign, gave away more than \$70,000 in cash in about a month. The money was given away in chunks of \$10,000, \$15,000, \$20,000, and \$25,000. TV viewers were invited to listen on Thursday mornings at 7:15, when Gerry would read a date. If that date was a listener's birthday and that listener was the right caller, he got the bucks.

Every market is tough, but L.A. may well be the toughest in which to make a quick impact. A true picture of how KLAC and KZLA are doing may not be available until the fall '86 book is issued.

Something to look at more closely, though, is KZLA's 6 rise in 12+ while the station fell 25-54. Stuff like that'll drive you to work for Thom McAn.



SHARON ALLEN

NASHVILLE THIS WEEK

PART II

Publishers And Promotion

By Katy Bee

In last week's column on Publishers and Promotion, we looked at the way some publishers utilize in-house promoters. This week we'll look at publishers who use independents or are not involved in the promotional effort.

Peggy Lamb has been a copy-right administrator at Opryland Music Group, formerly Acuff-Rose, since 1975. Recalling the days at Hickory Records when Acuff-Rose had five fulltime promotion people, Lamb said, "The feedback we got from radio was helpful to the A&R department. It included information on what radio liked or wanted, and helped determine regional needs."



Peggy Lamb

Cost Is A Factor

Bob Montgomery, a veteran producer and music executive recently appointed to Tree Publishing as Director of Creative Services, is very selective about the promotion Tree gives to a recording of one of its songs.

"It's a very expensive proposition," he says. "We do a certain amount of it, but it depends on our involvement with the artists, how close we are with the producer, and how much business we do with them."

Although Tree has had staff promotion people in the past, it currently does not employ any. Montgomery says the economics are prohibitive now, but concedes, "We are having to get more involved because of the labels dropping independent promoters. We think it's better to use independents because we get more bang for the buck."

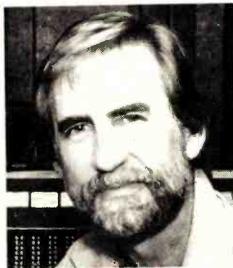
Jerry Crutchfield, Sr. VP & Director of Operations at MCA Music Corp., has used independents in the past. But in the wake of current investigations of independent promotion, Crutchfield notes, "The MCA company has adopted the policy of no independents, and that extends to our publishing operation as well."

"Good, vigorous indie promotion can be helpful to the labels and the artists, but I don't feel a songwriter's career benefits from it unless it's a really great record."

You Gotta Do It

Noel Fox, professional manager for the Oak Ridge Boys' Silverline-Goldline Publishing, said, "We, as a publisher, have to get involved to promote our songs. Our writers can't just write something, put it out, and hope it sticks." Fox cautions, though, that while independent promotion can really help, a publisher remains at the mercy of a label. Fox points out, "If a label backs off a priority record, your indie won't do you any good. Continu-

ing, Fox said, "It's one hell of a strain on the publisher to bear all the burden. We're obligated to pay independents when we hire them."



Jerry Crutchfield

But when a label takes a long time to pay us royalties, we end up getting caught in a cashflow problem."

Fox explained that there's a complicated structure for paying copyright royalties to the artist/songwriter. "Labels hold royalties in reserve for many months. It takes us a long time to collect the monies. A publisher is six months away from collecting the first penny from its recording."

For many small publishers like Silverline-Goldline, in-house promotional operations are a luxury. Fox laments, "It's expensive to hire a competent promotion person. Good people don't work cheap."

Last week, Welk Music Group GM Bob Kirsch stated, "You make more of your money from performances than from the mechanicals — unless you've got one of the top 20 or 25 acts to sell. It's very important to us to get as many radio performances on a record as possible."

And, as Jerry Crutchfield mentioned earlier, most record companies are no longer using independents. Those two factors may indicate that a more active promotional role for publishers is on the horizon.



ANY WAY YOU LOOK AT IT — KXXY/Oklahoma City staffers were ecstatic that Ronnie Milsap (second from left) agreed to put a KXXY sticker on his bus. But neither PD Clay Daniels nor personalities Nate Webb and Mike Owens had the heart to tell Ronnie he was putting it on upside down.



PIT STOP ON I-92 — Bandana lead vocalist Lon Wilson (r) stopped by WLW/Montgomery to visit with afternoon driver Don Day (l) and MD/midday personality Greg Mosingo.

BITS & PIECES

Bowen To Produce Oaks

The Oak Ridge Boys gathered at BMI with new producer Jimmy Bowen to address press on their new musical direction and squelch continued rumors of their split-up. After a year of solid concert bookings, they plan to take four months off to record their next album, which will be out in early 1987, with the MCA label head. Spokesman Joe Bonsall explained that the new product will be more meat and less flash for the veteran group.

"Who's the boss?" Not Springsteen, but Steve Wariner, as he sings the new theme song for ABC-TV's successful show of that name. The song, "Brand New Life," was produced by Larry Carlton and recorded at Carlton's 335 Studio in Hollywood.

Keith Whitley's current album "L.A. to Miami" has been reborn. RCA has stripped in three new songs, "Hard Livin'," "Homecoming '63," and "Quittin' Time," produced digitally by Blake Mevis. The original eight-song album contained covers of "On The Other Hand" and "Nobody In His Right Mind."

RCA/Nashville Division VP Joe Galante says of the new additions to the Whitley album, "The Strait and Travis hits, although proving our song direction correct, cost us our next two single releases. We believe in Keith and this project too much to drop it and move on to another album. Thus, our decision is to maintain the project with three new potential singles."

Uh, make that two, Joe. Shortly after our conversation with Galante, the new Con Hunley single, "Quittin' Time," appeared on our desk. When you're hot, you're hot.

Carl Perkins has returned from a weeklong "All Star Caribbean Cruise" aboard the S.S. Norway. The celebrity trip was taped by Dick Clark Productions for a sports/variety television special to air next January. Upon re-

turning from the adventure, Perkins was surprised to find an overseas package. It was a beautiful, acoustic custom guitar with silver inlay and a heart-shaped sound hole. He first saw it in London while taping his HBO special last year with George Harrison, Ringo Starr, Eric Clapton, and Dave Edmunds. It was from them, signed, "To our rockabilly buddy." Perkins is told there are only three like it in existence. It now has a special place in his Jackson, TN home.

It's round two for T.G. Sheppard and fan clubs. Besides his established club in Nashville, headed by Nancy Van Putte, he launches another — T.G. Sheppard's Folgers Racing Team Fan Club. Folgers members receive a racing cap, coffee canister, an official race team photo, and membership certificate. What? No coffee mug?

It's no ordinary house that Janie Fricke calls home in Lancaster, TX. The storybook farmhouse was recently dedicated as a Texas National Landmark by the Texas Landmark Historical Society.

The 150-year-old structure was once occupied by western sheriff Pat Garrett in his early years. Since moving into the country home outside Dallas, Fricke and husband/manager Randy Jackson have completely renovated it.

Chet Atkins recently filled in on "Prairie Home Companion" for vacationing host Garrison Keillor. Instead of the usual chitchat, the soft-spoken guitar master concentrated on the music.

Besides being a fan and frequent guest on the public radio show, Atkins has produced an album with Keillor. Minnesota homespun hero Keillor wrote most of the original songs himself, which center on his new marriage.

Just thought you'd like to know!

DigiTraks

DISCOVER DIGITRAKS

Discover how stations like 2-93 Atlanta and WNNK Cincinnati have harnessed the power of digital music technology to promote themselves... the DigiTraks "Power Package." Now with over 120 distinctly different cuts... singers, sounders, grooves... their ID's and promos cut through the dial like a knife. With the Synclavier, analog & FM synthesizers and top session musicians, DigiTraks has produced the most powerful, sophisticated package on the market. If you'd like to hear the clean, crisp highs and solid, trim lows found on the "Power Package" call Marcus Graham for a demonstration tape. Discover DigiTraks!

3110 Roswell Road • Suite 218 • Atlanta, Ga. 30305 • (404) 237-3919

NASHVILLE IN MOTION

Herman and Ed Harper formed the Harper and Associates booking agency. Formerly with Don Light, they will continue to book Southern Gospel groups. Their new address is: P.O. Box 120376, Nashville, TN 37212 (615) 329-4816... Leslie Szalitzo-Schmidt is the new Professional Manager for Milsap Music/Lodge Hall Music... Carol Ann Earle is now Administrative Assistant for Dick James Music... Mary Dawson will be handling press relations on tours for Management Offices... Dr. Peter Wernick of Hot Rize has been elected the first President of the International Bluegrass Music Association of Owensboro, KY... The following have signed booking agreements: Judy Rodman and Riders In The Sky join Buddy Lee Attractions; Mike Ragogna and Steve Mosto, the Almost Brothers, and Ray Price to the Halsey Company. Mel Tillis also renews with Halsey... Newly signed to management agreements are Keith Whitley to McFadden Artists Corporation and Lyle Lovett to Chuck Morris Entertainment... Signing new label deals are: Scott Carpenter to West Records and "Hoot" Hester to MSR Records... Songwriters inking publishing agreements include David Roberts, who re-signs with Unichappell Music (BMI) in a co-publishing agreement, and Cindy Jorden to McCracken Music Group, Inc.



DONNA BRAKE

ADULT CONTEMPORARY



Jan Meyers, valedictorian

WBUF's Graduation Day

WBUF/Buffalo stunned the market this spring when it leaped from fourth 12+ (6.6, fall '85 Arbitron) to first place with a 10.8, defeating longtime market dominators, full-service WBEN and Easy Listening WJYE. While WJYE remained second with a 10.0, WBEN plummeted to a 6.6 and was beaten soundly by WBUF in every adult demo, including 35-64. Only WJYE defeated WBUF in an adult demo, finishing first 35-64; 'BUF was second. WBUF's success was echoed in the spring Birch.

In all fairness, WBUF has had respectable ratings all along. In fact, a couple of years ago the station was third overall, triumphing in the major adult demos. But this time it was different. PD Jay Meyers has been at the helm for a year and a half, and he talked about 'BUF's graduation from "just one of the FMs" to Buffalo's radio leader.

To appreciate the significance of 'BUF's feat, a look at Buffalo radio history is in order. "Compared to national trends, AM was still a dominant medium in the market until this last book," Jay said. "Last fall, WBEN had a 13-share, while most of the FMs were doing 5s and 6s. This seems like a funny statement to be making in 1986, but this is the first time that the top three stations in Buffalo are FMs: WBUF, WJYE, and Country WYRK."

WBUF also garnered an all-time high in come and TSL, with figures that, again, historically were reserved for the big-gun AMs.

Windowdressing

Said Jay, "This company has been in the market with this radio station doing FM AC since early '82 — and doing very well. By 1983 WBUF had grown to about a 7 share. Then, in the next couple of books, it began to slide again. The company apparently realized at that point that WBUF had matured about as much as it could as a background music station. It was time to essentially bring it out of the closet. Over the years WBEN and, earlier, WKBW (now WKWB) had been the Buffalo radio stations. There was room and time for an FM to become that entity. It needed a little windowdressing, but was absolutely ready to happen. We were the right radio station at the right time."

Part of the "windowdressing" included doing more active promotion with the air personalities, running a couple of direct mail promotions, and plugging into appropriate concert tie-ins.

Jay said, "The hottest weekend of the summer was when we gave away tickets to the Monkees concert. We had an exclusive with the promoter and gave away tickets before they went on sale. Those are the kinds of things that are perfect for us to do."

Musically, WBUF is a very tight, mainstream, '60s-older-based,

music-intensive radio station. Extremely research-oriented, 'BUF uses The Research Group to test music and conduct other perceptual studies. Jay says the station has now emerged as the station perceived as playing the most music, best oldies, and other positive music imaging.

Though the format is tight, Jay makes sure it is not overly restrictive for the air personalities. "I preach to all my jocks that a format is simply a guideline and is meant to be broken by brilliance," said Jay. "If they have something brilliant to do, and they're sure it is brilliant, then they should do it, and not avoid doing something good because of format restrictions. On the other hand, if they don't have anything brilliant, a format can tell them exactly what to do so nobody gets into any trouble."

Improvements in jock presentation were a direct result of WBUF becoming more community and promotionally involved. Said Jay, "Just by the mere presence of all of the stuff we're doing, they end up sounding brighter and more into it. There are simply more things to talk about."

What Happened To WBEN?

Jay speculated, "WBEN has to wonder right now where the came went. Their TSL was essentially unchanged while their come went from 332,000 to 168,000. I can't understand that. I didn't believe they were a 13-share station last fall, nor do I believe they are a 6-share station now. I think in reality they're somewhere in between and will be back in the fall, if for no other reason than that their sports programming will kick in — Bills football and Sabres hockey."

Though Jay believes WBEN will be back, he doesn't think it will be at 'BUF's expense any more than he thinks WBUF is responsible for 'BEN's decline. "WBEN is the station for news and information; they have a strong image in those departments. We have a very strong music image. People listen to us for different reasons."

A Look At The Competition

Jay said that until recently all of the competition has really been from AM stations, including WBEN, WGR, and WKWB. Now there's an FM competitor as well. Said Jay, "WGR's FM, which was WGRQ, tried to come head-to-head with us last spring and failed. Then it changed calls to WRLT — it's a homegrown light FM similar to WLTW/New York. I would say that if you talked about absolute direct competition, they'd be the closest because maybe 50-75% of our playlists match. But it's hard to say whether they're direct competition against us or against WJYE, or indeed filling a hole right between us. With our rapid growth in the spring, WRLT grew right along with us. It could be a product of FM growth in general.

"Frankly, I'd love to see WRLT continue to grow without hurting us. Without them, all of our competitors are back on the AM dial. I'm a big believer that the hardest switch for listeners is from AM to FM or vice-versa. If we have an alternative competitor on the FM dial, in the long run that's going to

help us, not hurt us, toward the continued growth of FM in this market."

Jay pointed at another factor he believes is responsible for WBUF's success. "Some of our gains have to be directly attributed to some of the losses 'KB has suffered through various changes, including gradual moves away from music toward a full-service/talk image. They have talk in middays now, and Talknet and Yankees baseball at night. They used to be a direct competitor."

The Future

As WBUF looks to the future, Jay points to some positive signs. "I'm encouraged that the top three sharing stations we've seen in Arbitron's AID runs are different formats," he said. "We don't share with a direct format competitor until we get to the fourth-sharing radio station. We share with the AOR and the CHR, and I think that's good. I don't want to see myself sharing with my competitors because that tells me I'm not doing something my audience wants."

If my number one-sharing station is the AOR, that tells me I'm doing a terrific job because then I know listeners change stations because their mood changes. I could also live with WBEN being a top-sharing station because I could rationalize that we just weren't providing the news or information people wanted at that particular time."

We already know Jay's feelings about WBEN bouncing back in the fall. What about WBUF? "It's wonderful to be number one," he exclaimed. "It's an experience and a joy I wish every radio professional could experience at least once in his life. There's something extremely magical about it, but it's not everything. As we all know, the 12+ numbers are only something that look nice in print. I'd like to remain dominant in the 25-44 and 25-49 demos."

"If you scope out Buffalo for the last three or four years, the only radio stations that have essentially been able to crack above a 7.5 have been WBEN and WJYE. They were always in the 9s and 10s. As long as we can continue to be strong and dominate 25-49 and 25-54, we can realistically say to ourselves we have made it to the top among the cream of the crop."

"Our 7.4 last spring was the highest third-place finish in the market in a few years, so we've been there before. What we hit this time was terrifically high TSL, and came on top of great demos. Our long-range goal is to pull away from the pack permanently, to consistently be one of the big boys."



Stan Roberts



Fred Klestine

After 20 Years, Still #1

While I was talking with PD Jay Meyers about WBUF/ Buffalo's remarkable success, he related a fascinating story about 'BUF morning man Stan Roberts and midday personality Fred Klestine, who currently are both number one in their dayparts.

It seems both Roberts and Klestine were number ones in the same dayparts 20 years ago at the same station — WKBW, now WKWB.

Roberts has been doing mornings for 25 years in Buffalo except for a two-year period, 1968-70, when he worked at WHDH/Boston. From 1961-68, Roberts was with WKBW, and then did mornings at crosstown WGR during its finest hour, from 1970-82.

In 1982, he joined WBUF. Said Jay, "Being a legendary personality, he gave the station credibility it

seriously needed. Now what's happened is that he's rebuilt the situation to where he's beaten all the stations he used to work at. Here he is, over 20 years later, still with the number one station. But this time it's on the FM dial."

A similar scenario is true for Fred Klestine. Jay continued, "Fred was also with that 'KBW lineup from the '60s, which included Stan and now-WNBC/New York personality Joey Reynolds. He's been doing radio in and out of Buffalo since around 1957.

"The great thing is that they both work so hard and are so plugged into the station. Stan may be the best morning man I've ever worked with. He knows how to think in the way of the radio station. He's not looking for other avenues to put things in. Stan understands this is a music station and that he must pick and choose the right places to do his stuff, and then get out of it. He does a great job of self-editing."

"It's a definite advantage that these guys worked at youth-oriented stations for so long. You could say they had the opportunity to grow up with their audience without having to force it. They just experienced the natural transition that the audience went through."

For fun, we got some "then and now" photos of these popular personalities. Enjoy.



WALT LOVE

BLACK/URBAN

Paul Simon's Musical Pilgrimage

Considering South Africa's current turbulence, there are no doubt some people who want out of that country. Rock star Paul Simon, however, wanted in. For two years, he struggled to record an LP there with South African black musicians. The result, "Graceland," is the latest example of Simon's longstanding interest in different types of music, people, and cultures. It's also one white musician's journey through what is perhaps the scariest situation in the world today.

The Discovery

A little more than two years ago, Simon heard a piece of music entitled "Gumboots: Accordion Jazz Hits Vol. 2" by a South African group. The only instruments on this album were the accordion, drums, bass, and two guitars. "As I listened to this tape," said Simon, "I noticed that it sounded like mid-'50s rock 'n' roll. The Bobbettes' 'Mr. Lee'-sounding stuff. Happy, fun-lovin' R&B that you would have heard on the old Atlantic Records. This was the music and the sound of my early days as a kid growing up in New York City."

After some research with the help of Warner Bros. President Lenny Waronker, Simon discovered he'd been listening to the *Boyo-Boys* from Soweto. Simon told Waronker he wanted to record with the group and go to South Africa to do it. That was the beginning of "Graceland."

Waronker referred Simon to Hilton Rosenthal, a record executive who works in South Africa. "He asked me when I got interested in South African music, and I told him I didn't realize what kind of music it was — only that it was African," Simon recalled. "He then began to explain some of the differences. I told him I only knew Miriam Makeba and Hugh Masekela from years ago." Rosenthal sent him a package of current South African music. Simon told him the people he would like to record with and asked if he could put the project together.

Some of the musicians Simon wanted happened to be in WB's South African group Juluka. The first music he heard upon arriving in South Africa was street music called "Township Jive," mostly played by members of the Zulu tribe. Then something different caught his ear. "I was really ignorant of everything around me when I first got to Johannesburg. I didn't know there were differences in the tribal music. I was hearing Sotho (pronounced sue-too) music, which comes from the tribe of Bishop Desmond Tutu. This music is very heavy and strong rhythmically.

"I was listening to the vocals in Sotho and they sounded great. The

next tribe's music that I got into was by a group called General M.D. Shirinda & the Gaza Sisters, who are Shangaan. Their style of music also got me, and I was ready to record."

Simon compared his experience to that of someone coming to the US for the first time and asking what American music sounds like. "The answer would depend on what you wanted to let the person hear — country, R&B, beautiful music, pop, or whatever. I found there were different types of African music and sounds for me to work with, depending on the group of musicians we got together."

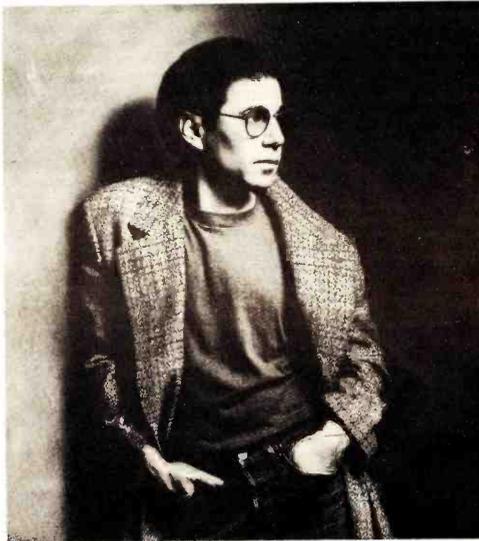
Arrival In South Africa

Simon was able to enter South Africa through the hard work of Rosenthal, who also obtained permits for the black musicians to leave their homelands for a specified period of time. The authorities had to know their whereabouts and how long they would be recording with Simon in Johannesburg.

"The most important thing we did was set up a financial structure with the musicians," Simon said. Longtime friend Quincy Jones's first instructions to Simon had been "just make sure everybody gets paid right and that everybody likes you," Simon said. "The pay scale for musicians in South Africa is much less than what our unions demand for artists. So I decided to work out a deal with the musicians that would pay them what we in this country call triple scale. And I shared my writer's credits on all of the songs they did. That's something I've never done before, but it was the right thing to do under these circumstances."

"I was trying to make sure the government didn't make it look like I was there supporting what they're all about, because I wasn't."

—Paul Simon



Paul Simon: A South African education

One of the things Simon didn't know before venturing into South Africa was that the country has no musicians' union as such. The black artists, however, do have an official union organized by Sabata Lebona, Sipho Mabuse, and others. These people met, voted on the Paul Simon project, and decided it would help their purpose as blacks in South Africa to let black musicians work with Simon. They reasoned that the recording would help the rest of the world become more familiar with their music.

"I didn't know anything about the vote until I was in the country," Simon remembered. "I told the group that even I had some failures with my music. They felt that if they let the musicians work with me, they just knew they would have a hit record. I truthfully wanted them to know that working with me might not accomplish what they were hoping for. It puts a lot of pressure on a person (when you) expect him to let the world know about a people and a country that he's just beginning to learn about."

Black Music Popular

Simon met the top record industry people in the country during a party at Rosenthal's home. "Let me tell you, if you're talking about the record industry in South Africa, you're talking about black music," Simon explained. "There may be some white singers, but they aren't

doing anything. Sales are of black musicians and artists. This country has 25 million black people and 5 million whites. All the kids are buying black music; if white artists are selling, it must be in the all-white areas."

The day before recording began, Simon attended an all-day concert at a Johannesburg university. "It was a mixed audience and a mixed group of performers: most of the entertainers were black and most of the audience was white. At the concert I was approached by members of the press. I really didn't want to talk to them.

"My reasoning was I didn't want these people trying to put words in my mouth. I was already told that I must be very careful about what I said to anyone, let alone publicly. I was just trying to make sure the government didn't make it look like I was there supporting what they're all about, because I wasn't."

"It's important for people to know that I could never perform in that country because of my political views. When I was part of Simon & Garfunkel we had an offer of one million US dollars to go there and perform for two weeks. Later I received an offer for the same amount to go alone. These people are willing to pay big money for what they want. (But) everybody has to live their lives as they choose. I choose to pass."

Deceptive Calm

"On the surface everything looks calm, but you can feel the underlying uneasiness because of the politics. You feel a lot of things. First I felt guilty because I'm white. Then I thought about it for a week or so and finally came to grips with myself. Shit, I didn't cause this situation. The only thing I can do about the negative things that go on there is be a positive force through my music. The entire time I was there we had no contact with the government or police officials. We just did our work.

"But it was hard, knowing all the things that were going on around us. I might add that Rosenthal got me an integrated hotel. That was one of my concerns before I got there, because I didn't want anything to do with a living situation I couldn't tolerate."

The first day in the studio was a real experience for Simon because he didn't know his musicians and they didn't speak English. "I'm sure one of the reasons they were a bit uncomfortable was because I had no songs or anything else. I'm standing around just saying, 'Hey, guys, let's all play together. Just play what you want and I'll follow along.' The interpreter told them all this, and they looked at me like I was crazy.

"It's important for people to know that I could never perform in that country because of my political views."

—Paul Simon

"I originally planned to work with three groups we had heard on record. It turned out that my being in the country recording with black artists was a big deal in the South African record industry. Groups who knew my name and some of the songs I'd written just dropped by the studio asking to play with me. With the guidance of Sabata Lebona and Rosenthal, we found some musicians who were much better than others, so we did some stuff with them also."

Simon found the nucleus of what he was looking for musically in a very popular group called Stimela. "These guys could read music and change key. They knew the name of chords and exactly how to do any

Continued on Page 122

Paul Simon's Musical Pilgrimage

Continued from Page 121

changes I wanted them to make. Bass player **Bakhtti Khumalo** is a Stanley Clarke freak. He's coming to the United States to live, and I expect to be doing some other things with him. Guitarist **Ray Phiri** was also very impressive; drummer **Isaac Mshali** joined us also. These guys could come to this country and make it big as session musicians." (These three musicians play on Simon's current single "You Can Call Me Al.")

Simon spent roughly three weeks in South Africa. "I tried to shape the tracks we had done while in South Africa the best that I could, because I knew when I got back home we would have the best equipment in the world to finish the job. The first thing we did when we got back was to take the 24-track material and put it on digital machines to enhance the sound. The music was three-chord and in major scales, which allowed me to write my melodies in a much looser style than usual.

"The only way to capture the real sound and feel was for me to go there and work with the people whose heritage I was trying to capture."

—Paul Simon

"The political situation in the country does stay on your mind while you're writing. As a musician I was just fascinated with the sound and structure of what I was doing, and what had been done with the musicians in South Africa. It's hard to make a good song with someone you don't know and who doesn't know you, and come out with something you like. We made some good music."

I asked Simon if there was any distinction made between South African music and black South African music. He said, "There's an Afrikaaner music that's like Dutch polka music. It's a tiny cultural cul-de-sac as far as the culture of white South Africa is concerned. The culture of white South Africa is not the culture of the country. The culture of the country is black. Remember that five out of every six people are black in that country."

Where Do We Register?

Simon recalled, "On one particular song I just couldn't seem to write anything that captured the true feel of that track, so we put it away until later. In April '85, approximately a year after deciding I wanted to try this project, I asked the WB people if I could bring the musicians I used to the US so we could add a few things. I wanted to bring the guys here because after having gone to South Africa, I didn't want to go back for any reason.

"Once again, I didn't want anyone thinking I was making some kind of statement in support of the current South African government. I didn't want to hear some of the terrible things people might say if my words or statements were mis-

construed. Nobody wants to hear negatives when black people in that country are fighting not only for their lives but for their own and their families' total existence. If I could have made my album of South African music without ever having gone to the country, that would have been fine with me. But the only way to capture the real sound and feel was for me to go there and work with the people whose heritage I was trying to capture."

In May '85 Simon managed to get three musicians out of the country to complete the album. "None of these three men had ever been out of the country or on an airplane. We finally got passports issued to them. They were met at Kennedy Airport by a limo with a white driver. Now that was the ultimate culture shock. They got the driver positioned by the car next to them and started taking pictures. That was a real kick for them.

"My assistant took them to their hotel in midtown Manhattan and let them get settled. When we all met later at the studio, Isaac asked me, 'Where do we go to register with the police?' These men had become my friends. But all of a sudden I got a true glimpse of what real life can be all about for them. I told Isaac they didn't have to register with the police in this country; that there were no restrictions. They were thrilled to know they could come and go as they chose."

Each musician asked about his American heroes: Isaac wanted to know where Steve Gadd was, and the other two wanted to meet Stanley Clarke and Eric Gale. Simon invited the three to visit the sessions.

"We may have our problems in this country, but when you begin to realize what others are going through you start appreciating what you have a whole lot more," Simon said. "One of the things you realize is we're making good music together in both countries — but look at the difference. One is a free country, the other is a slave country. But we are free in either place in the little cocoon of the studio. Just think what it must be like for these guys to have to hit the streets of Johannesburg to go home after work. There must be tremendous fear and tension.

"Look at the contrast. Here they are in the middle of Manhattan after leaving the studio as free people, more relaxed than they even should be. I told them quickly that America's good but not to go walking in Central Park at night. We had to tell them to still be alert and aware by our standards."

The week ended with a party at Simon's Central Park West apartment. "I put on a tape of Lady Smith Black Mombaza, and it was like an electric shock had hit them. They had no idea that I was into this particular South African group that I'd seen on a BBC documentary called 'Rhythm Of Resistance The Music Of South Africa.'

They all began to sing in Zulu. That was a night and a feeling I'll keep for the rest of my life."

On Simon's current album **Joseph Shabalala**, lead singer of Lady Smith Black Mombaza, sings

background on the "Homeless" cut in Zulu and a capella. "I love this group. They are the world's greatest a capella singers," Simon said. "The feel of this is like going back to the street corners of New York doo-wop."

"After getting the nerve to ask them to sing on my album I started writing 'Homeless' and realized what I was writing. Remember the politics that we discussed earlier. And also remember I'm not a politician or a moralist, so I stayed true to the music and my beliefs. The lyrics infuse themselves with the politics of South Africa and what goes on in the world.

"This is a very delicate thing to be doing no matter who you are. If you live in South Africa and you make a political statement, you're in danger. I didn't want to put any of these musicians in the position of going home and having somebody throw a firebomb into his house because of something I wrote in a song that he participated in making."

New Yorker In Soweto

Simon's most vivid memory of South Africa is visiting Soweto with **Sipho Mabuse**, one of the few South African musicians to release an album in America. "He picked me up on a Saturday morning, and we drove approximately 20 miles to Soweto. He started giving me the history of the entire area. There's a ghetto within the Soweto ghetto itself. This is where Sipho grew up.

"Sipho's father-in-law owns a supermarket and a number of other businesses. I was shocked to know that South Africa had any black millionaires. I had expected Soweto to be like Bedford-Stuyvesant in Brooklyn: huge apartment buildings with broken glass. It was nothing like that. It was also pretty

"I didn't want to put any of these musicians in the position of going home and having somebody throw a firebomb into his house because of something I wrote."

in some parts, with little brick homes that were well-kept and people moving around from place to place. It was a tropical living situation, with palm trees and shrubbery.

"What I didn't know about those pretty brick houses was that 20-25 people might be living in each of them. Sipho told me that each of the houses had four rooms and sometimes was home to several families. I had expected tenements and one family at the most living together. I got a real education that day.

"There are different parts of Soweto. Some areas have paved streets and other areas don't. The area where Sipho grew up has dirt streets and is a very tough area. Soweto encompasses the entire

SIMON GOES CLOSER TO THE SOURCE

Sharing Music From Other Cultures

In the late '60s and early '70s, Simon & Garfunkel were a major success here and around the world. When Paul Simon later recorded with artists such as **Toots & the Maytals** (on "Mother and Child Reunion" and the **Dixie Hummingbirds** (on "Loves Me Like A Rock"), it was not as a dilettante but as a world citizen who appreciated and assimilated music from different cultures and traditions.

Simon is certainly not the first person to bring concern for the South African conflict to disc. **Stevie Wonder**, **Jeffrey Osborne**, and others have tackled the subject. He is, however, an artist who might not have been expected to deal with South Africa by those unfamiliar with his background.

R&B Fan

Simon grew up in Queens as an R&B fan. He wrote his first songs professionally when he was 13, and initially recorded with Art Garfunkel as **Tom & Jerry** at age 15. He later moved by himself to England, where he began meeting people from all over the world. "Being a musician, I started hearing music from other cultures that I liked and wanted to experience making," he recalled. After hearing a group called **Los Incas**, he found the music that would become "El Condor Pasa" from that group's album.

"That's how I got involved in meeting people from other cultures who could help me learn something about their music," he said. He later learned from **Toots & the Maytals** when he discovered reggae. "We all got together and went to Jamaica to record 'Mother And Child Reunion.' I'm the type of person and musician who wants to experience by feeling. Being in the right locale is important if you truly want to capture the essence of what you're doing. If you want the music not merely to sound authentic but be authentic, you must take the time to give the project the proper care.

spectrum of economics. Blacks such as **Bishop Tutu** live in Soweto, but he has a very nice, modest home. Other people like **Sipho's** father-in-law live there also. All blacks have no choice but to live in Soweto."

Even his brief visit to Soweto was illegal, explained Simon. "If you're connected to the black community or the liberal white community in South Africa, you don't follow the rules about getting a permit to travel into Soweto. By doing this, a person is making a statement about the laws of apartheid. If we had gotten stopped by the police or a government official, we could have been in some trouble. If we got arrested by the authorities, that was just going to be how it was. That was also my statement.

"All whites are supposed to be out of the township by sundown. I hung out with Sipho and his friends until 4am, having a great time and a great learning experience. Black people treated me like I was a long-lost friend. I was also pleasantly surprised at the number of blacks

"I remember saying to myself, I like **Elvis Presley**, **Otis Redding**, the **Dixie Hummingbirds**, and others. It's all music — rock 'n' roll, soul, gospel, etc. The music of the entire world is available to me, so why should I limit myself in what I like and what I want to play and share with the world? I've always had a natural inclination to go in the direction of other cultures, especially if I hear something I like."

Gospel His Heart

"When I went to Jamaica to do 'Reunion,' I was told by **Larry Lee Kong**, who produced by **Jimmy Cliff**, that what I wanted to do was out of date. He said ska, which I'd wanted to record, was no longer the sound. Reggae was happening. He said that's what I should be trying to do if I wanted the native Jamaican sound. That's when I found out that going to the place that has the music whose sound you want to capture is the only way to go."

Simon also mentioned his love for gospel music. "When I decided I wanted to do something different, gospel became my heart. **Sam Cooke** & the **Soul Stirrers**, the **Swan Silvertones**, and the **Dixie Hummingbirds** were just some of the groups who influenced me. Once again, I had to go to the music's source — Mississippi, Alabama, and Georgia — so whatever I ended up with would be the authentic presentation we wanted the world to hear."

My Prayer

Since his return to America, Simon said, "I pray every night that the people of South Africa and their country can find peace. I'm scared to death that someone might call and tell me that civil war has broken out over there. I just don't want anything to happen to my friends and their wives, children, mothers, fathers, or anyone else."

Many of us only know about South Africa and its strife through radio, television, and newspaper reports. Paul Simon is one of the few who has visited the country and witnessed the joy as well as the pain. Perhaps "Graceland" will be able to communicate his firsthand experience to the rest of us.

JESSE + SLY?



© 1986 AM Records, Inc. All Rights Reserved

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcasting

Kevin McCarthy (800) 831-1600

Alpha

CARLY SIMON "Coming Around Again"
WHITNEY HOUSTON "All At Once"

Easy Listening

LIONEL RICHIE "Ballarina Girl"
MIAMI SOUND MACHINE "Words Get In The Way"

Broadcast Programming

John Sherman/Jay Albright (800) 426-9082

Adult Contemporary

BILLY JOEL "A Matter Of Trust"
CARLY SIMON "Coming Around Again"

Modern Country

GEORGE JONES "Wine Colored Roses"
GENE WATSON "Everything That I Used To Do"
GEORGE STRAIT "It Ain't Cool To Be Crazy Over You"

Century 21

Greg Stephens (214) 934-2121

The Z Format

CHICAGO "25 Or 6 To 4"
HUMAN LEAGUE "Human"
COREY HART "I Am By Your Side"
EDDIE MONEY "Take Me Home Tonight"
PETER CETERA "The Next Time I Fall"

The AC Format

CHRIS DeBURGH "The Lady In Red"

Super-Country

ALABAMA "Touch Me When We Dancing"
SAWYER BROWN "Out Goin' Cattin'"
MARTY STUART "All Because Of You"
WAYLON JENNINGS "What You'll Do When I'm Gone"

Concept Productions

Eivin Ichiyama (916) 782-7754

CHR

HUMAN LEAGUE "Human"
OUTFIELD "Everytime You Cry"
COREY HART "I Am By Your Side"
PET SHOP BOYS "Love Comes Quickly"

Country

GEORGE JONES "Wine Colored Roses"
GENE WATSON "Everything I Used To Do"
KATHY MATTEA "Walk The Way The Wind Blows"
ED BRUCE & LYNN ANDERSON "Fools For Each Other"

AC

COREY HART "I Am By Your Side"
CARLY SIMON "Coming Around Again"
JANET JACKSON "When I Think Of You"
BELINDA CARLISLE "I Feel The Magic"
PETER CETERA "The Next Time I Fall"

Drake-Chenault

Bob Laurence (800) 247-3303

XT-40

ANITA BAKER "Sweet Love"
HUMAN LEAGUE "Human"
SIMPLY RED "Money\$ Too Tight (To Mention)"
LISA LISA & THE CULT JAM w/... "All Cried Out"

Contempo 300

TOTO "I'll Be Over You"
BOB SEGER "It's You"
CYNDI LAUPER "True Colors"
CARLY SIMON "Coming Around Again"
JANET JACKSON "When I Think Of You"
DAVID FOSTER "Who's Gonna Love You Tonight"

Great American Country

ANNE MURRAY "My Life's A Dance"
ALABAMA "Touch Me When We're Dancing"
JUICE NEWTON "Cheap Love"
LIONEL RICHIE "Deep River Woman"
GEORGE STRAIT "It Ain't Cool To Be Crazy About You"

Media General

Broadcast Services

Bob Dumals (901) 320-4433

Action

LEVEL 42 "Leaving Me Now"
LOVERBOY "Heaven In Your Eyes"
PETER GABRIEL "In Your Eyes"
JAMES TAYLOR "Only A Dream In Rio"
LUTHER VANDROSS "Give Me The Reason"

Your Country

HOLLY DUNN "Daddy's Hands"
BILLY JOE ROYAL "I Miss You Already"
DOLLY PARTON "We Had It All"
GATLIN BROTHERS "She Used To Be Somebody's Baby"

Hit Rock

BEATLES "Twist And Shout"
ROD STEWART "Another Heartache"
PETER GABRIEL "In Your Eyes"
LISA LISA & THE CULT w/... "All Cried Out"

Peters Productions, Inc.

George Junak (800) 255-8511

Country Lovin'

ALABAMA "Touch Me When We're Dancing"
CHARLY McCLAIN "So this Is Love"
JOHN SCHNEIDER "At The Sound Of The Tone"
WAYLON JENNINGS "What You'll Do When I'm Gone"
MARIE OSMOND & PAUL DAVIS "You're Still New To Me"

The Ultimate AC

CARLY SIMON "Coming Around Again"
CHRIS DeBURGH "The Lady In Red"

Radio Arts

John Benedict (818) 841-0225

Country's Best

ALABAMA "Touch Me When I'm Dancing"
RONNIE McDOWELL "When You Hurt, I Hurt"
SAWYER BROWN "Out Goin' Cattin'"
GEORGE JONES "Wine Colored Roses"
WAYLON JENNINGS "What You'll Do When I'm Gone"
ED BRUCE & LYNN ANDERSON "Fools For Each Other"

Sound 10

PETER GABRIEL "In Your Eyes"
RIC OCASEK "Emotion In Motion"

Satellite Music Network

Pat Clarke (214) 991-9200

Rock 'N' Hits

PETER GABRIEL "In Your Eyes"
TALKING HEADS "Wild Wild Life"
TINA TURNER "Typical Male"
ROD STEWART "Another Heartache"
JOHN FOGERTY "Eye Of The Zombie"
BON JOVI "You Give Love A Bad Name"
DR. & THE MEDICS "Spirit In The Sky"

Country Coast-To-Coast

JUICE NEWTON "Cheap Love"
MARIE OSMOND & PAUL DAVIS "You're Still New To Me"

The Programming

Consultants

David Graupner (800) 843-7807

Stereo Rock

CHICAGO "25 Or 6 To 4"

AC

CARLY SIMON "Coming Around Again"
TOTO "I'll Be Over You"

Country

GEORGE STRAIT "It Ain't Cool To Be Crazy About You"

Transtar

Adult Contemporary

Mike Tanner (213) 460-6383

STEVE WINWOOD "Higher Love"

MARKETPLACE

AIRCHECKS

Audio And Video Airchecks!

Current Issue #77 features KIIS/Bruce Vidal, WLUP/Jonathan Brandmeier, KKLI/Big Tom Parker, Denver's KBPI, KMEL/Sonny Joe Fox, KS103/Randy Miller, KIQQ/Jerry Butler-1975, KGB/Don Dale-Bob Foster-1969, KFI/Big Ron O'Brien-1979, KHJ/Billy Pearl-1974, & WABC/Dan Ingram-1977. Cassette, \$10.50.

Current Issue #76 features WNBC/Joey Reynolds, KRLA/Real Don Steele, KPKE/Steven B. & The Hawk, WPL/Pat St. John, WMJC/Tom Shannon, KFRC/Bobby Ocean, KKHR/Pat Garrett-Jack Armstrong, KNX-FM's first day as mellow rock, & WKRC/Q Morning Zoo. 90-min. cassette, \$5.50.

Special Issue #5-86 features HONOLULU, with CHR's KQMQ & KMAI, AC's KSSK, KRTR, KULA & KKUA, oldies KIKI & AOR KPOI. 90-min. cassette, \$5.50.

Special Issue #5-87 features LOS ANGELES, Part I, with CHR KIIS-FM Urban KPWR, AC's KOST, KBZT & KNX-FM, and AOR's KLOS, KMET & KROQ. 90-min. cassette, \$5.50.

Classic Issue #C-70 features WINS/Pad Daddy-1964, WCFL/Jerry G. Bishop-1968, KIQQ/Jerry Butler-1975, KGB/Don Dale-Bob Foster-1969, KFI/Big Ron O'Brien-1979, KHJ/Billy Pearl-1974, & WABC/Dan Ingram-1977. Cassette, \$10.50.

VIDEO #7 features Denver's KPKE/Steven B. & The Hawk and KIMN/Paxton Mills, Houston's KRBE-FM/Christy & Carson, San Diego's country leader KSON-FM/J. Jackson, and Honolulu's KKUA/Randall & Cooke, KPOI/Rabbezz, KQMQ/Wili Moku, and KFRC/Bill Lee. 2 full hours, on VHS or BETA, specially priced through 9/30 at \$30.00. STILL AVAILABLE #5-83 (ST. LOUIS), #5-84 (KANSAS CITY), #5-85 (CHICAGO) @ \$5.50 each.

CALIFORNIA AIRCHECK
Box 4408 — San Diego, CA 92104
(619) 460-6104

PRO-TIQUE

We analyze your airchecks!
Jocks/News \$15 per cassette.

4008 Redford, Bakersfield, CA 93313.
(805) 836-1323.
Make an investment in your future.

#1 MARKET AIRCHECKS

HOT FLORIDA SUMMER 86! incl. WAPE-FM, WIVY Jax, WRJW, Y106 Or., Q105, WYNF, WKRI Tampa, Power 96, Hot 105, Y100, 95.1WZ, WSHH Miami. \$75.00 ppd.
HOT CITY SET #1: N.Y.'s Z-100, Hot 103.5, WBLS, WKKS, +AOR, AC's. \$75.00 ppd. Also hear Zoo, Stern, Imus, Electric 106, Q105 Boston on tape 2. Both \$12, all 3 \$18.

#1 Market Airchecks, Box 568, E. Hanover, NJ 07936.

COMEDY

Weird! Wacky! & Wild!

Write on station letterhead to:
CHEER LAFFS
1111 W. El Camino Real
Suite 109-212
Sunnyvale, CA 94087



RED NECKERSON

A COMEDY EDITORIAL

"RED" hits both sides of the fence... those who think what he's saying is gospel, and those who think it's just for fun." BJ105/Orlando

Call Mike Hesser, Collect at (415) 366-1781
SYNDICOM, 550 Price Ave., #8, Redwood City, CA 94063

the Electric WEENIE

RADIO'S MOST RESPECTED
DJ GAG SHEET SINCE 1970

RICK DEES, KIIS-FM: "Tom, you really are The Best. Really look forward to the arrival of The Weenie, such a shot in the arm for our Morning Team!"

FOR FREE SAMPLES WRITE



COMEDY

O'Liners

FREE SAMPLE ISSUE
of radio's most popular humor service
For sample, write on station letterhead to: **O'Liners**
1237 Armacost Ave., Suite #6-R Los Angeles, CA 90025

Contemporary COMEDY

Hundreds renewed again!
Free sample!

Write on station letterhead to
Contemporary Comedy
5804-D Twining
Dallas, TX 75227

Disk Jockey Comedy

Over 1000 different comedy bits delivered to your mouth, 25 pages per month, to make you a legend in your own market. For FREEBEE, write: **HYPE, INK.**, 7805 Sunset Blvd., #206, Los Angeles, CA 90046.

What do **RICK DEES & HOWARD STERN** have in common???

"Jackie The Joke Man"

Airable Samples!! "Use Your Finger!!"
(516) 922-9572 922-9573 922-9574

Request demo package on station letterhead:
Off Hour Rockers, Box 62, East Norwich, NY 11732



INSTANT REAGAN.

call for instant demo

LIVE WITH YOUR TALENT (as heard on KFMB San Diego)

MARK LARSON
P.O. BOX 2424, EL CAJON, CA 92021 (619) 579-0967

"Phantastic Phunnies"

Highly Respected! Hilarious! Original!
Proven worldwide audience builder!

'Quick-quip.' Topical Humor!! Introductory month's 500 topical one-liners and 'BONUS'. Just \$2.00!! Phantastic Phunnies, 1343-A Stratford Drive, Kent, Ohio 44240.

UP YER NEWS!

Dave Dworkin's Ghostwriters presents:
In the tradition of Weekend Update, a market-exclusive news parody. **Special trial offer:** Six weeks for \$20. Ghostwriters, 2301 Unity Ave. N., Dept. U, Minneapolis, MN 55422. **FREE DETAILS.**

WANT TO BOOST YOUR CAREER?

Your humor is drop-dead funny, and you can be too!

For FREE sample, write on station letterhead to:
DIE LAUGHING
P.O. BOX 923
COLLINSVILLE, IL 62234

CONSULTANTS

The Comedy Consultants
Call or send on station letterhead for:
FREE DOPE
On "Laugh in the Box"

A.O.R. Proven, Sponsorable Programming C.H.R.
Comedy Warehouse, 10240 West St. Martins, Franklin, WI 53132
(414) 529-5813

EMPLOYMENT/INSTRUCTION

WANTED

ENTRY LEVEL

- Announcers (Male & Female)
- Programmers
- Newspeople

B.T.A. wants you for radio stations that NEED you. For complete details and registration, send \$2.00 postage/handling to:



Broadcast Talent Agency

73-255 El Paseo
Suite 9 C
Palm Desert, CA 92260
(619) 341-0225

JINGLES/ID'S

JINGLES

"MORNING SHOW" COMPLETE PACKAGE IN 30 DAYS

Where do Scott Shannon (Z-100), Cleveland Wheeler (Q Morning Zoo), and John Landers (Hit Music USA) go for that original sound?

For that fresh one-of-a-kind creative sound, phone or write **J.L. RITTER PRODUCTIONS**
PO Box 6994, State Line, NV 89449
(702) 588-4542

PROCREATIONS

BY JOHN DRISCOLL PRODUCTIONS

ASK FOR A DEMO AT THE NAB

10280 W. JEWELL AVE., SUITE D
LAKEWOOD, CO 80226
(303) 980-1834

FEATURES



NEWSMAKER INTERVIEWS furnish you with 45 live phone-in interviews monthly with hard-to-get name personalities. Send for your **FREE** copy now.

NewsMaker Interviews, 439 S. La Cienega Blvd.
Los Angeles, CA 90048 (213) 274-6866.



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

FEATURES

RADIO LINKS

... your free connection to Hollywood! Recent 3:30 and :90 features have included in-studio interviews w/ Farrah Fawcett, Tom Cruise, Roman Polanski, Molly Ringwald, Rob Lowe, Pierce Brosnan, Michael Douglas. This Friday 9/19 Roy Scheider. Free satellite delivery — no inventory to clear! Call Lori Lerner for details. (213) 454-0488.

Terry Marshall's

Daily Insider

• Entertainment News For Radio •

CHR AOR AC
Call for a free trial subscription
(415) 564-5800

PERSONALITY

INFO-BITS

"MOST USABLE SERVICE EVER."
"A SHEET LIKE NEVER BEFORE."
2 WEEK TRIAL ONLY \$5 • OR MORE INFO:
INFO-BITS, BOX 112576, SAN DIEGO, CA 92111

IMMATERIAL!!!

FULL YEAR'S MATERIAL: \$50 & POSTAGE.
(Back Issues.) 1,460 Crazy News Stories.
500+ Jock Insults. 730 Daily Celebrations.
730 Consumer Tips. 365 Trivia Q's. More!
IMMATERIAL!!! Sample:

1395 Overlook Ave., N.W.,
Salem, OR 97304

"THE BILL"

Music facts, bios, and the latest news on current
CHR hitmakers delivered twice per month. Ready
for on-air use! 1 year (26 issues) \$75, 6 months \$40,
or special 1 month trial subscription \$5. Write:

"THE BILL"
P.O. Box 2437, Redmond, WA 98073

GALAXY

write:
P.O. Box 3482-R
Rubidoux, CA 92519

*Indicate COUNTRY or
CONTEMPORARY Format

Free Sample Of
RADIO'S DAILY
ON-AIR
PREPARATION
SERVICE!
Airshift-ready music
notes, star facts,
calendar, more!

PERSONALITY

"SHOW PREP"

Historical • Special & Musical Events

• \$30 Monthly Newsletter Calendar •

"Use it — it's great!" Christopher Kaye, Y108/Denver

• On-line Data Base Available September 15th.

write or call Call (800) MCI-7162 •

media communications, inc.

P.O. Box 37732 / Shreveport, LA 71133-7732

Phone (318) 746-IDEA

PROGRAMMING

AT THE GAME

The Customized Radio Sports Network •
Sportscasts/Game Reports/Cuts To Fit Any
Format • No Cash Cost • Inquire About
Features & Feature Series

(516) 491-8585

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

OLDIES ON TAPE A/C... CHR... COUNTRY

Call or write for information and a free list of titles.



"THE MUSIC DIRECTOR'S"
PROGRAMMING SERVICE
Box 103 • Indian Orchard
Massachusetts 01151
413-783-4826

PROGRAMMING

Christian Countdown America



A weekly two-hour Christian Top 20
Countdown complete with artist interviews. Current-
ly heard in 46 states and in 92 countries world-
wide! Host **JIM CHANNELL** is a former
WCFL PD and was Captain Whammo at
WMET. Call for demo: (312) 820-
1369.

Can you name 54 "school" songs in 10 seconds?

The GREEN BOOK

15,000 songs • 450 subjects
New softbound edition!
only \$39.95 ea. \$3.05 postage



Professional Desk References
2246 Maiden Lane
Altadena, CA 91001

PRODUCTION MUSIC

60 SECOND PRODUCTIONS

Special Convention Offer:

Our entire synthesizer stinger & effect library, 60 cuts on
5 reels — \$50. For free demo tape call (717) 266-1422
RD4, Box 392, York, PA 17404

PROMOTIONAL

ATTENTION ALL ZOOS!

Custom and generic promos sung to current chart-toppers and
rock's greatest hits. As heard on **FUN FACTORY** affiliates.
Also, complete original comedy service - phone interactive,
commercial spots, drop-ins, and much more! Contact: **PRO
MEDIA**, (800) 782-0700. In New York, (212) 585-9400
collect. 321 Rider Ave., New York, NY 10451.

SMALL SPACE WORKS!!!
YOU JUST READ THIS!

MARKETPLACE

CALL ADRIENNE: (213) 553-4330

OPPORTUNITIES

OPENINGS

NATIONAL

Seriously Seeking Placement? National Leads All Others!

NATIONAL, the Nation's oldest exclusive Radio Personnel Placement Service, and acknowledged leader in radio placement, is now in its sixth year of successful radio placement. Over 3,000 radio stations have placed job orders with **NATIONAL**. **NATIONAL** receives a constant flow of job orders from radio stations coast to coast, in all size markets, for all on-air and radio sales positions. If you are **seriously** seeking a move up, contact **NATIONAL** now. For complete confidential details including brochure and registration form, enclose \$1.00 P&H to:

NATIONAL BROADCAST TALENT COORDINATORS
Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

ACT NOW!

OPENINGS

OPENINGS

EAST

Upstate AC seeks news reporters. T&R: Box 6476, Ithaca,
NY 14851 EOE(9/12)

WXYP/Pittsburgh is seeking a creative & experienced production
director. Good pay. Also some on-air work involved.
T&R: Dennis McNamara, Box 1007, Pittsburgh, PA 15230
EOE(9/12)

Creative copywriter/production pro for Cape Cod's top-rated
contemporary station. T&R: WKFE, Radio Center, Orleans,
MA 02853 EOE(9/12)

WMAS/Springfield, seeking news pro for combined operation.
No beginners, please. T&R: Fred Snyder, Box 1418,
Springfield, MA 01101 EOE(9/12)

OPENINGS

Contemporary Country seeking fulltime midday jock. Must
have production skills. Beautiful shores of Chesapeake Bay in
MD. Rush T&R: WCEM, Box 237, Cambridge, MD 21613
EOE(9/12)

At the game. Radio sports network seeks sportscasters &
game reporters. Full/parttime. All cities. T&R: ATG, 169-11
170th St., Fresh Meadows, NY 11365 EOE(9/12)

92 STAR/WYST

92STAR/Baltimore seeks afternoon news per-
former. Light rock writing and performing
skills desirable. Maryland, Pennsylvania, Vir-
ginia area talent preferred. Tapes and resumes by
September 26, to: Scott Harris, WYST/
WYST-FM, 1111Park Ave., Baltimore,
MD 21201. EOE M/F

OPPORTUNITIES

OPENINGS

WSYR
PROMOTION MANAGER
 Perennial Full-Service Leader, 57 WSYR. Match the community with marketing, advertising and station promotions. Creative individual with the ability to motivate others. Must be self-motivated, reliable, and organized with excellent follow-through ability. This is much more than a contest position. No phone calls please. Resume, cover letter and brief description of your strengths to **Elizabeth Brown, Promotion Manager, 57 WSYR, 2 Clinton Square, Syracuse, NY 13202.** Equal Opportunity Employer.

OPENINGS

WEZF 93 FM
EZ Favorites
WEZF 93 FM, the state-of-the-art Knight Quality station in Burlington, Vermont, seeks a morning drive news anchor for our Transstar Format 41 class "C" FM powerhouse. We need a "real person" to deliver the news in a friendly style who understands local lifestyle news, editing and interviewing. EOE. Send tape and resume to:
Paul F. Ugalde, Operations Director, WEZF, Box 1093, Burlington, VT 05402.

OPENINGS

A Question from WCLY-FM & WPGC-AM in Washington, D.C.

"HOW GOOD ARE YOU?"

Are you one of the few morning personalities who:

- ★ Instinctively "lives" in the listener's world, not his or her own
- ★ Communicates without vocal tricks and without electronic ones
- ★ Has an unblocked and unlimited supply of creative energy
- ★ Is funny (most people tell you're hilarious!) but
- ★ Can be serious and sensitive and emotional on the air without feeling self-conscious
- ★ Is warm and intelligent and involved and
- ★ Actually loves "show prep?"

Did you answer yes to all of these? Then, we have a "dream" opportunity for you. If you think you're good enough to be half of a very special morning show in Washington, D.C., please convince me with a tape.

Thanks, **Allan Hotlen, Program Director**
WCLY & WPGC
PO Box 10239
Washington, D.C. 20018
 First Media Corporation - an equal opportunity employer.

OPENINGS

NATIONAL

 **Capitol Broadcasting Corporation**
 530 Beacon Parkway West, Suite 600 • Birmingham, AL 35209

MEMO TO: WINNING RADIO PROFESSIONALS RE: MOVING UP!

Our rapid growth means great opportunities for you! The following positions are now open or will be soon in various Capitol markets:

- **PROGRAMMING GENIUS**
 all the tools needed to win will be yours. Successful track record required.
- **CREATIVE PRODUCTION WIZARD**
 We give you 4 & 8-track studios with brand new state-of-the-art technology. Including keyboards, digital sampler, etc. Can you give us great promos?
- **NIGHT-TIME RATINGS GRABBER**
 Join the hottest personality lineup in the market. Creativity and energy a must. Females particularly encouraged to apply
- **MORNING FUN LOVER(S)**
 Imagine a great market with no dominant morning personality! Can your act fill this void? Great support crew, exceptional compensation, and guaranteed external promotion.
- **NEXT PAUL HARVEY**
 Are you a news personality? Have we got a deal for you!

Our company is winning in Charlotte, Louisville, Birmingham, Mobile, Charleston, Raleigh, and (coming soon) Nashville!

Send cassette and resume to:
Bill Thomas, Vice President/Programming, Capitol Broadcasting Corp., 530 Beacon Parkway West, Suite 600, Birmingham, AL 35209
 EOE. No calls, please.

CRB BROADCASTING CORPORATION

Rapidly expanding New York City-based company now accepting applications for the positions of General Manager and Sales Manager for both current and future acquisition. CRB owns and operates stations in Allentown, PA; Wilmington, DE; Huntington, WV; and soon-to-be White Plains, NY . . . with more on the way. Send resume, salary history, management philosophy, and references to: **Edward Rogoff, President; CRB Broadcasting Corp., 630 5th Avenue, Room 2930, New York, NY 10111.** No phone inquiries please. EOE M/F

WINNING PERSONALITIES WANTED

Top 50 AOR Market. Rated one of the ten best cities in the country to live in. Looking for a crazy morning person or team and personalities for all shifts. Rush cassette, resume, salary requirements and photo to Radio & Records, 1930 Century Park West, #451, Los Angeles, CA 90067.

97 KYN

97.5 FM Stereo
 Full-service 50kw FM Serving Northwestern PA and southwestern NY . . . now hiring 2 air personalities and morning news person. Must have good pipes, production, and an aggressive professional attitude. Send T&R to: **Bob Stevens, 97KYN, Box 777, St. Marys, PA 15857. EOE**

SOUTH

New station in one of the South's most beautiful locations seeking air talent. All dayparts. Women encouraged. T&R: D. Solomon, Box 271, Orange, VA 22960 EOE(9/12)

FL CHR seeks creative, aggressive talent to assist in prep & production of our morning zoo. Overnight airshift included. T&R: 2-103, Box 13549, Tallahassee, FL 32317 EOE(9/12)

KXOA-FM/Sacramento

After ten very successful years, our current Program Director is leaving to pursue new career challenges. We are looking for the programming professional who wants the opportunity to sustain and improve upon the longterm success of one of California's leading Adult Contemporary facilities. To the right person we are offering the opportunity to join an aggressive, growth-oriented company in California's most explosive market. Our operation has been the "benchmark" of consistency in both product and staff. We live in a market that provides a comfortable family environment where the sun shines all year.

The person we hire will be someone who:

- wants to make a longterm commitment to his/her career
- is professionally mature and functions as a team player
- can lead an experienced staff of air professionals
- is promotionally-minded
- can positively interact with our sales department
- is research-oriented

Most of all, this individual will understand that we are not broken so we don't need fixing. Rather, we seek that Program Director who can take an already-dominant station to the next level of success. If you are the individual with a documented track record of success and are ready for your next challenge, call **John Geary at (916) 446-4965.** EOE/M-F

BROWN BROADCASTING COMPANY

LIVE ON THE BEACH

Top 50 East Coast market CHR needs those great personality announcers to work for a great company and live at the beach! Midday, afternoon, and night talent needed. We'll pay the money if you've got the talent! T&R to Radio & Records, 1930 Century Park West, #449, Los Angeles, CA 90067. EOE

FM 104

WBBQ

ALL HITS!

100,000-watt WBBQ-FM, #1 in Augusta for 25 years, has a rare opening for a midday personality. Need a pro with AC or CHR experience and a good 25-54 ratings track record. Knowledge of oldies essential. We want a good communicator the listener can relate to and consider to be a friend. Bright cheerful delivery, but no screamers. Excellent equipment and benefits, including good starting salary and profit sharing. Send tape and resume to **Harley Drew, Program Director, WBBQ AM/FM, Box 2066, Augusta, GA 30913. EOE**

OPPORTUNITIES

OPENINGS

Modern C&W FM in collage market seeking air talent. T&R: KXKZ, Box 430, Ruston, LA 71270 EOE(9/12)

Seeking writer/producer for morning show in Charleston, SC. Become part of a top-rated team. Michael D. or Roger. (803) 744-1779 EOE(9/12)

Seeking PD for top-rated East Coast, FL AC. T&R: Jim Lord Chaplin, Box 3032, Ft. Pierce, FL 33448 EOE(9/12)

Seeking production professional for Central FL powerhouse. Must be able to handle multitrack and weekend airshift. T&R: Mark Davis, 3602 NE 20th Place, Ocala, FL 32670 EOE(9/12)

KEAN personality Country now accepting tapes/photos for all dayparts. T&R: Bobby Owen, Box 309B, Abilene, TX 79604 EOE(9/12)

100,000 WATT AC 103 WGNL

COASTAL N. CAROLINA

seeks high profile morning talent. Inherit GREAT numbers. Must have solid act. No time and temp. No crazies. C&R to Mike Farrow, 211 N. 2nd St., Wilmington, NC 28401. EOE

PROGRAM DIRECTOR/ OPERATIONS MANAGER

Top 75 Sunbelt Country Giant needs strong PD/OM. Professionalism a must. Require 3-5 years programming country. Must pull air shift. Group owners dedicated to the format. Creative, hard-working individuals who want to win, send tape and resume, with cover of why you're the one to Radio & Records, 1930 Century Park West, #452, Los Angeles, CA 90067. EOE

WRVR 104 FM 68 AM

WRVR AM/FM MEMPHIS

WRVR/Memphis is seeking a news director with special leadership qualities. Do you have the knowledge and ability to deliver the information our target audience wants and needs... not just "the news"? Strong anchoring ability required. No phone calls please. Tapes and resumes to:

Bob Kaake, Program Director, WRVR, 5904 Hyatt Ridgeway Parkway, Memphis, Tennessee 38119 EOE

97 Rock Houston

Experienced, versatile Production Director wanted for major market adult rock station. Organization, creativeness, and strong production voice a must. Send tape and resume to: Andy Beaubien, KSRR, 1020 Holcombe Blvd., Suite 1201, Houston, TX 77030. EOE

COUNTRY 101 FM @ 1060 AM

WNOE New Orleans seeks vibrant air personality or entertainer to replace 2-yr. CMA Nominee for Midday Music/talk show. Knowledge of the Country Music scene is a must. T&R/Picture to: Ralph Cherry, WNOE, 529 Bienville, New Orleans, LA 70115. No Calls Please. EOE/Females Encouraged.

MIDWEST

K-Lite/Oaklahoma City, seeking multitalented programmer. Research, creative promotion, & on-air skills. T&R/Photos: phy: GM, 9400 N. Broadway, Suite 450, OKC 73114 EOE(9/12)

Seeking salesperson for growing Midwest FM. Minimum three years' experience. Includes gas expense/benefits. T&R: Marty Wielgosz, WLJE, 2755 Sager Road, Valparaiso, IN 46383 EOE(9/12)

OPENINGS

WOW

99 Country 84 FM Country

PROGRAM DIRECTOR

Seek team player with proven people skills to manage large staff at midwestern AM/FM country powerhouse. Extensive knowledge of country music and strong organizational skills required. Must be community minded, creative, and "personality" type announcer. Large responsibilities. Only pros need apply. Send resume, tape and salary requirement to WOW, Ken Fearnow, 615 N. 90th Street, Omaha, NE 68114. EOE

INDIANA CHR LEADER

Has immediate openings for fulltime air personalities. Applicants must understand CHR. Quality production. Growing company. Cassette and resume to Radio & Records, 1930 Century Park West, #478, Los Angeles, CA 90067. EOE, M/F

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. Dalling

WSNX

875 E. Summit, Muskegon, MI 49444

Great 108

Work in a major market atmosphere without the problems of living in a major market. KSYZ is looking for a Production Director. 16-track experience helpful. Possible airshift. Top-rated 100 kw CHR. T&R: Mark Baumert, KSYZ-FM, 3280 Woodridge Blvd., Grand Island, NE 68801. EOE

NEWS DIRECTOR

Are you ready to move up to News Director? Top 100 market Midwest AM/FM combo seeks experienced newperson for position of News Director. Excellent career opportunity. Send resume in confidence to Radio & Records, 1930 Century Park West, #453, Los Angeles, CA 90067. EOE

KIMM

Live in the beautiful Black Hills of South Dakota and be the morning drive personality and Program Director of the top-rated Country station. No phone calls. Send tape and resume to: Ron Hansen, KIMM, P.O. Box 8205, Rapid City, SD 57709. EOE

TALK SHOW HOST

Are you ready for an Afternoon Talk Show that's heavily involved in the community? Ranges from lighthearted issues to serious topics of the day. If you're ready to work hard and be involved in our community, send tape and resume now to Radio & Records, 1930 Century Park West, #454, Los Angeles, CA 90067. EOE

WEST

KVFM/Logan seeking afternoon drive pro. CHR with at least three years' experience. Great springboard to Salt Lake City. T&R: Mark Roman, (801) 752-5141 EOE(9/12)

Southern CA soft AC seeking T&R for future full & parttime openings. No phone calls. CHAD PERRY: Box 5644, San Bernardino, CA 92412 EOE(9/12)

Fulltime opening at Continuous Country KFMS, 1555 E. Flamingo, Suite 435, Las Vegas, NV 89119 EOE(9/12)

OPENINGS

Seeking morning drive communicator & parttimer for hot AC with incredible view. T&R: Norm Hankoff, KTHO, Box AM, Lake Tahoe, CA 95705 EOE(9/12)

NEW ROCKY MOUNTAIN FM

Need PD with AC or CHR background for new FM located in beautiful Rocky Mountain West. Also need killer morning show. Great bucks, outstanding opportunity. All replies in strictest confidence. T&R to Radio & Records, 11930 Century Park West, #457, Los Angeles, CA 90067. EOE M/F

PD/OM

MAJOR WEST COAST MARKET

Easy Listening station. Includes air shift. Mature, solid voice; professional presentation. Skilled administrator. Self-starter. Tape, resume, and ratings to Radio & Records, 1930 Century Park West, #456, Los Angeles, CA 90067. EOE

NEWS PERSONALITY

We're looking for a true news personality, someone who can communicate lifestyle information to our young adult CHR audience and interface with our morning personality. If you're looking for a "Hard News" anchor position, this job's not for you. Excellent pay and benefits in the sunny Southwest. Send your cassette, resume and news rewrite samples today to: Radio & Records, 1930 Century Park West, #440, Los Angeles, CA 90067. EOE/M/F

COUNTRY MORNING PERSONALITY

Bright, friendly, involved in the community. That'll be the new Morning Personality on our Southeastern Class C, FM Country station. Our explosive growth has come from a team effort. If you're ready to commit and contribute, you may be the morning leader who shares in our future growth. Tape & accomplishments to: Radio & Records, 1930 Century Park West, #439, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Veteran announcer with pleasing voice for air talent, news or PD. CA/AZ preferred. ROD: Box 72516, Las Vegas, NV 89170 (9/12)

Award-winning announcer and music/research director. Seeking new position. Formerly Dodge City, Yuma, Tupelo. Want out of major market rat race. TERRY: (602) 973-8100. (9/12)

"I don't want to get a real job." Lady wants airshift. Prefer morning team or continuity. Medium/major. SHOTGUN: (703) 344-1690. (9/12)

Multitalented, aggressive PD/MD/air talent. Available now. AOR/CHR/AC/Gold preferred. Successful six-year pro. TODD: (814) 288-2715. (9/12)

15-YEAR RADIO PRO

(5 years CKLW, 7 years WCXI) seeks transition to sports reporting. Desires anchor responsibilities, preferably with some play-by-play. For aircheck of sportscast, interview, and P-B-P please contact: MIKE KELLY (313) 388-4692.

No one tries harder. Uptempo, AC drivetime MD seeks medium team-oriented company with strong PD. CHRIS: (819) 734-2245. (9/12)

"Remember classic Blondie? Morrow? Armstrong?" Personality radio ain't dead yet. Get one of the last real entertainers. THE BYRD: (807) 274-6026. (9/12)

Seven-year community communicator seeking new position. College degree. If you want more than just time & temp, call me. MICHAEL: (219) 297-3496. (9/12)

Female broadcast school graduate. Great production/copywriting. Seeking entry level position in small market. Urban/AC preferred. ANDREA: (212) 882-1215. (9/12)

POSITIONS SOUGHT

Three years' experience. Major/medium AOR promotions. Very hungry. Will relocate. Also, will host blues/fusion feature. Programming experience. JON MICHAELS: (201) 349-8047. (9/12)

"I'm double trouble for your competitors." Two-year pro, with on-air & copywriting experience. Seeking medium market home. NORRIS: (602) 964-4530. (9/12)

Eight-year pro, with small market experience seeks entry to majors. Urban/CHR. PD/MD/airshift. Superior production. Prefer SE markets. STEPHEN MATTHEWS: (803) 531-2786. (9/12)

11 YEAR PROGRAMMING PRO

Seeks PD/OM opportunity in AC/CHR in mid Atlantic states or Ohio. Promotional genius, strong supervisory skills, excellent motivator, bottom-line conscious. Call (316) 685-0566.

Starving DJ seeks chance to prove himself. I'll take anything for just \$19.95. Please call, time is running out. WALT: (818) 793-3207. (9/12)

Seeking entry-level position in radio. Have had some broadcast school experience. Willing to learn and relocate. JOHN: (602) 945-8757. (9/12)

Experienced MD seeking medium market MD/PD position. Knowledgeable in AOR/CHR/AC. Effective communication skills. Eager & reliable. GARY: (301) 759-3264. (9/12)

Eager female broadcast school graduate, with college radio experience seeks big break. CAROLYN: (415) 586-5018. (9/12)

ME + YOU = SUCCESS

N.Y. City Metro area PD/MD/Jock-AC/AOR/CHR. 7 years' experience. Looking big time, smell pretty good too! J.C. (DAYS) (914) 747-1071.

Young, dynamic newcomer seeking new position. Relocate to any format, any area. BILL GRAYSON: (619) 489-8121. (9/12)

Jay Christian seeking new programming challenge. Highly rated stations. Country/CHR/AC. JAY: (801) 767-6532 or 756-1456. Prefer medium/major market. (9/12)

Young two-year pro character voices, bits, & timely humor. Currently employed at 30-kw FM. My PD is my preference. JIM: (419) 797-2202. (9/12)

Medium market PD, ten years' experience seeks CHR/AOR PD position. Excellent people & management skills. Available now. ROGER: (307) 465-2301. (9/12)

R&R Opportunities Display Advertising

Display: \$40 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$50 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday noon (PST) prior to issue date. Address all ads to R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

R&R Opportunities Free Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday noon (PST) prior to issue date.

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.

JAZZ

TOP 30

SEPTEMBER 12, 1986

- 1 **BOBBY McFERRIN**/Spontaneous Inventions (Blue Note)
- 2 **HENRY BUTLER**/Fivin' Around (MCA Impulse!)
- 3 **DAVE VALENTIN**/Light Struck (GRP)
- 4 **STAN GETZ**/Voyage (Black-Hawk)
- 5 **EARL KLUGH**/Life Stories (WB)
- 6 **PETER KATER**/Two Hearts (Optimism)
- 7 **LEE RITENOUR**/Earth Run (GRP)
- 8 **RANDY BRECKER & ELIANE ELIAS**/Amanda (Passport Jazz)
- 9 **MIKE METHENY**/Day In-Night Out (MCA Impulse!)
- 10 **TOM GRANT**/Take Me To Your Dream (Pausa)
- 11 **CHICO FREEMAN**/Pied Piper (Black-Hawk)
- 12 **SPYRO GYRA**/Breakout (MCA)
- 13 **MICHAEL MANRING**/Unusual Weather (Windham Hill)
- 14 **BOBBY SHEW**/Shewhorn (Pausa)
- 15 **RARE SILK**/Black & Blue (TBA/Palo Alto)
- 16 **SADAO WATANABE**/God Time For Love (Elektra)
- 17 **JOE SAMPL & DAVID T. WALKER**/Swing Street Cafe (Crusaders/MCA)
- 18 **STEPS AHEAD**/Magnetic (Elektra)
- 19 **COUNT BASIE**/Long Live The Chief (Denon)
- 20 **JESSICA WILLIAMS**/Nothin' But The Truth (Black-Hawk)
- 21 **WEATHER REPORT**/This Is This (Columbia)
- 22 **TITO PUENTE & HIS LATIN ENSEMBLE**/Sensation (Concord)
- 23 **ANDREAS VOLLENWEIDER**/Down To The Moon (CBS)
- DEBUT **24 KEVIN EUBANKS**/Face To Face (GRP)
- DEBUT **25 DONALD HARRISON & TERENCE BLANCHARD**/Nascence (Columbia)
- 14 **26 BOB JAMES & DAVID SANBORN**/Double Vision (WB)
- DEBUT **27 OTB**/Inside Track (Blue Note)
- 21 **28 YELLOW JACKETS**/Shades (MCA)
- 29 **MARK MURPHY**/Living Room (Muse)
- DEBUT **30 DON PULLEN/GEORGE ADAMS QUARTET**/Breakthrough (Blue Note)

Black/Airbn stations contributing to Jazz: KJCB/Lafayette, Horatio Handy, WYLD-FM/New Orleans, Dell Spencer/WOMT/Cleveland, Dean-Dean Rufus.

MOST ADDED

- KEVIN EUBANKS (11)**
COUNT BASIE (9)
RANDY BRECKER & ELIANE ELIAS (9)
BRANDON FIELDS (9)
OTB (8)
LEE RITENOUR (8)
RHYTHM & BLU (7)

HOTTEST

- BOBBY McFERRIN (17)**
STAN GETZ (14)
HENRY BUTLER (12)
DAVE VALENTIN (11)
EARL KLUGH (10)
CHICO FREEMAN (9)

MEL TORME/ROB McCONNELL & BOSS BRASS "Mel Torme/Rob McConnell & Boss" (Concord) 9/2
 Rotations: Heavy 4/0, Medium 4/1, Light 0/0, Extra Adds 1, Total Adds 2, KKGO, KPLU, Heavy: WRTI, WYRS, KLON, KJAZ, Medium: WBGO, WBYY, KCNR

CHRIS BRUBECK & ANDY LAVERNE TRIO "See How It Feels" (Black-Hawk) 9/1
 Rotations: Heavy 5/0, Medium 2/1, Light 2/0, Extra Adds 0, Total Adds 1, WYRS, Heavy: WRTI, WYRS, WBYY, KPLU, WHRO, Medium: KUHF

CRYSTAL "Clear" (Black-Hawk) 9/0
 Rotations: Heavy 2/0, Medium 2/0, Light 5/0, Extra Adds 0, Total Adds 0, Heavy: WLOQ, KBEM, Medium: KMH, KIFM

SCOTT HAMILTON/JAKE HANNA/DAVE MCKENNA "Major League" (Concord) 9/0
 Rotations: Heavy 3/0, Medium 3/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WYRS, KLON, KCNR, Medium: KADZ, WHRO, WJZZ

GRANT GEISSMAN "Drinkin' From The Money River" (TBA/Palo Alto) 8/1
 Rotations: Heavy 2/0, Medium 4/1, Light 2/0, Extra Adds 0, Total Adds 1, WNOP, Heavy: WAER, KBEM, Medium: WEBR, WYRS, WFVE

VICTOR FELDMAN'S GENERATION BAND "Smooth" (TBA/Palo Alto) 8/1
 Rotations: Heavy 4/0, Medium 4/1, Light 0/0, Extra Adds 0, Total Adds 1, KKGO, Heavy: WEBR, WYRS, WAER, KBEM, Medium: WFSS, WYVE, KIFM

SUBBIRMANIUM "Blossom" (Crusaders/MCA) 7/1
 Rotations: Heavy 1/0, Medium 2/0, Light 4/1, Extra Adds 0, Total Adds 1, KXPR, Heavy: KTCJ, Medium: WDET, WYVE

JAKOB MAGNUSSON "Time Zone" (Golden Boy Jazz/Optimism) 7/0
 Rotations: Heavy 1/0, Medium 3/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WFSS, Medium: KUHF, WWO, KIFM

SHEILA JORDAN "The Crossing" (Black-Hawk) 7/0
 Rotations: Heavy 1/0, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: WUWM, Medium: WRTI, KERA, WBEE, WJZZ

JOE LOCCASIO "Sleepless" (Pausa) 6/4
 Rotations: Heavy 1/0, Medium 3/2, Light 1/1, Extra Adds 1, Total Adds 4, KERA, WLOQ, WNOP, KXPR, Heavy: KPLU, Medium: KUHF

GEORGE BENSON "While The City Sleeps" (WB) 6/2
 Rotations: Heavy 1/1, Medium 4/0, Light 1/1, Extra Adds 0, Total Adds 2, WLOQ, WNOP, Medium: WBYY, WJZZ, WYVE, KIFM

ART FARMER & BENNY GOLDSON "Back To The City" (Contemporary/Fantasy) 6/2
 Rotations: Heavy 1/0, Medium 4/1, Light 0/0, Extra Adds 1, Total Adds 2, KERA, WNOP, Heavy: KWMU, Medium: WBGO, WRTI, KJAZ

REGIONALIZED ADDS & HOTS

EAST	SOUTH	MIDWEST
<p>WGBH/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p> <p>WGBX/Boston Dave Valentín Chico Freeman Stan Getz Peter Kater Kenji McFerrin</p> <p>WGBL/Boston Al Walker Henry Butler Count Basie Dave Valentín Horatio Handy Stan Getz Chico Freeman Sammie & Walter Geraldton Ward Mike Metheny</p> <p>WGBR/Boston John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p> <p>WGBS/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p> <p>WGBU/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p> <p>WGBV/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p> <p>WGBW/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p> <p>WGBX/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p> <p>WGBY/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p> <p>WGBZ/Boston Eric Jackson Henry Harrison Oliver Lark Samson & Beach David Daniels Nancy Greene Michael Manring Bobby Shew</p>	<p>WFLA/Tampa Kevin Eubanks Randy Brecker Eliane Elias Brandon Fields Lee Ritenour Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p> <p>WFTS/Tampa Kevin Eubanks Randy Brecker Eliane Elias Brandon Fields Lee Ritenour Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p> <p>WTVT/Tampa Kevin Eubanks Randy Brecker Eliane Elias Brandon Fields Lee Ritenour Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p> <p>WTOG/Tampa Kevin Eubanks Randy Brecker Eliane Elias Brandon Fields Lee Ritenour Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p>	<p>WBEA/Chicago Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p> <p>WBEA/Chicago Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p> <p>WBEA/Chicago Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p> <p>WBEA/Chicago Stan Getz Peter Kater Kenji McFerrin George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet George Benson Art Farmer Benny Goldson Roy Hargrove John Wicks Freddie & Robbs Lee Ritenour Bobbie Katz Mike Metheny Ron Eschiet</p>

NEW & ACTIVE

BRANDON FIELDS "The Other Side Of The Story" (Nova) 16/9
 Rotations: Heavy 2/1, Medium 8/3, Light 5/4, Extra Adds 1, Total Adds 9, WFAE, WNOP, KANU, KJZZ, WLVE, WUSF, KBEM, WYVE, KJCB, Heavy: KPLU, Medium: WEBR, WFPL, KKGO, WHRO, KIFM

JAMES NEWTON "Water Mystery" (Gramavision) 14/2
 Rotations: Heavy 4/0, Medium 3/0, Light 6/1, Extra Adds 1, Total Adds 2, WEBR, WWO, Heavy: WGBH, WDET, KWMU, KXPR, Medium: KANU, KPLU, WYVE

GENE HARRIS TRIO "Gene Harris Trio Plus One" (Concord) 13/4
 Rotations: Heavy 5/1, Medium 3/0, Light 3/1, Extra Adds 2, Total Adds 4, WCLK, WJZZ, KJZZ, WUSF, Heavy: WBGO, KLON, KJAZ, KPLU, Medium: WYRS, KUHF, KCNR

DIRTY DOZEN BRASS BAND "Live: Mardi Gras In Montreux" (Rounder) 13/1
 Rotations: Heavy 6/0, Medium 1/0, Light 6/1, Extra Adds 0, Total Adds 1, KLON, Heavy: WRTI, KERA, WDET, WFSS, WYVE, KCNR, Medium: WUSF

RODNEY FRANKLIN "It Takes Two" (Columbia) 12/0
 Rotations: Heavy 5/0, Medium 3/0, Light 4/0, Extra Adds 0, Total Adds 0, Heavy: WAER, WBYY, WFSS, KBEM, KIFM, Medium: WBEE, WJZZ, KKGO

BLAKE LOCKWOOD/URBANIAK "Rhythm & Blu" (Gramavision) 11/7
 Rotations: Heavy 0/0, Medium 3/1, Light 3/1, Extra Adds 5, Total Adds 7, WBGO, WNOP, WDET, KJZZ, KMH, KJAZ, KPLU, Medium: WRTI, WJZZ

KENNY G "Duotones" (Arista) 11/2
 Rotations: Heavy 3/0, Medium 4/1, Light 4/1, Extra Adds 0, Total Adds 2, WFAE, WLVE, Heavy: WCLK, KKGO, WDMT, Medium: WLOQ, WHVE, KLCC

RON ESCHIET "Stump Jumper" (Bainbridge) 10/2
 Rotations: Heavy 1/0, Medium 4/1, Light 5/1, Extra Adds 0, Total Adds 2, WYRS, KADZ, Heavy: KPLU, Medium: WAER, WFAE, KKGO

IN THE BLUE NOTE TRADITION...

OUT OF THE BLUE

the don pullen george adams quartet

BREAKTHROUGH

ON BLUE NOTE RECORDS AND HIGH QUALITY XDR CASSETTES

THE FINEST IN JAZZ CONTINUES

47 Reporters
 83 Current Reports

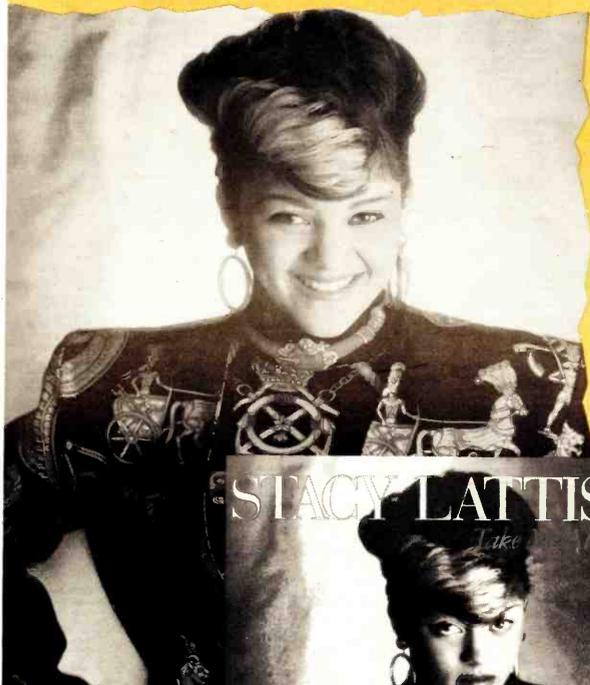
WBYY/Columbus, WDMT/Cleveland, and WHRO/Norfolk called in frozen playlists.

WNUR/Evanston, IL failed to report; its playlist was frozen.

Editor's Note: WKND/Hartford is no longer a reporting station.

Breaker!!!

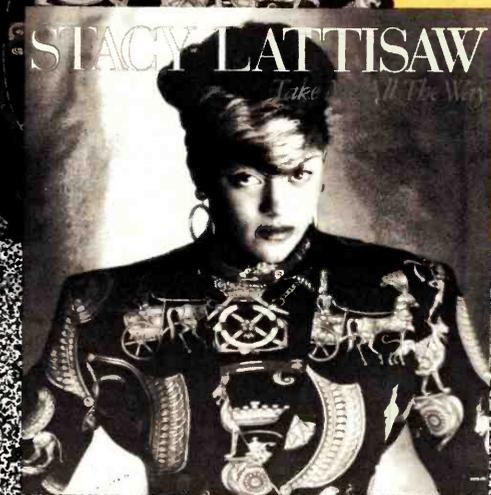
STACY LATTISAW



*Our 19-year old
sweetheart has a
very grown-up hit!*

NAIL IT
TO THE
WALL

7" 1859 MF / 12" 4563MG



from the album...

LP: 6212 ML / CASSETTE 6212 MC

Produced by Jellybean for Jellybean Productions Inc.

BLACK/URBAN

BREAKERS.

STACY LATTISAW Nail It To The Wall (Motown)

84% of our reporters on it. Rotations: Heavy 2/0, Medium 26/7, Light 48/24, Total Adds 31 including WDAS, WUSL, WEDR, WDMT, WZAK, WAOK, WATV, KDLZ, WWWW, KDKO. Debuts at number 29 on the Black/Urban chart.

HUMAN LEAGUE Human (A&M)

79% of our reporters on it. Rotations: Heavy 1/0, Medium 26/7, Light 44/34, Total Adds 41 including WDAS, WDJY, WHUR, KMJQ, WYLDFM, KCPW, KDAY, KJLH, WFXC, KBUZ. Debuts at number 32 on the Black/Urban chart.

PHYLLIS HYMAN Old Friend (PIR/Manhattan)

67% of our reporters on it. Rotations: Heavy 4/0, Medium 30/2, Light 26/9, Total Adds 11, K104, KMJQ, KMJM, WAOK, JET94, WKGK, KOKY, WLOU, Z103, KDKO. Moves 40-31 on the Black/Urban chart.

GENOBIA JETER All Of My Love (RCA)

61% of our reporters on it. Rotations: Heavy 0/0, Medium 31/1, Light 24/5, Total Adds 6, WVEE, WGGI, KJLH, KDLZ, WZAZ, WVOI. Debuts at number 37 on the Black/Urban chart.

NEW & ACTIVE

RENE & ANGELA "No How, No Way" (Mercury/PolyGram) 51/23

Rotations: Heavy 1/0, Medium 16/5, Light 34/18, Total Adds 29, WWINFM, WXYV, WAMO, WHUR, WVEE, WDOI, WBXV, WGOI, WZAK, WKND, WDXK, WAOK, JET94, WFXC, KDLZ, WKGK, WJJS, KHYS, WAAA, Z103, WZEN, WVOI, KDKO. Debuts at number 40 on the Black/Urban chart.

BEAU WILLIAMS "There's Just Something About You" (Capitol) 51/9

Rotations: Heavy 5/0, Medium 24/1, Light 22/8, Total Adds 9, WDMA, WENN, WPAL, KJLH, WKGN, KHYS, WNDM, Z103, WZEN, Heavy: K104, WTKL, KOKY, WANM, WVOI. Mediums include: WDAS, WAMC, WEDR, WTMP, WZAK, KACE, WDKX, WXOK, JET94, WFXC, KDLZ, WQMG, WKXI, WBX, KAPE, KDKS. Debuts at number 38 on the Black/Urban chart.

AL JARREAU "Ls For Lover" (WB) 48/2

Rotations: Heavy 0/0, Medium 23/1, Light 25/1, Total Adds 2, WJMI, KIIZ, Medium: WXYV, WDAS, WAMO, WYLDFM, WTMP, KAPE, KSOL, WNHG, WFXA, WPAL, Z93, WFXC, KDLZ, WJLJ, KHYS, WPLZ, KAPE, WAAA, WCKX, WTLZ, WOLA, WWWW.

GENERAL KANE "Crack Killed Applejack" (Gordy/Motown) 45/19

Rotations: Heavy 1/0, Medium 11/0, Light 33/19, Total Adds 19, KKKJ, WDMA, WYLDFM, WTMP, WBMX, WDMT, WLUM, WTKL, WENN, WQMG, KIIZ, WKGK, WJLJ, WJJS, WPLZ, KAPE, WANM, WVOI, KBUZ, Heavy: KOKY, Mediums include: WZAK, KMJM, XHRM, WJLZ, WQXK, WHYZ, KJCB, WLOU, KDKS, WZEN.

JEAN CARNE "Flame Of Love" (Omni/Atlantic) 44/19

Rotations: Heavy 0/0, Medium 15/2, Light 29/17, Total Adds 19, WDAS, WEDR, WDOI, WGOI, KACE, WAOK, KOXL, WENN, WPEG, WHYZ, WJMI, WKXI, WKGK, KJCB, WJLJ, WPLZ, WNDM, WGRW, WVOI. Mediums include: WDMA, WTMP, WZAK, WTKL, WPAL, WFXC, WZAZ, WALT, KDKS, WANM, WAAA.

JAMES "D TRAIN" WILLIAMS "You Are Everything" (Columbia) 42/2

Rotations: Heavy 1/0, Medium 29/1, Light 12/1, Total Adds 2, WDAS, WTKL, Heavy: WKND. Mediums include: WXYV, WHUR, WDMA, WDOI, WDMT, WZAK, KMJM, XHRM, KSOL, WNHG, WQXK, WENN, WEA, Z93, WPEG, WFXC, WQMG, KIIZ, KJCB, WBX, KHYS, KAPE, KDKS, WANM, WAAA, WTLZ, WZEN.

GEORGE DUKE "Broken Glass" (Elektra) 41/6

Rotations: Heavy 0/0, Medium 17/0, Light 24/6, Total Adds 6, K94, WQGI, KDAY, KOXL, JET94, WAAA. Medium: WDJY, K104, WZAK, XHRM, WFXA, WATV, WFXC, KIIZ, KJCB, WLOU, WQMG, KJLH, WTKL, WWWW, KDKO, KMXX.

BILLY GRIFFIN "Believe It Or Not" (Atlantic) 39/4

Rotations: Heavy 0/0, Medium 13/0, Light 26/4, Total Adds 4, WYLDFM, JET94, WLOU, KJLH, WTKL. Mediums: WDAS, WEDR, WTMP, WDMT, KACE, WFXA, WQMG, WZAZ, WBX, WAAA, WTKL, KDKO.

RODNEY FRANKLIN featuring BRENDIA RUSSELL "Look What's Showing Through" (Columbia) 38/4

Rotations: Heavy 3/0, Medium 15/0, Light 20/4, Total Adds 4, WXYV, WKGK, WLOU, WGRW, Heavy: WHUR, KACE, WTKL. Mediums: WDAS, WEDR, WTMP, WDMT, KJLH, KSOL, WNHG, WATV, WENN, WPAL, KDLZ, KHYS, WPLZ, WANM, WWWW.

OLIVER CHEATHAM "S.O.S." (Critique) 36/13

Rotations: Heavy 0/0, Medium 12/0, Light 24/13, Total Adds 13, WUSL, WDMA, WLUM, WNHG, WDKX, WJLZ, WTKL, WPEG, JET94, WQXK, KHYS, KDKS, KBUZ. Medium: WDAS, WFXA, WPLZ, WFXC, WQMG, WZAZ, WLOU, WQXK, WTKL, WWWW, WVOI.

DAZZ BANO "Wild & Free" (Geffen) 35/9

Rotations: Heavy 0/0, Medium 10/2, Light 25/7, Total Adds 9, WDAS, WDMA, WBX, WENN, WPAL, WHYZ, WQXK, WQRL, KMXX. Medium: WTMP, WPEG, WFXC, WJMI, WANM, WTLZ, WWWW, KDKO.

LENNY WILLIAMS "Ten Ways Of Loving You" (Knobhill/Fantasy) 34/3

Rotations: Heavy 1/0, Medium 15/1, Light 18/2, Total Adds 3, KMJM, KDLZ, WNHG, Heavy: WTKL. Medium: WAMO, WEDR, WJLJ, WTKL, WATV, WKXI, WZAZ, KOKY, WLOU, WQXK, WGRW, WQMG, WJMI, WWWW, WVOI.

MILLIE JACKSON "Hot Wild Unrestricted Crazy Love" (Jive/RCA) 31/22

Rotations: Heavy 0/0, Medium 9/3, Light 22/19, Total Adds 2, WAMO, WDMA, WEDR, WVOI, WDMT, WDKX, WAOK, KOXL, WTKL, WJMI, WKXI, KIIZ, KJCB, KHYS, WPLZ, KAPE, WANM, WCKX, WWWW, WVOI, KBUZ, KDKO. Medium: K104, WZAK, WFXC, KDLZ, KOKY, KDKS.

SHIRLEY JONES "Last Night I Needed Someone" (PIR/Manhattan) 31/16

Rotations: Heavy 0/0, Medium 11/1, Light 20/5, Total Adds 6, WILD, WHRK, KACE, WDKX, WNDM, WAAA. Medium: WDAS, WAMC, WHUR, K104, WDMA, WQMG, KIIZ, WLOU, KAPE.

CARL ANDERSON & GLORIA LORING "Friends & Lovers" (Carrera/CBS) 30/2

Rotations: Heavy 5/0, Medium 15/0, Light 10/2, Total Adds 2, WATV, WKGK, WAMO, OC104, WPAL, WJJS, WNDM. Medium: WVEE, WHRK, WGGI, WBX, WEDR, KCPW, WLUM, WAOK, WFXA, KOXL, WTKL, WQMG, WJMI, KHYS, WAAA.

SKIPWORTH & TURNER "Can't Give Her Up" (WB) 29/4

Rotations: Heavy 0/0, Medium 12/0, Light 17/4, Total Adds 4, WDOI, WDMT, WLUM, WWWW, WHUR, XHRM, WNHG, WQXK, WFXA, WENN, WPAL, WQMG, KHYS, KDKS, WTKL, KUKO.

CHICO DeBARGE "Talk To Me" (Motown) 28/17

Rotations: Heavy 0/0, Medium 9/3, Light 19/14, Total Adds 17, WUSL, WHUR, KMJQ, WDMT, KJLH, OC104, KOXL, WQXK, WJMI, KIIZ, KJCB, WLOU, WJJS, WQXK, WPLZ, WCKX, WGRW. Medium: K104, WZAK, KMJM, WDKX, WQMG, WAAA.

RUBY TURNER featuring JONATHAN BUTLER "If You're Ready (Come Go With Me)" (Jive/RCA) 28/17

Rotations: Heavy 0/0, Medium 6/3, Light 22/14, Total Adds 17, K104, KMJQ, KMJM, KACE, WDKX, WJLZ, WAOK, KJLH, WATV, WENN, WFXA, WQMG, WNDM, WANM, WAAA, WTKL, WZEN. Medium: WBMX, WZAK, WWWW.

CASHFLOW "Reach Out" (Mercury/PolyGram) 27/10

Rotations: Heavy 0/0, Medium 14/2, Light 13/8, Total Adds 10, WDMT, WZAK, WLUM, WENN, WPEG, WQMG, WKXI, WZAK, KOKY, KAPE. Medium: WDMA, WYLDFM, WDKX, WJLZ, WAOK, WALT, KDKS, WANM, WCKX, Z103, WWWW, KDKO.

HANSON & DAVIS "Hungry For Your Love" (Sleeping Bag) 27/10

Rotations: Heavy 1/0, Medium 10/1, Light 16/9, Total Adds 10, WUSL, WVEE, WHRK, WDMT, WLUM, KDAY, WQXK, WQMG, WQXK, KHYS. Heavy: WNDM. Medium: WHRS, WDAS, WGGI, KSOL, WFXA, WTKL, WHYZ, WZAZ, KUKO.

MOST ADDED

HUMAN LEAGUE (41)
STACY LATTISAW (31)
RENE & ANGELA (23)
MILLIE JACKSON (22)
JEAN CARNE (19)
GENERAL KANE (19)
CHICO DeBARGE (17)
RUBE TURNER / JONATHAN BUTLER (17)
SHIRLEY JONES (16)
JEFFREY OSBORNE (15)

HOTTEST

ORAN "JUICE" JONES (59)
JANET JACKSON (56)
LISA LISA & CULT JAM (49)
LEVERT (40)
CAMEO (37)
GWEN GUTHRIE (21)
EL DeBARGE (20)
HOWARD HEWETT (19)
NEW EDITION (17)
ASHFORD & SIMPSON (13)

SIGNIFICANT ACTION

MTUME "P.O.P. Generation" (Epic) 24/14

Rotations: Heavy 0/0, Medium 7/1, Light 17/13, Total Adds 14, WWINFM, WXYV, KMJQ, KOXL, WTKL, WQXK, WENN, WPAL, WZAZ, KJCB, WPLZ, WANM, KBUZ, KDKO. Medium: WAMO, K104, WDMA, WMTM, WPGI, WJMI.

MARKUS ANTHONY "One Night Of Love" (R&R) 23/8

Rotations: Heavy 0/0, Medium 4/0, Light 19/8, Total Adds 8, WDMT, WZAK, WAOK, KOXL, WATV, WQMG, WPDQ, WAAA. Medium: WDMA, WQXK, WOLA, KDKO.

ATLANTIC STARR "Armed And Dangerous" (Manhattan) 22/9

Rotations: Heavy 0/0, Medium 7/3, Light 15/6, Total Adds 9, WDAS, WVEE, WDKX, WPAL, WZAZ, WJLJ, WLOU, WNDM, KUKO. Medium: K104, WYLDFM, WANM, WAAA.

WHISTLE "Just For Fun" (Select) 21/6

Rotations: Heavy 0/0, Medium 4/2, Light 17/4, Total Adds 6, WDAS, WDJY, KMJQ, WGGI, WZAK, WCKX. Medium: WATV, WQMG.

MOVIES "Juke Box" (CBS Associated) 20/3

Rotations: Heavy 0/0, Medium 11/1, Light 9/2, Total Adds 3, KJLH, WTKL, KMXX. Medium: K104, WTMP, KMJM, KDAY, KOXL, WQXK, WKXI, KJCB, KOKY, WQXK.

STACEY Q "Two Of Hearts" (Atlantic) 20/1

Rotations: Heavy 6/0, Medium 7/1, Light 7/0, Total Adds 1, KHYS. Heavy: KCPW, WLUM, OC104, WDKX, WKGK, KUKO. Medium: WAMO, WBMX, WGGI, WBLZ, WFXA, Z93.

GAVIN CHRISTOPHER "Back In Your Arms" (Manhattan) 19/7

Rotations: Heavy 0/0, Medium 5/1, Light 14/6, Total Adds 7, WLUM, WNHG, WJLZ, WQXK, WJLJ, WLOU, KDKO. Medium: K104, WAAA, WWWW, KMXX.

GIVENS FAMILY "Holdin' On" (P.J.) 19/6

Rotations: Heavy 0/0, Medium 9/5, Light 11/3, Total Adds 6, WDAS, WDMA, WZAK, WJLZ, WENN, KHYS. Medium: WQXK, JET94, WQMG, WQXK, WKXI.

WILLIAM BELL "Headline News" (Ichiban) 19/2

Rotations: Heavy 2/0, Medium 11/0, Light 8/2, Total Adds 2, WDOI, WWWW. Heavy: WTKL, JET94. Medium: WHUR, WQXK, WENN, WPEG, WFXC, WQMG, WKXI, WPDQ, KHYS, WCKX, KDKO.

WORD OF MOUTH featuring DJ CHEESE "Coast To Coast" (Profile) 18/7

Rotations: Heavy 0/0, Medium 2/1, Light 16/6, Total Adds 2, WTMP, WFXC, KOKY, WQXK, KHYS, WANM, WZEN. Medium: WDMA.

MISS THANG "Thunder & Lightning" (Tommy Boy) 18/6

Rotations: Heavy 1/1, Medium 7/3, Light 10/2, Total Adds 6, WJLJ, WJLZ, WATV, WFXC, WHYZ, WNDM. Medium: K104, WDMA, WDMT, WQMG.

KURTIS BLOW "I'm Chillin'" (Mercury/PolyGram) 17/10

Rotations: Heavy 1/1, Medium 5/1, Light 11/8, Total Adds 10, K104, WHRK, WTMP, XHRM, WNHG, WKGK, KOKY, WANM, WGRW, WZEN. Medium: WDMT, WZAK, WKND, WJLZ.

ET "Mag! In The Air (All Around You)" (Total Experience/RCA) 17/7

Rotations: Heavy 0/0, Medium 2/1, Light 15/6, Total Adds 3, WWINFM, WHUR, WJLJ, KACE, WPLZ, WOLA. Medium: WDMA.

TEENA MARIE "Love Me Down Easy" (Epic) 16/8

Rotations: Heavy 0/0, Medium 2/0, Light 14/8, Total Adds 8, KMJQ, WTMP, WJLZ, WTKL, KDLZ, WZAZ, KJCB, WANM. Medium: WYLDFM, KACE.

SURFACE "Let's Try Again" (Columbia) 16/7

Rotations: Heavy 0/0, Medium 1/0, Light 15/7, Total Adds 7, WILD, KOXL, WLOU, KHYS, WPLZ, KAPE, WTLZ. Medium: WDMA.

BOOGIE BOYS "Dealin' With Life" (Capitol) 16/4

Rotations: Heavy 0/0, Medium 3/0, Light 13/4, Total Adds 4, K104, WQMG, WWWW, WVOI. Medium: WDJY, WTMP, WJMI, WZAZ, KOKY, WLOU, KAPE, WANM, WAAA, WWWW.

JEFFREY OSBORNE "Room With A View" (A&M) 15/15

Rotations: Heavy 0/0, Medium 4/4, Light 11/11, Total Adds 15, WDAS, WHRK, WEDR, WZAK, KACE, OC104, WPAL, WKXI, WZAZ, KOKY, WLOU, KAPE, WANM, WAAA, WWWW.

TYRONE BRUNSON "The Method" (MCA) 15/9

Rotations: Heavy 0/0, Medium 0/0, Light 15/9, Total Adds 9, WEDR, WTMP, KDAY, WLOU, KAPE, KDKS, WNDM, WAAA, WKWM.

CON FUNK SHUN "She's A Star" (Mercury/PolyGram) 14/8

Rotations: Heavy 1/1, Medium 4/1, Light 9/6, Total Adds 8, K104, XHRM, KOXL, WPAL, WKXI, KJCB, WANM, WZEN. Medium: WPEG, WQMG, WQXK.

TAMICO JONES "I Want You" (Sutra) 14/6

Rotations: Heavy 0/0, Medium 2/1, Light 12/5, Total Adds 6, WXYV, WVEE, WTMP, WKND, WPLZ, WCKX. Medium: WZEN.

KENNY & JOHNNY WHITEHEAD "Stylin'" (PIR/Manhattan) 13/3

Rotations: Heavy 2/0, Medium 4/0, Light 7/3, Total Adds 3, WHTTQ, WZAZ, Heavy: K104, KMJM. Medium: KMJQ, KJCB, WQXK, KAPE.

RICK JAMES "Forever And A Day" (Gordy/Motown) 13/3

Rotations: Heavy 0/0, Medium 3/1, Light 10/2, Total Adds 3, WHUR, WQMG, WANM. Medium: WATV, JET94.

BOBBY HUMPHREY "No Way" (Mercury/PolyGram) 13/1

Rotations: Heavy 0/0, Medium 3/1, Light 10/0, Total Adds 1, WJLZ. Medium: WKND, WQXK.

BARBARA ROY "Gotta See You Tonight" (RCA) 12/3

Rotations: Heavy 0/0, Medium 5/2, Light 7/1, Total Adds 3, WILD, WDAS, WTMP. Medium: WWINFM, WKND, WANM.

STEVE WINWOOD "Higher Love" (Island/WB) 12/2

Rotations: Heavy 3/0, Medium 6/1, Light 3/1, Total Adds 3, WTKL, KIIZ. Heavy: WWINFM, WAMO, OC104. Medium: WILD, WBLZ, WLUM, WTKL, WHYZ.

SKYY "Non-Stop" (Capitol) 11/7

Rotations: Heavy 0/0, Medium 1/0, Light 10/7, Total Adds 7, WDOI, KDAY, WPEG, WANM, WGRW, WWWW, KUKO. Medium: WTMP.

I-THREE "Now That We Are Standing" (EMI America) 11/3

Rotations: Heavy 0/0, Medium 1/0, Light 10/3, Total Adds 3, WEDR, KJCB, KDKS. Medium: WAAA.

DENISE STEWART "Victim" (Satellite) 11/2

Rotations: Heavy 0/0, Medium 2/1, Light 9/1, Total Adds 2, WTMP, KOKY. Medium: WEDR.

CUT "Kindness For Weakness" (Supertronic) 10/4

Rotations: Heavy 0/0, Medium 4/0, Light 6/4, Total Adds 4, WDMA, KOXL, WKXI, WZAZ. Medium: WAMO, WDJY, WHUR, WTMP.

JAMES REESE "No Questions" (AMP) 10/2

Rotations: Heavy 0/0, Medium 1/0, Light 9/2, Total Adds 2, WPDQ, KDKS. Medium: WDMT.

COUNTRY

TOP 50

SEPTEMBER 12, 1986

Three Weeks
Two Weeks
Last Week

9	5	3	1	EDDIE RABBITT & JUICE NEWTON /Both To Each Other (RCA)
11	9	5	2	TANYA TUCKER /Just Another Love (Capitol)
6	2	2	3	FORESTER SISTERS /Lonely Alone (WB)
10	6	4	4	DWIGHT YOAKAM /Guitars, Cadillac, Etc. (Reprise/WB)
14	12	9	5	CRYSTAL GAYLE /Cry (WB)
3	1	1	6	RONNIE MILSAP /In Love (RCA)
12	11	8	7	JANIE FRICKE /Always Have Always Will (Columbia)
17	13	10	8	EXILE /I'll Be Me (Epic)
19	17	13	9	EARL THOMAS CONLEY & ANITA POINTER /Too Many Times (RCA)
23	20	16	10	SCHUYLER, KNOBLOCH & OVERSTREET /You Can't Stop Love (MTM)
18	16	14	11	ROSANNE CASH /Second To No One (Columbia)
15	14	11	12	KEITH WHITLEY /Ten Feet Away (RCA)
21	18	15	13	STEVE EARLE /Guitar Town (MCA)
28	24	18	14	RANDY TRAVIS /Diggin' Up Bones (WB)
24	21	17	15	LEE GREENWOOD /Didn't We (MCA)
27	22	19	16	RESTLESS HEART /That Rock Won't Roll (RCA)
26	23	20	17	MICKEY GILLEY /Doo-Wah Days (Epic)
1	3	6	18	REBA McENTIRE /Little Rock (MCA)
29	27	23	19	SOUTHERN PACIFIC /A Girl Like Emmylou (WB)
4	4	7	20	JOHN CONLEE /Got My Heart Set On You (Columbia)
41	36	27	21	MARIE OSMOND & PAUL DAVIS /You're Still New To Me (Capitol/Curb)
31	29	26	22	SWEETHEARTS OF THE ROODES /Since I Found You (Columbia)
34	30	25	23	WILLIE NELSON /I'm Not Trying To Forget You (Columbia)
35	31	29	24	STEVE WARINER /Starting Over Again (MCA)
39	32	28	25	JUICE NEWTON /Cheap Love (RCA)
42	38	32	26	JOHN SCHNEIDER /At The Sound Of The Tone (MCA)
37	35	30	27	BARBARA MANORELL /No One Mends A Broken Heart... (MCA)
BREAKER	37	35	27	ALABAMA /Touch Me When We're Dancin' (RCA)
36	33	31	28	JOHN ANDERSON /Honky Tonk Crowd (WB)
44	40	35	29	GATLIN BROTHERS /She Used To Be Somebody's Baby (Columbia)
40	37	34	30	LYLE LOVETT /Farther Down The Line (MCA/Curb)
—	—	—	38	GEORGE STRAIT /I Ain't Cool To Be Crazy About Me (MCA)
2	8	12	33	NITTY GRITTY DIRT BAND /Stand A Little Rain (WB)
47	42	39	34	ANNE MURRAY /My Life's A Dance (Capitol)
5	15	22	35	HANK WILLIAMS JR. /Country State Of Mind (WB/Curb)
8	7	21	36	GIRLS NEXT DOOR /Slow Boat To China (MTM)
BREAKER	37	35	27	T. GRAHAM BROWN /Hell And High Water (Capitol)
BREAKER	39	37	29	HOLLY DUNN /Daddy's Hands (MTM)
—	47	42	39	MICHAEL MARTIN MURPHEY /Fiddlin' Man (WB)
46	43	40	40	MARTY STUART /All Because Of You (Columbia)
48	45	43	41	CHARLY MCCLAIN /So This Is Love (Epic)
7	10	24	42	NICOLETTE LARSON with STEVE WARINER /That's How You Know... (MCA)
—	50	47	43	BILLY JOE ROYAL /I Miss You Already (Atlantic America)
—	—	—	49	DOLLY PARTON /We Had It All (RCA)
13	19	33	45	CONWAY TWITTY /Desperado Love (WB)
DEBUT	46	43	40	SAWYER BROWN /Out Goin' Cattin' (Capitol/Curb)
16	25	35	47	EDDY RAVEN /Sometimes A Lady (RCA)
DEBUT	46	43	40	RONNIE McDOWELL /When You Hurt I Hurt (MCA/Curb)
DEBUT	48	45	43	TOM WOPAT /I Won't Let You Down (EMI America)
DEBUT	50	47	43	GEORGE JONES /Wine Colored Roses (Epic)

Total Reports/Adds	Heavy	Medium	Light
157/0	125	28	4
158/1	124	33	1
152/0	127	21	4
155/1	114	31	10
157/0	110	44	3
146/1	121	18	7
147/1	113	27	7
158/2	89	62	7
157/3	76	74	7
151/2	69	72	10
145/0	70	68	7
134/1	79	39	16
141/0	77	48	16
154/2	55	85	14
157/0	46	95	16
156/2	44	100	12
144/3	41	88	15
115/0	69	29	17
150/7	26	97	27
109/0	65	27	17
150/11	10	93	47
142/7	24	79	39
131/7	14	93	24
144/11	6	98	40
141/7	6	99	36
139/16	6	87	46
134/7	7	92	35
133/107	5	50	78
126/5	11	75	40
133/8	6	78	49
111/4	16	68	27
134/33	4	59	71
81/0	30	30	21
118/17	6	63	49
75/0	22	30	23
72/0	23	34	15
109/29	3	39	67
98/19	1	48	49
95/11	3	45	47
76/4	4	36	36
84/6	4	44	36
61/0	17	26	18
84/9	2	37	45
84/26	0	27	57
42/0	11	12	19
74/26	1	15	58
36/0	12	13	11
71/18	0	26	45
57/12	0	19	38
56/23	0	22	34

MOST ADDED

- ALABAMA (107)
 BELLAMY BROTHERS w/ FORESTER SISTERS (41)
 GEORGE STRAIT (33)
 T. GRAHAM BROWN (29)
 WAYLON JENNINGS (29)
 SAWYER BROWN (26)
 DOLLY PARTON (26)
 GEORGE JONES (23)
 KATHY MATTEA (22)
 ED BRUCE & LYNN ANDERSON (20)

HOTTEST

- EDDIE RABBITT & JUICE NEWTON (73)
 RONNIE MILSAP (68)
 DWIGHT YOAKAM (60)
 FORESTER SISTERS (52)
 TANYA TUCKER (44)
 JANIE FRICKE (40)
 RANDY TRAVIS (35)
 CRYSTAL GAYLE (31)
 SCHUYLER, KNOBLOCH... (24)

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

ALABAMA

Touch Me When We're Dancin' (RCA)

On 83% of reporting stations. Rotations: Heavy 5, Medium 50, Light 78, Total Adds 107 including WPTR, WPOC, WYRK, WOKQ, WTCR, WXKK, WDSY, WILQ, KRRV, WYNK, KYKR, WZZK, WCOS, WAMZ, WKKQ, KWMT, KXXY, WIL, K102, KRWQ. Debuts at number 28 on the Country chart.

T. GRAHAM BROWN

Hell And High Water (Capitol)

On 68% of reporting stations. Rotations: Heavy 3, Medium 39, Light 67, Total Adds 29 including WGNA, WBGW, WTCR, KYKR, WSOC, WKLO, KLLL, WSIX, WTQR, WMNI, WFMS, WWJO, KTPK, KFDI, KYAK, KYGO, KFRE, KSN, KRPM, KGA. Moves 44-37 on the Country chart.

HOLLY DUNN

Daddy's Hands (MTM)

On 61% of reporting stations. Rotations: Heavy 1, Medium 48, Light 49, Total Adds 19, WRKZ, WIXL, WCVR, WNYR, KSSN, WAMZ, KLLL, WSIX, KRMD, KJNE, WSLR, KBMR, WONE, WITL, WLLR, KRST, KFRE, KFMS, KTAK. Moves 45-38 on the Country chart.



THE NEW SMASH FROM HIS T-NESS!

"Hell and High Water"
(5621)

T. GRAHAM BROWN

R&R **BREAKERS** 37 BB 42

Produced by Bud Logan

Capitol

"GIVE ME WINGS"

PB-14412

The Keckley Group

MEMO

TO: Mr. Joe Galante, RCA Records
FROM: Paul H. Keckley, Ph.D., President
The Keckley Group
DATE: July 17, 1986
RE: Country Music Market Analysis

We have just concluded an analysis of the appeal of several singles from emerging artists.

We tested nineteen singles ranging from mass market favorites Kenny Rogers' "Tomb of the Unknown Love" and Neil Diamond's "Headed For the Future" in Denver, Austin and Atlanta as well as several cuts from unknown artists. Key measures of "strength" evaluated included the lyrical content, vocal style, and instrumental style of the single as well as the overall listener appeal of the music as presented in a typical radio format.

I am writing to make you aware of a significant finding: one new artist, to our surprise, outscored all others in the "Likely to Buy" factors and finished in the top three in "Likely to Listen" factors. That artist is Michael Johnson and the cut is "Wings."

All were unanimous in commending the song and the unique nature of its delivery. Most significant is the fact that regardless of the person's age or radio format preference, the Michael Johnson cut was in the top three.

Congratulations on the discovery of this soon-to-be hit!

Paul Keckley

The New
SUPER-
Hit from
Michael
Johnson!

Put it on your radio station and
watch the number of phone calls soar!

RCA
Records and Cassettes

COUNTRY

NEW & ACTIVE

MICHAEL MARTIN MURPHEY "Fiddlin' Man" (WB) 95/11
 Rotations: Heavy 3, Medium 45, Light 47, Total Adds 11, WRKZ, WTCR, WXKX, WYNK, WKLO, KLLI, WMNI, WONE, KYGO, KFMS, KZLA Heavy: WCVR, WAMZ, KBMR, Medium: WSIX, WDAF, WBSC, KUGN, KTOM, KIIM. Moves 47-42-39 on the Country chart

DOLLY PARTON "We Had It All" (RCA) 84/26-
 Rotations: Heavy 0, Medium 27, Light 57, Total Adds 26 including WGNA, WTCR, WAJR, WBXQ, WUSY, KPLX, KIKK, KRMD, KJNE, WUBE, WMNI, KSO, WFMS, WXCL, WLLR, WTHI, KTPK, KUJY, KGA. Moves 49-44 on the Country chart

BILLY JOE ROYAL "I Miss You Already" (Atlantic America) 84/9
 Rotations: Heavy 2, Medium 37, Light 45, Total Adds 9, WIKX, WLVI, WTCR, WMNI, KWMT, WGEI, KUZZ, KLZ, KUGN, Heavy: WOKK, WUBE, Medium: WPOR, WCVR, WUSY, WTVY, KJNE, WIRK, WKCO, KTTS, WTCM, KKCS, KALF, KOLO, Moves 50-47-43 on the Country chart

CHARLY McCLAIN "So This is Love" (Epic) 84/6
 Rotations: Heavy 4, Medium 44, Light 36, Total Adds 6, WTCR, WAJR, KIKK, WWKA, WITL, KFMS, Heavy: WTSV, WOKK, WDW, KRKT, Medium: WWVA, KSSN, WTQR, WXCL, WKCO, KLZ, KFRE, KCOY, KIGO. Moves 48-45-43-41 on the Country chart

SAWYER BROWN "Out Goin' Cattin'" (Capitol/Curb) 74/26
 Rotations: Heavy 1, Medium 15, Light 58, Total Adds 26 including WTQR, WAJR, WDSY, WWVA, KRRV, KPLX, WAMZ, WUBE, WKKG, KFQO, KCJB, WTHI, KKCS, KLZ, KYGO, KUGN, KTOM, KRPM. Debuts at number 46 on the Country chart

RONNIE McDOWELL "When You Hurt I Hurt" (MCA/Curb) 71/18
 Rotations: Heavy 0, Medium 26, Light 45, Total Adds 18, WQBE, WAJR, WIKL, WXKX, WWVA, KXIX, WSIX, WSM, WWKA, WKQO, WYNG, KCJB, WLLR, WKCO, KTRP, KYAK, KRPM, KGA. Debuts at number 48 on the Country chart

BUTCH BAKER "That's What Her Memory Is For" (Mercury/PolyGram) 61/10
 Rotations: Heavy 2, Medium 17, Light 42, Total Adds 10, WWAM, WESC, KSSN, WUSN, WUBE, KCJB, WTHI, KFRE, KFMS, KALF, Heavy: KKYX, WDW, Medium: KEAN, WEZL, WUSY, KIKK, WIVK, WLVI, KTTS, KFDI, KRKT, KEIN

SHELLY WEST "Love Don't Come Any Better Than This" (WB) 59/5
 Rotations: Heavy 0, Medium 26, Light 38, Total Adds 5, WTSV, WNYR, WIXY, WESC, KCJB, Medium: WWAM, WBGW, WPOR, KYKR, WCMS, WBSC, WTCM, KRKT, KWIK, KALF, KOLO, KSOB

TOM WOPAT "I Won't Let You Down" (EMI America) 57/12
 Rotations: Heavy 0, Medium 19, Light 38, Total Adds 12, WQBE, WKXK, WESC, KIKK, KYKX, KRMD, KIK-FM, KUZZ, KEIN, KRWJ, KRPM, KGA, Medium: WPOR, WOKK, WLVI, WCMS, WQYK, KJNE, WIRK, WOW, WKCO, KFDI. Debuts at number 49 on the Country chart

GEORGE JONES "Wine Colored Roses" (Epic) 56/23
 Rotations: Heavy 0, Medium 22, Light 34, Total Adds 23, WCAO, WAJR, WCVR, WWVA, KRRV, KYKR, WYMI, WTVY, KIKK, WOKK, WPAW, WMO, WMNI, KWMT, KCJB, KTTS, WWJO, KTRP, WTCM, KFDI, KKCS, KOIL, KALF. Debuts at number 50 on the Country chart

GENE WATSON "Everything I Used To Do" (Epic) 55/16
 Rotations: Heavy 1, Medium 16, Light 38, Total Adds 16, WGNA, WBGW, WGTQ, WKLO, WSM, WTQR, WYNG, WBSC, KXKY, KGH, KKCS, KFRE, KEIN, KFMS, KWJ, KSOP, Heavy: KFDI

KATHY MATTEA "Walk The Way The Wind Blows" (Mercury/PolyGram) 53/22
 Rotations: Heavy 0, Medium 12, Light 41, Total Adds 22, WCAO, WQBE, WTCR, WPOR, WESC, WOKK, WUBE, WKCO, KCJB, WXCL, WKCO, KTTS, WTHI, KFDI, KRKT, KUZZ, KUJY, KEIN, KALF, KOLO, KTOM, KSOB

SIGNIFICANT ACTION

WAYLON JENNINGS "What You'll Do When I'm Gone" (MCA) 46/29
 Rotations: Heavy 0, Medium 10, Light 36, Total Adds 29 including WQBE, WWVA, WUSY, KYKX, WLVI, WIRK, KWMT, WTSO, KXKY, WKCO, KTRP, WTCM, KVOD, KGH, KALF, KOLO, KCSQ, KRPM

EO BRUCE & LYNN ANDERSON "Fools For Each Other" (RCA) 46/20
 Rotations: Heavy 0, Medium 7, Light 39, Total Adds 20, WBGW, WCVR, WYMI, WGTQ, WTVY, KIKK, KYKX, WAMZ, WOKK, WLVI, KWMT, WTSO, KTRP, WTCM, KYAK, KKCS, KALF, KOLO, KIGO

TAMMY WYNETTE "Alive And Well" (Epic) 45/5
 Rotations: Heavy 0, Medium 11, Light 34, Total Adds 5, WCVR, WESC, KIKK, WTSO, KIGO, Medium: WTSV, WTVY, WOKK, WCMS, KKYX, WDW, WKCO, KTTS, KKCS, KUGN, KOLO

JOHN DENVER "Along For The Ride ('56 T-Bird)" (RCA) 42/3
 Rotations: Heavy 1, Medium 11, Light 30, Total Adds 3, KLLI, KFQO, KCJB, Heavy: KCOY, Medium: WGNA, WWAM, WTSV, KYKR, WKSJ, KKYX, WDW, WTCM, KRKT, KEIN, KIGO

BELLAMY BROS. with FORESTER SISTERS "Too Much Is Not Enough" (MCA/Curb) 41/41
 Rotations: Heavy 0, Medium 5, Light 36, Total Adds 41 including WWAM, WBGW, WYRK, WTCR, WNYR, WUSY, KXIX, WKSJ, WSIX, WWKA, WYNG, WDAF, KXKY, WKCL, KUZZ, KYGO, KQIL, KTOM, KCKC, KSON

MARTY HAGGARD "Talkin' Blue Eyes" (MTM) 35/7
 Rotations: Heavy 0, Medium 8, Light 27, Total Adds 7, WCAO, WAJR, WCVR, WNYR, WAXX, KWMT, KEIN, Medium: WTSV, WLVI, KTTS, KFDI, KRKT, KUZZ, KFRE, KOLO

VERN GOSDIN "Time Stood Still" (Compaet/PolyGram) 26/5
 Rotations: Heavy 0, Medium 6, Light 20, Total Adds 5, KRRV, WPAW, KKYX, KQIL, KALF, Medium: WKLO, WTVY, WOKK, WLVI, KTTS, KFDI

CHANCE "What Did You Do With My Heart" (Mercury/PolyGram) 26/4
 Rotations: Heavy 0, Medium 7, Light 19, Total Adds 4, WTVY, WLVI, KTTS, KOLO, Medium: WGNA, WYMI, KIKK, WKSJ, WPAW, KKYX, WDW

Φ-KANES "Oh Darlin'" (Columbia) 25/14
 Rotations: Heavy 1, Medium 2, Light 22, Total Adds 14, WWAM, WPOR, WCVR, WNYR, WWVA, KYKR, WTVY, WLVI, KFDI, KRKT, KIK-FM, KYAK, KUJY, KIGO

RAY STEVENS "People's Court" (MCA) 23/3
 Rotations: Heavy 0, Medium 4, Light 16, Total Adds 3, WTCR, WPAW, KRKT, Medium: WYMI, WUSY, WTVY, WESC, KTTS, KFDI, KUGN

EVERLY BROTHERS "These Shoes" (Mercury/PolyGram) 22/4
 Rotations: Heavy 1, Medium 7, Light 15, Total Adds 4, KEAN, KBMR, KSO, KFMS, Medium: WTSV, WIRK, WOW, KTTS, KFDI, KCCY, KIGO

NEW GRASS REVIVAL "Ain't That Peculiar" (EMI America) 19/9
 Rotations: Heavy 0, Medium 4, Light 15, Total Adds 9, KEAN, WTVY, KXIX, WAMZ, WPAW, KTTS, KUJY, KRWD, KOIL, Medium: WTCM, KFDI

KENDALLS "Fire At First Sight" (MCA/Curb) 18/8
 Rotations: Heavy 0, Medium 4, Light 14, Total Adds 8, WOKQ, WCVR, WIKY, KKYX, WAXX, WTCM, KVOD, KIGO, Medium: WBGW, KRKT, KEIN

GORDON LIGHTFOOT "Anything For Love" (WB) 17/2
 Rotations: Heavy 1, Medium 7, Light 9, Total Adds 2, KEAN, WESC, Heavy: WHN, Medium: WGNA, WOKQ, WKSJ, WSM, WTSO, KCOY, KIGO

JAMES & MICHAEL YOUNGER "She Wants To Marry A Cowboy" (AIR) 17/1
 Rotations: Heavy 0, Medium 4, Light 13, Total Adds 1, KRRV, Medium: WCVR, WOKK, KRKT, KIGO, Light: WAJR, WYMI, WGTQ, KKYX, KJNE, KTTS

ROY CLARK "Jukebox Saturday Night" (Silver Dollar) 16/2
 Rotations: Heavy 0, Medium 3, Light 13, Total Adds 2, KIKK, WMNI, Medium: KKYX, KSO, WOW, Light: WOKK, WLVI, WAXX, KFQO, KWMT, KVOD, KRWD, KFMS

CON HUNLEY "Quittin' Time" (Capitol) 15/13
 Rotations: Heavy 0, Medium 0, Light 15, Total Adds 13, KEAN, KRRV, WTVY, WIVK, WCMS, KJNE, WIRK, KXKY, KTRP, KVOD, KRWD, KCCY, KOLO, Light: WUSY, KQIL

J.D. MARTIN "Wrap Me In Your Love" (Capitol) 15/2
 Rotations: Heavy 0, Medium 4, Light 11, Total Adds 2, WXXK, WIXY, Medium: WYMI, WCMS, KTTS, KFDI, Light: WLVI, WPAW, WTSO, WOKK, KVOD

HIGHWAY 101 "Some Find Love" (WB) 15/2
 Rotations: Heavy 0, Medium 2, Light 13, Total Adds 2, KVOD, KEIN, Medium: WCMS, KRKT, Light: WGNA, WBGW, WCVR, KRRV, WGTQ, KXIX, KFQO, WWJO, KRST, KRWD, KCCY

MEL McDANIEL "Stand On It" (Capitol) 11/11
 Rotations: Heavy 0, Medium 1, Light 10, Total Adds 11, WBGW, WTSV, WDSY, WNYR, WWVA, KXIX, KXKY, KRWD, KNIX, KWJ, KYGO

MICHAEL JOHNSON "Give Me Wings" (RCA) 11/11
 Rotations: Heavy 0, Medium 0, Light 11, Total Adds 11, WNYR, WWVA, WSOC, WGTQ, WWKA, WYNG, WXCL, KFRE, KRWD, KWJ, KALF

BETH WILLIAMS "Wrong Train" (BGM) 11/1
 Rotations: Heavy 0, Medium 1, Light 10, Total Adds 1, WCAO, Medium: KRKT, Light: WBGW, WAJR, KRRV, KYKX, KKYX, KJNE, KTTS, KUJY, KRWD

CAL SMITH "King Lear" (Step One) 11/1
 Rotations: Heavy 0, Medium 3, Light 8, Total Adds 1, KTTS, Medium: KIKK, WOW, KIGO, Light: WRNL, KKYX, KSO, KFQO, KWMT, KVOD, KRWD

PAT GARRETT "Rockin' My Country Heart" (Compaet/PolyGram) 9/3
 Rotations: Heavy 1, Medium 1, Light 7, Total Adds 3, WCAO, WWVA, WTVY, Heavy: WOKK, Medium: WRKZ, Light: KKYX, KFQO, KWMT, KVOD

WAYNE MASSEY "Give It Back" (Epic) 9/1
 Rotations: Heavy 0, Medium 0, Light 9, Total Adds 1, KEAN, Light: WWAM, WTSV, WYMI, WOKK, KJNE, WWJO, KVOD, KIGO

ROCKINGHORSE "Have I Got A Heart For You" (Long Shot) 9/1
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 1, WTVY, Medium: KFQO, Light: WLVI, WCMS, WTQR, WOW, KVOD, KRWD, KIGO

BOBBY G. RICE "You've Taken Over My Heart" (Doornob) 8/2
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 2, KSO, KVOD, Light: KKYX, KFQO, KWMT, WOW, KTTS, KFDI

TONI PRICE "How Much Do I Owe You" (Master) 8/0
 Rotations: Heavy 0, Medium 1, Light 7, Total Adds 0, Medium: KFQO, Light: WYMI, KRRV, WGTQ, KSO, KTTS, WTCM, KRWD

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
LIONEL RICHIE & ALABAMA/Deep River Woman (Motown)	Dancing On...
HANK WILLIAMS JR./Mind Your Own Business (WB/Curb)	Montana Cafe
GEORGE STRAIT/Rhythm Of The Road (MCA)	#7
RANDY TRAVIS/Messin' With My Mind (WB)	Storms Of Life
FORESTER SISTERS/Drawn To The Fire (WB)	Perfume, Ribbons, & Pearls
SOUTHERN PACIFIC/Road Song (WB)	Killbilly Hill
RANDY TRAVIS/My Heart Cracked (WB)	Storms Of Life



DISTRIBUTED BY CAPITOL

BREAKER

R&R: 38 BB: 45

HOLLY DUNN

"DADDY'S HANDS"

B-72075



21 MUSIC SQUARE EAST NASHVILLE, TN 37203

RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE AC

TOP 20

Rank Week Last
Weeks Weeks Weeks

2	1	1	CARL ANDERSON & GLORIA LORING /Friends And Lovers (Carrere/CBS)	46/0	43	3	0
4	2	2	HUEY LEWIS & THE NEWS /Stuck With You (Chrysalis)	45/0	43	2	0
9	5	3	BERLIN /Take My Breath Away (Columbia)	40/0	29	9	2
1	3	4	MIAMI SOUND MACHINE /Words Get In The Way (Epic)	41/0	23	14	4
10	8	7	NEIL DIAMOND /The Story Of My Life (Columbia)	41/1	27	9	5
18	14	12	GENESIS /Throwing It All Away (Atlantic)	41/5	18	20	3
6	4	7	MIKE & THE MECHANICS /Taken In (Atlantic)	36/0	24	9	3
15	12	11	BILLY OCEAN /Love Zone (Jive/Arista)	36/2	17	19	0
13	11	9	EL DEBARGE /Love Always (Gordy/Motown)	34/1	19	14	1
8	6	10	MICHAEL McDONALD /Sweet Freedom (MCA)	36/1	24	7	5
7	7	11	LIONEL RICHIE /Dancing On The Ceiling (Motown)	33/0	21	8	4
19	17	16	ANITA BAKER /Sweet Love (Elektra)	35/7	11	20	4
17	15	14	AIR SUPPLY /Lonely Is The Night (Arista)	34/1	9	22	3
—	20	17	TOTO /I'll Be Over You (Columbia)	36/9	4	23	9
20	18	17	PAUL SIMON /You Can Call Me Al (WB)	28/0	4	21	3
—	19	16	GLADYS KNIGHT & BILL MEDLEY /Loving On Borrowed Time (Scotti Bros/CBS)	32/5	2	19	11
—	20	18	MODDY BLUES /The Other Side Of Life (Polydor/PG)	26/2	3	16	7
14	13	13	STEVE WINWOOD /Higher Love (Island)	28/0	11	12	5
5	10	15	PETER CETERA /Glory Of Love (Full Moon/WB)	26/0	8	14	4
BREAKER	20	17	CARLY SIMON /Coming Around Again (Arista)	25/10	1	13	11

SEPTEMBER 12, 1986

Total Reports/Adds	Heavy	Medium	Light
46/0	43	3	0
45/0	43	2	0
40/0	29	9	2
41/0	23	14	4
41/1	27	9	5
41/5	18	20	3
36/0	24	9	3
36/2	17	19	0
34/1	19	14	1
36/1	24	7	5
33/0	21	8	4
35/7	11	20	4
34/1	9	22	3
36/9	4	23	9
28/0	4	21	3
32/5	2	19	11
26/2	3	16	7
28/0	11	12	5
26/0	8	14	4
25/10	1	13	11

HOTTEST

CARLY SIMON (10)
TOTO (9)
ANITA BAKER (7)
BOB SEGER & THE SILVER BULLET (7)
BRUCE HORNSBY (5)
GENESIS (5)
GLADYS KNIGHT & BILL MEDLEY (5)
CYNDI LAUPER (5)

MOST ADDED

HUEY LEWIS & THE NEWS (36)
CARL ANDERSON & GLORIA LORING (35)
BERLIN (27)
NEIL DIAMOND (20)
MICHAEL McDONALD (16)

BREAKERS

CARLY SIMON

Coming Around Again (Arista)

53% of our reporters on it. Rotations: Heavy 1, Medium 13, Light 11, Total Adds 10, KFMB, KJR, WCHS, WGY, WIBA, WROK, WSPD, KSL, WPOE. Debuts at number 20 on the Full-Service chart.

NEW & ACTIVE

CYNDI LAUPER "True Colors" (Portrait/CBS) 23/5

Rotations: Heavy 1/0, Medium 13/1, Light 9/4, Total Adds 5, WPRO, KFMB, WTIC, WGW, WROK, Heavy: KTWO, Medium including WFBR, WELI, WGY, WHBC, KBOI, KUGN, WPOE, WTKO, WMTR, WGBR, WSTU, WJBC.

BOB SEGER & THE SILVER BULLET BAND "It's You" (Capitol) 22/7

Rotations: Heavy 2/0, Medium 11/1, Light 9/6, Total Adds 7, WISN, KJR, WCHS, WGW, WROK, KBOI, WJBC, Heavy: WGY, WTKO, Medium including WFBR, WKBK, WCCO, WSPD, KUGN, KSL, WNNR, WPOE, WGBR, WASK.

SHEENA EASTON "So Far So Good" (EMI America) 16/0

Rotations: Heavy 0, Medium 10/0, Light 6/0, Total Adds 0, Medium: WCCO, KFMB, WSPD, KSL, WNNR, WPOE, WGBR, WJBC, KTWO, KVEC, Light: WCHS, WJDX, WHBC, WTKO, WMTR, KFQD.

ROSIE VELA "Magic Smile" (A&M) 15/2

Rotations: Heavy 0, Medium 8/0, Light 9/2, Total Adds 2, WROK, KBOI, Medium: WJDX, WSPD, KUGN, KSL, WPOE, WASK, Light including WDBO, WCHS, WHBC, WNNR, WTKO, WGBR, KFQD.

ANNE MURRAY "My Life's A Dance" (Capitol) 14/1

Rotations: Heavy 2/0, Medium 7/1, Light 5/0, Total Adds 1, WGY, Heavy: WHBY, KVEC, Medium including WTMJ, WCCO, KUGN, KSL, WPOE, WJBC, Light: WCHS, WJDX, WHBC, WTKO, WASK, KFQD.

DAVID PACK "I Just Can't Let Go" (WB) 13/5

Rotations: Heavy 0, Medium 8/1, Light 7/4, Total Adds 5, WHBC, WROK, WSPD, WTKO, KFQD, Medium including WFBR, WHBY, WPOE, KTWO, KVEC, Light including WMTR, WGBR, WASK.

JAMES TAYLOR "Only A Dream In Rio" (Columbia) 12/2

Rotations: Heavy 1/0, Medium 5/0, Light 6/2, Total Adds 2, WCHS, WHBC, Heavy: WCCO, Medium: WSPD, KUGN, WPOE, KTWO, KVEC, Light including WTKO, WJBC, WASK, KFQD.

DAVE VALETTIN & ANGELA BOFILL "Can't Change My Heart" (GRP) 11/1

Rotations: Heavy 0, Medium 5/0, Light 6/1, Total Adds 1, WASK, Medium: WFBR, WPOE, KUGN, KVEC, Light including WHBY, WHBC, WTKO, WGBR, WJBC.

BILLY JOEL "A Matter Of Trust" (Columbia) 10/2

Rotations: Heavy 0, Medium 6/1, Light 4/1, Total Adds 2, WTVN, KBOI, Medium including WICC, WNNR, WPOE, WTKO, WJBC, Light including WGW, WSTU, KTWO.

CRYSTAL GAYLE "Cry" (WB) 10/1

Rotations: Heavy 0, Medium 5/0, Light 5/1, Total Adds 1, WCHS, Medium: WCCO, WHBY, WJBC, KOB, KVEC, Light including WJBC, WTKO, WJBC, KFQD.

CHRIS DeBURGH "The Lady In Red" (A&M) 8/4

Rotations: Heavy 1/0, Medium 3/2, Light 4/2, Total Adds 4, WFBR, KSL, WMTR, WASK, Heavy: WCCO, Medium including WPOE.

RIC OCASEK "Emotion In Motion" (Geffen) 8/4

Rotations: Heavy 0, Medium 2/1, Light 6/3, Total Adds 4, WHBC, WPOE, WTKO, KVEC, Medium including KUGN, Light including WMTR, WSTU, WASK.

J.D. SOUTHER & NANCY SHANKS "Step By Step" (EMI America) 8/2

Rotations: Heavy 0, Medium 4/1, Light 4/1, Total Adds 2, KUGN, WTKO, Medium including WCCO, WPOE, KVEC, Light including WHBY, WGBR, WASK.

SIGNIFICANT ACTION

LEVEL 42 "Leaving Me Now" (Polydor/PolyGram) 7/2

Rotations: Heavy 0, Medium 1/0, Light 6/2, Total Adds 2, KFMB, WGBR, Medium: WFBR, Light including WHBC, WTKO, WMTR, KTWO.

JANET JACKSON "When I Think Of You" (A&M) 6/2

Rotations: Heavy 0, Medium 4/1, Light 2/1, Total Adds 2, WICC, WMTR, Medium including WPOE, WTKO, WSTU, Light including WNNR.

TINA TURNER "Typical Male" (Capitol) 6/0

Rotations: Heavy 0, Medium 2/0, Light 4/0, Total Adds 0, Medium: WPOE, WMTR, Light: WICC, WNNR, WTKO, WSTU.

BRUCE HORNSBY "The Way It Is" (RCA) 5/5

Rotations: Heavy 0, Medium 2/2, Light 3/3, Total Adds 5, WCCO, WHBC, KUGN, WPOE, WSTU.

DOUBLE "Woman Of The World" (A&M) 5/2

Rotations: Heavy 1/0, Medium 2/1, Light 2/1, Total Adds 2, WMTR, KVEC, Heavy: KTWO, Medium including WCCO, Light including WGBR.

PETER CETERA with AMY GRANT "Next Time I Fall" (Full Moon/WB) 4/4

Rotations: Heavy 0, Medium 2/2, Light 2/2, Total Adds 4, WFBR, WJBC, WGBR, KVEC.

JIMMY STEWART "Rainbow" (Black-Hawk) 4/1

Rotations: Heavy 0, Medium 1/0, Light 3/1, Total Adds 1, WGBR, Medium: KVEC, Light including WHBY, WPOE.

ASHFORD & SIMPSON "Count Your Blessings" (Capitol) 4/1

Rotations: Heavy 0, Medium 3/0, Light 1/1, Total Adds 1, WSTU, Medium: WFBR, WHBY, WTKO.

COREY HART "I Am By Your Side" (EMI America) 3/3

Rotations: Heavy 0, Medium 0, Light 3/3, Total Adds 3, WCCO, WPOE, WTKO.

BEACH BOYS "California Dreamin'" (Capitol) 3/3

Rotations: Heavy 0, Medium 2/2, Light 1/1, Total Adds 3, WFBR, KJR, KTWO.

DAVID FOSTER "Who's Gonna Love You Tonight" (Atlantic) 3/1

Rotations: Heavy 1/0, Medium 0, Light 2/1, Total Adds 1, WTKO, Heavy: WCCO, Light including WMTR.

PAUL DAVIS "If We Can Make It Through The" (EMI America) 3/1

Rotations: Heavy 0, Medium 1/0, Light 2/1, Total Adds 1, WTKO, Medium: KVEC, Light including WGBR.

NEW EDITION "Earth Angel" (MCA) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WCIL, KTWO, Light: WMTR.

Keep Yourself Informed
with The Industry's
Weekly Newspaper

THE No. 1
PUBLICATION
FOR RADIO

Call 213-553-4330
For Subscription Information

R&R Radio & Records

ADULT CONTEMPORARY

BREAKERS

DAVID FOSTER

Who's Gonna Love You Tonight (Atlantic)

56% of our reporters on it. Rotations: Heavy 10, Medium 33, Light 14, Total Adds 2, WLAC-FM, WING. Moves 28-27 on the AC chart.

LEVEL 42

Leaving Me Now (Polydor/PolyGram)

55% of our reporters on it. Rotations: Heavy 1, Medium 26, Light 29, Total Adds 19 including WSNL, KGW, WFSM, WIZD, WSFL, KIOA, WMGN, 3WM. Debuts at number 29 on the AC chart.

DAVE ADAMS

Dancin' In My Sleep (Elektra)

51% of our reporters on it. Rotations: Heavy 3, Medium 32, Light 17, Total Adds 5, KHYL, WTFM, KVVU, WPPA, KRNO. Moves 30-28 on the AC chart.

NEW & ACTIVE

CHRIS DeBURGH "The Lady In Red" (A&M) 48/16

Rotations: Heavy 1/0, Medium 23/8, Light 24/8, Total Adds 16 including 2WD, WMYX, KIFM, WIZD, WSFL, WING, WTRX, WMGN, KWAV. Heavy: KDUK. Medium including WABE, KCIX, WEIM, WSKI, WSKY, WCHV, WZLQ, WFFX, KTYL, WBOW.

GLADYS KNIGHT & BILL MEDLEY "Loving On Borrowed Time" (Scotti Bros./CBS) 39/11

Rotations: Heavy 0, Medium 16/2, Light 23/9, Total Adds 11, KGW, WIVY, WIZD, WSFL, KIOA, KQ99, KWFM, WGSV, KTYL, WKLS, KWFB. Medium including WLTS, WKYE, WTRX, KDUK, WKNE, WQHQ, WCRW, WAHR, WBGW.

DOUBLE "Woman Of The World" (A&M) 35/19

Rotations: Heavy 1/0, Medium 10/3, Light 24/16, Total Adds 19 including KIFM, WNAM, KIOA, KQ99, WPPA, WAGE, WORG, WKYX, WBGW, WZLQ, WFFX. Heavy: KDUK. Medium including WEIM, WGLL, WQHQ, WSKY, WGSV, KKLK, KALE.

TINA TURNER "Typical Male" (Capitol) 35/5

Rotations: Heavy 2/0, Medium 20/2, Light 13/3, Total Adds 5, WHTX, KVIL, KYKY, WEIM, WBGW. Heavy: WMGN, KALE. Medium including WFSM, WKYE, U102, WIZD, WGLL, WSKI, WQHQ, WPPA, WORG, WZLQ, WFFX, KTYL, K99.

BRUCE HORNSBY "The Way It Is" (RCA) 34/34

Rotations: Heavy 1/1, Medium 4/4, Light 29/29, Total Adds 34 including KGW, KIFM, WABE, WKGW, WMGN, KWAV, WMMJ, WEIM, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WORG, WKYX, KTYL, WMTFM, KFSB, WXUS.

ROTATION BREAKOUTS

	Report/Adds	Heavy	Medium	Light
1 HUEY LEWIS & THE NEWS	97/0	91	5	1
2 GENESIS	100/2	81	16	3
3 ANITA BAKER	100/2	76	20	4
4 CARL ANDERSON & GLORIA LORING	88/0	63	21	4
5 BILLY OCEAN	91/1	68	18	5
6 BERLIN	84/1	59	22	3
7 LIONEL RICHIE	83/0	57	23	3
8 EL DeBARGE	92/0	54	34	4
9 AIR SUPPLY	95/1	42	43	10
10 NEIL DIAMOND	91/5	50	29	12
11 STEVE WINWOOD	74/0	44	22	8
12 TOTO	97/12	20	64	13
13 MOODY BLUES	86/5	43	37	6
14 CYNDI LAUPER	87/5	18	57	12
15 PAUL SIMON	80/2	33	38	9
16 CARLY SIMON	93/11	12	56	25
17 MIAMI SOUND MACHINE	71/0	33	27	11
18 MIKE & THE MECHANICS	68/0	28	27	13
19 MICHAEL McDONALD	56/2	19	26	11
20 BOB SEGER & THE SILVER BULLET BAND	66/2	13	41	12
21 ROSIE VELA	62/0	17	39	6
22 JANET JACKSON	70/15	10	35	25
23 DAVID PACK	67/11	9	37	21
24 BILLY JOEL	53/7	11	27	15
25 DOUBLE	45/0	10	22	13
26 DARYL HALL	53/2	16	27	10
27 DAVID FOSTER	57/2	10	33	14
28 DAVE ADAMS	52/5	3	32	17
29 LEVEL 42	56/19	1	26	29
30 PETER CETERA	37/0	3	28	8

NOTE: Although Huey Lewis and Genesis outperformed Anita Baker overall, because Baker gained stations, heavy reports, conversions, and total points, the record retains a bullet.

MOST ADDED

BRUCE HORNSBY (34)

Rotations: Heavy 0, Medium 12/8, Light 12/11, Total Adds 17 including WHTX, KOST, B100, WTFM, WSKI, WPPA, WSKY, WCHV, WZLQ, KTYL, KKLK, K99. Medium including KIFM, KWAV, WGLL, WQHQ, WCKQ, KALE.

BEACH BOYS (23)

Rotations: Heavy 0, Medium 5/5, Light 18/18, Total Adds 23 including WBSFM, 2WD, WMYX, KOST, WKYE, WIZD, KELT, WAVE, WEIM, WSKI, WPPA, WCKQ, WGSV, WAGE, KTYL, WMTFM, KMGG, KALE.

DOUBLE (19)

Rotations: Heavy 0, Medium 5/1, Light 13/14, Total Adds 5, WLLT, B100, WEIM, WPPA, WBGW. Heavy: WMMJ, WSKI, WCKQ, KQ99. Medium including KDUK, WQHQ, KTYL, KALE. Light including WFSM, U102, WSKY, KKLK, K99, KYJC.

LEVEL 42 (19)

Rotations: Heavy 2/0, Medium 9/1, Light 13/7, Total Adds 8, WMMJ, WKGW, KQ99, WEIM, WGLL, WBGW, KTYL, KFSB. Heavy: KOST, WSKY. Medium including WBSFM, KIFM, WTFM, KKUA, KWAV, WMMJ, WSKI, KALE.

PETER CETERA w/AMY GRANT (17)

Rotations: Heavy 2/0, Medium 7/2, Light 13/11, Total Adds 3, KHYL, WFFX, KRNO. Heavy: WEIM, KQ99, WGSV, KTYL, WKLS, KWFB. Medium including WLTS, WKYE, WTRX, KDUK, WKNE, WQHQ, WCRW, WAHR, WBGW.

HUMAN LEAGUE (17)

Rotations: Heavy 0, Medium 5/4, Light 12/12, Total Adds 2, KELT, WBGW. Heavy: WKYE, WCKQ. Medium: KIOA, KDUK, WMMJ, WSKI, WPPA, WCHV, WZLQ, KTYL, KQ99, KALE.

CHRIS DeBURGH (16)

Rotations: Heavy 0, Medium 2/2, Light 12/12, Total Adds 14, WABE, WAVE, WNAM, KIOA, WTRX, WEIM, WSKI, WQHQ, WSKY, WGSV, WAHR, KTYL, KKLK, KALE.

JANET JACKSON (15)

Rotations: Heavy 0, Medium 2/2, Light 12/12, Total Adds 14, WABE, WAVE, WNAM, KIOA, WTRX, WEIM, WSKI, WQHQ, WSKY, WGSV, WAHR, KTYL, KKLK, KALE.

JIMMY BUFFETT (14)

Rotations: Heavy 0, Medium 2/2, Light 12/12, Total Adds 14, WABE, WAVE, WNAM, KIOA, WTRX, WEIM, WSKI, WQHQ, WSKY, WGSV, WAHR, KTYL, KKLK, KALE.

TOTO (12)

Rotations: Heavy 0, Medium 2/2, Light 12/12, Total Adds 14, WABE, WAVE, WNAM, KIOA, WTRX, WEIM, WSKI, WQHQ, WSKY, WGSV, WAHR, KTYL, KKLK, KALE.

HOTTEST

HUEY LEWIS & THE NEWS (83)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

GENESIS (56)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

ANITA BAKER (48)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

CARL ANDERSON & GLORIA LORING (40)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

LIONEL RICHIE (35)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

BERLIN (33)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

BILLY OCEAN (30)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

STEVE WINWOOD (25)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

EL DeBARGE (21)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

NEIL DIAMOND (16)

Rotations: Heavy 0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

SIGNIFICANT ACTION

HUMAN LEAGUE "Human" (Virgin/A&M) 24/17

Rotations: Heavy 0, Medium 12/8, Light 12/11, Total Adds 17 including WHTX, KOST, B100, WTFM, WSKI, WPPA, WSKY, WCHV, WZLQ, KTYL, KKLK, K99. Medium including KIFM, KWAV, WGLL, WQHQ, WCKQ, KALE.

PETER GABRIEL "In Your Eyes" (Geffen) 24/8

Rotations: Heavy 2/0, Medium 9/1, Light 13/7, Total Adds 8, WMMJ, WKGW, KQ99, WEIM, WGLL, WBGW, KTYL, KFSB. Heavy: KOST, WSKY. Medium including WBSFM, KIFM, WTFM, KKUA, KWAV, WMMJ, WSKI, KALE.

LUTHER VANDROSS "Give Me The Reason" (Epic) 24/3

Rotations: Heavy 2/0, Medium 7/2, Light 13/11, Total Adds 3, KHYL, WFFX, KRNO. Heavy: WEIM, KQ99, WGSV, KTYL, WKLS, KWFB. Medium including WLTS, WKYE, WTRX, KDUK, WKNE, WQHQ, WCRW, WAHR, WBGW.

ROBERT PALMER "I Didn't Mean To Turn You On" (Island) 24/2

Rotations: Heavy 2/0, Medium 10/0, Light 12/2, Total Adds 2, KELT, WBGW. Heavy: WKYE, WCKQ. Medium: KIOA, KDUK, WMMJ, WSKI, WPPA, WCHV, WZLQ, KTYL, KQ99, KALE.

BEACH BOYS "California Dreamin'" (Capitol) 23/23

Rotations: Heavy 0, Medium 5/5, Light 18/18, Total Adds 23 including WBSFM, 2WD, WMYX, KOST, WKYE, WIZD, KELT, WAVE, WEIM, WSKI, WPPA, WCKQ, WGSV, WAGE, KTYL, WMTFM, KMGG, KALE.

LOVERBOY "Heaven In Your Eyes" (Columbia) 22/5

Rotations: Heavy 4/0, Medium 5/1, Light 13/4, Total Adds 5, WLLT, B100, WEIM, WPPA, WBGW. Heavy: WMMJ, WSKI, WCKQ, KQ99. Medium including KDUK, WQHQ, KTYL, KALE. Light including WFSM, U102, WSKY, KKLK, K99, KYJC.

DAVE VALETIN & ANGELA BOFFILL "Can't Change My Heart" (GRP) 21/1

Rotations: Heavy 2/0, Medium 8/0, Light 13/1, Total Adds 1, WPPA. Heavy: WKNE, WJON. Medium: WNAM, KDUK, WEIM, WCHV, WBGW, WMTFM. Light including WABE, WAVE, WQHQ, WORG, WKYX, WAVE, KFSB, WBOW, KKLK.

RIC OCASEK "Emotion In Motion" (Geffen) 20/7

Rotations: Heavy 0, Medium 8/2, Light 12/5, Total Adds 7, WBSFM, WKYE, WMGN, KRAV, WBGW, WZLQ, KYJC. Medium including KIFM, WMMJ, WEIM, WCKQ, KKLK, KALE. Light including B100, WAVE, KCIX, WQHQ, WCHV, WGSV, WAGE.

GEORGE BENSON "Kisses In The Moonlight" (WB) 20/0

Rotations: Heavy 1/0, Medium 15/0, Light 4/0, Total Adds 0, Heavy: KOST, Medium: WPKX, WAHR, WBGW, KALE. Light: WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

PETER CETERA with AMY GRANT "Next Time I Fall" (Full Moon/WB) 18/17

Rotations: Heavy 0, Medium 5/4, Light 13/13, Total Adds 17, WHTX, WMYX, KGW, WKYE, WIVY, WAVE, KIOA, KDUK, WMMJ, WKNE, WSKI, WQHQ, WSKY, WCKQ, WGSV, WAGE, WMTFM. Medium including WMMJ.

JIMMY BUFFETT "Crescent" (MCA) 14/14

Rotations: Heavy 0, Medium 2/2, Light 12/12, Total Adds 14, WABE, WAVE, WNAM, KIOA, WTRX, WEIM, WSKI, WQHQ, WSKY, WGSV, WAHR, KTYL, KKLK, KALE.

GLASS TIGER "Don't Forget Me (When I'm Gone)" (Manhattan) 14/6

Rotations: Heavy 2/0, Medium 4/1, Light 8/5, Total Adds 6, WABE, WIVY, KRAV, WPPA, WZLQ, KKLK. Heavy: KVIL, WSKI. Medium including WKYE, WIZD, KALE. Light including WAVE, WING, KRLB.

JAMES TAYLOR "Only A Dream In Rio" (Columbia) 14/2

Rotations: Heavy 0, Medium 5/0, Light 9/2, Total Adds 2, WLT, WQHQ. Medium: KIFM, KDUK, WAHR, WBGW, KALE. Light including WAVE, WTRX, WAGE, WAVE, WZLQ, KTYL, KQ99.

J.D. SOUTHER & NANCY SHANKS "Step By Step" (EMI America) 12/2

Rotations: Heavy 0, Medium 5/2, Light 7/0, Total Adds 2, KIFM, WBGW. Medium including WPKX, WAHR, KALE. Light: WTRX, WSKY, WQHQ, WCHV, WGSV, WKYX, KQ99.

COREY HART "I Am By Your Side" (EMI America) 11/11

Rotations: Heavy 0, Medium 0, Light 11/11, Total Adds 11, B100, WMMJ, WEIM, WCKQ, WORG, WAVE, WZLQ, WMTFM, KQ99, KMGG, KALE.

BEAT RODEO "Everything I'm Not" (IRS/MCA) 11/11

Rotations: Heavy 0, Medium 0, Light 11/11, Total Adds 11, WABE, WEIM, WQHQ, WCKQ, WAGE, WORG, WAVE, WZLQ, KTYL, KKLK, KALE.

TERRI RICE & GREG ALLMAN "In You I Found Me" (21/A&M) 11/2

Rotations: Heavy 0, Medium 2/1, Light 8/1, Total Adds 2, KDUK, WBOW. Medium including WEIM. Light including WCKQ, WCHV, WORG, WZLQ, WJON, KKLK, KQ99, KALE.

LARRY JOHN McNALLY "The Motown Song" (A&M) 9/2

Rotations: Heavy 0, Medium 0, Light 9/2, Total Adds 2, WNAM, WZLQ. Light including WEIM, WSKI, WCHV, WGSV, WAGE, WORG, KKLK.

The Call That Gets It All!



RADIO & RECORDS

(213)553-4330

RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

175 REPORTS

SEPTEMBER 12, 1986

Rank	Artist	Album	Total Reports/Adds	Power	Heavy	Medium
1	HUEY LEWIS & THE NEWS	Fore! (Chrysalis)	164+2	46+	138+	25-
2	STEVE WINWOOD	Back In The High Life (Island/WB)	169+0	41-	146+	20+
3	GENESIS	Invisible Touch (Atlantic)	156+4	38-	123-	29+
4	PETER GABRIEL	So (Geffen)	157+0	40-	126-	30+
5	EDDIE MONEY	Can't Hold Back (Columbia)	157+0	69+	146+	11-
6	R.E.M.	Lifes Rich Pageant (IRS/MCA)	159+3	31+	112+	44-
7	DAVID LEE ROTH	Eat 'Em And Smile (WB)	124+4	6=	57-	65+
8	DAVID & DAVID	Boomtown (A&M)	156+5	11+	74+	76-
9	BOB SEGER & THE SILVER	Like A Rock (Capitol)	141+0	18+	97+	39-
10	TRIUMPH	The Sport Of Kings (MCA)	143+2	23+	79+	60-
11	BILLY JOEL	The Bridge (Columbia)	127+1	29+	89+	34-
12	BONNIE RAITT	Nine Lives (WB)	136+1	7+	56+	75-
13	EURYTHMICS	Revenge (RCA)	109-6	8-	58-	43+
14	BON JOVI	Slippery When Wet (Mercury/PG)	120+2	9+	44+	71+
15	ICEHOUSE	Measure For Measure (Chrysalis)	131+5	2=	34+	88+
16	FABULOUS THUNDERBIRDS	Tuff Enuff (CBS Associated)	132+8	2-	32+	95+
17	SMITHERENS	Especially For You (Enigma)	128+20	4+	30+	81+
18	DARYL HALL	Three Hearts In The Happy... (RCA)	94-2	21-	63-	26+
19	BRUCE HORNBY & THE RANGE	The Way It Is (RCA)	117+14	8+	36+	77+
20	GEORGE THORGOOD & DESTROYERS	Live (EMI America)	114-3	2-	31-	73-
21	NEIL YOUNG	Landing On Water (Geffen)	112+16	1-	17-	84+
22	DON JOHNSON	Heartbeat (Epic)	105=0	6-	44+	57-
23	PETE TOWNSHEND	Deep End (Atco)	107+17	1=	13+	81+
24	38 SPECIAL	Strength In Numbers (A&M)	94+7	6=	31-	56+
25	FIXX	Walkabout (MCA)	72-1	7-	26-	44-
26	PAUL SIMON	Graceland (WB)	76+4	5-	32+	32+
27	VAN HALEN	5150 (WB)	59-1	11-	38-	15-
28	PAUL McCARTNEY	Press To Play (Capitol)	84+14	0-	16+	62+
29	TIMBUK3	Greetings From Timbuk3 (IRS/MCA)	95+35	2-	12+	65+
30	JOURNEY	Raised On Radio (Columbia)	60+19	5+	19+	40+
31	TOM COCHRANE & RED RIDER	Tom Cochrane & Red Rider (Capitol)	70+12	2=	16+	44+
32	ROD STEWART	Rod Stewart (WB)	74+2	1=	13+	55+
33	OUTFIELD	Play Deep (Columbia)	74+34	1=	12+	50+
34	RAINMAKERS	The Rainmakers (Mercury/PG)	74+8	0-	11+	45+
35	GLASS TIGER	The Thin Red Line (Manhattan)	56-1	10-	27-	25-
36	CINDERELLA	Night Songs (Mercury/PG)	60-11	1+	7+	46-
37	ROBERT PALMER	Riptide (Island)	59+5	7+	19+	37+
38	TOP GUN	Soundtrack (Columbia)	44-1	5-	23-	19+
39	INXS	Listen Like Thieves (Atlantic)	54-2	1=	13-	36-
40	HONEYMOON SUITE	The Big Prize (WB)	42=2	1-	7+	29-

BREAKERS

PETE TOWNSHEND
Deep End (Atco)
61% of our reporters on it.

NEW & ACTIVE

F.M.U.K. "Indiscreet" (Portrait/CBS) 51/3 (49/5)
Adds: WHJY, WOBK, WZEW, Heavy 2; KRNA, KSPN, Medium 36 including WLUP, QORS, KINK, WHCN, WHEB, WPDH, WEZ, WQUR, WRCK, WLAV.

STRAY CATS "Rock Therapy" (EMI America) 50/7 (41/16)
Adds: WPCR, WPKX, WBRU, KMBY, WGIR, WWTR, KTCL, Heavy 1; KQGL, Medium 38 including WNEW, KZEW, KUPD, 91X, WHCN, WHEB, WPDH, WEZ, KNCN, WRXL.

GREAT WHITE "Shot In The Dark" (Capitol) 48/3 (47/6)
Adds: WRIF, WEZ, KLB, Heavy 2; QORS, KZEL, Medium 29 including WQFM, KUPD, KGB, KOM, WPKX, WHEB, WOUR, KISS, WAPL.

OUT OF BOUNDS "Soundtrack" (IRS/MCA) 41/1 (35/2)
Adds: KFMD, Heavy 4; WAPL, KFMD, KNAC, KQGL, Medium 29 including WHJY, 91X, KROR, KOM, WHEB, WEZ, WAKF, KNCN, WDIZ, WLAV.

CALL "Reconciled" (Elektra) 38/10 (29/8)
Adds: WSHE, KUPD, WKLC, WDMA, WAOY, KQJK, WXR, WZEW, KSOY, WYMG, Heavy 2; WHEB, KZEL, Medium 24 including WQFM, 91X, KGB, KROR, KOM, WEZ, KNCN, WRXL, KLO, KMBY.

ROSSINGTON "Returned To The Scene Of The Crime" (Atlantic) 33/14 (17/17)
Adds including KLOS, KGB, WTPA, KLB, WKDF, WDIZ, WAPL, WRCK, KZEL, WRKI, Heavy 1; QORS, Medium 22 including WQVE, KUPD, KZAP, WYFY, WEGR, KISS, KFMD, KIL, KLPX, WRUF.

DANNY WILDE "The Boyfriend" (Island) 31/6 (24/3)
Adds: WHJY, WQFM, KSHE, WAPL, KMDD, WCPZ, Heavy 4; WMRY, KZEL, KRIX, KRQU, Medium 23 including WYFN, KGB, KOM, WTPA, WHEB, KLB, KWCFM, KQJK, KMBY, WRUF.

STABILIZERS "Tyranny" (Columbia) 29/9 (20/8)
Adds: KMET, KGB, WAPL, KJOT, XSTM, WXR, WRUF, KRX, WAOR, Powers 1; Heavy 3; KISS, KZEL, KQGL, Medium 14 including KSHE, KROR, WIOQ, WSKS, KIL, KEZE, KATP, KTCL, KRQU.

TOTO "Fahrenheit" (Columbia) 27/3 (22/8)
Adds: KAZY, KCCY, WHMD, Powers 1; Heavy 4; KINK, CFOX, KTCZ, KKGK, Medium 21 including WHCN, WIMZ, KMXX, WSKS, KGGG, WLAV, WOBK, WRKI, KATP, KRX.

BEACH BOYS "Made In The U.S.A." (Capitol) 25/23 (2/2)
Adds including KZAP, KROR, WZWO, KWCFM, KNCN, WKQZ, KIL, KDJK, KEZE, WRKI, Heavy 1; WMGM, Medium 15 including WNEW, WTKX, WOBK, WHMD, WCPZ, KKGK, KFMF, KRQU, KTYD.

Continued on Page 142

And in left field...

TIMBUK3

"THE FUTURE'S SO BRIGHT,
I GOTTA WEAR SHADES"

AOR ALBUMS
40-29

AOR TRACKS
50-28

#1 MOST ADDED ALBUM

R&R FRIDAY, SEPTEMBER 12, 1986/139

F.M. U.K.

"FROZEN HEART"



Melting At These Stations:

- | | | | |
|------|------|------|------|
| WHJY | WOUR | KLPX | WKLT |
| WSHE | KNCN | WQBK | KFMQ |
| WLUP | KLAQ | WMGM | KSQY |
| KQRS | WKQQ | WRKI | WCPZ |
| KINK | WTKX | WGIR | WZZQ |
| WKLC | WRQK | KATP | KWHL |
| WDHA | WXLP | WXRC | KSPN |
| WTPA | KGGO | WWWV | KGRQ |
| WHCN | WLAV | WRUF | KRQU |
| WPLR | KATT | WHMD | KZOQ |
| WHEB | KMOD | WZEW | KCGL |
| WPDH | KILO | KRIX | KTYD |
| WEZX | KZEL | KRNA | |

#1 New & Active Tracks & Album

Pertrack CBS

Distributed by CBS Inc.

140/R&R FRIDAY, SEPTEMBER 12, 1986

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

75 REPORTS

Issue Weeks	Two Weeks	Last Week	Peak	Weeks	Artist/Track	Total Reports/Adds	Power	Heavy	Medium
3	3	2	1	2	1 EDDIE MONEY/Take Me Home Tonight (Columbia)	157+/0	68+	145+	12-
2	1	1	2	1	2 PETER GABRIEL/In Your Eyes (Geffen)	151+/0	38-	122-	27+
12	5	5	3	5	3 JOHN FOGERTY/Eye Of The Zombie (WB)	156+/0	37+	110+	45-
8	6	6	4	6	4 R.E.M./Fall On Me (IRS/MCA)	157+/3	31+	110+	44-
9	8	7	5	7	5 TALKING HEADS/Wild Wild Life (Sire/WB)	154+/3	30+	100+	50+
-	21	10	6	7	6 RIC OCASEK/Emotion In Motion (Geffen)	164+/11	20+	91+	71-
1	2	3	7	7	7 GENESIS/Throwing It All Away (Atlantic)	124-/2	34-	105-	14+
16	9	8	8	8	8 BOB SEGER & THE SILVER.../It's You (Capitol)	139+/1	17+	94+	41-
17	13	9	9	9	9 TRIUMPH/Somebody's Out There (MCA)	143+/2	23+	79+	60-
4	4	4	10	10	10 STEVE WINWOOD/Split Decision (Island/WB)	134=-/1	25=-	99=-	33+
-	20	13	11	11	11 HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis)	131+/14	20+	88+	40+
22	15	12	12	12	12 DAVID & DAVID/Welcome To The Boomtown (A&M)	150+/4	11+	72+	73-
15	11	11	13	13	13 BILLY JOEL/A Matter Of Trust (Columbia)	116+/1	28+	80+	32=-
-	23	16	14	14	14 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis)	119+/12	20+	78+	37+
40	30	19	15	15	15 STEVE WINWOOD/Freedom Overspill (Island/WB)	122+/22	12+	74+	42+
20	16	15	16	16	16 BONNIE RAITT/No Way To Treat A Lady (WB)	130+/1	6+	54+	71=-
24	22	20	17	17	17 BON JOVI/You Give Love A Bad Name (Mercury/PG)	116+/2	9+	43+	69+
31	28	21	18	18	18 FABULOUS THUNDERBIRDS/Look At That... (CBS Associated)	129+/8	2=-	31=-	92+
29	24	22	19	19	19 ICEHOUSE/Cross The Border (Chrysalis)	125+/5	2=-	33+	83+
40	33	27	20	20	20 SMITHEREENS/Blood & Roses (Enigma)	125+/22	3+	30+	78+
42	42	28	21	21	21 DAVID LEE ROTH/Goin' Crazy (WB)	104+/24	5+	43+	58+
7	7	14	22	22	22 DARYL HALL/Dreamtime (RCA)	85=-/1	21=-	60=-	22+
49	41	29	23	23	23 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA)	111+/19	7+	32+	75+
27	25	24	24	24	24 DON JOHNSON/Heartbeat (Epic)	99+/1	6=-	43=-	52=-
21	18	17	25	25	25 GEORGE THOROGOOD &.../Reelin' & Rockin' (EMI America)	108=-/2	2=-	31=-	69=-
36	34	30	26	26	26 38 SPECIAL/Heart's On Fire (A&M)	83+/7	5=-	28+	50+
-	36	31	27	27	27 HUEY LEWIS & THE NEWS/I Know What I Like (Chrysalis)	72+/4	3=-	35+	35+
-	50	28	28	28	28 TIMBUK3/The Future's So Bright (IRS/MCA)	94+/35	2=-	11+	65+
13	14	25	29	29	29 FIXX/Built For The Future (MCA)	66=-/1	7=-	25=-	40=-
35	35	35	30	30	30 STEVE WINWOOD/Take It As It Comes (Island/WB)	66+/5	2=-	30+	34+
6	10	23	31	31	31 EURYTHMICS/Missionary Man (RCA)	56=-/1	7=-	38=-	15+
39	38	34	32	32	32 PAUL SIMON/You Can Call Me Al (WB)	70+/3	4=-	30+	29+
30	32	33	33	33	33 GENESIS/Land Of Confusion (Atlantic)	62=/4	2=-	26+	33=-
-	43	43	34	34	34 NEIL YOUNG/Weight Of The World (Geffen)	85+/26	0=-	9=-	64+
-	47	47	35	35	35 PETE TOWNSHEND/Barefootin' (Atco)	84+/22	0=-	9=-	64+
48	48	42	36	36	36 'TIL TUESDAY/What About Love (Epic)	91/90	0	7	69
-	44	42	37	37	37 GENESIS/In Too Deep (Atlantic)	66+/10	2=-	24+	37+
-	44	40	38	38	38 HUEY LEWIS & THE NEWS/Whole Lotta Lovin' (Chrysalis)	60+/10	2=-	27+	29+
-	54	49	39	39	39 JOURNEY/Girl Can't Help It (Columbia)	54+/18	5+	17+	36+
50	47	44	40	40	40 OUTFIELD/Everytime You Cry (Columbia)	72+/35	1=-	11+	50+
50	47	44	41	41	41 ROD STEWART/Another Heartache (WB)	71+/4	1=-	13+	51+
14	17	26	42	42	42 GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan)	52=-/1	10=-	26=-	23=-
11	12	18	43	43	43 DAVID LEE ROTH/Tobacco Road (WB)	49=-/0	1=-	24=-	25=-
-	51	51	44	44	44 TOM COCHRANE & RED RIDER/The Untouchable One (Capitol)	62+/14	0=-	12+	40+
57	53	49	45	45	45 ROBERT PALMER/I Didn't Mean To Turn You On (Island)	58+/4	7+	19=-	37+
-	52	46	46	46	46 EURYTHMICS/When Tomorrow Comes (RCA)	56+/11	1=-	17+	30+
59	55	48	47	47	47 RAINMAKERS/Let My People Go-Go (Mercury/PG)	66+/7	0=-	9+	40+
32	31	32	48	48	48 INXS/Kiss The Dirt (Falling...) (Atlantic)	54=-/2	1=-	13=-	36=-
-	59	49	49	49	49 CHICAGO/25 Or 6 To 4 (WB)	61+/6	1+	8+	46+
60	52	46	50	50	50 TINA TURNER/Typical Male (Capitol)	46=-/1	7=-	24+	20=-
44	43	45	51	51	51 CINDERELLA/Shake Me (Mercury/PG)	55=-/0	1+	6+	42=-
18	27	36	52	52	52 VAN HALEN/Love Walks In (WB)	33=-/0	7=-	26=-	3=-
37	50	53	53	53	53 PETER GABRIEL/Red Rain (Geffen)	35=-/0	0=-	17=-	17+
53	56	-	54	54	54 DAVID LEE ROTH/Ladies Nite In Buffalo? (WB)	39+/4	0=-	13+	23+
-	60	57	55	55	55 PETER GABRIEL/That Voice Again (Geffen)	33+/4	0=-	15+	18+
-	60	57	56	56	56 PAUL MCCARTNEY/Angry (Capitol)	42=-/6	0=-	7+	31=-
5	26	38	57	57	57 HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis)	28=-/0	5=-	22=-	4+
10	19	37	58	58	58 NEIL YOUNG/Touch The Night (Geffen)	35=-/0	1=-	10=-	23=-
-	60	54	59	59	59 GREAT WHITE/Face The Day (Capitol)	46+/3	0=-	2=-	29=-
54	54	60	60	60	60 KENNY LOGGINS/Playing With The Boys (Columbia)	35=-/0	1=-	14=-	20=-

BREAKERS

STEVE WINWOOD
Freedom Overspill (Island/WB)
70% of our reporters on it.

BRUCE HORNSBY & THE RANGE
The Way It Is (RCA)
63% of our reporters on it.

"long
cool
woman
in a
black
dress"

The first 12" from the new album Cover Girl

PHANTOM, ROCKER & SLICK

Produced by
Pete Solley



Panacea
Entertainment
Management



© 1981 EMI America Records, a division of Capitol Records, Inc.

AOR TRACKS

MOST ADDED

TIL TUESDAY (What) 90
OUTFIELD/Everytime (35)
TIMBUK3/Future's (35)
COREY HART/Side (30)
NEIL YOUNG/World (26)
DAVID LEE ROTH
Crazy (24)
BEACH BOYS/California (23)
SMITHEREENS/Blood (22)
PETE TOWNSHEND/Barefootin' (22)
STEVE WINWOOD/Freedom (22)

HOTTEST

EDDIE MONEY/Taka (58)
PETER GABRIEL/Eyes (35)
JOHN FOGERTY/Eye (37)
GENESIS/Throwing (34)
R.E.M./Fall (31)
TALKING HEADS/Wild (30)
BILLY JOEL/A Matter (26)
BILLY WINWOOD/Spilt (25)
TRUMP/Somebody's (23)
DARYL HALL/Dreamtime (21)

CHART CLIMBERS

DAVID LEE ROTH "Goin' Crazy" (WB) 104/24 (58/18)

Adds including WMWR, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

DDN JOHNSON "Heartbeat" (Epic) 99/1 (98/3)

Adds including WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

TIMBUK3 "The Future's So Bright..." (IRS/MCA) 94/35 (82/27)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

TIL TUESDAY "What About Love" (Epic) 81/90 (1/1)

Adds including WXRK, WQVE, WHYY, KTXQ, KZEV, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

NEIL YOUNG "Weight Of The World" (Geffen) 85/26 (57/25)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

PETE TOWNSHEND "Barefootin'" (A&M) 84/22 (57/24)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

38 SPECIAL "Heart's On Fire" (A&M) 83/7 (73/6)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

OUTFIELD "Everytime You Cry" (Columbia) 72/35 (33/32)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

HUEY LEWIS & THE NEWS "I Know What I Like" (Chrysalis) 72/4 (63/12)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

ROD STEWART "Another Heartache" (WB) 71/4 (60/8)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

"YOU CAN CALL ME ALI" (Island) 70/3 (65/5)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

GENESIS "In Too Deep" (Atlantic) 66/10 (52/10)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

RAINMAKERS "Let My People Go-Go" (Mercury/PolyGram) 66/7 (58/0)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

STEVE WINWOOD "Take It As It Comes" (Island) 66/5 (58/3)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

TOM COCHRANE & RED RIDER "The Untouchable One" (Capitol) 62/14 (46/8)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

CHICAGO "25 Or 6 To 4" (WB) 61/6 (47/6)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

HUEY LEWIS & THE NEWS "Whole Lotta Lovin'" (Chrysalis) 60/10 (49/8)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

ROBERT PALMER "I Didn't Mean To Turn You On" (Island) 58/4 (46/5)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

EURHYTHMICS "When Tomorrow Comes" (RCA) 56/11 (43/10)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

JOURNEY "Giri Can't Help It" (Columbia) 54/18 (37/10)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

DAVID LEE ROTH "Ladies Nite In Buffalo?" (WB) 39/4 (33/2)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

PETER GABRIEL "That Voice Again" (Geffen) 33/4 (23/4)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

NEW & ACTIVE

F.M.J.U.L. "Frozen Heart" (Portrait/CBS) 51/3 (49/5)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

STRAY CATS "I'm A Rocker" (EMI America) 47/7 (38/13)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

NIGHT RANGER "Wild And Innocent Youth" (IRS/MCA) 38/1 (34/2)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

CALL "Oklahoma" (Elektra) 37/12 (25/9)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

PAUL MCCARTNEY "Stranglehold" (Capitol) 34/17 (16/15)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

ROSSINGTON "Turn It Up" (Atlantic) 32/13 (17/17)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

HONEYMOON SUITE "All Along You Knew" (WB) 31/5 (24/4)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

COREY HART "I Am By Your Side" (EMI America) 30/30 (0/0)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

PETE TOWNSHEND "After The Fire" (Atco) 30/5 (32/10)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

DANNY WILDE "Body To Body" (Island) 29/8 (23/4)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

STABILIZERS "One Simple Thing" (Columbia) 28/9 (19/5)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

CYNDI LAUPER "True Colors" (Polygram/CBS) 27/3 (26/1)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

PETER GABRIEL "Big Time" (Geffen) 24/3 (21/2)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

EDDIE MONEY "We Should Be Sleeping" (Columbia) 19/5 (13/1)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

TOTO "I'll Be Over You" (Columbia) 17/2 (15/6)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

QUEENSRYCHE "Gonna Get Close To You" (EMI America) 17/2 (18/4)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

DR. & THE MEDICS "Spirit In The Sky" (IRS/MCA) 16/1 (15/0)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

JOHN EDDIE "Stranded" (Columbia) 15/3 (12/1)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

DAVID & DAVID "Swallowed By The Cracks" (A&M) 14/5 (7/0)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

FIXX "Chase The Fire" (MCA) 14/1 (9/1)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

GTR "Here I Wait" (Arista) 13/9 (3/2)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

KIM MITCHELL "That's The Hold" (Atlantic) 13/8 (5/0)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

BIG COUNTRY "One Great Thing" (Mercury/PolyGram) 13/5 (5/5)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

HUMAN LEAGUE "Human" (Virgin/ABC) 13/4 (8/6)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

BON JOVI "Wanted Dead Or Alive" (Mercury/PolyGram) 13/3 (10/4)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

SCREAMING BLUE MESSIAHS "Wild Blue Yonder" (Elektra) 13/1 (10/0)

Adds including WYTY, WNEW, WXRK, WQVE, WSHE, WOFM, KBPI, KGON, KZAP, WHCN, WHEB, WPDH, WAAF, Heavy 43 including WXRK, WQVE, WHYY, WKLS, KZEV, WLVO, KUPD, KGB, KOMA, KISW, Medium 58 including WYTY, KTXQ, WNOR, WEBN, WRIF, KYYS, KSHE, KMET, WPKY, WEZX, Moves 28-21

AOR ALBUMS

MOST ADDED

TIMBUK3 (35)
OUTFIELD (34)
BEACH BOYS (23)
SMITHEREENS (20)
JOURNEY (19)
PETE TOWNSHEND (17)
NEIL YOUNG (16)
BRUCE HORNSBY & THE RANGE (14)
PAUL MCCARTNEY (14)
ROSSINGTON (14)

PARALELS

Anderson & Loring Continued

Please note, frozen playlists are indicated with an "F" next to the previous week's chart position.

R&R's CHR reporters are chosen on the basis of location, ratings, and ability to report current, timely music information.

Parallel 1 Reporters: Selected stations that are format-dominant and/or exert significant national influence. In major markets with a metro 12+ population, according to Arbitron, of 1 million or more.

Parallel 2 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in secondary markets with a metro 12+ population, according to Arbitron, between 200,000-1 million.

Parallel 3 Reporters: Selected stations that are format-dominant and/or exert a significant local or regional influence, in smaller markets with a metro 12+ population, according to Arbitron, of 199,999 and below.

ART OF NOISE w/ MAX HEADROOM Paranoia (China/Chrysalis)

LP: Invisible Silence

143/32 62%

Regional Reach UP 17
E 54%
S 58%
M 64%
W 75%

DEBITS 26
SAME 0
DOWN 0
ADDS 32

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 54%	S 58%	M 64%	W 75%
DEBITS 26	SAME 0	DOWN 0	ADDS 32

231 Reports

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

100/25 44%

Regional Reach UP 10
E 33%
S 21%
M 56%
W 89%

EXAMPLE

100/25 = 100 CHR reporting stations on it this week including 25 new adds.
44% = Percentage of this weeks reporters playing the song within each region.

National Summary
Up 51 - Number of stations moving it up on the charts.
Debuts 20 - Number of stations debuting the song this week.

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

Down 0 - Number of stations moving it down on their charts.

Adds 25 - Total number of stations adding it this week.

ANITA BAKER
Sweet Love (Elektra)
LP: RapTURE

163/32 71%

Regional Reach UP 8
E 76%
S 74%
M 52%
W 91%

DEBITS 29
SAME 1
DOWN 0
ADDS 32

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 76%	S 74%	M 52%	W 91%
DEBITS 29	SAME 1	DOWN 0	ADDS 32

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 76%	S 74%	M 52%	W 91%
DEBITS 29	SAME 1	DOWN 0	ADDS 32

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 76%	S 74%	M 52%	W 91%
DEBITS 29	SAME 1	DOWN 0	ADDS 32

PARALEL 1 **PARALEL 2** **PARALEL 3**

BON JOVI
You Give Love A Bad Name (Polygram)
LP: Slippery When Wet

72/29 31%

Regional Reach UP 17
E 44%
S 38%
M 27%
W 19%

DEBITS 15
SAME 11
DOWN 0
ADDS 29

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 44%	S 38%	M 27%	W 19%
DEBITS 15	SAME 11	DOWN 0	ADDS 29

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 44%	S 38%	M 27%	W 19%
DEBITS 15	SAME 11	DOWN 0	ADDS 29

PARALEL 1 **PARALEL 2** **PARALEL 3**

PETER CETERA w/ AMY GRANT
The Next Time I Fall (Full Moon/WB)
LP: Solitude/Solitude

61/60 26%

Regional Reach UP 0
E 26%
S 26%
M 23%
W 31%

DEBITS 0
SAME 0
DOWN 0
ADDS 60

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 26%	S 26%	M 23%	W 31%
DEBITS 0	SAME 0	DOWN 0	ADDS 60

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 26%	S 26%	M 23%	W 31%
DEBITS 0	SAME 0	DOWN 0	ADDS 60

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 26%	S 26%	M 23%	W 31%
DEBITS 0	SAME 0	DOWN 0	ADDS 60

PARALEL 1 **PARALEL 2** **PARALEL 3**

EL DEBARGE
Love Always (Gorty/Motown)
LP: El DeBarge

79/0 34%

Regional Reach UP 0
E 39%
S 34%
M 21%
W 42%

DEBITS 0
SAME 3
DOWN 2
ADDS 0

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 39%	S 34%	M 21%	W 42%
DEBITS 0	SAME 3	DOWN 2	ADDS 0

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 39%	S 34%	M 21%	W 42%
DEBITS 0	SAME 3	DOWN 2	ADDS 0

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 39%	S 34%	M 21%	W 42%
DEBITS 0	SAME 3	DOWN 2	ADDS 0

PARALEL 1 **PARALEL 2** **PARALEL 3**

CARL ANDERSON & GLORIA LORING
Fields & Lovers (Carriere/CBS)

20/20 87%

Regional Reach UP 126
E 78%
S 82%
M 27%
W 90%

DEBITS 0
SAME 42
DOWN 6
ADDS 10

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 78%	S 82%	M 27%	W 90%
DEBITS 0	SAME 42	DOWN 6	ADDS 10

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 78%	S 82%	M 27%	W 90%
DEBITS 0	SAME 42	DOWN 6	ADDS 10

PARALEL 1 **PARALEL 2** **PARALEL 3**

BEATLES
Twist & Shout (Capitol)

88/10 37%

Regional Reach UP 47
E 43%
S 38%
M 27%
W 59%

DEBITS 17
SAME 17
DOWN 6
ADDS 10

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 43%	S 38%	M 27%	W 59%
DEBITS 17	SAME 17	DOWN 6	ADDS 10

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 43%	S 38%	M 27%	W 59%
DEBITS 17	SAME 17	DOWN 6	ADDS 10

CHICAGO
25 Or 6 To 4 (Columbia)
LP: Chicago 16

112/18 48%

Regional Reach UP 17
E 57%
S 49%
M 43%
W 48%

DEBITS 35
SAME 36
DOWN 0
ADDS 18

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 57%	S 49%	M 43%	W 48%
DEBITS 35	SAME 36	DOWN 0	ADDS 18

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 57%	S 49%	M 43%	W 48%
DEBITS 35	SAME 36	DOWN 0	ADDS 18

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 57%	S 49%	M 43%	W 48%
DEBITS 35	SAME 36	DOWN 0	ADDS 18

SHEENA EASTON
So Far So Good (EMI America)
LP: About Last Night Soundtrack

131/7 67%

Regional Reach UP 76
E 48%
S 53%
M 58%
W 58%

DEBITS 18
SAME 34
DOWN 2
ADDS 7

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 48%	S 53%	M 58%	W 58%
DEBITS 18	SAME 34	DOWN 2	ADDS 7

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 48%	S 53%	M 58%	W 58%
DEBITS 18	SAME 34	DOWN 2	ADDS 7

PARALEL 1 **PARALEL 2** **PARALEL 3**

Regional Reach	Summary	Summary	Summary
E 48%	S 53%	M 58%	W 58%
DEBITS 18	SAME 34	DOWN 2	ADDS 7

PARALEL 1 **PARALEL 2** **PARALEL 3**

Paralels Continued on Page 152

Continued On Next Column

CONTEMPORARY HIT RADIO

BREAKERS.

HUMAN LEAGUE Human (Virgin/A&M)

73% of our reporters playing it. Moves: Up 8, Debuts 43, Same 33, Down 0, Adds 85 including WKXS, B94, Y100, B97, WCZY, KBEQ, Y108, KPLZ. Complete airplay in Parallels.

ANITA BAKER

Sweet Love (Elektra)

71% of our reporters playing it. Moves: Up 81, Debuts 29, Same 21, Down 0, Adds 32 including KPKE, KZZP, KWOD, KS103, KPLZ, KUBE, KHFI. See Parallels, moves 36-29 on the CHR chart.

ART OF NOISE featuring MAX HEADROOM

Paranoimia (China/Chrysalis)

62% of our reporters playing it. Moves: Up 57, Debuts 26, Same 28, Down 0, Adds 32 including WKXS, WNVZ, 92X, KWK, KKRZ, WNNK, WGCL. See Parallels, debuts at number 37 on the CHR chart.

PETER GABRIEL

In Your Eyes (Geffen)

62% of our reporters playing it. Moves: Up 61, Debuts 35, Same 26, Down 0, Adds 21 including K106, WKSE, WCAU, KRBE, 93Q, KAY107, KF95. See Parallels, debuts at number 40 on the CHR chart.

NEW & ACTIVE

EDDIE MONEY "Take Me Home Tonight" (Columbia) 137/29
Moves: Up 68, Debuts 23, Same 17, Down 0, Adds 29 including WBNZ, Z95, KDWB, WL0L, KPKE, Y108, FM102, KNBQ, KEGL 16-10, 95INZ 12-9, WMM5 30-24, KMEL 16-12, K104 21-17, WAMX 17-11, WKDD 17-9. See Parallels, debuts at number 38 on the CHR chart.

SHEENA EASTON "So Far So Good" (EMI America) 131/7
Moves: Up 70, Debuts 18, Same 34, Down 2, Adds 7, WNVZ, KKRZ, Y106, Z104, WFBG, KNOC, WJOL, WKXS 34-28, WL0L 27-22, K104 23-13, WERZ 39-35, WKRZ 35-32, WQUT 36-31, WIKX 40-33, KKRD 10-10.

ROD STEWART "Another Heartache" (WB) 130/13
Moves: Up 46, Debuts 24, Same 47, Down 0, Adds 13 including K106, KTCS, WHYY, KWK, WFLY, KZZB, WIKX, KXYQ, K202, WKXS 32-24, WBNZ 39-29, Z93 36-32, WMM5 39-33, KKRZ 40-34, WERZ 29-22.

RIC OCASEK "Emotion In Motion" (Geffen) 125/46
Moves: Up 17, Debuts 26, Same 36, Down 0, Adds 46 including WBNZ, Q107, 94Q, Z93, KTCS, WRNO, Z95, KDWB, KHTR, K105, WPHD 38-32, WRSR 38-27, WL0L 34-30, WKDD 38-33, KATD 32-24, Y94 34-28.

LISA LISA & CULT JAM w/ FULL FORCE "All Cried Out" (Columbia) 119/34
Moves: Up 58, Debuts 14, Same 31, Down 2, Adds 34 including Q105, 92X, KKRZ, KWOD, WFLY, Z94, 93Q, WRON, KBOS, KTRS, B104 13-1, WKXS 31-1, B94 11-1, WIS 14-9, WRKX 15-10. See Parallels, moves 40-31 on the CHR chart.

CHICAGO "25 Or 6 To 4" (WB) 112/18
Moves: Up 23, Debuts 35, Same 36, Down 0, Adds 18 including CKOI, KEGL, WMM5, WHYY, KKRZ, WVIC, WBBQ, WZOK, WFBG, KFWM, B94 30-25, Y100 29-24, B97 29-25, WKTI 25-21, WERZ 38-32, KTUX 32-25.

COREY HART "I Am By Your Side" (EMI America) 110/19
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 109 including B104, WKSE, CKOI, WCAU, PRO-FM, Q107, WAVA, Z93, KRBE, B97, Z95, WMM5, 92X, KDWB, WL0L, KPKE.

PAUL SIMON "You Can Call Me Ai" (WB) 108/5
Moves: Up 59, Debuts 7, Same 35, Down 2, Adds 5, WPHD, WFLY, WANS, KIJK, KCAQ, K106 30-27, KDWB 31-29, K10N 13-10, KKRZ 38-32, WPTI 37-33, WLRZ 28-22, WZOK 26-22, KIYS 29-22, WUGY 40-33, KN02 23-9.

FABULOUS THUNDERBIRDS "Wrap It Up" (CBS Associated) 107/2
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 1, WKSJ, KBFM, WBNZ 21-16, WPHD 10-8, PRO-FM 34-29, WRNO 14-10, WKTI 9-5, KKRZ 26-22, Q100 40-33, KHFI 19-14, WKLS 28-20, Z104 38-33, WRQN 14-11, 100KH1 30-24, WCGO 29-23.

BEATLES "Twist And Shout" (Capitol) 86/10
Moves: Up 47, Debuts 6, Same 17, Down 0, Adds 10 including WAMX, WGCL, KRNO, 103CIR, KISR, WHSL, KFRR, B104 12-6, B94 6-3, 95INZ 20-15, B97 8-5, KUBE 1-1, KN01 1-1, KZZB 19-13, KQXR 14-9. See Parallels, moves 39-35 on the CHR chart.

PET SHOP BOYS "Love Comes Quickly" (EMI America) 84/10
Moves: Up 20, Debuts 17, Same 37, Down 0, Adds 10, WCAU, KRBE, KKRZ, KWSS, 93Q, KBFM, KMGX, KITS, WCGO, WSP1, WKXS 33-26, KMEL 35-27, WOKI 38-31, KQIZ 38-31, WDBR 39-34.

TRIUMPH "Somebody's Out There" (MCA) 83/20
Moves: Up 17, Debuts 16, Same 30, Down 0, Adds 20 including 94Q, WRSR, Q105, KKRZ, KWOD, WBBQ, KHFI, WKAU, KZ93, KZZU, KRO, WBNZ 39-29, WPHD 12-7, K104 17-11, WKDD 27-20.

HONEYMOON SUITE "What Does It Take" (WB) 80/6
Moves: Up 40, Debuts 5, Same 22, Down 1, Adds 6, WIKX, WZOK, 103CIR, WIKZ, WPFM, KNIN, PRO-FM 9-6, KDWB 11-6, WL0L 25-16, K104 30-1, WAMX 9-5, WMDJ 3-1, WKBG 2-1, WOMP 11-7, KQIZ 1-1.

EL DeBARGE "Love Always" (Gordy/Motown) 79/0
Moves: Up 42, Debuts 4, Same 31, Down 2, Adds 26 including WBNZ 30-26, PRO-FM 24-20, Q105 21-19, WKRZ 27-25, KZZB 33-30, Q102 22-20, WKXS 33-29, WANS 26-23, KBFM 29-22, B105 27-23, KFV 16-13, KDON 37-30, Y94 30-24, KQVJ 29-29, OK95 34-31.

NEW EDITION "Earth Angel" (MCA) 78/9
Moves: Up 45, Debuts 6, Same 17, Down 1, Adds 9, K106, WNVZ, KZZP, WNNK, WCKN, B105, WRVQ, WHOT, KQXR, B97 27-21, FM102 3-2, KS103 14-10, WKXS 27-20, KMQG 3-2, Q104 21-14.

BOB JOVI "You Give Love A Bad Name" (Mercury/PolyGram) 72/29
Moves: Up 17, Debuts 15, Same 31, Down 1, Adds 29 including WKSE, KEGL, KRBE, Y105, K106, WVK, WKRZ, KRNO, KKRZ, WZYO, WRNO 40-35, Q100 31-25, WSPK 40-31, WPTI 34-29, KTUX 33-22, WCL 28-15.

HU SHOZ "Point Of No Return" (Atlantic) 72/7
Moves: Up 36, Debuts 7, Same 17, Down 5, Adds 7, B104, WPLJ, B94, WKEE, B106, WKRZ, KSMB, WKXS 25-16, Z100 25-21, B97 28-24, KKRZ 6-3, KWOD 25-20, KMEL 9-7, KQZ 23-20, KZZU 9-7.

LUTHER VANDROSS "Give Me The Reason" (Epic) 68/9
Moves: Up 11, Debuts 9, Same 38, Down 1, Adds 9, WMM5, KBEQ, WKEE, KC101, WSPK, WRVQ, WALK, KN0E, 99KG, Z93 36-24, B96 33-30, WHYY 33-30, KMEL 2-2, KTUX 39-34, WCGO 21-18.

KENNY LOGGINS "Playing With The Boys" (Columbia) 68/1
Moves: Up 32, Debuts 4, Same 31, Down 0, Adds 1, Z104, WMM5 31-26, WKTI 21-16, WL0L 20-11, KKRZ 32-29, WAMX 19-16, WKBG 17-13, KZ93 19-15, KRND 26-23, 95XXK 36-32, 95XLL 20-15, WKSF 36-33, Y94 24-10, KDVV 13-9, KGOT 25-20.

PETER CETERA with ANS GRANT "Next Time I Fall" (Full Moon/WB) 61/60
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 60 including WBNZ, WPHD, WAVA, Z93, B97, WLS, Z95, KMJK, KUBE, KNBQ, WLAN, WPTI, WSSX, WKDD, WAZY.

MOODY BLUES "The Other Side Of Life" (Polygram/PolyGram) 54/0
Moves: Up 27, Debuts 3, Same 20, Down 4, Adds 0 including 95INZ 7-6, WPHD 33-30, KHTR 35-29, Q100 30-27, WPTI 27-24, WKDD 35-32, KAY107 30-26, KCAQ 33-29, KN0E 39-36, WHSL 28-25, KQCR 29-20, WDBR 40-36, KDVV 29-24, SL96 33-30, OK95 30-25.

MOST ADDED

COREY HART (109)
HUMAN LEAGUE (85)
PETER CETERA w/A. GRANT (60)
TIL TUESDAY (52)
BRUCE HORNSBY (49)
RIC OCASEK (46)
LISA LISA & CULT JAM (34)
DAVID LEE ROTH (34)
JERMAINE STEWART (33)
ANITA BAKER (32)
ART OF NOISE (32)

MOST ACTIVE

EDDIE MONEY (91)
SHEENA EASTON (86)
FABULOUS THUNDERBIRDS (70)
LISA LISA (70)
ROD STEWART (70)
PAUL SIMON (64)
CHICAGO (58)
NEW EDITION (50)
BEATLES (47)
EL DeBARGE (44)

HOTTEST

HUEY LEWIS & NEWS (157)
ANDERSON & LORING (95)
DARYL HALL (75)
LIONEL RICHIE (72)
STACEY Q (63)
GENESIS (61)
GLASS TIGER (56)
RUN D.M.C. (53)
JANET JACKSON (45)
BERLIN (39)

Most Active = Ups + Debuts - Downs

TIL TUESDAY "What About Love" (Epic) 52/52
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 52 including WKXS, WPHD, PRO-FM, 95INZ, WMM5, KWOD, KMEL, KC101, WRKZ, KIYS, KSNB, KXVQ, KZZU, WBNO, KZ0Z.

SIGNIFICANT ACTION

BRUCE HORNSBY & THE RANGE "The Way It Is" (RCA) 49/49
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 49 including 94Q, WRSR, KMJK, Q100, K104, WBBQ, WSSX, WROQ, WQUT, Z104, KSNB, KZZU, 95XLL, WBSB, KBIM.

OUTFIELD "Everytime You Cry" (Columbia) 45/25
Moves: Up 1, Debuts 5, Same 13, Down 0, Adds 25 including WPHD, WMM5, KKRZ, Q100, WNNK, WAMX, RI-104, WRKZ, WKRZ, K103, 95XXK, 99KG, KDVV, KOZE, KFMM 35-31.

JERMAINE STEWART "Jody" (Ten/Arista) 38/33
Moves: Up 0, Debuts 2, Same 3, Down 0, Adds 33 including WKXS, CKOI, WAVA, Y100, WCZY, KMJK, KWOD, KMEL, Q100, WNNK, KC101, RI-104, WRKZ, WDJX, KKKZ.

LUIS CARDENAS "Runaway" (Allied Artists) 38/8
Moves: Up 0, Debuts 5, Same 22, Down 0, Adds 8, WBNZ, 93Q, KTUX, WKDD, KIKX, KBOS, KCPX, WIGY, WKSE 35-34, WMM5 3-7, K104 d-40, KATD d-33, WOMP d-39, 99KG 38-31, KGOT 36-27.

GWEN GUTHRIE "Ain't Nothin' Goin' On But The Rent" (Polydor/PolyGram) 37/4
Moves: Up 15, Debuts 4, Same 12, Down 2, Adds 4, WKEE, KC101, 94Z, WKZL, WKXS 2-1, WKSE 25-19, B94 28-26, WNVZ 22-21, B96 36-33, WSPK 10-9, RI-104 40-36, K104 20-25, B105 26-24, KMGX 32-27, KYNO 37-36.

CAMEO "Word Up" (Atlanta Artists/PolyGram) 36/16
Moves: Up 2, Debuts 5, Same 8, Down 0, Adds 16 including KZZP, FM102, Q100, WSSX, WAPE, KBFM, KTUX, KF95, KMQQ, KCAQ, WKSE 7-2, B96 39-35, KMEL 28-18, WROQ 34-26, Z102 31-24.

DEVICE "Who Says" (Chrysalis) 35/21
Moves: Up 0, Debuts 0, Same 14, Down 0, Adds 21 including KMJK, Q100, K104, WTLQ, WKBQ, WRQN, KKRZ, KIYS, KATD, 95XXK, OK100, 95XLL, WGAN, KQMP, 99KG.

DAVID LEE ROTH "Goin' Crazy" (WB) 34/34
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 34 including WPHD, WCAU, PRO-FM, WRNO, WRSR, Q100, WERZ, WOKI, WLRZ, KIYS, KIKK, KDON, KCPX, OK100, WGAN, WFXH.

BEACH BOYS "California Dreamin'" (Capitol) 33/31
Moves: Up 0, Debuts 1, Same 1, Down 0, Adds 31 including WKXS, WKSE, PRO-FM, KRBE, WRNO, WERZ, WSPK, WRCK, WKRZ, WTLQ, WBBQ, WKSJ, WHYY, KBFM, KTUX.

MADONNA "True Blue" (Sire/WB) 33/25
Moves: Up 2, Debuts 3, Same 3, Down 0, Adds 25 including B104, B94, WAVA, Z93, Q102, 92X, KBEQ, KZZP, KKRZ, KMJK, FM102, KS103, B97 d-23, B96 38-34, KEVN 30-26.

FIVE STAR "Can't Wait Another Minute" (RCA) 33/14
Moves: Up 8, Debuts 6, Same 5, Down 0, Adds 14 including WKXS, Z100, Y100, KBEQ, KWSS, KPLZ, WKEE, KYNO, KQNO, KRQ, WCGO, B96 40-16, WCZY 35-32, FM102 d-25, KMEL 26-21.

BELINDA CARLISLE "I Feel The Magic" (IRS/MCA) 33/11
Moves: Up 1, Debuts 4, Same 17, Down 0, Adds 11, WPHD, KKRZ, Q100, WRCK, KIJK, 95XXK, KQIZ, WKSF, WDBR, KHTZ, OK95, B97 d-29, KTUX d-39, KLUC 40-35, KDVV d-37.

DAVID & DAVID "Welcome To The Boomtown" (A&M) 31/13
Moves: Up 1, Debuts 5, Same 12, Down 0, Adds 13 including WMM5, Q100, WKRZ, KSNB, KBOS, KMGX, KZZU, WRSR d-35, KTUX d-38, WPFM d-37, WHSL 38-34, 99KG d-37, OK95 d-39.

IT BITES "It's A Whole New World" (Geffen) 30/3
Moves: Up 0, Debuts 1, Same 26, Down 0, Adds 3, WMM5, KDON, WDBR, Q100, WRER, on, RI-104, on, WGFM d-40, 93Q on, WTLQ on, WANS on, KP, on, KTUX on, KF95 on, KBOS on, KQMG on, on, K11N on.

DOCTOR AND THE MEDICS "Spirit In The Sky" (IRS/MCA) 29/1
Moves: Up 13, Debuts 2, Same 10, Down 3, Adds 1, KEGL, WKNZ 29-17, CFRZ 23-13, 93FM 2-2, KRBE 25-15, Y100 11-7, WTLQ 11-7, KZZB 28-26, KTUX 38-32, K103 31-21, KSNB 38-37, WZON 22-21, KFMM 33-32, KN0E 38-33, WCL 32-29.

TALKING HEADS "Wild Wild Life" (Sire/WB) 28/2
Moves: Up 1, Debuts 2, Same 15, Down 0, Adds 2, WUGY, KFWM, WPHD 40-35, B94 d-28, WRSR 39-36, WLS 35-23, Z95 35-25, WL0L 30-26, WGTZ 36-34, Z104 25-22, KXYO d-39, KFMM 32-29, WAZY 40-36.

JOHN FOGERTY "Eye Of The Zombie" (WB) 28/0
Moves: Up 8, Debuts 2, Same 18, Down 0, Adds 0 including WPHD 33-30, CKOI on, WRNO 39-37, WMM5 40-36, WKTI 30-29, KWK on, KXYO 37-34, WZON 38-34, WGAN d-28, WSP1 d-38, KQXZ 20-15, OK95 37-34.

ORAN JUICE "Jones The Rain" (Dot Jam/Columbia) 18/7
Moves: Up 7, Debuts 4, Same 0, Down 2, Adds 7, WPLJ, Z100, Y100, KF95, WJAD, WCGO, WCL, B94 d-23, Q102 35-32, FM102 16-7, KMEL 20-15, KAMZ 29-27, WPOW 28-17, KATD 33-28, Z102 38-28.

R.E.M. "Fall On Me" (IRS/MCA) 16/4
Moves: Up 2, Debuts 6, Same 4, Down 0, Adds 4, KWK, WLRZ, WZOK, WKSF, WPHD d-36, 94Q 22-18, WRSR d-40, WBCY d-34, WKDK d-37, Z102 40-36, WBSB d-39, KGOT d-37.

CHRIS THOMPSON "What A Woman Wants" (Atlantic) 16/0
Moves: Up 0, Debuts 1, Same 12, Down 0, Adds 0 including Q100 on, K104 on, WTLQ on, FM100 35-32, KIJK on, KIKX on, d-37, KATD d-34, OK100 on, 100KH1 d-34, 95XLL on, KQIZ on, OK95 d-32.

MIDNIGHT STAR "Midlas Touch" (Solar/Elektra) 15/10
Moves: Up 1, Debuts 1, Same 3, Down 0, Adds 10, Y100, B96, WCZY, Q106, KAMZ, WFMJ, WDJX, 94Z, WCGO, WCAU d-30, 95INZ 26-25.

ALCU COOPER "Her's Back (The Man Behind The Mask)" (MCA) 13/0
Moves: Up 3, Debuts 1, Same 8, Down 0, Adds 0 including WKXS on, WKSE on, KRBE on, d-37, KWK on, d-37, KZZP d-29, KRNO on, d-37, K103 35-32, KIKX on, d-37, KRQ on, d-37, WOMP 37-33, KQIZ 40-34.

LEVEL 42 "Leaving Me Now" (Polydor/PolyGram) 12/4
Moves: Up 0, Debuts 1, Same 7, Down 0, Adds 4, WANS, WOMP, KBIM, KZ0Z, 94Q on, 95INZ on, KIIS on, WNNK d-39, 95XXK on, KFMM on, Q104 on, KQAZ on.

ASHFORD & SIMPSON "Count Your Blessings" (Capitol) 11/2
Moves: Up 0, Debuts 2, Same 7, Down 0, Adds 2, K106, Q101, WKXS d-33, Y100 on, WROQ on, WNOK on, WKSJ on, d-37, WNS on, KF95 on, Q104 d-36.

OMD "(Forever) Live And Die" (Virgin/A&M) 10/10
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 10, CKOI, KIIS, KWOD, KMEL, KWSS, KBOS, KMGX, KATD, WIGY, KHTZ.

Parallels Begin on Page 151

Adds & Hits Begin on Page 149

P-1 Playlists Begin on Page 146

Breakouts are records not included in the regional most added, but which have five or more adds in a region, and fewer than 50 stations overall. This information will be published in R&R each week on the CHR Adds & Hits pages.



CONTEMPORARY HIT RADIO

- | Three Weeks | Two Weeks | Last Week | Artist/Track |
|-------------|-----------|-----------|---|
| 6 | 5 | 2 | 1 HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis) |
| 4 | 3 | 1 | 2 LIONEL RICHIE/Dancing On The Ceiling (Motown) |
| 9 | 6 | 5 | 3 CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS) |
| 2 | 2 | 3 | 4 BERLIN/Take My Breath Away (Columbia) |
| 14 | 10 | 7 | 5 DARYL HALL/Dreamtime (RCA) |
| 21 | 15 | 13 | 6 GENESIS/Throwing It All Away (Atlantic) |
| 16 | 13 | 12 | 7 GLASS TIGER/Don't Forget Me (When I'm Gone) (Manhattan) |
| 25 | 18 | 15 | 8 JANET JACKSON/When I Think Of You (A&M) |
| 1 | 1 | 4 | 9 STEVE WINWOOD/Higher Love (Island/WB) |
| 15 | 12 | 11 | 10 RUN D.M.C./Walk This Way (Profile) |
| 19 | 16 | 14 | 11 BILLY OCEAN/Love Zone (Jive/Arista) |
| 12 | 11 | 10 | 12 REGINA/Baby Love (Atlantic) |
| 27 | 24 | 16 | 13 LOVERBOY/Heaven In Your Eyes (Columbia) |
| 11 | 8 | 14 | 14 MIAMI SOUND MACHINE/Words Get In The Way (Epic) |
| 28 | 23 | 20 | 15 STACEY Q/Two Of Hearts (Atlantic) |
| 40 | 28 | 22 | 16 DON JOHNSON/Heartbeat (Epic) |
| — | 34 | 24 | 17 TINA TURNER/Typical Male (Capitol) |
| 31 | 24 | 21 | 18 VAN HALEN/Love Walks In (WB) |
| 3 | 4 | 6 | 19 BANANARAMA/Venus (London/PG) |
| 8 | 7 | 8 | 20 MICHAEL McDONALD/Sweet Freedom (MCA) |
| 36 | 29 | 25 | 21 EURYTHMICS/Missionary Man (RCA) |
| — | 38 | 30 | 22 CYNDI LAUPER/True Colors (Portrait/CBS) |
| 22 | 19 | 18 | 23 DOUBLE/The Captain Of Her Heart (A&M) |
| 37 | 33 | 27 | 24 BILLY JOEL/A Matter Of Trust (Columbia) |
| — | 37 | 32 | 25 ROBERT PALMER/I Didn't Mean To Turn You On (Island) |
| 35 | 32 | 29 | 26 SIMPLY RED/Money's Too Tight (To Mention) (Elektra) |
| 7 | 14 | 17 | 27 TIMEX SOCIAL CLUB/Rumors (Jay) |
| 5 | 8 | 19 | 28 MADONNA/Papa Don't Preach (Sire/WB) |
| BREAKER | 29 | 25 | 29 ANITA BAKER/Sweet Love (Elektra) |
| — | 18 | 27 | 30 KLYMAXX/Man Size Love (MCA) |
| — | 40 | 31 | 31 LISA LISA & CULT JAM with FULL FORCE/All Cried Out (Columbia) |
| — | 37 | 32 | 32 JOURNEY/Girl Can't Help It (Columbia) |
| 34 | 31 | 33 | 33 PAUL McCARTNEY/Press (Capitol) |
| 30 | 26 | 34 | 34 ZZ TOP/Velcro Fly (WB) |
| — | 39 | 35 | 35 BEATLES/Twist And Shout (Capitol) |
| 10 | 20 | 28 | 36 PETER CETERA/Glory Of Love (Full Moon/WB) |
| BREAKER | 37 | 32 | 37 ART OF NOISE featuring MAX HEADROOM/Paranoia (China/Chrysalis) |
| DEBUT | 38 | 36 | 38 EDDIE MONEY/Take Me Home Tonight (Columbia) |
| DEBUT | 39 | 38 | 39 TOTO/I'll Be Over You (Columbia) |
| BREAKER | 40 | 39 | 40 PETER GABRIEL/In Your Eyes (Geffen) |

N&A Begins on Page 158

ADULT CONTEMPORARY

- | | | | |
|---------|----|----|--|
| 3 | 1 | 1 | 1 HUEY LEWIS & THE NEWS/Stuck With You (Chrysalis) |
| 14 | 10 | 6 | 2 GENESIS/Throwing It All Away (Atlantic) |
| 9 | 5 | 2 | 3 ANITA BAKER/Sweet Love (Elektra) |
| 1 | 2 | 3 | 4 CARL ANDERSON & GLORIA LORING/Friends And Lovers (Carrere/CBS) |
| 10 | 9 | 8 | 5 BILLY OCEAN/Love Zone (Jive/Arista) |
| 7 | 4 | 6 | 6 BERLIN/Take My Breath Away (Columbia) |
| 4 | 3 | 5 | 7 LIONEL RICHIE/Dancing On The Ceiling (Motown) |
| 13 | 11 | 10 | 8 EL DeBARGE/Love Always (Gordy/Motown) |
| 16 | 13 | 12 | 9 AIR SUPPLY/Lonely Is The Night (Arista) |
| 17 | 14 | 13 | 10 NEIL DIAMOND/The Story Of My Life (Columbia) |
| 8 | 7 | 11 | 11 STEVE WINWOOD/Higher Love (Island) |
| — | 20 | 17 | 12 TOTO/I'll Be Over You (Columbia) |
| 18 | 15 | 14 | 13 MOODY BLUES/The Other Side Of Life (Polydor/PG) |
| — | 19 | 18 | 14 CYNDI LAUPER/True Colors (Portrait/CBS) |
| 21 | 18 | 16 | 15 PAUL SIMON/You Can Call Me Al (WB) |
| — | 21 | 19 | 16 CARLY SIMON/Coming Around Again (Arista) |
| 2 | 6 | 9 | 17 MIAMI SOUND MACHINE/Words Get In The Way (Epic) |
| 6 | 8 | 11 | 18 MIKE & THE MECHANICS/Taken In (Atlantic) |
| 5 | 12 | 15 | 19 MICHAEL McDONALD/Sweet Freedom (MCA) |
| 30 | 26 | 24 | 20 BOB SEGER & THE SILVER BULLET BAND/It's You (Capitol) |
| 25 | 22 | 21 | 21 ROSIE VELA/Magic Smile (A&M) |
| — | 27 | 22 | 22 JANET JACKSON/When I Think Of You (A&M) |
| — | 29 | 23 | 23 DAVID PACK/I Just Can't Let Go (WB) |
| BREAKER | 24 | 26 | 24 BILLY JOEL/A Matter Of Trust (Columbia) |
| 11 | 16 | 20 | 25 DOUBLE/The Captain Of Her Heart (A&M) |
| 24 | 23 | 25 | 26 DARYL HALL/Dreamtime (RCA) |
| — | 29 | 28 | 27 DAVID FOSTER/Who's Gonna Love You Tonight (Atlantic) |
| BREAKER | 28 | 27 | 28 DAVE ADAMS/Dancin In My Sleep (Elektra) |
| BREAKER | 29 | 28 | 29 LEVEL 42/Leaving Me Now (Polydor/PG) |
| 12 | 17 | 22 | 30 PETER CETERA/Glory Of Love (Full Moon/WB) |

N&A Begins on Page 137

AOR TRACKS

- | Three Weeks | Two Weeks | Last Week | Artist/Track |
|-------------|-----------|-----------|---|
| 3 | 3 | 2 | 1 EDDIE MONEY/Take Me Home Tonight (Columbia) |
| 2 | 1 | 1 | 2 PETER GABRIEL/In Your Eyes (Geffen) |
| 12 | 5 | 5 | 3 JOHN FOGERTY/Eye Of The Zombie (WB) |
| 8 | 6 | 4 | 4 R.E.M./Fall On Me (IRS/MCA) |
| 9 | 8 | 7 | 5 TALKING HEADS/Wild Wild Life (Sire/WB) |
| — | 21 | 10 | 6 RIC OCASEK/Emotion In Motion (Geffen) |
| 1 | 2 | 3 | 7 GENESIS/Throwing It All Away (Atlantic) |
| 16 | 9 | 8 | 8 BOB SEGER & THE SILVER.../It's You (Capitol) |
| 17 | 13 | 9 | 9 TRIUMPH/Somebody's Out There (MCA) |
| 4 | 4 | 4 | 10 STEVE WINWOOD/Split Decision (Island/WB) |
| — | 20 | 13 | 11 HUEY LEWIS & THE NEWS/Hip To Be Square (Chrysalis) |
| 22 | 15 | 12 | 12 DAVID & DAVID/Welcome To The Boomtown (A&M) |
| 15 | 11 | 11 | 13 BILLY JOEL/A Matter Of Trust (Columbia) |
| — | 23 | 16 | 14 HUEY LEWIS & THE NEWS/Jacob's Ladder (Chrysalis) |
| BREAKER | 15 | 15 | 15 STEVE WINWOOD/Freedom Overspill (Island/WB) |
| 20 | 16 | 15 | 16 BONNIE RAITT/No Way To Treat A Lady (WB) |
| 24 | 22 | 20 | 17 BON JOVI/You Give Love A Bad Name (Mercury/PG) |
| 31 | 28 | 21 | 18 FABULOUS THUNDERBIRDS/Look At That... (CBS Associated) |
| 29 | 24 | 22 | 19 ICEHOUSE/Cross The Border (Chrysalis) |
| 40 | 33 | 27 | 20 SMITHEREENS/Blood & Roses (Enigma) |
| 42 | 42 | 28 | 21 DAVID LEE ROTH/Go'In' Crazy (WB) |
| 7 | 7 | 14 | 22 DARYL HALL/Dreamtime (RCA) |
| BREAKER | 23 | 23 | 23 BRUCE HORNSBY & THE RANGE/The Way It Is (RCA) |
| 27 | 25 | 24 | 24 DON JOHNSON/Heartbeat (Epic) |
| 21 | 18 | 17 | 25 GEORGE THOROGOOD &.../Reelin' & Rockin' (EMI America) |
| 36 | 34 | 30 | 26 38 SPECIAL/Heart's On Fire (A&M) |
| — | 36 | 31 | 27 HUEY LEWIS & THE NEWS/I Know What I Like (Chrysalis) |
| — | 50 | 28 | 28 TIMBUK3/The Future's So Bright (IRS/MCA) |
| 13 | 14 | 25 | 29 FIXX/Built For The Future (MCA) |
| 35 | 35 | 35 | 30 STEVE WINWOOD/Take It As It Comes (Island/WB) |

Complete Tracks Chart Begins on Page 140

BLACK/URBAN

- | | | | |
|---------|----|----|--|
| 4 | 1 | 1 | 1 JANET JACKSON/When I Think Of You (A&M) |
| 5 | 4 | 2 | 2 ORAN "JUICE" JONES/The Rain (Def Jam/Columbia) |
| 16 | 10 | 7 | 3 CAMEO/Word Up (Atlanta Artists/PG) |
| 7 | 6 | 4 | 4 LISA-LISA & CULT JAM with FULL FORCE/All Cried Out (Columbia) |
| 3 | 3 | 3 | 5 LEVERT/Pop Pop Pop Goes My Mind (Atlantic) |
| 10 | 7 | 6 | 6 EL DeBARGE/Love Always (Gordy/Motown) |
| 11 | 9 | 8 | 7 ASHFORD & SIMPSON/Count Your Blessings (Capitol) |
| 20 | 13 | 9 | 8 NEW EDITION/Earth Angel (MCA) |
| 17 | 12 | 10 | 9 MIDNIGHT STAR/Midas Touch (Solar/Elektra) |
| 22 | 14 | 12 | 10 HOWARD HEWETT/I'm For Real (Elektra) |
| 28 | 18 | 15 | 11 FIVE STAR/Can't Wait Another Minute (RCA) |
| 30 | 20 | 14 | 12 TEMPTATIONS/Lady Soul (Gordy/Motown) |
| 23 | 16 | 13 | 13 MAZE/I Wanna Be With You (Capitol) |
| — | 30 | 20 | 14 TINA TURNER/Typical Male (Capitol) |
| 2 | 2 | 5 | 15 GWEN GUTHRIE/Ain't Nothin' Go On But The Rent (Polydor/PG) |
| 34 | 25 | 21 | 16 GEORGE BENSON/Kisses In The Moonlight (WB) |
| — | 28 | 17 | 17 MELBA MOORE featuring FREDDIE JACKSON/A Little Bit More (Capitol) |
| — | 23 | 18 | 18 REBBIE JACKSON/Reaction (Columbia) |
| 25 | 23 | 19 | 19 JAMES INGRAM/Always (Qwest/WB) |
| 37 | 29 | 25 | 20 GREGORY ABBOTT/Shake You Down (Columbia) |
| — | 37 | 27 | 21 KENNY G/What Does It Take (To Win Your Arista) |
| 29 | 24 | 22 | 22 KRISTOL/Passion From A Woman (Epic) |
| 21 | 19 | 17 | 23 GLENN JONES/Giving Myself To You (RCA) |
| 26 | 21 | 18 | 24 RUN D.M.C./Walk This Way (Profile) |
| — | 34 | 31 | 25 FORCE MD'S/One Plus One (Tommy Boy/WB) |
| — | 40 | 29 | 26 RJ'S LATEST ARRIVAL/Heaven In Your Arms (Manhattan) |
| — | 35 | 30 | 27 LOOSE ENDS/Stay A Little While, Child (MCA) |
| — | 37 | 28 | 28 CLUB NOUVEAU/Jalousy (Tommy Boy) |
| BREAKER | 29 | 28 | 29 STACY LATTISAW/Nail It To The Wall (Motown) |
| — | 39 | 30 | 30 JERMAINE STEWART/Jody (Arista) |
| BREAKER | 31 | 30 | 31 PHYLLIS HYMAN/Old Friend (PIR/Manhattan) |
| BREAKER | 32 | 31 | 32 HUMAN LEAGUE/Human (A&M) |
| 13 | 11 | 11 | 33 JEFFREY OSBORNE/Soweto (A&M) |
| 1 | 5 | 16 | 34 BILLY OCEAN/Love Zone (Jive/Arista) |
| — | 39 | 35 | 35 YARBROUGH & PEOPLES/Wrapped Around Your Finger (Total Experience/RCA) |
| 31 | 28 | 26 | 36 DOUG E. FRESH/All The Way To Heaven (Reality/Fantasy) |
| BREAKER | 37 | 36 | 37 GENOBIA JETER/All Of My Love (RCA) |
| DEBUT | 38 | 37 | 38 BEAU WILLIAMS/There's Just Something About You (Capitol) |
| 8 | 8 | 22 | 39 LIONEL RICHIE/Dancing On The Ceiling (Motown) |
| DEBUT | 40 | 38 | 40 RENE & ANGELA/No How, No Way (Mercury/PG) |

N&A Begins on Page 131